



WARLAMIS

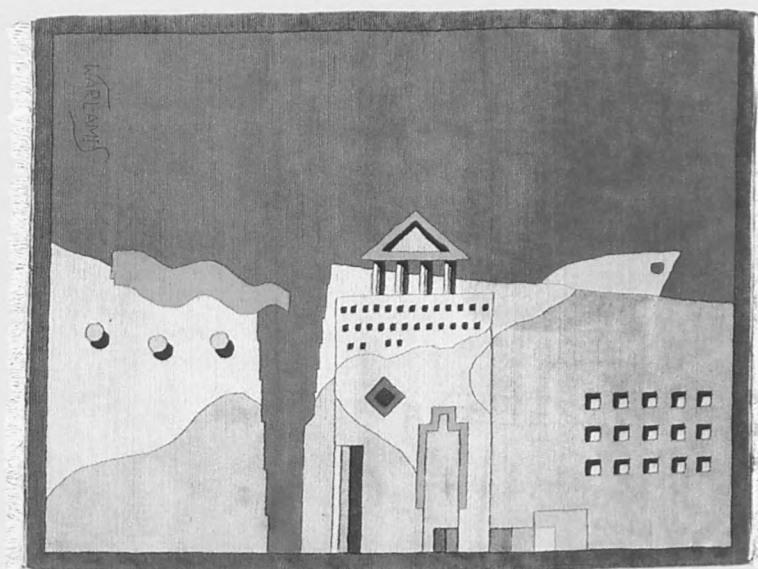
DESIGN

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας
WIEN

GRKR 01310

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

VIENNA CARPET COLLECTION



WIEN

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

The Viennese Carpets

"I want to react to the dreams, to the longings of people. I don't want to surprise and confront them with my own dreams. I'm looking for dialogue."

Arch. Warlamis

Vienna has always been the creative centre for art and culture. In Vienna again and again an universal shaping spirit sprang from the melting pot of many cultures, which overcame the local character and spoke to and inspired people all over the world. We have an ambitious and irresistible aim:

To make Vienna once again a metropolis for oriental carpets and also for designer carpets. A junction between West and East.

We have realized the greatest designer carpet collection in the world. Our carpets from the Vienna Carpet Collection refer to the tradition of the world famous Wiener Werkstätte of Josef Hoffmann and Koloman Moser.

Viennese Carpets

"The idea had been haunting me for a long time. Time helped mature my ideas like an old wine, like a patina which serves to moderate the all too intellectual compositions and render them more approachable.

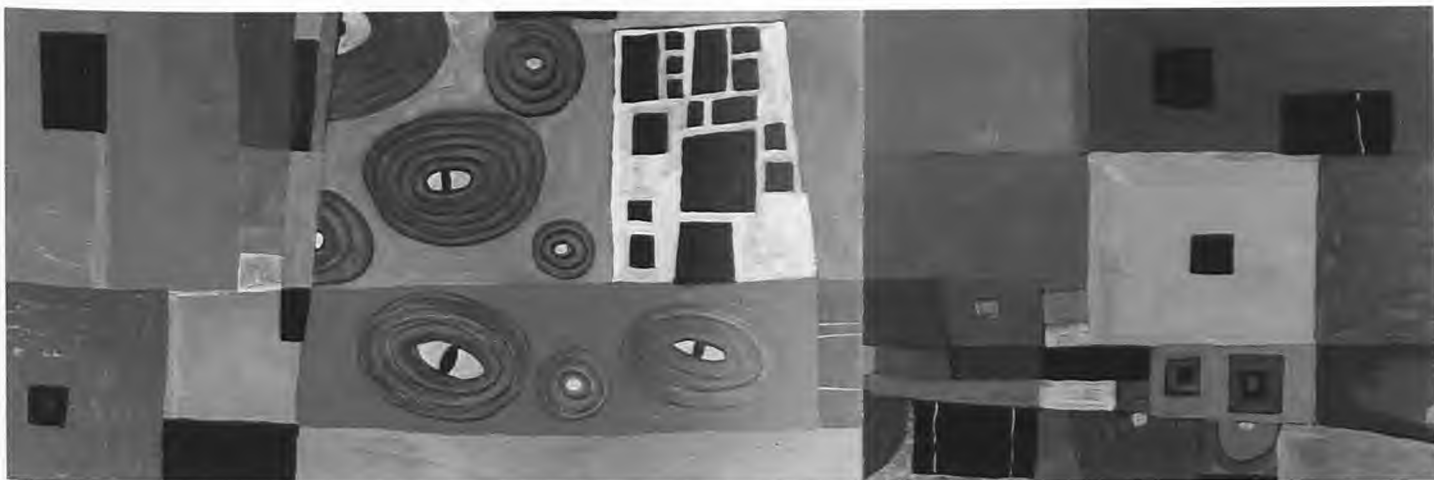
My architectonic space is marked by the poetic vitality that people carry in their hearts. My impression of Vienna

has its origin in the deep warm blue of the mediterranean. I followed Adolf Loos and above all Frederick Kiesler, for whom the space continuum was like an endless house, an endless theatre. I met Hundertwasser and joined him in opposition to the godless, straight line. My Viennese Carpets are verses, poems, which extend the atmosphere of the city in an intensive way. The magic is in the trail, the trail leading from the heart-warming Viennese coffee house Hawelka, to St. Stephen's cathedral, to Minoriten church, to those grassy patches in Meidling, to Fleischmarkt and to Hügelpark, to Krug-erstraße and to the Academy of Applied Arts, to Wagner and to Hollein, to Hoffmann and to Coop-Himmelblau's deconstruction. The source of my design inspiration is the urban topology - constantly in movement, fleeting and astonished. Like music rooms, like scenes of the hospitality of a cosy meal. Interiors of impressions. My Viennese Carpets.

E. Warlamis, INTERNATIONAL SUMMER ACADEMY - SALZBURG 1988.



Oberes Belvedere, Vienna



Sketching, Hommage to Klimt

"Botschaft der Sanftmut"

The Culture of Living

Living space is not merely the living room. It is possible to live everywhere, in the kitchen, in the children's room, in the bedroom.

Carpets can stimulate living in all spaces, with an appropriate carpet a functional corridor can be stimulating and interesting. For the living atmosphere it is important to generate a feeling of haphazardness, not an all too strong feeling of order. This goal is best achieved when the principle of presentation is abandoned and a cultivated everyday ambience is formed. Spaces, in which things present their status are not cosy. The entire furnishings serve the natural communication, the meeting, the get-together.

The living space reflects the attitude of the occupants. A feeling of balanced space arises from the relationship of the furniture to the other things, the furniture to the carpet, to the curtain material, to the colours. A feeling of balanced space possesses the musical quality of a symphony, which makes complexity and variety possible.

"My Viennese Carpets signaled the beginning. I'm going further. My next cycle will encompass the Bauhaus, the Ancient Greek world and the American Avant-Garde. That requires time, these ideas have to mature in order to be able to react to the new multicultural society. The most important thing however is to rouse people to positive thoughts, to inspire, to discover a new art form.

The art of living

The art of the carpet"

To be sure intellect, detachment and superiority always press for formulation and precision. To be sure knowledge is always powerful. However I find great pleasure in describing simple things more with my heart than with my head. Even better, I sing. Every carpet tells its story and wants to influence the mood. Like the set of a little atmospheric story. Vienna influenced me. Life in Vienna is a life full of surprise. My Viennese Collection is infinite. People, beautiful women, intellectual men, artists, simple workers, children blend with all this urbanity of gardens, streets, a sea of houses, hills, trams, strangers and an innumerable number of living inner spaces. In the castles, in the churches, in the coffeehouses, with the scent of the Melange and the warm and fresh "Buchteln", with the kind smiles of Mr. Hawelka, with the chat, with the mid-morning snack, with the meeting of Hundertwasser and Hollein, with the Lord Mayor, with the ministers, the professors and colleagues. For many Vienna is boring, for me this boredom is a refined boredom, a pleasant form of observing, of transformation, of leisure.

My way is exact and unmistakable. Prof. Schwanzer, the architect of the B.M.W.-building in Munich, with whom I was able to work with for a long time, was the assistant of Josef Hoffmann. Prof. Schlesinger, under whom I studied, was directly involved with the circle of the Otto Wagner School. And so I have learned this awareness of life which the Wiener Schule conveys, from living people. Also I continually tried during my apprenticeship in the College for Applied Art, to impart this tradition further.

An architect walks unusual paths

*Eurydice Trichon-Milsani C. du MNAM Centre G.
Pompidou, Paris*

His carpets, his pictorial compositions could be seen as the landscape view of the Garden of Eden. Like a microcosmos, composed of elementary forms, which seem like syllables in an undeciphered script, or which were buried for a long time in the underground of our memories.

Warlamis incessantly searches in the gaps and spaces, away from the prevailing tendency. He presents these script syllables, which bring about a catalytic awakening of the senses. The colours and shapes form a network of strength. Before you are able to recognize this, you will be captivated by its effect, if you try to find the beginning you are already bound up in the labyrinth of the riddle of a little micro-environment.

Feelings deprive the view of power and tempt it into the hidden domain of dreams.

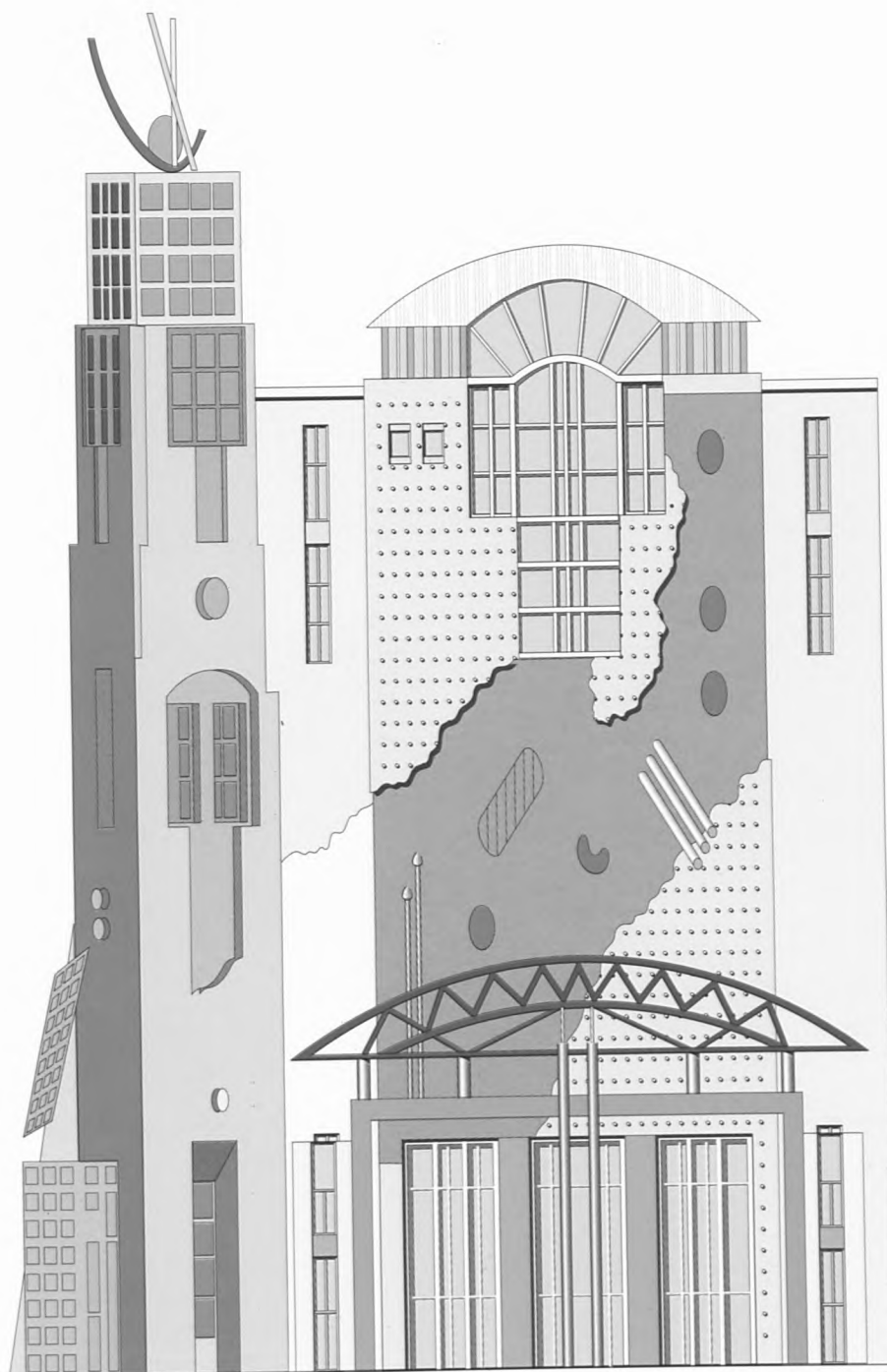
Warlamis once carried out an experiment: He directed the small play "Face to Face" and invited the public to sit down on two chairs, facing each other. So each person sat opposite another, without being able to avoid the other's glance, like a compulsory communication. This invitation to communication, to contact, to interaction constitutes the central core of Warlamis' philosophy.

He uses his entire work, the architecture, the painting, the graphics to facilitate, deepen, warm and enrich this humane communication. As an architect he inclines towards "Espace Total", the composition of a complete space in which all art contributes or collaborates to a sensual harmony.

In the architecture of an artist, space is a significant primary substance. A space in progress, infinite, full of unresolved shapes and symbols. Nothing mystical, mysterious, hermetic. Analogous shapes, parallel to his design work, appear simultaneously intensive and reserved in the composition of his pictorial carpets.



E. Warlamis



RONACHER THEATER, Vienna - competition
Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

His sense of colour is formed from the sense of touch of the surface. The light in his carpet compositions creates a feeling that appeals to both the eye and the touch. Joyful colours are a prerequisite of his compositions. The colours worked through on the colour plane, have become greatly enriched. An enrichment which conveys refinement and intensity. His materials, as in a modern painting laboratory, find their culmination here. Colour planes, lines, like coloured lights, which glide over the whole surface. A tense network full of surprises, thickly weaved by the hand of the master. Everything that Warlamis touches on, all his experiences outside of painting, the wool of the carpets, the wood, the glass, the porcelain will be present in the composition. When the onlooker becomes acquainted with these pictorial compositions he begins to discover new dimensions, new domains, new forms. Concrete architectonic structures are visible in many of them, which appear as structures of buildings, cities and gardens. Many call to mind the surfaces of works by Paul Klee. In other places fragments of stories, of abstract figures, all to remind the iconography of Chessac and the intensity of the "texturologies" of Dubuffet.

But his materials contain no burden, no effort. They all stem from the pure and refined aesthetic of the "Wiener Schule". The organic is transformed into beauty. Easily legible and absolutely artistic. And while you look at and dwell on these pictures their simple truth penetrates you. Works, created for the senses. Pictures which offer splendor and vividly fill everyday life with delight.

Warlamis uses signs, which people not only understand, but above all, sense and feel, for a particular mood, a particular atmosphere. He reacts to ideals, memory pictures, background pictures of the viennese inner city just as he reacts to a particular Mozart production in the Salzburg festival.

"The source of my inspiration is nature and the atmosphere of Vienna. It is my intention to touch people's feelings and to achieve pleasant, comfortable and refined surroundings. My inspirations are historic, contemporary, imaginative and poetic.

Each of my carpets is an autonomous topos, describes a story, a poem which greatly intensifies the atmosphere of the city. From warmhearted Hawelka to Graben, across the Ringstraße to Naschmarkt and on to Schönbrunn. My design source is the urban topology - permanently in motion, fleeting and surprised. Like small squares in the city centre, with the aroma of the melange and the music. Like musical spaces, like scenes of hospitality.

When such a carpet is rolled out, an unique domain unfolds, full of secrets and wonder, but always pleasant and cosy."

Warlamis' architecture revolution begins in the living space with the architectural carpet, which portrays a kind of Design ABC. Every carpet is an architectural design. Like a sketch of a facade, a design of a garden.

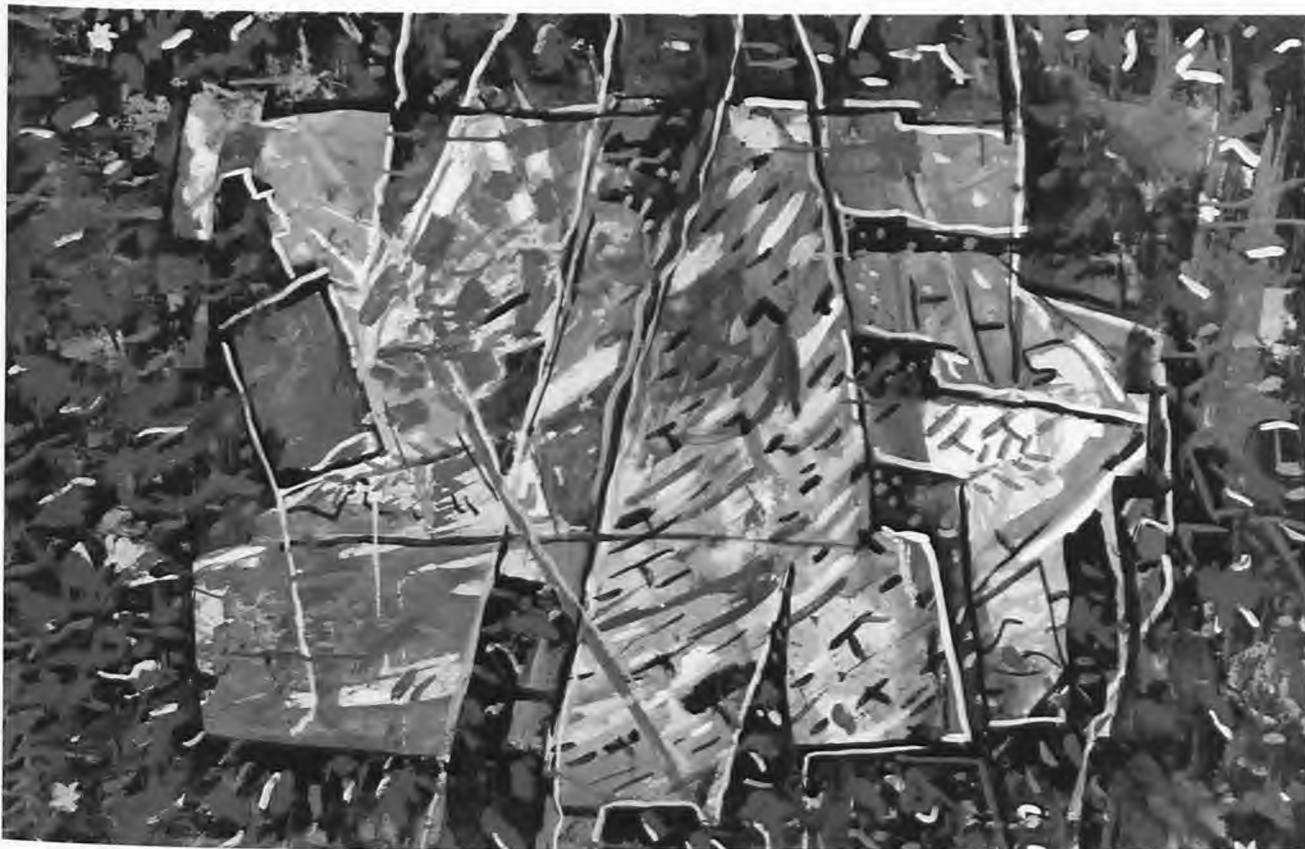
"For me architecture does not end with the building of walls. I go further into the interior space, in order to create a pleasant atmosphere, in order to make architecture alive, to bring it closer to life, which for me means play, joy and cheerfulness. For me a carpet is not a swab of colour for the barren interior. With regard to its contents it must radiate esoterics and possess the paradoxical quality of uniting generosity and moderation.

People need life and contact with art. But the kind of art which I'm referring to remains in the background, is not a presentational art, rather it unites people's dreams, wishes and longings, just like a carpet. I have to provide a solution for all this. I don't want to use a monotonous language of symbols that return again and again. For me the user is the most important."



Wienerwald, 50 x 50 cm

E. Warlamis



Frühlingsfeld, 70 x 100 cm, E. Warlamis

Warlamis - a new Picasso for carpets

A master of the gentle way of life

So far Warlamis has realized over 60 different carpets. In his idea workshop a unique, worldwide idea laboratory for carpet art has arisen. With his cheerful mediterranean lifestyle and his affiliation to the "Wiener Schule". He characterizes a particular popular and successful style. Warlamis creates a stylish cultivation with cheerfulness, humour and balance. He mediates and connects.

The designs for the **Klimt series** are characteristic of the versatile artist. As an architect and painter his tradition has remained faithful. Many of his teachers come from the circle of the "Wiener Werkstätte" with Josef Hoffmann and Koloman Moser.

But the argument with tradition does not follow formal criteria. That which Klimt left us is not merely multi-coloured themes and illustrations. The conception is important, the opinion, the likeableness, the type, how a task is tackled.

"I take Klimt's pictures very seriously. I look for the basic melody, the basic shades, the basic conception. The result is fascinating, it brings about an expansion and signals the new way."

However Warlamis has gone one step further. *"I want to react to the dreams, to the longings of people. I don't want to surprise and confront them with my own dreams. We need a dialogue and in a certain sense an enlightenment."* Warlamis speaks of the **carpet architecture**, which need not always embrace architecture. The composition of a carpet has certain rules and guidelines. As a section of an image in living surroundings, a carpet must possess a binding ability. Its architecture must be able to become reconciled with a great deal. From the ultra modern designertable to an Empire chest of drawers. Above all, however, a carpet must foster the atmosphere and the culture of a meeting. A carpet must encourage cosiness, encourage one to dwell.

