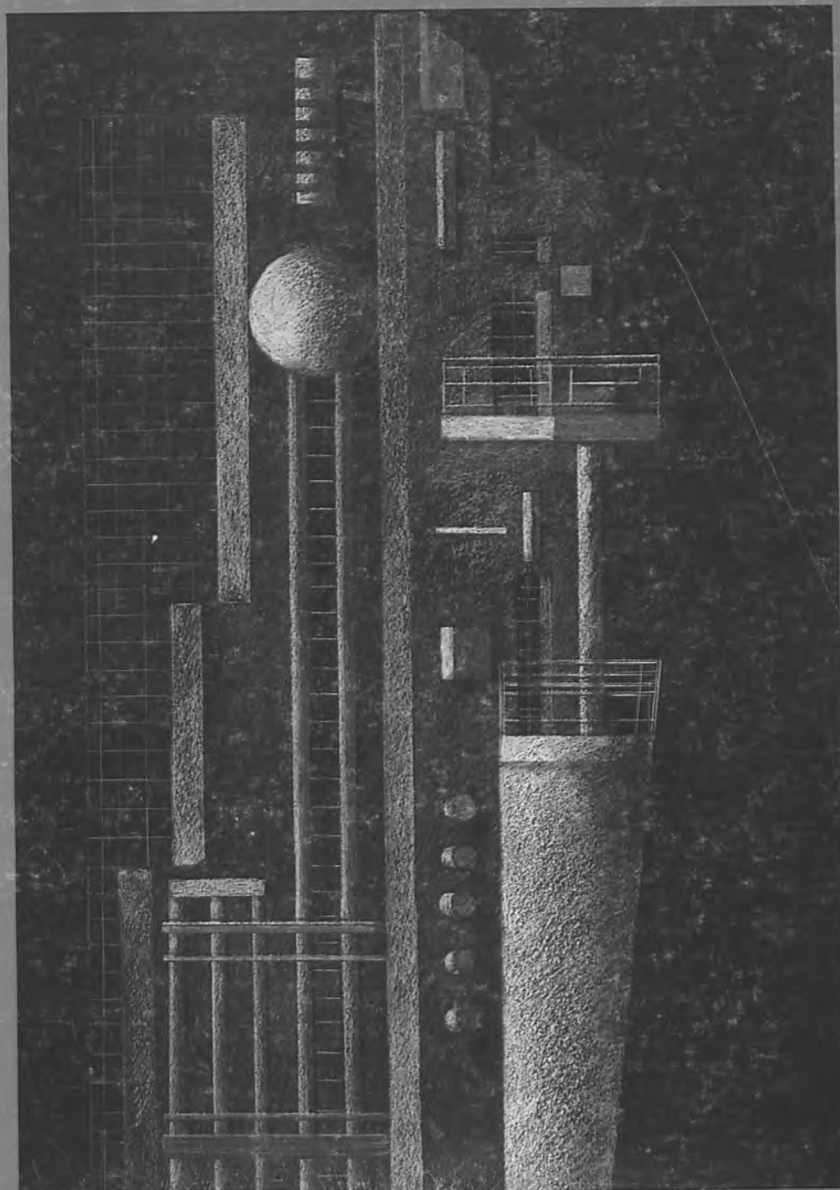


Β Α Ρ Λ Α Μ Η Σ
WARLAMIS



ARCHITECTURE AUTOMATIQUE

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



GRVER 01337



ARCHITECTURE AUTOMATIQUE

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GREEK MINISTRY OF CULTURE
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PIRAMATIKO ERGASTIRI, IANNIS NAZLIDIS

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GREEK MINISTRY OF CULTURE
EUROPEAN CULTURAL CENTRE OF DELPHI
MACEDONIA THRACE MINISTRY
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Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

WORLD PREMIERE

Poetical Architecture

« L' EUROPE DES CREATEURS - UTOPIES »
GRAND PALAIS - PARIS

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

I have the conviction that what we usually call «*neohellenic poverty*» is nothing more than our weakness in joining together with the sources of the worldwide phenomenon which is called «*greek civilisation*», sources by which modern creativity can and must be nourished even today.

This is the reason, for which I consider the artistic offering of Warlamis very important as Warlamis is a visionary Greek artist, who within a narrow creative relationship with the sources of our Civilisation creates an exemplary and representative work as to how Greek art and Grek space are in a position to offer valuable material to the new perception of the modern world, a world with dynamic prospects and global dimensions. Warlamis works intensively and creatively in this direction, beyond the easy solutions which make art just one more mechanism for the production of objects for passive optical enjoyment and consumption.

On top of this, the inconceivable variety of Warlamis work which expresses high theoretical searchings, daring pioneering suggestions interventions and solutions with national effect and recognition, but also his fifteen year scientific and experimental research in Santorini provoke excitement for a more dynamic connection of Grek space with contemporary art. In this way, this exhibition which first appeared in 1989 in Paris became the reason for the birth of the idea of a «European Summer Academy of Architecture» in the Aegean, an idea which important Organisations, Research Centres and Institutes have taken to their hearts.

We wish that the important artistic fact of this exhibition in accordance with the creative inspiration, radiation and guidance of the great Warlamis will become the reason, for passion and dream to become reality.

April 1991

Anna Psarouda Benaki
Deputy Minister of Culture

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

Έχω την πεποίθηση, πως αυτό που αποκαλούμε συνήθως «*νεοελληνική φτώχεια*» δεν είναι παρά η αδυναμία μας να συνδεθούμε με τις πηγές του παγκόσμιου φαινομένου που λέγεται «*ελληνικός πολιτισμός*», πηγές από τις οποίες μπορεί και πρέπει να τροφοδοτείται και σήμερα η σύγχρονη δημιουργία.

Αυτός είναι ο λόγος, για τον οποίο θεωρώ πολύ σημαντική την καλλιτεχνική προσφορά του Βαρλάμη, επειδή ακριβώς ο Βαρλάμης είναι ένας οραματιστής Έλληνας καλλιτέχνης, που μέσα από μια στενή δημιουργική σχέση με τις πηγές του Πολιτισμού μας δημιουργεί έργο παραδειγματικό και υποδειγματικό για το πως η ελληνική τέχνη και ο ελληνικός χώρος είναι σε θέση να προσφέρουν πολύτιμο υλικό στη νέα αισθητική του σύγχρονου κόσμου, ενός κόσμου με δυναμικές προοπτικές και διαστάσεις παγκοσμιότητας. Προς αυτή την κατεύθυνση ο Βαρλάμης εργάζεται εντατικά και δημιουργικά, πέρα από τις εύκολες λύσεις που καθιστούν την τέχνη ένα ακόμα μηχανισμό για την παραγωγή αντικειμένων ή θεμάτων για παθητική οπτική απόλαυση και κατανάλωση.

Ακόμα η ασύλληπτη ποικιλία των έργων του Βαρλάμη που εκφράζουν υψηλές θεωρητικές αναζητήσεις, τολμηρές πρωτοποριακές προτάσεις, επεμβάσεις και λύσεις με διεθνή απήχηση και αναγνώριση, αλλά και η δεκαπενταετής επιστημονική και πειραματική του έρευνα στη Σαντορίνη προκαλούν ερεθίσματα για μία δυναμικότερη σύνδεση του ελληνικού χώρου με τα σύγχρονα ρεύματα της Τέχνης. Έτσι η έκθεση αυτή, που πρωτοπαρουσιάστηκε το 1989 στο Παρίσι, στάθηκε η αφορμή για να γεννηθεί η ιδέα μιας «Ευρωπαϊκής Θερινής Ακαδημίας Αρχιτεκτονικής» στο Αιγαίο, ιδέα την οποία αγκάλιασαν σημαντικοί Οργανισμοί, Ερευνητικά Κέντρα και Ινστιτούτα.

Ας ευχηθούμε το σημαντικό καλλιτεχνικό γεγονός της έκθεσης αυτής να γίνει αφορμή, ώστε με τη δημιουργική έμπνευση, ακτινοβολία και καθοδήγηση του μεγάλου Βαρλάμη, ο πόθος και το όνειρο να γίνουν πραγματικότητα.

Απρίλιος 1991

Άννα Ψαρούδα - Μπενάκη
Αναπληρωτής Υπουργός Πολιτισμού

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

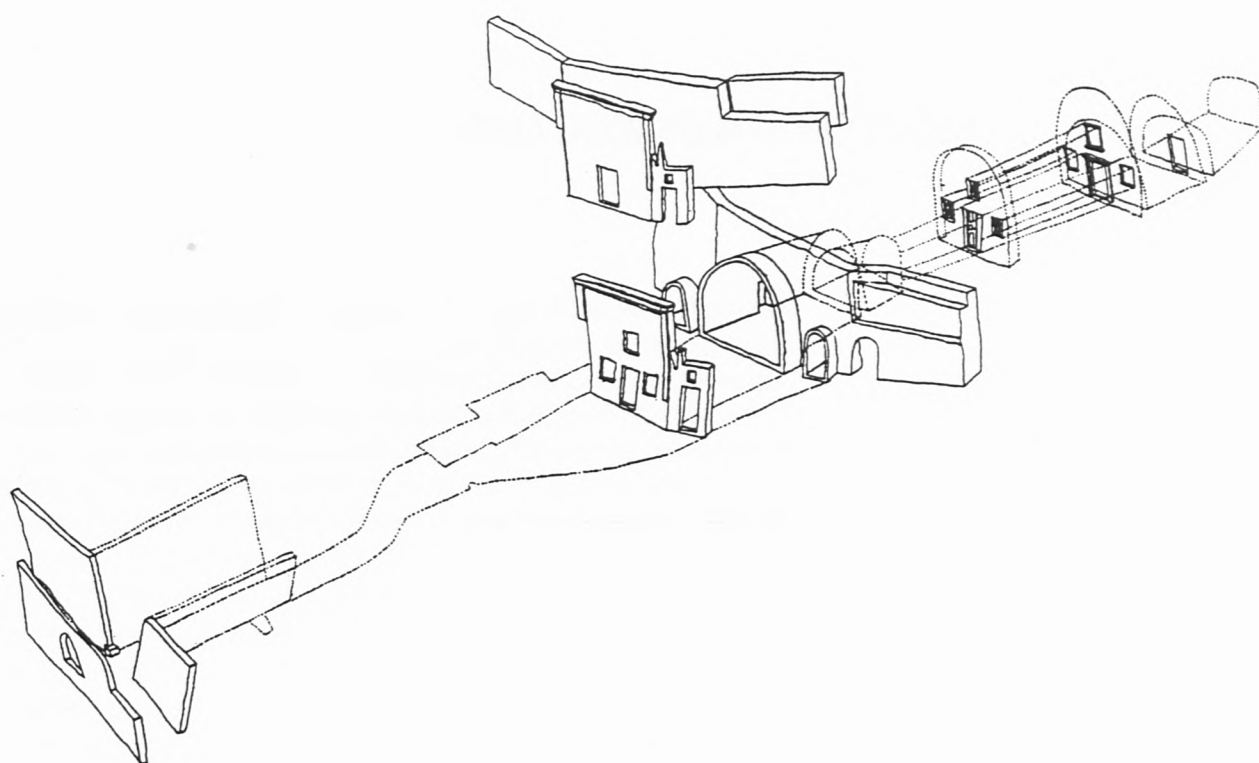
ARCHITECTURE AUTOMATIQUE

Poetical Architecture

To Frederick Kiesler

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας





ABOUT EFTHYMIOS WARLAMIS

Efthymios Warlamis belongs in the category of the most unusual architects that I have met in my life. Is he actually an architect? As far as his mentality is concerned, is he not far more a dreamer of universal dreams, someone who desires to bring about world changes, an inventor of impossible cities? Is he not rather simply an artist, a sculptor, a player with volumes, forms and colours, a space gamesman? Or is he all these things together and at once: a world-changer as inventor of cities, a dreamer as master builder, a sculptor as architect?

The designation architecture contains for Warlamis at all times a utopian element. He cannot think of architecture in any other way than as Utopia. But Warlamis' Utopia is determined by the vision of what once was, or better said, what, in the golden era at the beginning of time, could once have been. Everything that Warlamis does has its being in the tension existing between an imagined assumed origin and a dreamed-of Utopia. Everything that Warlamis draws, builds, sculpts exists, lives due to the memory of that which once perhaps was, and the hope for that which will again be possible in a distant future.

Warlamis speaks of Atlantis and thinks of Santorin, the island which is his homeland and where he returns both to work and to re-tank.

Warlamis speaks of modern city building and thinks of nature, of the integration of a metropolis in nature, of the reconciliation of city and landscape.

Warlamis speaks of a humane cosmos and thinks of the world of children, thinks of his own happy childhood amid harmonious nature on Aegean islands.

Santorin, unspoilt nature, the world of children — those are the three sources of strength from which it is essential for him to draw. For instance when designing his house in Schrems, Austria, a house which contains home, atelier and ceramic workshop, a house half cloud (from the exterior) and half cave

(on the interior). Or when building a city for children in Athens, a mini-city within a large city, a world that is whole amid one that is destroyed, a Garden of Eden in the middle of the desert. And when, in a series of quixotic paintings, he unites the experience of Santorin, the dream of Atlantis and the vision of a cosmic Utopia, thereby bringing about a confrontation between the most differing elements: the horror fantasy of a static, rigid, monument-like house against the idea of vital processes, volcanic eruptions, unceasing earth movements; the vision of his Babylonian tower houses, skyscrapers that seem to storm the heavens (the more geometric, the less liveable) against the reality of the horizontal dwellings of Santorin that seem to grow out of the rocks, whose organic form Warlamis loves so much and a form that for him represents an unsurpassed type of housing for human beings.

Admittedly, there are contradictions in Warlamis' visions and not everything harmonizes. Warlamis is an impulsive and passionate man. Again and again he is swept away by his own enthusiasm for an idea, a project, a design so that the unliveable geometric tower becomes the seat of the gods, or his children's city, in order that it may truly function, has a little too much adult orderliness.

But I would not want to imagine this fantastic Greek who is also an elective Austrian as anything other than a man of contradictions. Whenever his own contradictions, or those of the contemporary world, become too much for him, he returns home to Santorin which is at once his sunken Atlantis and his Utopia in the clouds. This enables him to return full of new ideas, inspiration, irritation and desire for action.

Prof. Dr. Wieland, Schmied

President of the Academy of Fine Arts, Munich
President of the International Summeracademy
of Fine Arts, Salzburg

INTRODUCTION TO THE METHOD OF AUTOMATIC ARCHITECTURAL COMPOSITION

ARCHITECTURE INFORMELL

In the summer of 1988 I was Director of Studies in the Department of Architecture at the Salzburg Summer Academy. The general title of the course was: «Towards a Human and Natural Architecture». The painter Friedensreich Hundertwasser and Prof. Eibl - Eibesfeld (the well-known research professor of Human Behaviour) of the Max Planck Institute worked with me on this topic with excitement and enthusiasm.

The automatic method refers mainly to the plasticity of architecture, the distribution and composition of masses, linear or multi-dimensional, that is found and defined through the sense of touch in collaboration with the other senses. Man feels in an organic way the physicality of architectural composition through touch. As our hands run over the hard and shiny surface of a sculpture by Henry Moore our touch transmits vividly the physical identity of a mass, its pliability, its resistance —if any— its temperature, the composition of its surface, whether smooth, hard, fluffy, dented, much more intensely and directly than the visual image of the work.

Every work of sculpture, the product of an automatic, spontaneous behaviour, is characterized by the absence of a strict geometric expression, is underlined by an avoidance of straight lines, planes and right-angles. Every random form, random stone, random mass, every fruit, bone, cloud; every nose, eye, mouth, finger, bosom, thigh can spontaneously represent an architectural idea and can be transformed easily into architectural elements and form. Nature is not «utilitarian». It is full of inventiveness, wonders, the unexplained joy, surprises, curves and humour.

In defining automatic design I include the following points:

a. tactile plasticity of form

b. the final stage must allow the layers and materials that contribute to the plasticity and the shaping of the form to be seen. The mania for an immaculately perfect form must be avoided. Layers, cracks, mistakes, holes contribute to a dynamic relationship in contrast to the immaculate, polished, perfect form whose effect is one-sided and monotonous.

c. the signs the symbols, the semantic information. Just as the previous random signs reveal an abstract space, symbolic signs -round holes, eyes, mouth —carrying— and carried, vertical and horizontal, and the semantic elements of a civilization, (silver hands, silver feet, votive offerings, cycladic idols, straw woven chairs) have a topological and psychosocial composition.

These elements act as ideograms and are vital to the aesthetic and historic mood (the Doric pillar, arches, domes) as they contribute to the organisation of a meta-system of historical character.

d. the lyrical and poetic elements

The imagery in the poetic elements usually upsets functional rationalism. A house with clouds in the place of ordinary windows intensely shows the mood and willingness of a poetic gesture.

• • •

A house that is not covered by the typical triangular roof but has simply a top floor with a staircase leading to infinity with totems, statues, extensions and sensors that do not denote any known functions, a house that in this manner announces its passionate wish for an open dialogue with the sky, becomes the carrier of a poetic mood. A tree that forces its way through a window, an accidental void in a functional system, does not only convey a sense of the unexpected, but also an intense lyrical musicality.

e. random elements. Wind, fire, water, the sun, construct all sorts of phenomena. Their traces are vital documentation confirming another force, another rhythm, another secret architecture that places precious secrets in the rocks, the mountains, the desert, or a tree trunk struck by lightning.

The traces of an incidental intervention in an architectural work interrupt a system and prevent it from completing its expression. The cross between an uncontrollable abstract structure and a sign system with totalitarian tendencies, has an affinity with the methods of montage and collage. These methods allow compatible and easy use of elements that do not appear to have any rational cohesion.

These elements have a common origin in the surrealistic topography of dreams, of a childhood fantasy, where objects are of a metaphysical nature. This makes the term automatism easier to comprehend; its conception and expression go back to acts beyond any rational structure. In other words, the spontaneous design of automatism is characterized, like any creative reaction, by the «emergency» action of all the senses.

f. colours.

Objects and spaces with fluency are characterized by that special phenomenon we call colour.

Colouring or a colour, is really a process that takes place between matter and light. The fact that man doesn't possess a strong colour memory, which has been proved by many experiments and much research, explains this fluency, this process which is repeated each time from the start, between the material object, the given light at that instant, and the relevant emotional mood of the observer. So the process of the experience of colour has an instability and a continuous changeability (Josef Albers has done interesting experiments at American Universities).

Perhaps it is not coincidental that official structural architecture avoids using strong colouring and ends up in the usual shades of grey, beige or pastels. Strong colours in architecture and especially in a setting for children are necessary for me as they contribute to emotional relationship and movement. Colours express emotions and situations, warmth and cold, light and dark, far and near, surface and depth.

When a child enters a multi- coloured maze with differentiated surfaces made of various natural materials, there is an accompanying process of transference from the material to the immaterial, from the body to the hovering spirit of colour. Thus, surfaces play a dialectic game. Whether large or small narrow strips, lines or points, they come alive with colour.

A colour scheme turns an inert surface into a live carrier of sensory stimuli and information. If we take into consideration that the sensory perception of the environment has for the children this fluency I am referring to, then the mania and malice of architectural practice to avoid colours is comprehensible.

In general, we can conclude that the world of colours is a world of senses and psychosocial relationships (look at the multitude of colours of ancient Greek architecture and the strong colours of our folk architecture). The appearance of colours in our immediate city environment on houses, on walls, in street does not only bring a pleasant relief from tension, but it also stimulates our sensory ability to perceive and understand the phenomena of our environment in the light of emotional relations rather than through the monotony and «misery» of a one colour optical category.

Space and the sense of the whole.

The closed radial area around the centre.

Complex structures.

Static and dynamic sense of space.

A sense of open acceptance.



It is very interesting to examine the concept of «the whole» in a town planning organism, but also to stop and carefully investigate what our senses and emotions register when we enter a structured space whose limits are obvious and definite: the feeling we have when we enter the archaeological site of Mycenae, the palace at Knossos, when we enter a small village in Santorini, when we go through the gates of a Greek monastery. In all these places we have the sense of a whole. The whole of an imagined and natural «topos». The radial scheme of a Greek monastery also strongly conveys this sense of a whole made up of heterogenous architectural spaces and functions.

I believe that the big failure of academic architecture to conceive harmonic spaces of differing sizes is due, in part, to this lack of architectural education which does confront the basic concept of «The whole».

The whole.

One of the primary elements of the whole is harmony, i.e. a balanced relationship between heterogenous and individual elements. Every individual element expresses its individuality through its volume, its height, its one-sided or multi-faceted structure, its specific function.

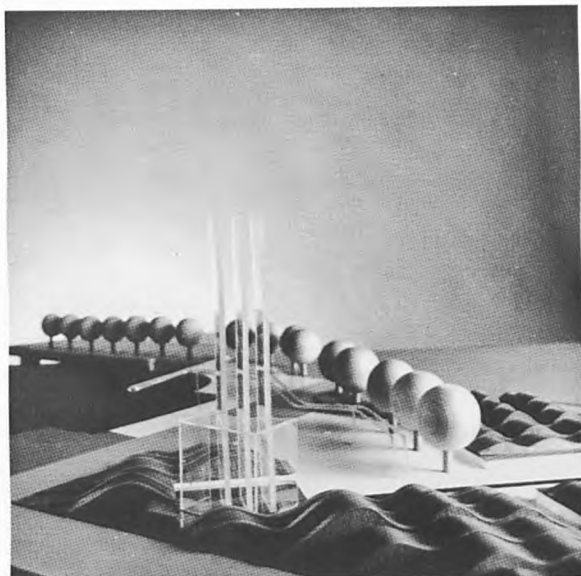
But beyond that it brings various visible and invisible signs, parts, recesses, projections that convey readiness to connect with the whole.

It takes delicate and great skill to discover all these signs. Many times, they are defined by tiny interventions, slopes, bends, a chain connection with colours and materials, with special sensitivity towards openings - especially the inter-spaces that connect the inside with the outside, courtyards, balconies, staircases and alcoves.

In correspondence to the openings, the narrowings, the ups and downs we get yet again these feelings of welcome movement, searching, spontaneous choreography.

Within such a whole, children, especially, can develop individual activity since the scenario of play enhances and encourages action and spontaneous movement. Through movement a child discovers its body and can regulate its body language; everything is at all times present within this space.

The position of a child's body must be characterized by a natural suppleness similar to that observed in the children and the people of Africa. Every movement must express and include a specific readiness for and playful attitude towards space and, in dance, show a pulse, a vibrant rhythm, which makes this refinement visible.



Project "Musikhalle Hamburg", competition, 1st award

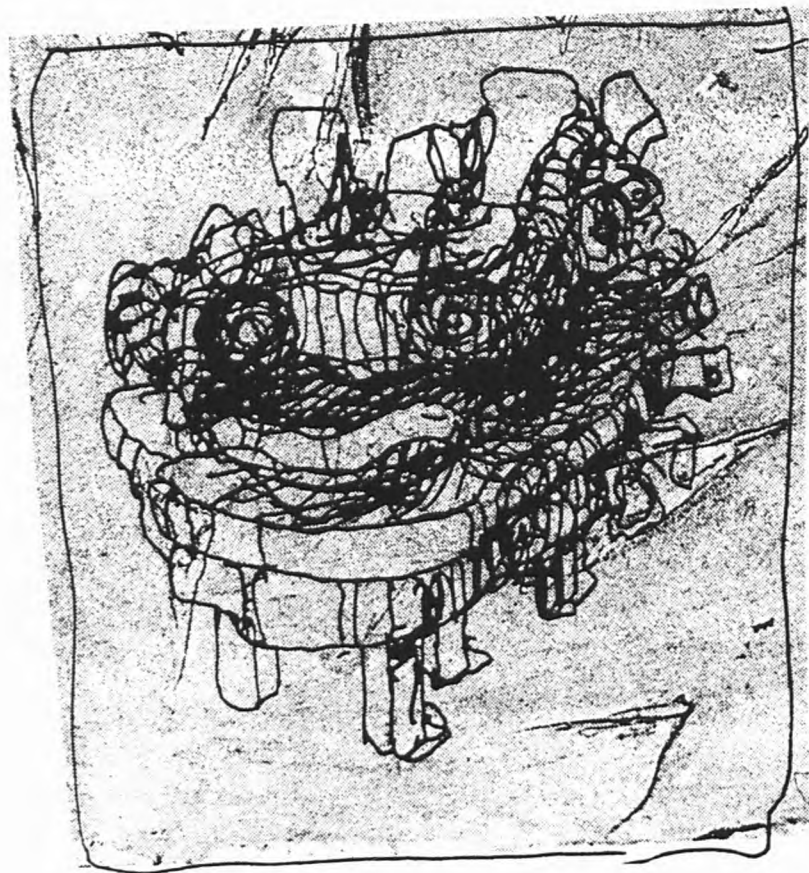
This means that an architectural whole should produce, provoke, «enforce» and secure that eurhythmy, turning its structure into an instruments of movement and space. Spaces that encourage movement and the dancing mood are not just pleasant and beneficial for the emotional balance of the child, but they are also areas of conception and realization of the elements, substances and values of space.

A dancer's brain perceives and registers the surrounding space in a different way, as the dancing movement excludes a right-angle, one-dimensional or any «flat» confrontation with their surroundings. (see Oscar Schlemmer's experiences and experiments in Bauhaus and especially with triadic ballet).

E. Warlamis

ARCHITECTURE INFORMELL

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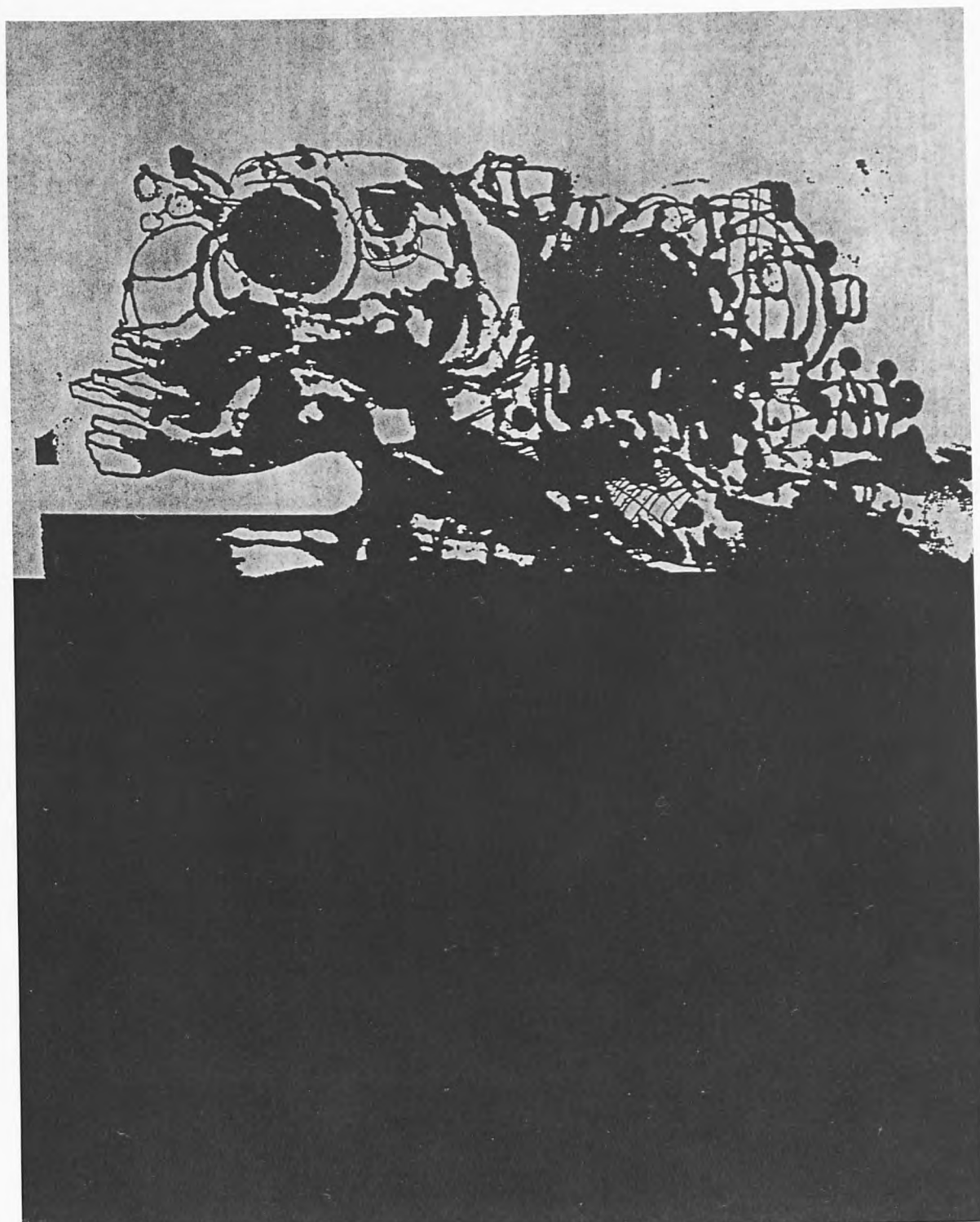


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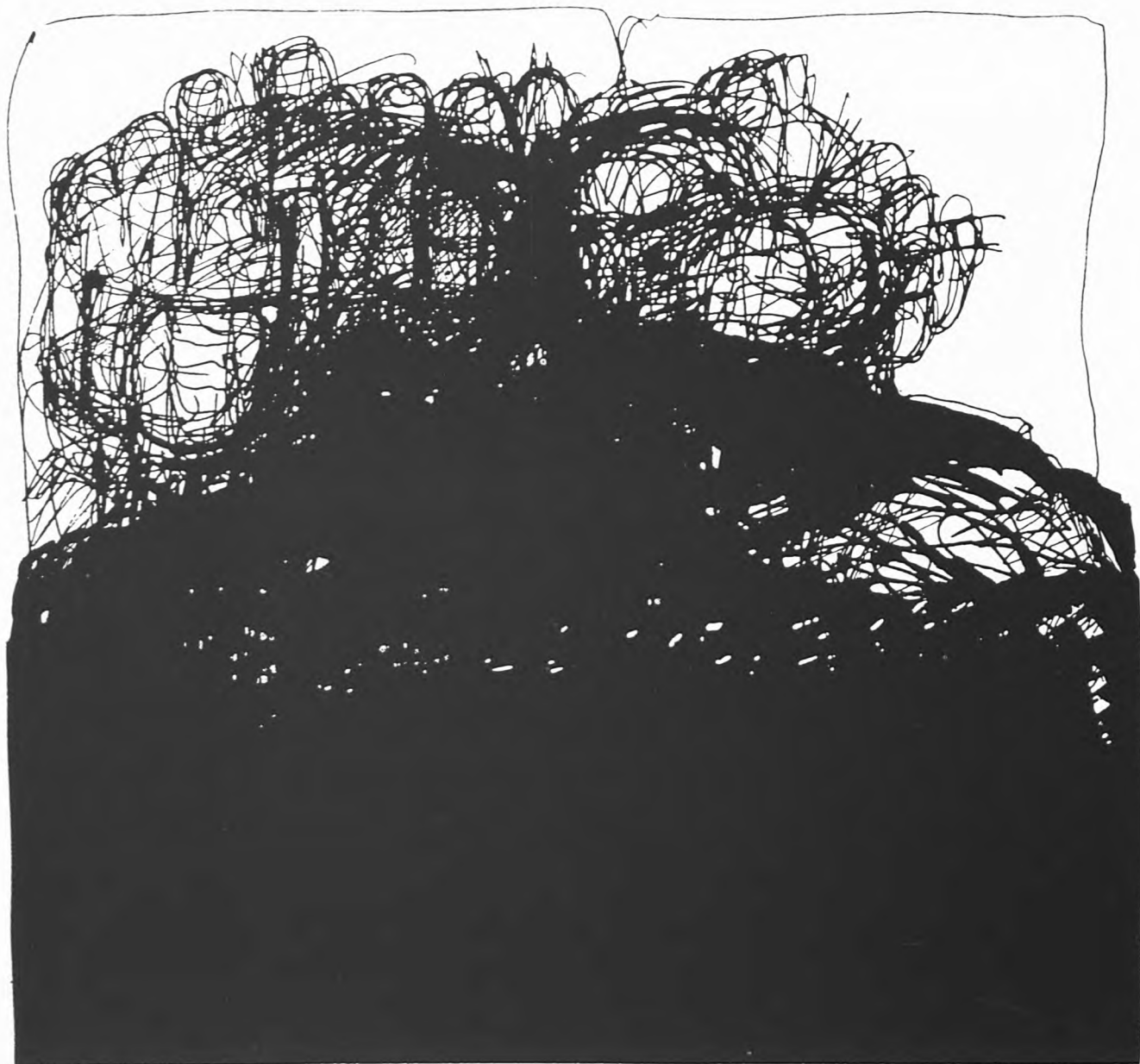


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Mud house

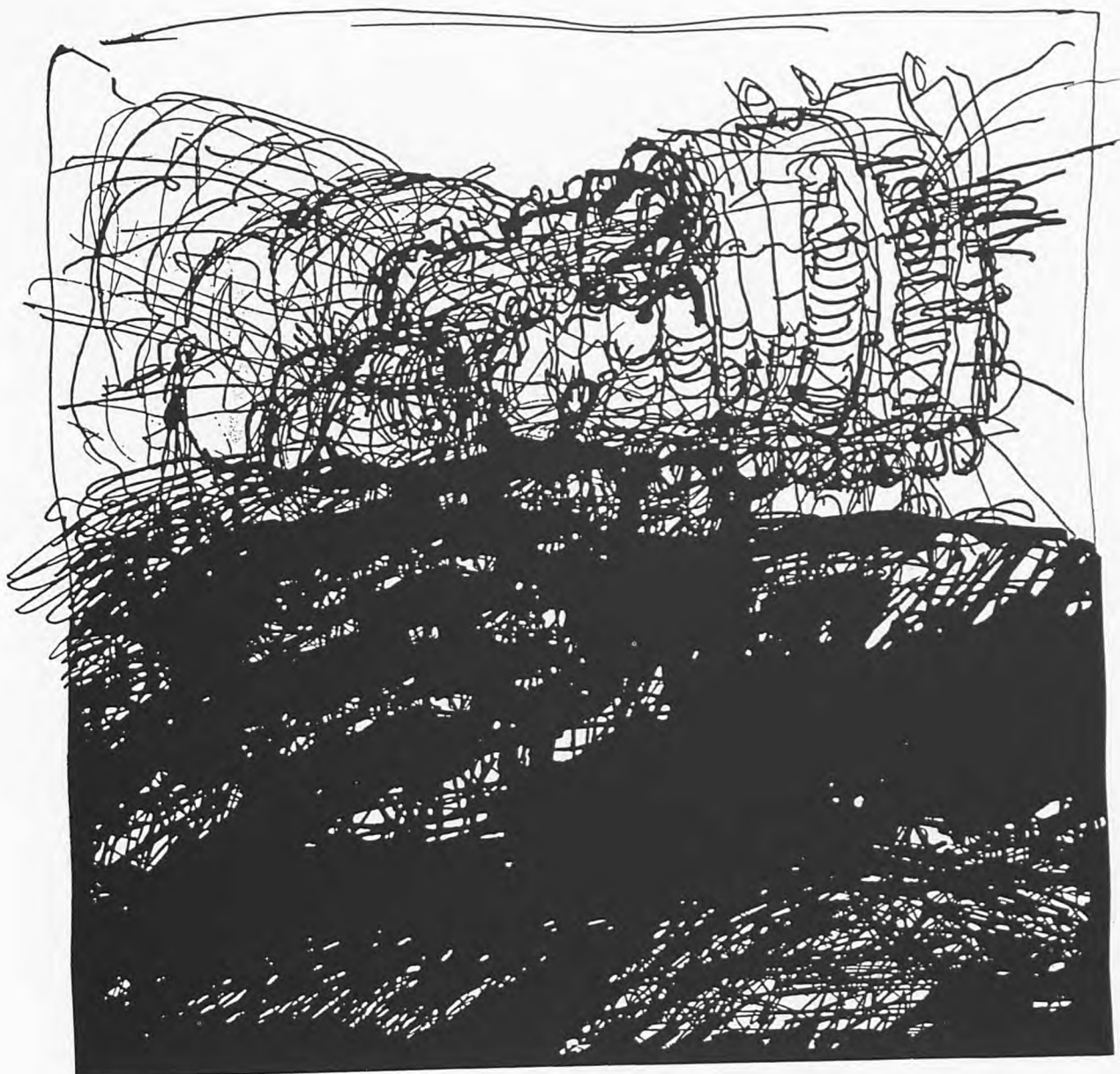


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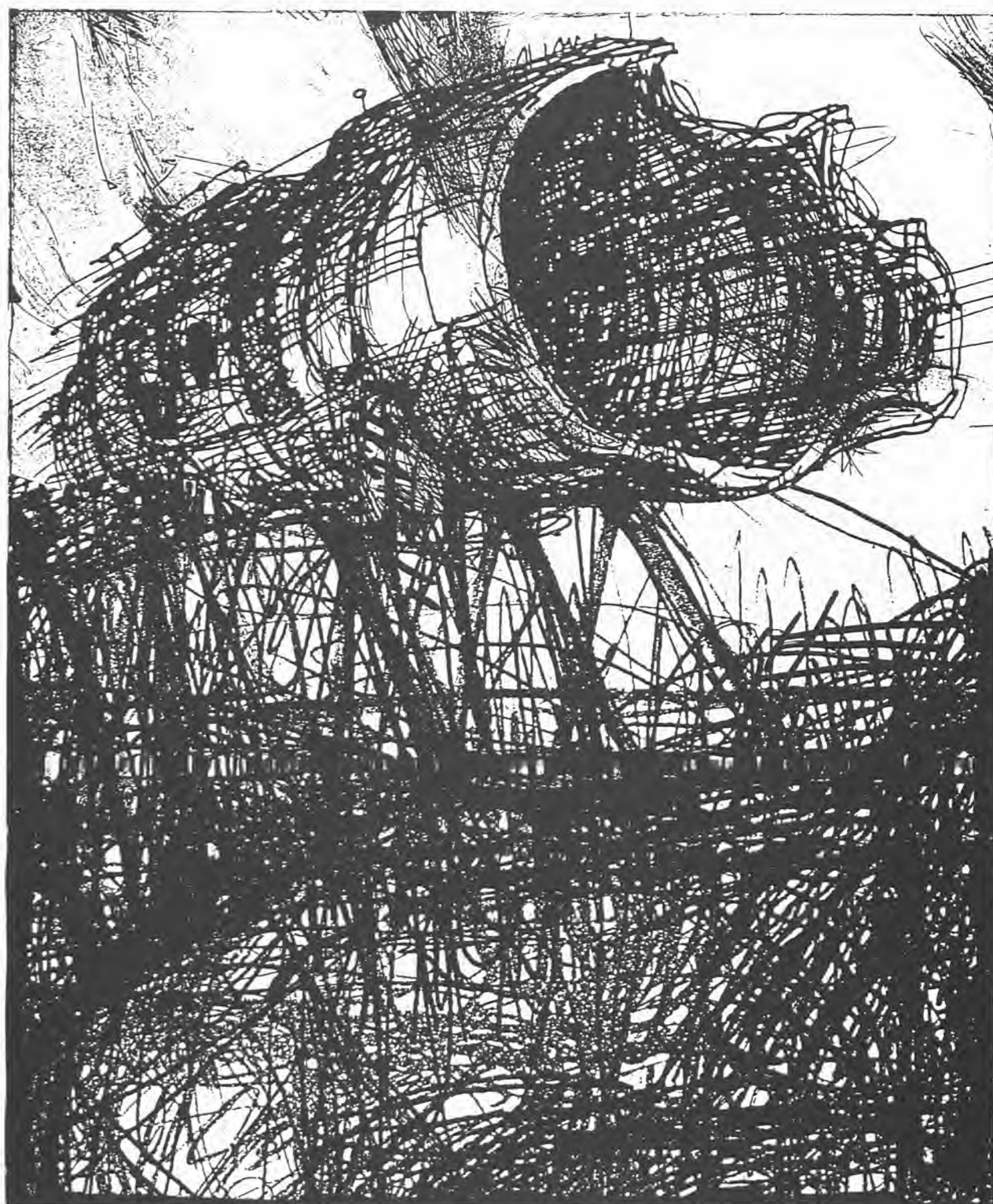


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Nest

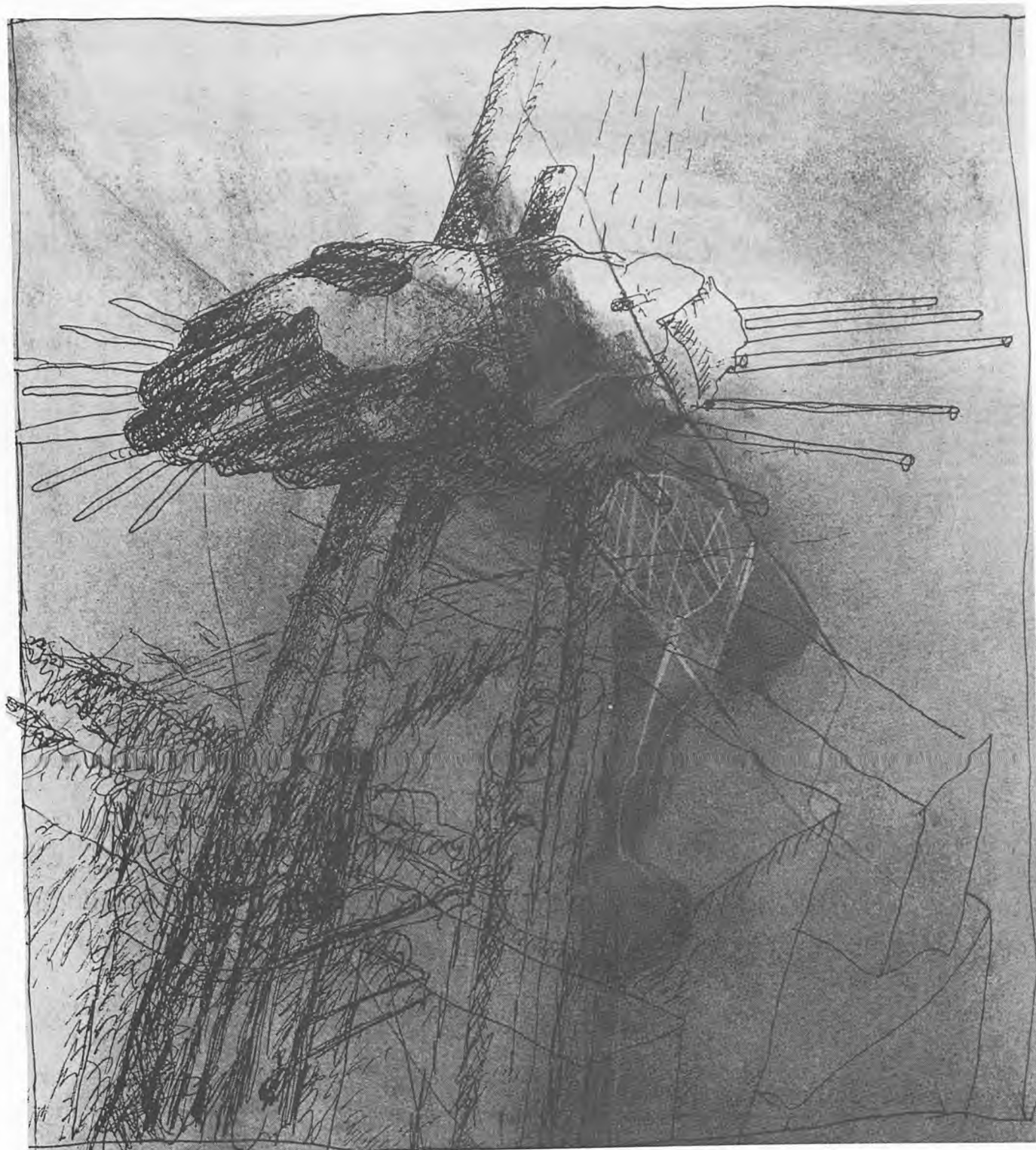


Δημόσια Butterfly house Κεντρική Βιβλιοθήκη Βέροιας

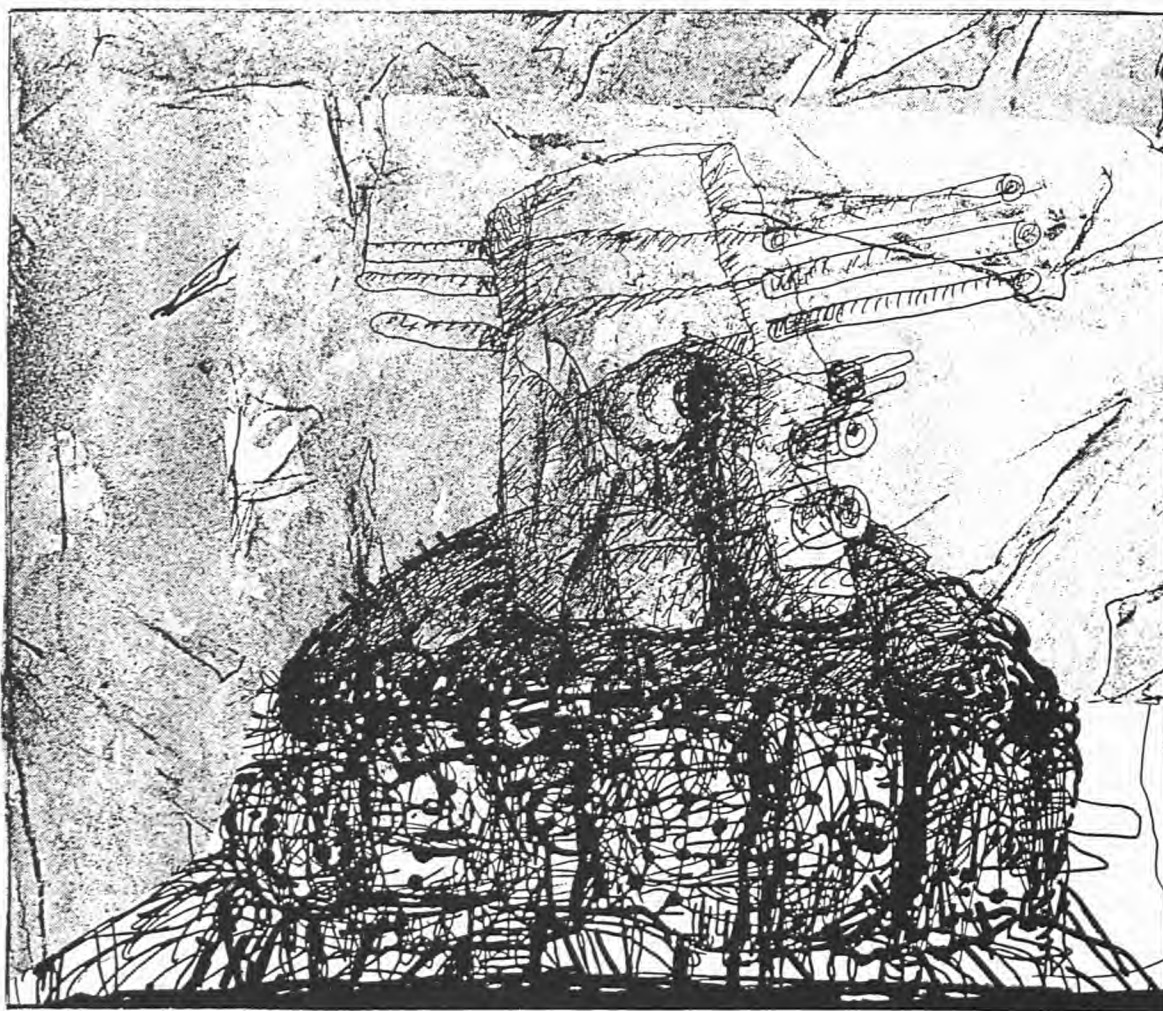


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House of the big bees

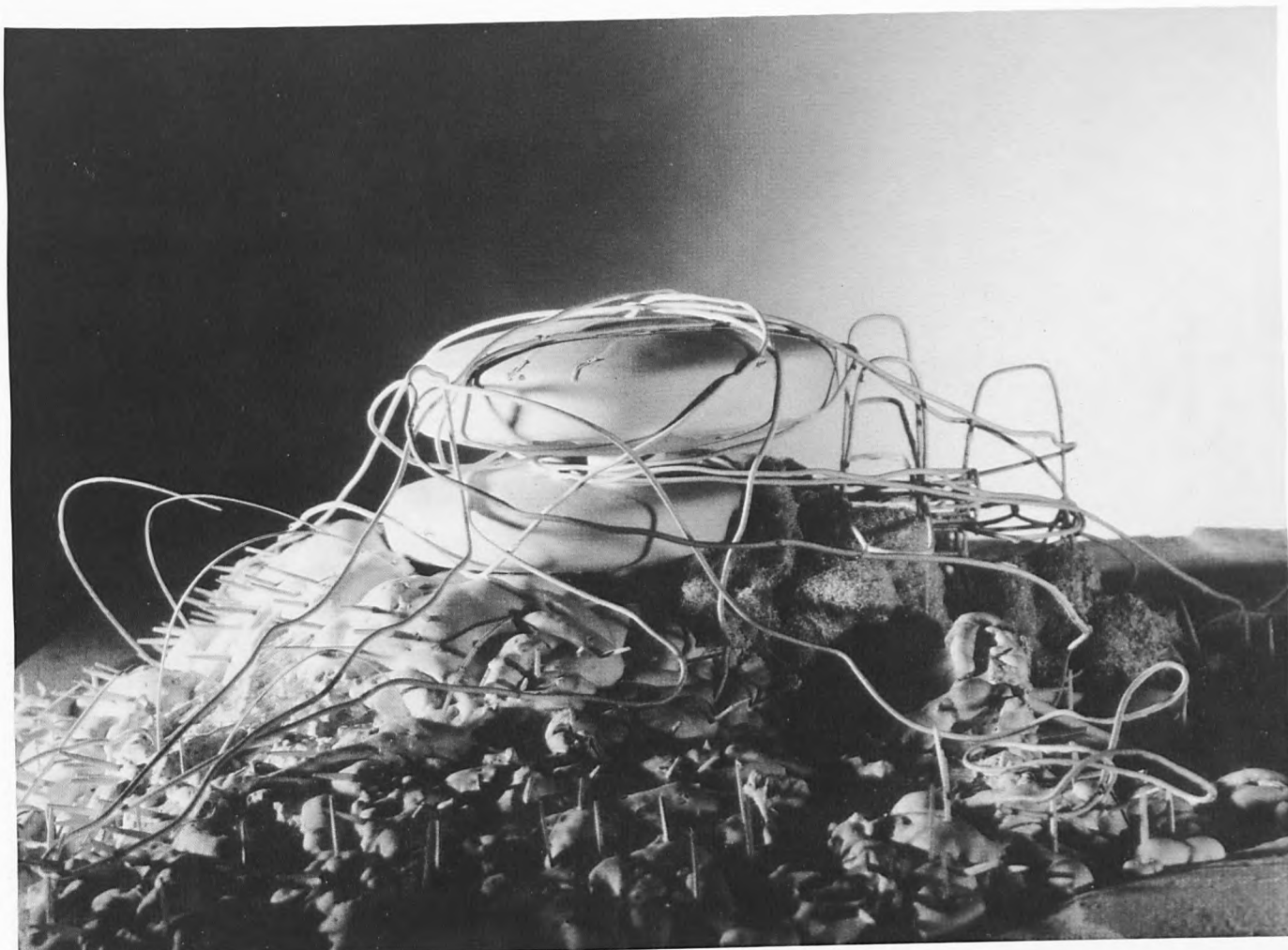


House on piles
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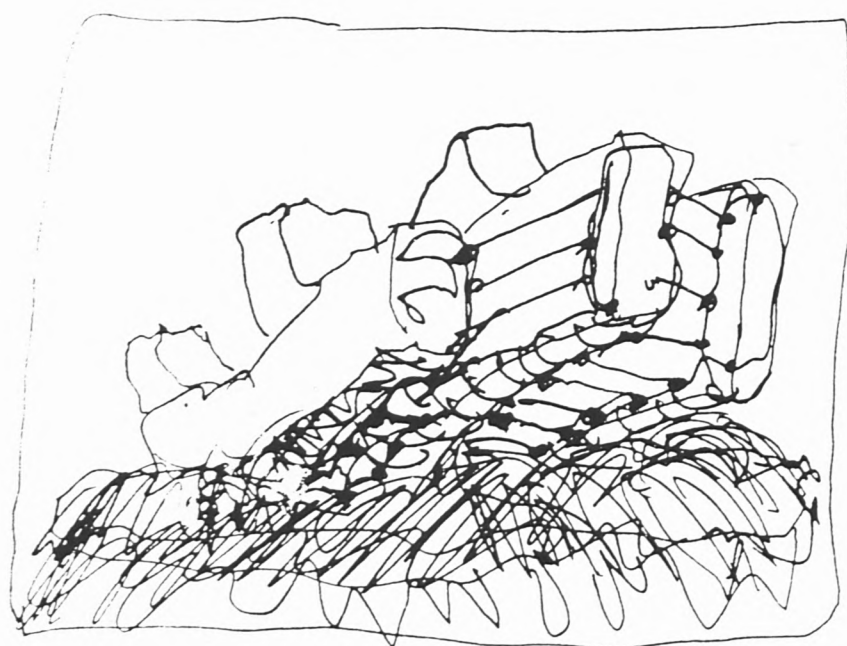
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"Dogon" house



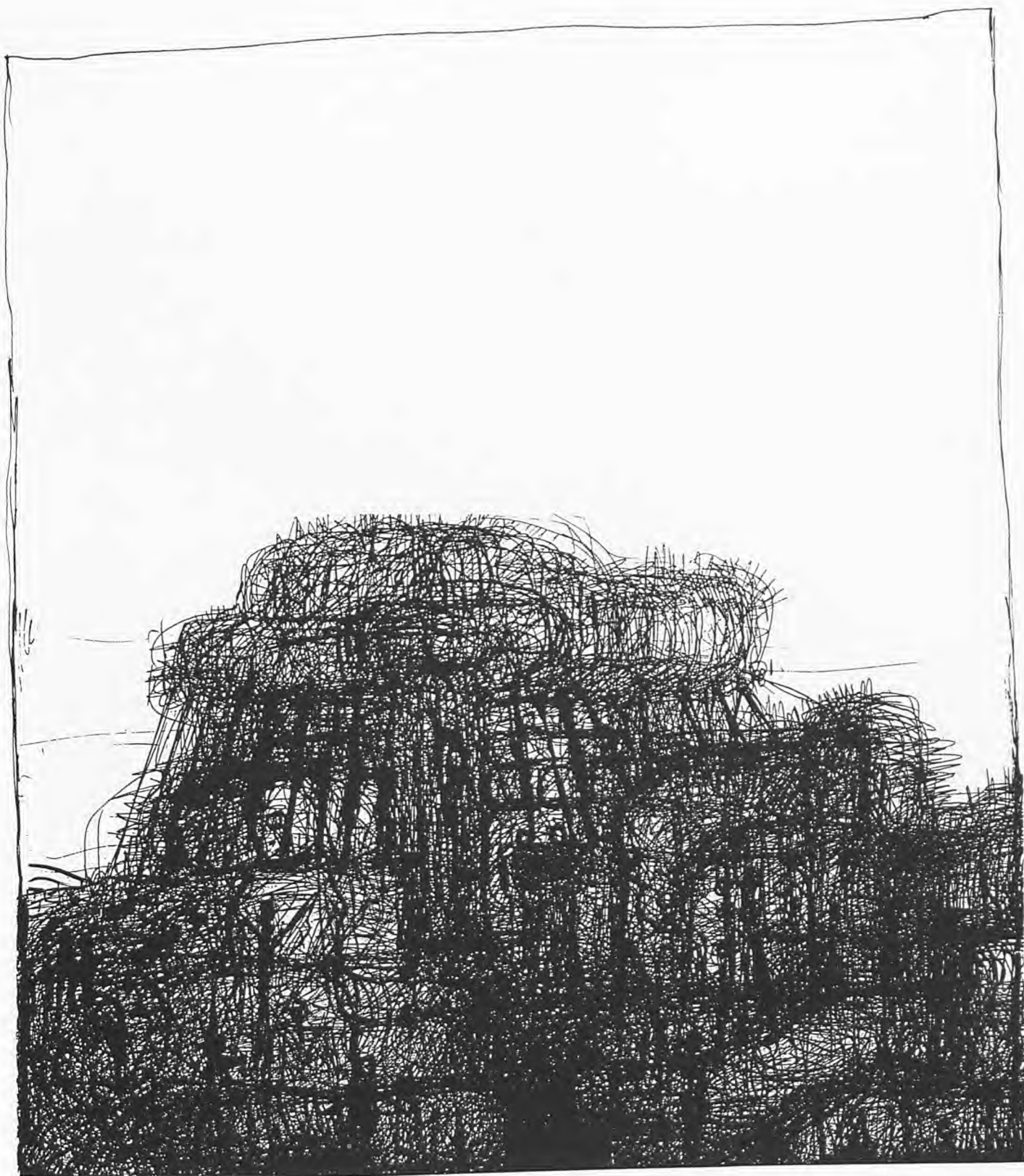
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Oracle house