His most spectacular carpet is the **"Englischer Garten"** carpet, a 7.5m² handknotted homage to Munich, made for the occasion of his exhibition "Kunst und Design" at Böhmler's furniture house in Munich.

"The carpet for Munich should be a work of art to be used, in which the people of Munich are able to rediscover something of their city", said architect Warlamis at the opening of the exhibition.

Opinions from the experts

Prof.Dr. Wieland Schmied, Academy of Art, Munich on E. Warlamis' exhibition "L'EUROPE DE CREATEURS" in the Grand Palais in Paris

"**M**akis Warlamis belongs with the most unusual architects I have ever met. Is he above all an architect? Isn't his nature more that of a dreamer of universal dreams, an utopian, an inventor of impossible cities? Isn't he much more simply an artist, a sculptor, a person who plays with volume, forms and colours, a space-player?

Or is he everything side by side?

For Warlamis the concept of architecture contains an utopic element"

DDr. Dieter Ronte, Director of the Sprengel Museum Hannover on the occasion of the "H.A.M.B.U.R.G. - Experimental Architecture" exhibiton in the Museum of Modern Art, Vienna.

"**I** think Warlamis' work is very significant. It is important for Warlamis to understand the city as a dynamic factor, above all to carry on the further development possibilities of an historical city. As a long evolutionary process, but also as a possible process. Warlamis truly extracts the modern way of thinking. He is not a post modern architect, not an architect of the international style. I believe, that as an architect Warlamis uses contemporary art as a catalyst or filter, so the city discovers a new way of questioning itself, and thereby brings art out of isolation, out of the museum, in order to anchor it in the city centre, in the picture of the city."

Prof. Dr. Heinrich Klotz, Director of the Center for Art and Media Technology, Karlsruhe on the occasion of the "Une Cité Imaginaire" exhibition by Warlamis in the German Architecture Museum in Frankfurt am Main

"**W**arlamis is for me a very unusual architect, who does not just build, he builds much less than normal architects build; who also does not wait to be commissioned, but who does a lot in the run up to construction, provoking people's emotions. The reason he does this, something many architects demand of themselves but do not achieve, is namely to make people more aware of their environment. Or let's simply say to make the inhabitants of a city clear about what this environment, in which they live, looks like. So he attempts to make a greater identification with this city possible. I find that very important."

Prof.Dr. Volker Fischer of the German Museum of Architecture in Frankfurt on E. Warlamis' exhibition "Art and design" at Böhmler im Tal, München.

"The English Garden"

"The architecture and furniture, fabric- and carpet designs by Makis Warlamis have a charm which one can not escape from. They reflect a childlike astonishment and just such a childlike delight at the variety of the world - their animals and plants, their houses and squares, their colours and shapes are displayed to us as a delightful discovery.

At the same time however - and this doubles the charm - this design language is in no way naive, but rather well finished currents of art and culture from the past and present, from Pop Art to the Post Modern. The new "English Garden" carpet goes one step further, as here a concrete historical model is referred to: a blazing humourous cosmos of buildings, trees, pathways and water, which even Ludwig von Skell would have scarcely been able to resist.

Makis Warlamis was able to fall back on experiences from the "Wiener Teppiche" for this sympathetic homage to the exhibition site of Munich. Even here he was capable of grasping in a fascinating way the spirit of the feeling of life of this city, in a successful new interpretation of its splendid artistic tradition."



World premier in the Möbelhaus Böhmler in Munich. On the occasion of the "Kunst & Design" exhibition E. Warlamis designed a "Homage to Munich", a handknotted carpet with the theme of the English Garden. Company owner Alfred Böhmler proudly handed over the first of 50 examples of the limited edition to the director of the Staatliches Museum für Völkerkunde, Dr. Walter Raunig.



International Design Centre I.D.E.A.

Schrems, Austria

I.D.E.A. INTERNATIONAL DESIGN CENTRE SCHREMS AUSTRIA

The conception of the Vienna Carpets arose in the ateliers of the multifunctional "International Design Centre Austria", the first of its kind in Austria. Under the leadership of the architect Prof. Warlamis a team of young designers constantly works on the development of new carpets, with heavy reference to the architectonic inner space.

"In the International Design Centre in addition to the manufacture and prototype workshops, exhibition spaces are as equally provided for as spaces for seminars to keep up to date the permanent contact with the partners. That appears to be the recipe for success of the Vienna Collection: not a great theoretical concept which then possibly fails to be put into practice, rather a basic artistic attitude which, together with technical knowledge and economic discipline in a permanent process of communication, leads to practicable and - as you can see - successful results."

Dr. Maria Rennhofer/PARNASS



"Klimt Haus"

Augarten, Wien

In the austrian porcelain manufactory the Vienna Collection is designed, formed, fired, decorated, packaged and dispatched. So the Vienna Collection is more than a manufactory in the traditional sense. From the original porcelain manufactory a Design Centre under the direction of Heide and Efthymios Warlamis arose in June 1992 in the city of Schrems, north of Vienna, in which architects, designers and artists design and produce for an "universal culture".

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

THE ABC OF THE VIENNA CARPETS

1. QUALITY OF THE MATERIAL, KNOTTING TECHNIQUE

The "Viennese Carpets" successfully attempt through the intensive cooperation of artists, textile technicians, textile chemists and knotters to combine outstanding old techniques with contemporary art.

Only natural materials such as cotton, raw silk and the best available pure new wool from the highlands of Tibet or Merino from New Zealand, through to the most proven and established quality pure new wool from traditional carpet making countries are used as base materials and carpet pile. These wools are characterised by their high elasticity and by their self-cleaning high fat content, properties which guarantee the durability of the carpet.

The quality processing is adapted to today's requirements for colour authenticity and for the colourfastness of the wool. As far as possible the wool is carded and spun by hand and dyed with natural colours. With this processing an infinite variety of nuances are achieved, which enrich the carpet and lend it a certain charm which often unfolds and intensifies overtime.

It is only experienced knotters who have mastered the necessary techniques who are chosen. Only with this criterion is it possible for you to own a carpet, which is unique due to being purely hand made, and for us, due to the special thickness of the pile and the materials to give you a lifetime guarantee.

2. EXCLUSIVENESS, UNIQUENESS, PECULIARITY

These carpets are exclusive, in a limited edition of 100 items per pictorial theme. Each carpet is supplied with an edition number and is accompanied by a certificate. This certificate carries the personal signature of architect Prof. Warlamis, the designer of the Vienna Carpet Collection. The customer enters the small, select circle of these unique concepts.

3. TRADITION OF THE CLASSICAL MODERN

The classical modern is timeless, elegance and harmony are the basic principles. They reflect the "Zeitgeist" of the whole century. However it does not concern the mere moods and single-mindedness of the artist, but rather the cultivation of living together.

The pictorial language of the carpet collection attempts to stress the feeling of togetherness, to convey the feeling of community. This cultivated world avoids ostentatious demonstrating, affected behaviour and superficiality. The gentle reserve is the principle of the future.

This background and this value should be conveyed to the customer.

4. ART AND ARCHITECTURE

A carpet which enters the ambience of a house brings with it a significance to the inner architecture, and to the complete architecture as well. The constructed architecture, a house for example, should develop and improve people's living space. As a rule however architects

and builders build simple geometric houses, monotonous boxes and cuboids, i.e. naked walls. Houses and apartments are, as a rule, dumb and dull. But a living space should influence people in a lively and harmonious way. Art enters as an impulse and an intellectual sign of living. Therefore in order to significantly influence the inner space of architecture a carpet must produce feelings, relationships, comfort, spirit and harmony.

The designer, the artist, the architect, who designs these carpets thinks about the general lack of ideas and the monotony in architecture. He can no longer correct the completed architecture but he can influence the space in order to improve the atmosphere. This small repairing raises the hopes of the missing human needs, the missing spiritual and cultural dimension, that all these values will one day also be installed in the architecture of the constructed world.

The Vienna Carpets arose from the premiss of creating a complete space ambience between the architecture, the inner space and the living landscape.

Each carpet a plan. Each carpet a house. Each carpet a topos.

5. CULTIVATION OF HOUSES IN FASHION

The salesperson explains the up-to-date trends to the customer. The megatrends in production are in general: gentleness, esoterics, health and spiritual harmony.

The carpet updates these trends through its reserve and its up-to-date story. Its artistic picture language is new. The informed resident, who discovers more of the symbols of this language in all the mass media further supports this. Therefore you do not feel shut out, you move with the times, you use the "Zeitgeist", the signals of the actual present.

6. THE CUSTOMER ACCOMPANIES THE ARTIST, HE BELONGS WITH THE FRIENDS OF THE WORK OF THIS UNUSUAL ARTIST

This is an important point, because the customer enters a relationship with an artistic person. Behind the designs and the carpet is an artist, who accompanies people with his continuous work in painting, sculpture and design for a whole lifetime.

This is a long term process and fills every customer with delight when they discover the artist's pictures and work in the mass media. It is a nice feeling to see the artist on the television, in the paper, in a magazine. "Look, I know this artist well, I know his work, his philosophy and his range, and I also own one of his works."

It is of particular importance when we bring people into a relationship with a personality. It is important for the identity and your own personal development to accompany an artist in his various works.

"Look at that, this artist, whom I have a carpet by, has also created this lovely coloured children's furniture, built these lovely houses, painted the new pictures in the latest exhibition, this artist is also my artist, I know an artist too."

7. CARPET ART IN CONNECTION WITH A PICTORIAL GRAPHIC, GRAPHIC SERIES

It is nice to know that there is also a range of graphic series by my artist. These are extensive: carpet designs, carpet pictures, architectural pictures, compositions and sculptural pictures. Graphics which are published in inexpensive and small editions. A good example of an interaction. A carpet and a graphic complement one another and underline this artistic alliance.

8. GENTLE TRANSITION, GENTLE INNOVATION FROM THE ANONYMOUS DESIGN TO THE CLASSICAL MODERN

This art helps people find access to the classical modern. Modern art has significantly contributed to the character of the 20th century. It has however taken part in a sorrowful development. As a rule it remains misunderstood, people withdraw because they have the feeling that they are not informed or involved. The gap between ordinary people and artists has unfortunately grown too wide.

With his art Warlamis is trying to reduce this gap and ease the access for many people. For with his art Warlamis does not want to provoke, does not want to withdraw, he brings the tradition of the Wiener Werkstätte or the German Bauhaus or the De Stijl group into combination with his objects of applied art.

This abstract composition which contains a carpet is connecting. The same composition, just as a picture, could occasionally be disturbing and incomplete. The finished piece is at best both media. A carpet and a picture bring the relationship, information and knowledge simultaneously. Thus a whole concept accompanies people who yearn to get to know and to understand the modern.

9. CREATION OF VALUE INSTEAD OF FASHIONABLE APPEARANCE

Unusual artistic collection based on the varied work of an unusual artist.

This collection is unique, its increase in value is justified and secure. Therefore the acquisition of an artistic carpet by a living artist in this relatively small edition is in fact a successful investment for the future. An artistic work does not require any fashionable decoration, it is the result of serious, creative work, from the argument with people's wishes and dreams. This collection is the new art. However it uses a medium which is not confined to visual superficiality, rather to people's sensual receptiveness. This art can be stroked and used. An art which accompanies and enriches everyday life.

10. RELATIVELY INEXPENSIVE

If you consider that the price of a handknotted woolcarpet of the highest quality corresponds to a general scale of value, then the price of the Warlamis carpets is even better value as they are also works of art. Compare the difference in price between anonymous designs and one of the carpets from our collection. Looked at this way this relation truly allows us to be correct in describing our carpets as inexpensive. A circumstance which is confirmed through the certain increase of value.

11. A SMALL OBJECT D'ART AS A CERTIFICATE OF GUARANTEE

Each carpet is accompanied by a certification medallion in the form of a metal head (bronze) which has been exclusively designed by the artist for this carpet series. This small head called "Fenstergucker", set on a pedestal, is an artistic mini-sculpture which emphasises the meaning of the Vienna Carpet edition, and enriches the space ambience.

12. RICH PICTORIAL PROGRAMME

The Warlamis collection is extensive and varied and covers a pictorial programme which extends in many artistic directions.

Stemming from the viennese tradition, from the tradition of the legendary German Bauhaus but also from the famous De Stijl group the tense arch is expansive and open. We believe that through the colours, the choice of themes, the architectonic peculiarity, we are able to satisfy many people; from a rich choice personal taste and personal preference are fulfilled.

In almost all the carpets the basic substance remains: soft tones, simple compositions, good stories. This collection is the largest collection constantly developed and expanded by one single artist. Special marketing is also present: with constant work and care it explains this truly overwhelming worldwide success.

13. BASIC IDEA

From the most important currents of the 20th century - Bauhaus, Wiener Werkstätte, Modern, Postmodern - impulses for a production culture of the future are developed.

14. THE UNUSUAL, VARIED ARTIST - A FAMOUS ARCHITECT WITH INEXHAUSTIBLE IDEAS

As an architect Warlamis brings the world of an open architecture for the cultivation of living space. His intensive work is accompanied by the hope that people who support this living culture also stand up for a more gentle architecture, and that architects are challenged to live up these naked constructed walls with humour and spirit.

"I can not force the architects to adjust their views but the people who feel and represent the message of my pictures, my carpets, my furniture will stand up for human, living architecture in the future. And these people understand my work and my resistance to the monotonous function, affected behaviour and status architecture. I also feel with them. And this exact feeling fills me with indescribable joy."

15. DREAM AND EMOTION THE WORLD OF LONGINGS AND EMOTIONS

What is special about this collection is the quality and the feeling for that which people dream of. In this it is a simple concept: not to force all too personal themes on the customer, but rather to enable him to experience the world of pictures. A carpet should not be a pure presentation- and statussymbol, but rather it should suit the everyday ambience very discreetly and gently.

Warlamis' slogan "Live with Art" shows that these two ideas should not be viewed as opposite statements, but rather as a necessary mutual completion.

Colour Spaces

Colours in harmony are like musical sounds. Colours produce feelings and positively influence the atmosphere of living. Our Vienna Carpets are colour spaces. They link architecture and the living landscape with a whole enriching space ambience.

Living Spaces

Harmony between the outer world and the inner world. Nature and culture simultaneously. Meditative and sacred, whole. A soft piece of nature conceived to preserve the contents of a living space. A carpet makes clear our attitude, our relationship, our culture. Stemming from the spirit of the "Wiener Werkstätte" the "Vienna Carpets" explain the spacial character of Vienna. The grace and cheerfulness, the cosiness, and a fine discretion.

Design Spaces

We experience everyday life in correlation with the architectonic and urban built spaces. Countless little signs, surfaces of colour, lines illustrate this concrete connection. Between the Ringstrasse, the Museum of Applied Art, the Belvedere, the Michaelerkirche and our apartments. Our living carpets represent the cultural heritage. Our apartments, like a small, private Vienna Museum of Applied Art, furnished with the most valuable designer carpets of our times.

EDITION

CERTIFICATE

Each carpet is supplied with its own edition number and is accompanied by a certification medal, in the form of a metal head which has been exclusively designed by the artist for this carpet series.

The certificate carries the personal signature of architect Prof. Warlamis, the chief designer of the VIENNA CARPET COLLECTION.

Vienna
Carpets



THIS SMALL HEAD CALLED "FENTERGUCKER", SET ON

A PEDESTAL, IS AN ARTISTIC MINI-SCULPTURE WHICH
EMPHASISES THE MEANING OF THE VIENNA CARPET

EDITION AND ENRICHES THE ROOM AMBIENCE.

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

VIENNA

CARPETS

MAKIS WARLAMIS

ARCHITECT, DESIGNER

"I PREFER THE POPULAR TO THE SELECTIVE". WARLAMIS WAS BORN IN GREECE. HE STUDIED ARCHITECTURE IN GREECE AND AUSTRIA. HE TAUGHT IN MANY COLLEGES. TODAY WARLAMIS LEADS THE I.DE.A. INTER-

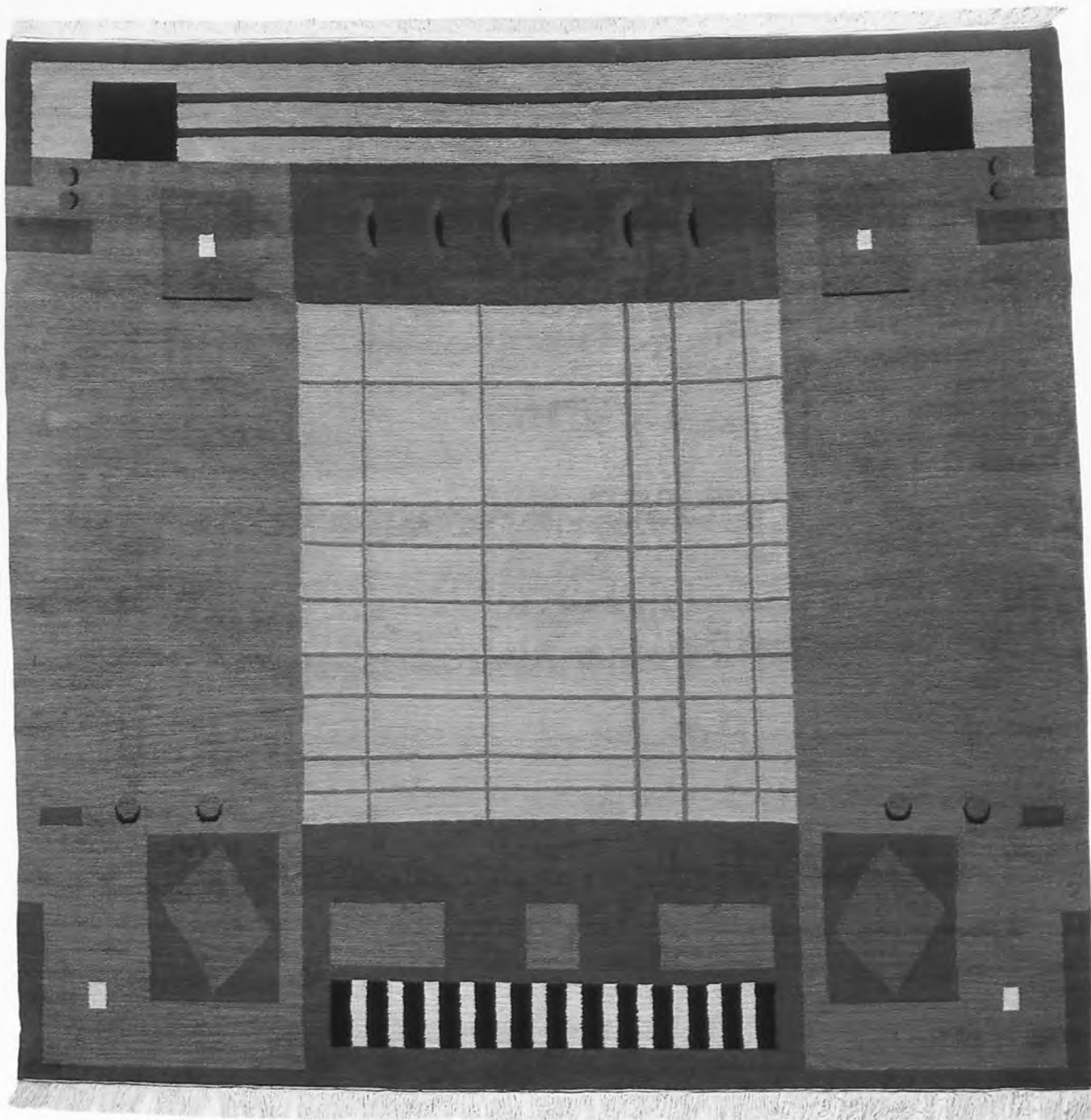
NATIONAL DESIGN CENTRE IN AUSTRIA. AS A TEACHER AT THE SALZBURG SUMMER ACADEMY WARLAMIS DESCRIBED THE CHARACTERISTICS OF HIS PHILOSOPHY WITH HIS WORK "NEW AGE DESIGN", WHICH HE PRESENTED IN NEW YORK IN 1993. HE STANDS FOR DIALOGUE AND THE LIBERALISATION AND EXPANSION OF THE MARKET. HE ADVOCATES THE GENTLE WAY FOR A LONGSIGHTED CONCEPTION, WITH MEANINGFUL CONTENT AND DEEP IMPACT. THE MEDICAL WORLD REACTS TO HIS STUDIES ON THE HUMAN SOUL AND HEALTH WITH INTEREST AND WITH SCIENTIFIC RESEARCH. HIS MOST FAMOUS WORKS INCLUDE THE CHILDRENS FURNITURE PROGRAMME "CHILDREN'S MUSEUM PROGRAMME",

THE VIENNA COLLECTION, THE LARGE CARPET COLLECTION "VIENNA CARPETS - WARLAMIS ART" AND THE REALISATION OF THE CHILDREN'S CITY. NUMEROUS EXHIBITIONS, AWARDS AND PUBLICATIONS. HIS WORK CAN BE FOUND IN THE MOST IMPORTANT MUSEUMS OF THE WORLD.