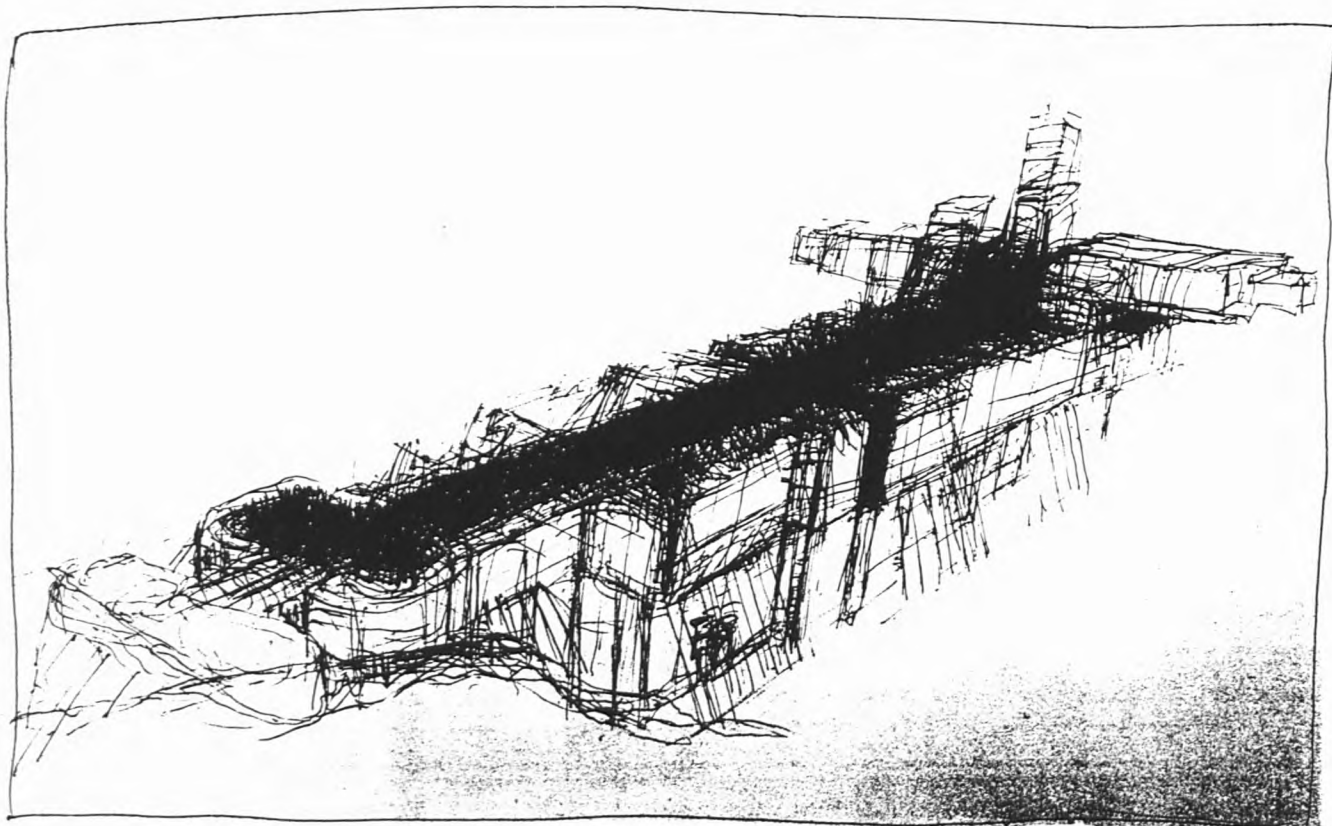


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Rocking house

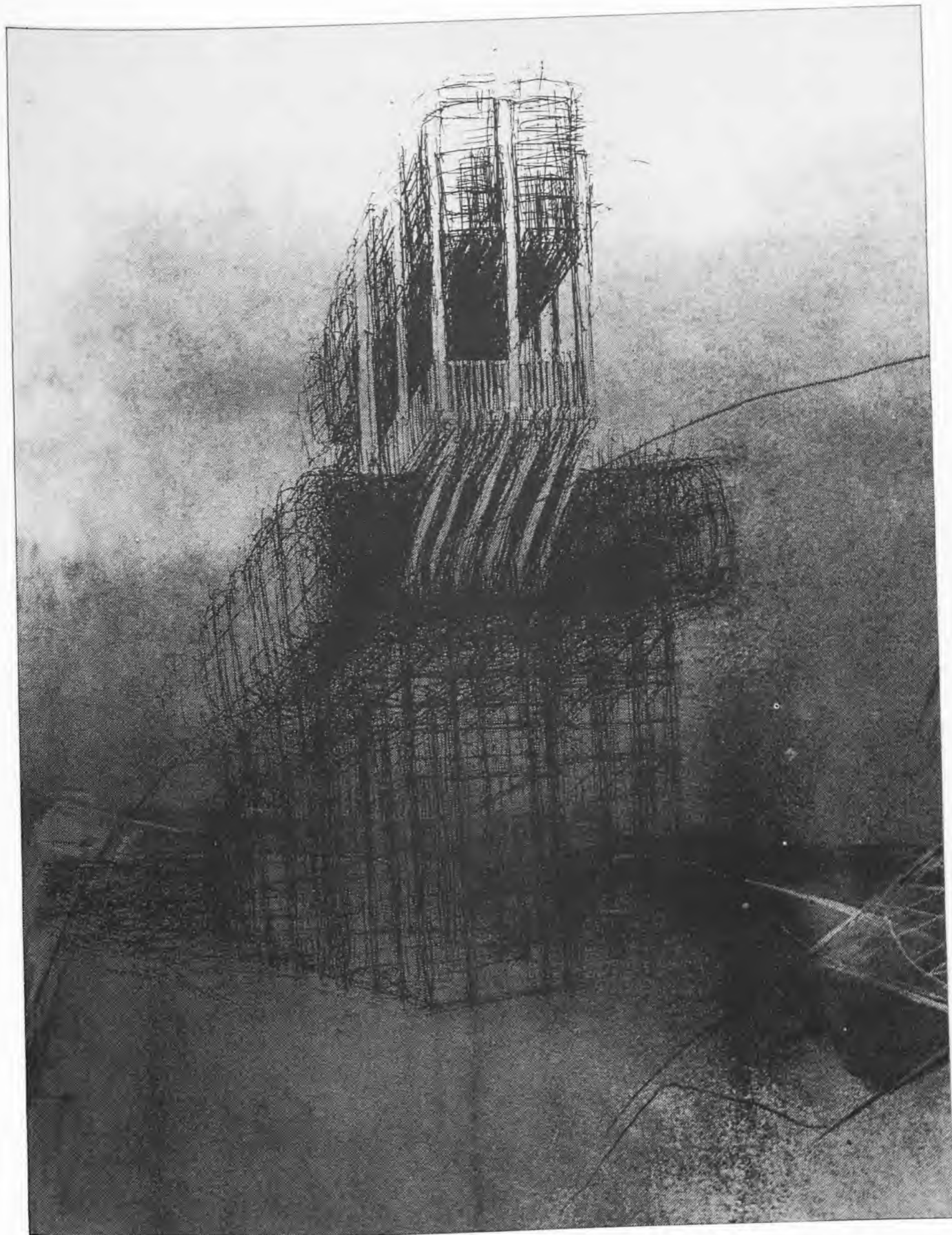


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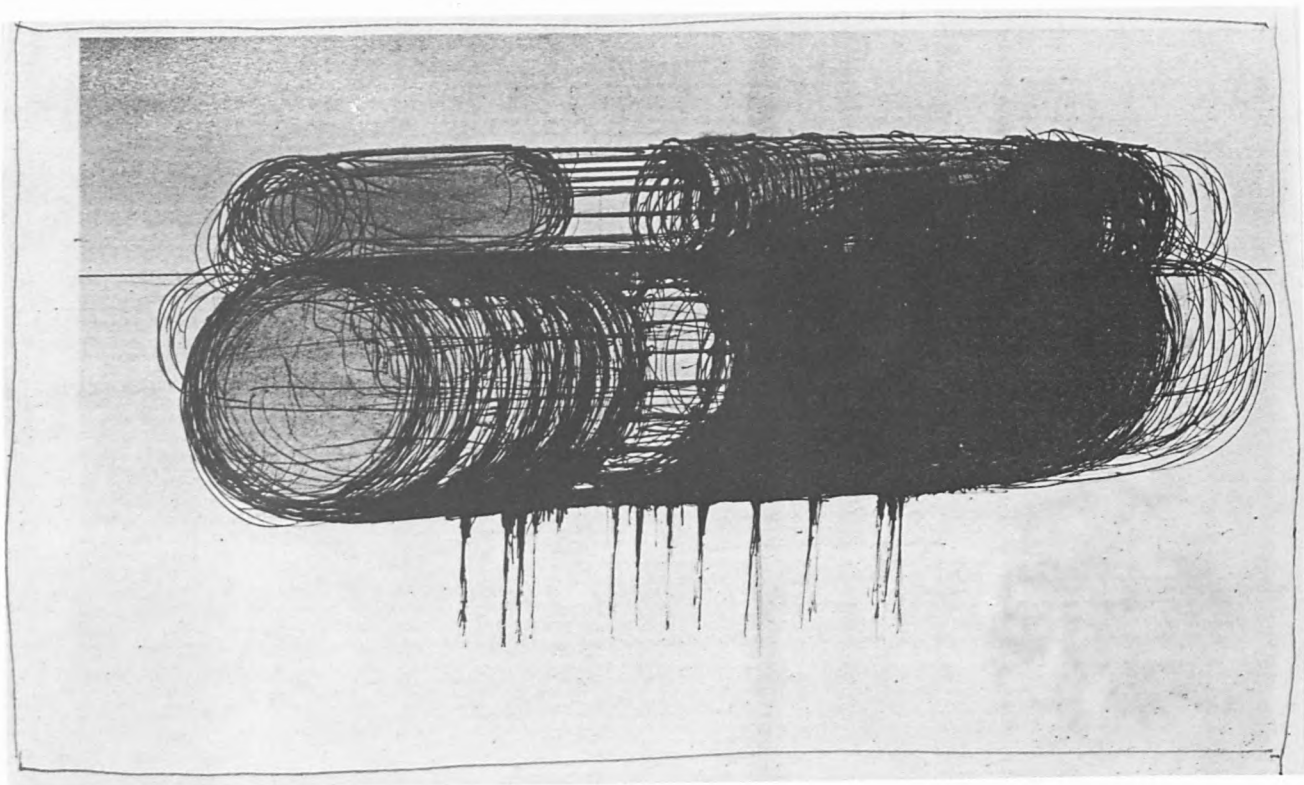
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Waterfall house



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Sun house



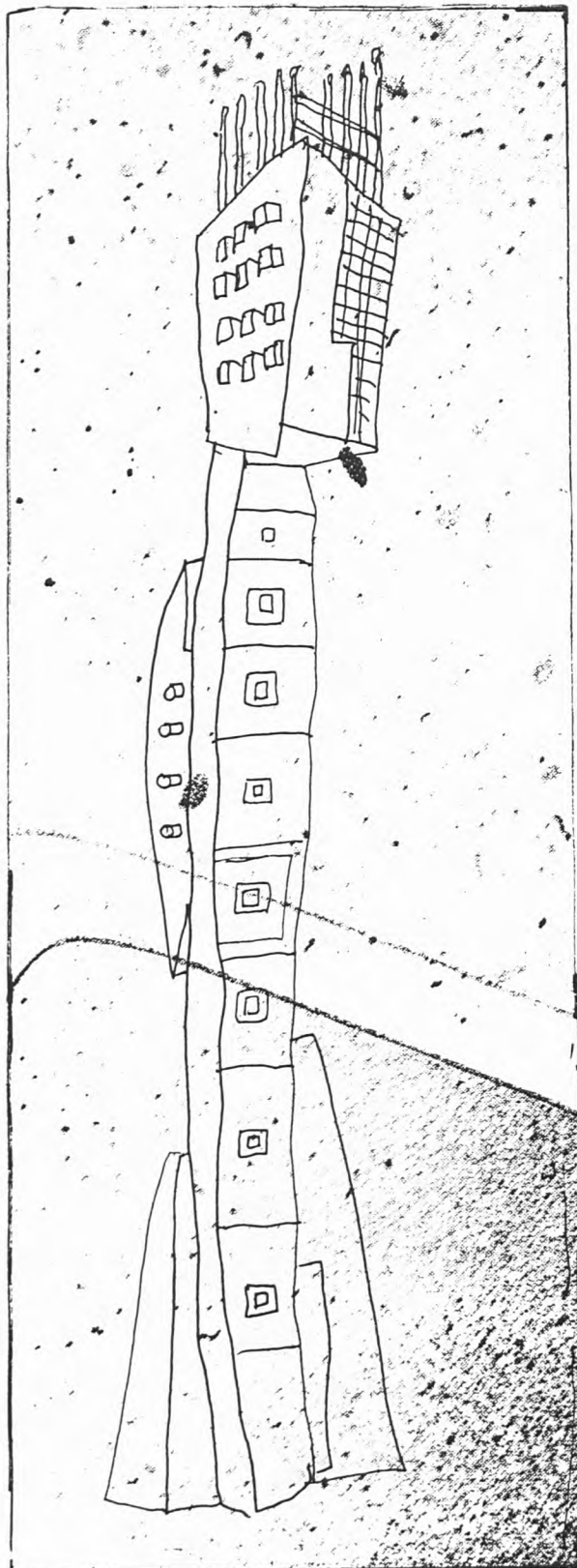
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The flying house



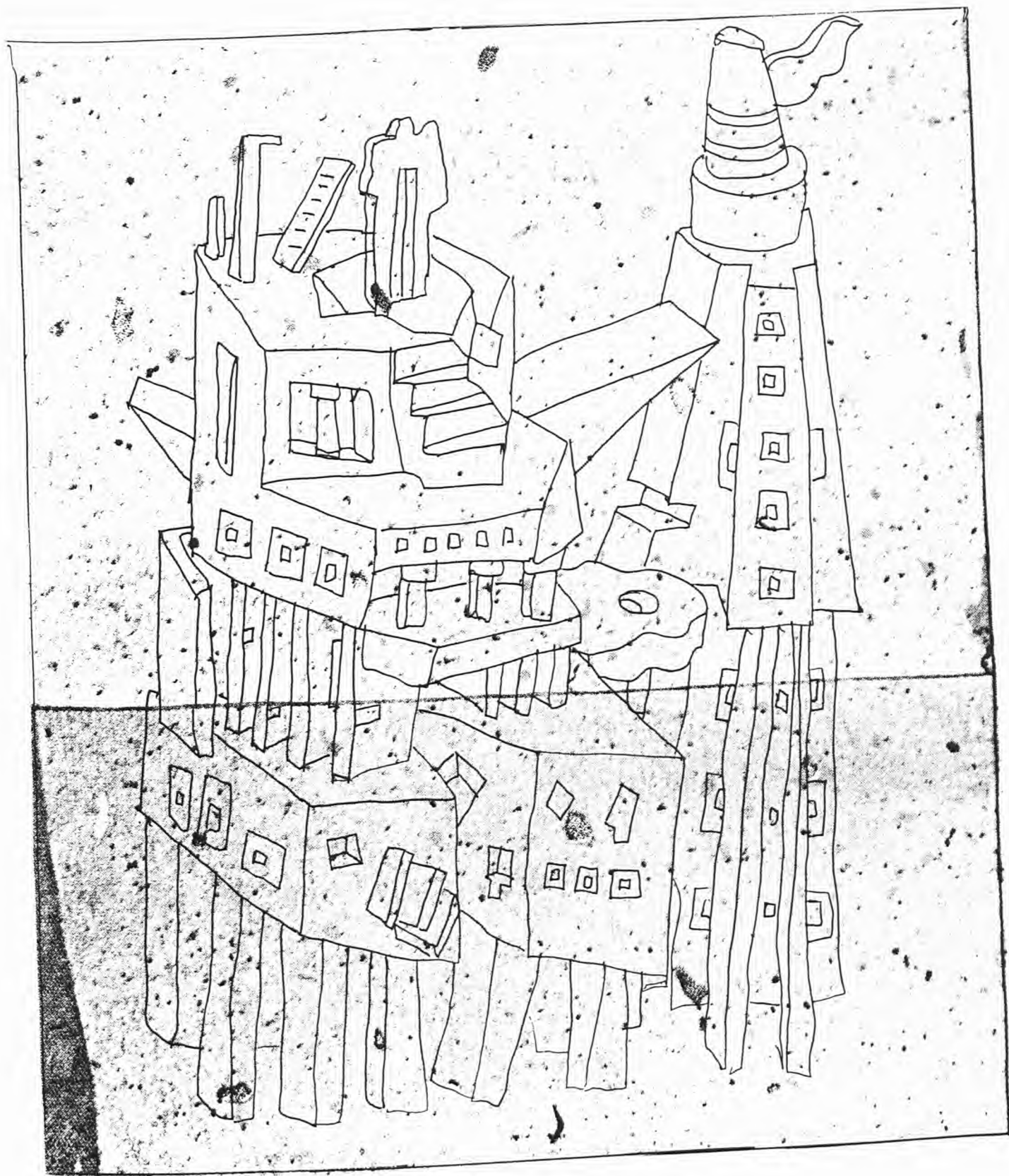
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Straw house

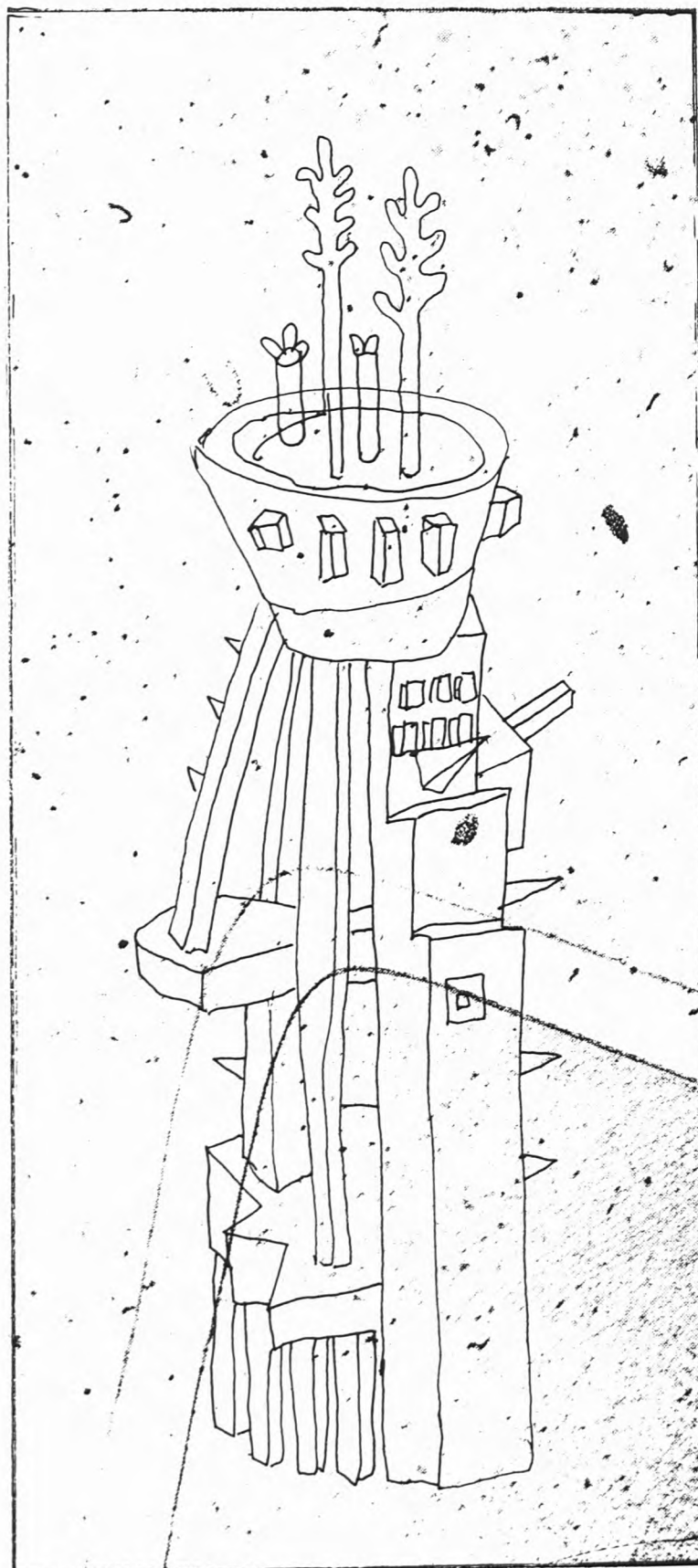


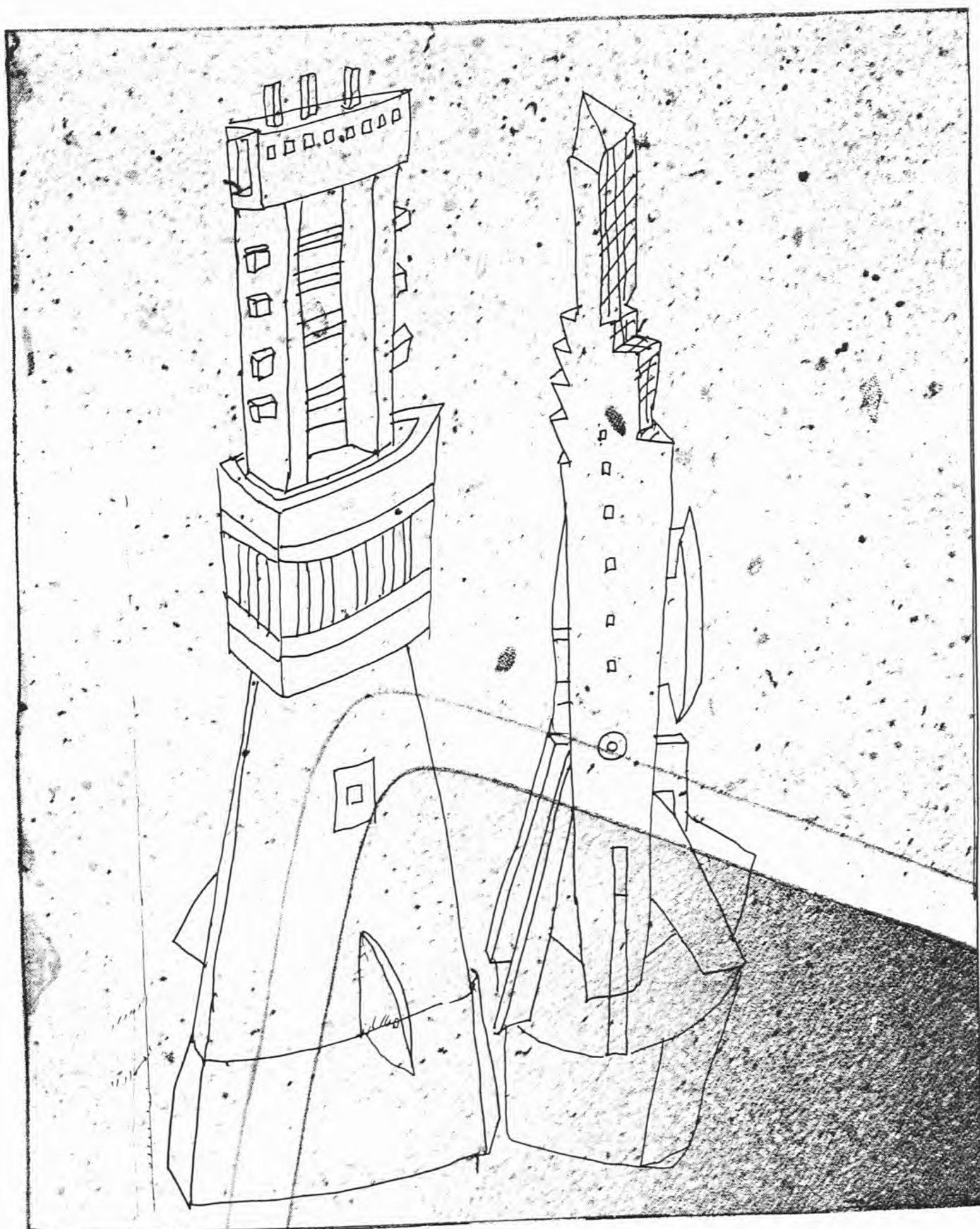
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Micro skyscraper



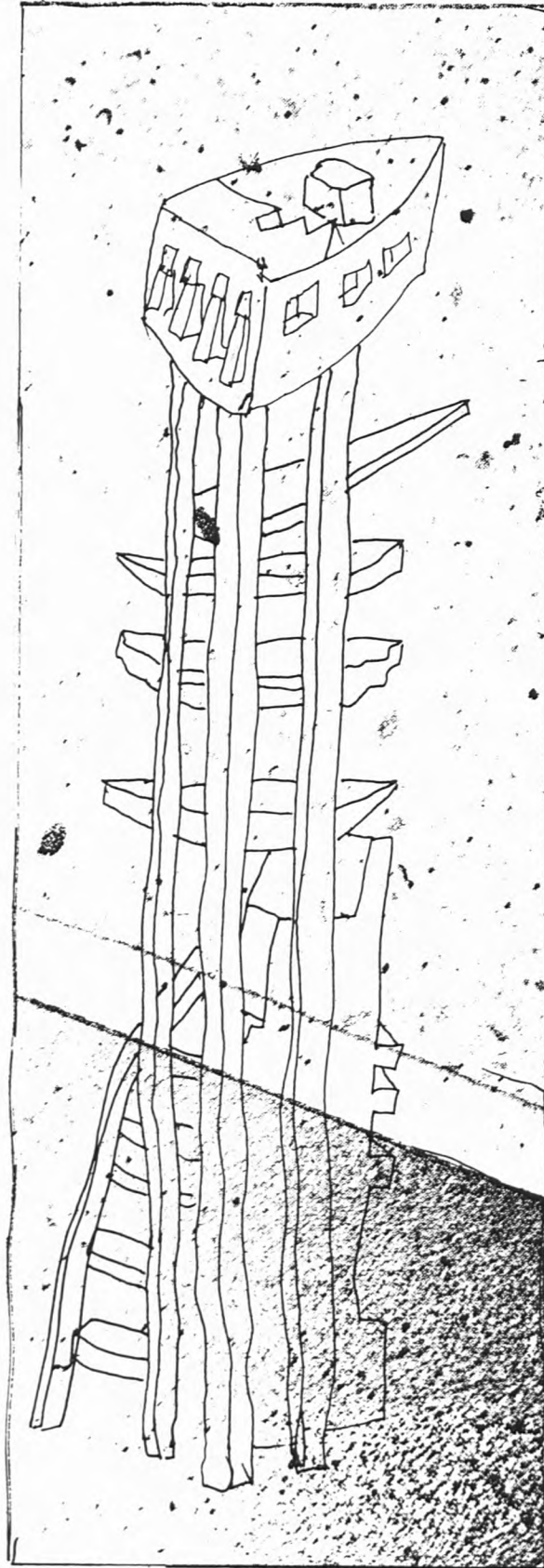
pick-up house
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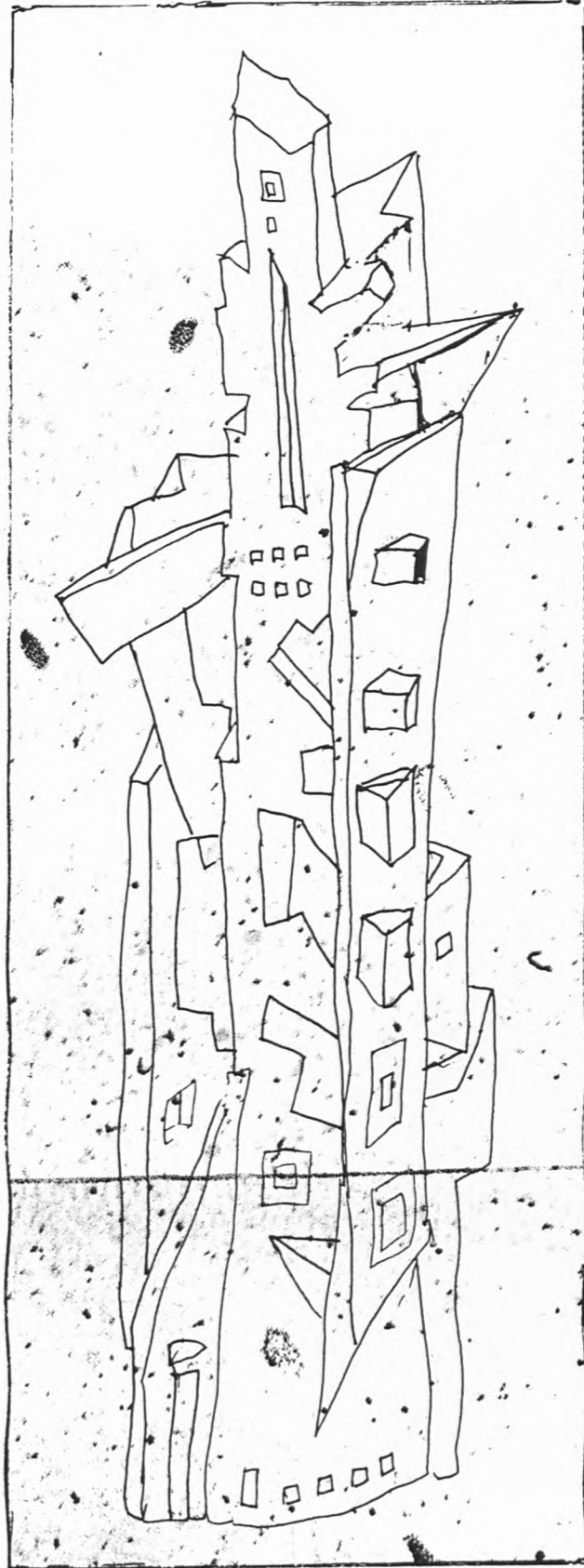




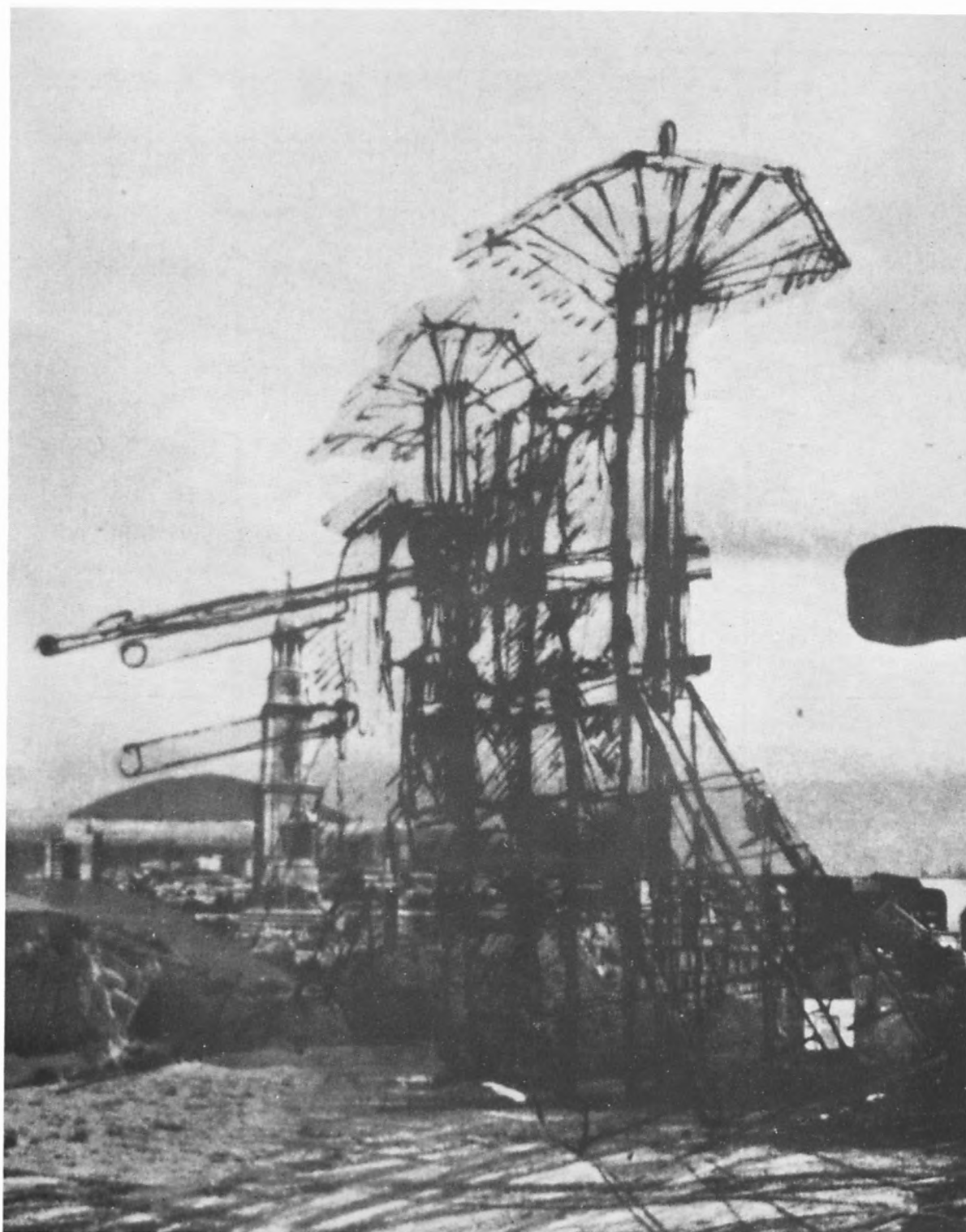
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Good morning houses



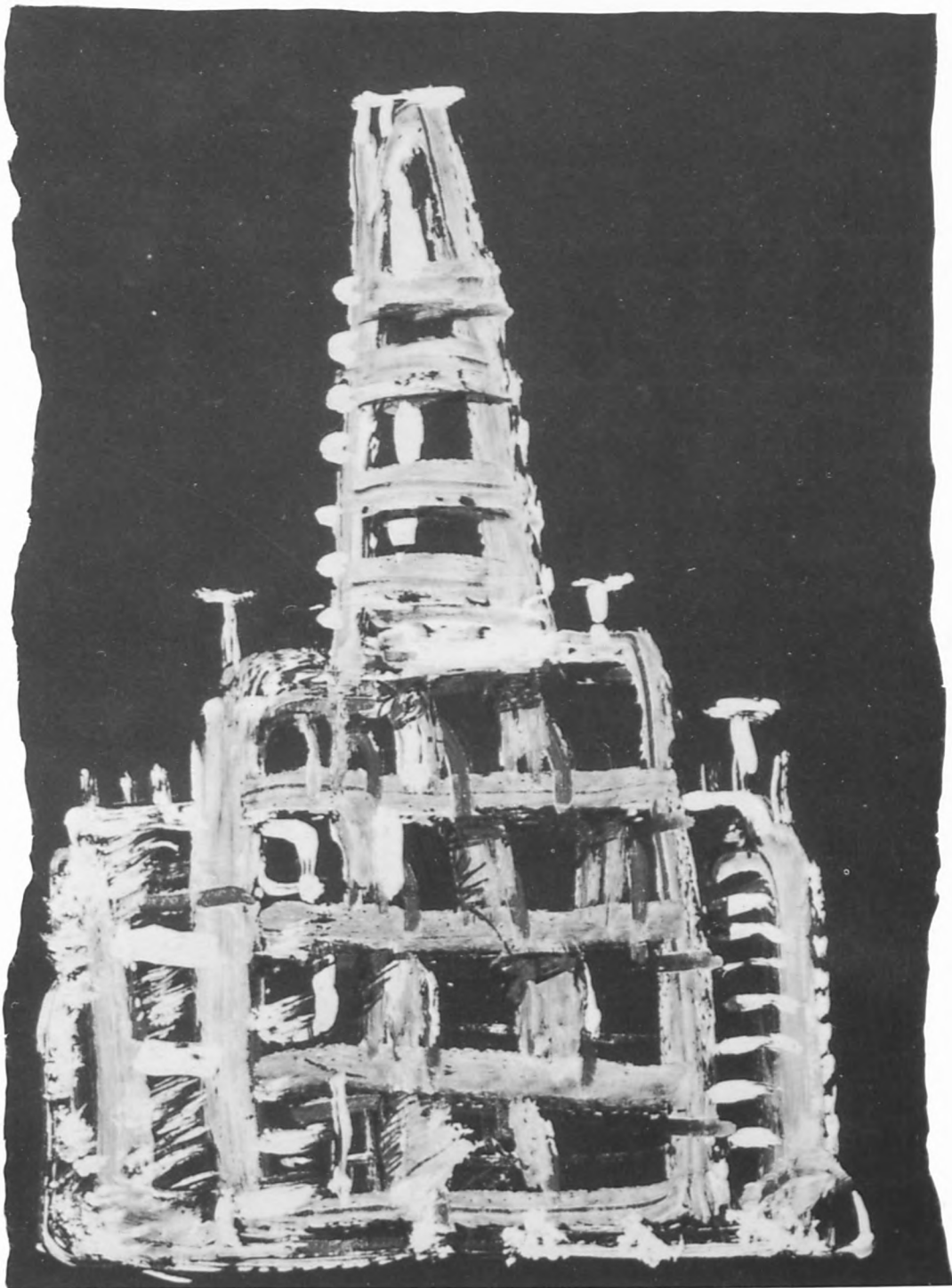


Δημόσια Office tower Κεντρική Βιβλιοθήκη Βέροιας



Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

City capturing machine

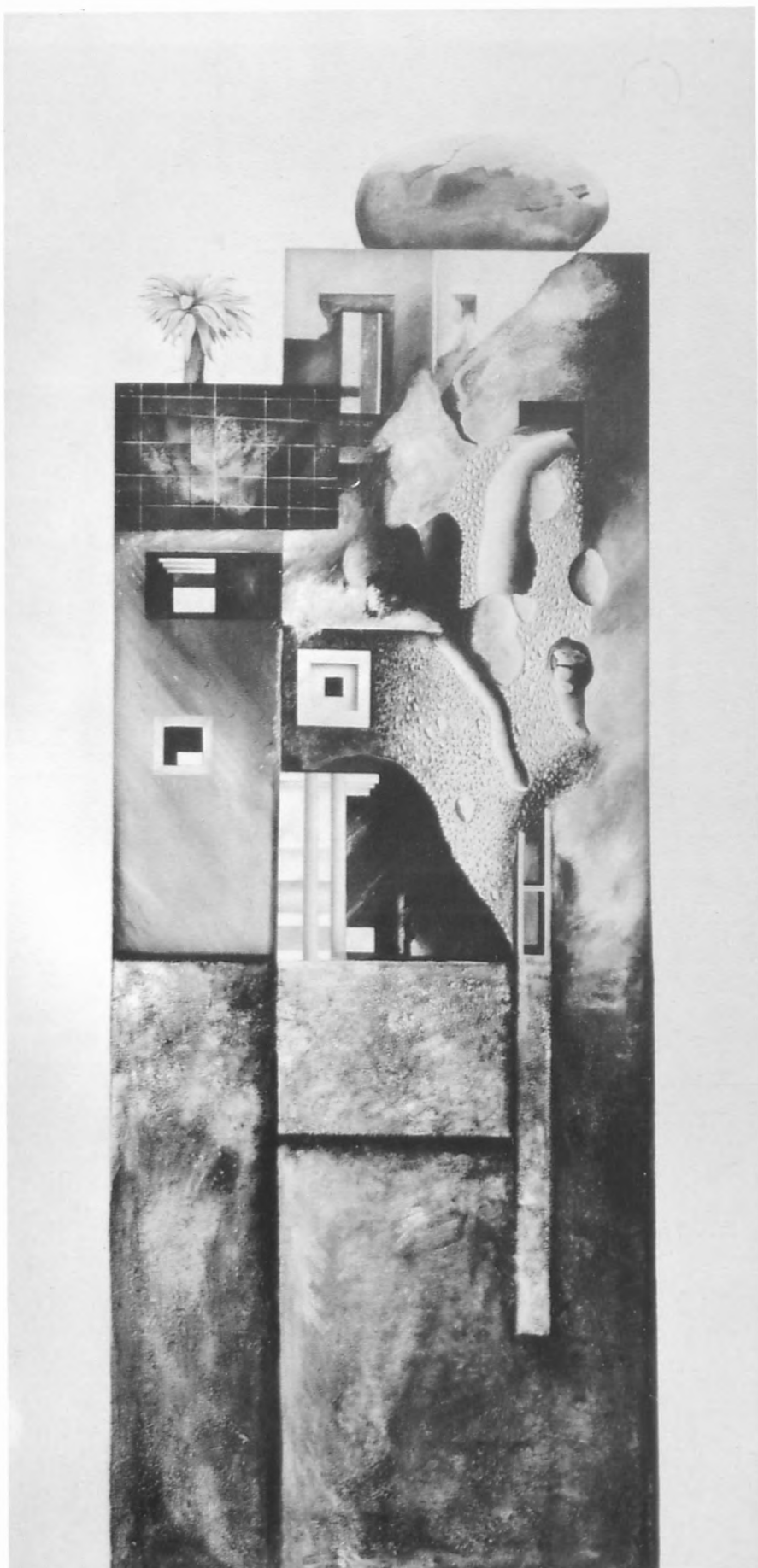


Δημόσια Mykonos Κεντρική Βιβλιοθήκη Βέροιας



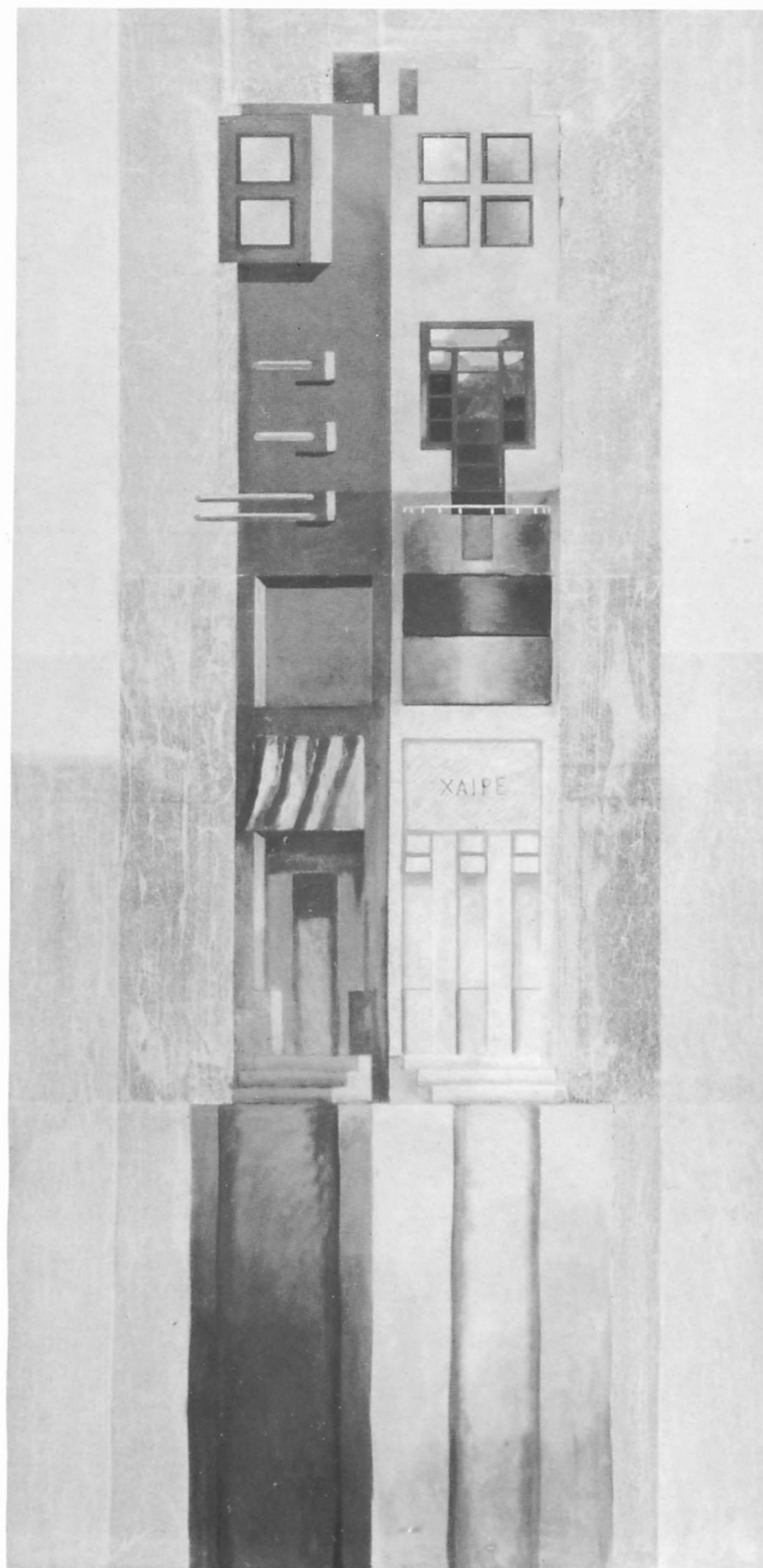
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Hermes and Hestia



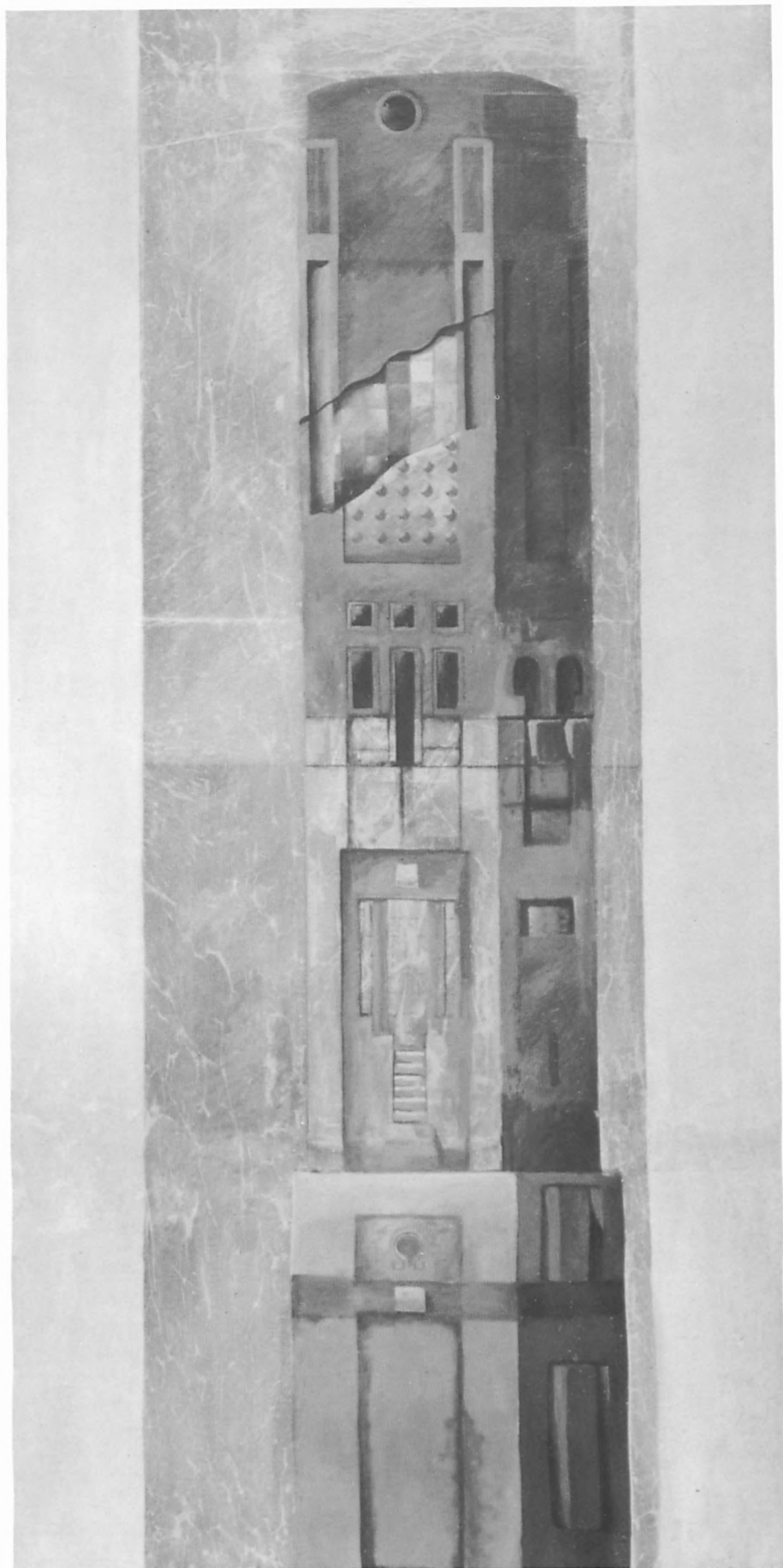
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House of the god

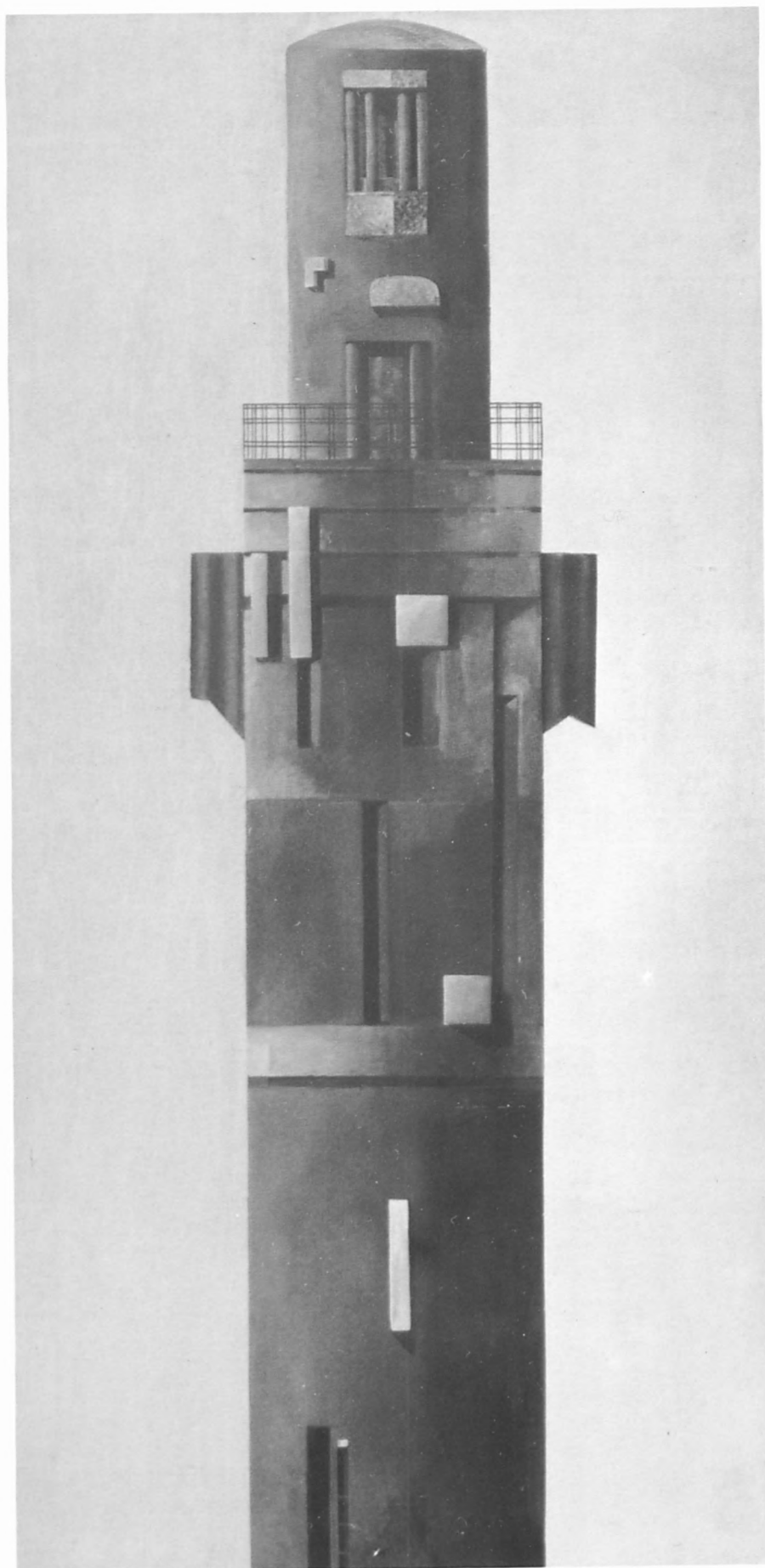


Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

'XAIPE' - House for Lillian Kiesler

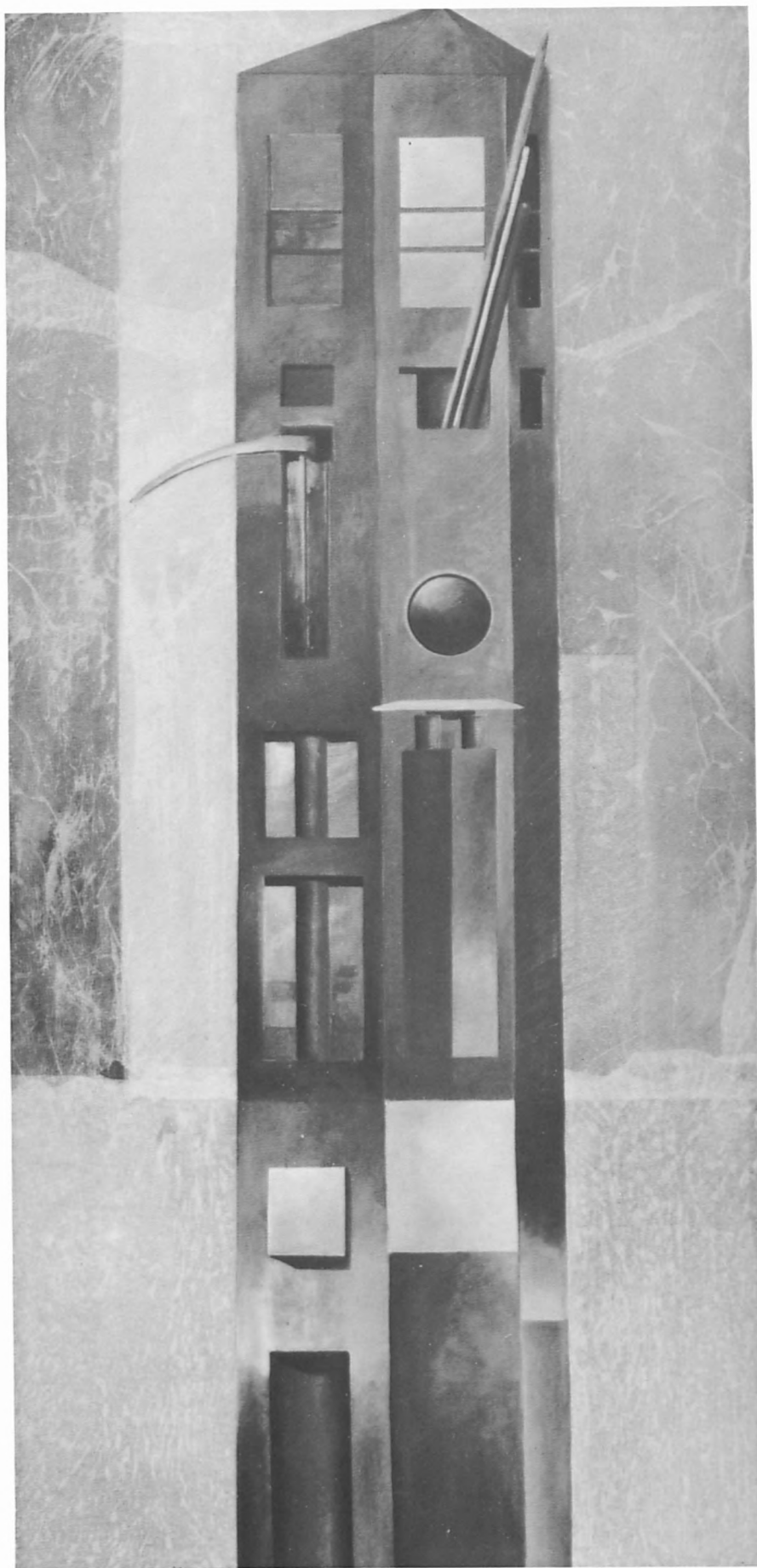


Δημόσια Κεντρική Βιβλιοθήκη Βέροιας
House of the sea



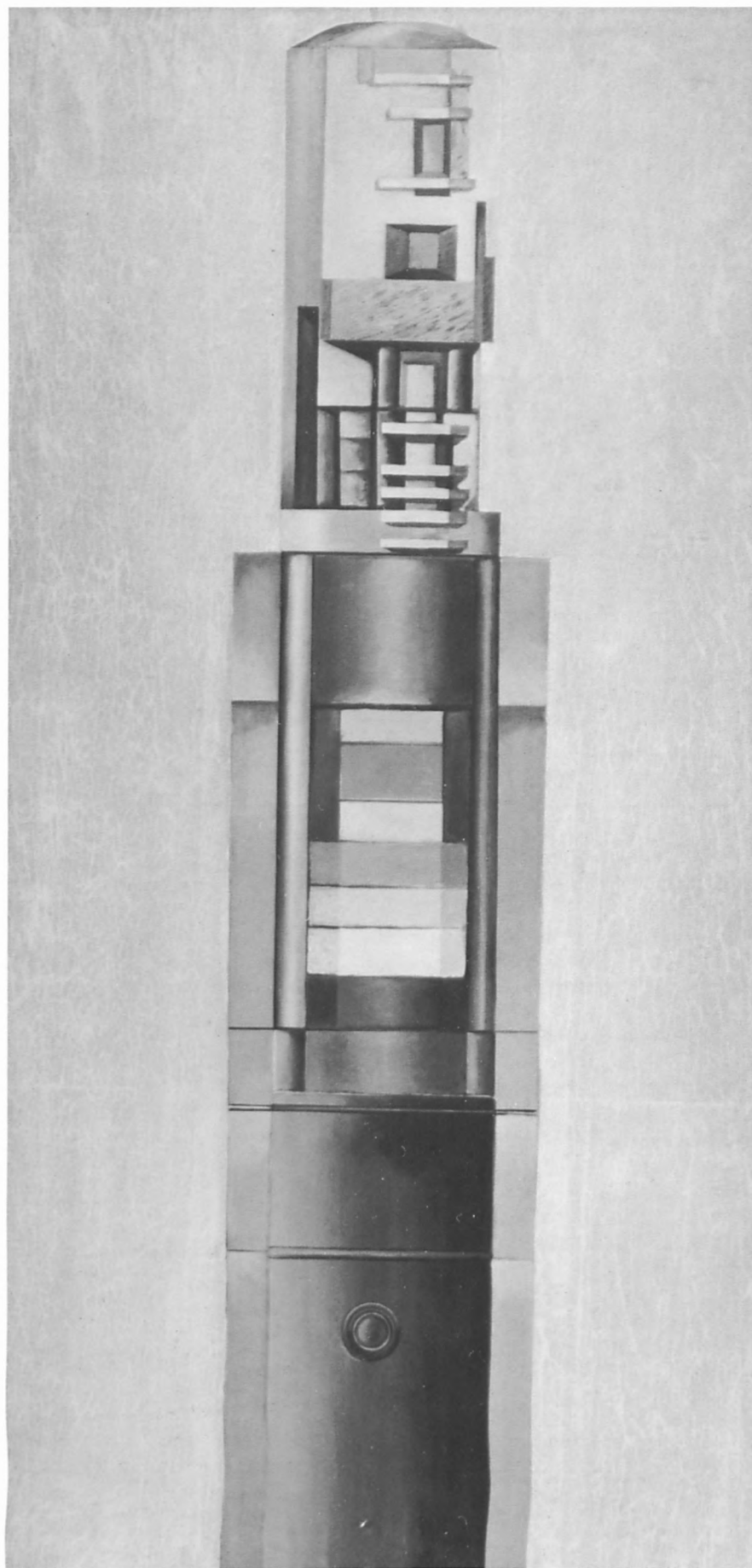
Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

House of the sky

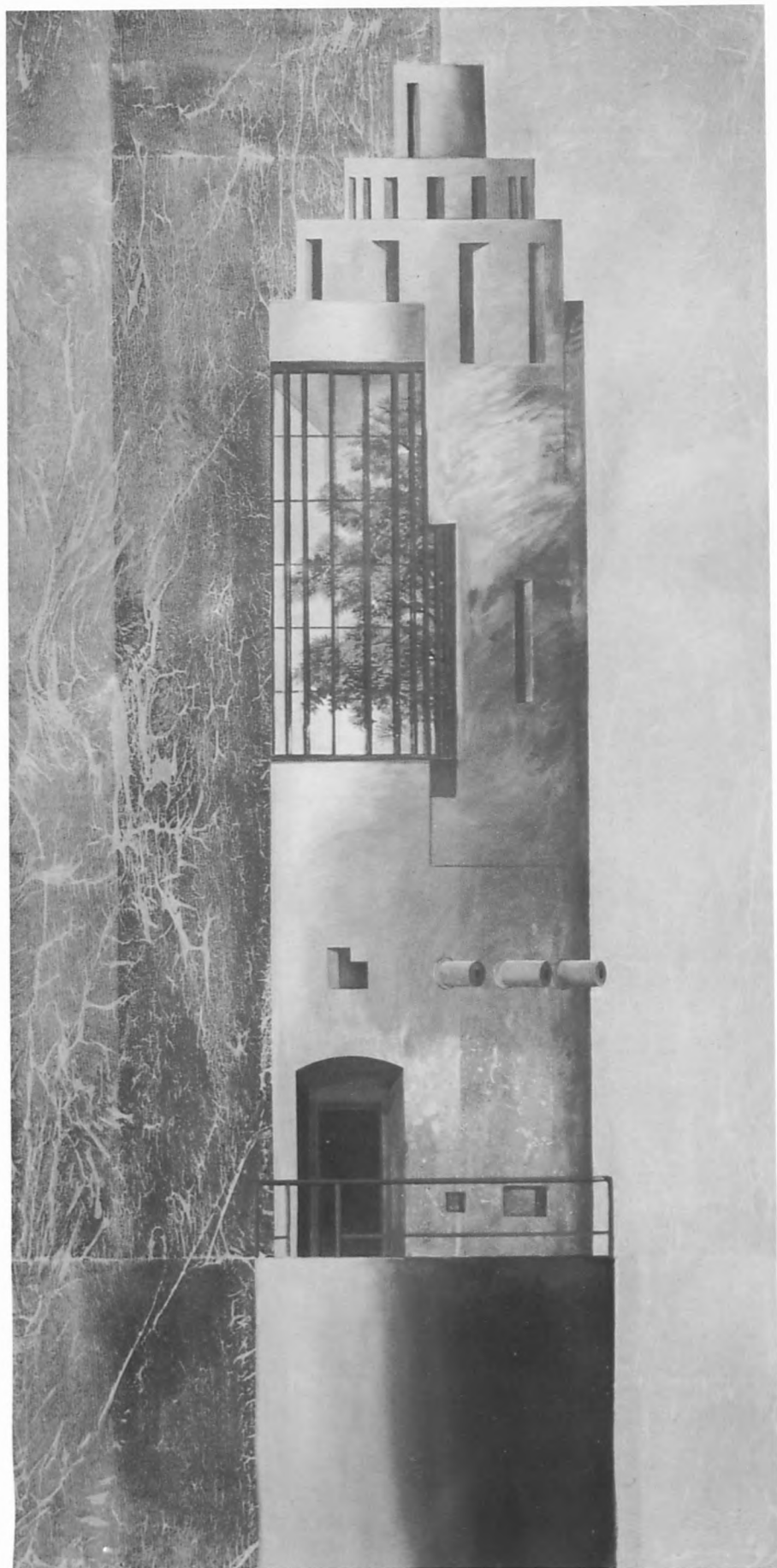


Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

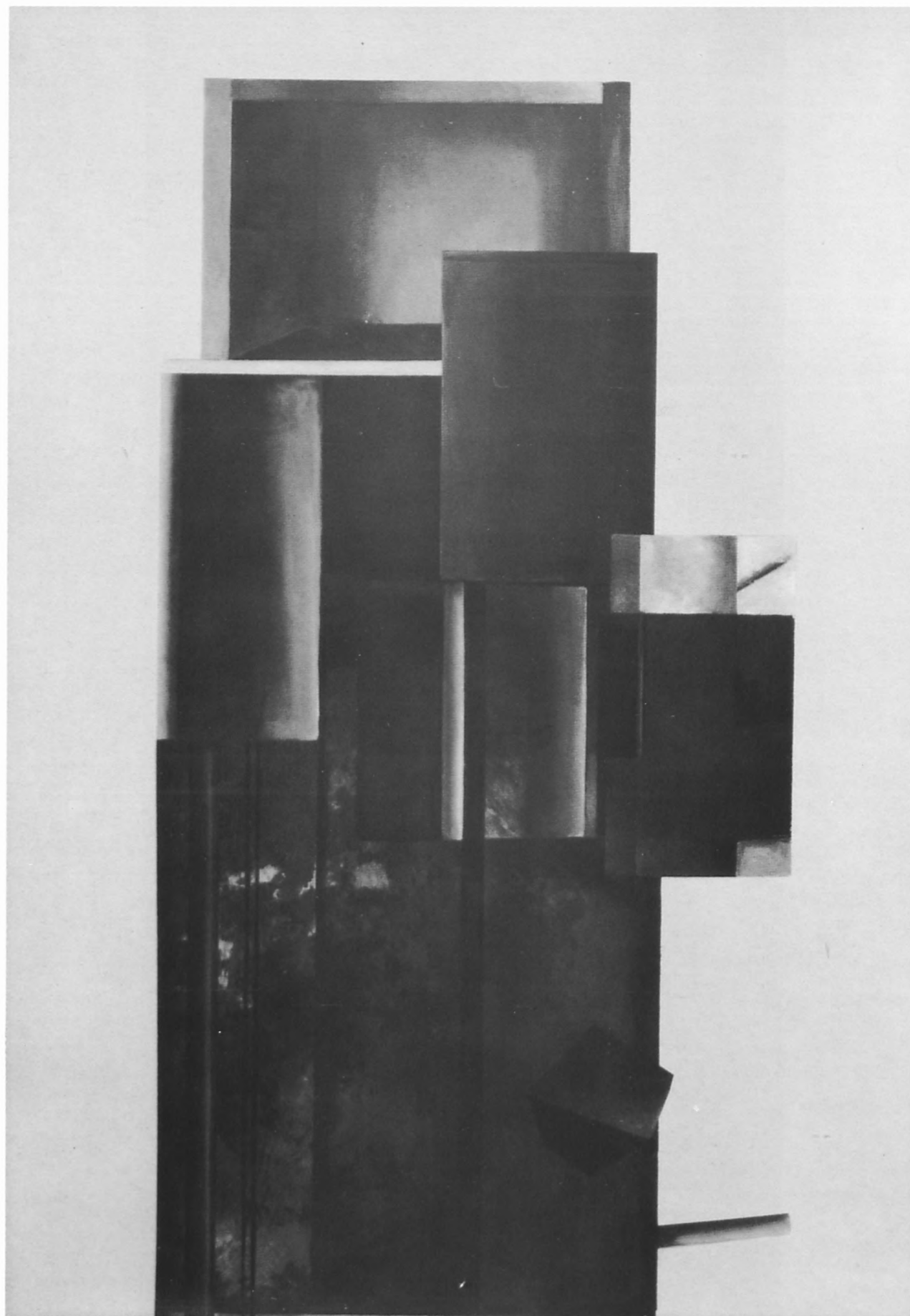
House of the guardian



Δημόσια Κεντρική Βιβλιοθήκη Βέροιας
House of remembrance

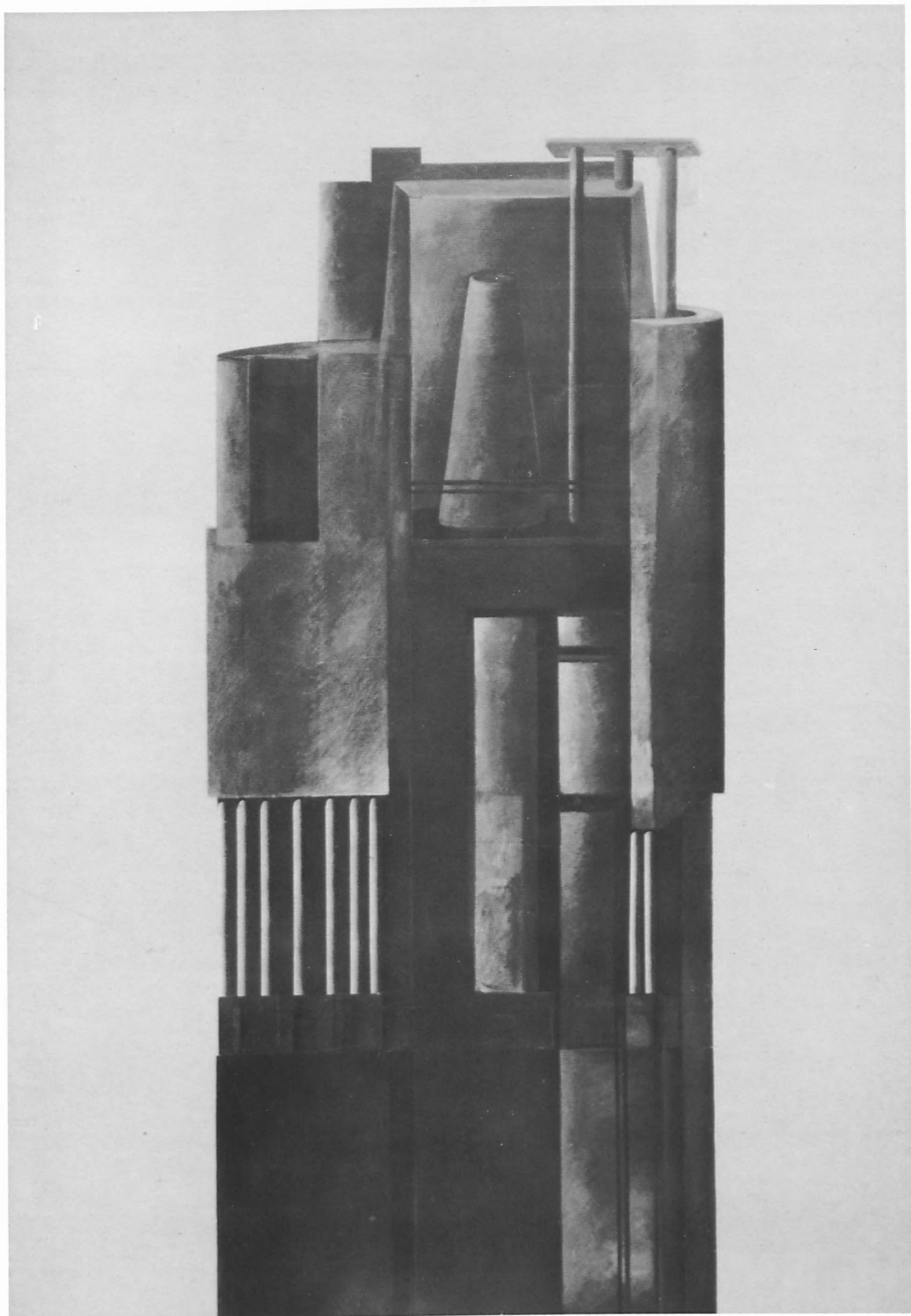


Δημόσια Κεντρική Βιβλιοθήκη Βέροιας
House of the poet



Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

Floating architecture I



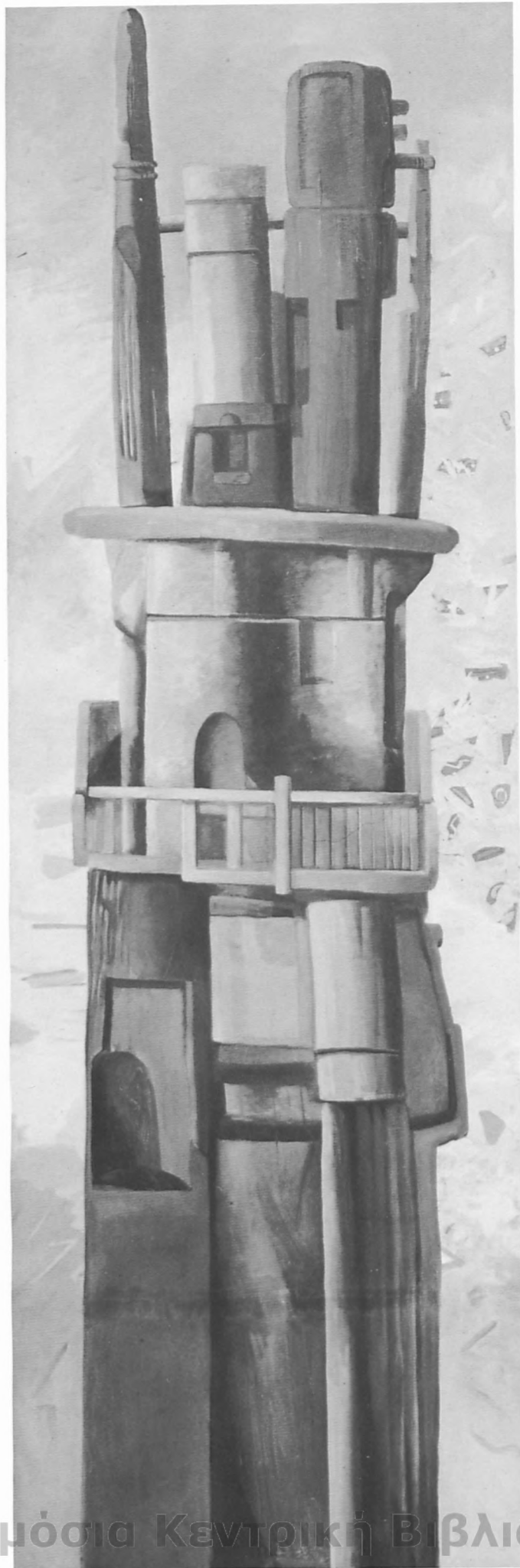
Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

Floating architecture II



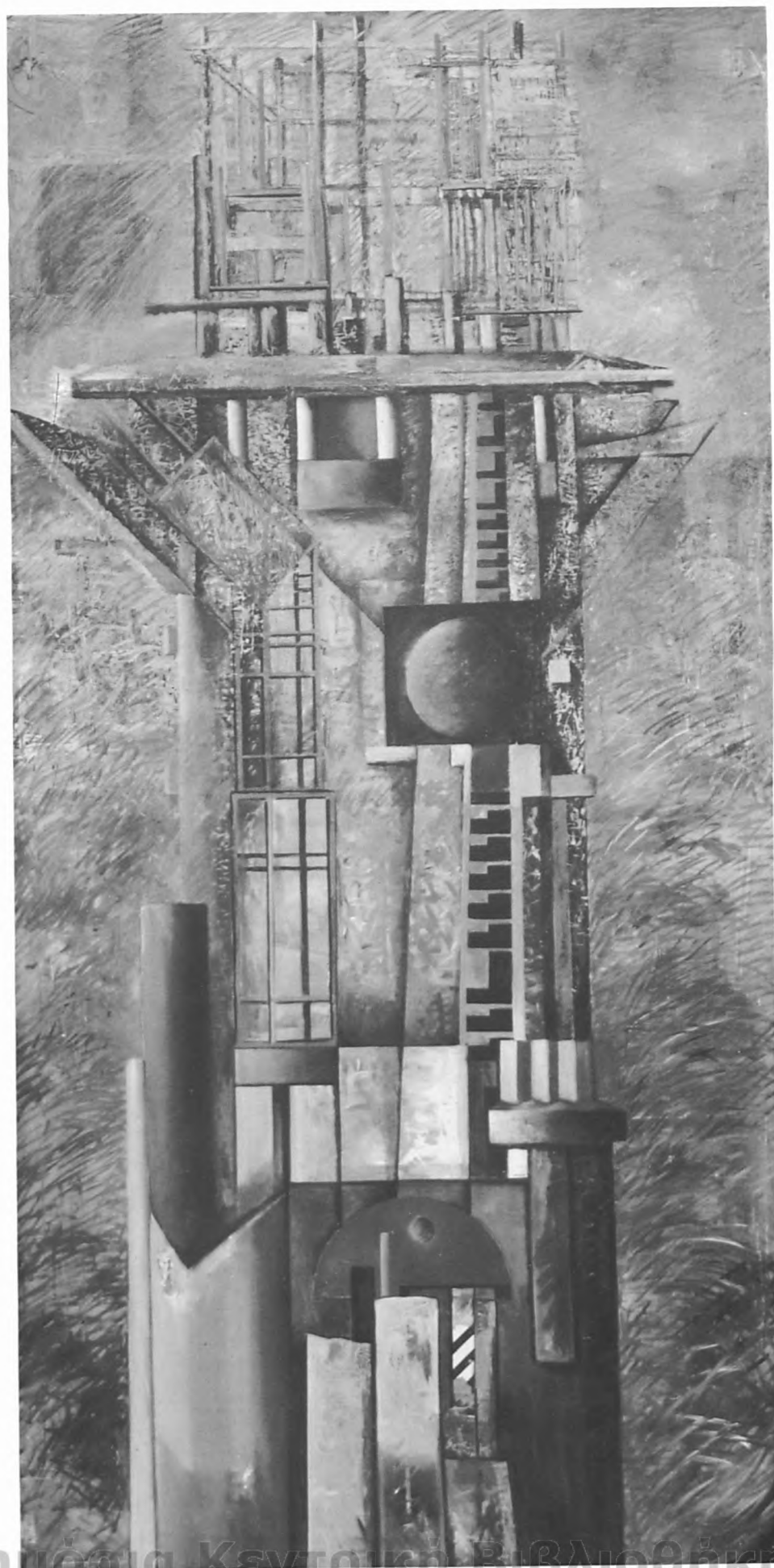
Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

House of the Cyclops



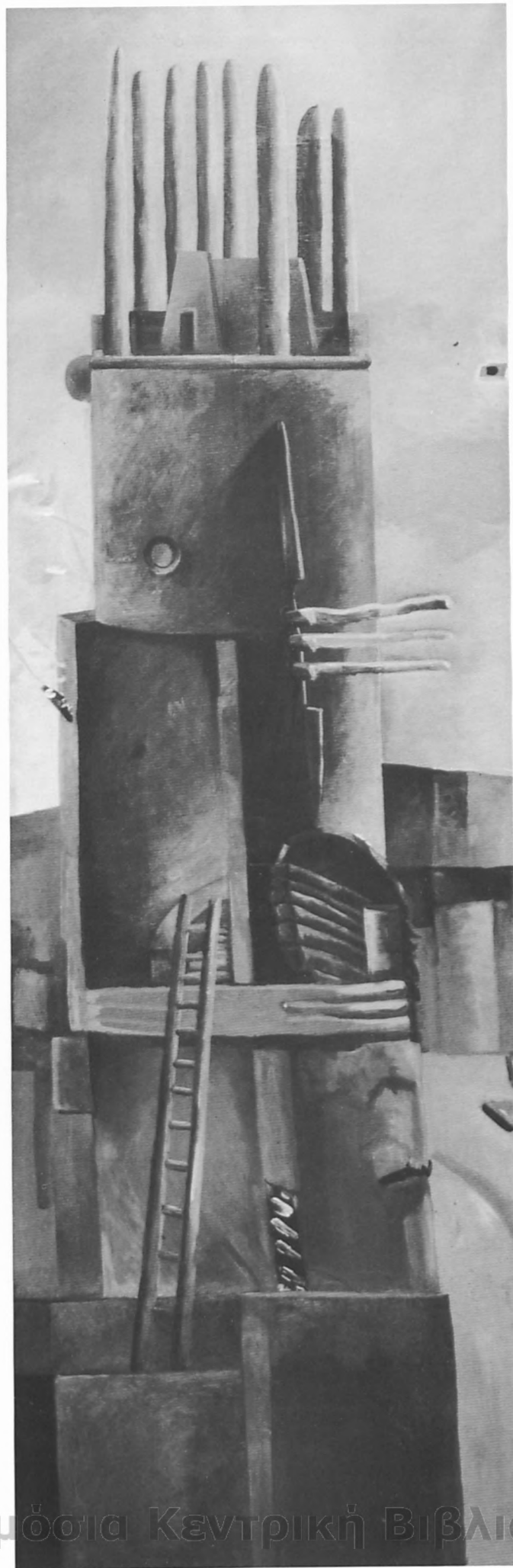
Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

House of childhood



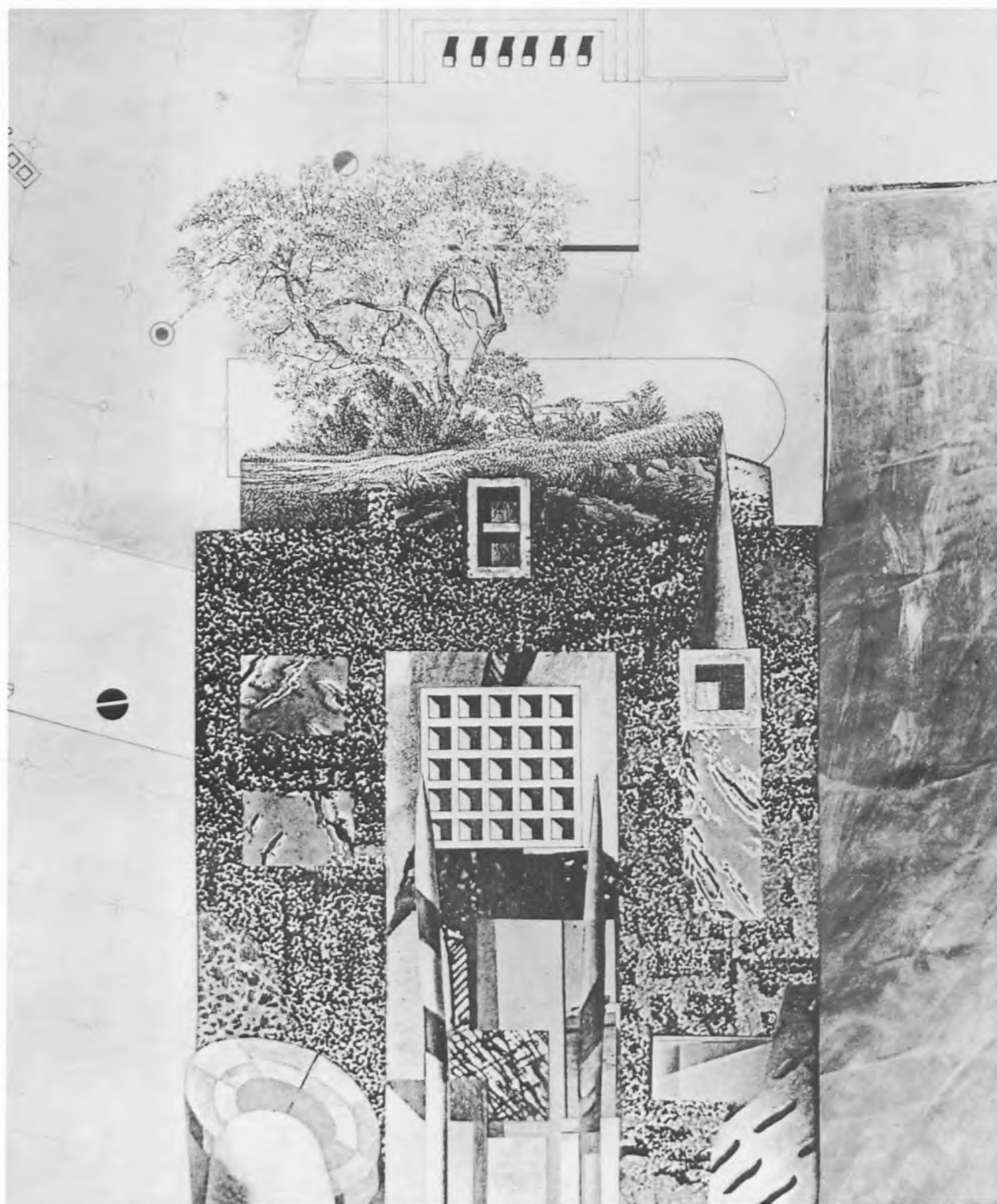
Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

Endless house, homage à F. Kiesler



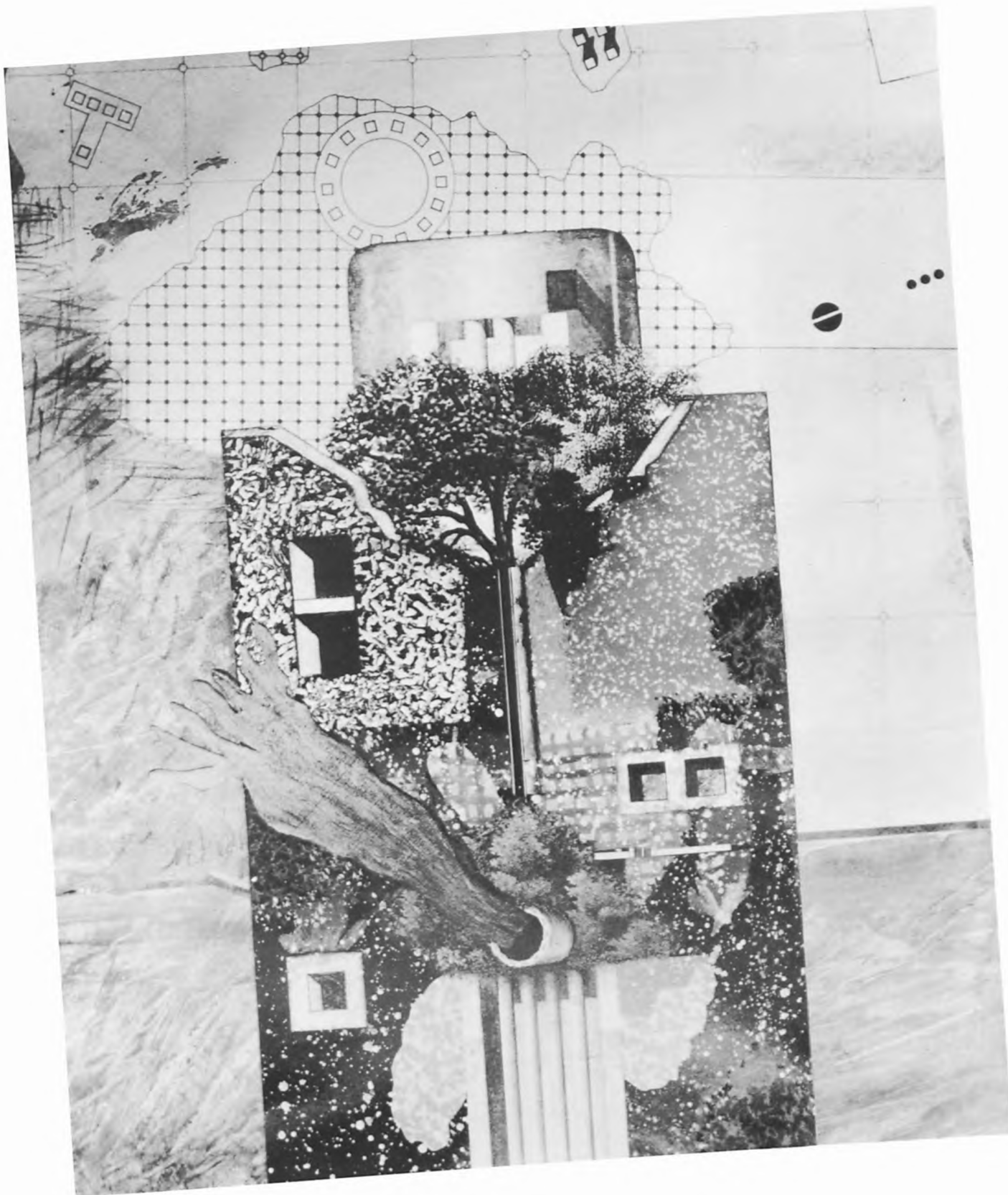
Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

Tree house

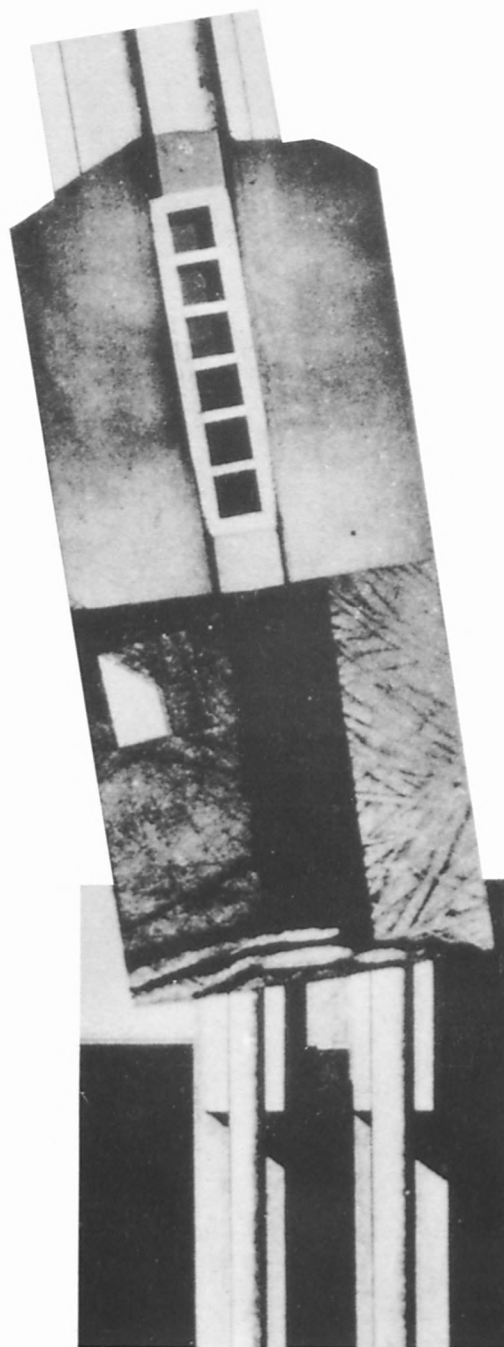


Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

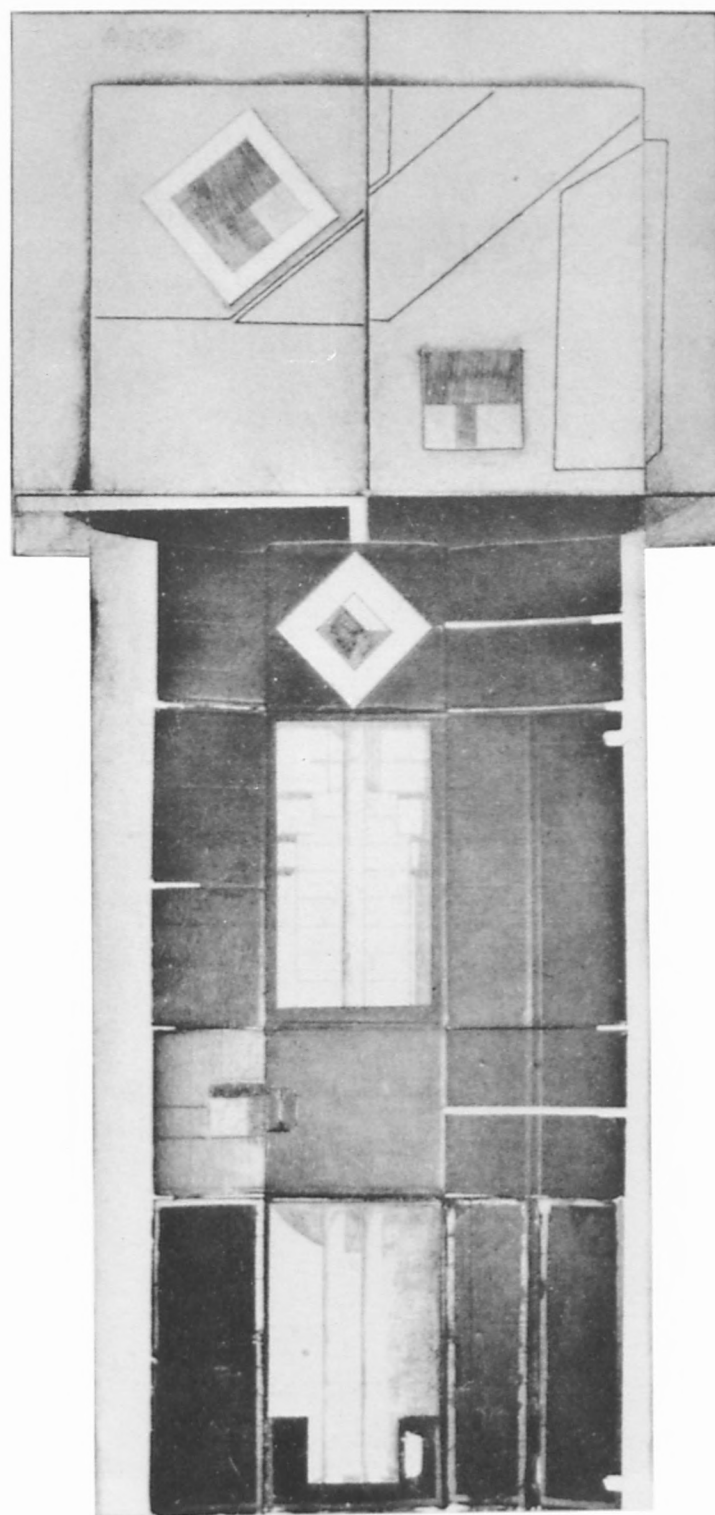
House of a magician



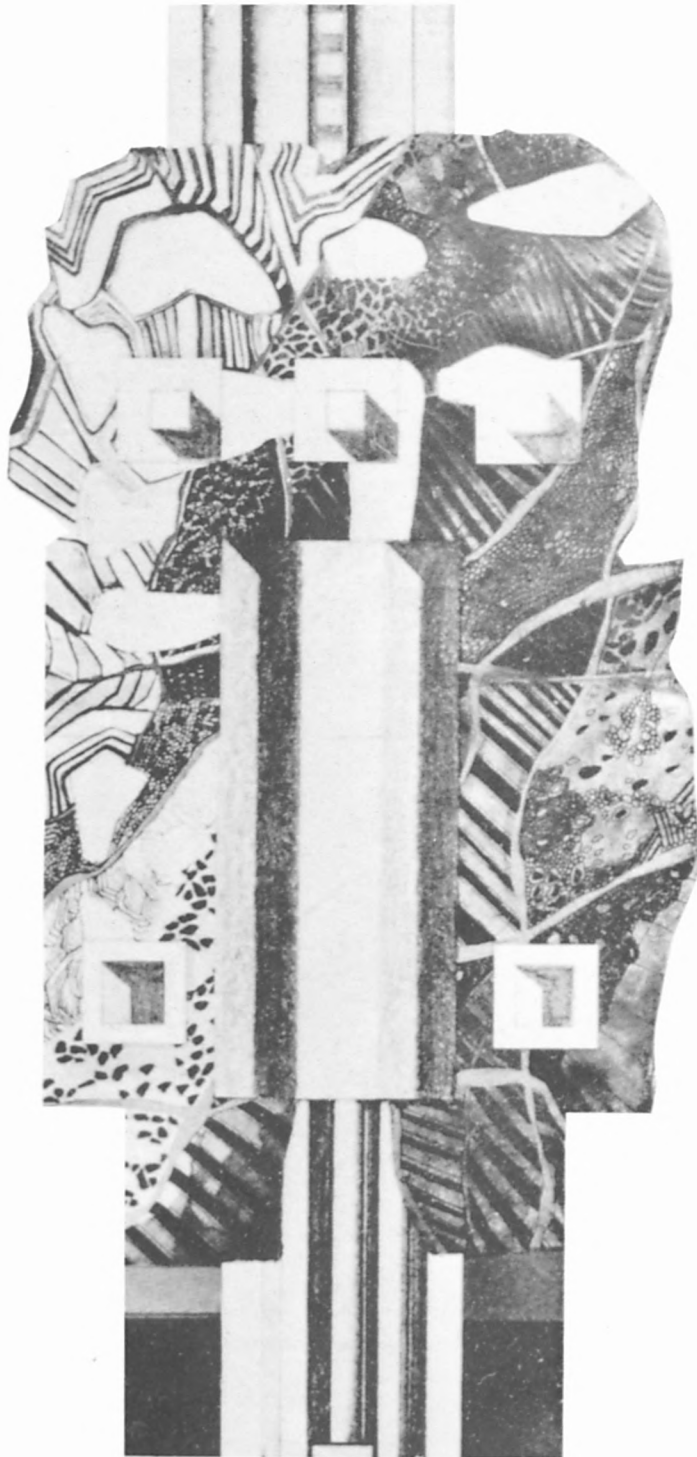
Δημόσια Κεντρική Well-spring Βιβλιοθήκη Βέροιας



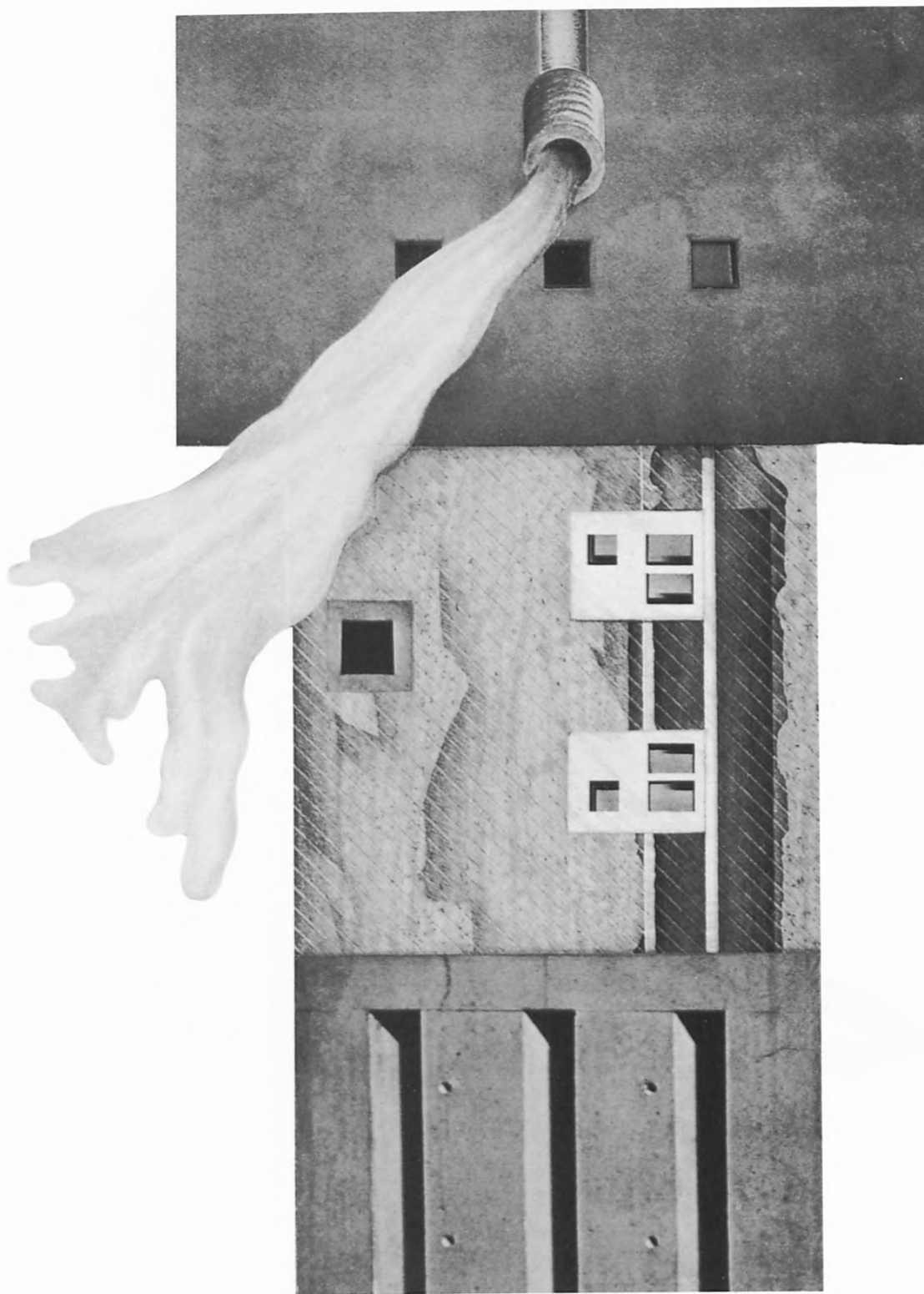
Δημόσια Κεντρική Big red-house Βιβλιοθήκη Βέροιας



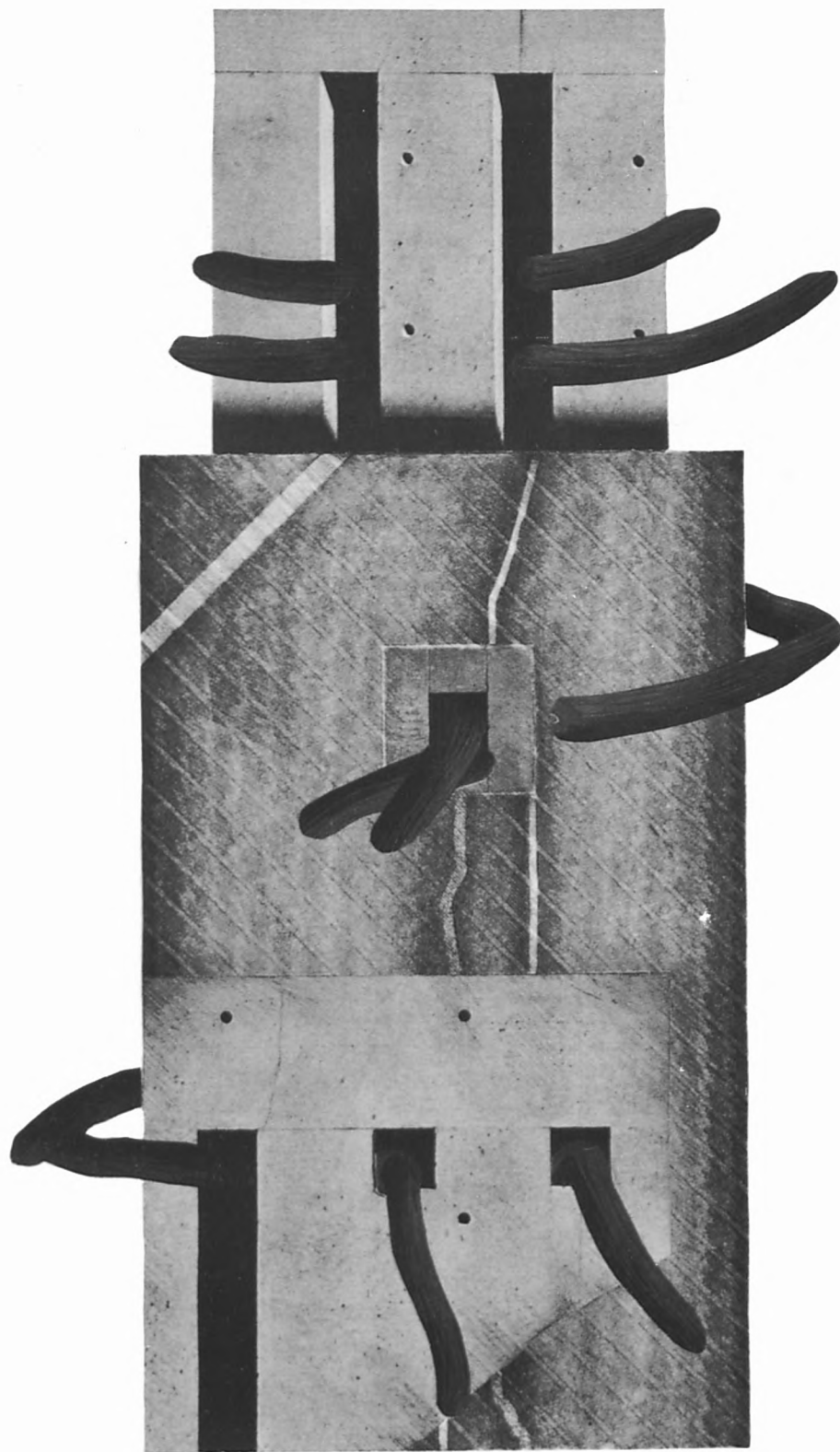
Δημόσια Κεντρική China house Βιβλιοθήκη Βέροιας



Δημόσια Κεντρική Art house Βιβλιοθήκη Βέροιας



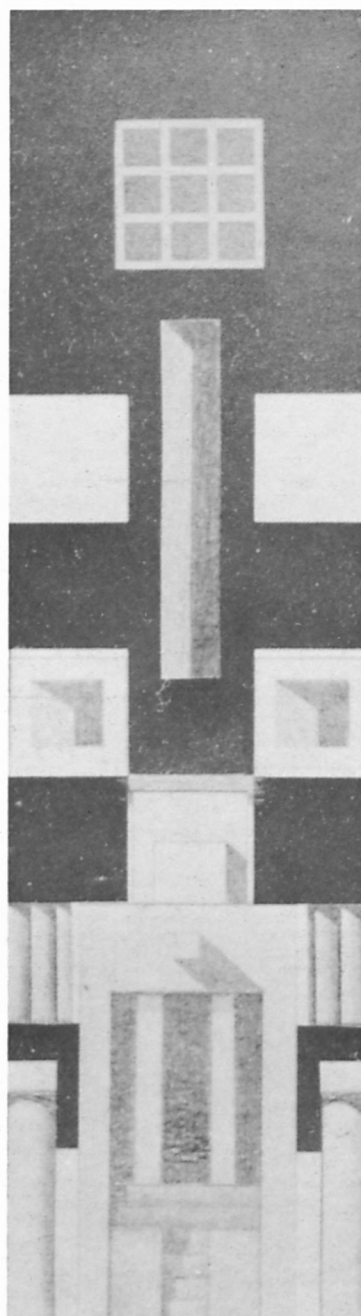
House of the sea
Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



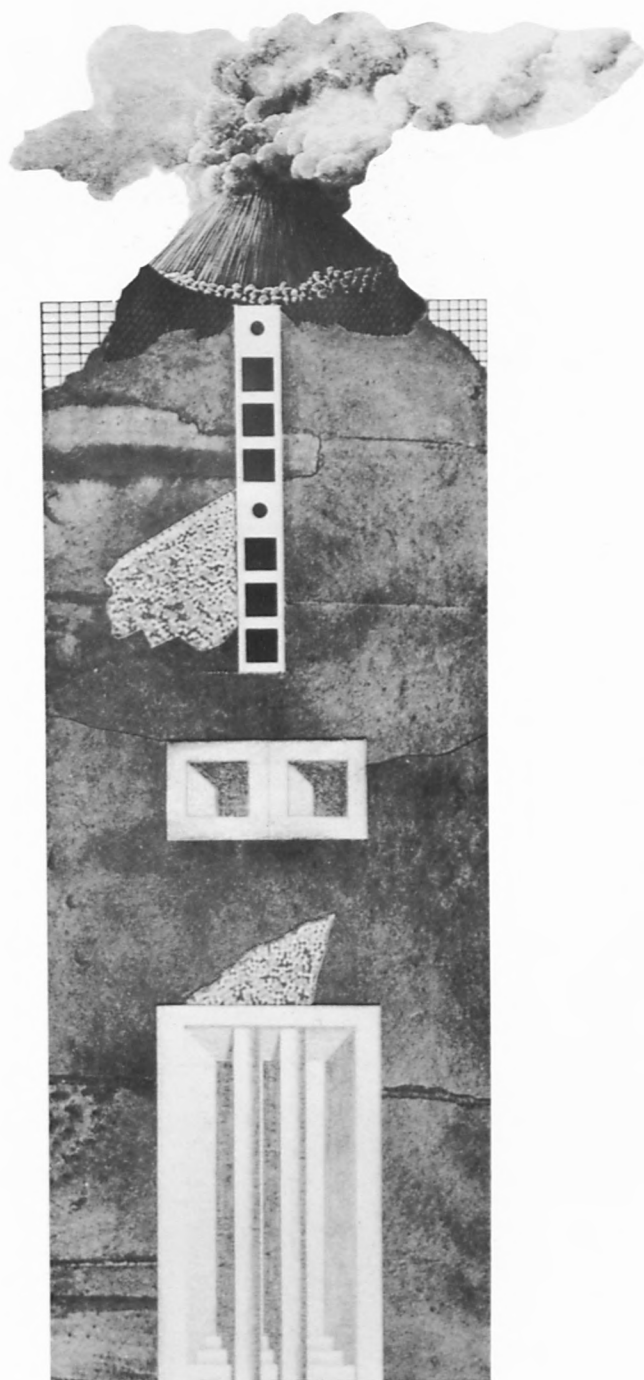
Δημόσια Κεντρική House of humility Βιβλιοθήκη Βέροιας



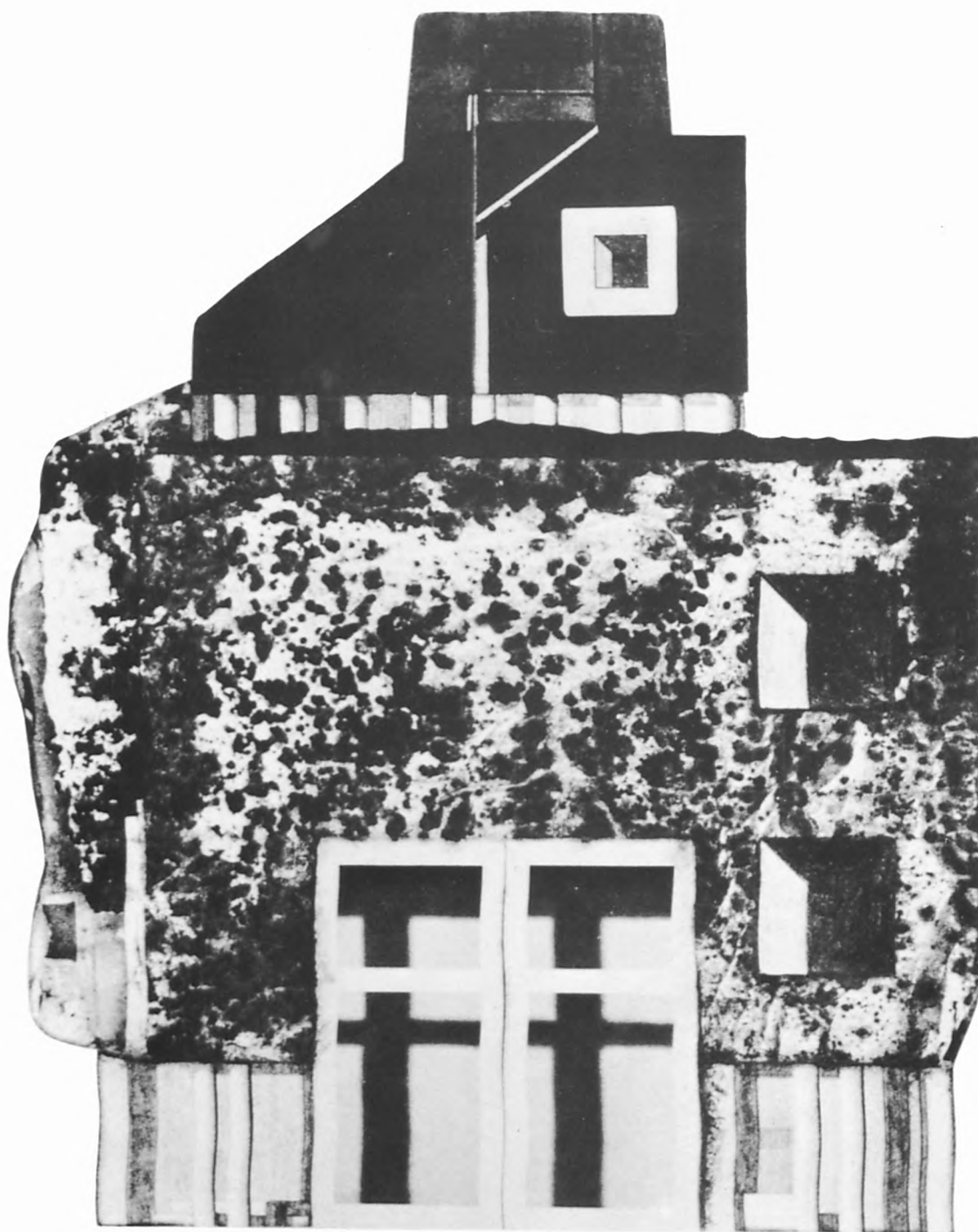
House with bird
Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