DESIGN WARLAMIS

HOFBURG •

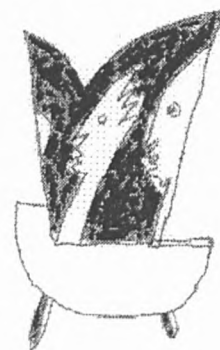


HOFBURG, handknotted, 100 piece edition, size ca. 290 x 250 cm

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Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

ART & DESIGN

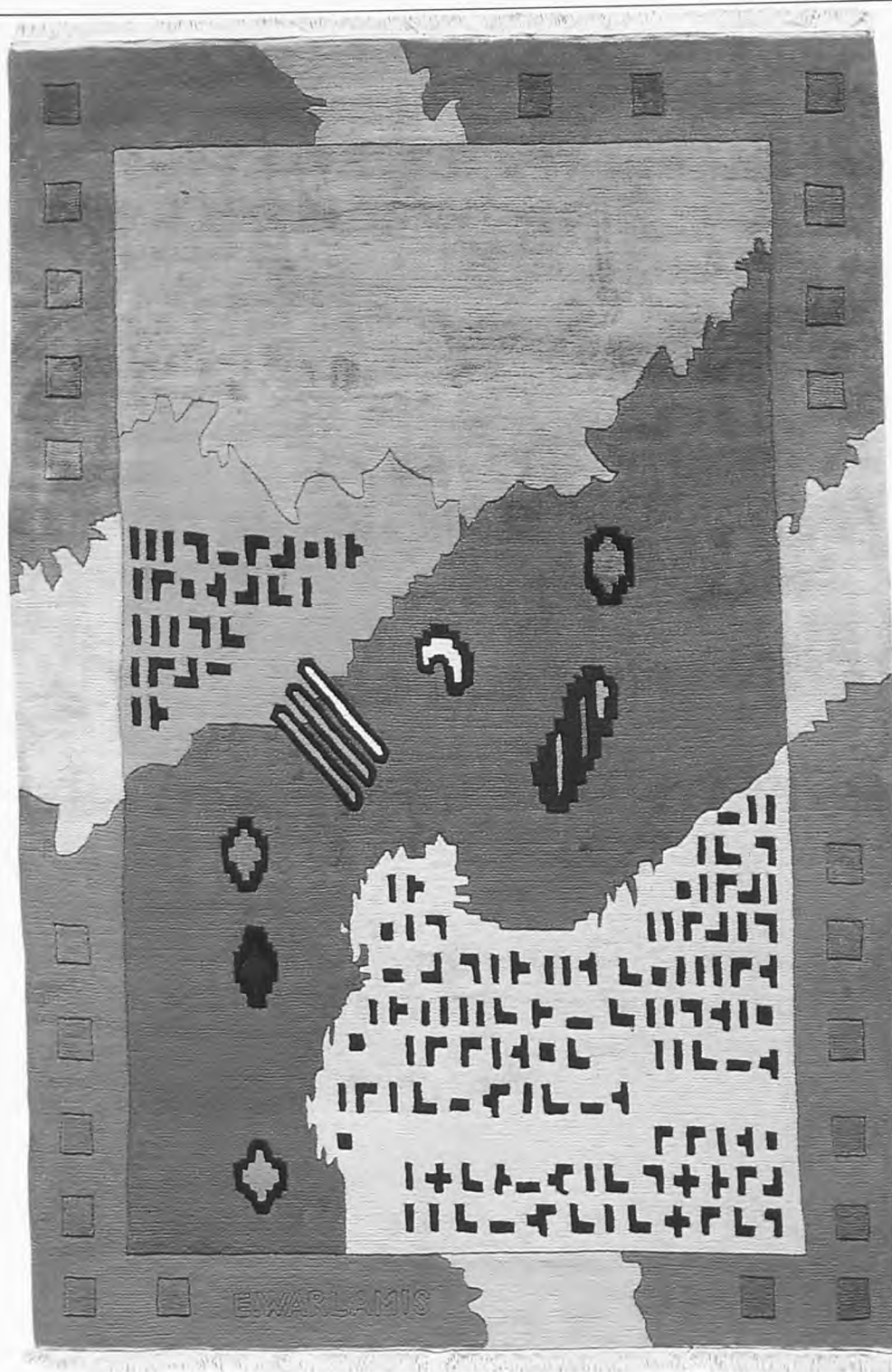


THE CARPET AS CENTRAL ELEMENT

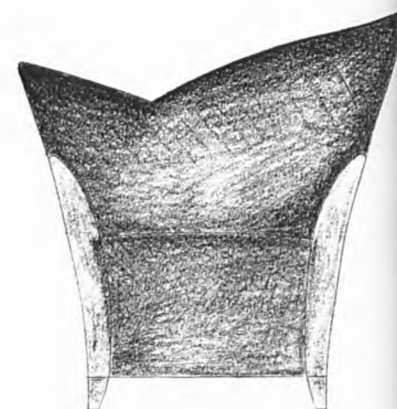
HOFBURG Its simple elegance requires refined, structural furniture with softly structured metal feet, transparent-structural tables and chairs. Light yellow fabric in the space bestows an aristocratic splendour to the carpet.

Above: "Izzi Bizzi"
Porcelain object
Design: Vienna Collection
Below: "Melange"
Armchair

Δημόσια Κεντρική Βιβλιοθήκη Βερόιας



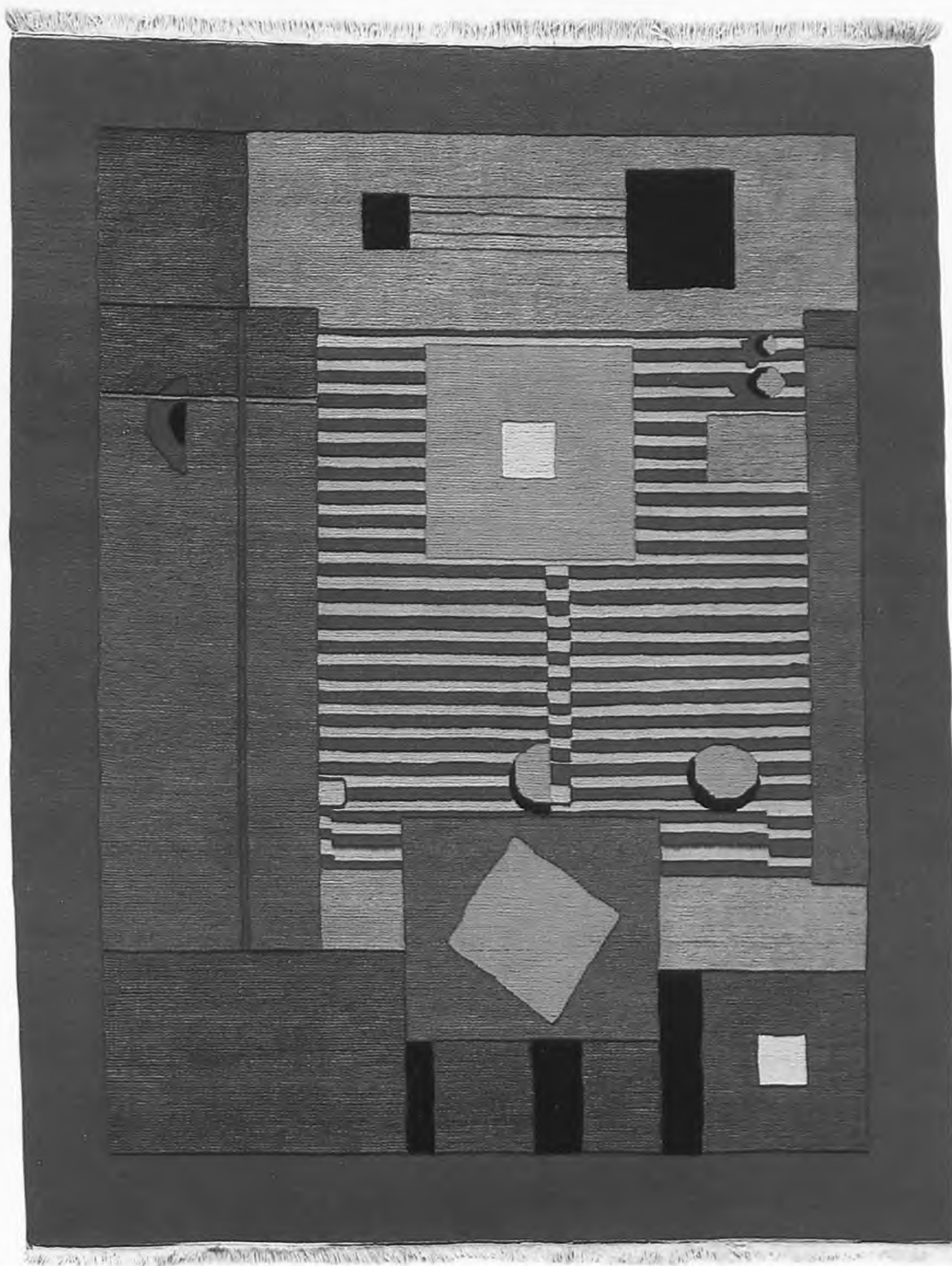
STUBENRING, handknotted, 100 piece edition, size ca. 180 x 270 cm



STUBENRING

It's spacial effect is amazing, the sloping planes of colour flow into the space and break through its geometric framework. The surrounding space is thus gently divided into planes. Its geometric musical script creates however an intergrated room. Wooden floor, marble floor, generally light coloured surroundings.

Armchair Series
"Wiener Melange"
1993



GRABEN, handknotted, 100 piece edition, size ca. 280 x 340 cm

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Διεύθυνση Κεντρική Βιβλιοθήκη Βέροιας

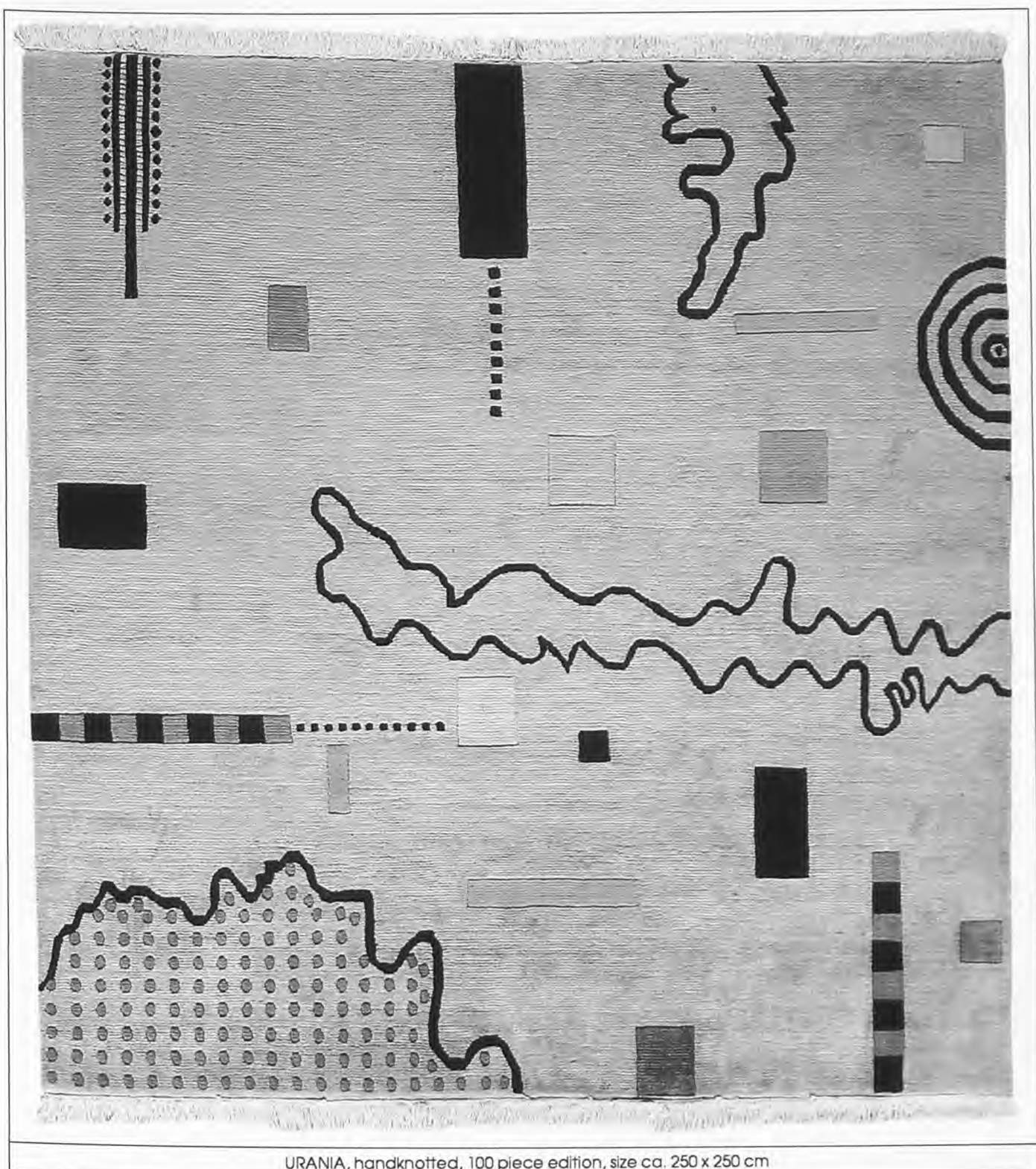
ART & DESIGN



GRABEN A carpet for the living space with a particular style. Space in space, squares, planes, lines, a space outline in harmonious colours. Modern classic. With Wittmann upholstered furniture it preserves the ideal furnished space. It's abstraction is compatible with both Art Deco furniture or simple "antique" furniture.



"Chair for Bill Clinton", New York 1993



URANIA, handknotted, 100 piece edition, size ca. 250 x 250 cm

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ΕΠΙΧΕΙΡΗΣΗ ΚΕΝΤΡΙΚΗ ΒΙΒΛΙΟΘΗΚΗ ΒΕΡΟΙΑΣ

ART & DESIGN



URANIA Despite the severity the carpet has a feminine expression, its flowing lines penetrate the entire room. With pink and blue shades a well-tempered sensitive ambience arises.

What makes these new carpets so attractive? In the first place their uniqueness and completely individual origination should be mentioned. Also the handmade production involves a translation of the designs via personal ideas and leaves room to manoeuvre for small alterations.

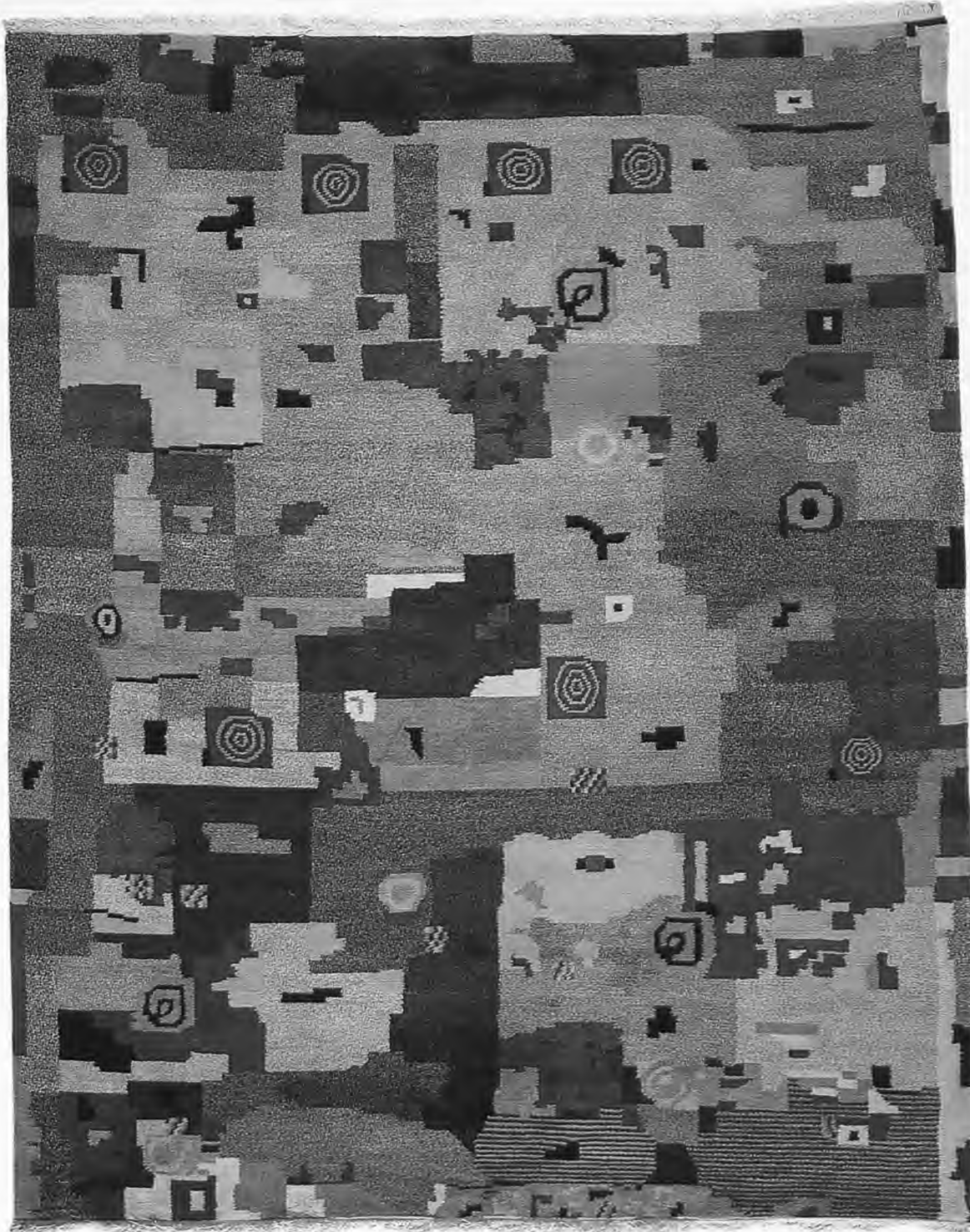


Palm shelf, MAKIS

All this makes the carpet an inimitable original, an original work of particular exclusiveness and increasing worth.

DESIGN WARLAMIS

STEPHANSPLATZ •



STEPHANSPLATZ, handknotted, 100 piece edition, size ca. 260 x 350 cm

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Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

ART & DESIGN



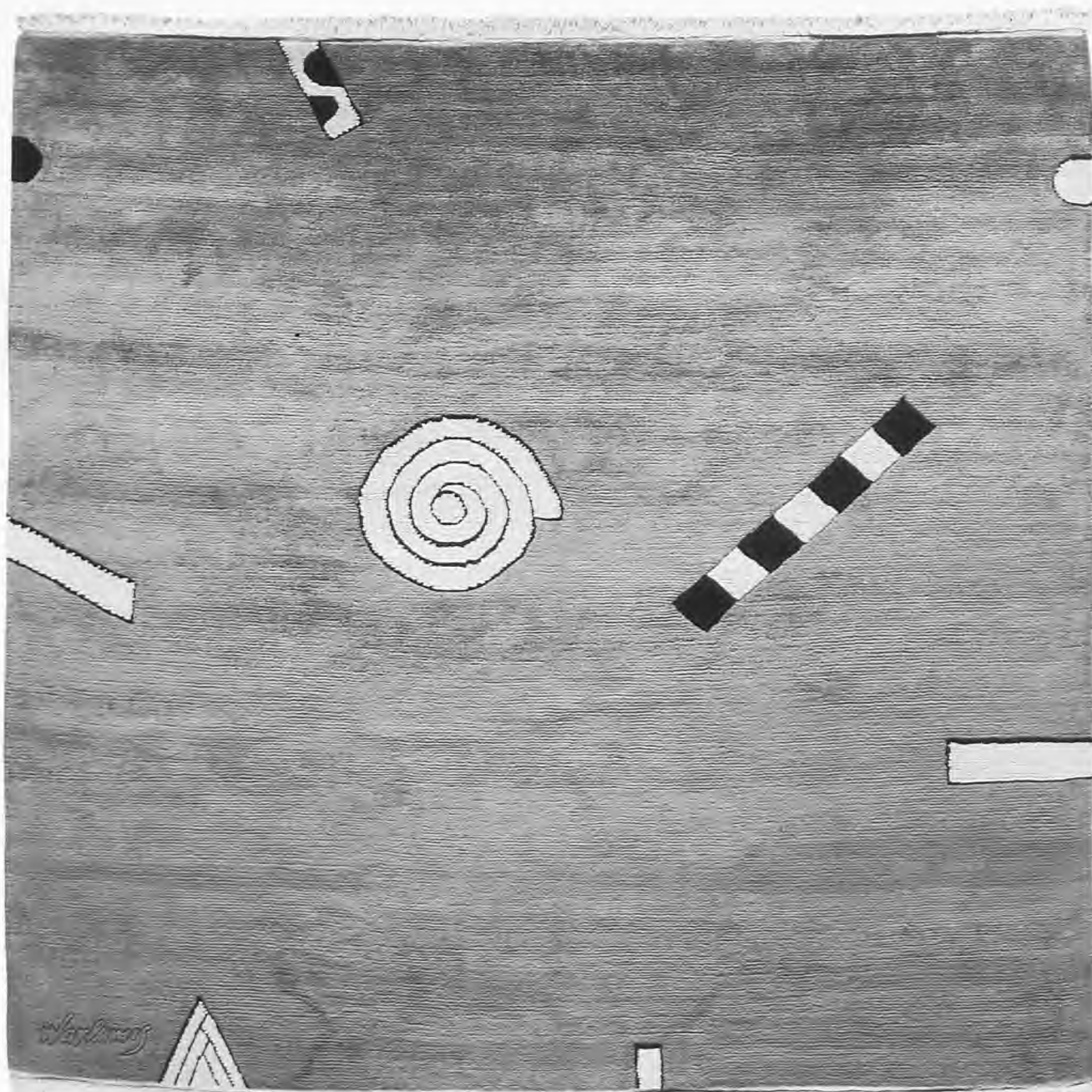
STEPHANSPLATZ

A carpet to feel well with. Its invitation to sit down, to give of yourself, is seductive. A beautiful carpet for people who love one another. Ideal for a cosy get together. A comfortable, beautiful and interesting family carpet. Emphasizing life consciousness.