Δημόσια Κεντρική Empty house Βιβλιοθήκη Βέροιας

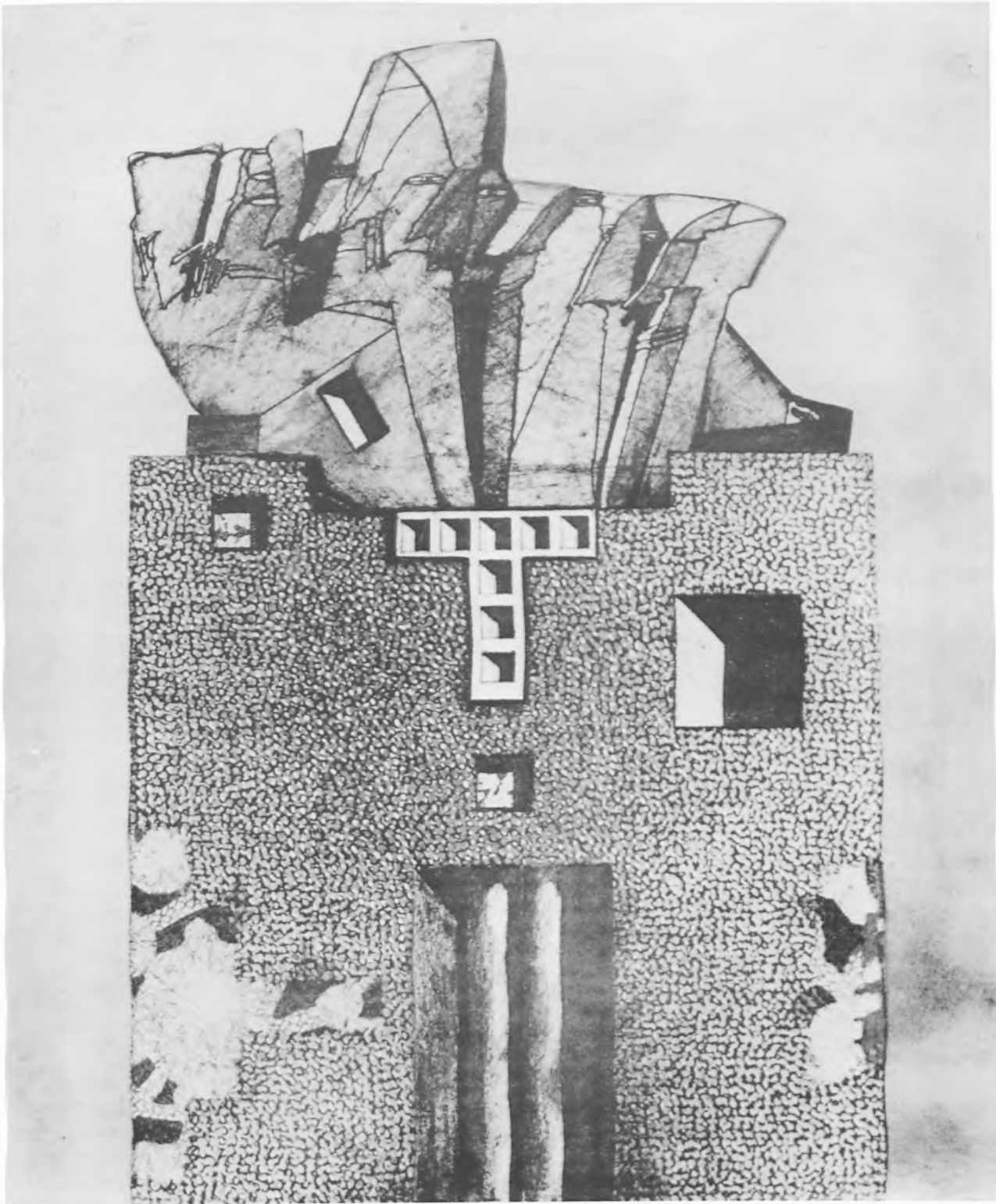


Δημόσια My house Κεντρική Βιβλιοθήκη Βέροιας



Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

'Schrems' house

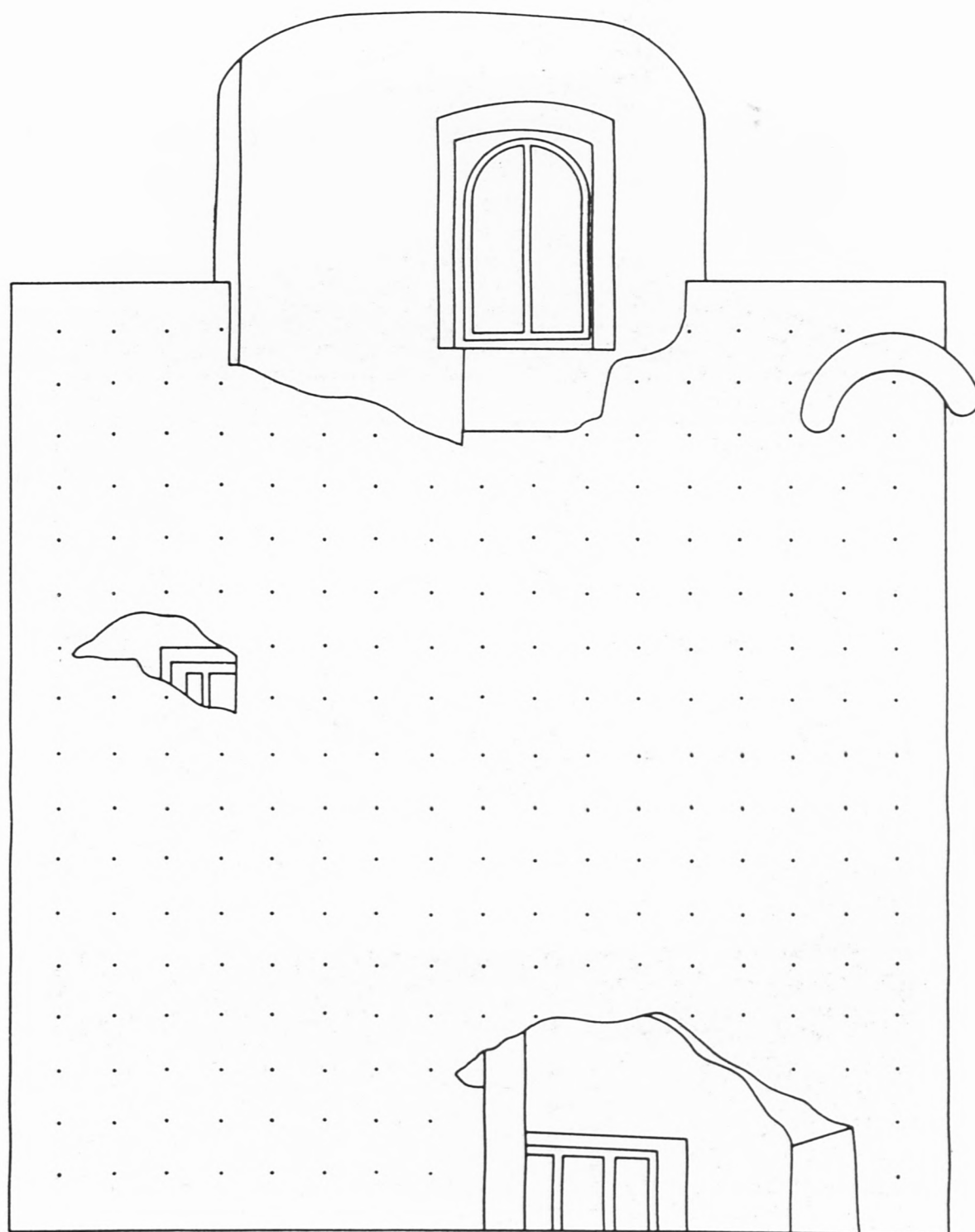


Δημόσια Monolyth house Κεντρική Βιβλιοθήκη Βέροιας



Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

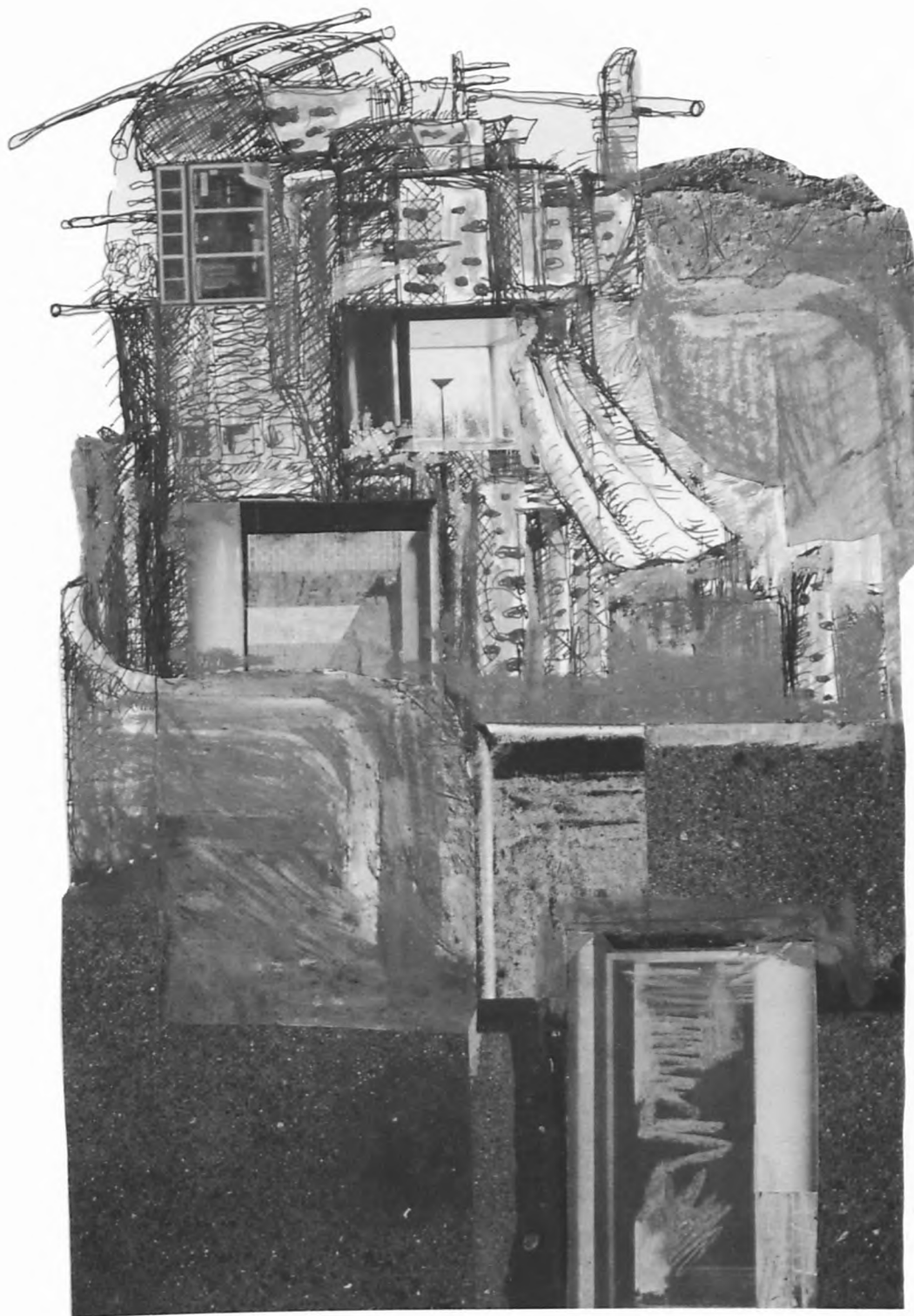
Volcano house





Light house

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



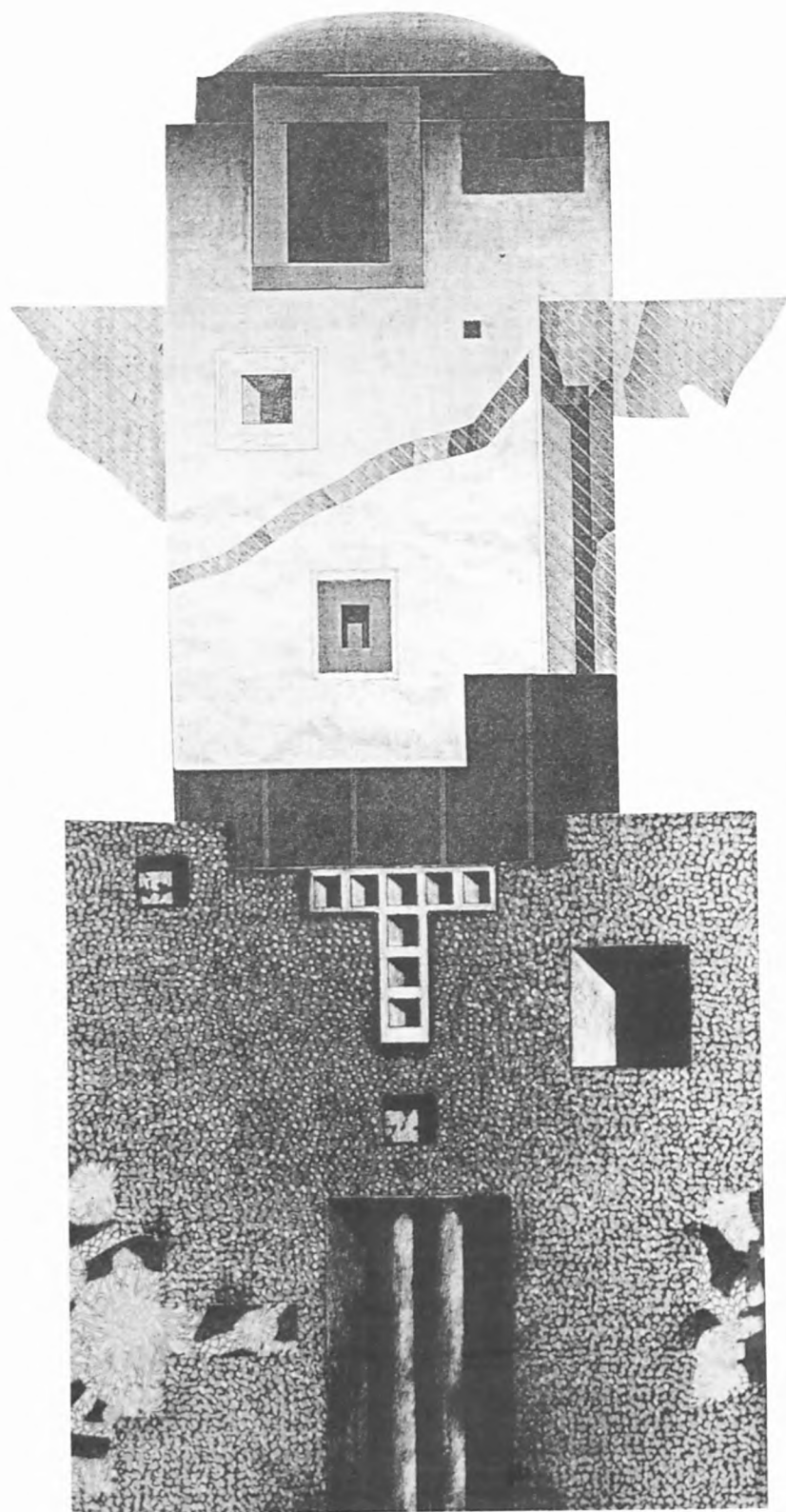
Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

Greyhound house



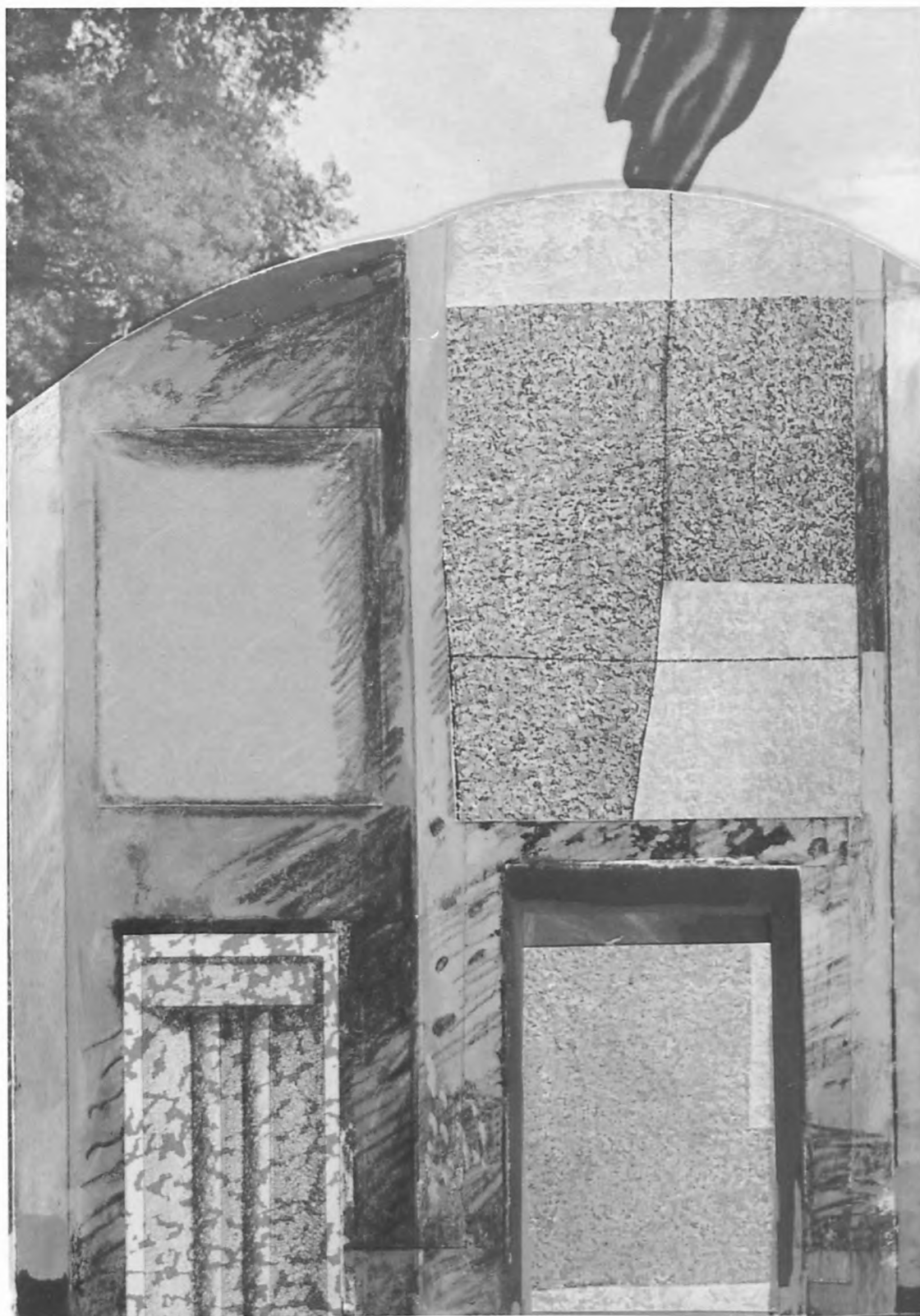
Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

Low-cost house

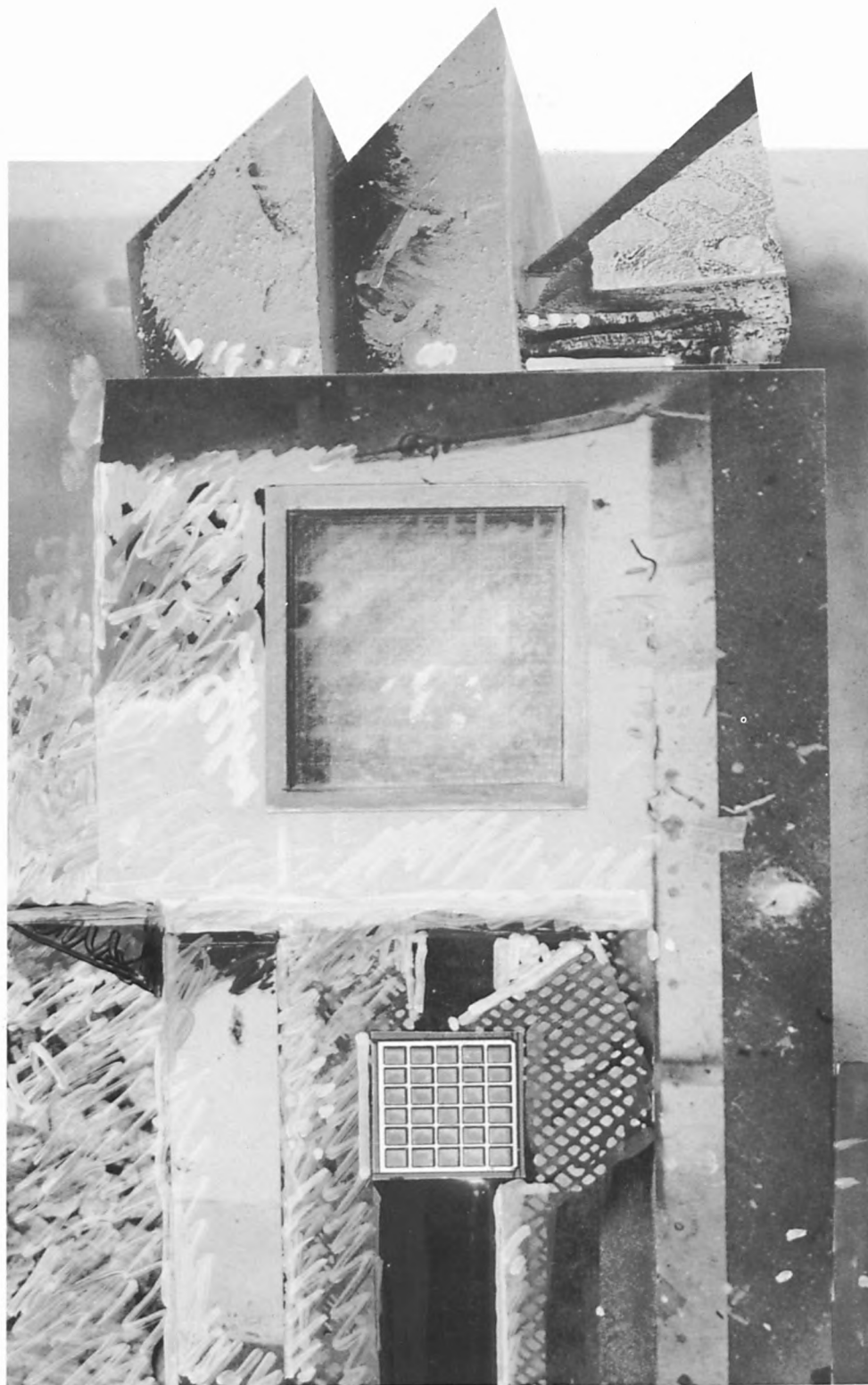


Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

One-way house



Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



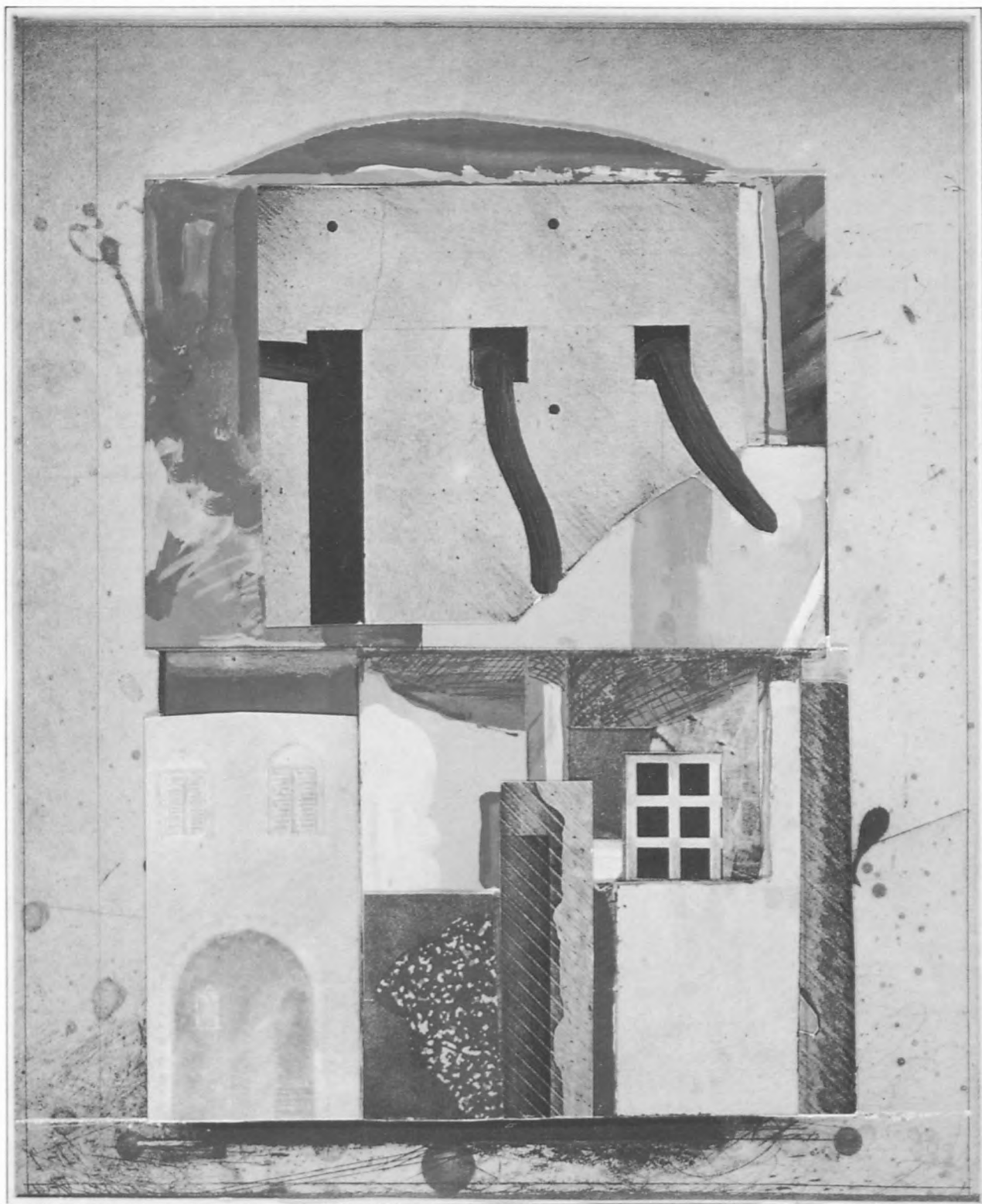
Δημόσια Κεντρική Steel house Βιβλιοθήκη Βέροιας



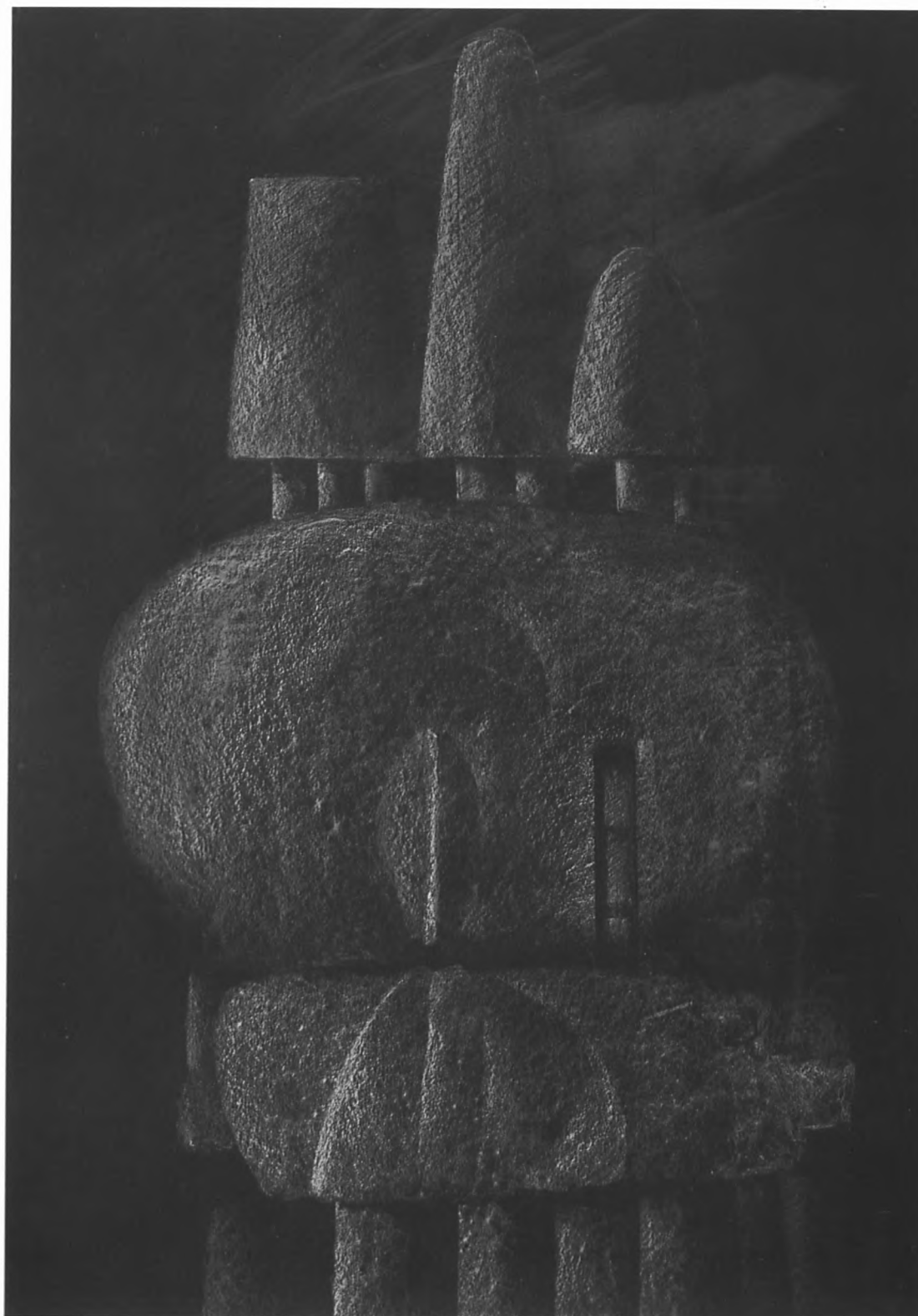
Δημόσια Junk house Κεντρική Βιβλιοθήκη Βέροιας



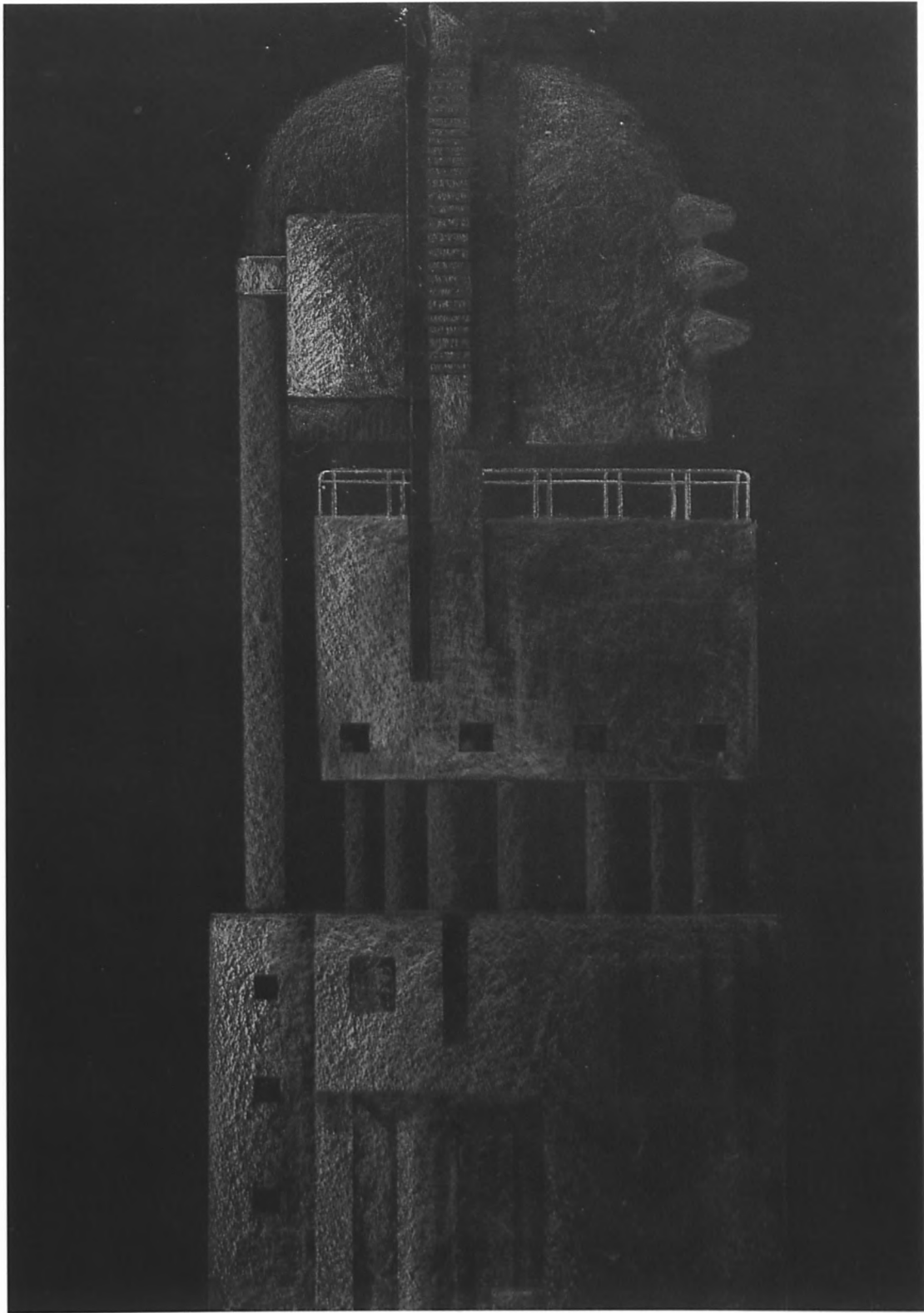
Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



House for a senator
Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

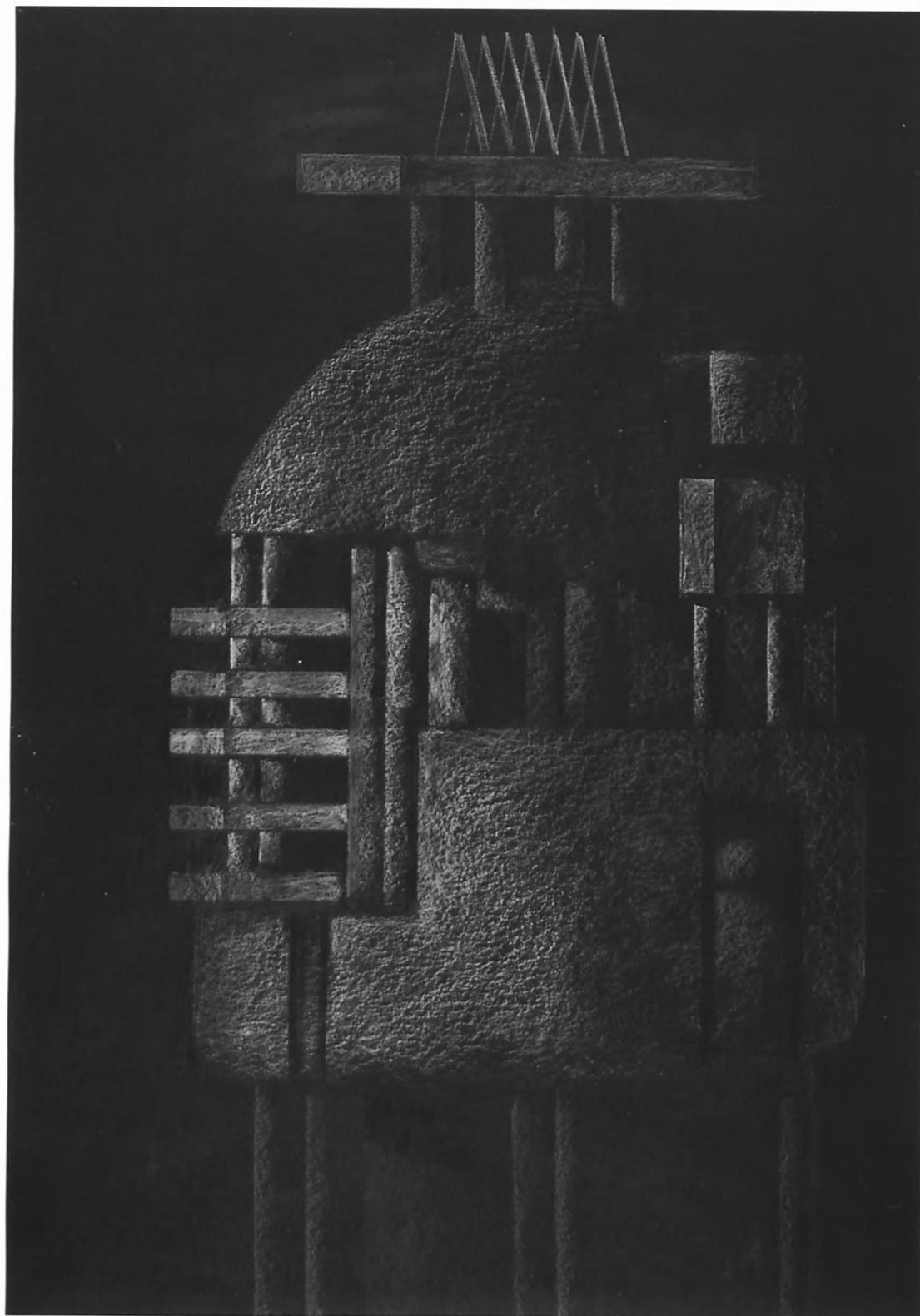


Series: Poetical houses. S.P.H.1
Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



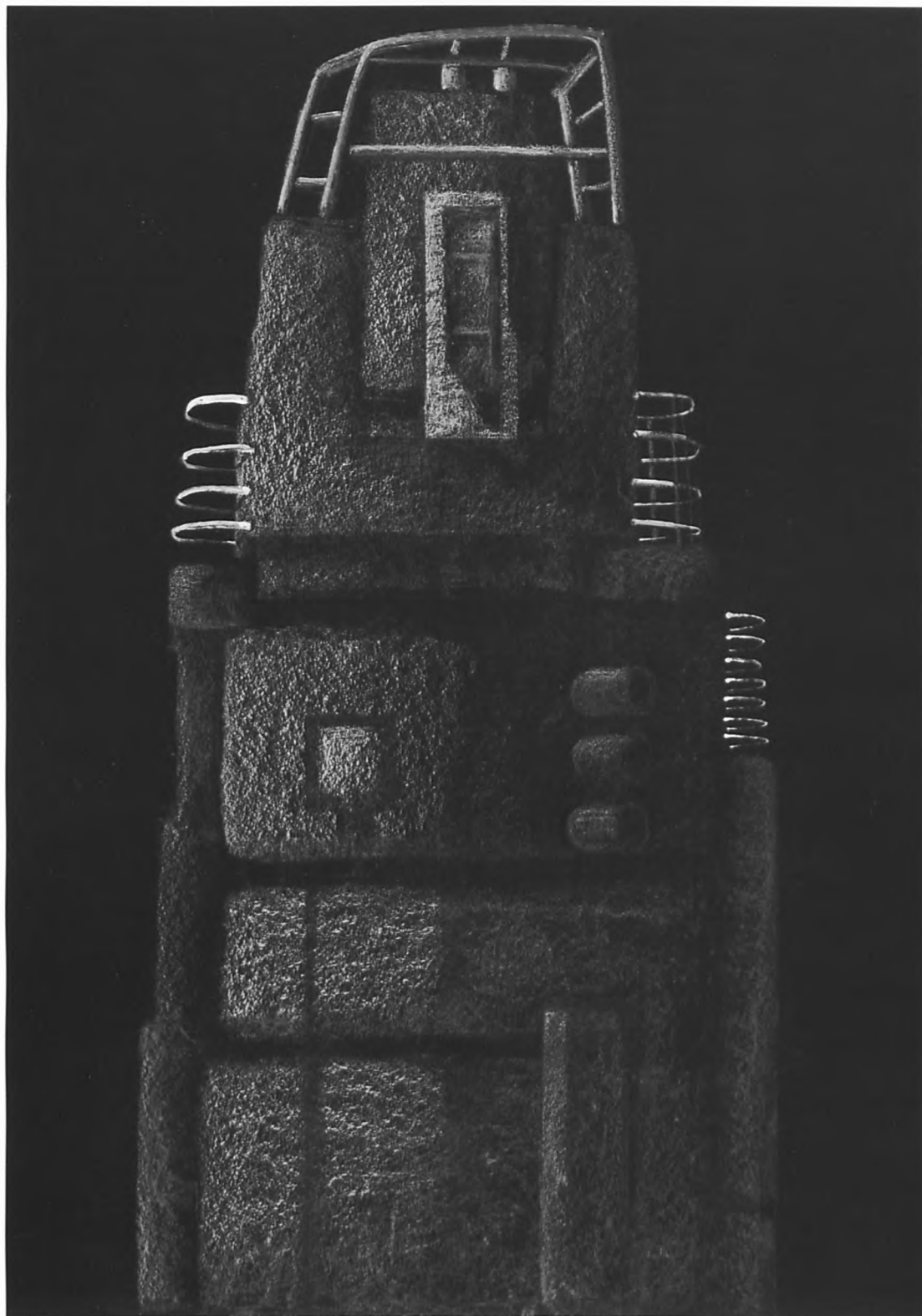
Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

S.P.H.2

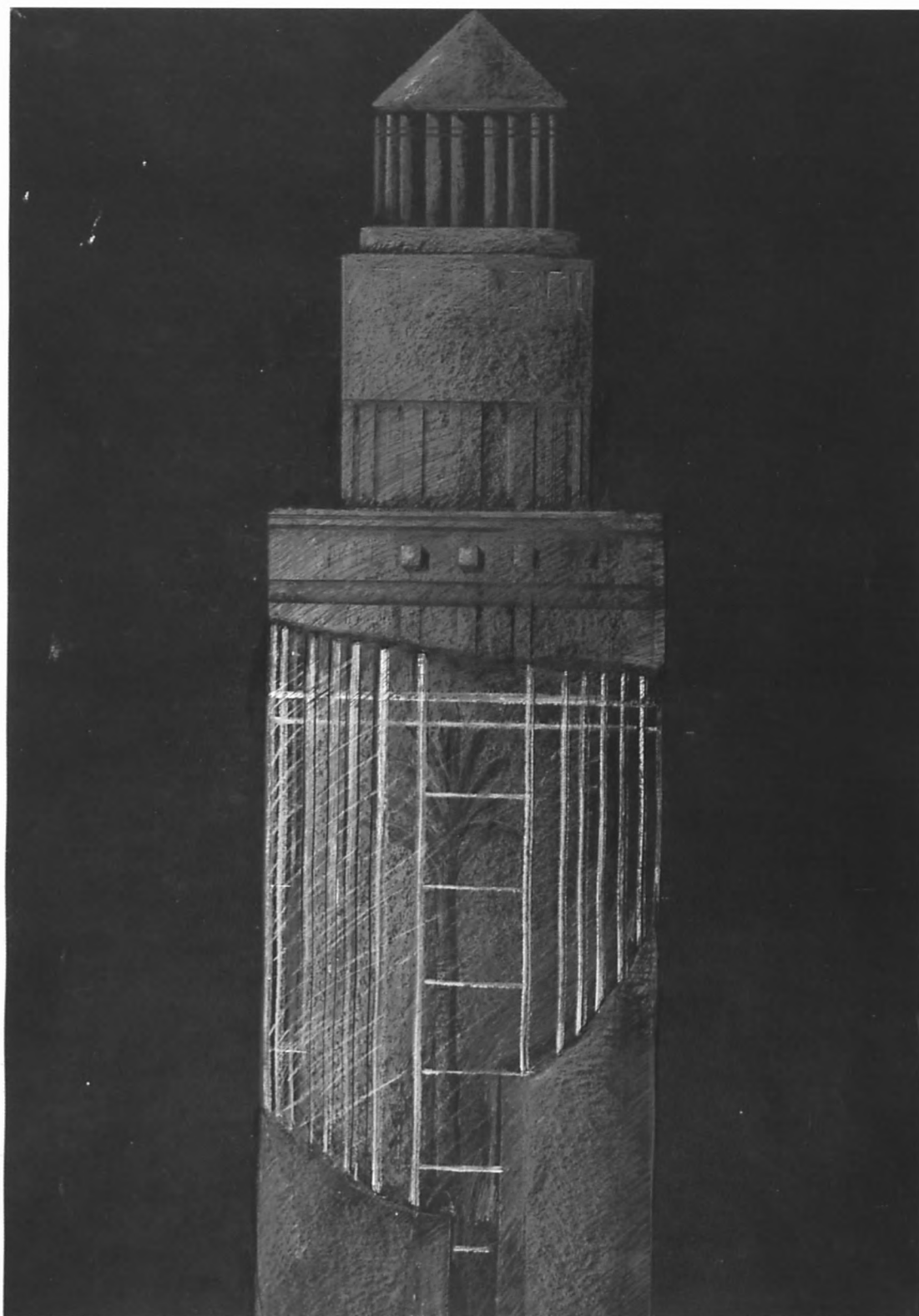


Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

S.P.H.3



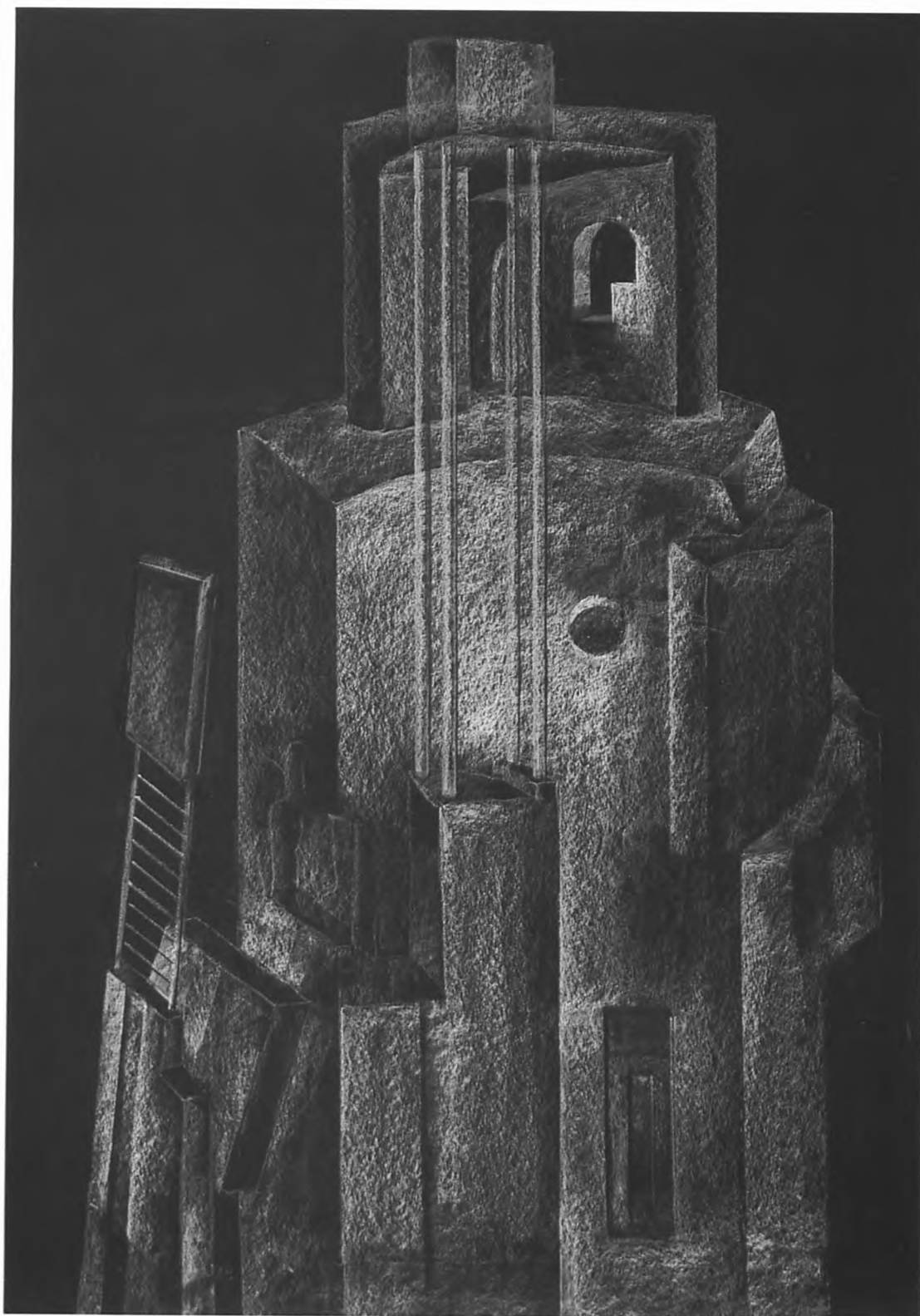
Δημόσια S.P.H.4 Κεντρική Βιβλιοθήκη Βέροιας



Δημόσια Κεντρική S.P.H.5 Βιβλιοθήκη Βέροιας



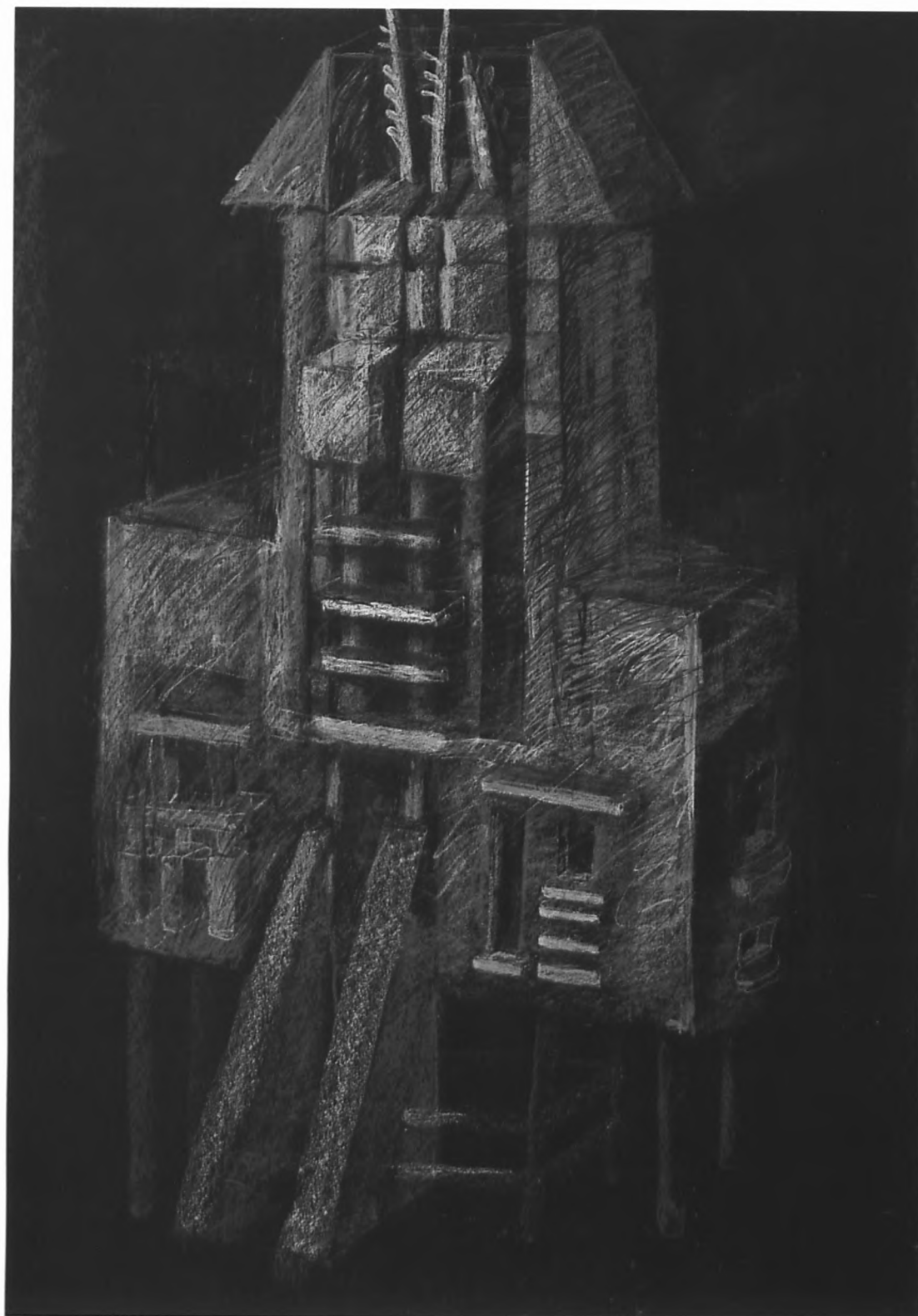
Δημόσια ^{S.P.H.6} Κεντρική Βιβλιοθήκη Βέροιας



Δημόσια Κεντρική ^{S.P.H.7} Βιβλιοθήκη Βέροιας

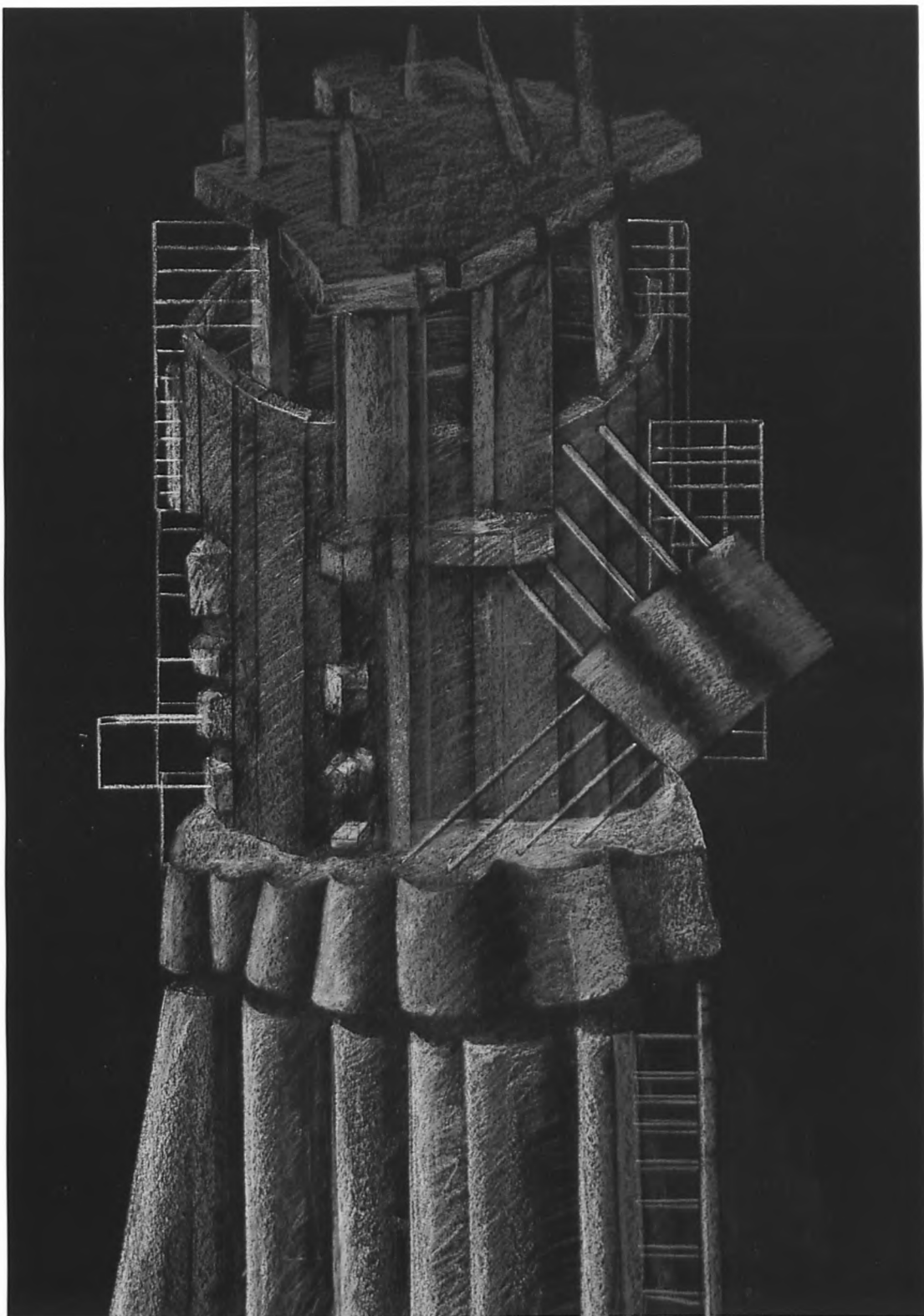


Δημόσια ^{S.P.H.8} Κεντρική Βιβλιοθήκη Βέροιας



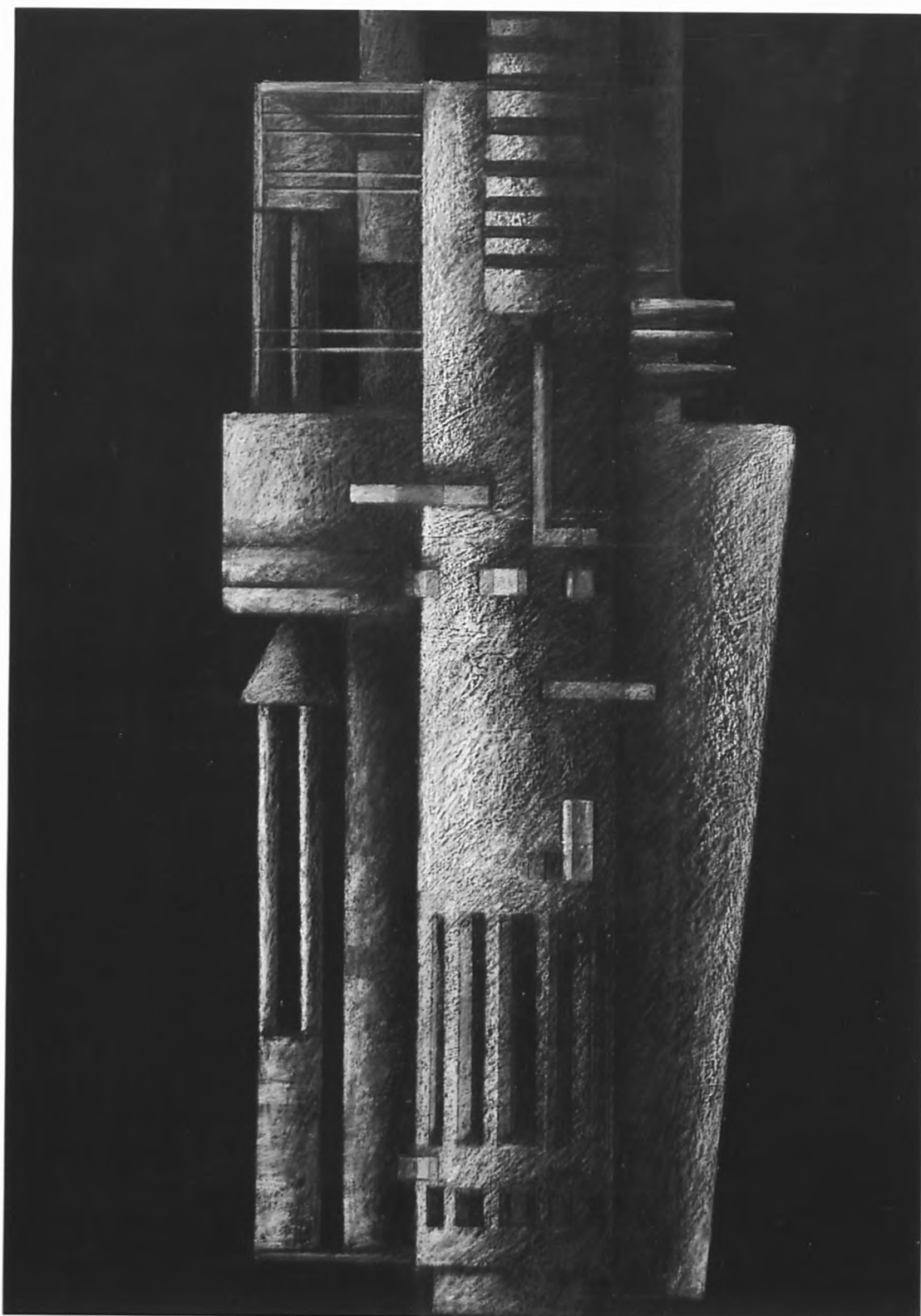
Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