Ordinary upholstered furniture in soft, warm tones best maintain and complement its warm charisma.

DESIGN WARLAMIS

AM HOF •



AM HOF, handknotted, 100 piece edition, size ca. 240 x 250 cm

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Εμπόσια Κεντρική Βιβλιοθήκη Βέροιας

ART & DESIGN



AM HOF is perhaps the simplest carpet of the whole collection. Reserved, in pleasant shades of pigeon grey, provided with a few simple yet striking symbols. A little distanced, intellectual and spiritual. Easy and hospitable with young furniture in combination with wood and metal.

INTERIOR DECORATION

Edgar Allan Poe called the carpet "the soul of the house". Instinctively it draws your eye with its charm, the texture, colours and theme deepen into legible pictures.



"Elisabeth", Porcelain sculpture by Heide Warlamis



Δημόσια Κεντρική Βιβλιοθήκη Βέροιας
A merry house for Vienna - Fasangartengasse, Hietzing

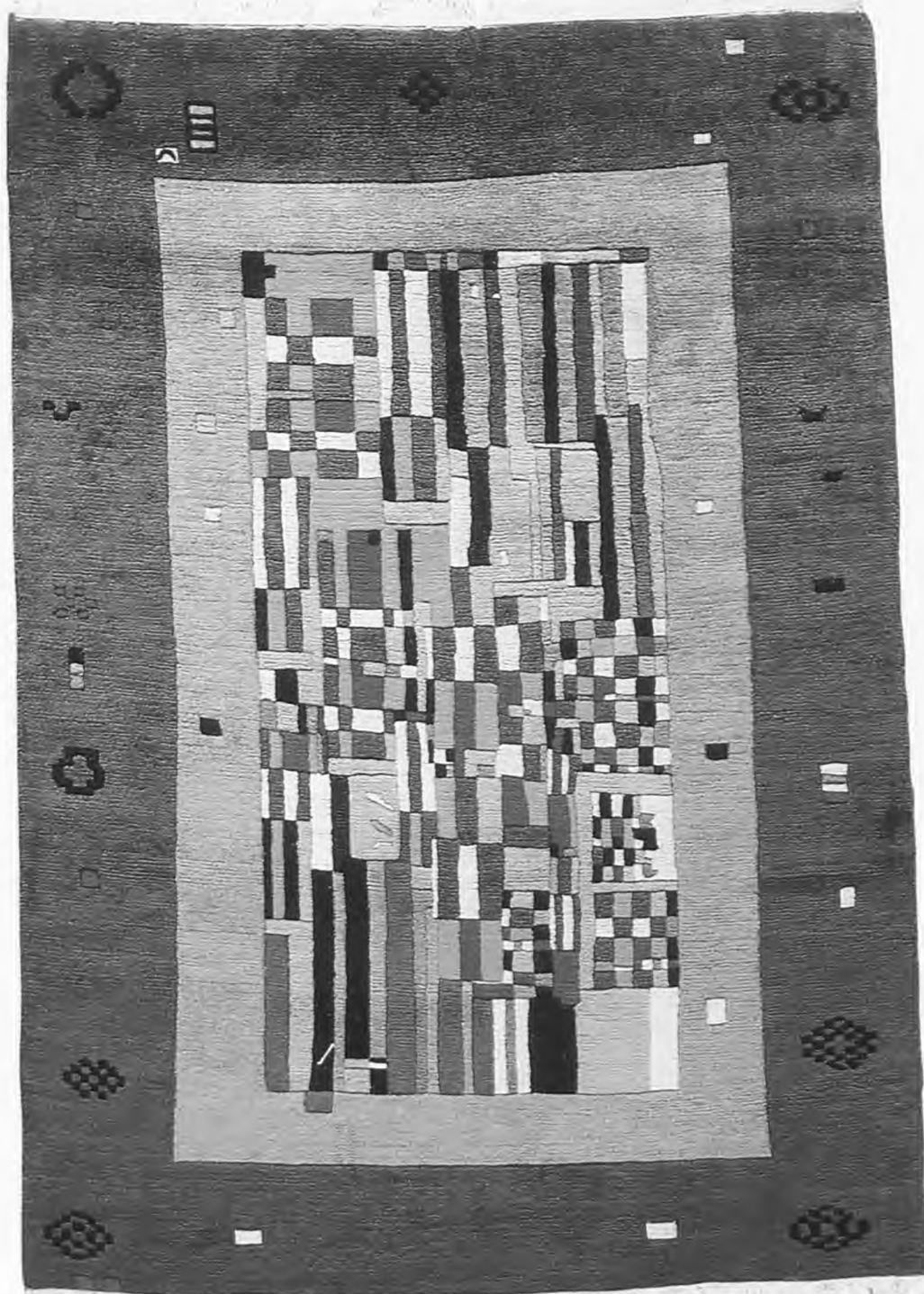


Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

"SISSY", small desk

DESIGN WARLAMIS

SEZession •



SEZession, handknotted, 100 piece edition, size ca. 180 x 250 cm

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Ελληνική Κεντρική Βιβλιοθήκη Βέροιας

ART & DESIGN



SEZESSION

Hommage to Gustav Klimt
The Vienna Sezession, built in 1898 by Josef Maria Olbrich, was the beginning of modern architecture in Vienna and at the same time symbolised the new way, the new spirit.

*The Art its Freedom
The Age its Art*

The simple geometric composition with the central rectangle and the wide border is characteristic of the classic constancy, valuable and reserved.



"Skyscraper", Vase

Particularly suitable for Hoffmann furniture, Biedermeier and simple modern furnishing.

A lucky relation of the components and the whole. A simple rectangle independently and coherently, like musical sounds creating a pleasant melody.

SEZESSION, BETWEEN OPER AND NASCHMARKT

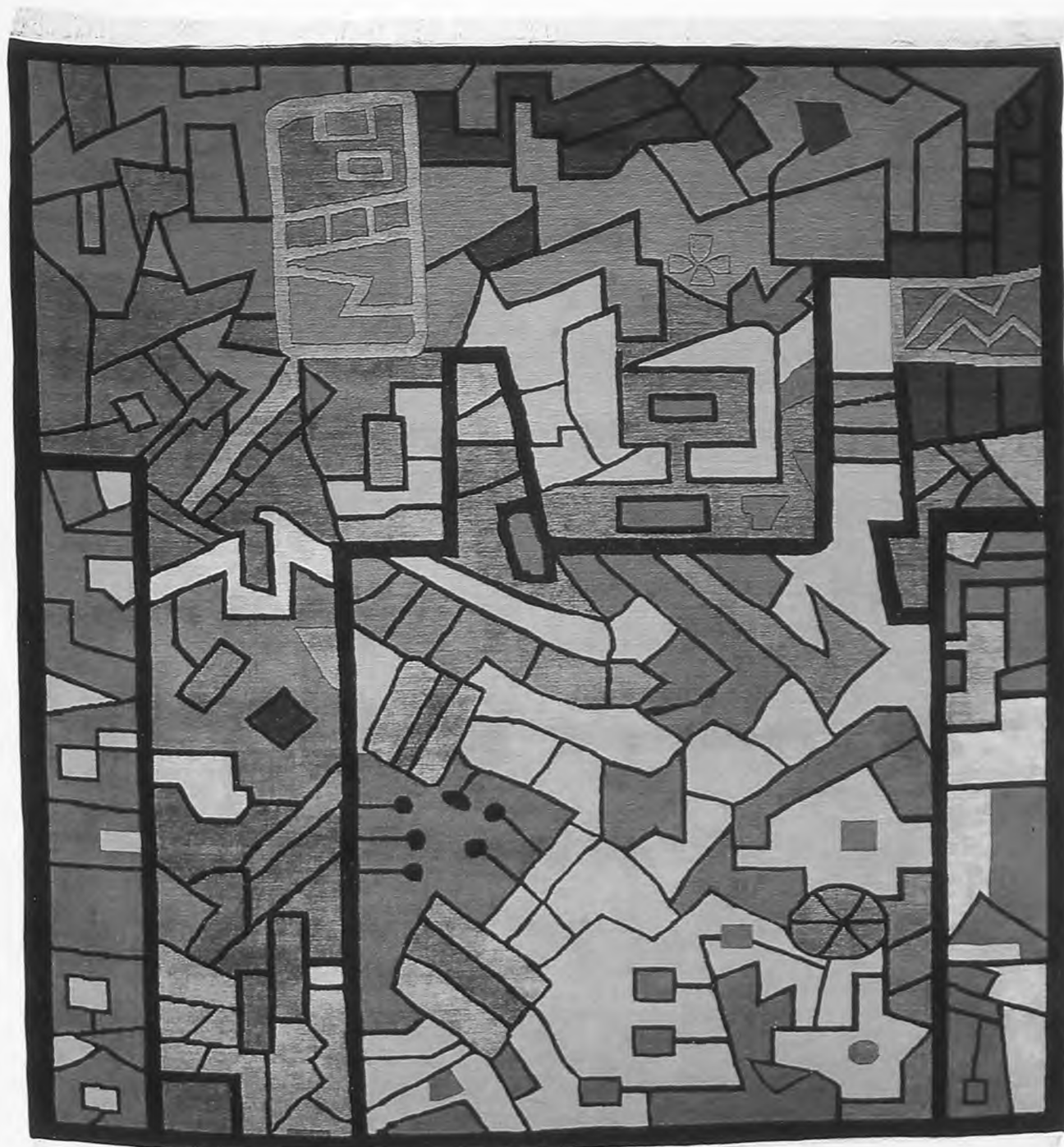


The Vienna Sezession

Δημόσια Κεντρική Βιβλιοθήκη Βεροίας

DESIGN WARLAMIS

NASCHMARKT •



NASCHMARKT, handknotted, 100 piece edition, size ca. 250 x 275 cm

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Ελληνικά Κεντρική Βιβλιοθήκη Βέροιας

ART & DESIGN



NASCHMARKT A carpet for architects and managers. Its composition displays an unconstrained urban attitude. Its colours, lines and planes are exciting and exclusive. A carpet for the present "Zeitgeist", spontaneous, flexible, generous. Particularly suitable for the spaces of special receptions and announcements. Like properties for the new season, for new ideas, for new projects. Distinctly exquisite.

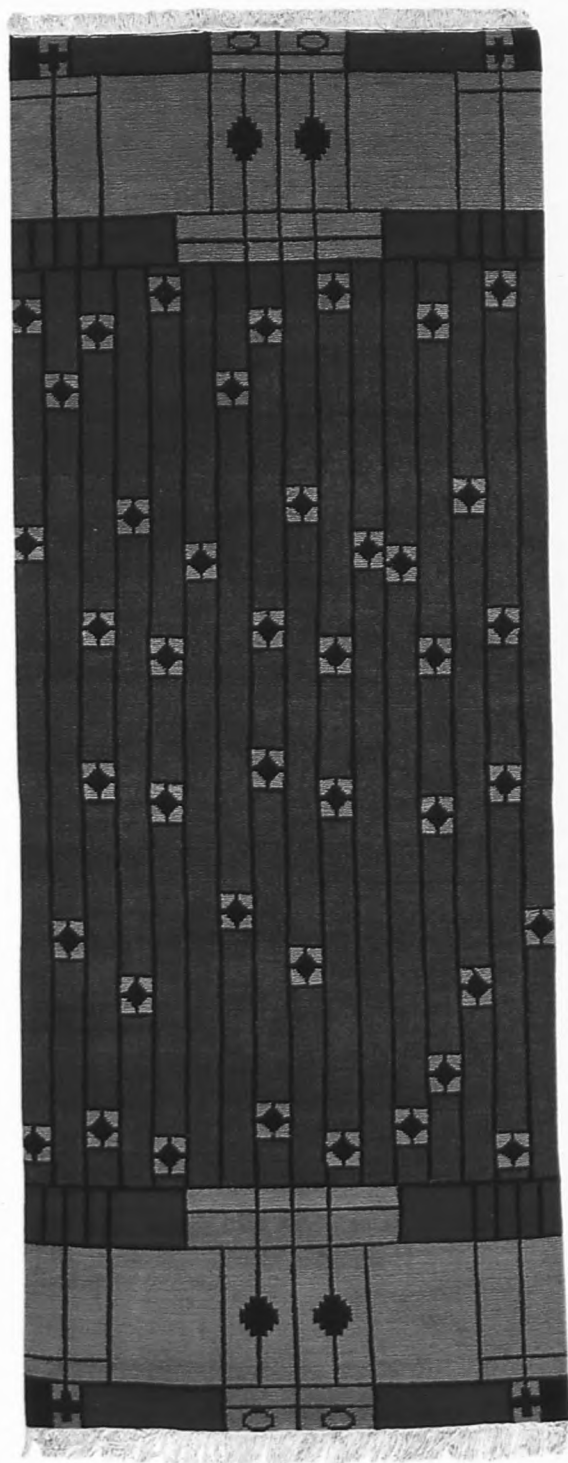


"Arcadien", Porcelain object



DESIGN WARLAMIS

STADTBAHN •



STADTBAHN, handknotted, 100 piece edition, size ca. 330 x 140 cm

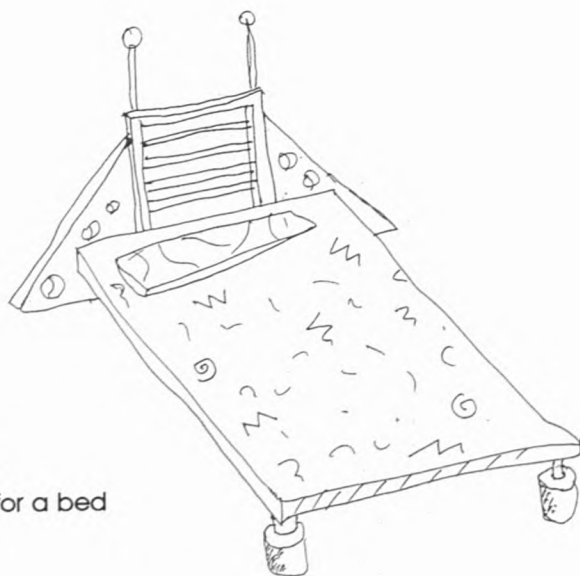
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Ελληνικά Κεντρική Βιβλιοθήκη Βέροιας



STADTBAHN

A classic recollection of Otto Wagner, of the Vienna Karlsplatz, of the Stadtpark station. With an unequivocal language it approaches the "wealth" of the Wiener Werkstätte. Particularly suitable as a spacial border and connection element.



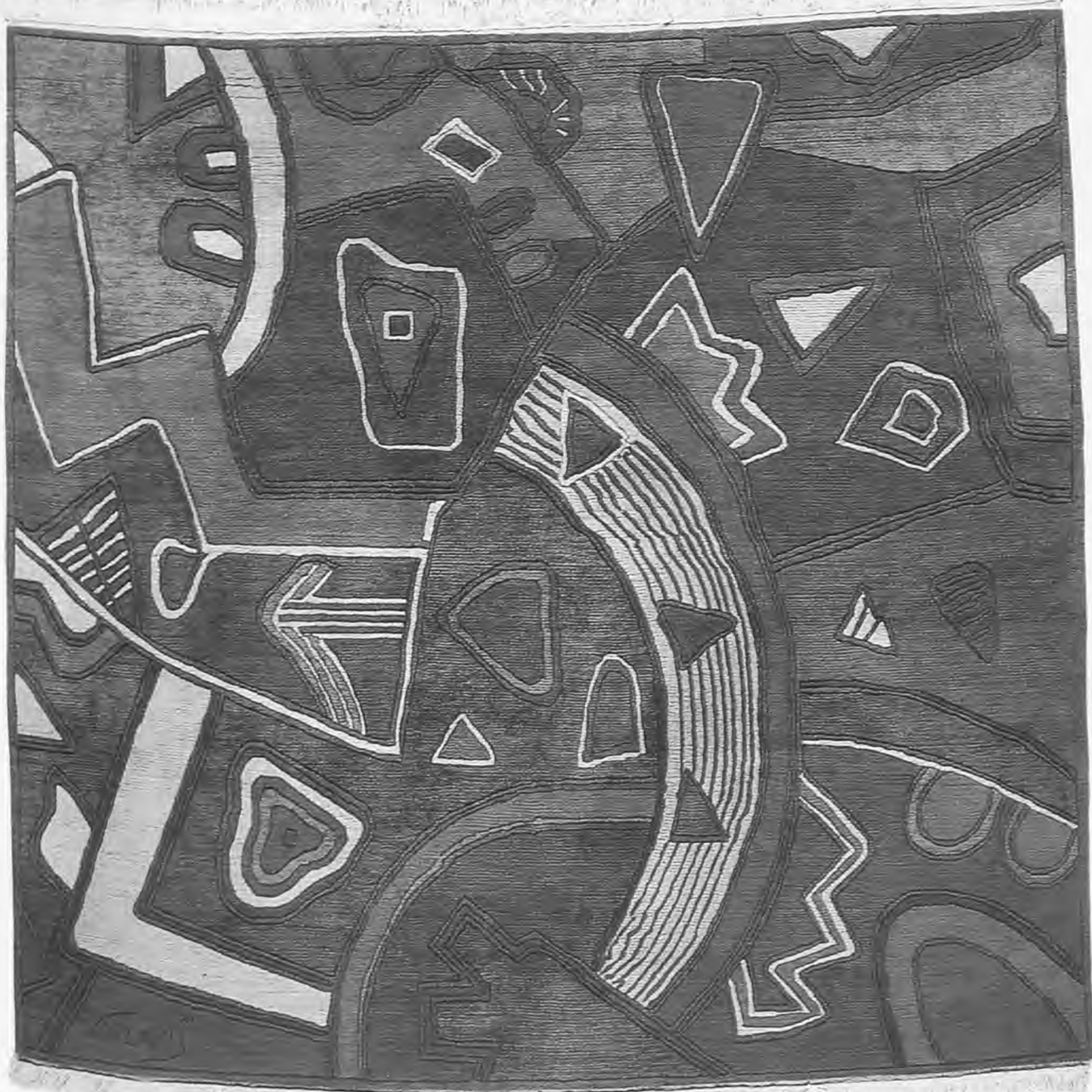
"Kontiki"
Design for a bed



Rosenau Castle, Interior

DESIGN WARLAMIS

RINGSTRASSE •



RINGSTRASSE, handknotted, 100 piece edition, size ca. 250 x 250 cm

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Ελληνική Βέροιας

ART & DESIGN



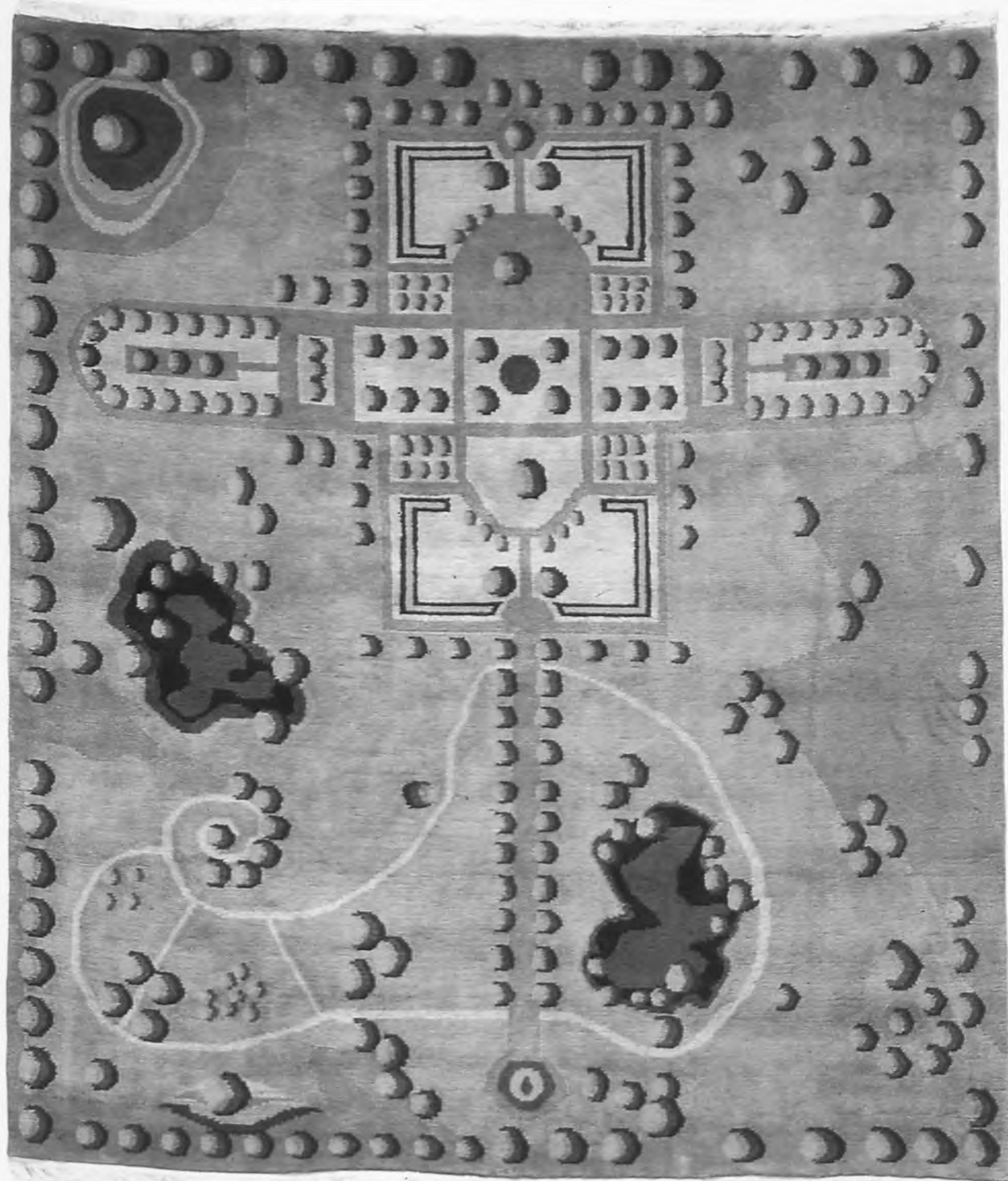
RINGSTRASSE Rich in symbols and shapes. Balanced colours. Emphasising friendly atmospheres. Modern and a little intellectual. A carpet for friends. Stimulating space. Its distinctive character seems like a pictorial composition. A celebration of the senses, a celebration of emotion. Modern and uptodate, a mixture of parisian elegance and viennese charm. Two or three special individual upholstered items of furniture emphasise its extravagance.



Parliament, Wiener Ringstrasse



Midsummer night, 70x100 cm,
E. Warlamis



SCHÖNBRUNN, handknotted, 100 piece edition, size ca. 240 x 270 cm

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Επιθεώρηση Κεντρική Διεύθυνση Βέροιας

ART & DESIGN



SCHÖNBRUNN A classic among carpets. Its arranged park landscape creates an amazing decorative atmosphere. With this carpet every simple and ordinary space gains in meaning and elegance. It is best suited to individual pieces of furniture. With a splendid designer standard lamp, with an unusual small chest of drawers or an extravagant shelf unit. It lends the apartment the atmosphere of a small castle, however without losing its simple elegance.

Δημόσια Κεντρική Βιβλιοθήκη Βερόιας

DESIGN WARLAMIS

HELDENPLATZ •



HELDENPLATZ, handknotted, 100 piece edition, size ca. 250 x 250 cm

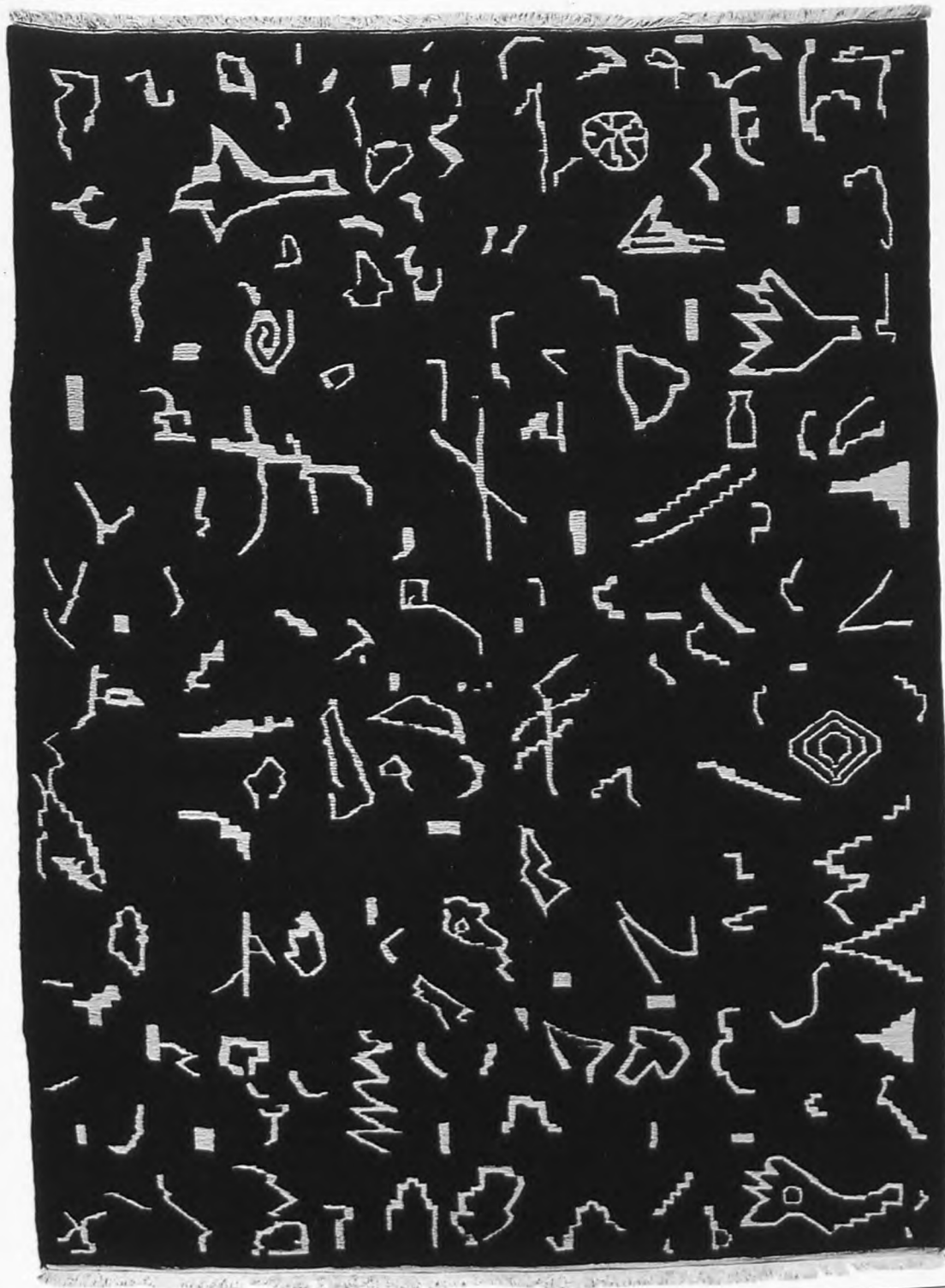
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Διεύθυνση Κεντρική Βιβλιοθήκη Βέροιας

ART & DESIGN



HELDENPLATZ Heldenplatz seems to be a variation on Freyung. However its pleasant colourfulness has a enlivening effect and creates a unique living stimulant. Furniture in matching materials is particularly well suited to it. Leather decorations are also suitable. The contrast between soft and smooth, coloured and plain stimulates the meaning.



PRATER, handknotted, 100 piece edition, size ca. 230 x 300 cm

ART & DESIGN



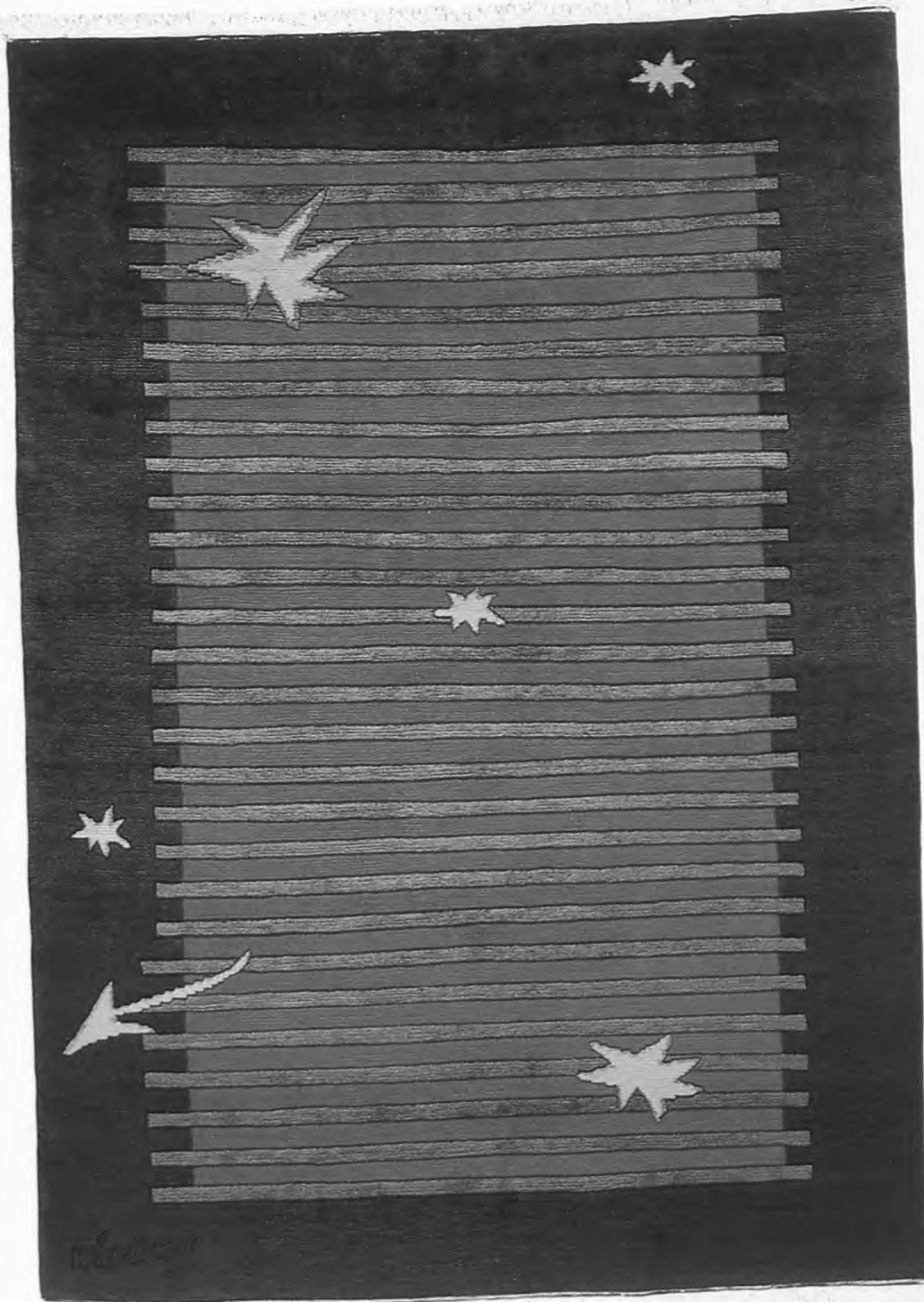
PRATER The Prater is modern and extravagant. Its white symbols recall the dancing light of the Vienna Prater. Combined with young designer furniture it lends the living space an up to date touch.



The Big Wheel in the Vienna Prater



Children's furniture by MAKIS



STERWARTE, handknotted, 100 piece edition, size ca. 180 x 255 cm

ART & DESIGN



"Menuett", porcelain tumbler, Vienna Collection

STERNWARTE Although it is so simple the Sternwarte depicts a carpet within a carpet. Five small stars are often enough to transform the living landscape into a literary saloon. A little poem of space, without great words. Sensual and cosmic nevertheless. Simple wooden furniture in combination with metal are good accompaniments.



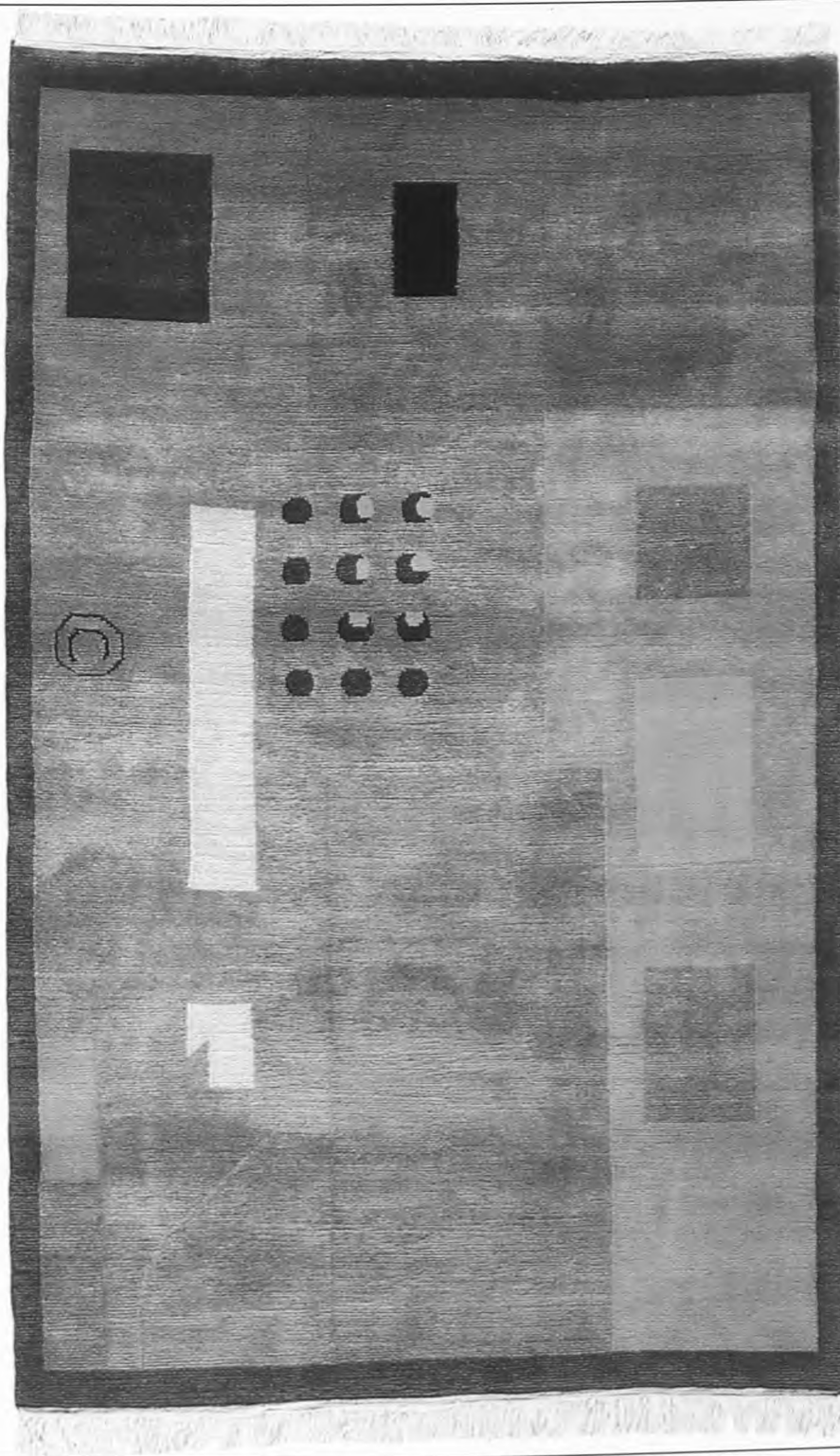
Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

MOZARTEUM. new age space



Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

MOZART, Furnishing fabric



BURGTHEATER, handknotted, 100 piece edition, size ca. 150 x 230 cm

VIENNA CARPET COLLECTION

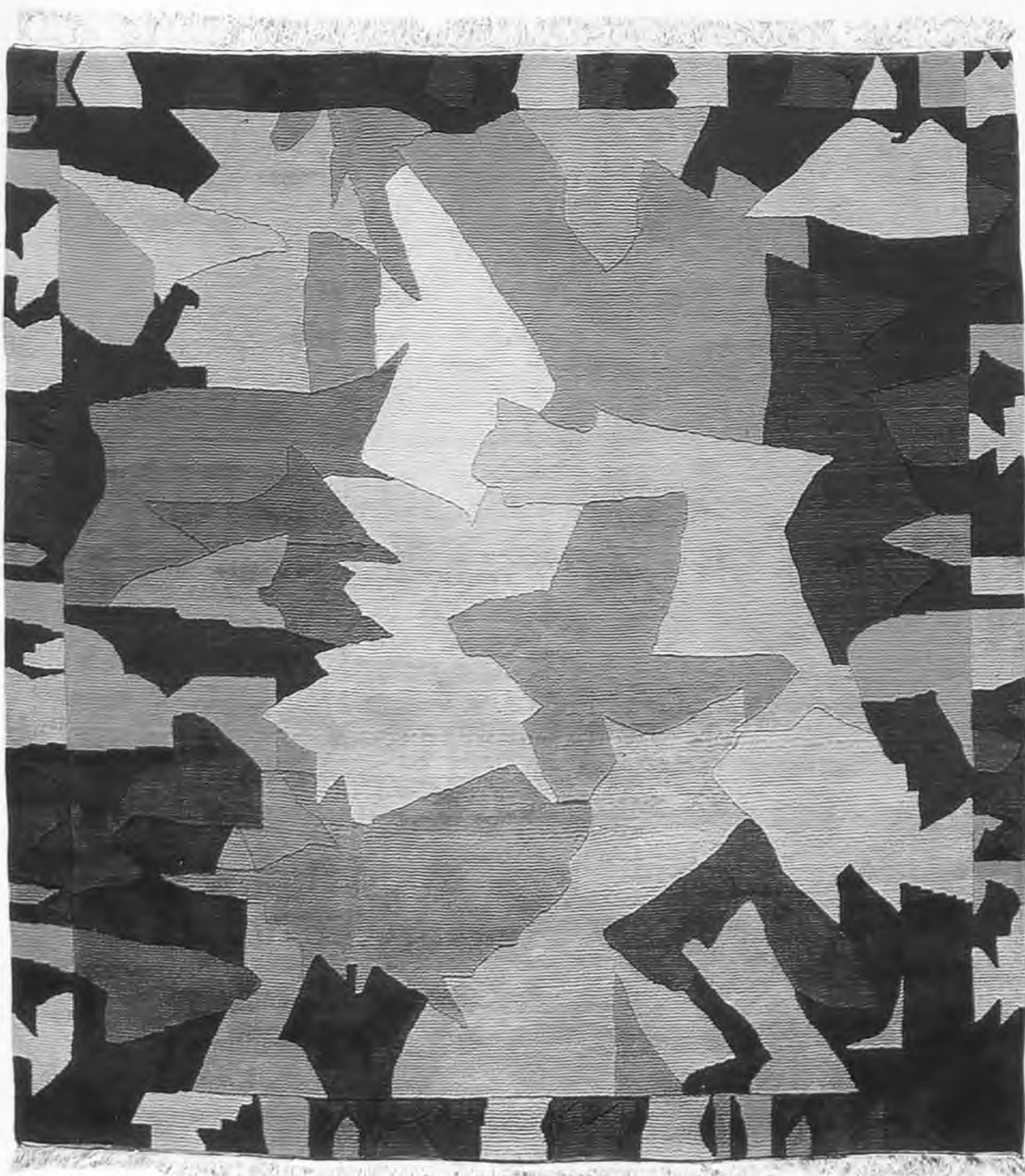
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Διεύθυνση Κεντρική Βιβλιοθήκη Βέροιας

ART & DESIGN



BURGTHEATER It has the effect of a Burgtheater flag for a very special occasion. Nobel and valuable. Its clear composition, the graceful colouring transform the living space into a cultural ambience. Its culture is classic and equivocal. Its apparent reserve however emphasises the atmosphere of a cultivated living. Every day is a premiere. Wood and parquet floors, woven fabric, tone for tone, accompany the carpet like a shining mise en scene. Good in combination with wicker armchairs.



FREYUNG, handknotted, 100 piece edition, size ca. 240 x 250 cm

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Διεύθυνση Κεντρική Βιρλιόθηκη Βέροιας

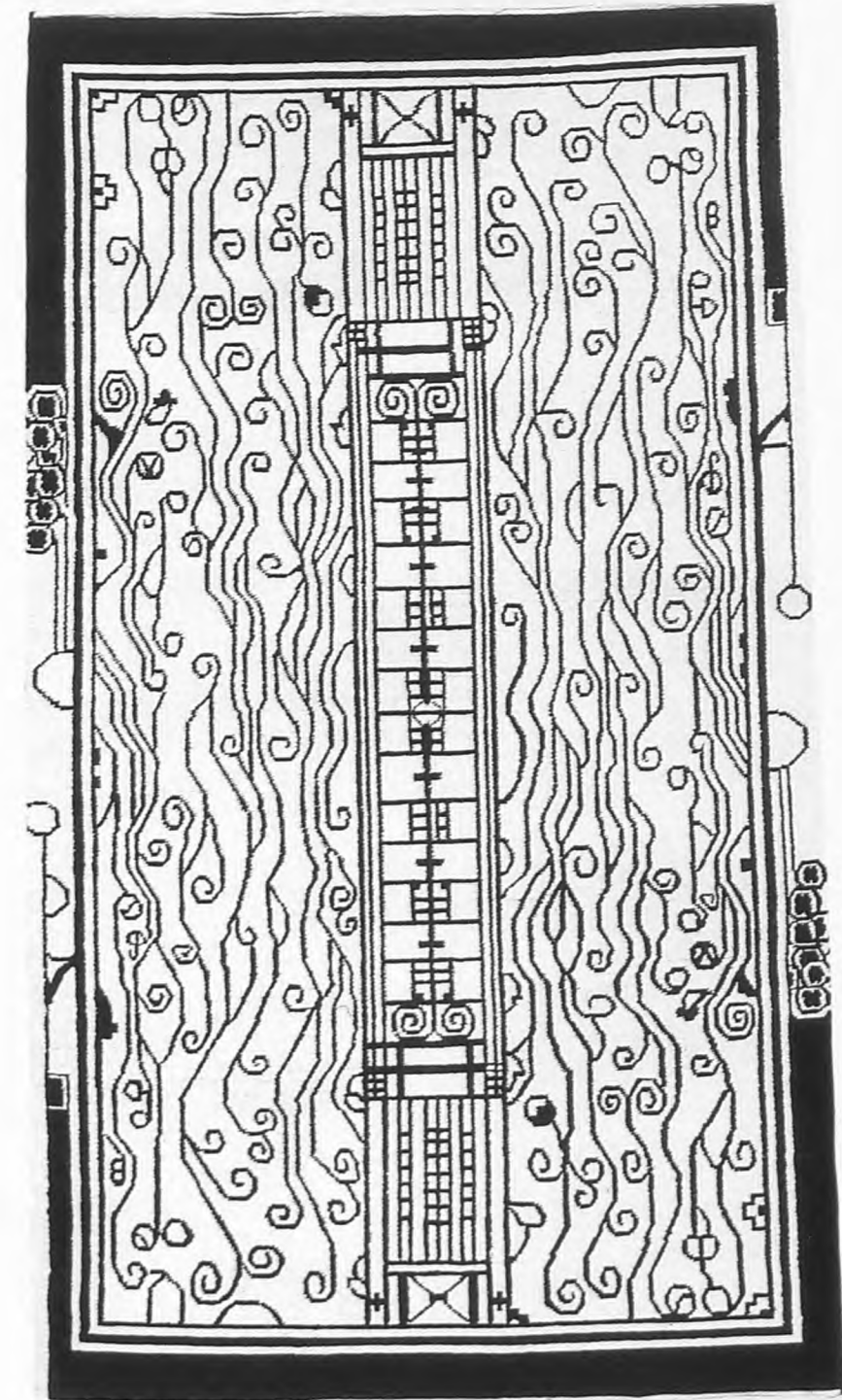
ART & DESIGN



FREYUNG Wonderful colour combinations characterise its personality. It radiates merriment and purity, cheerfulness and noblemindedness. Its furnishing is extremely easy. Its cheerfulness is seen at its best advantage with every furnishing programme.