S.P.H.9



Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

S.P.H.10

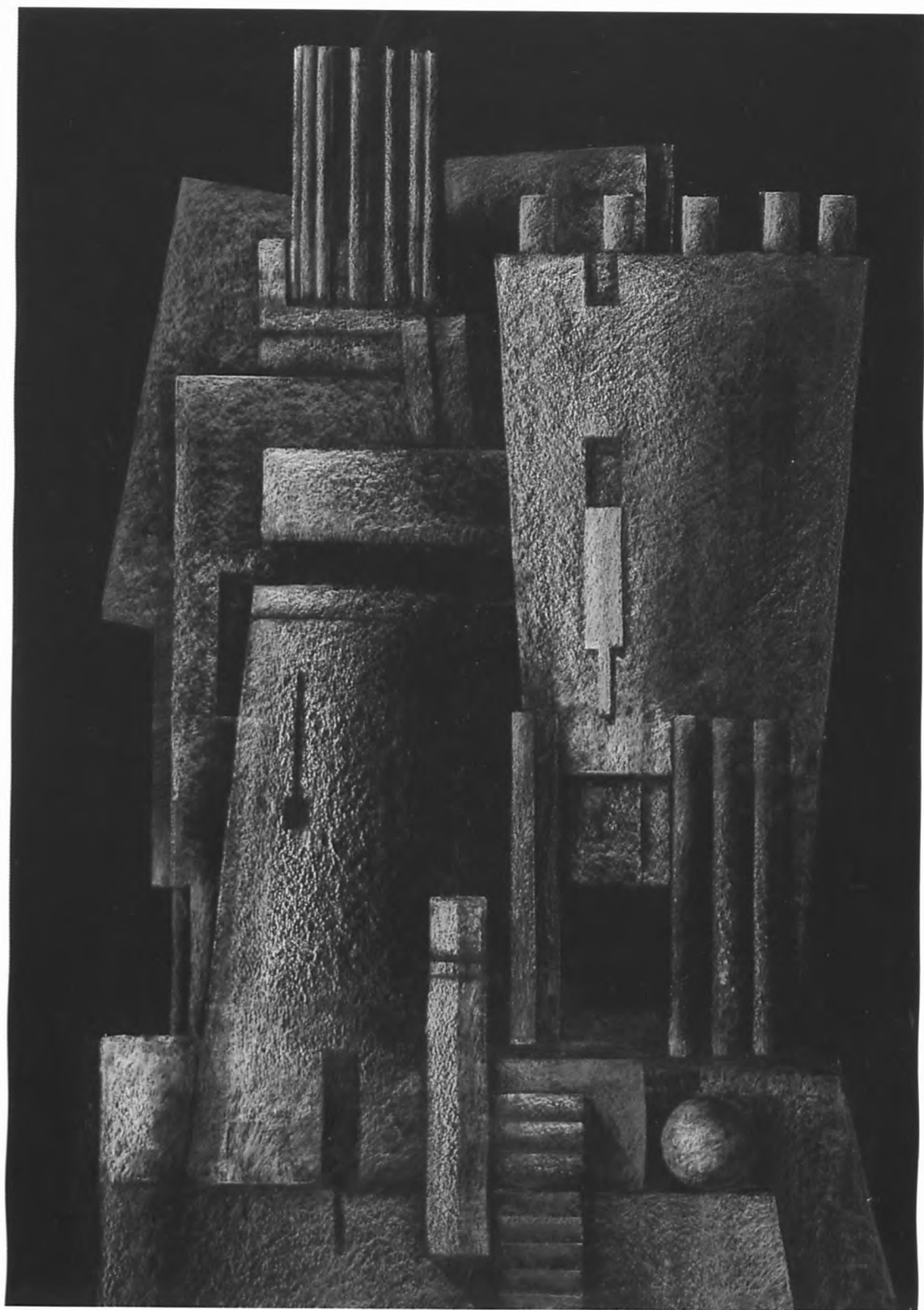


Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

S.P.H.11



Δημόσια S.P.H. 12 Κεντρική Βιβλιοθήκη Βέροιας



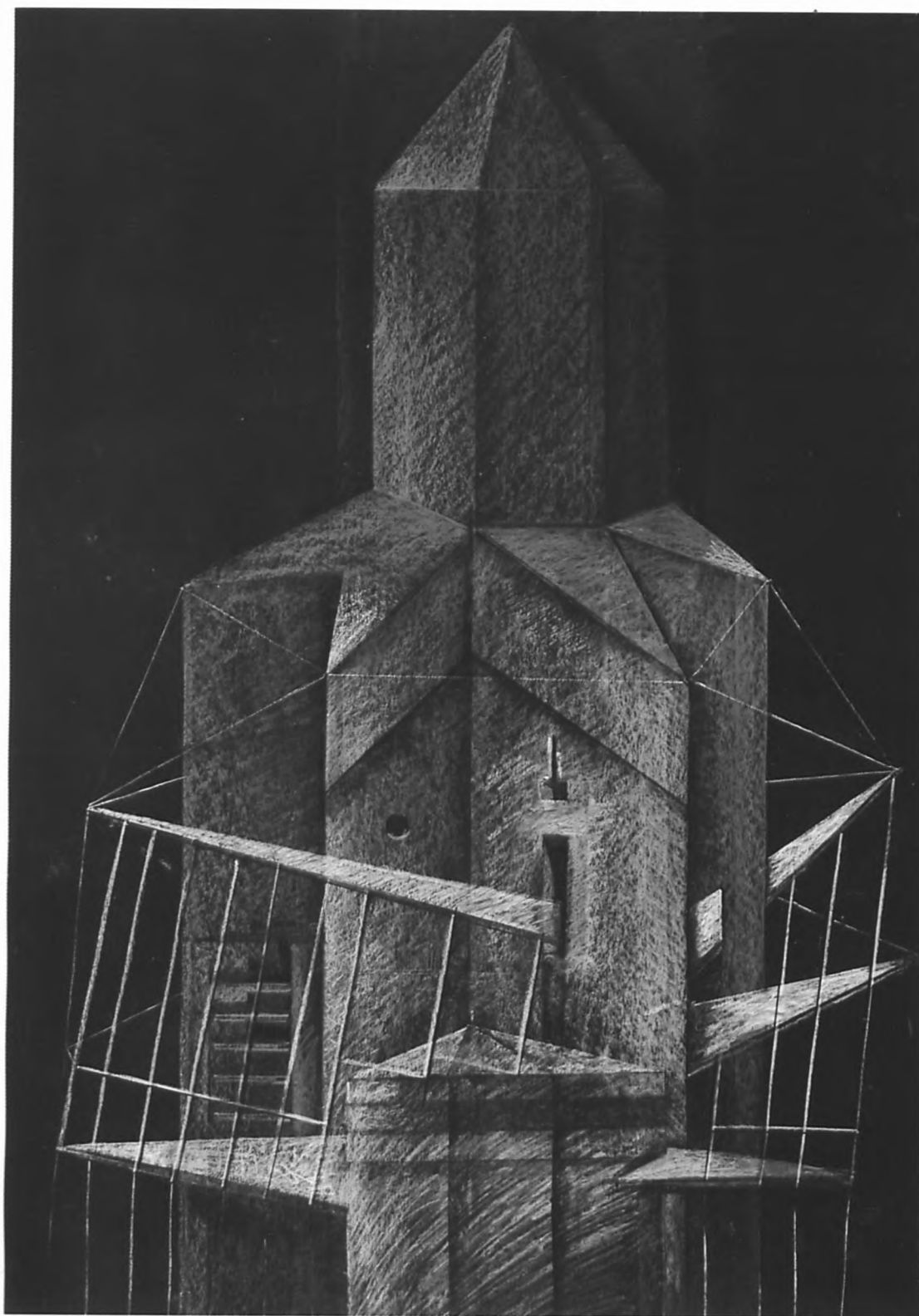
Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

S.P.H.13



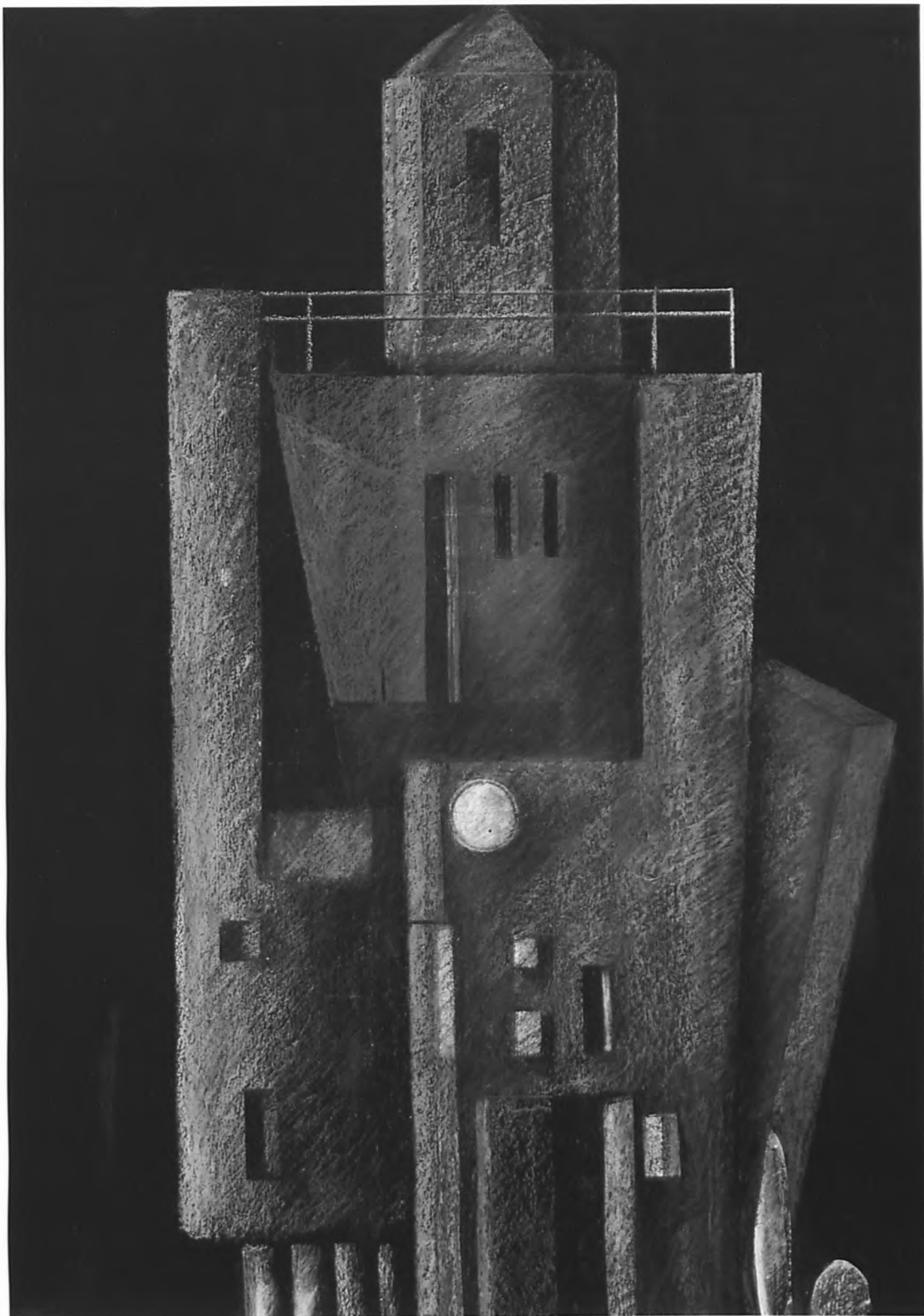
Δημόσια Κέντρικη Βιβλιοθήκη Βέροιας

S.P.H.14



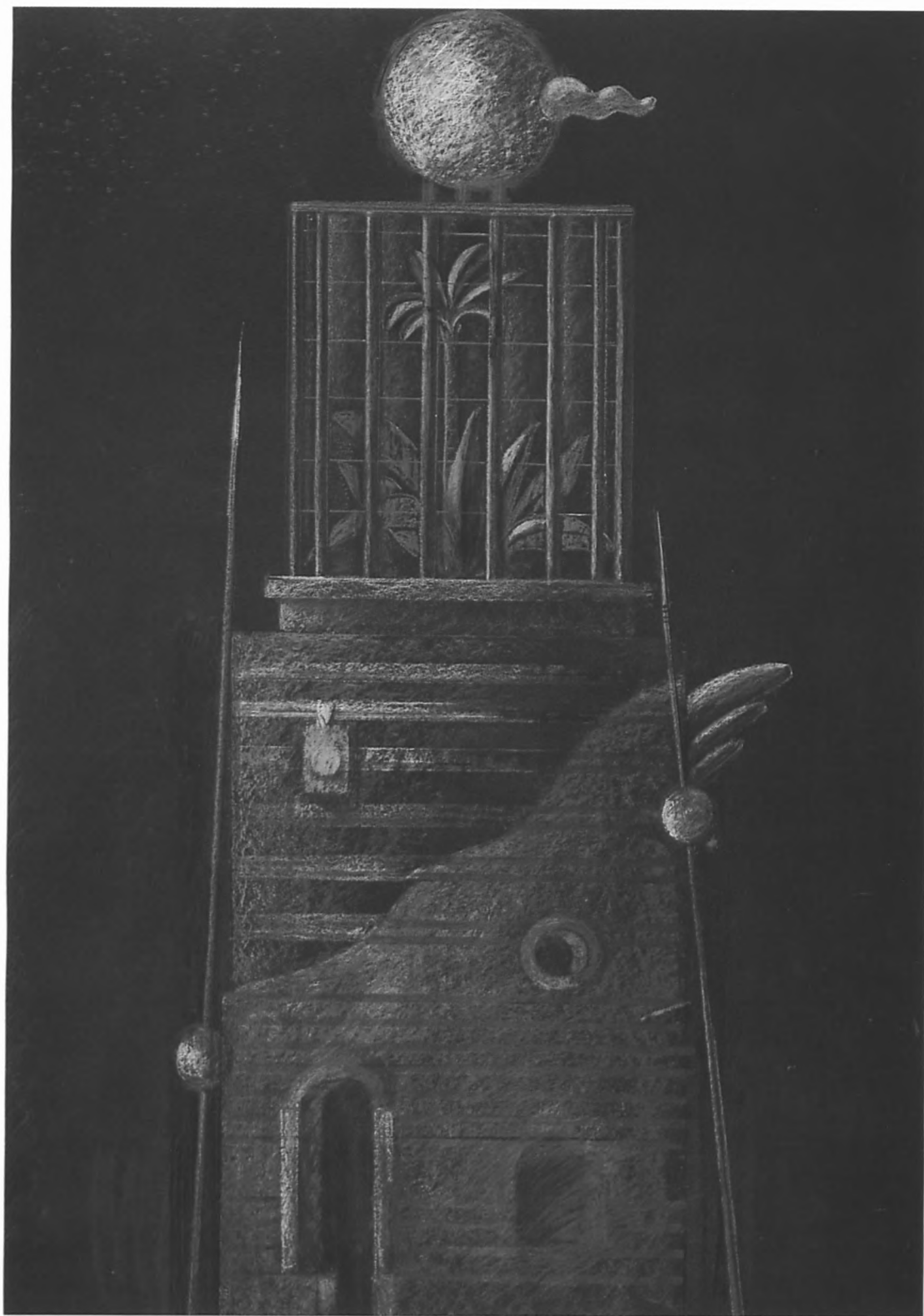
Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

S.P.H.15



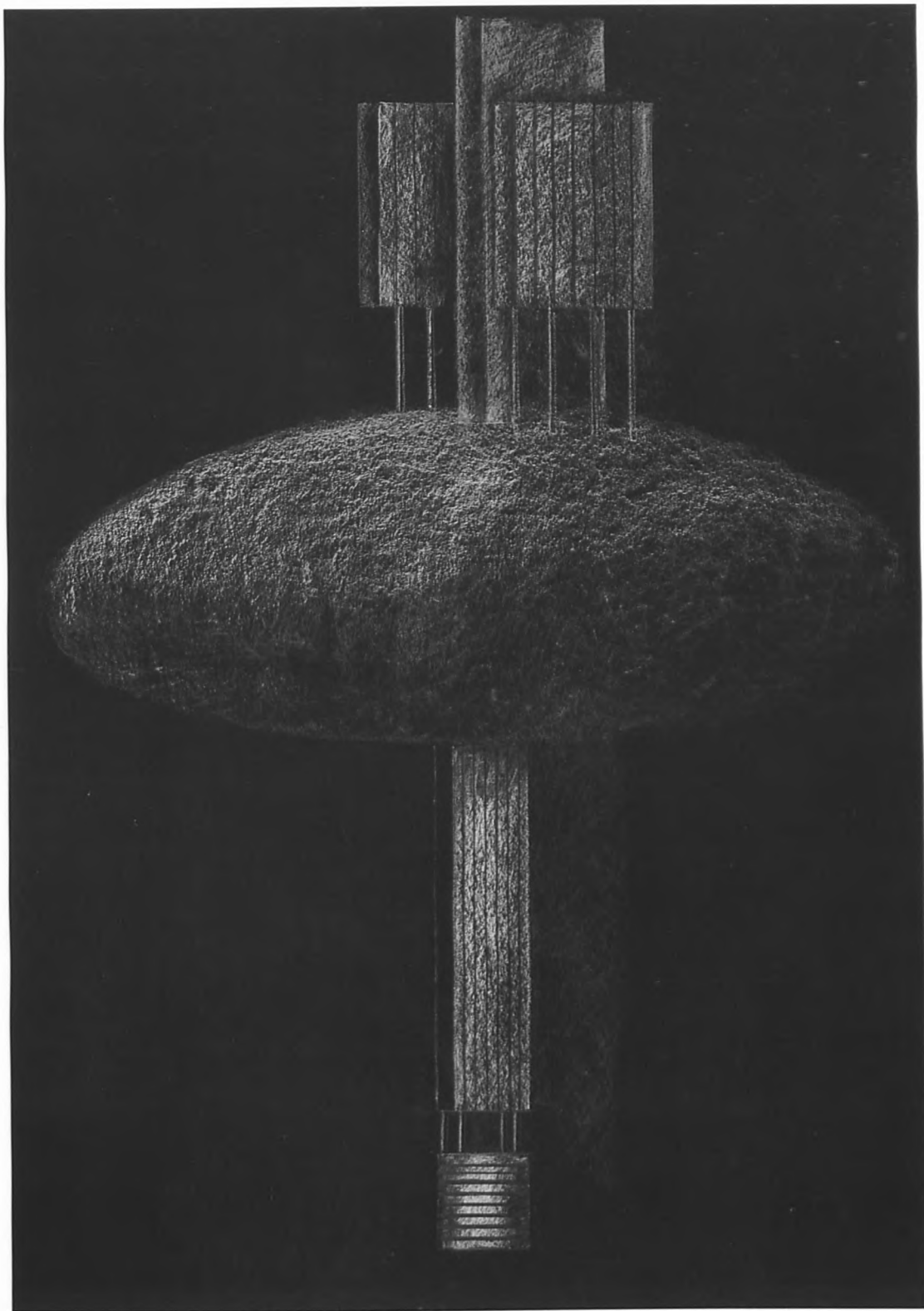
Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

S.P.H.16



Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

S.P.H.17



Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

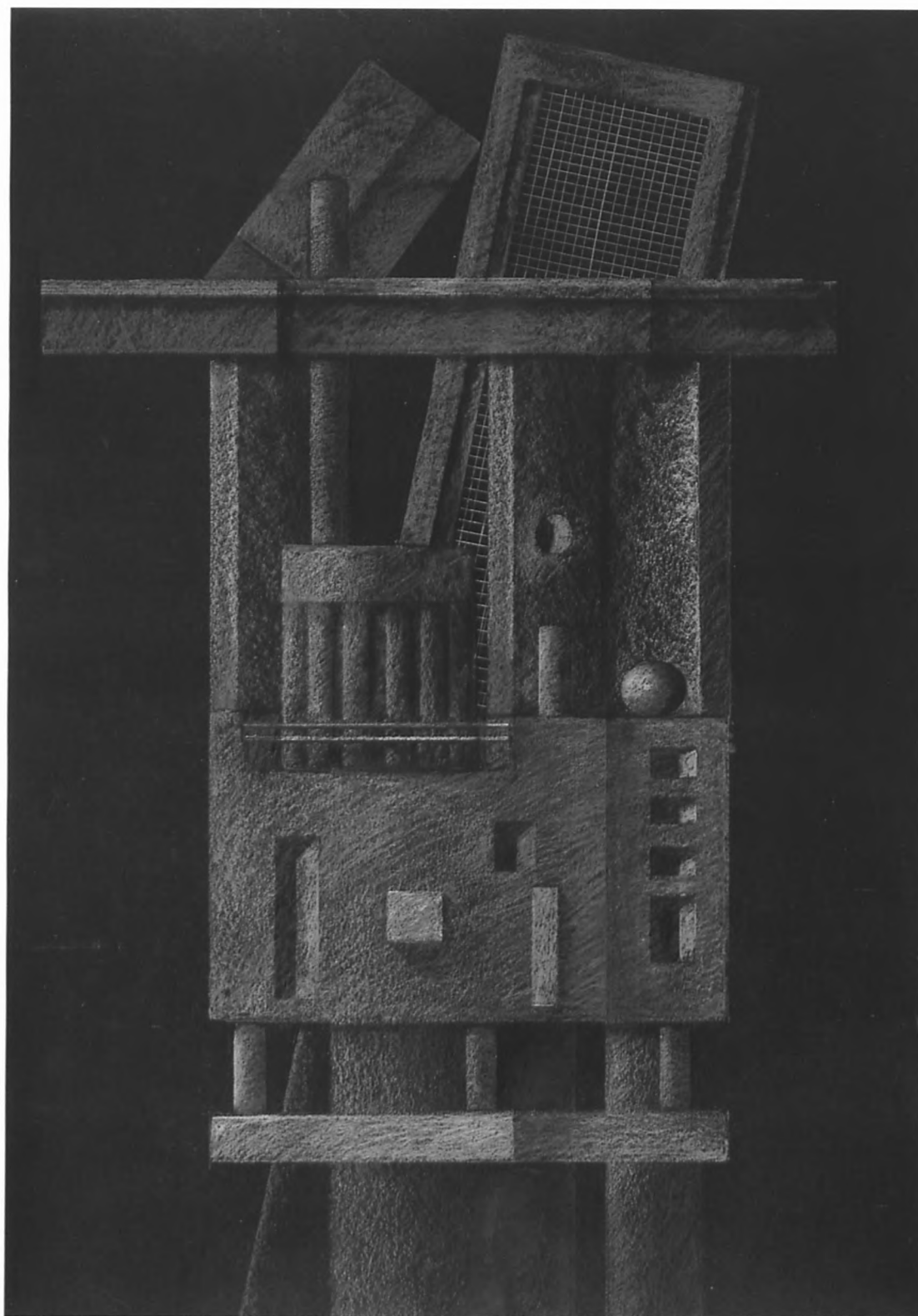
S.P.H.18



Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

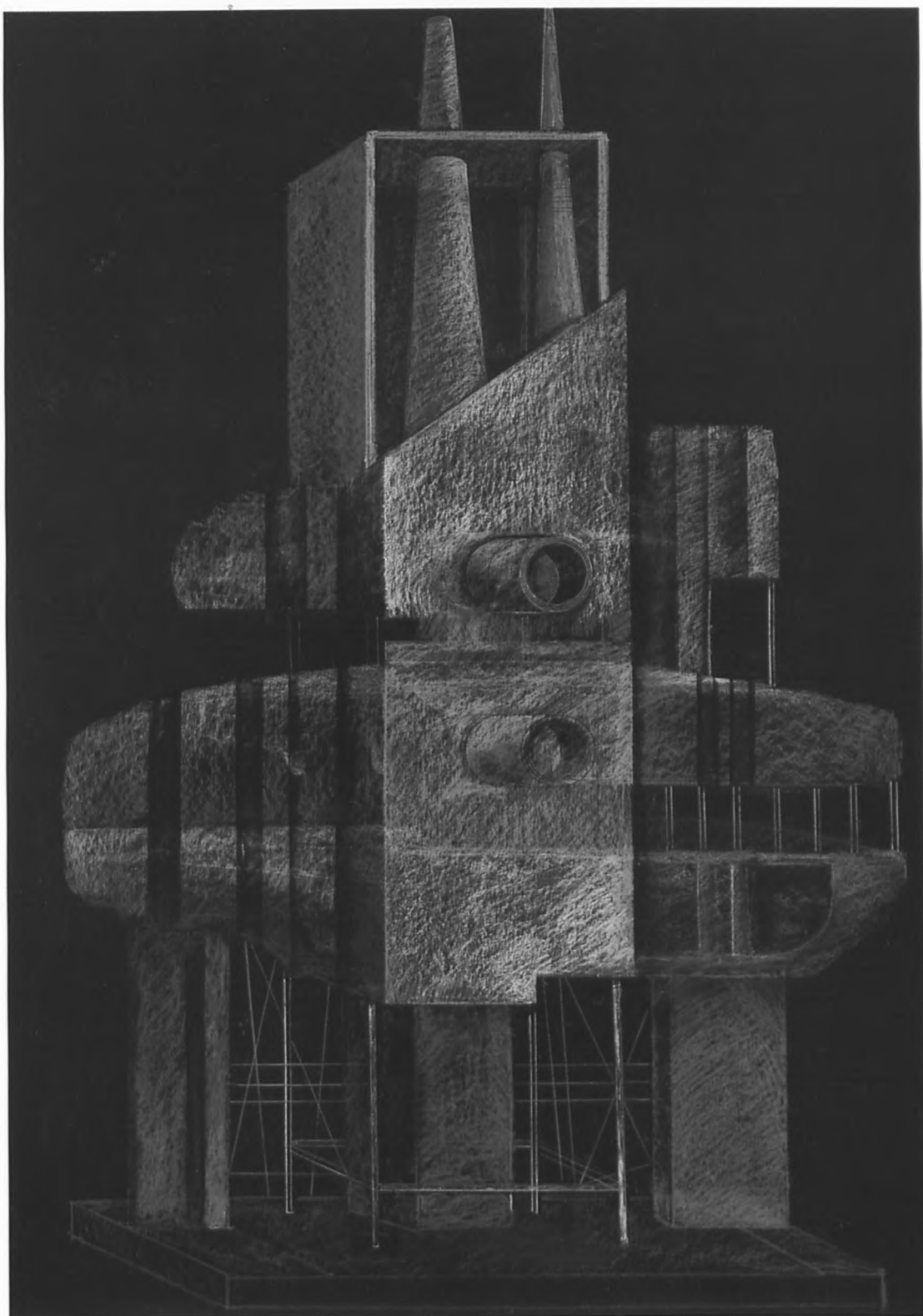


Δημόσια S.P.H.20 Κεντρική Βιβλιοθήκη Βέροιας



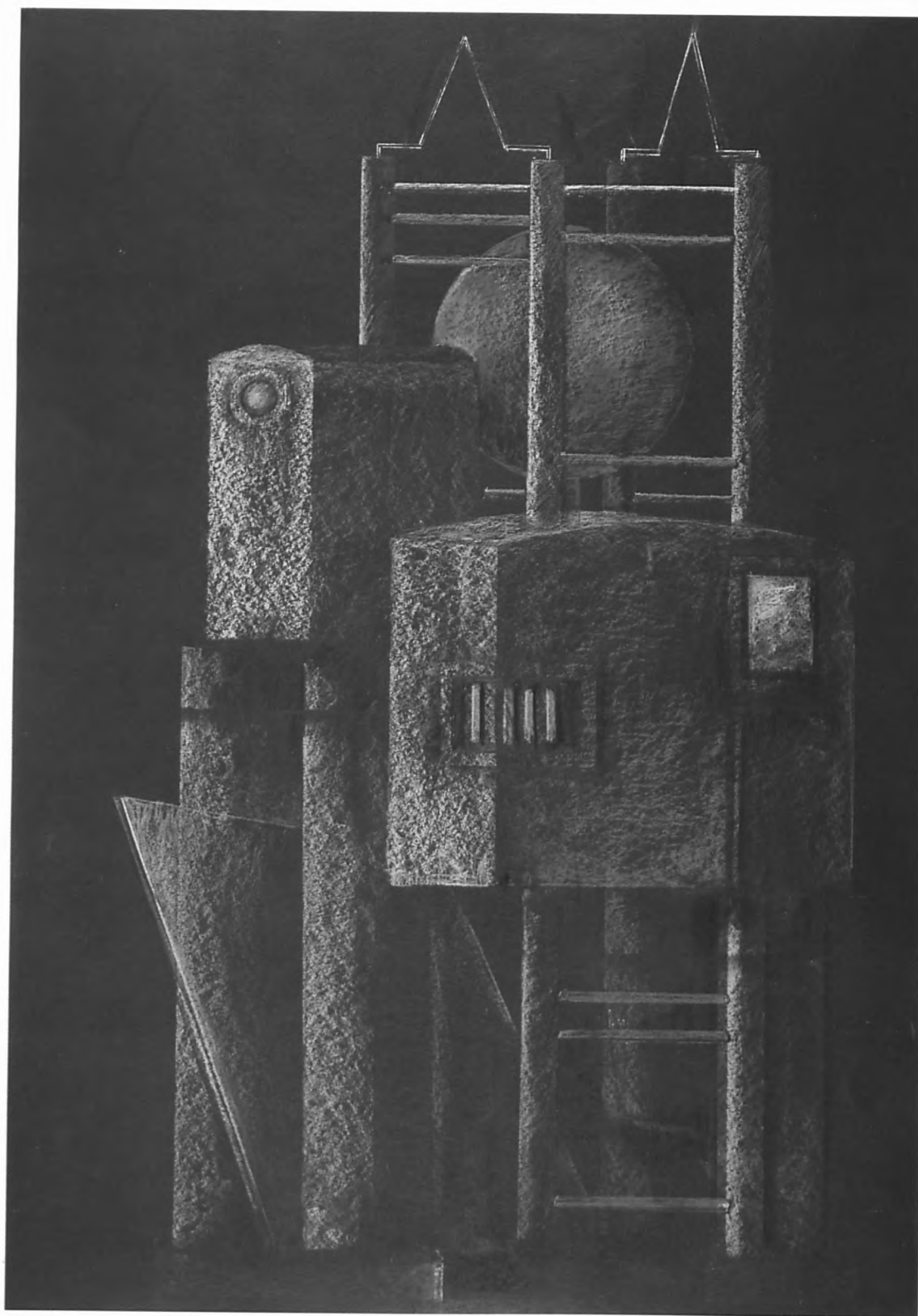
Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

S.P.H.21



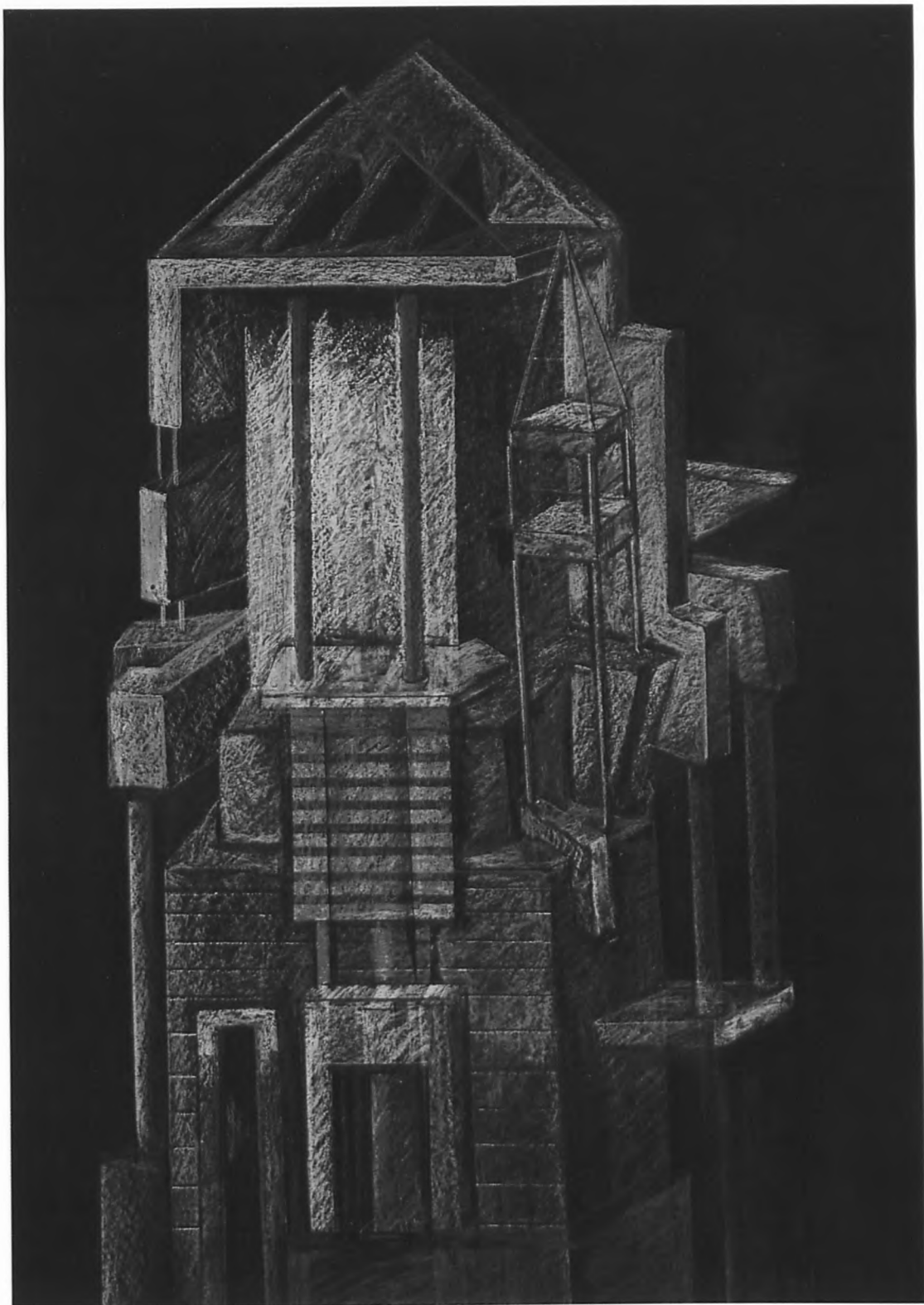
Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

S.P.H.22



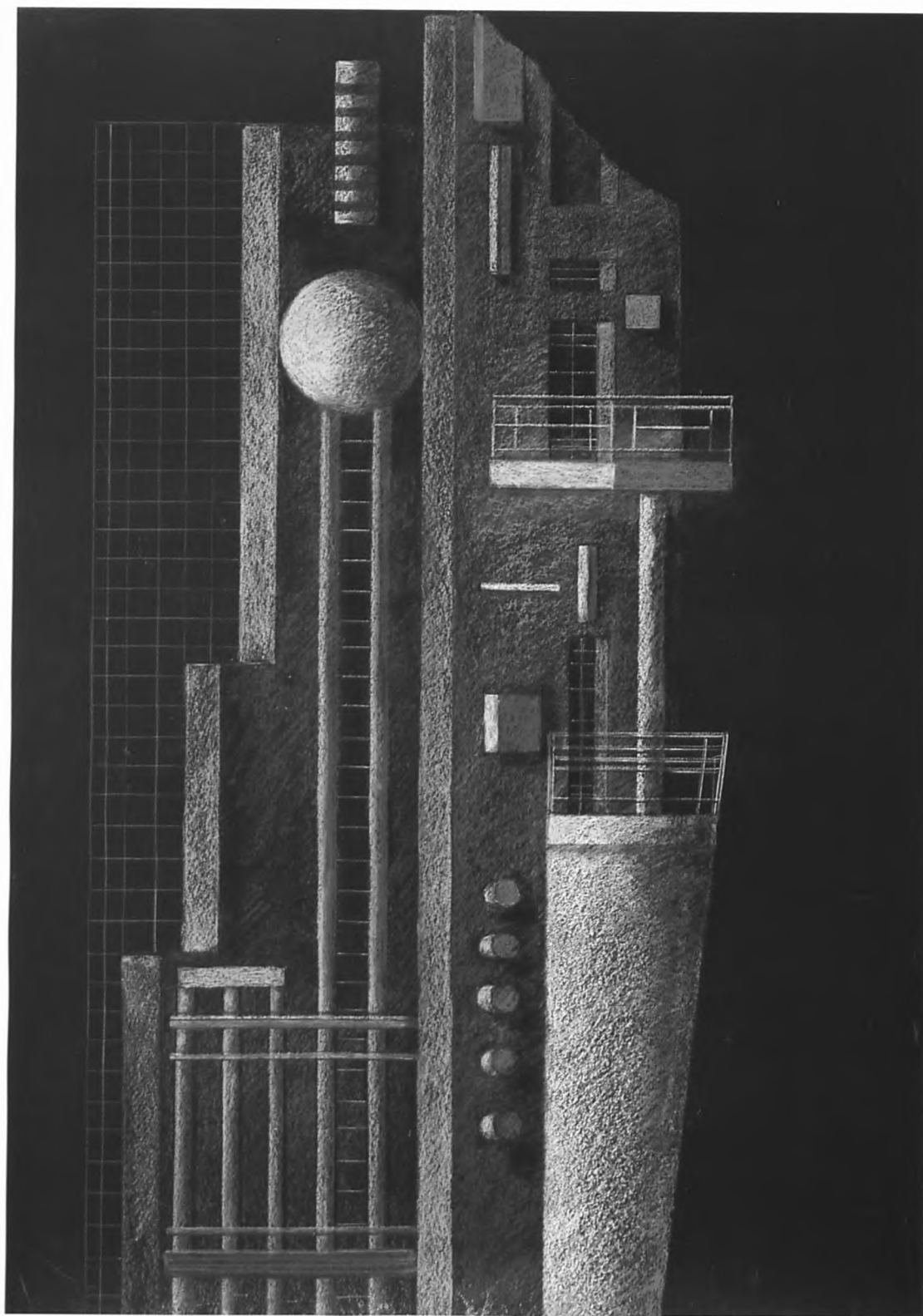
Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

S.P.H.23



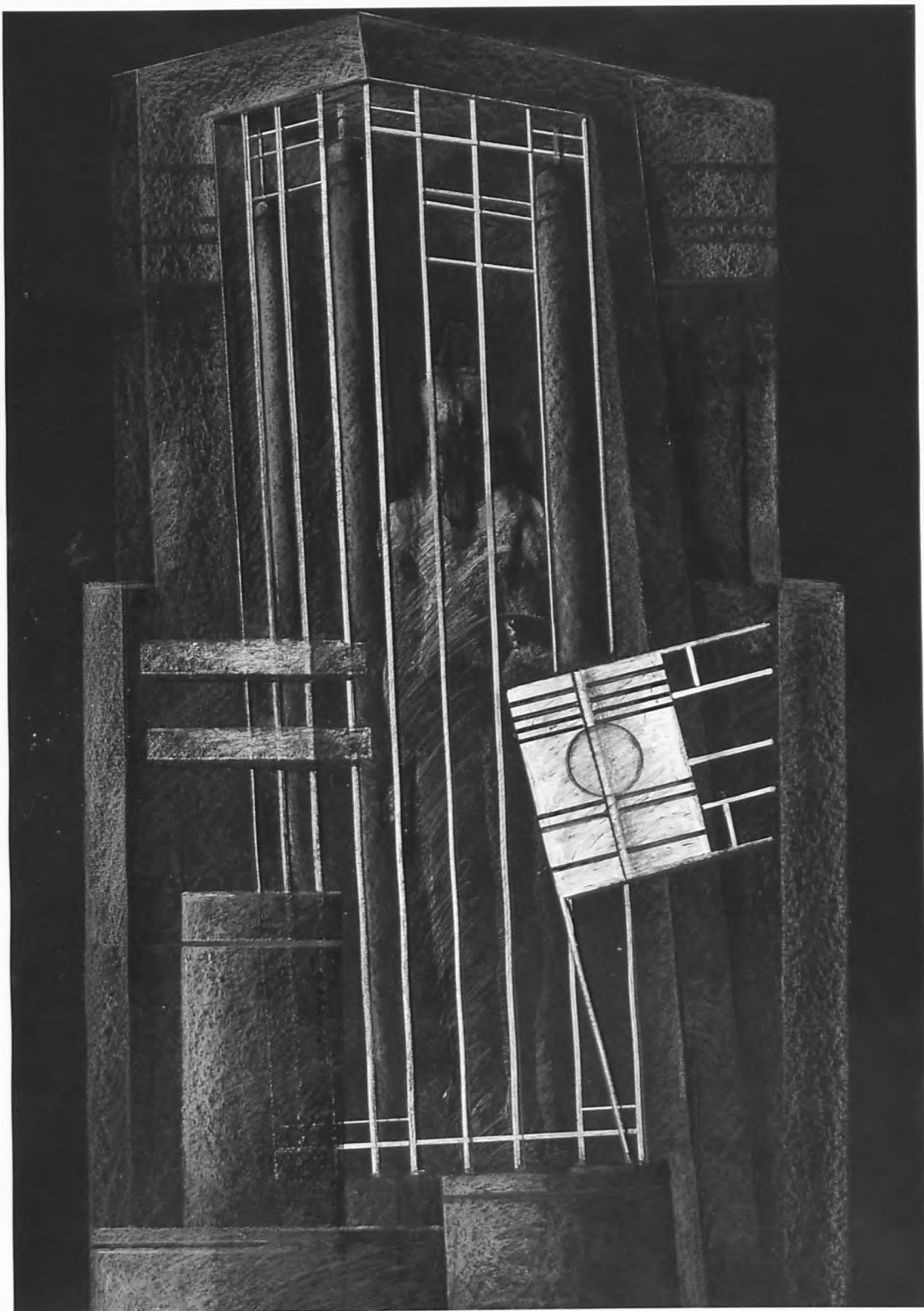
Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

S.P.H.24



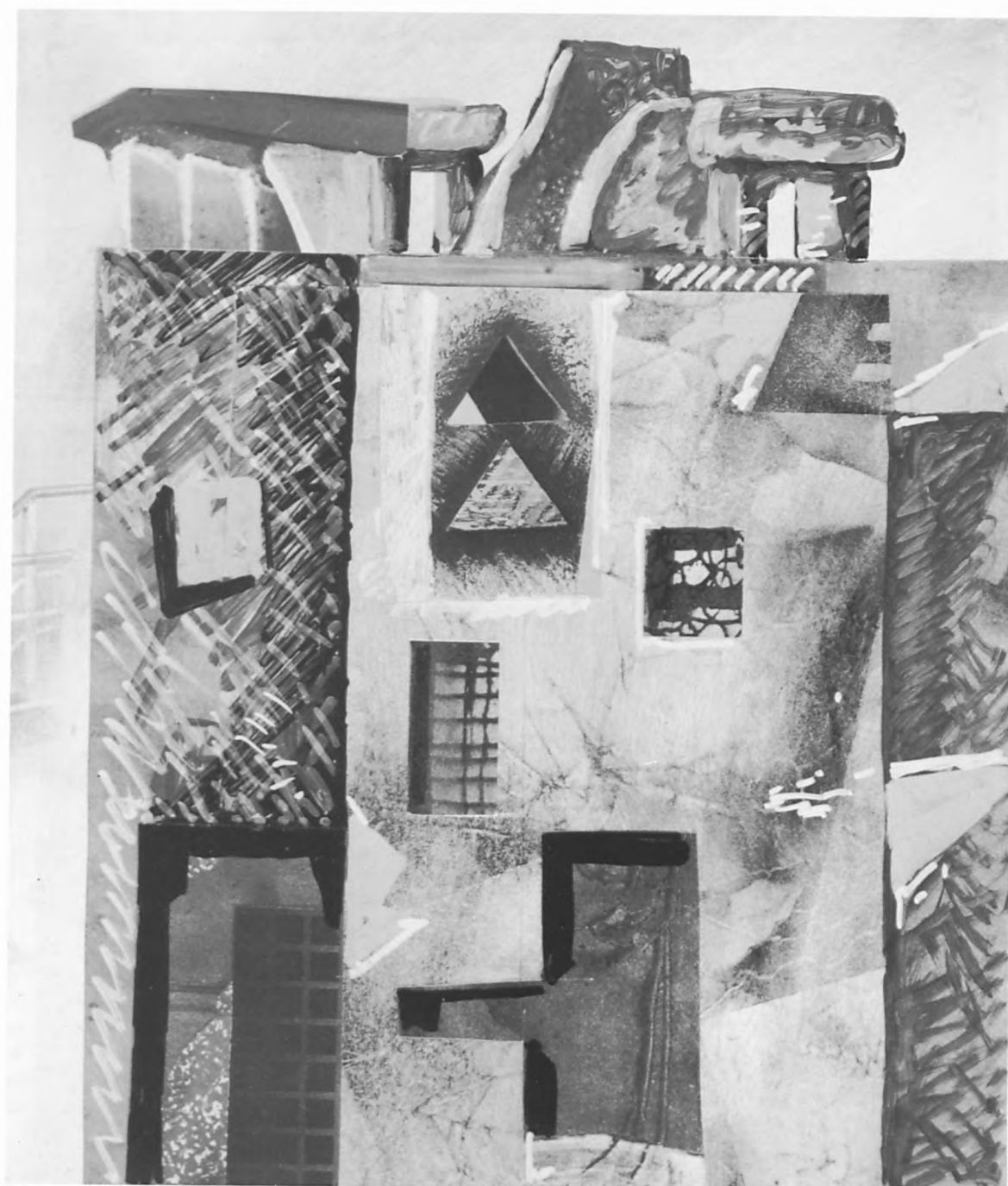
Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