DESIGN WARLAMIS

JOHANN STRAUSS •



JOHANN STRAUSS, handknotted, 100 piece edition, size ca. 170 x 300 cm

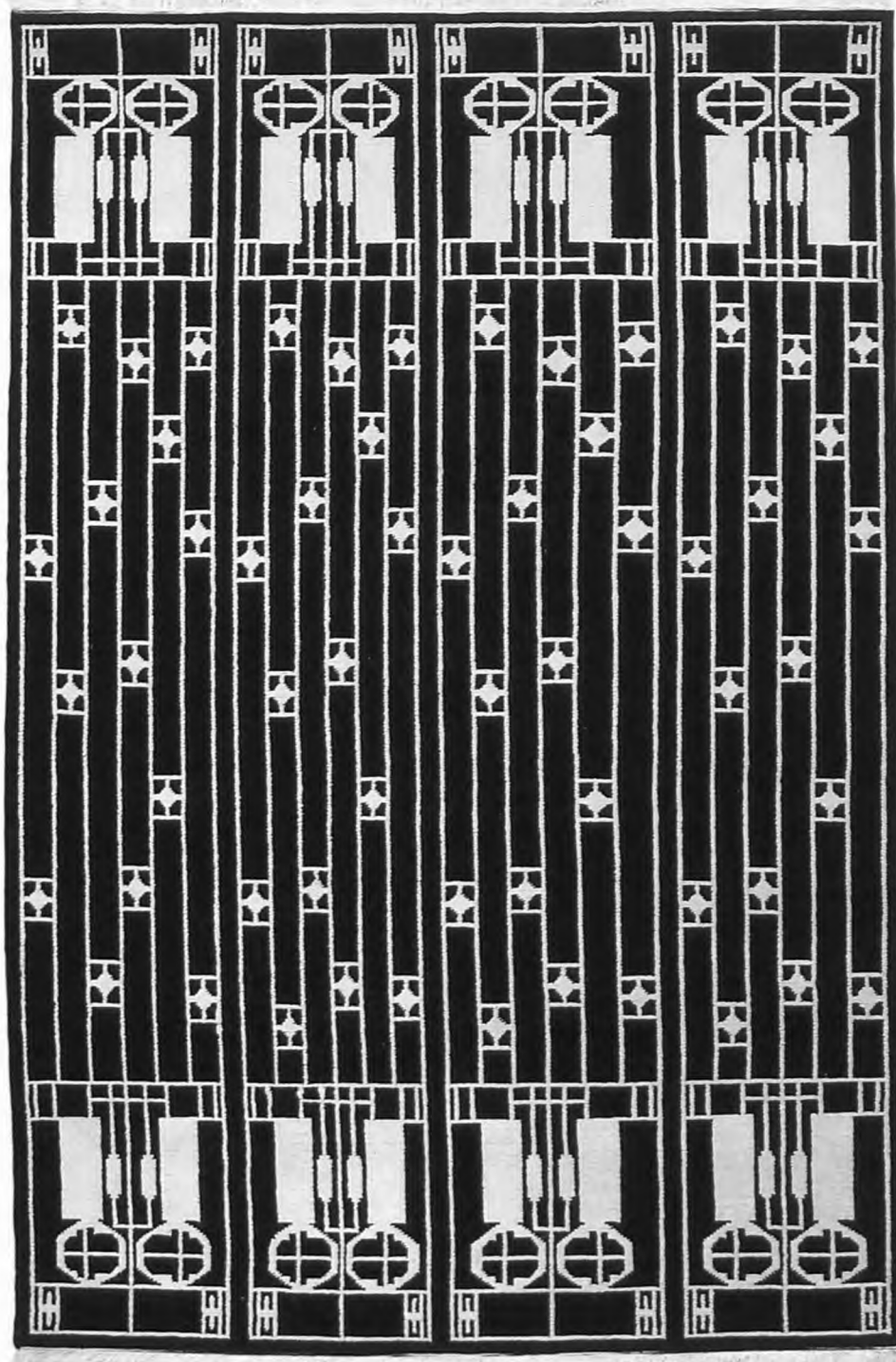
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Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

ART & DESIGN



JOHANN STRAUSS Its decorative effect is not assessable. Its musical lines lend the space a salon atmosphere, cheerful and gracefully solemn. With a small group of furniture the conversation is emphasised. Ideal for aperitifs, for cocktails, for small talk. A beautiful glass case nearby stimulates the solemn atmosphere.



WIENZEILE, handknotted, 100 piece edition, size ca. 220 x 340 cm

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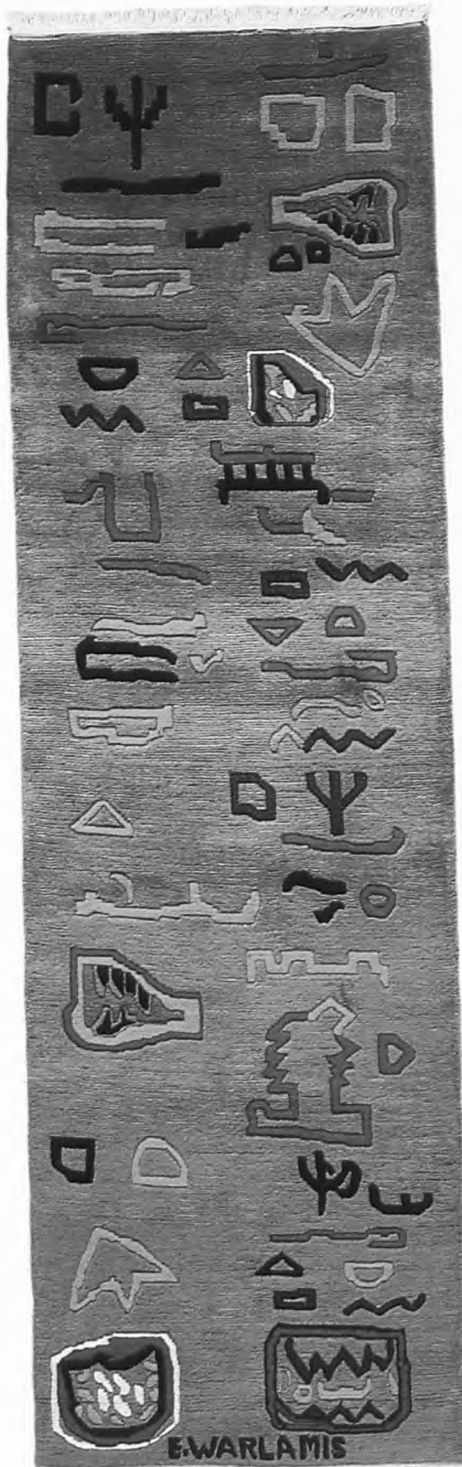
Διεθνή Κεντρική Βιβλιοθήκη Βέροιας

ART & DESIGN



WIENZEILE The strong black and white pattern has a refined and elegant effect. Best suited for reception areas, for a club atmosphere, for the entrance halls of hotels and representative institutions such as banks and insurance companies. Its representative appearance is seen especially to its best advantage in combination with leather furniture. Large floor lamps complement this picture.

Δημόσια Κεντρική Βιβλιοθήκη Βεροίας



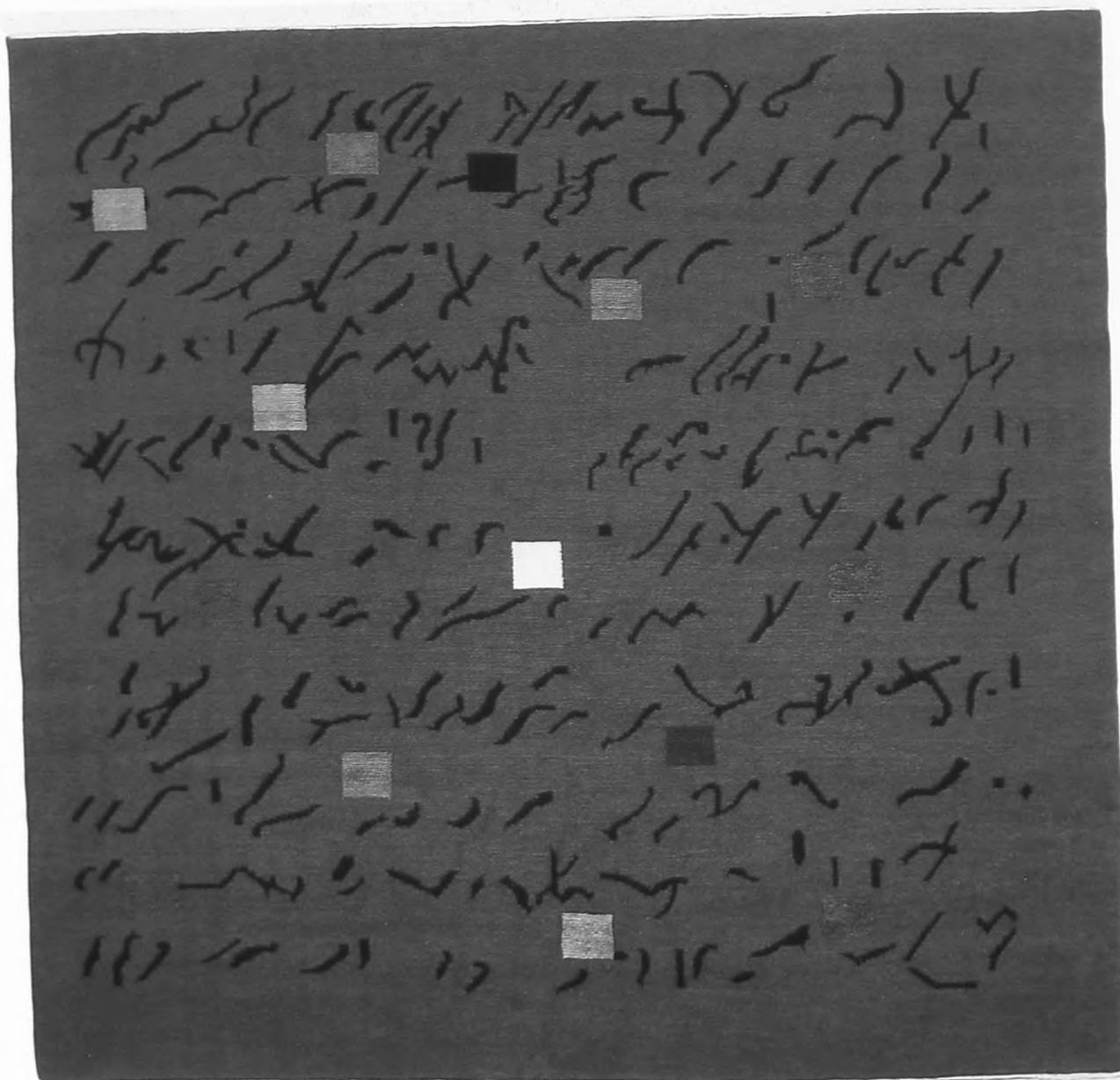
SIEVERING, handknotted, 100 piece edition, size ca. 330 x 110 cm

ART & DESIGN



SIEVERING A wonderful runner spreading out in soft blue green. Its mysterious symbols work like patterns of a new, unknown culture. A group of Miss Balu and Dr. Glob by Philipp Starck completes it wonderfully. However an old, classic heirloom does just as well.

Δημόσια Κεντρική Βιβλιοθήκη Βεροίας



LUGECK, handknotted, 100 piece edition, size ca. 235 x 235 cm

ART & DESIGN

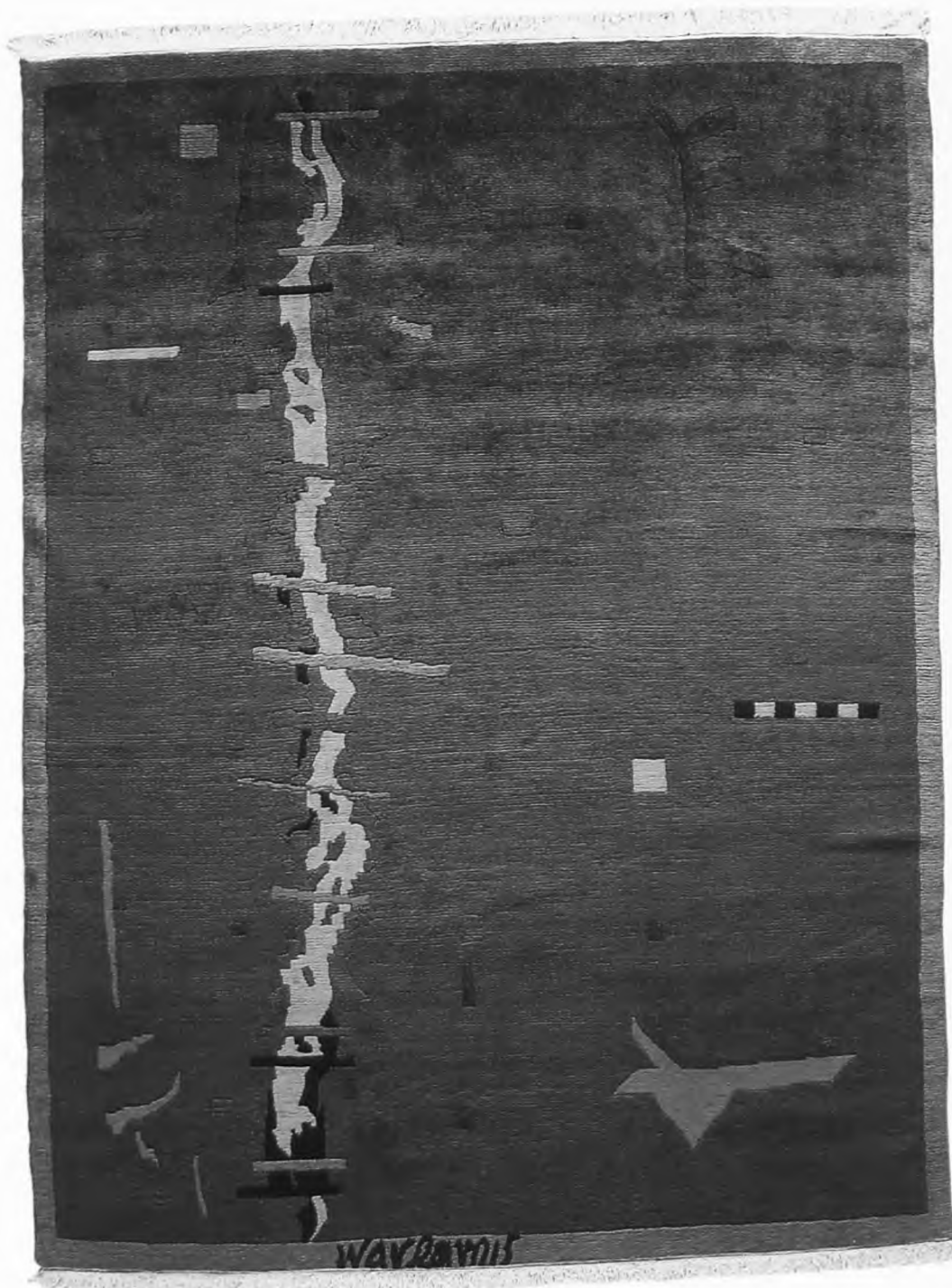


LUGECK

It's red colour is dominant, warm and vibrant, seen at its best advantage with dark furniture. Small accessories also emphasise its living effect.



Right: "Siena", salt and pepper set, Vienna Collection



DONAU, handknotted, 100 piece edition, size ca. 225 x 290 cm

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Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

ART & DESIGN



DONAU It's basic shades of blue and green project the peaceful flowing water. Elegant and reserved. Abstract but nevertheless attractive. Particularly suitable for producing a furniture landscape. A carpet for every livingroom, for every occasion. A proper carpet for living.

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

DESIGN WARLAMIS

HIEZING •



HIEZING, handknotted, 100 piece edition, size ca. 250 x 310 cm

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Αντιπροσωπευτική διανομή Βέροιας

ART & DESIGN

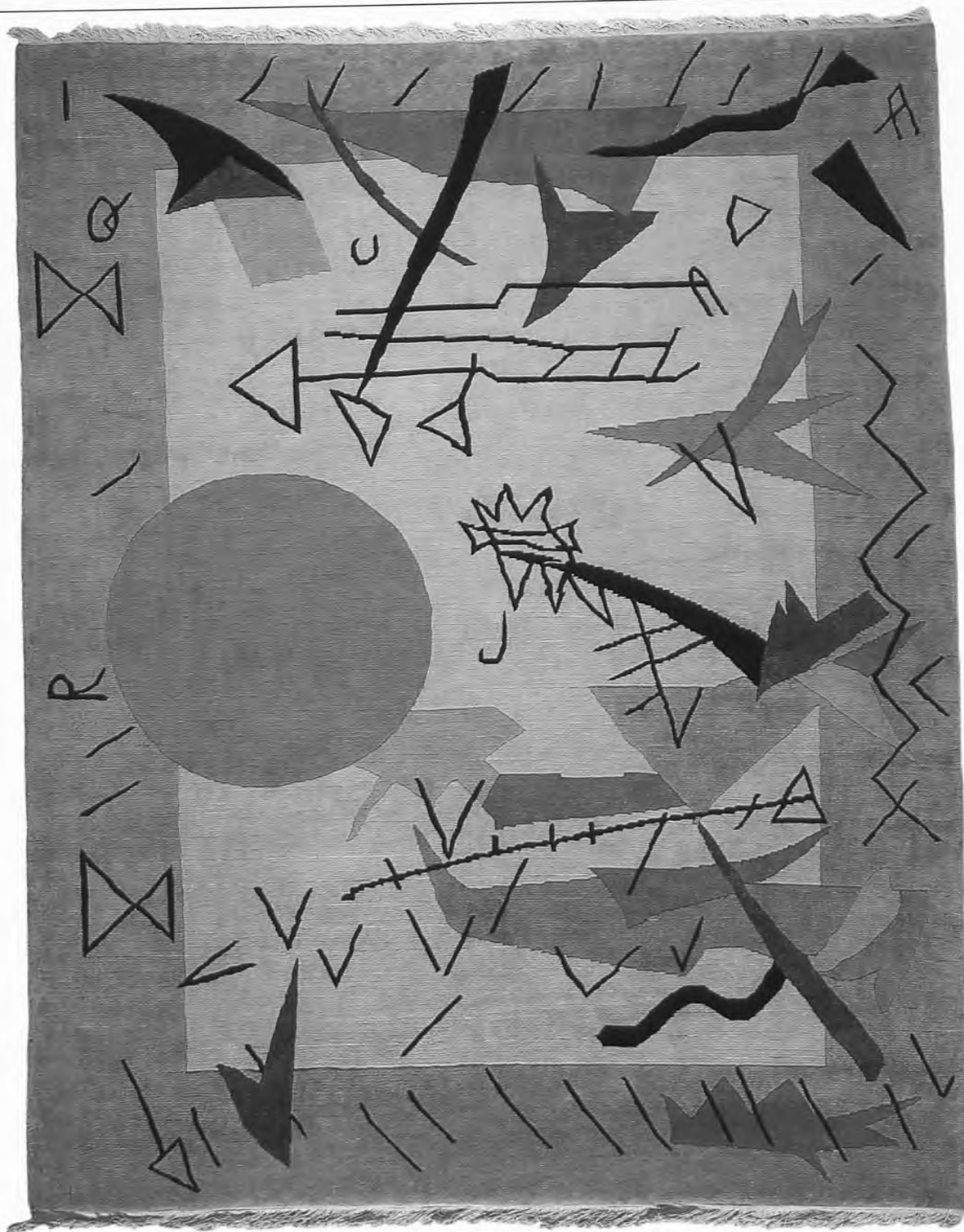


Schloßpark Schönbrunn
romantic garden

H IETZING

It is in fact impressions of the gardens of the Hietzing villas. A gently combined floral world, a popular living carpet. Classic and modern at the same time. Its colours have the effect of the smell of spring lilacs.