S.P.H.25

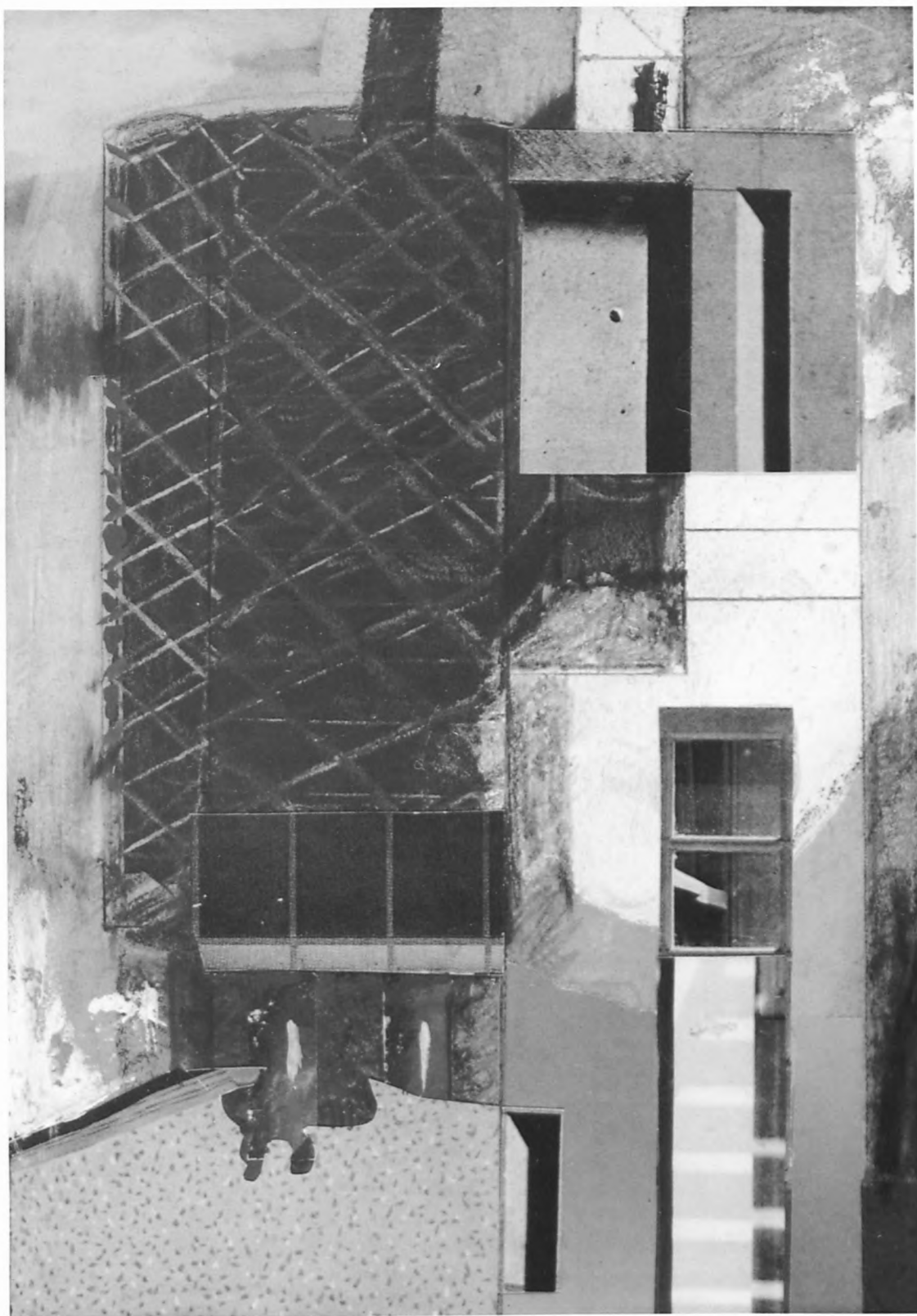


Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

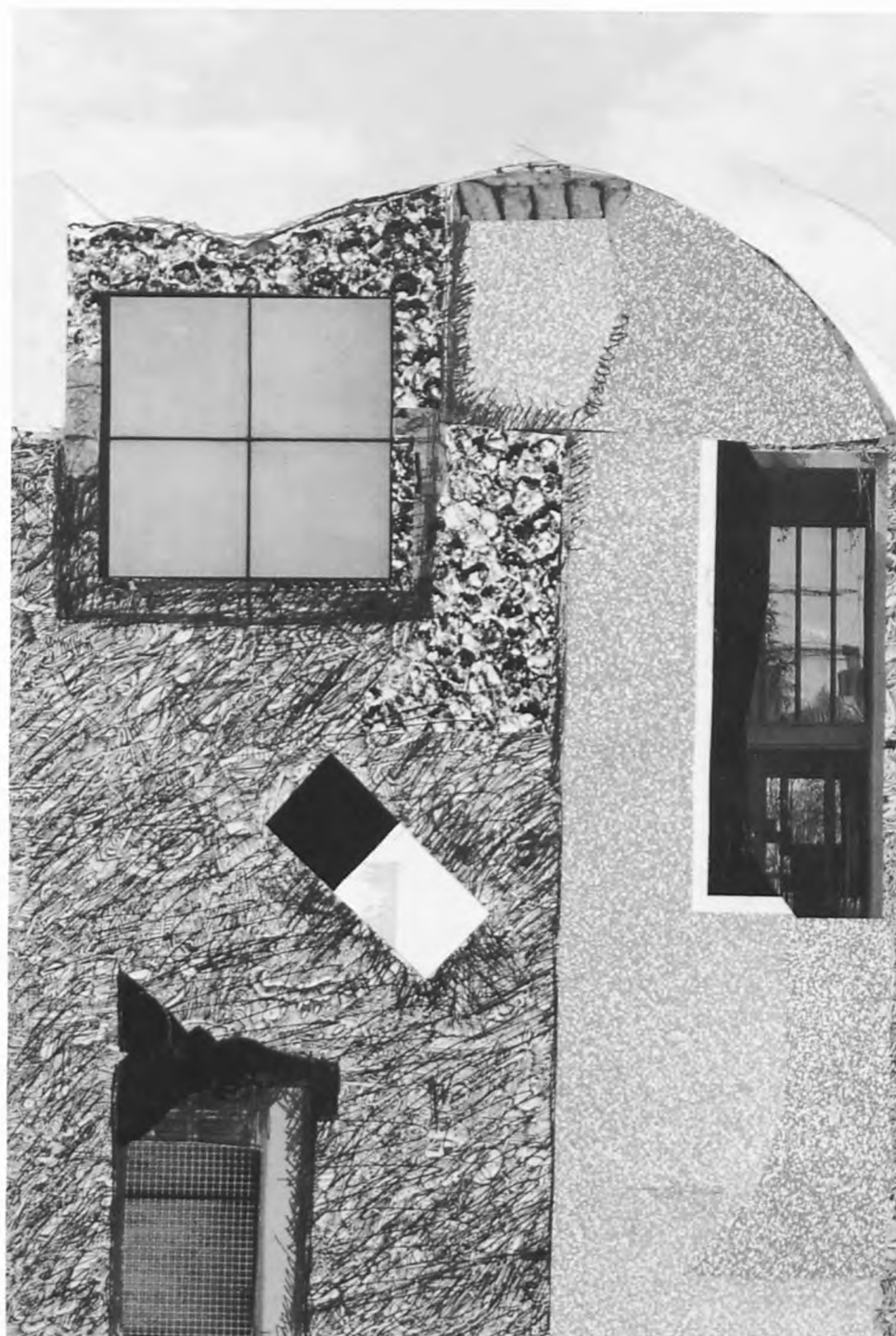
S.P.H.26



Δημόσια ^{'Max Ernst' house} Κεντρική Βιβλιοθήκη Βέροιας



Δημόσια ^{'Marocco' house} Κεντρική Βιβλιοθήκη Βέροιας

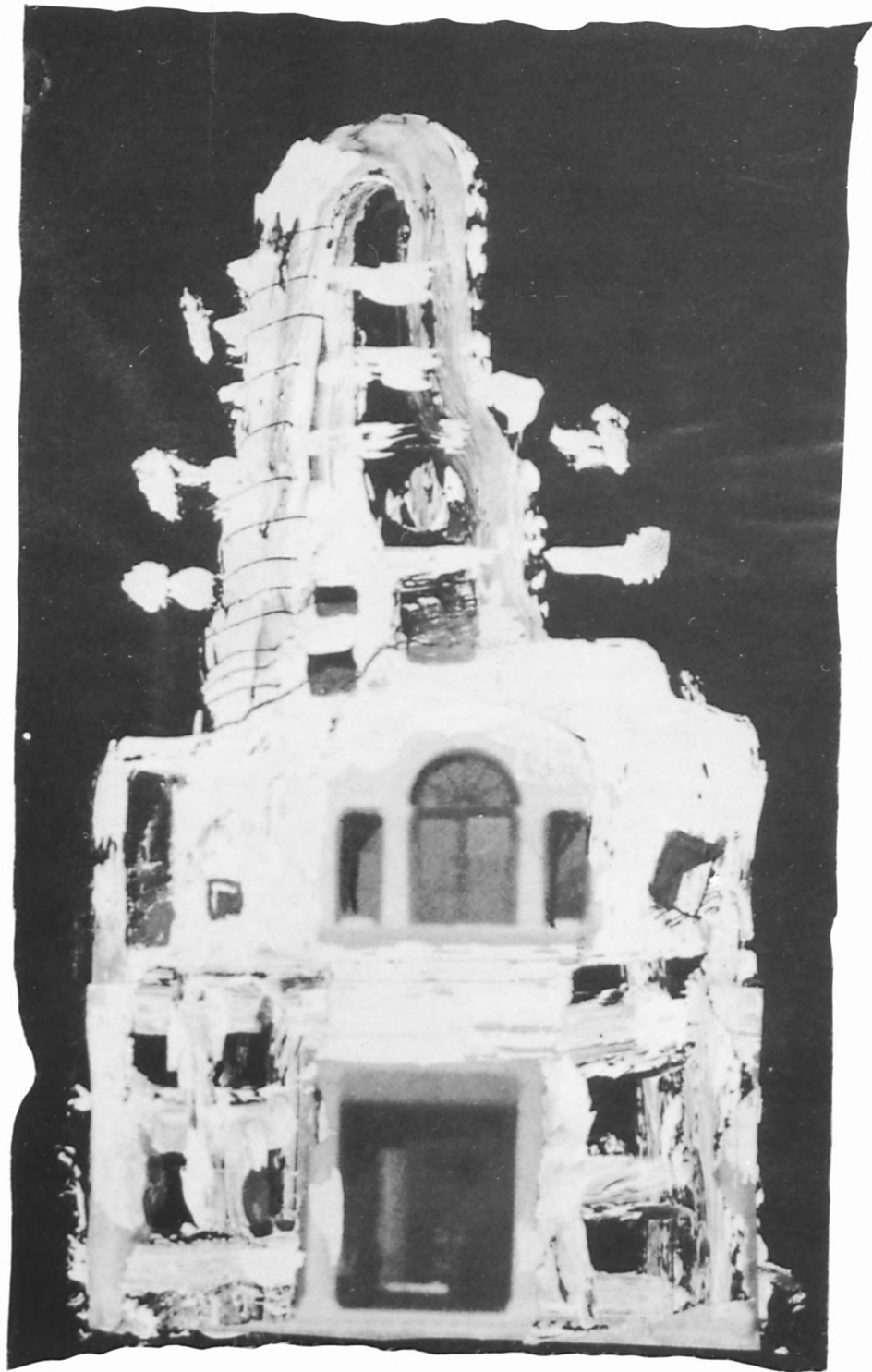


Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

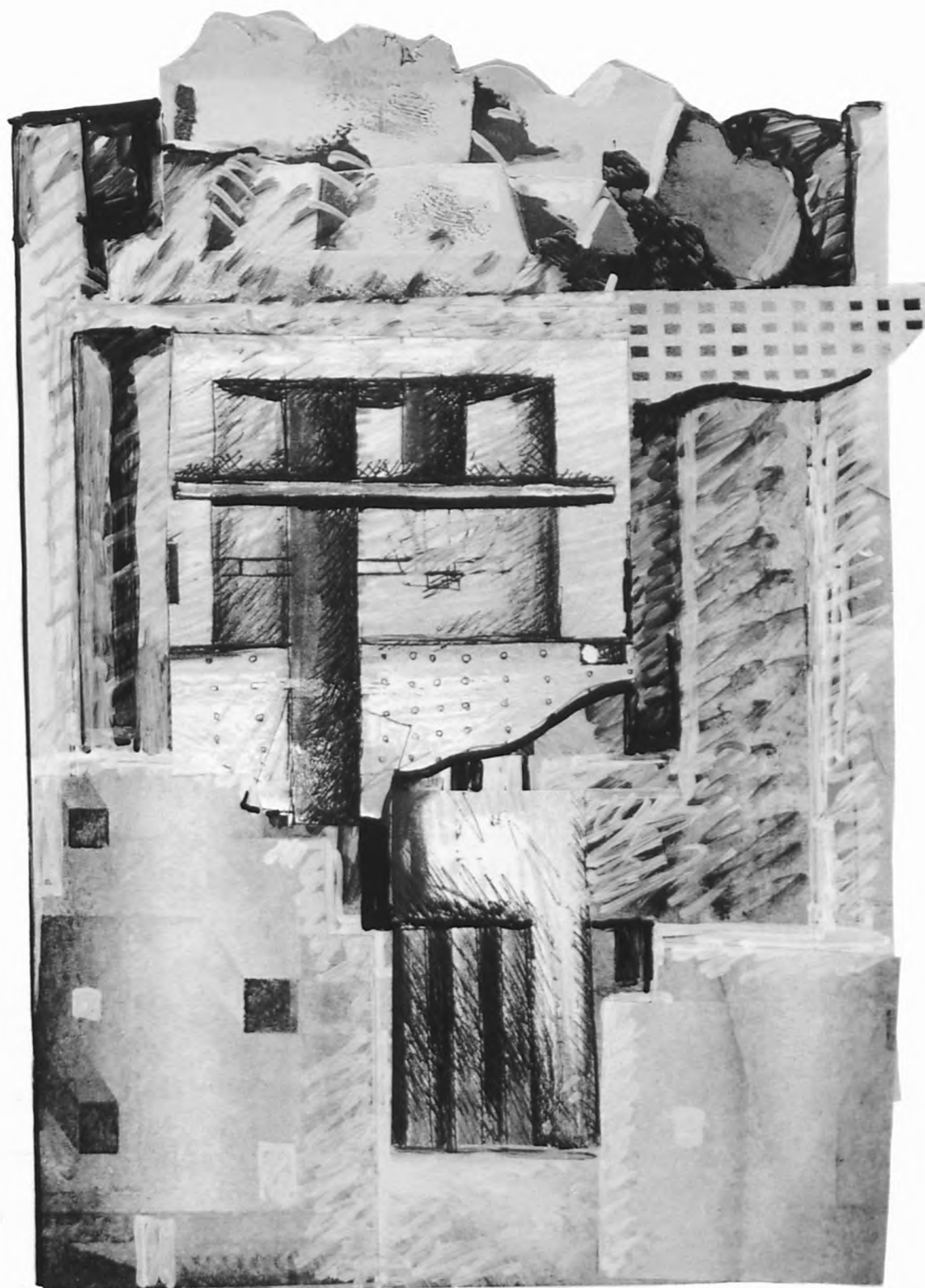
Closed house



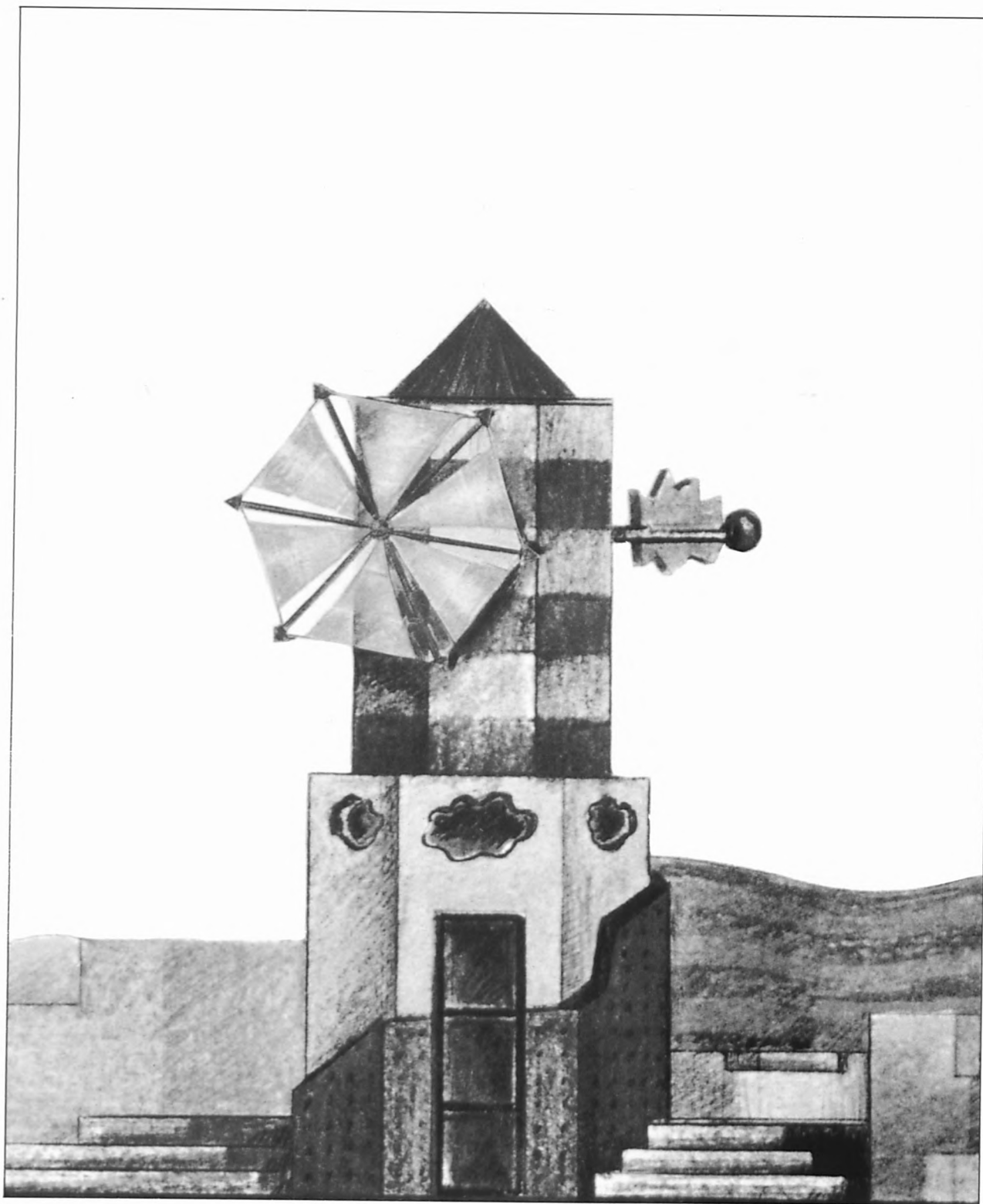
Open house
Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



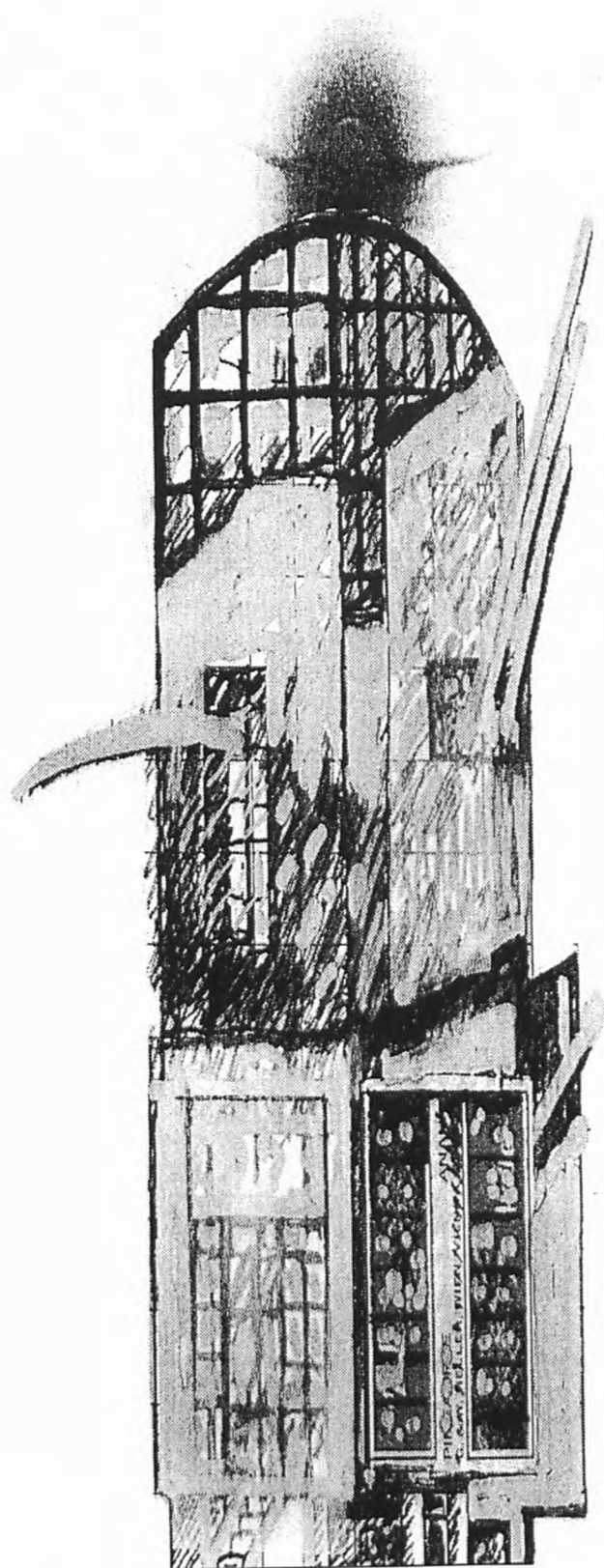
Δημόσια Κεντρική ^{'Mykonos'} Βιβλιοθήκη Βέροιας



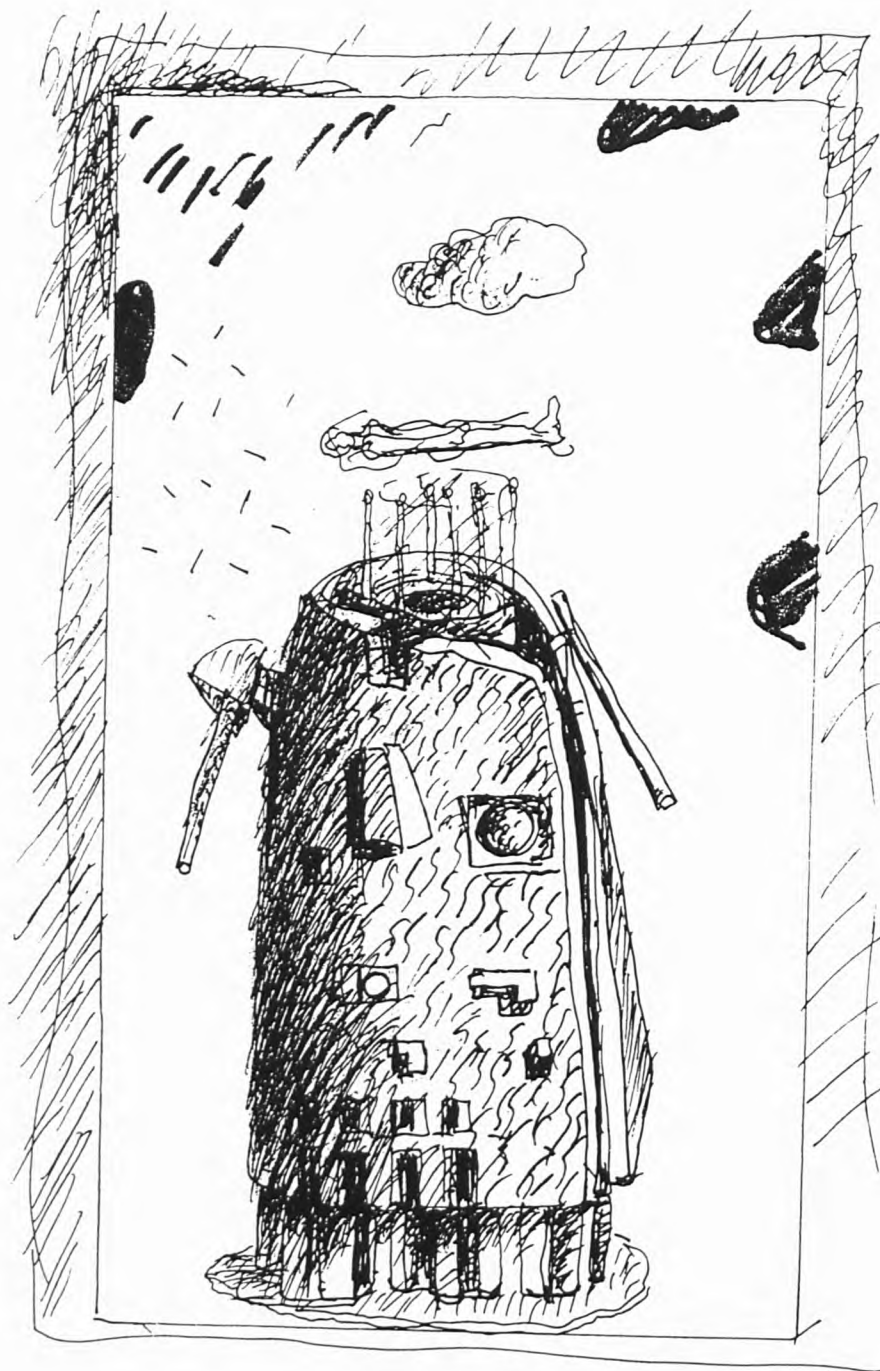
Δημόσια Thanksgiving Day - house Κεντρική Βιβλιοθήκη Βέροιας



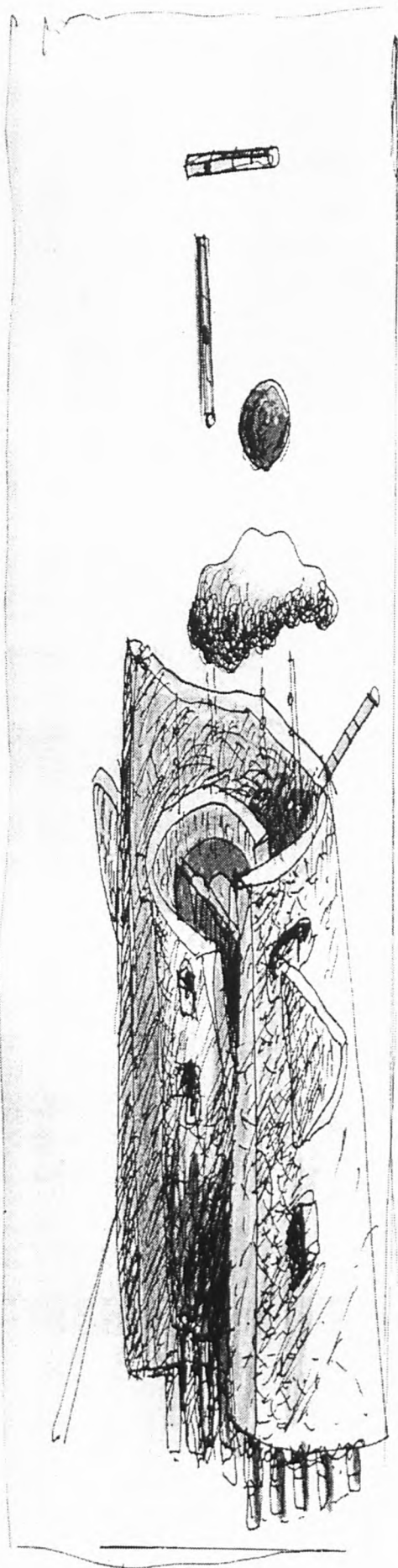
Δημόσια Κεντρική Wind house Βιβλιοθήκη Βέροιας

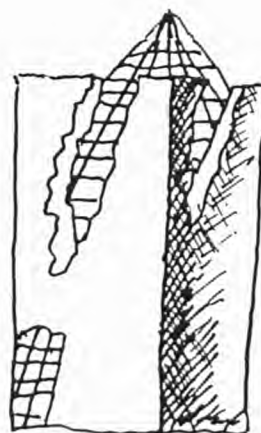
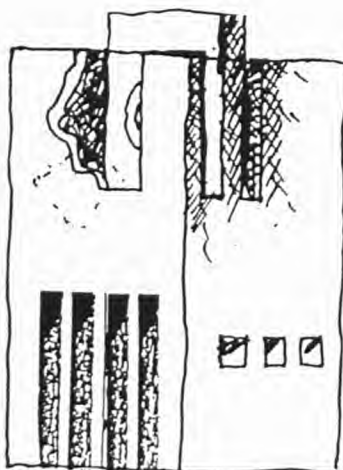
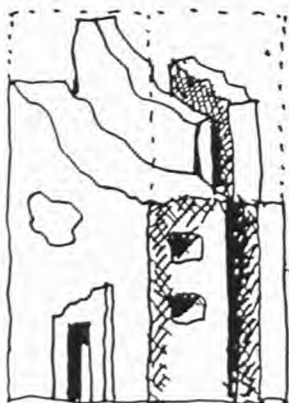
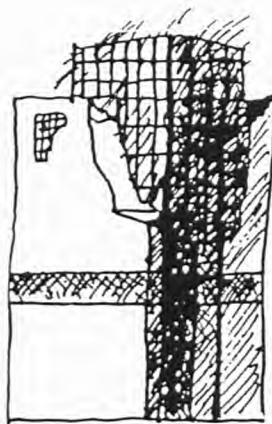
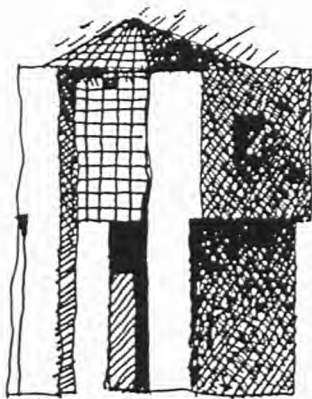
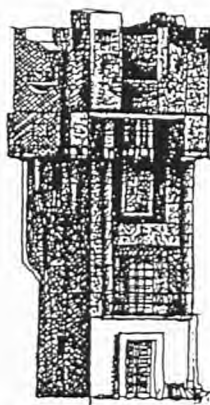
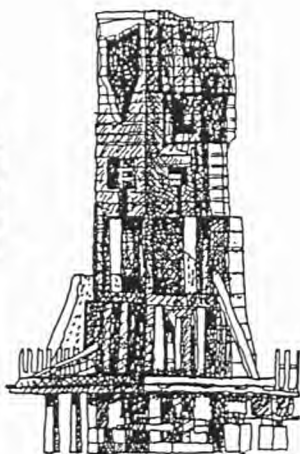
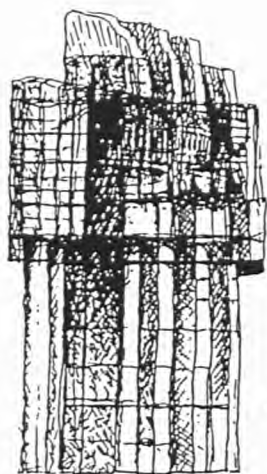


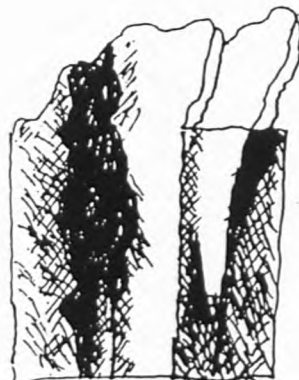
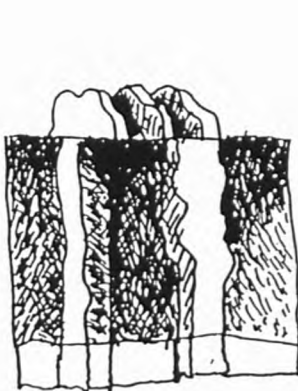
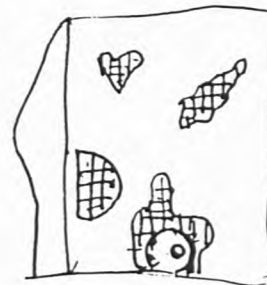
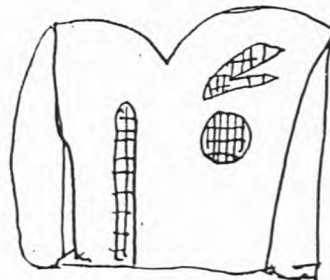
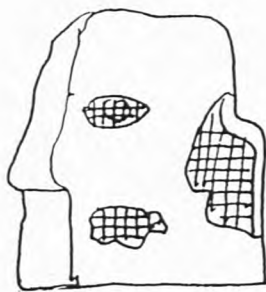
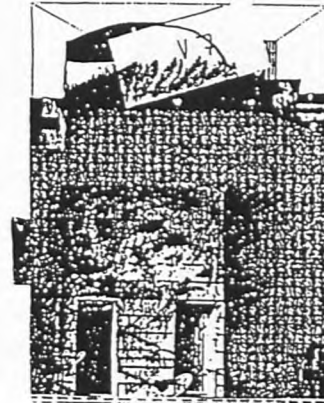
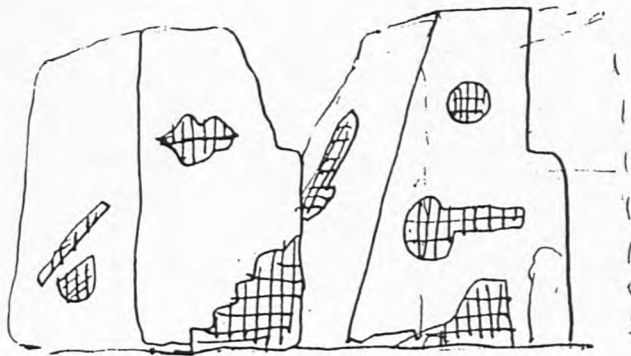
Moving house
Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

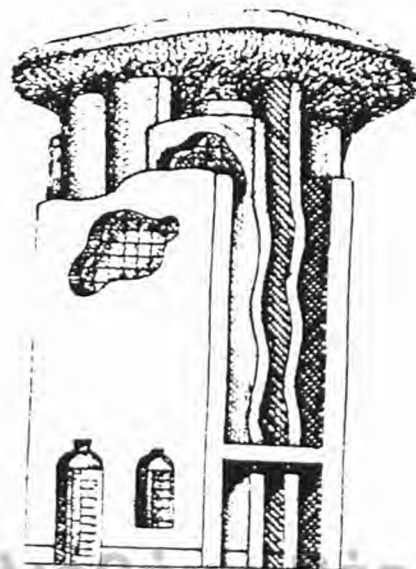
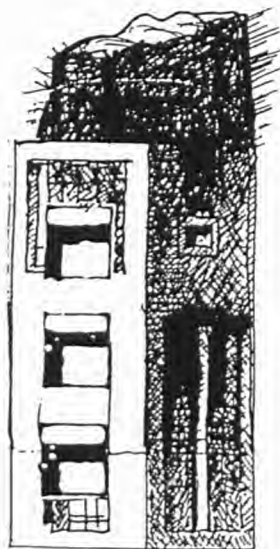
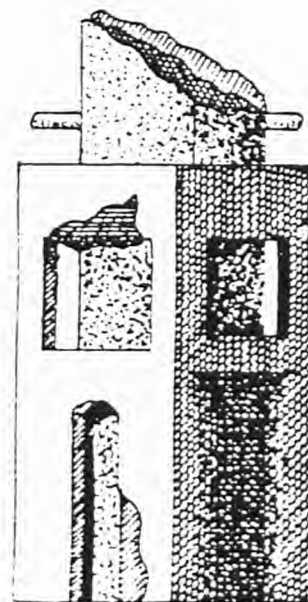
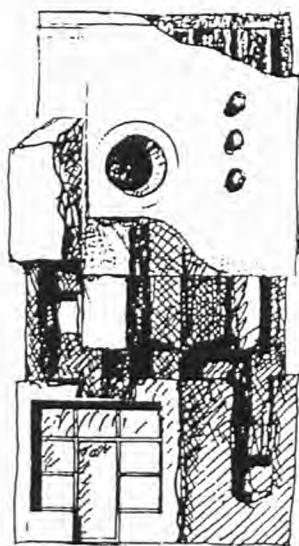
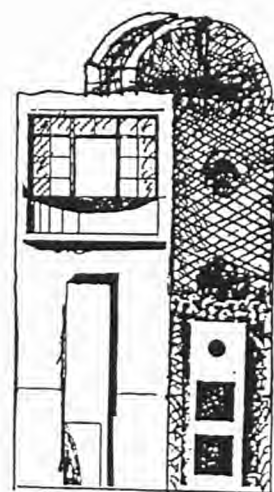
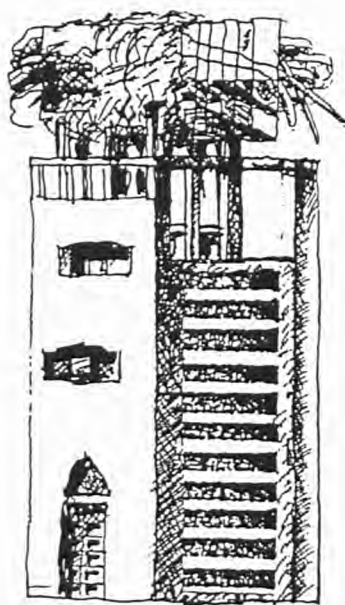
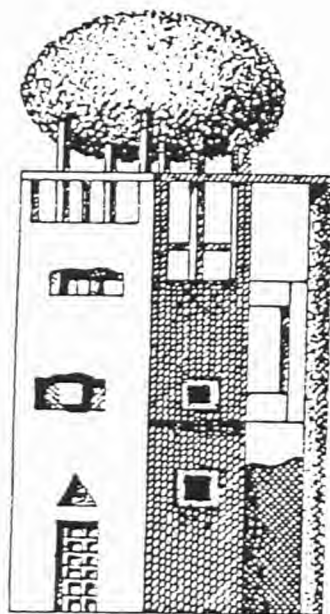


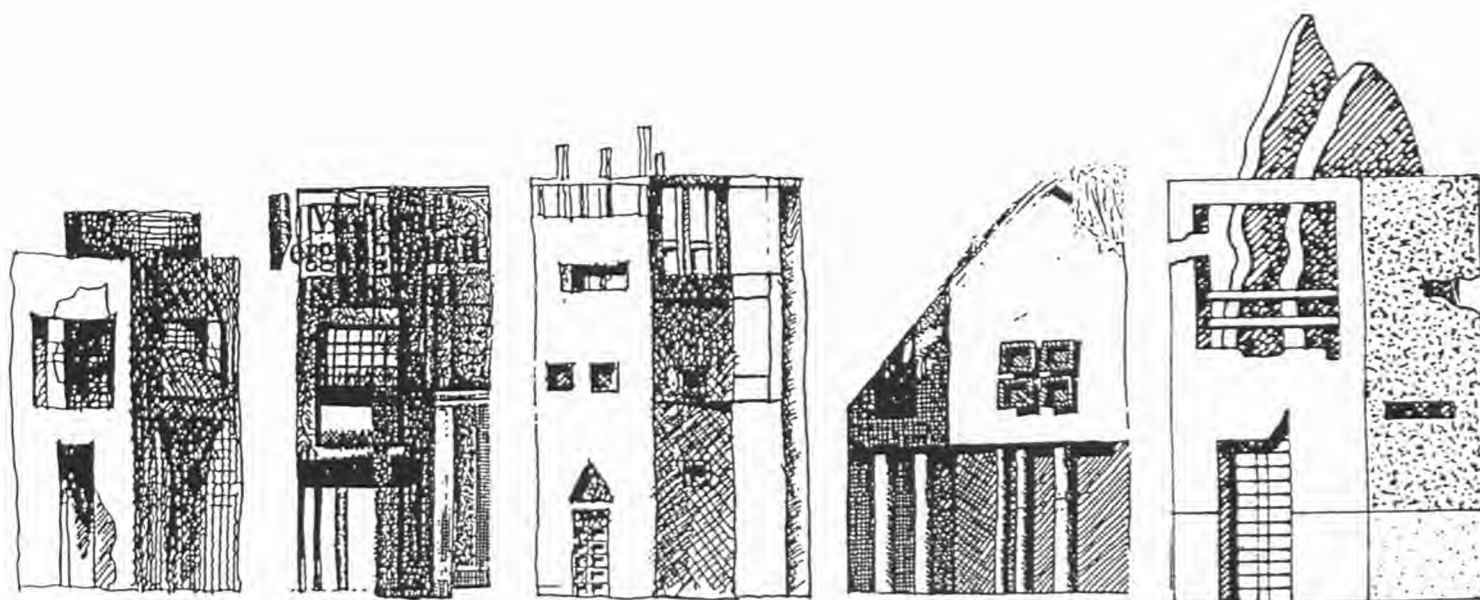
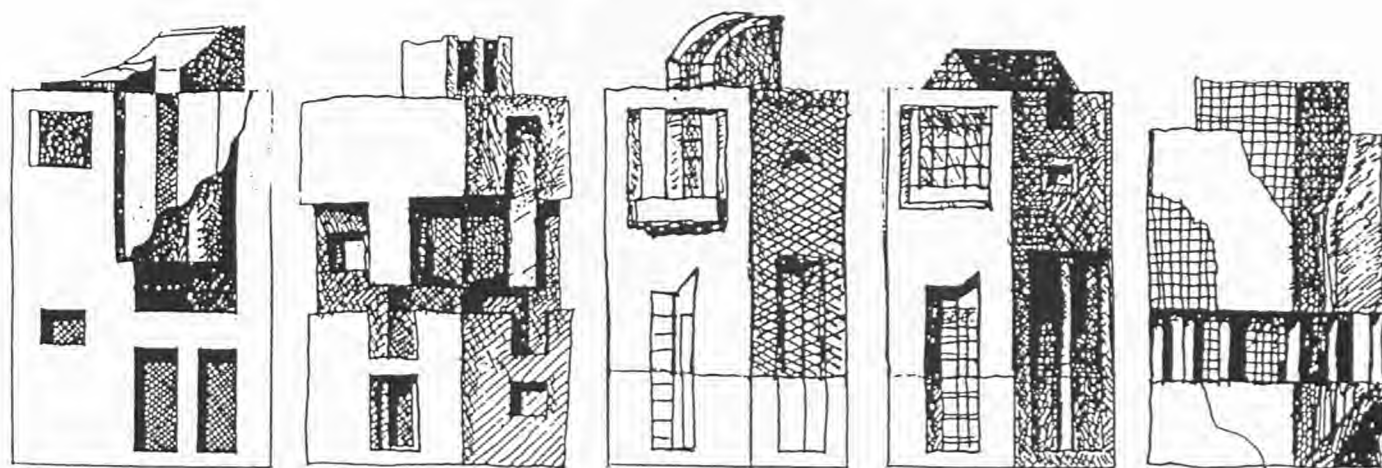
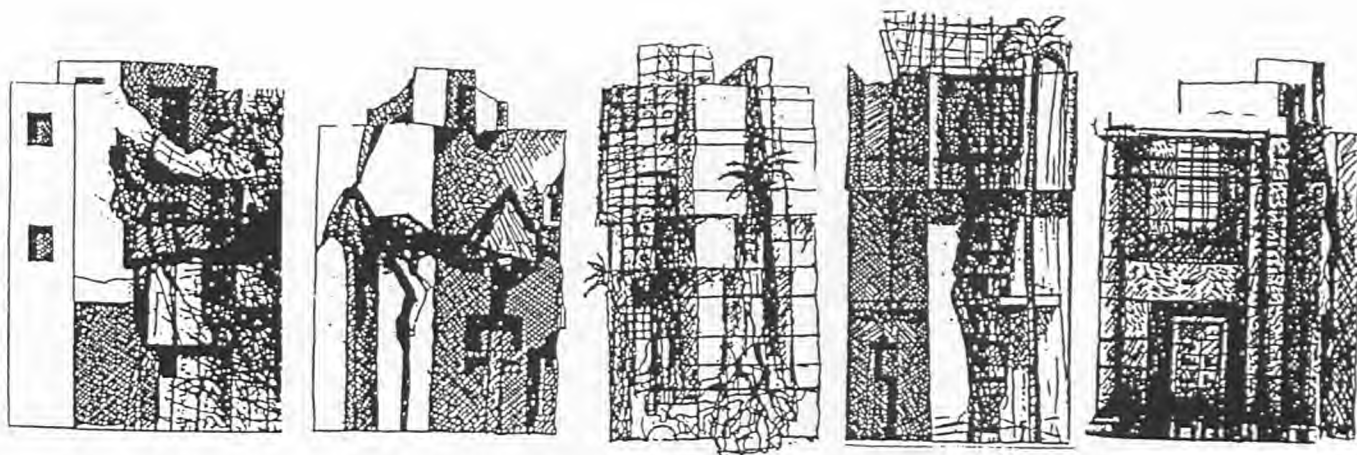
Δημόσια Κεντρική Night house Βιβλιοθήκη Βέροιας

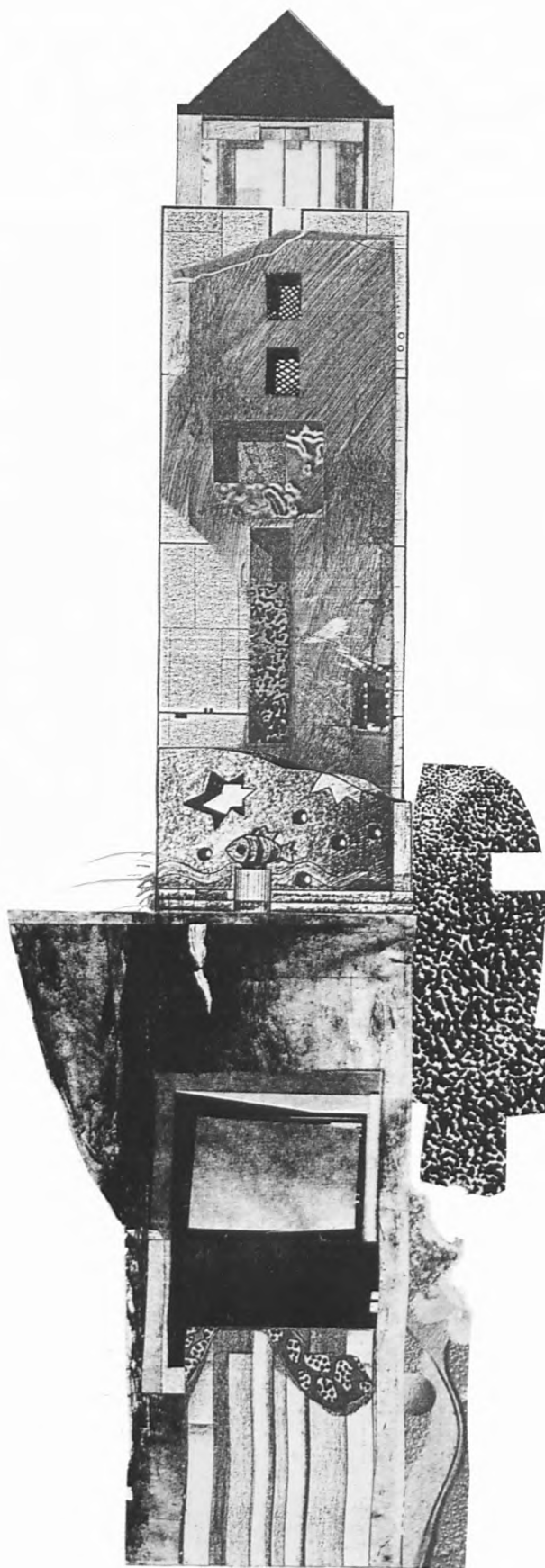






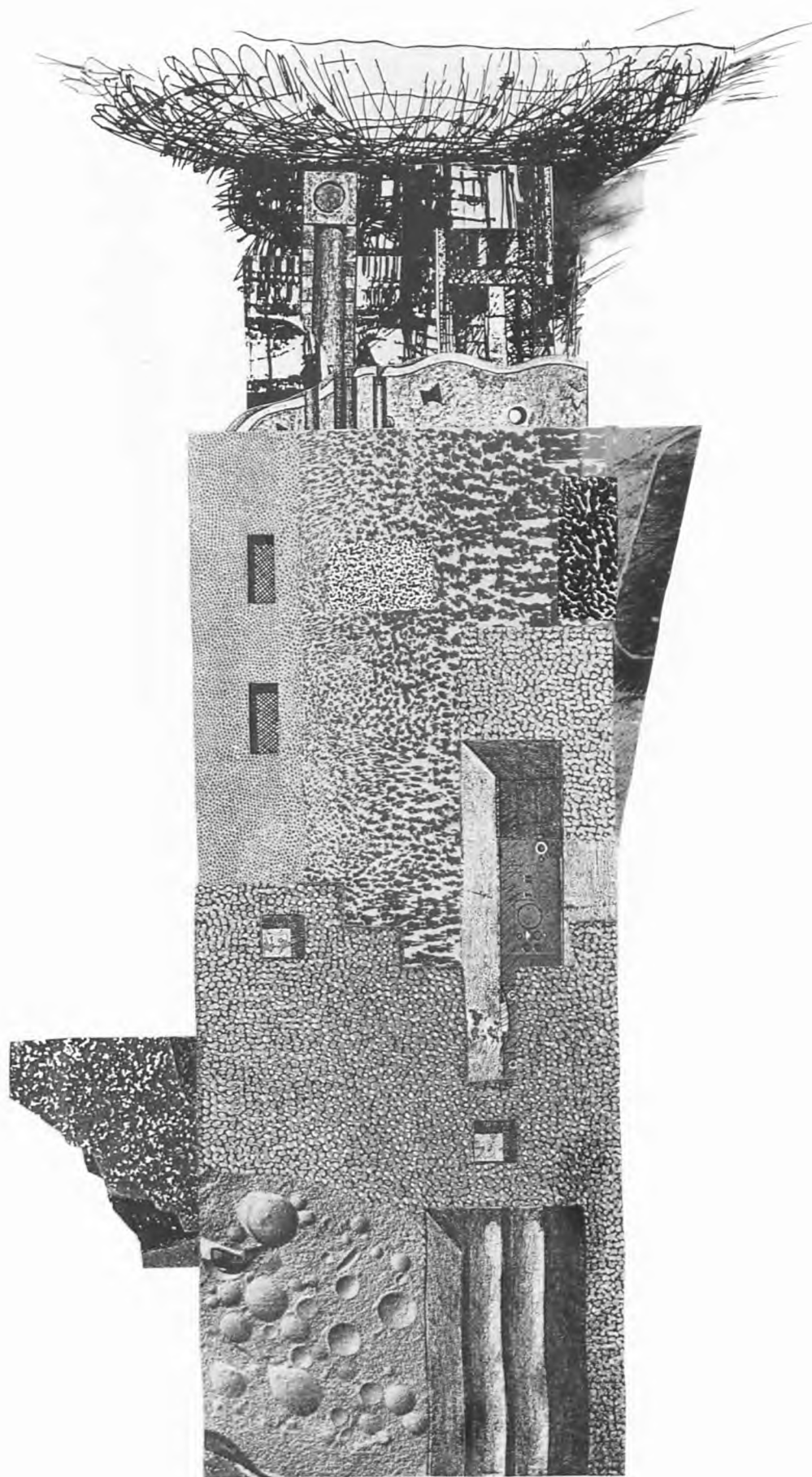






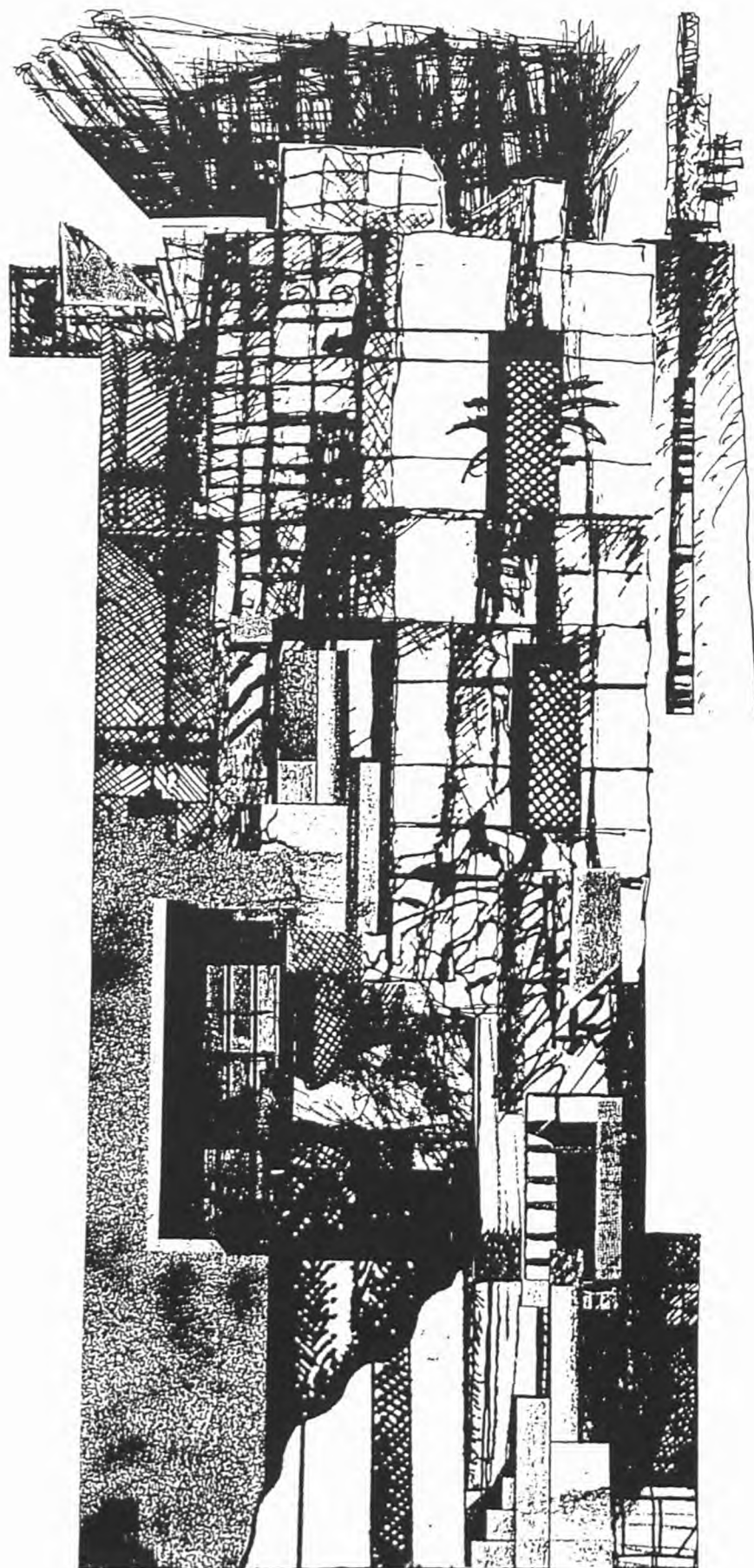
Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

Series: Wild houses for tired cities. W.C.H. 1



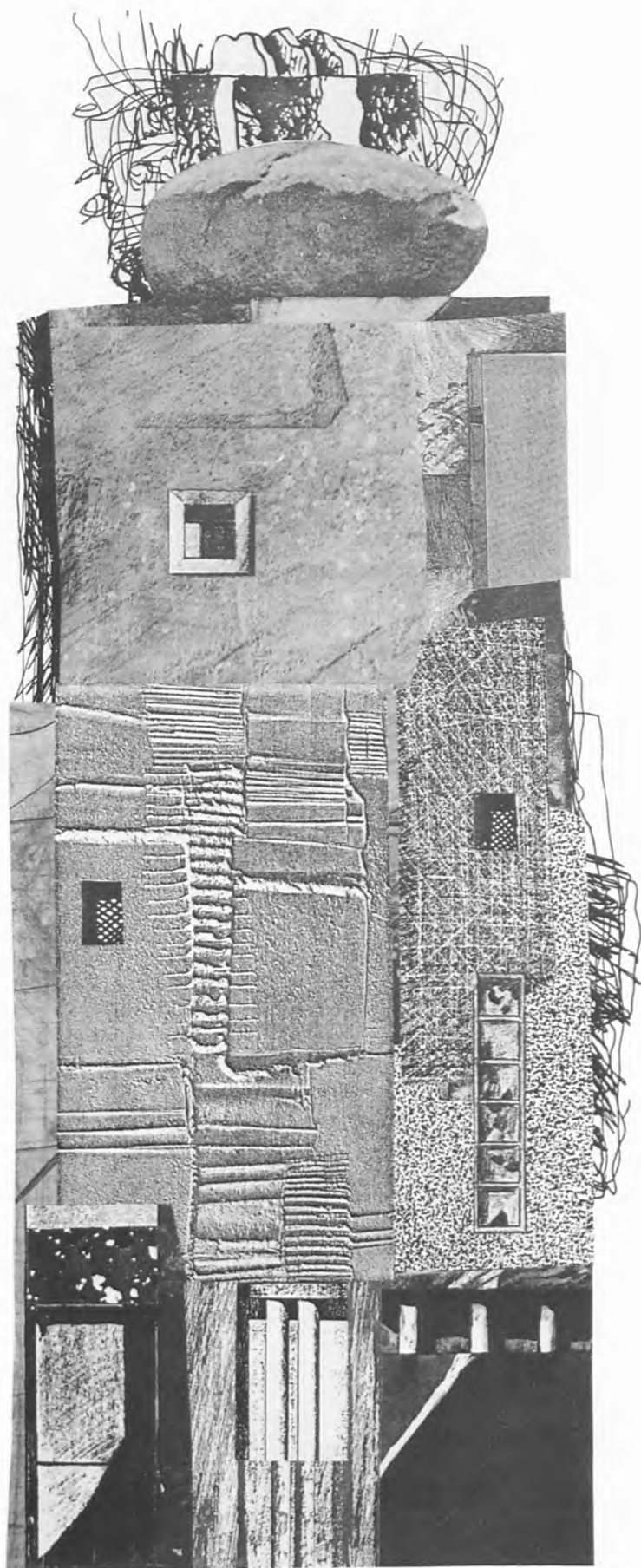
Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

W.C.H. 2

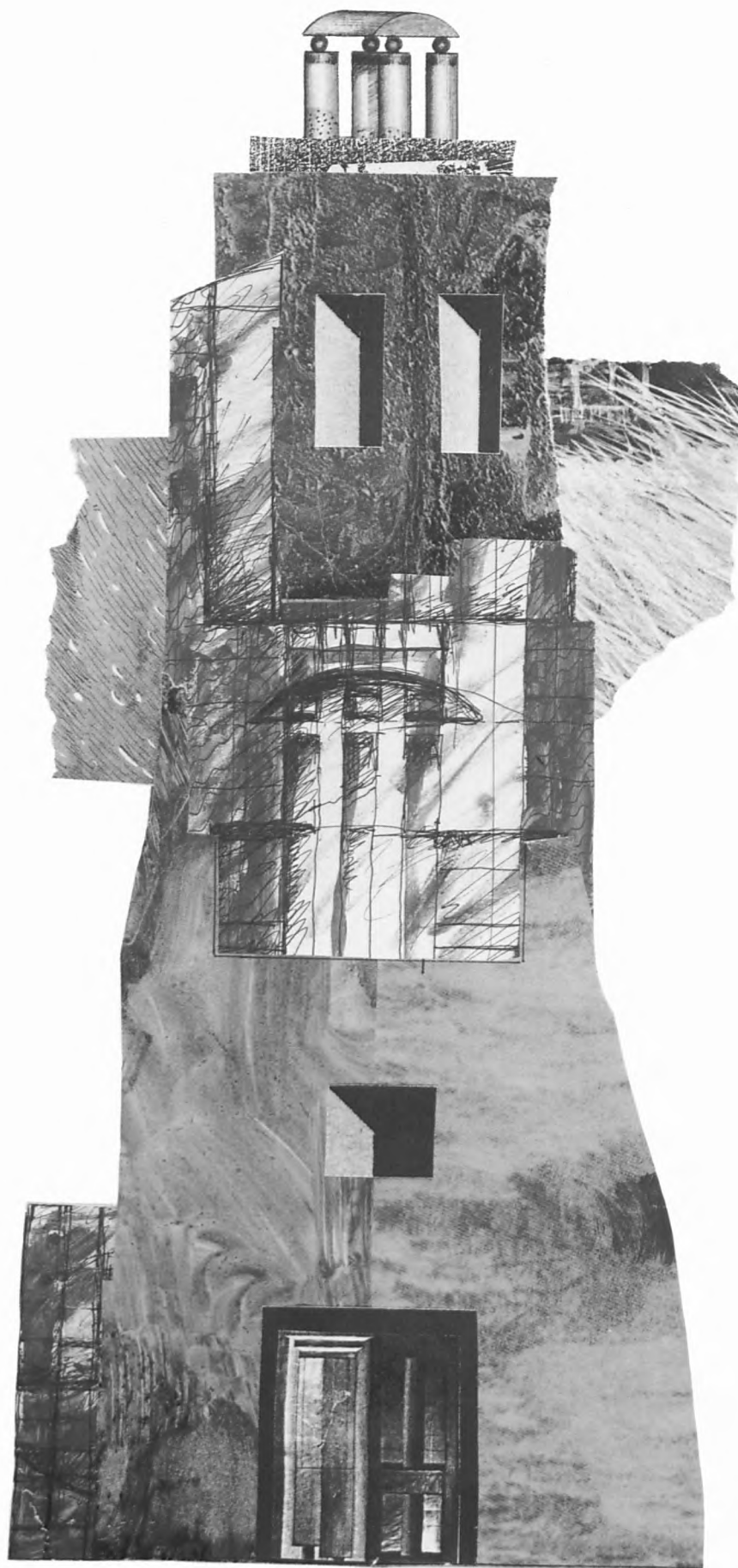


Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

W.C.H. 3

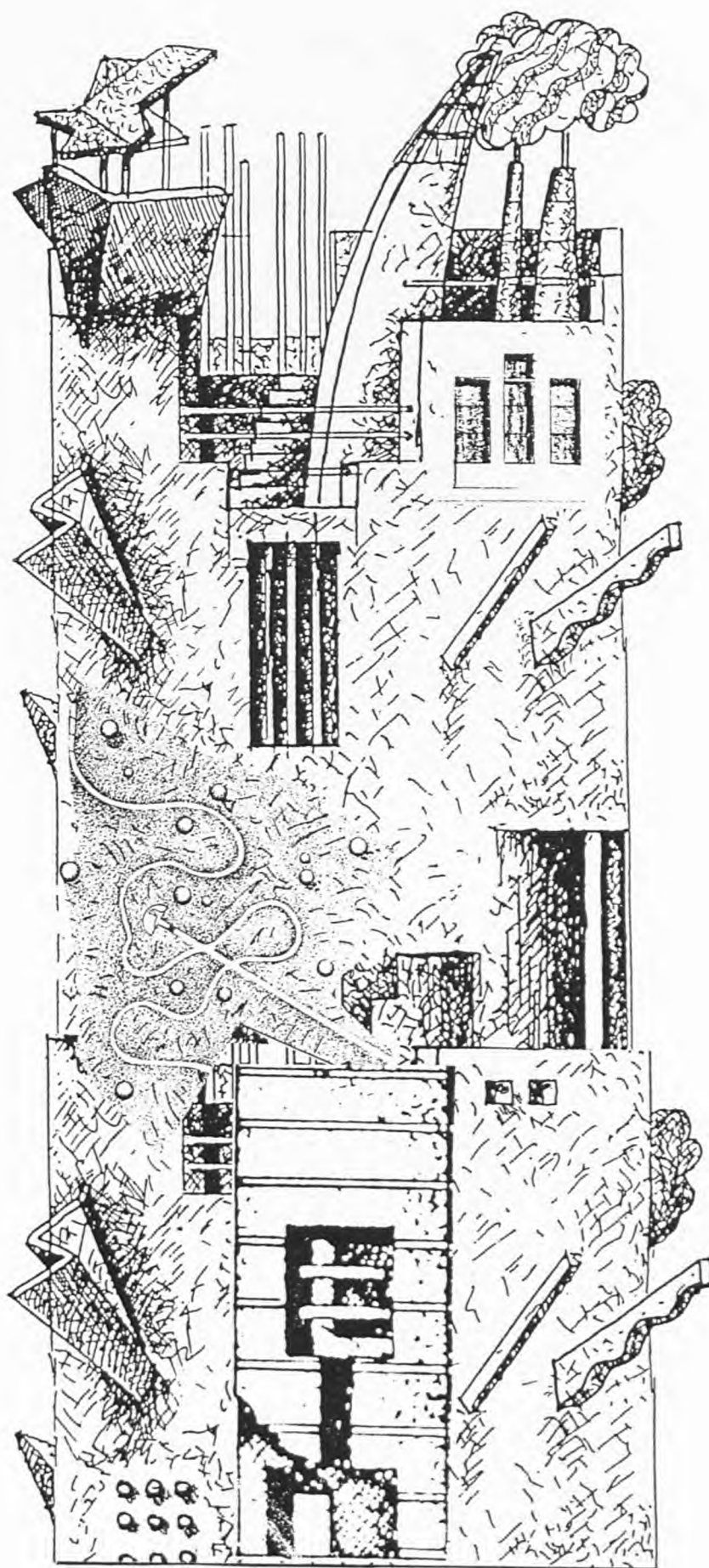


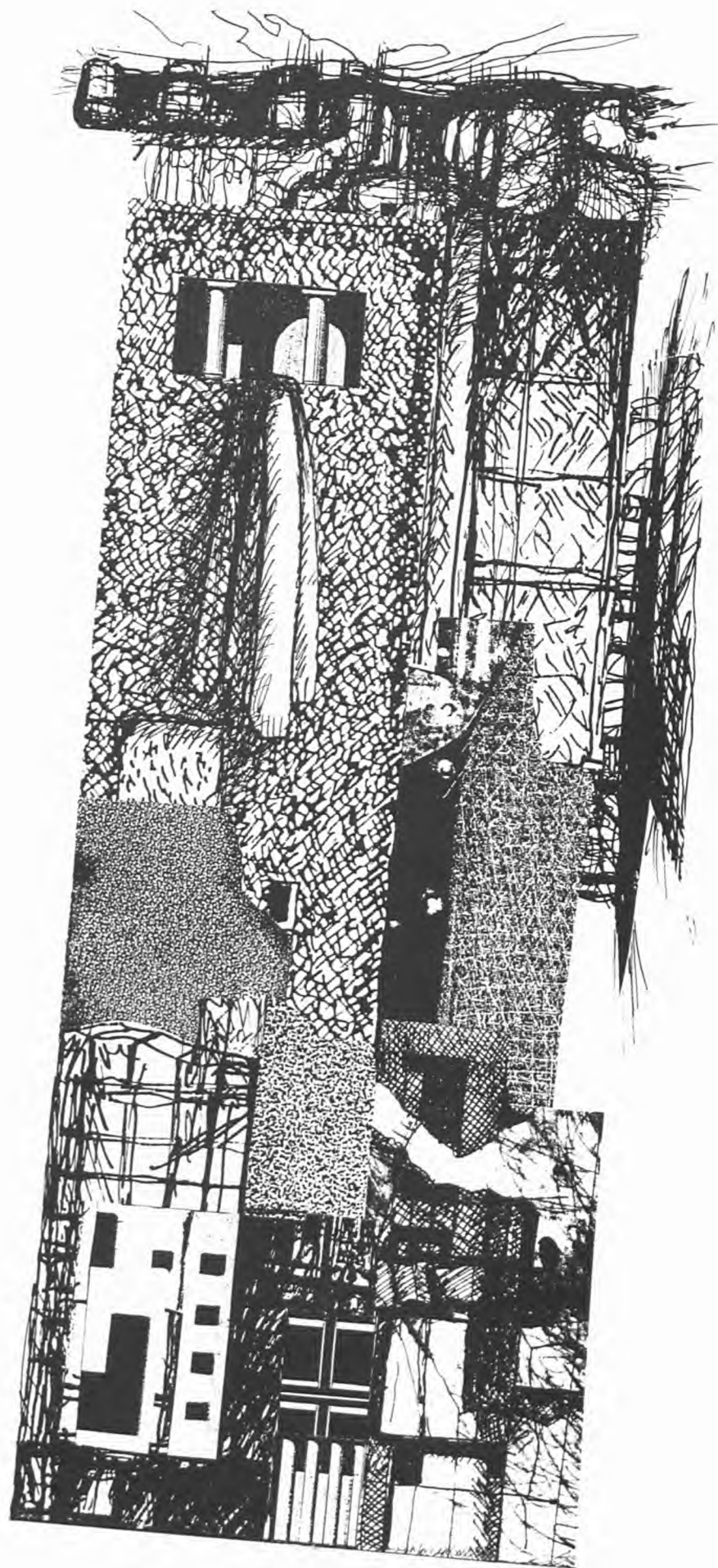
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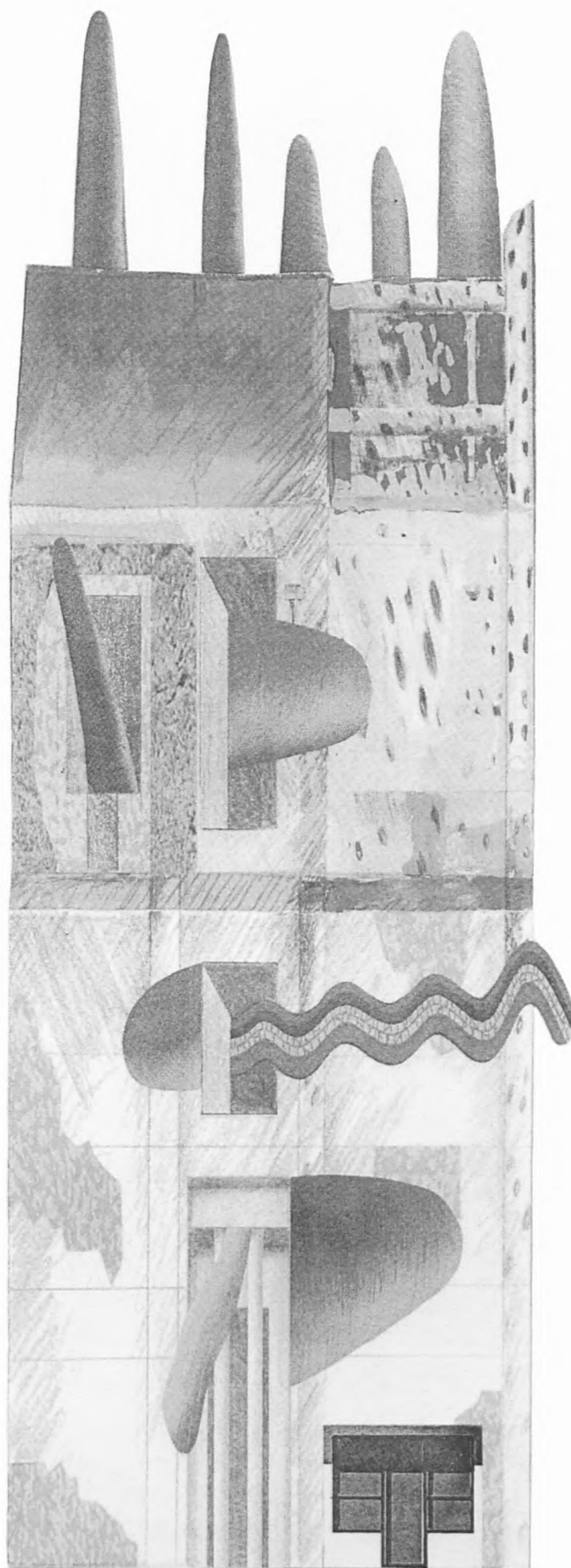
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W.C.H. 5

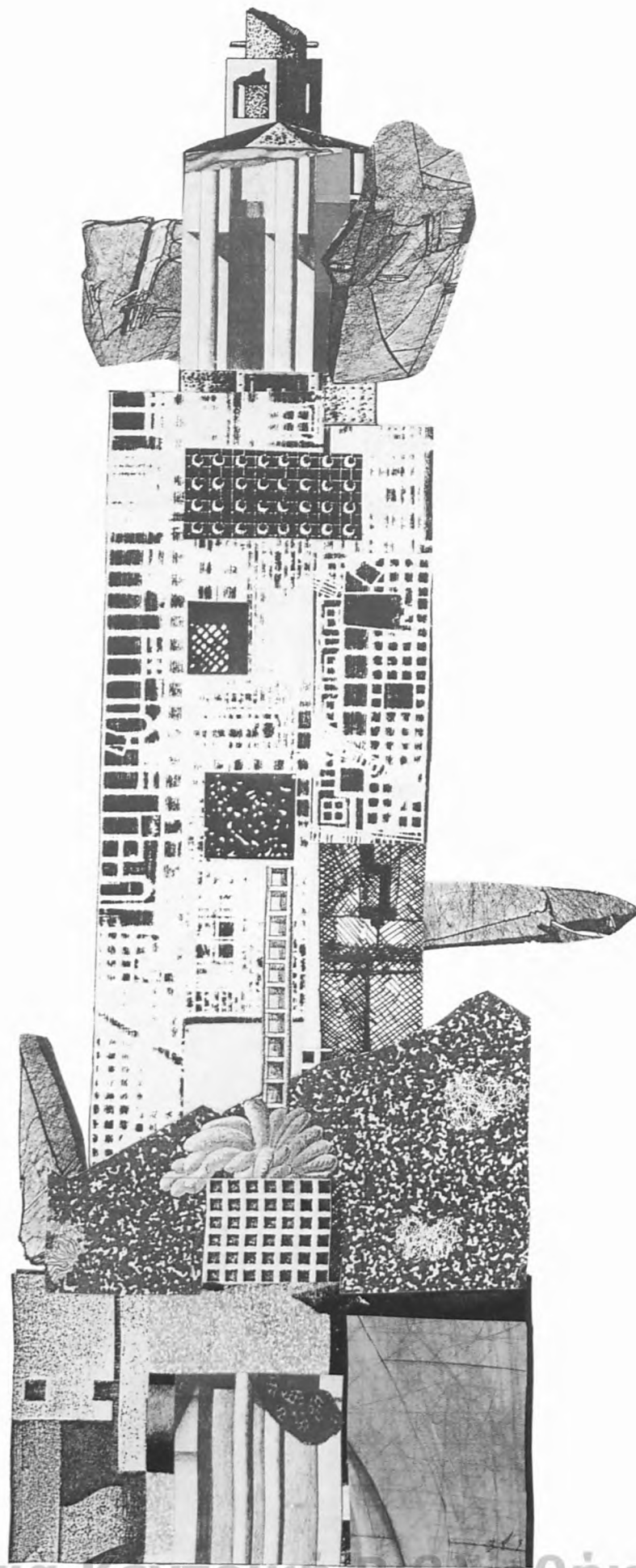




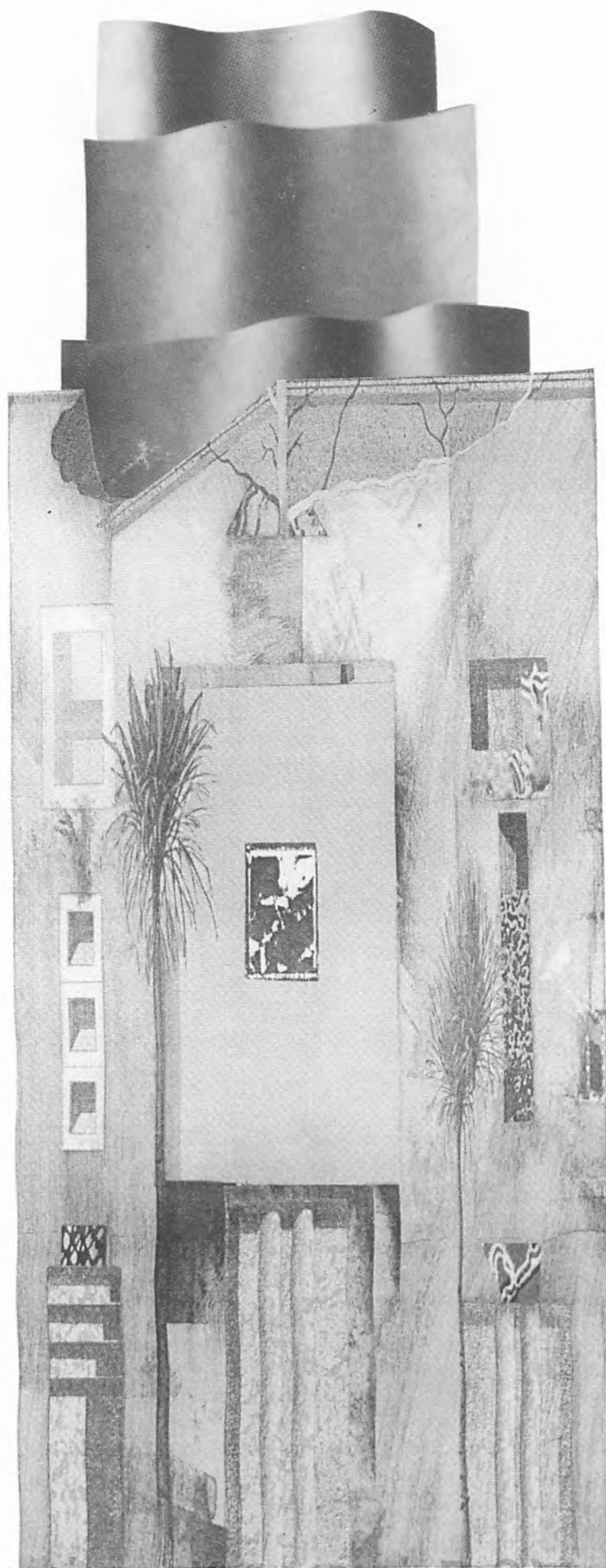
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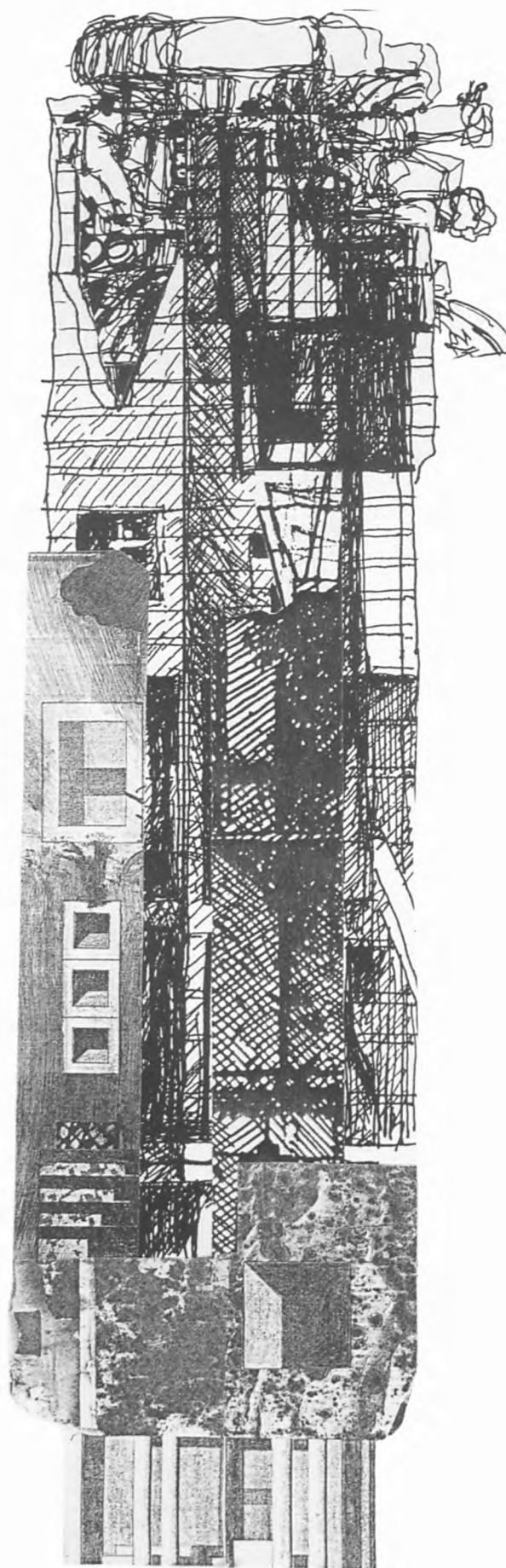
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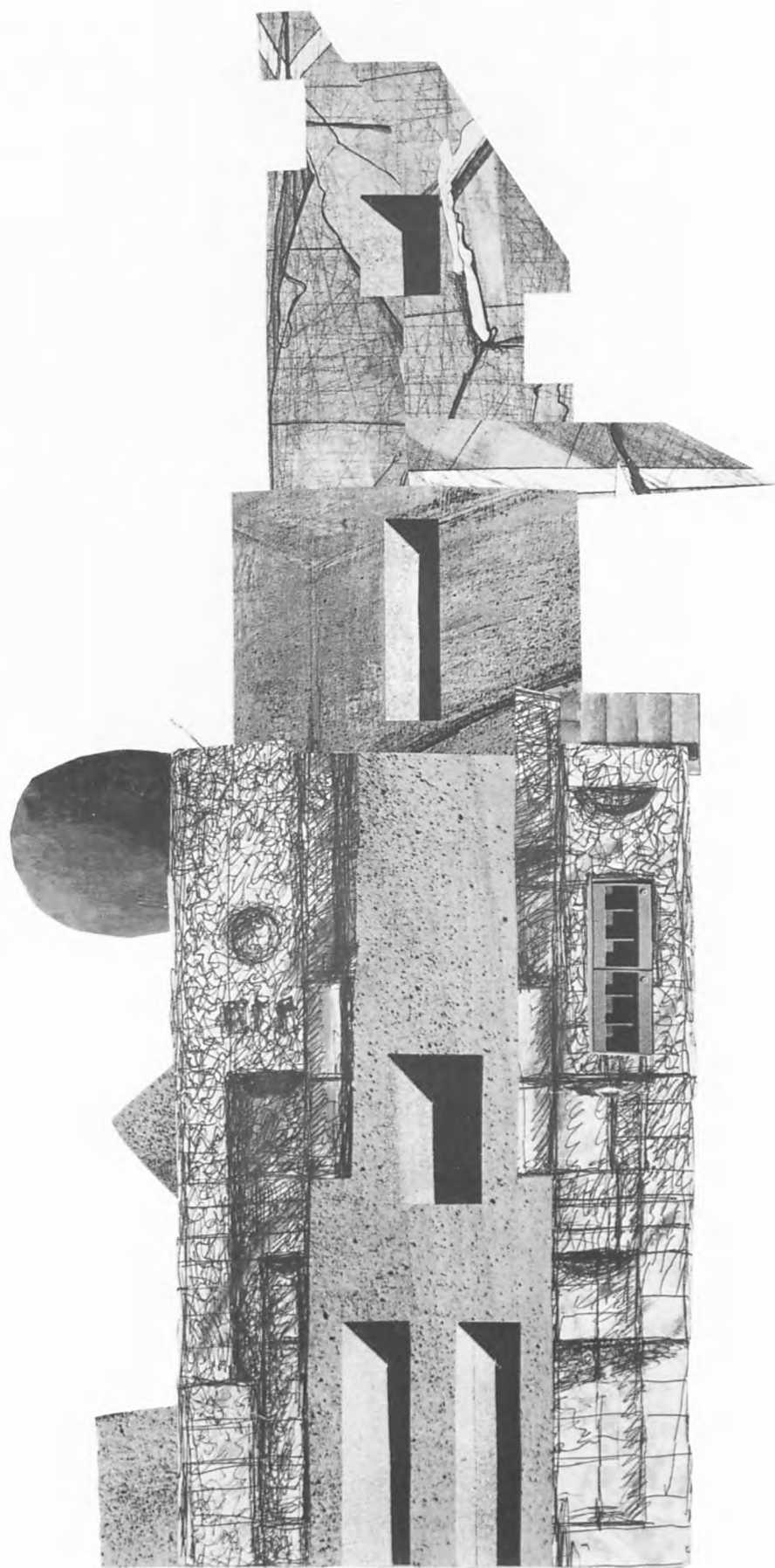
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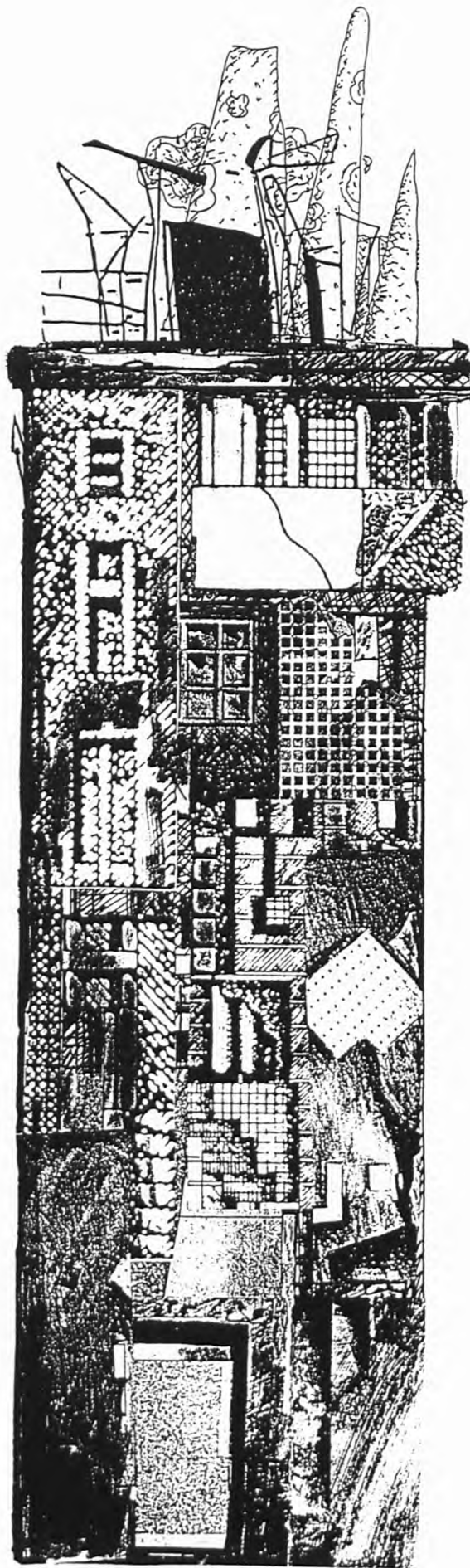
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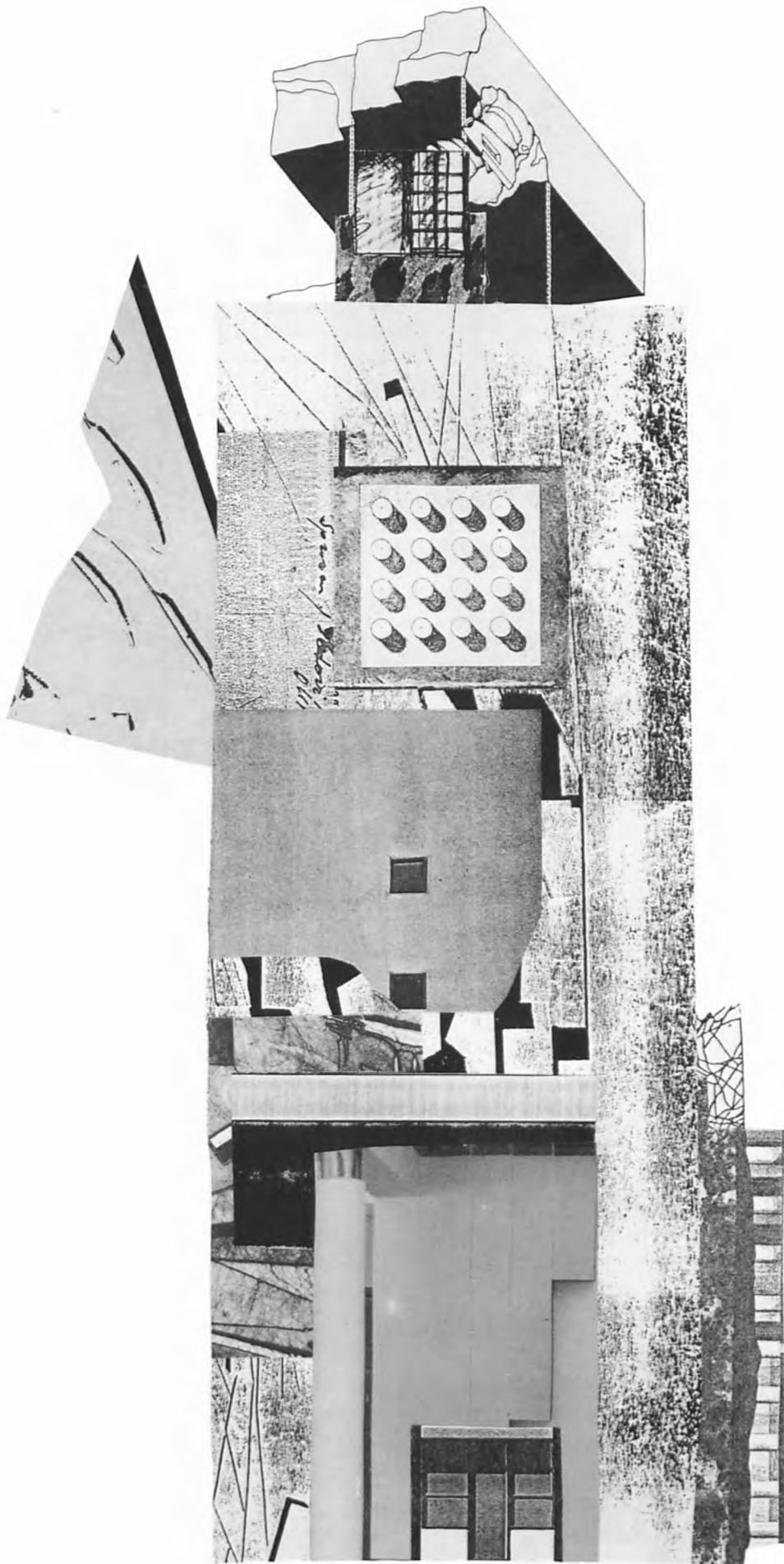
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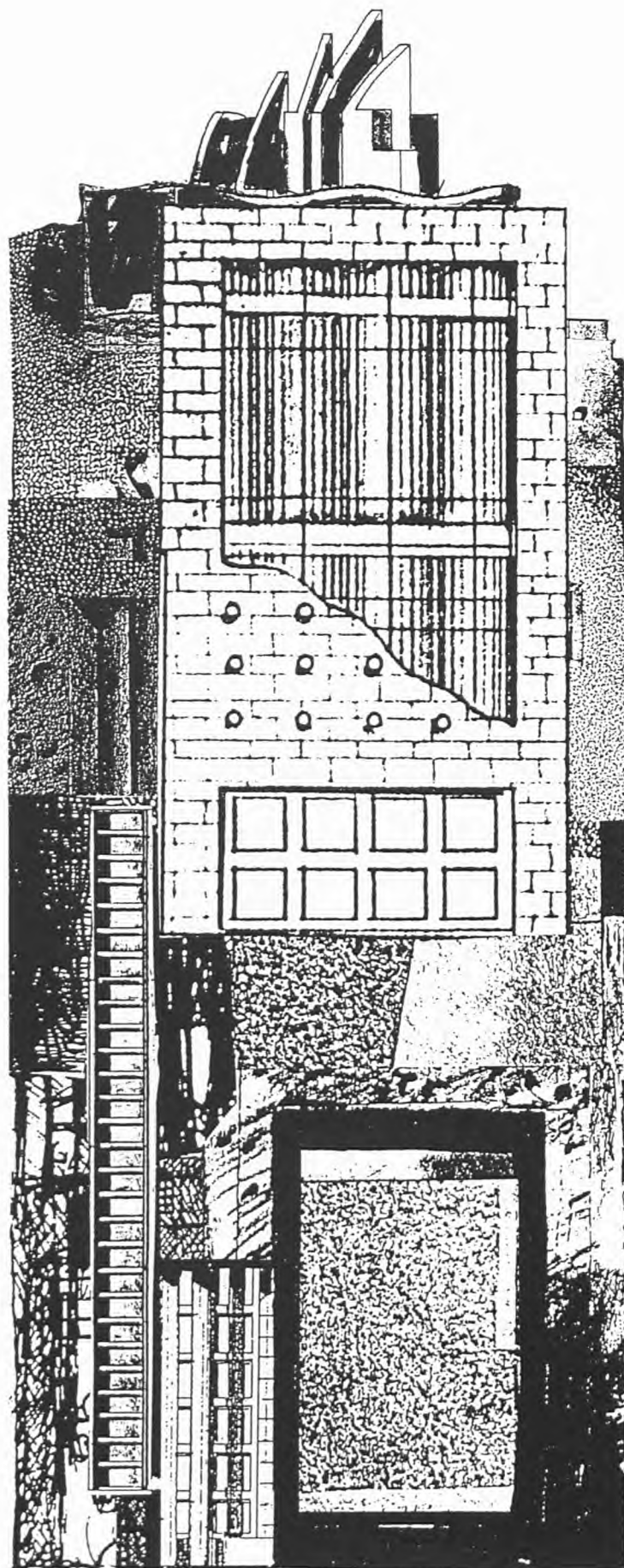
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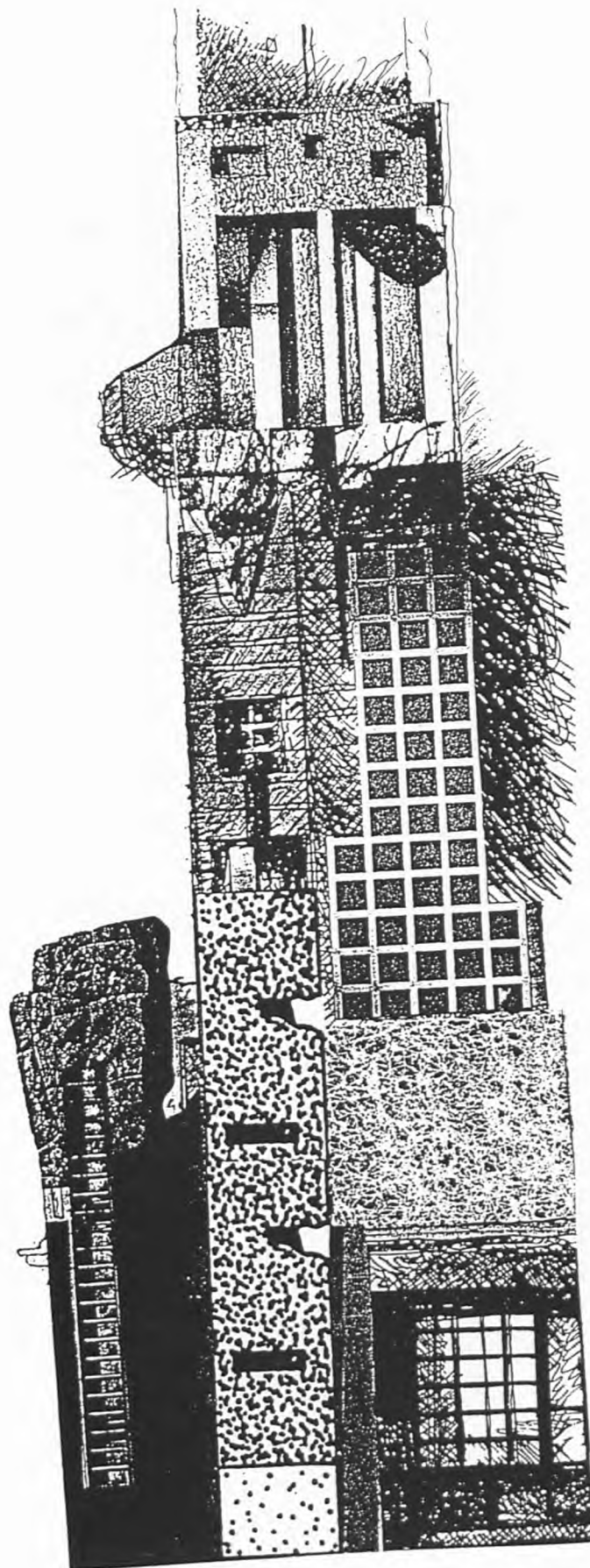
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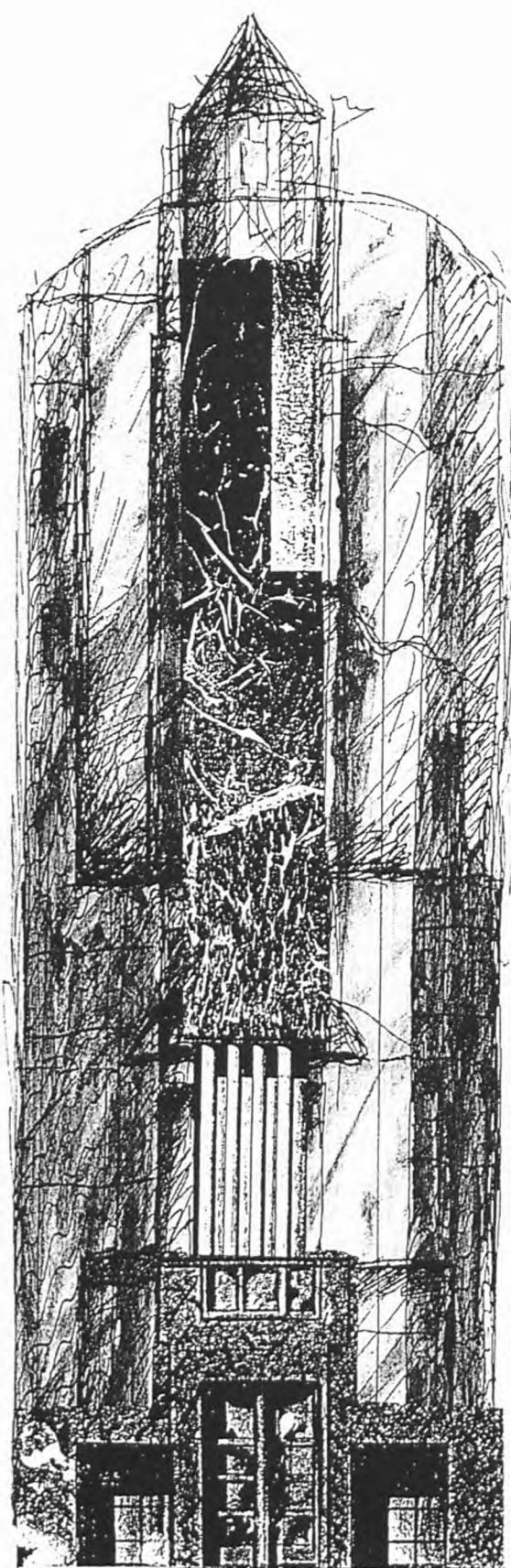
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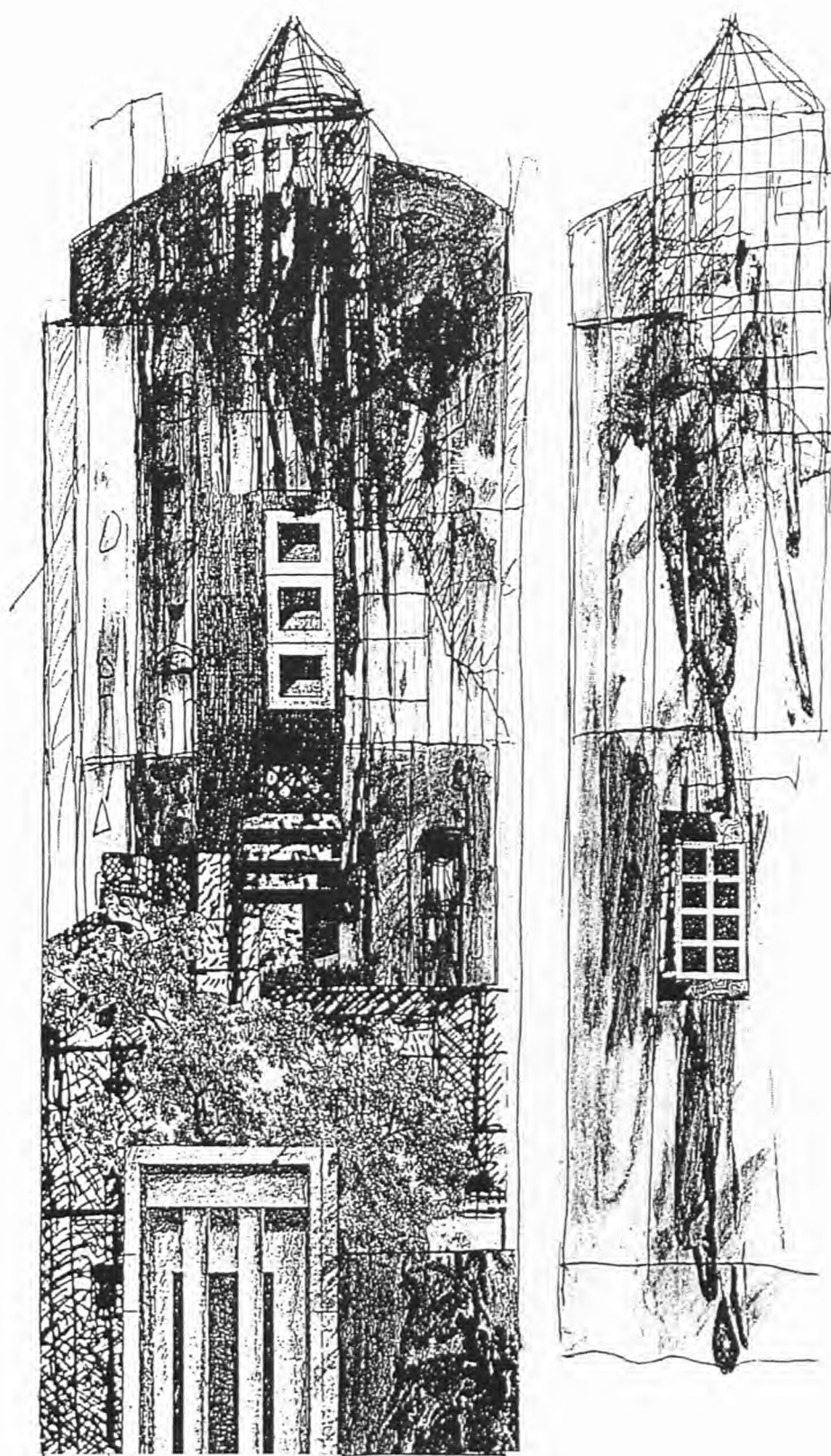
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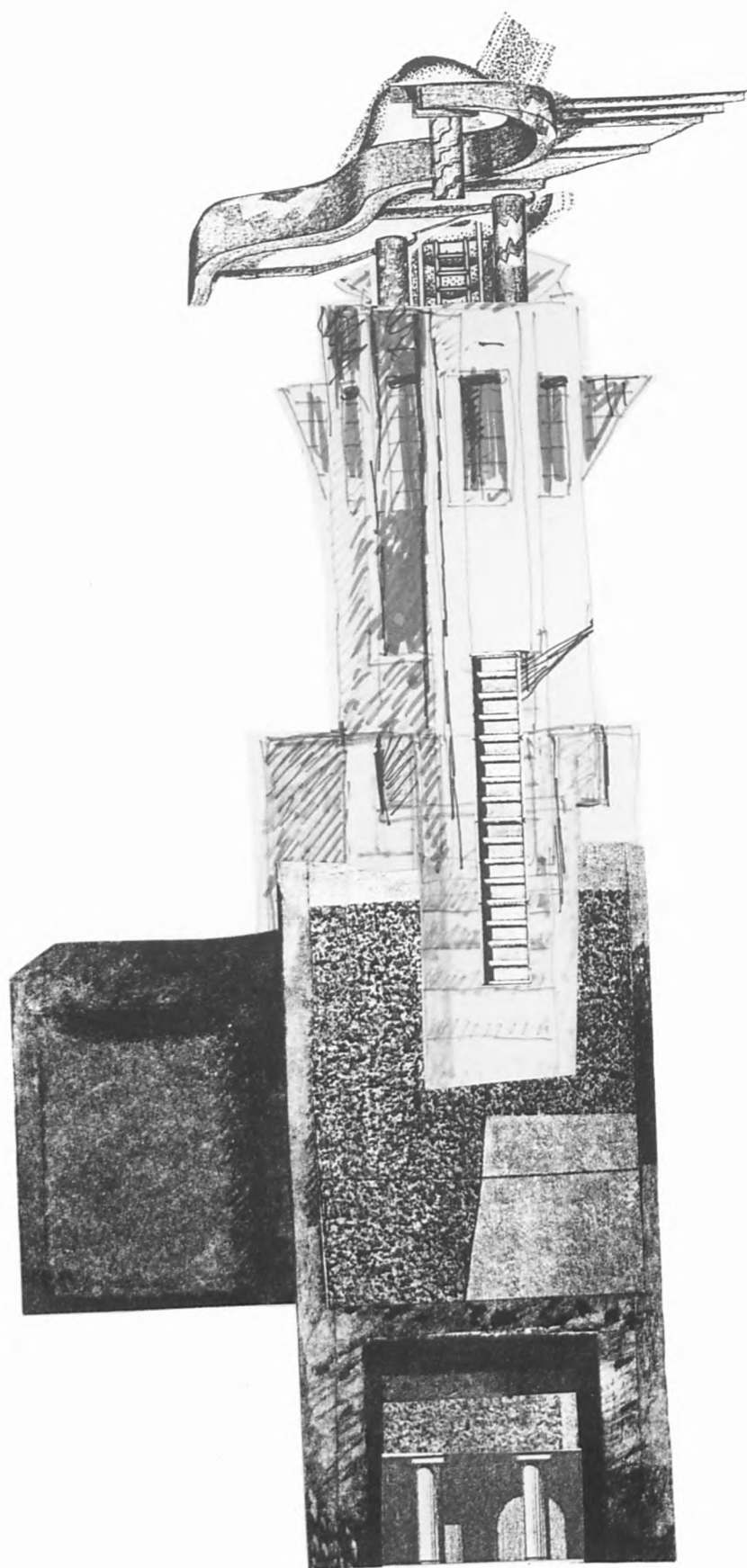
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Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

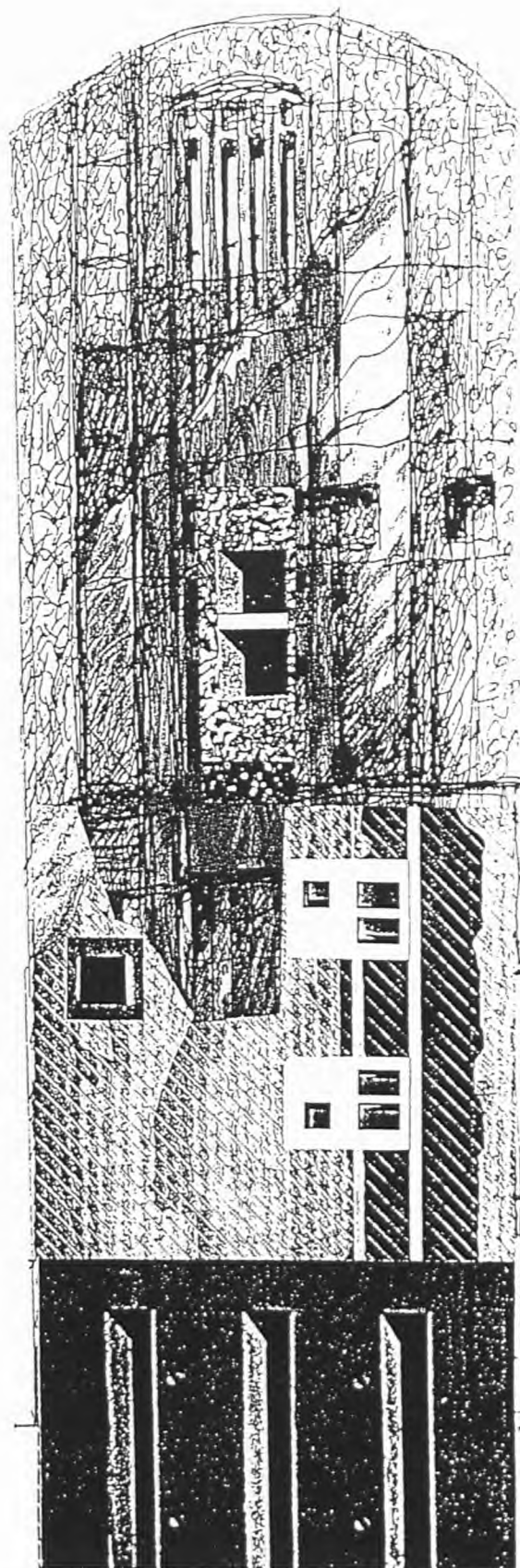
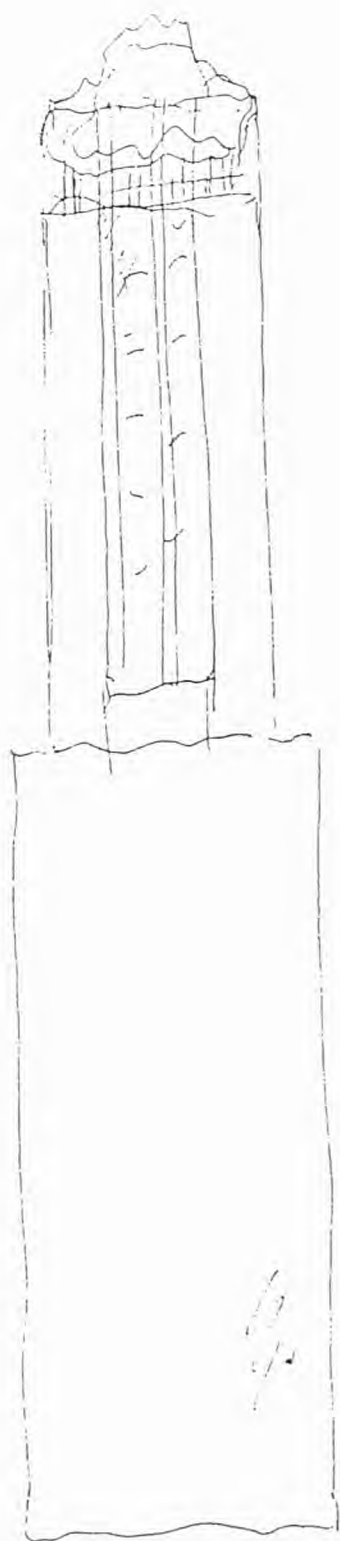


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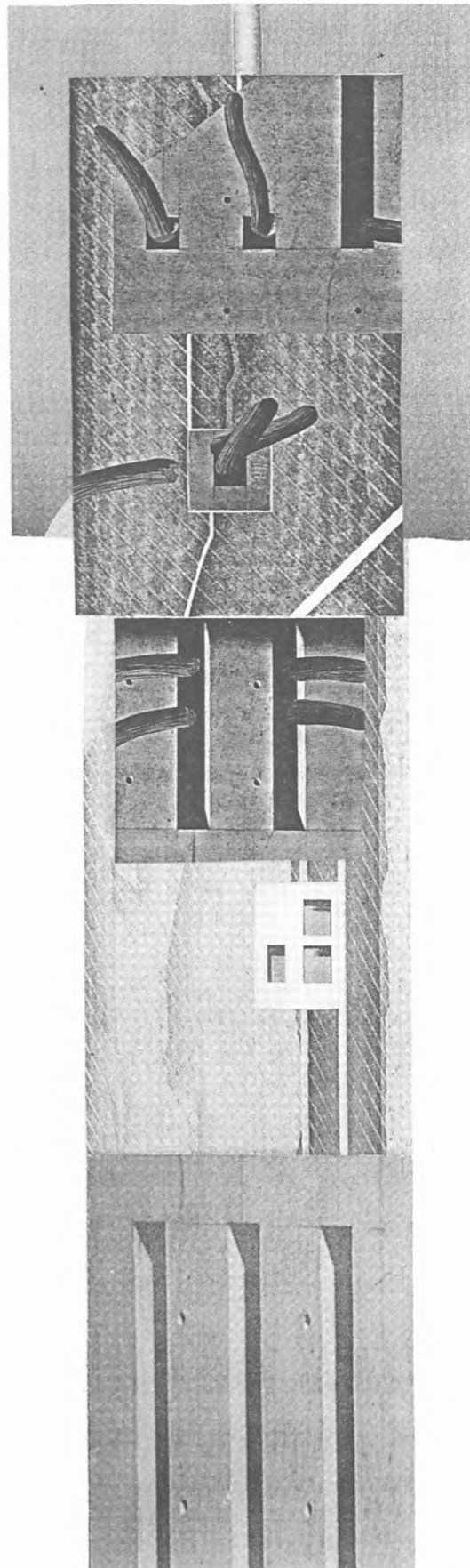


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W.C.H. 19

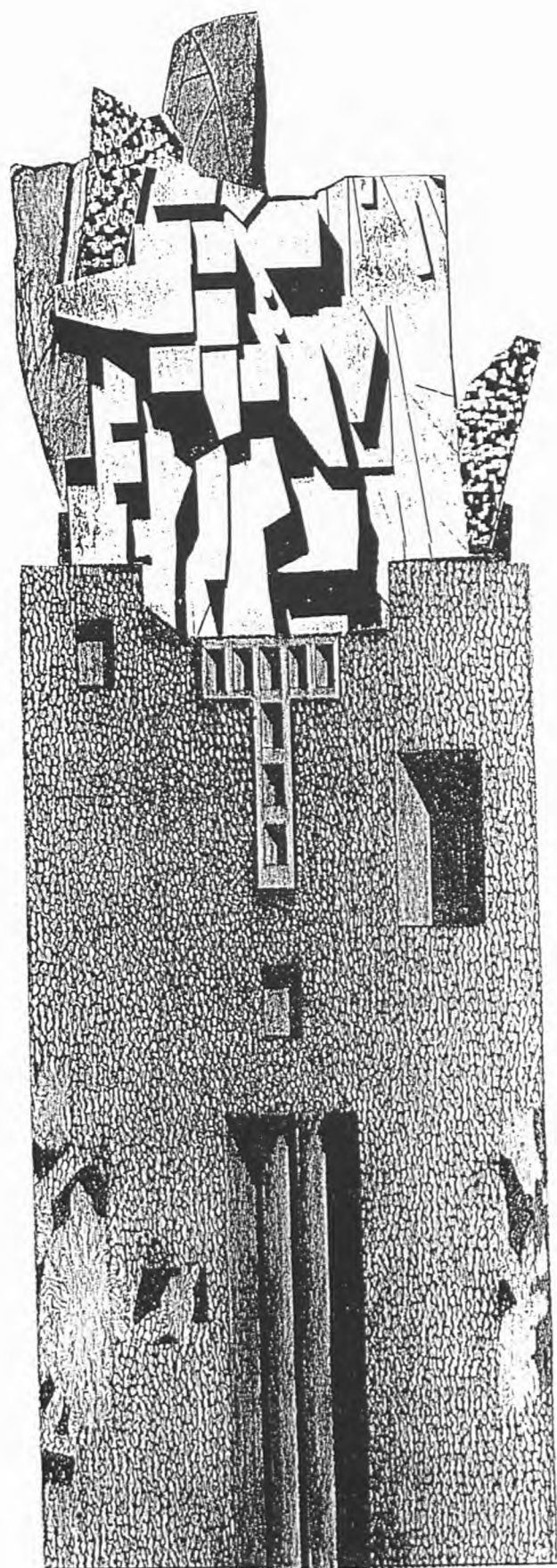


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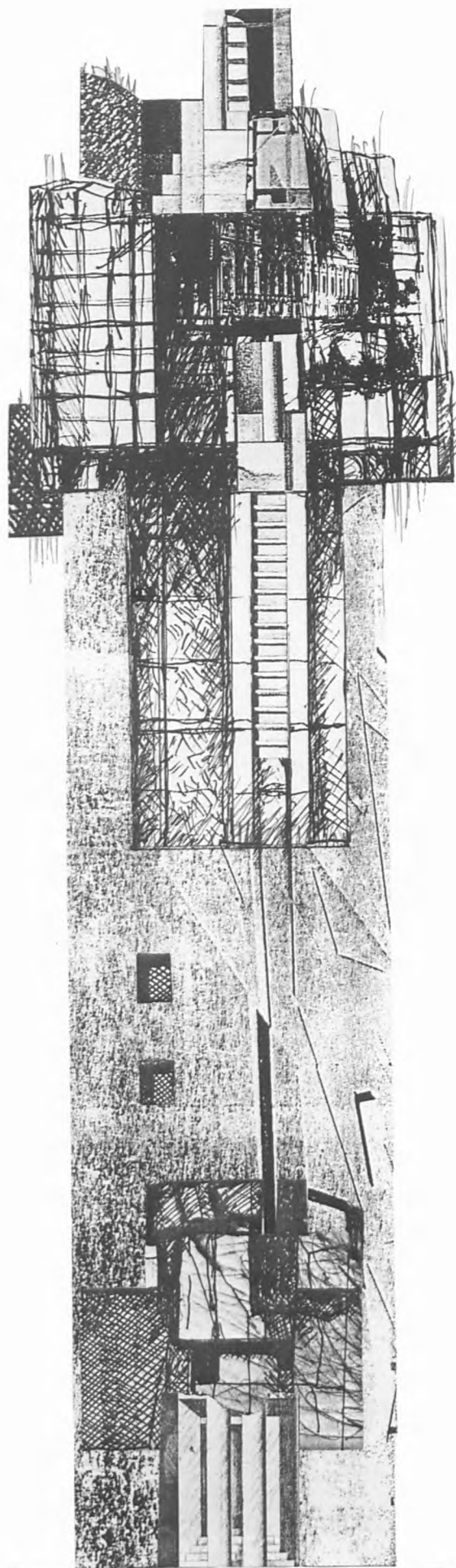


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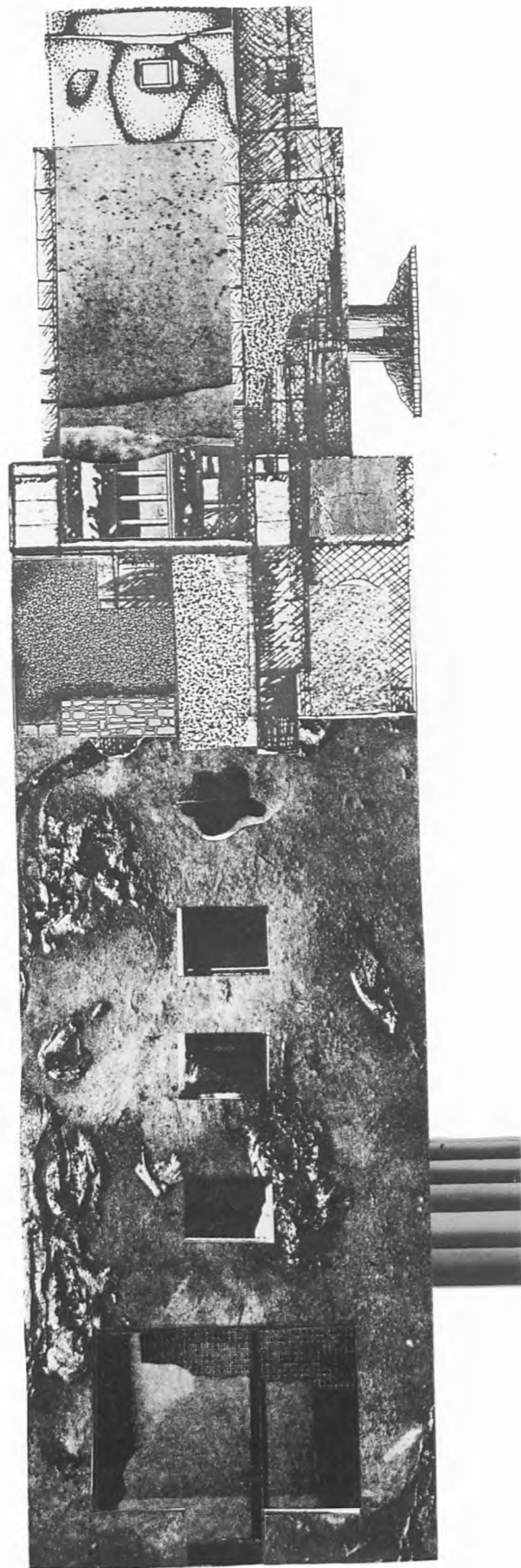
W.C.H. 21