Biedermeier furniture, but also comfortable designer chairs are a good combination. An invitation to afternoon tea becomes a special occasion.



BELVEDERE, handknotted, 100 piece edition, size ca. 280 x 350 cm

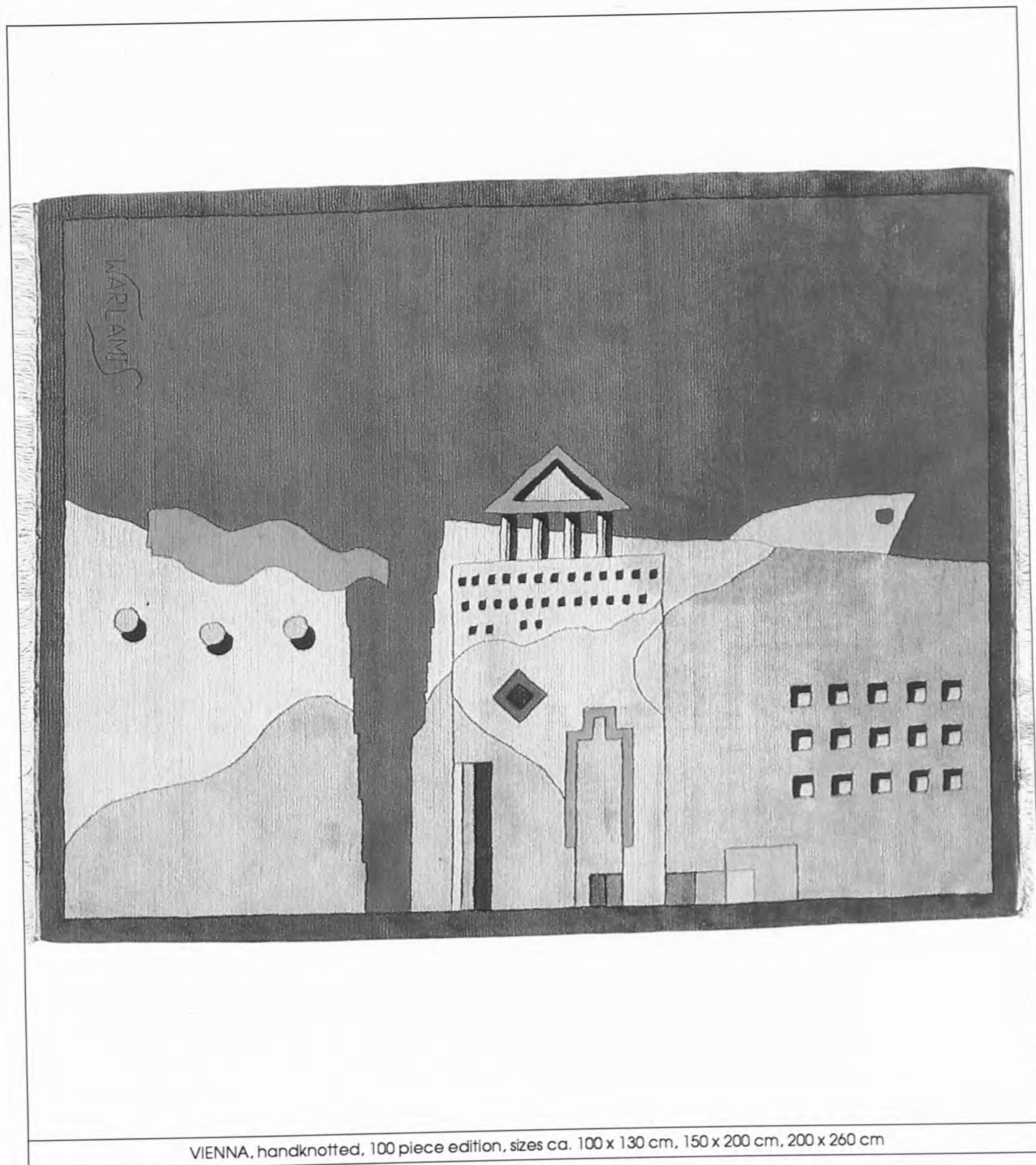
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Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

ART & DESIGN



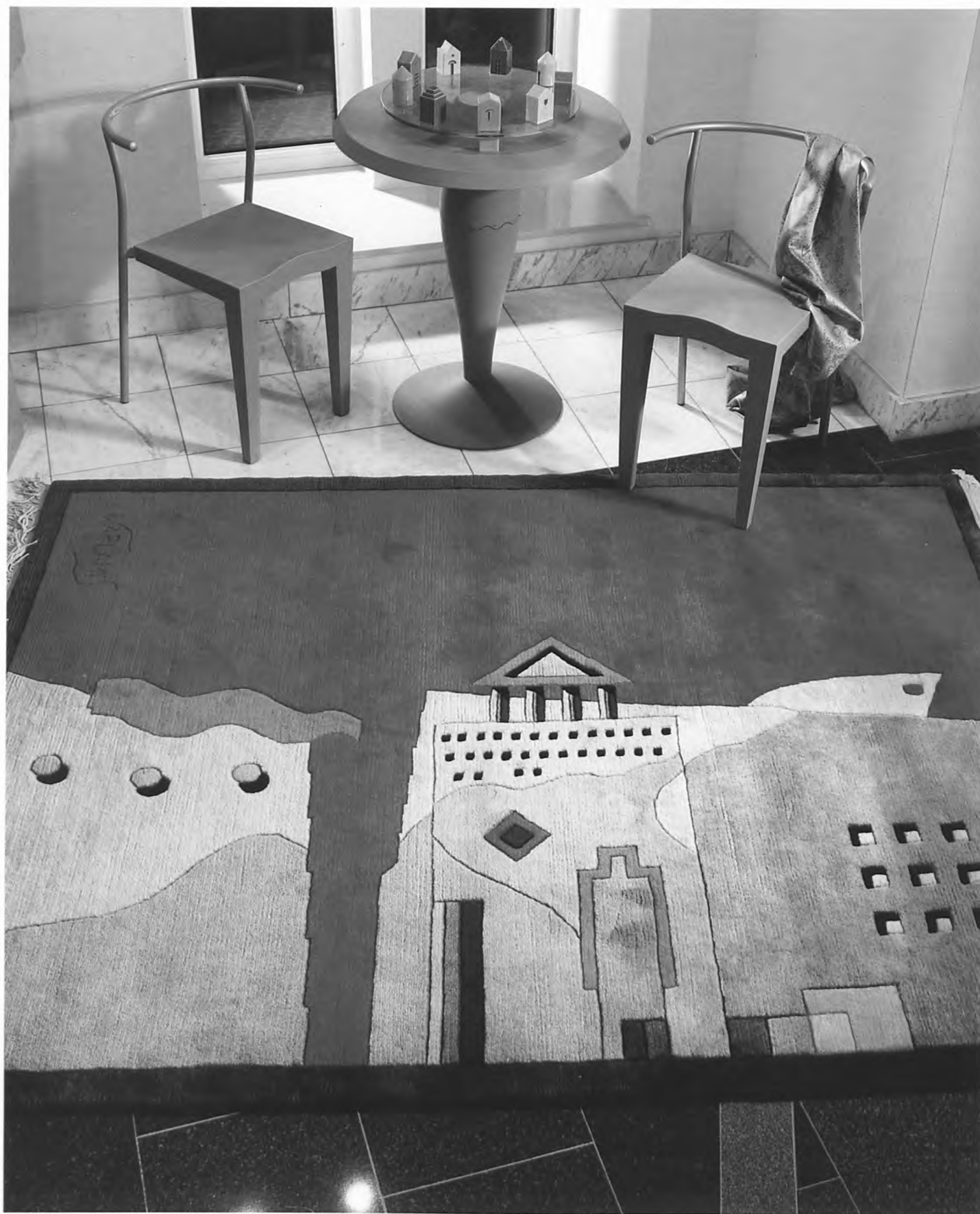
BELVEDERE It stimulates every space, everything appears to fly, everything seems to thrive in motion. However the large red circle creates a feeling of peace which conveys contemplativeness. Its spacial effect can be seen at its best advantage with simple wicker furniture in light surroundings.



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Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

ART & DESIGN



VIENNA A carpet picture, a pictorial carpet. Like an entrance to imaginative, postmodern architecture. Symbol of the great collection within the Vienna Collection. Classic architectural elements, cheery and easy. For anterooms and entrancehalls, lightens the entrance, relaxes the reception.

DESIGN WARLAMIS

HOMMAGE À FREDERICK KIESLER •



HOMMAGE À FREDERICK KIESLER, handknotted, 100 piece edition, size ca. 225 x 225 cm

VIENNA CARPET COLLECTION

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Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

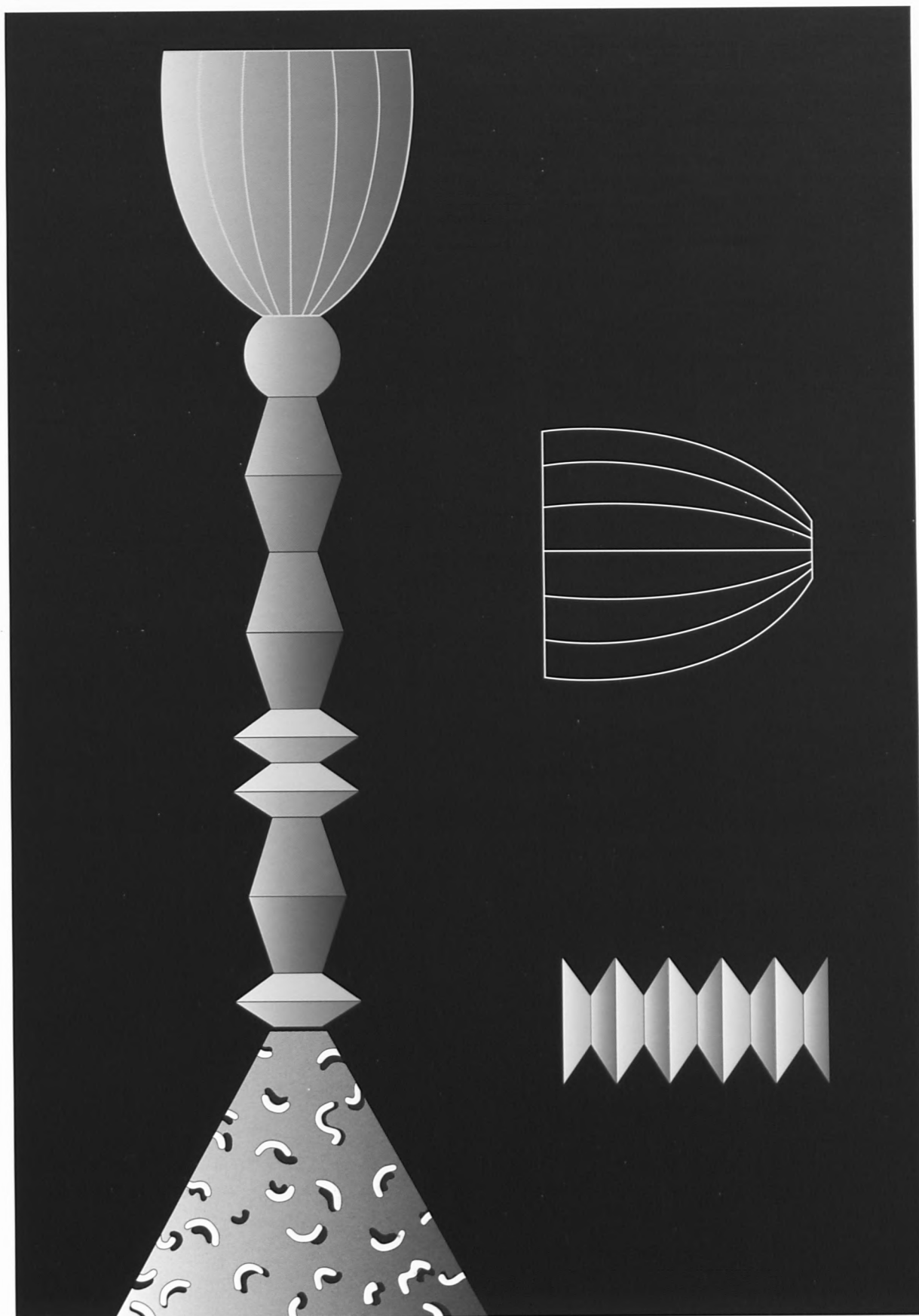
ART & DESIGN



Mrs. Lillian Kiesler at the carpet presentation in New York

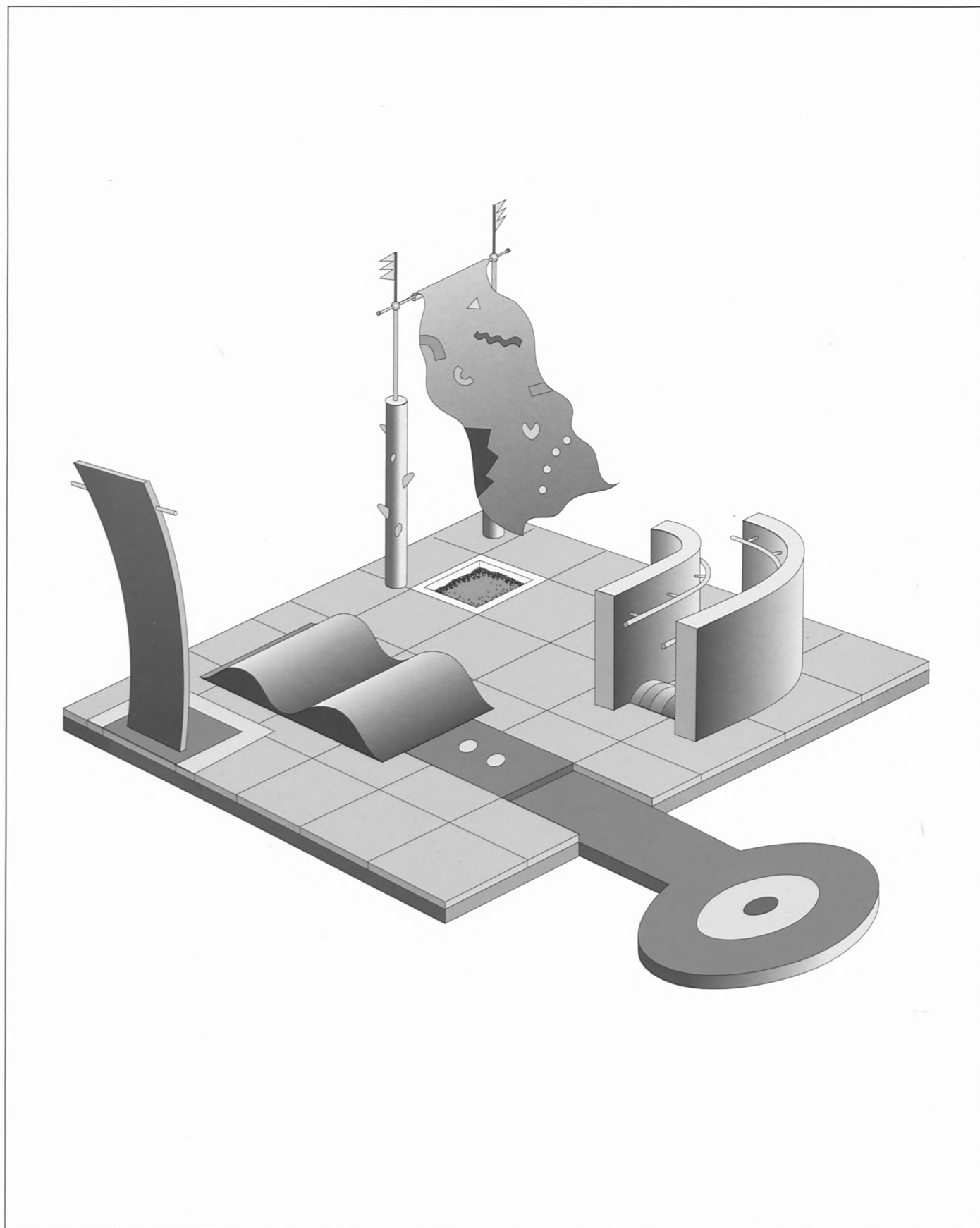
HOMMAGE À FREDERICK KIESLER

The "Hommage à Frederick Kiesler" carpet should not just convey a reminiscence about the great architect, rather over and above that it should radiate a message. It is like a pictorial message from Frederick Kiesler which reminds us to measure the limits of our intellectual achievement with the reality of nature. Our artificial products should never turn away from nature. A metaphysical carpet which totally accompanies and enriches everyday living.



Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

"PAPAGENA", Floor lamp, porcelain

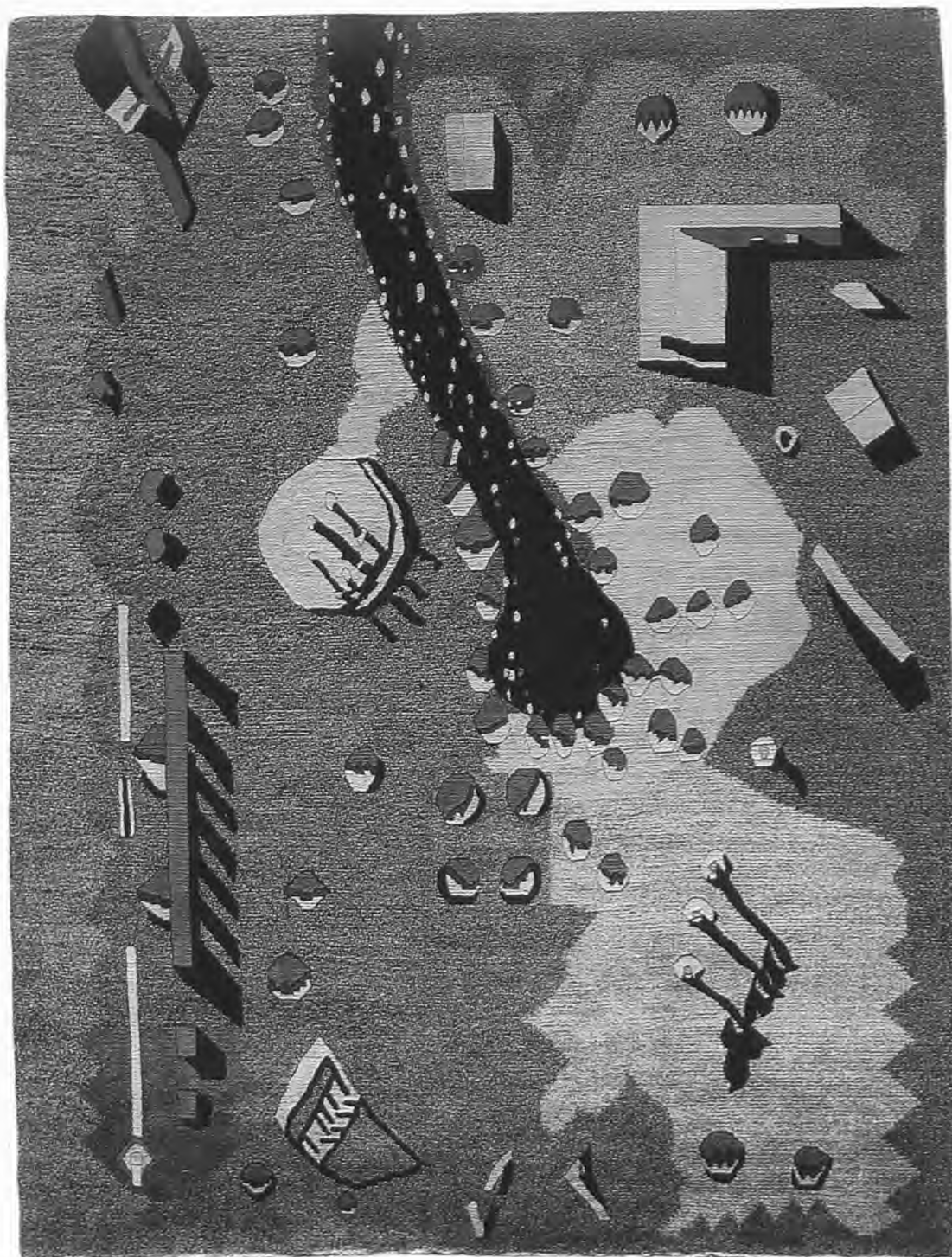


Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

HEALTH STAGE, New York 1993

DESIGN WARLAMIS

GLORINETTE SCHÖNBRUNN •



GLORINETTE SCHÖNBRUNN, handknotted, 100 piece edition, size ca. 230 x 310 cm

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Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

ART & DESIGN



GLORLETTE-SCHÖNBRUNN is like a living landscape in pleasant shades of colour, architectural silhouettes, columns, arches, steps, wall elements. Within the space it binds, descriptively, playfully, softly. With elegant wicker furnishings from Bonacina a wonderful living ambience results.

ΕΠΙΧΕΙΡΗΣΗ ΒΕΡΟΙΑΣ

VIENNA CARPETS



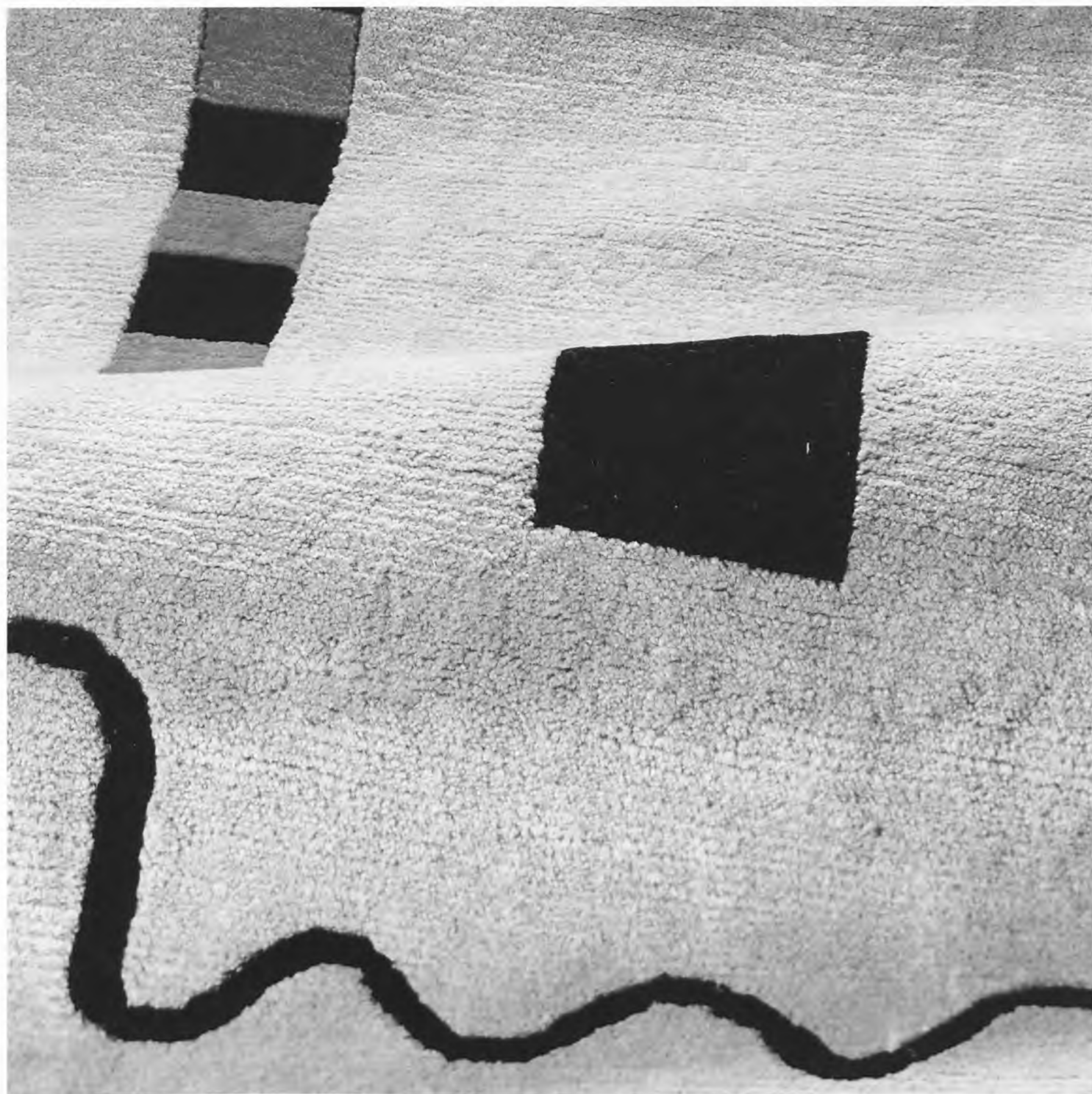
DESIGN *Warlamis*

VIENNA CARPET COLLECTION

A-2441 MITTRENDORF/FISCHA LAGERSTRASSE 48 AUSTRIA TEL. 02234/74010 FAX. 02234/7401022

Διεύθυνση Κεντρική Βιρλιόθηκη Βέροιας

VIENNA CARPETS



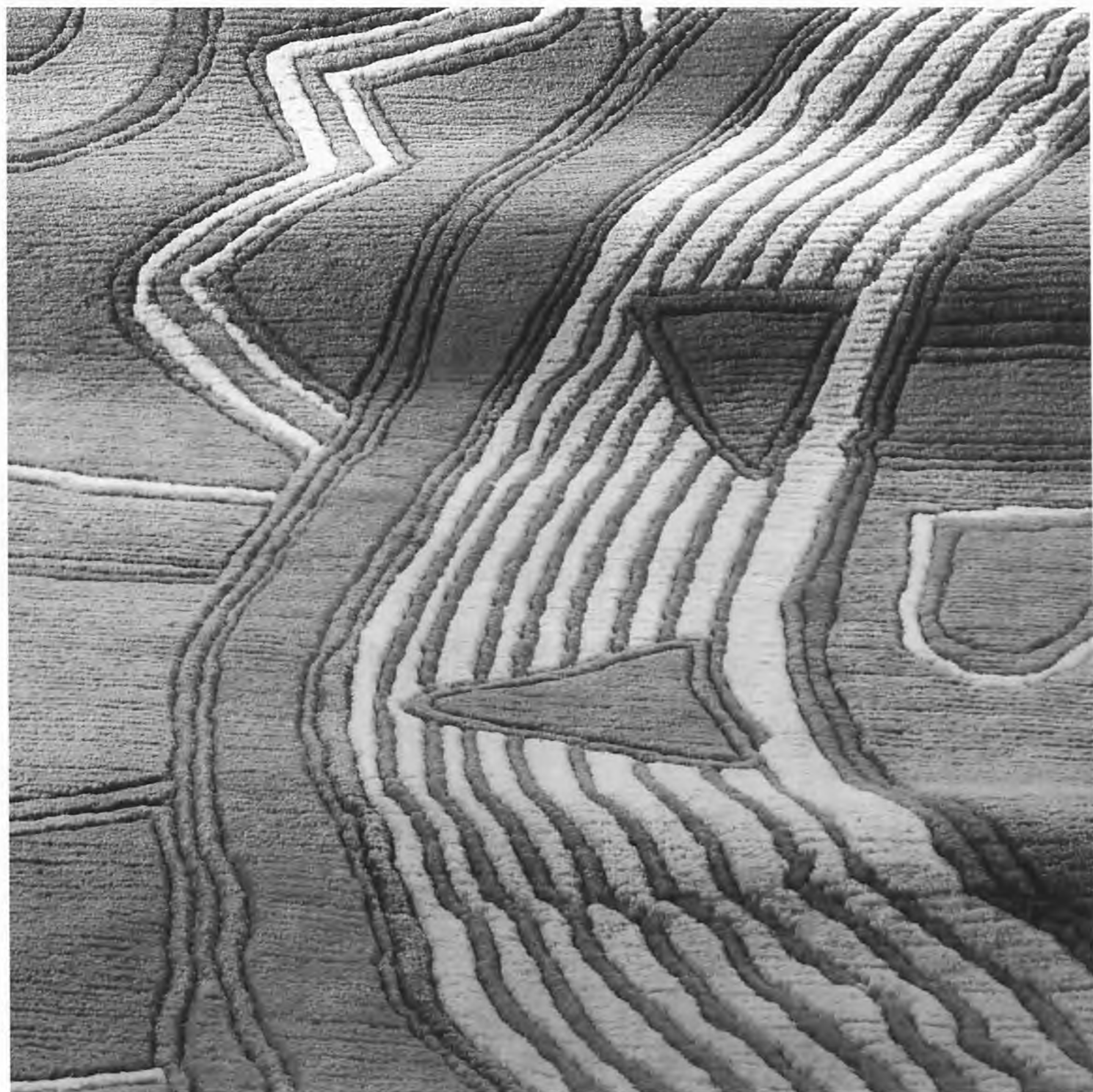
The "Viennese Carpets" successfully attempt through the intensive cooperation of artists, textile technicians, textile chemists and knotters to combine outstanding old techniques with contemporary art.

Only natural materials such as cotton, raw silk and the best available pure new wool from the highlands of Tibet or Merino from New Zealand, through to the most proven and established quality pure new wool from traditional carpet making countries are used as base materials and carpet pile.

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Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



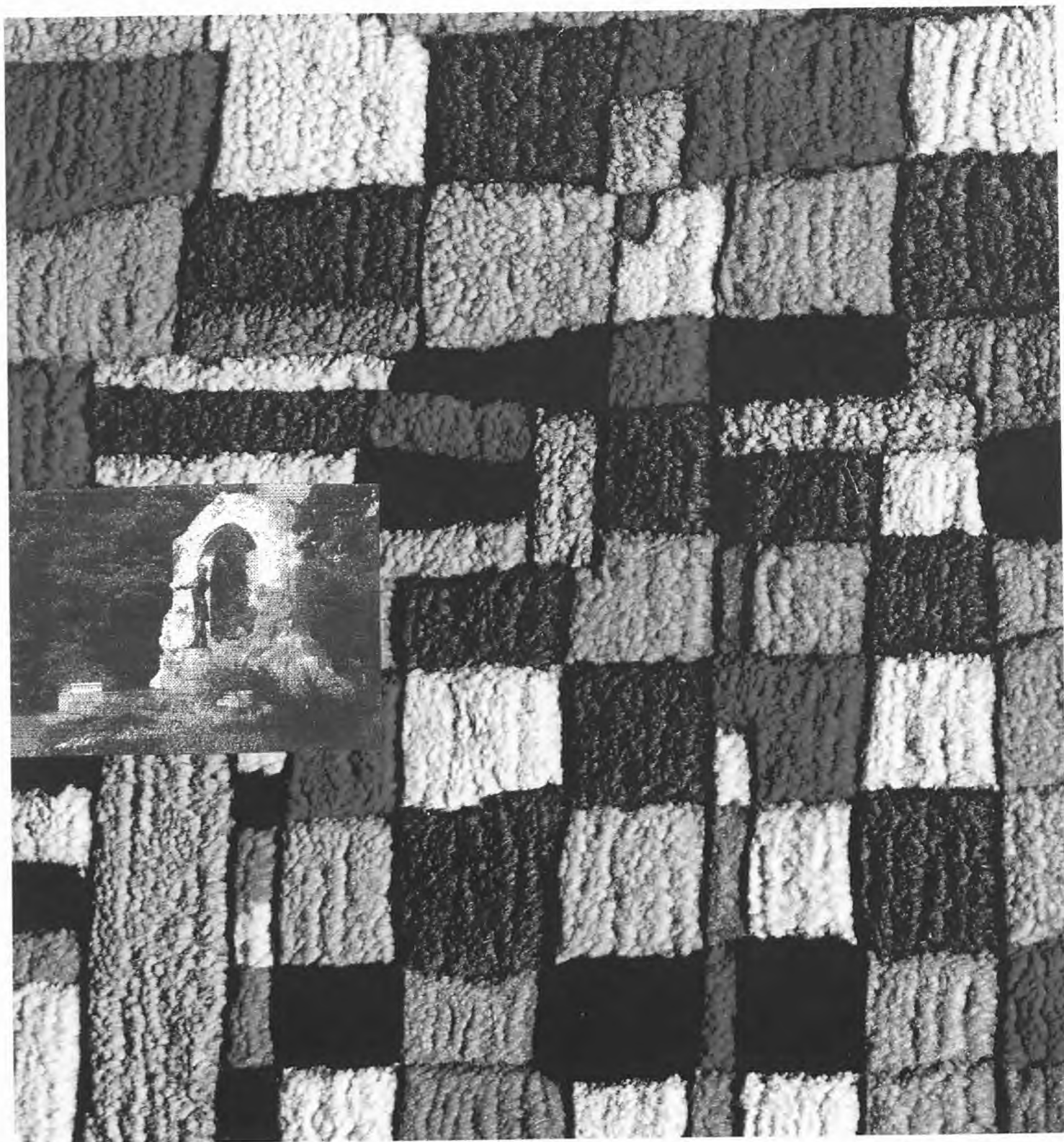
These wools are characterised by their high elasticity and by their self-cleaning high fat content, properties which guarantee the durability of the carpet. The quality processing is adapted to today's requirements for colour authenticity and for the colourfastness of the wool. As far as possible the wool is knotted and spun by hand, dyed with natural colours. With this processing an infinite variety of nuances are achieved, which enrich the carpet and lend it a certain charm which often unfolds and intensifies overtime.

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Δημοσία Κεντρική Βιβλιοθήκη Βέροιας

VIENNA CARPETS



It is only experienced knotters having mastered the necessary techniques who are chosen.

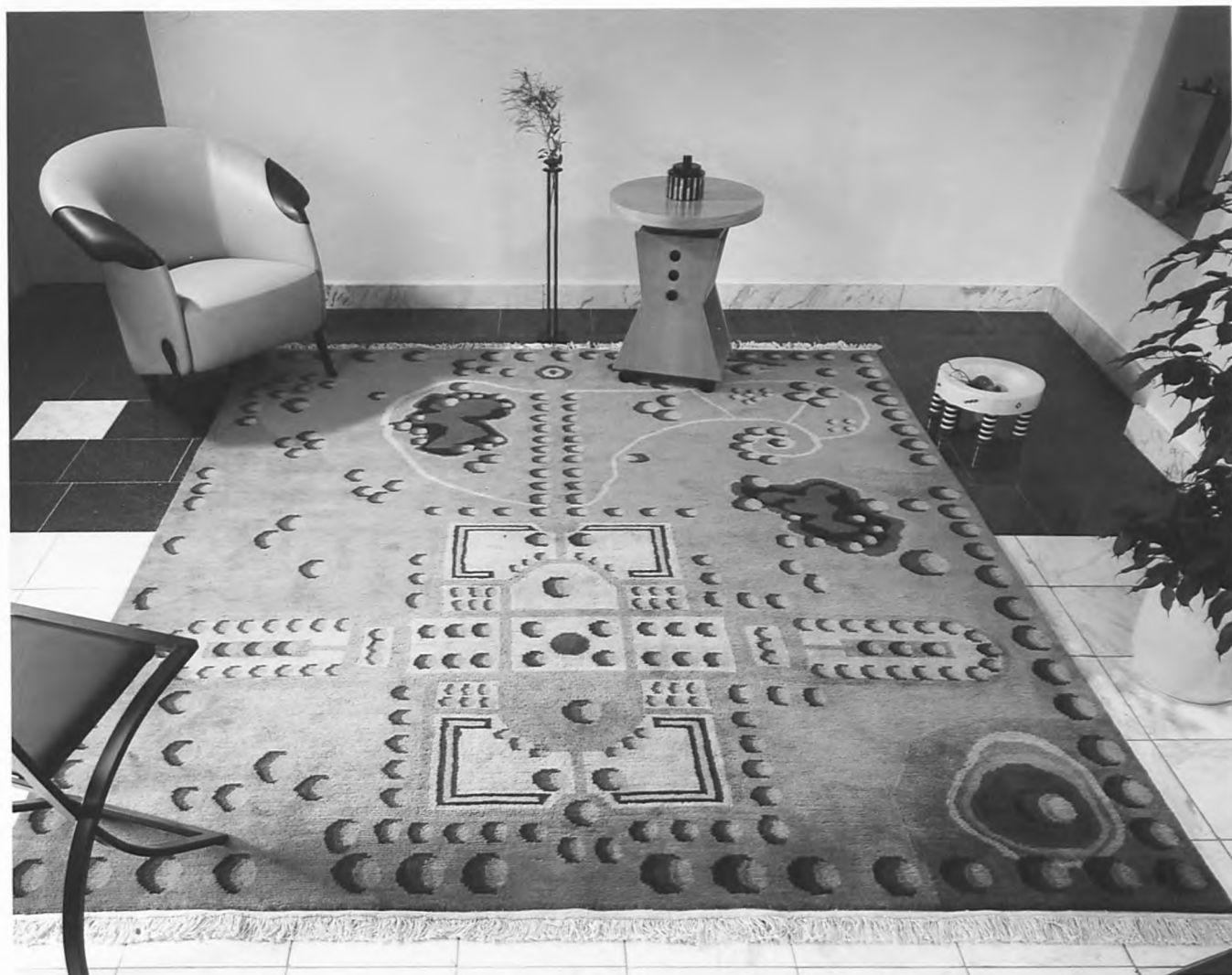
Only with this criterion is it possible for you to own a carpet, which is unique due to being purely handmade, and for us, due to the special thickness of the pile and materials, to give you a lifetime guarantee.

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Βέροιας

VIENNA CARPETS



SCHÖNBRUNN, handknotted, 100 piece edition, size ca. 240 x 270 cm



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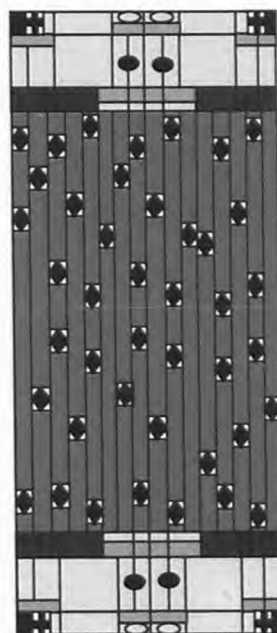
Βέροιας



VIENNA CARPETS

an unusual, rich carpet collection designed and produced by the famous designer-artist Makis Warlamis. Over 50 picture themes manufactured from high class carpet pile and base material, in fantastic colours, exclusive and luxurious. Architecture, interior decoration, spacial ambience are included with the carpets in a complete concept. A work of art revives the floor in many original ways. Whether classic or modern, the Vienna Carpets always radiate warmth, emotion, cosiness. They reflect this unique viennese atmosphere with fantasy and nobleness. The best viennese addresses are present - Schönbrunn, Stephansplatz, Prater.





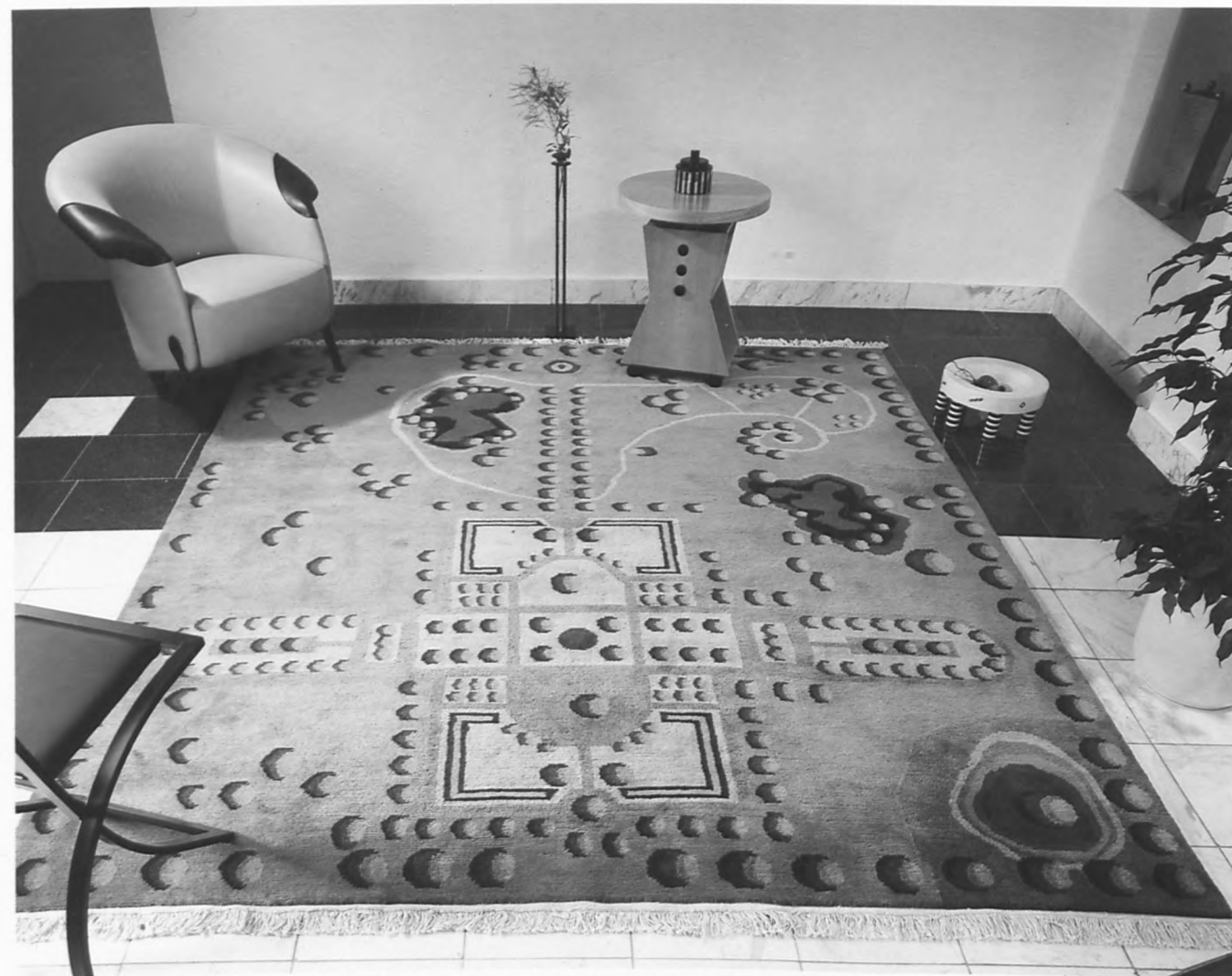
STADTBahn 330 x140



Schöbrunn castle Vienna

Schloß Schöbrunn Wien

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VIENNA CARPETS



Carpet presentation in the I.D.E.A. International Design Centre

Schrems, Austria

DESIGN *Warlamis*

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Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

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