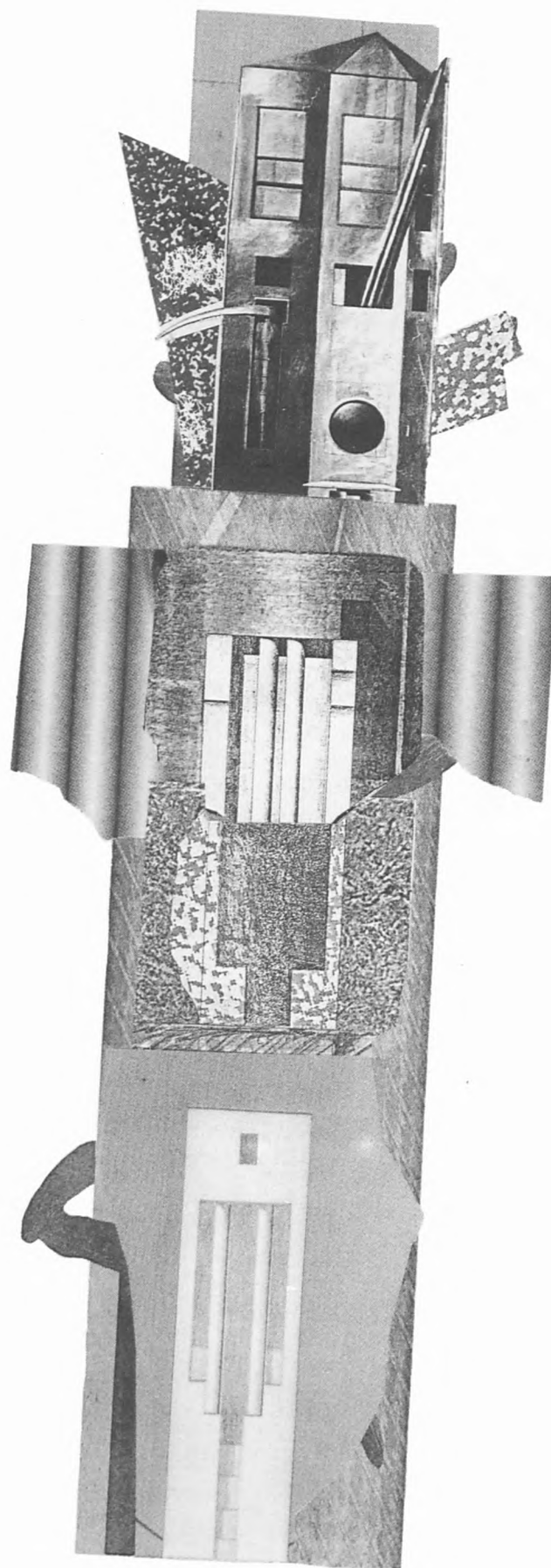
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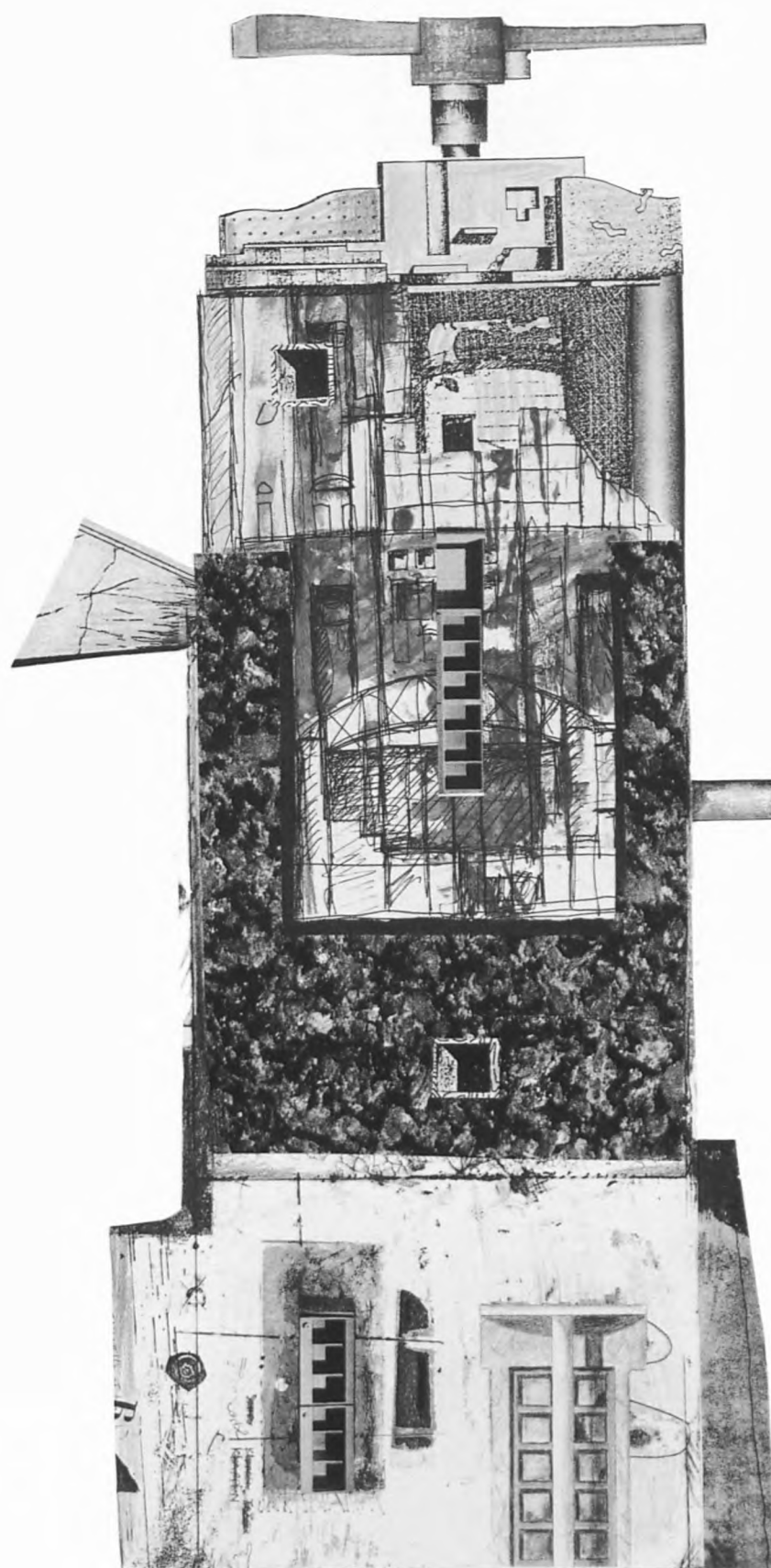
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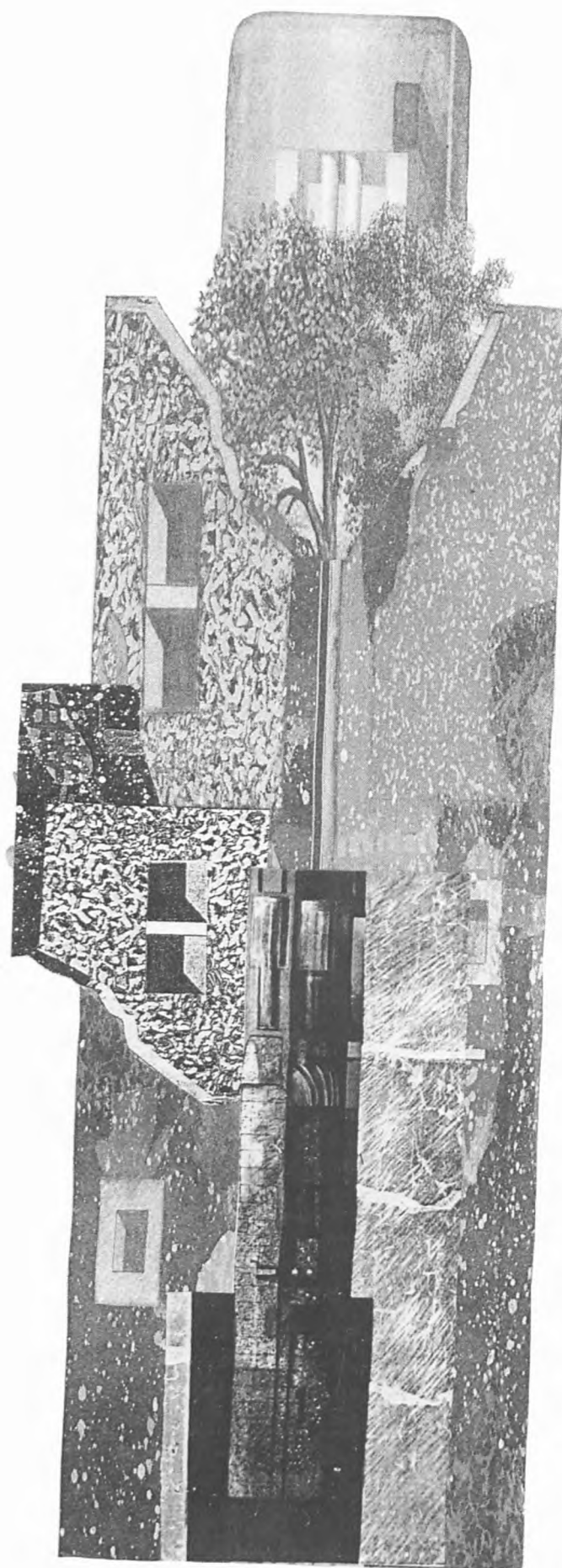


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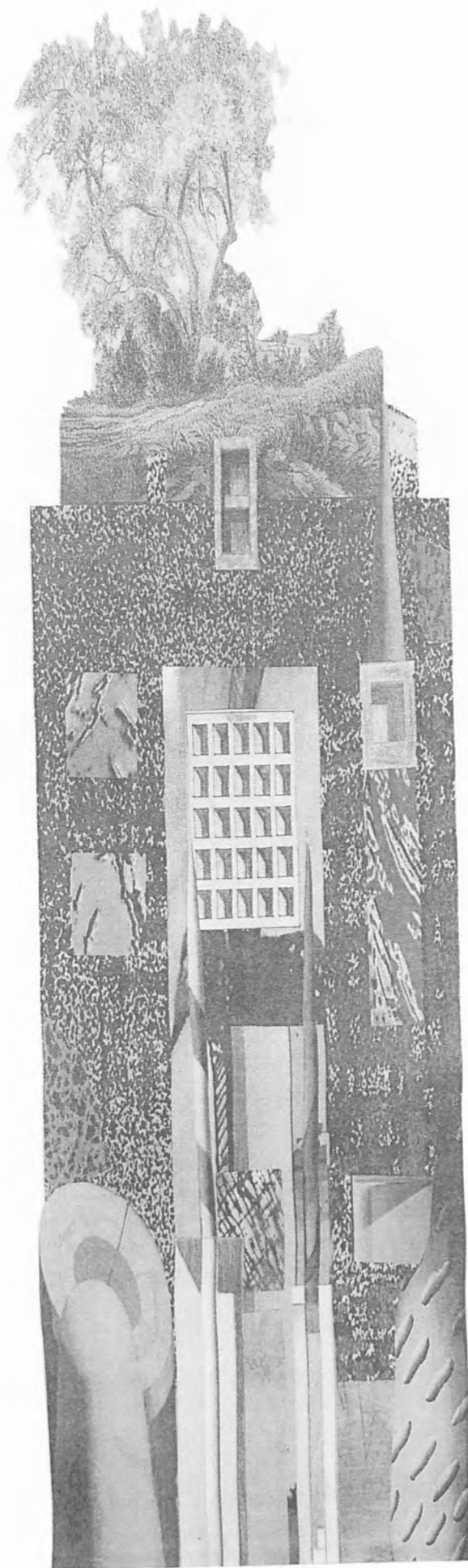
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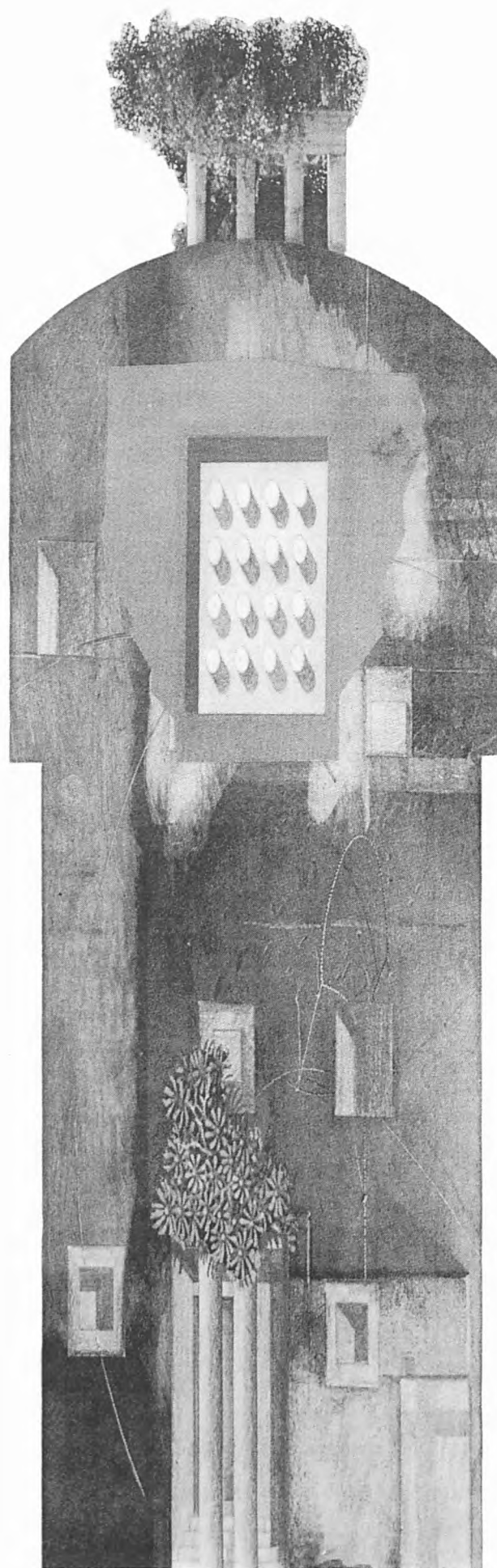
Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

Well-spring II



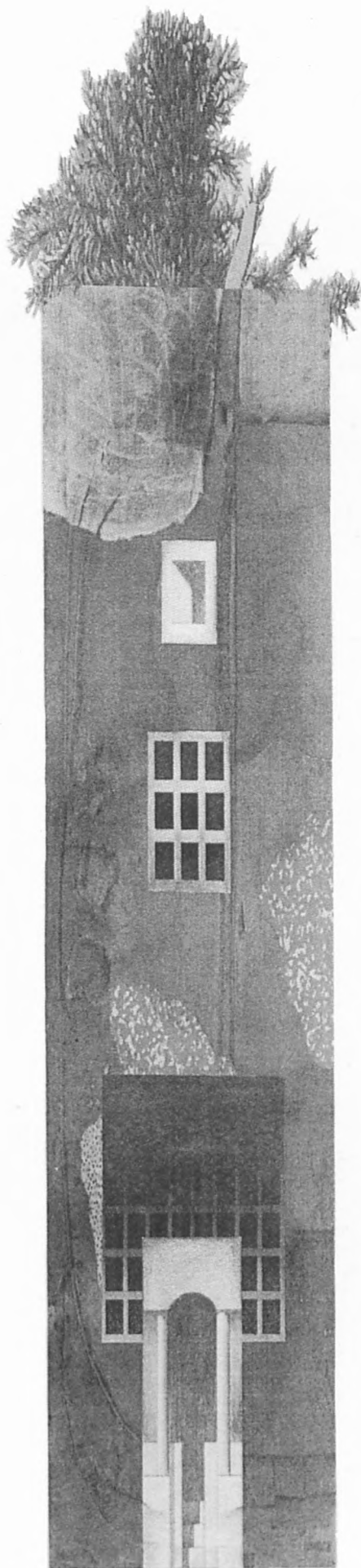
Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

House of a magician II



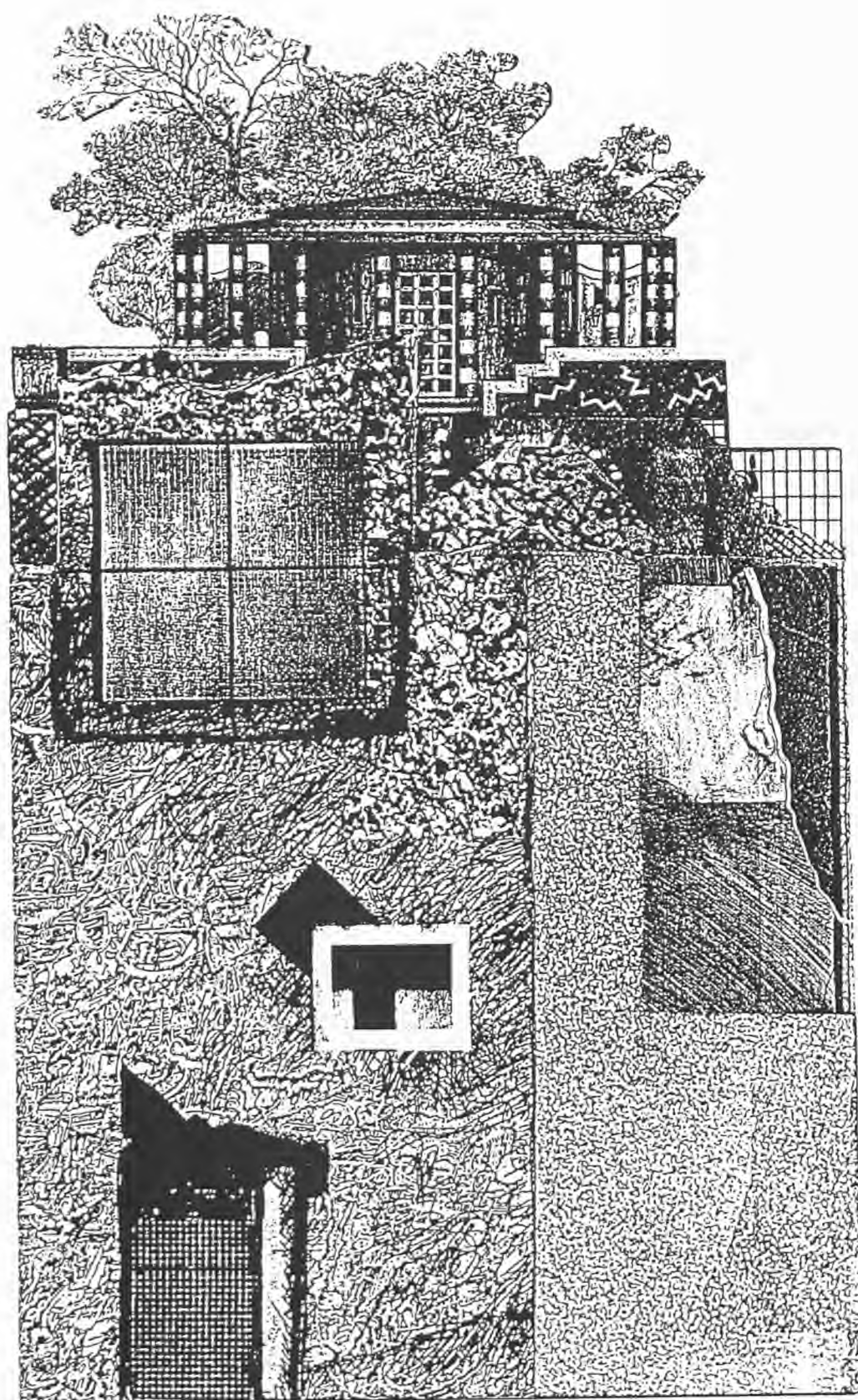
Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

'Daphne's house



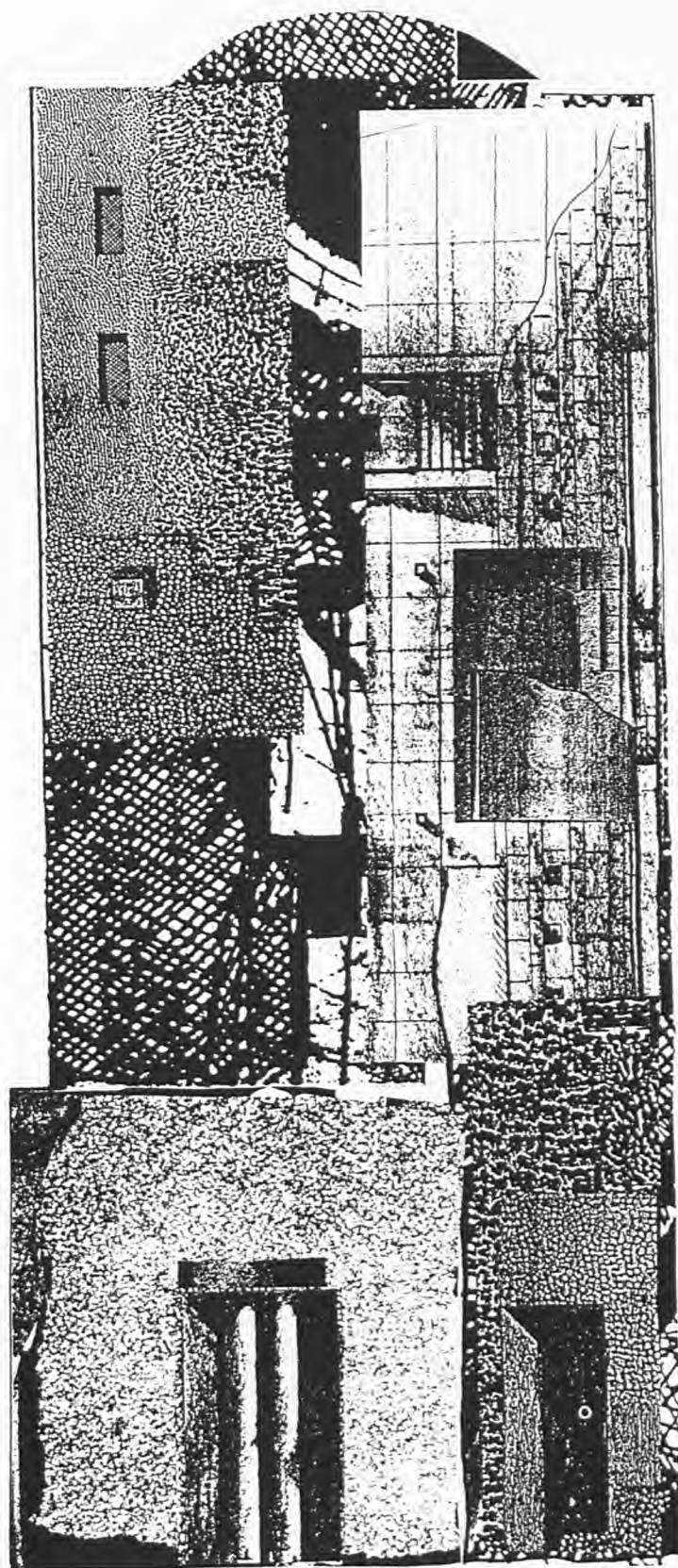
Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

Free house



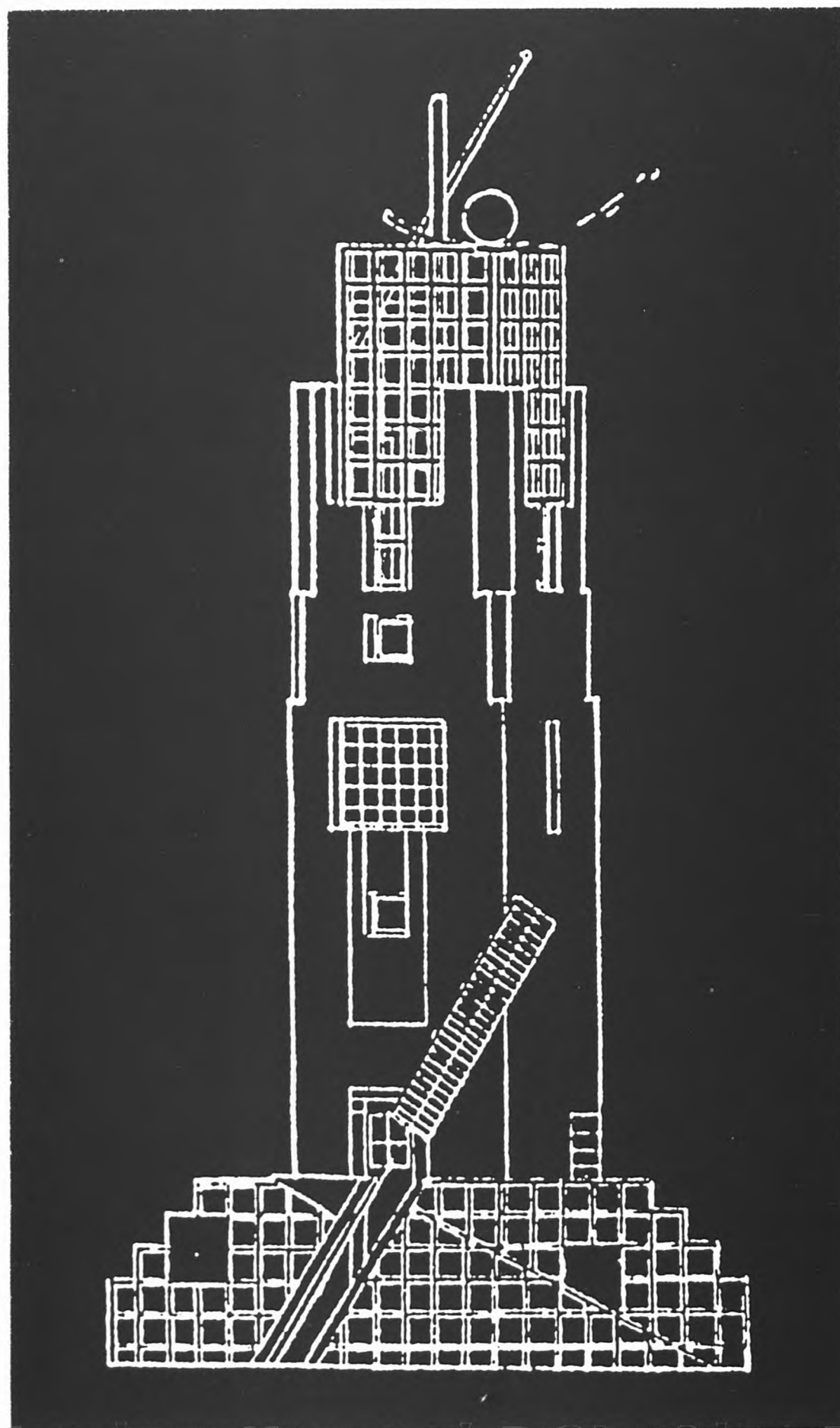
Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

Melina's house



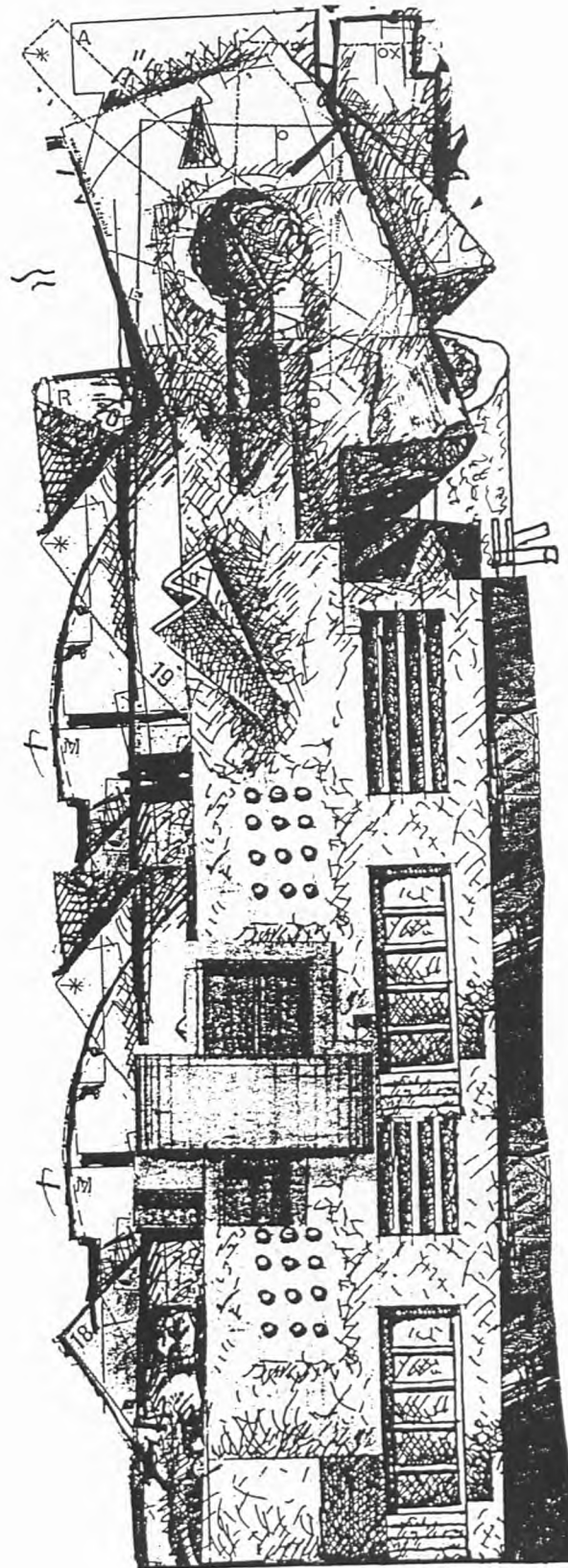
Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

Glass house



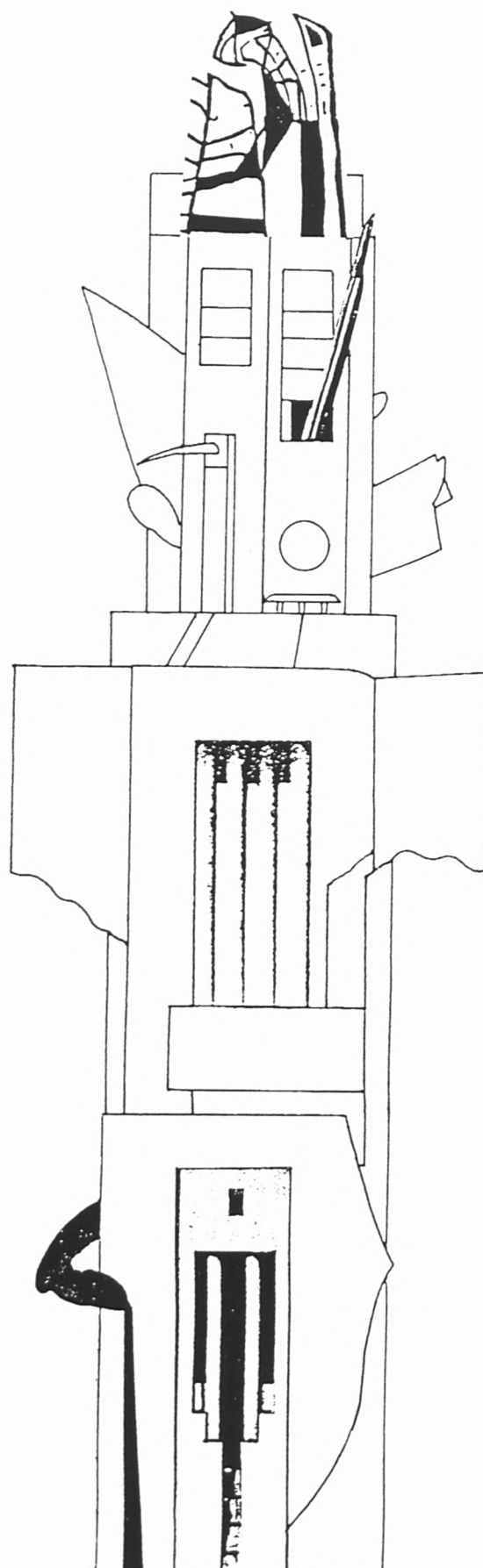
Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

'Ronacher' tower



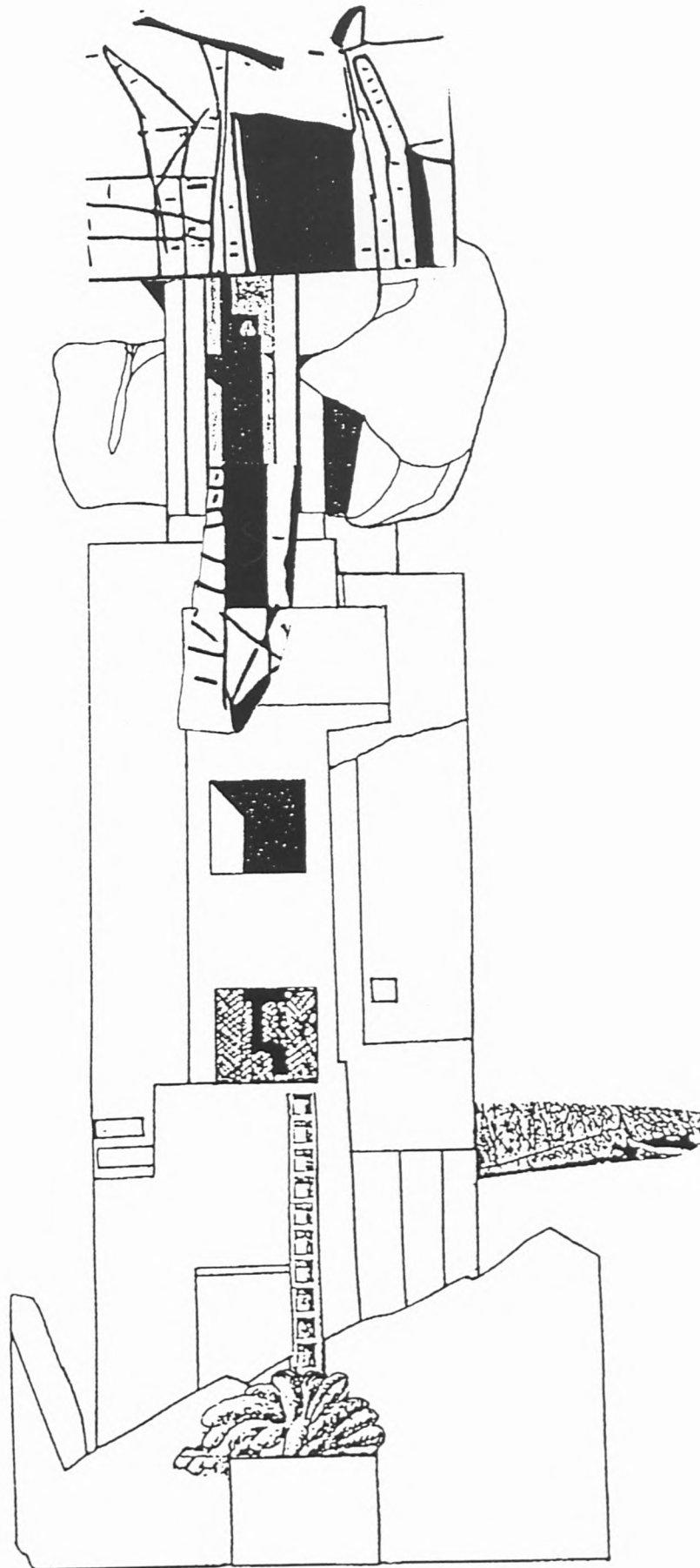
Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

'Picasso' tower



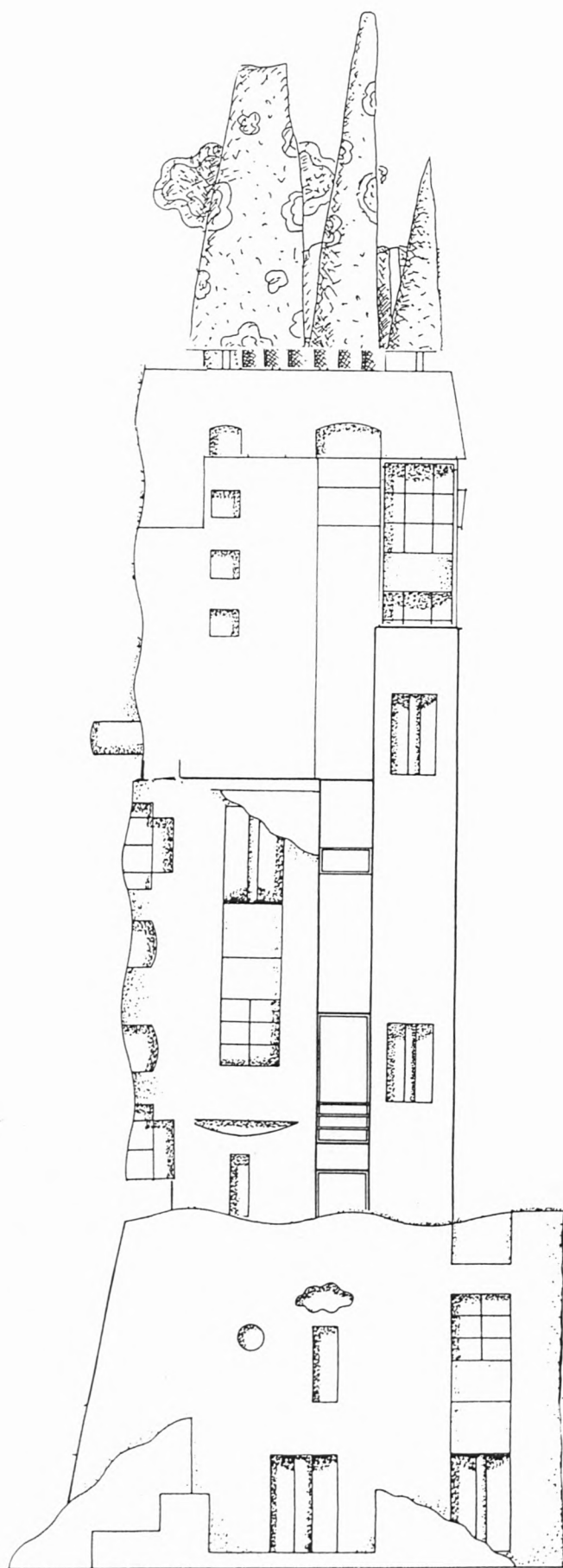
Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

One Man tower



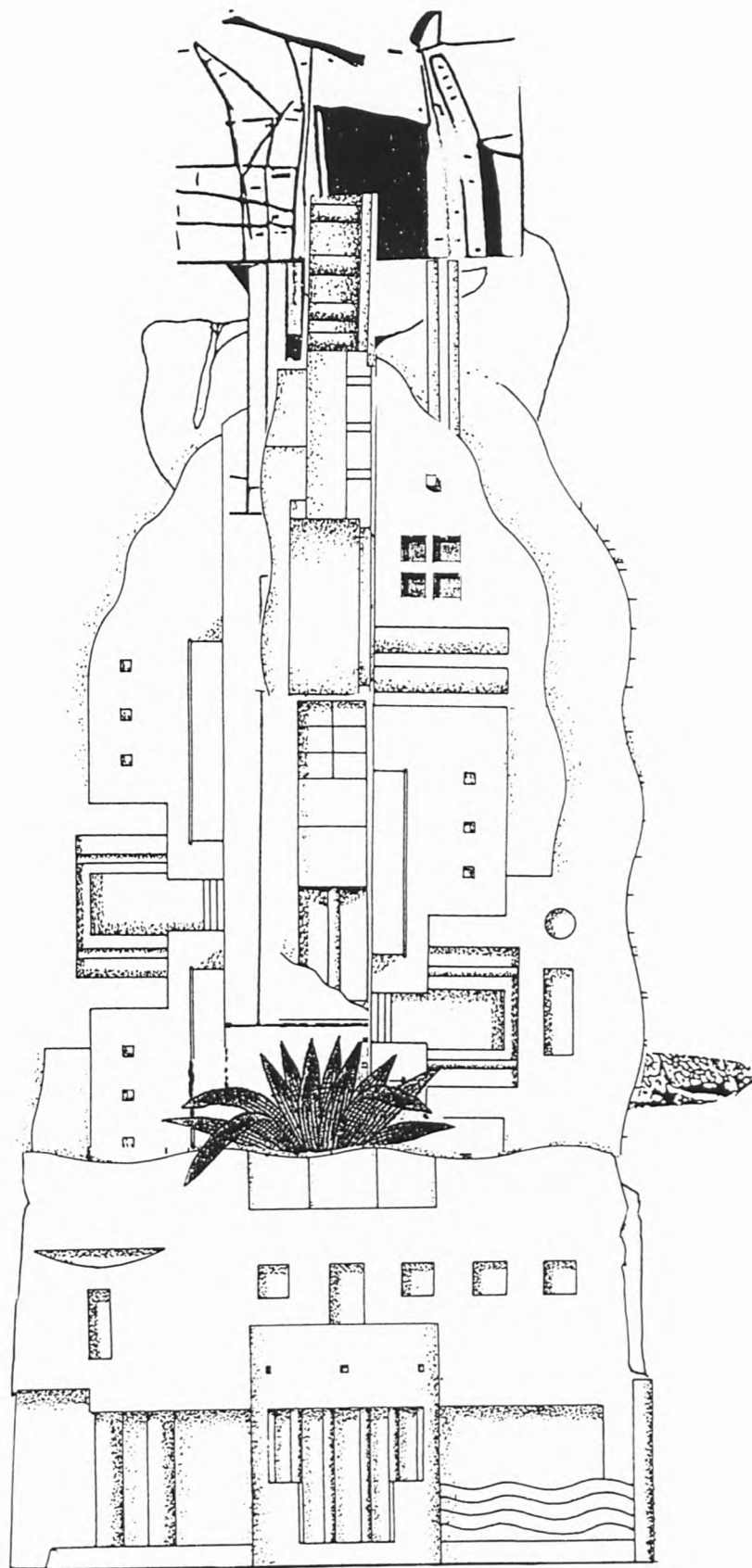
Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

Tram tower

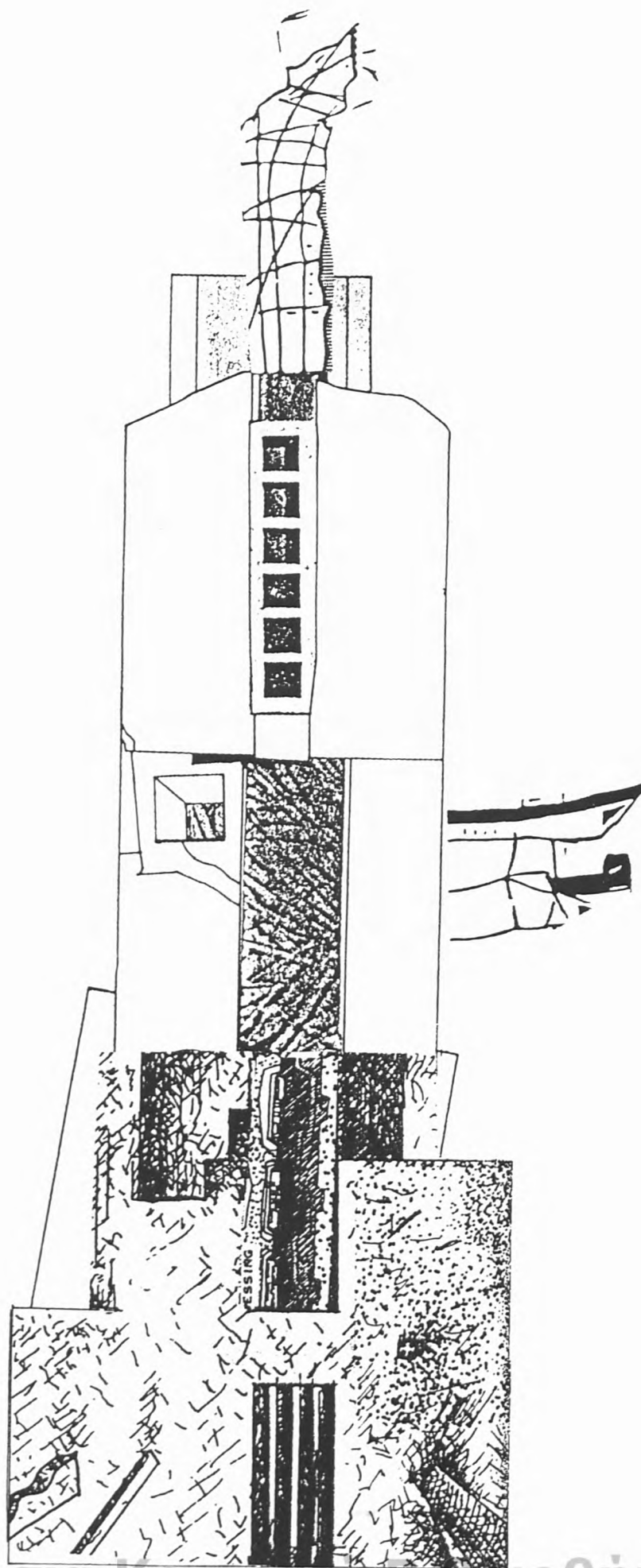


Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

'Urania'

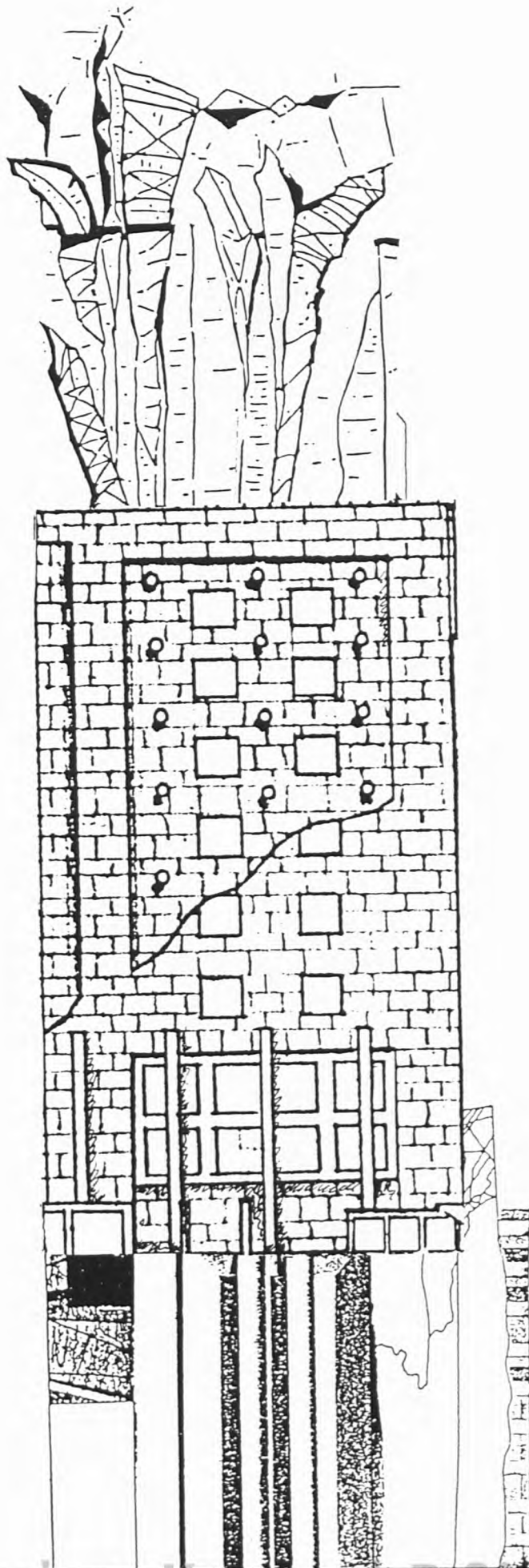


Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



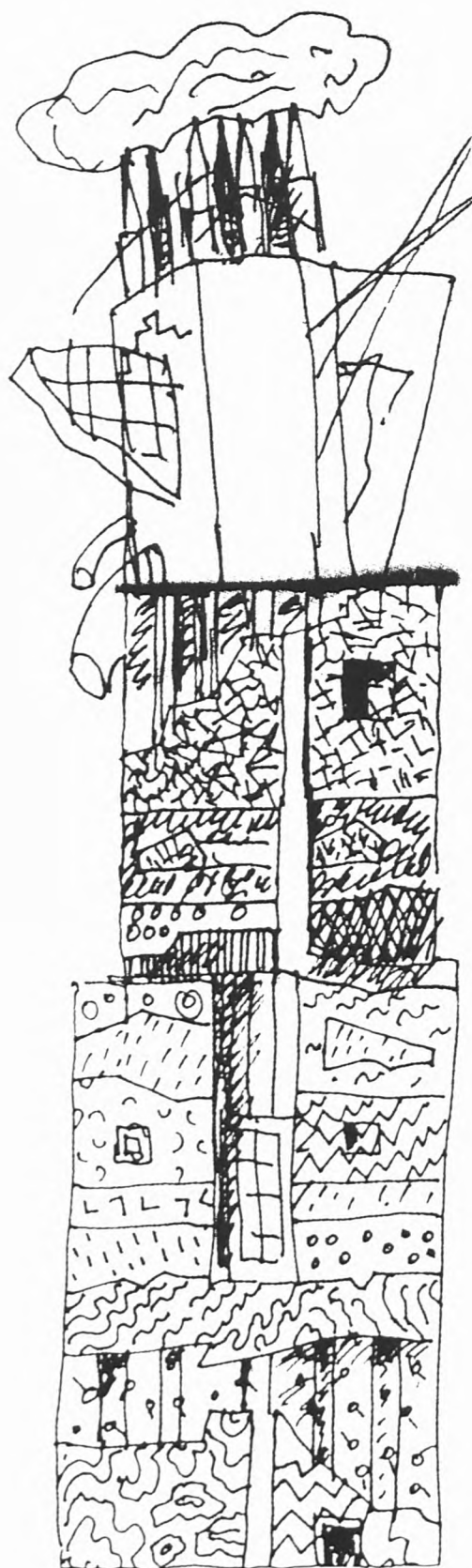
Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

Tele tower



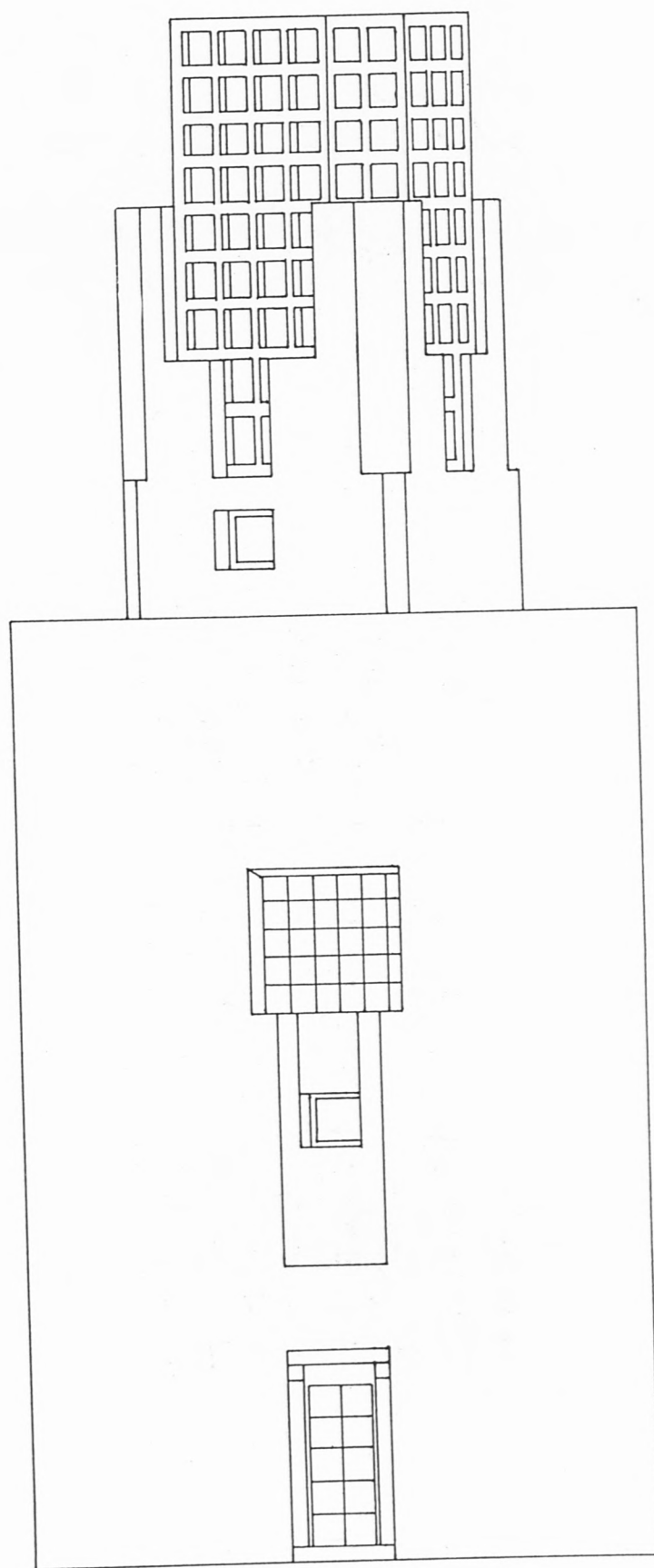
Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

Border tower

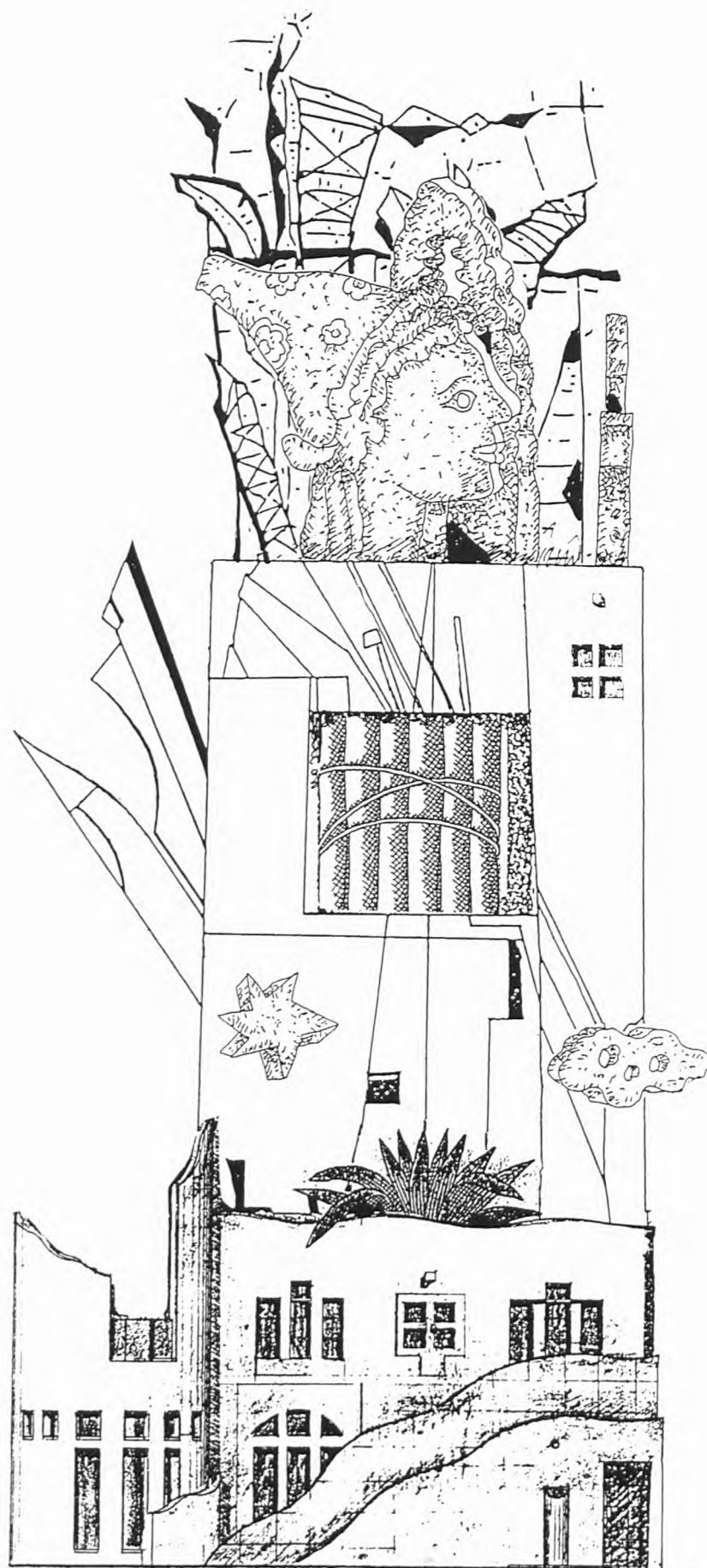


Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

Skyscraper

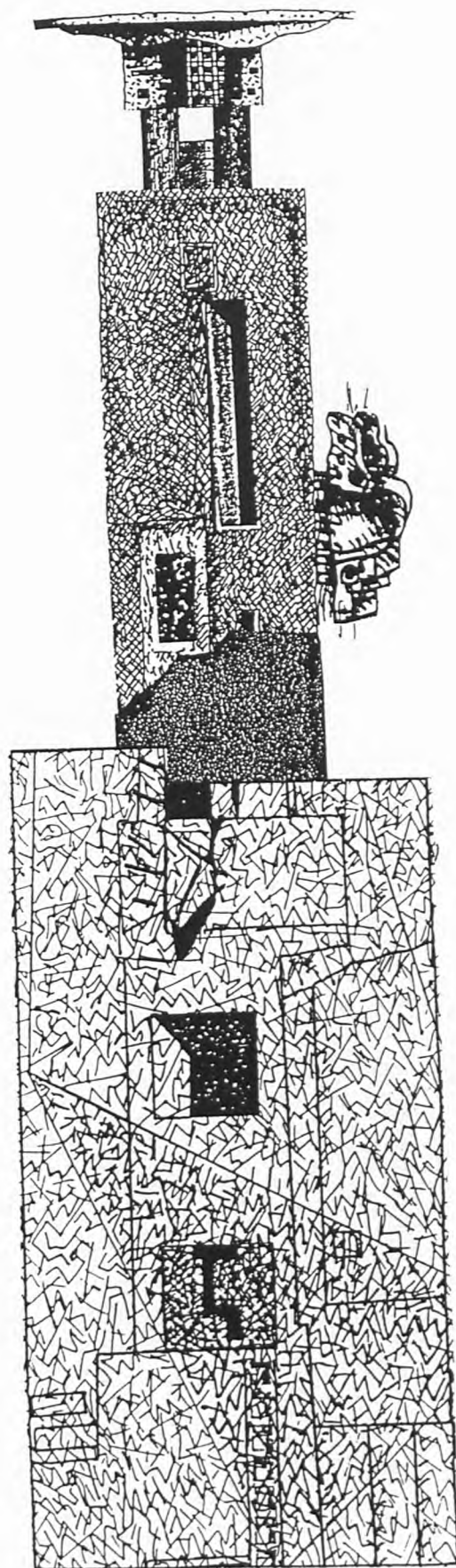


Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



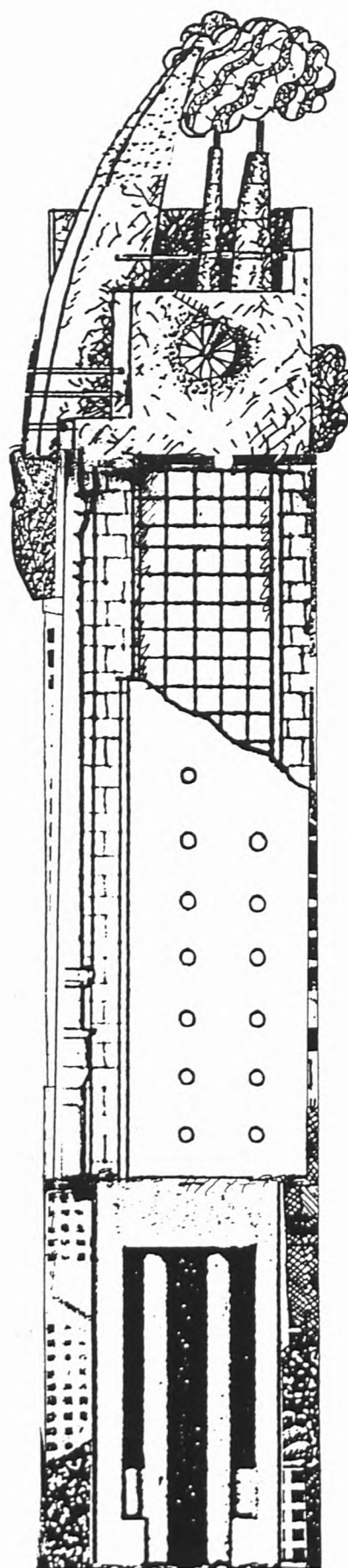
Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

'Knossos' tower



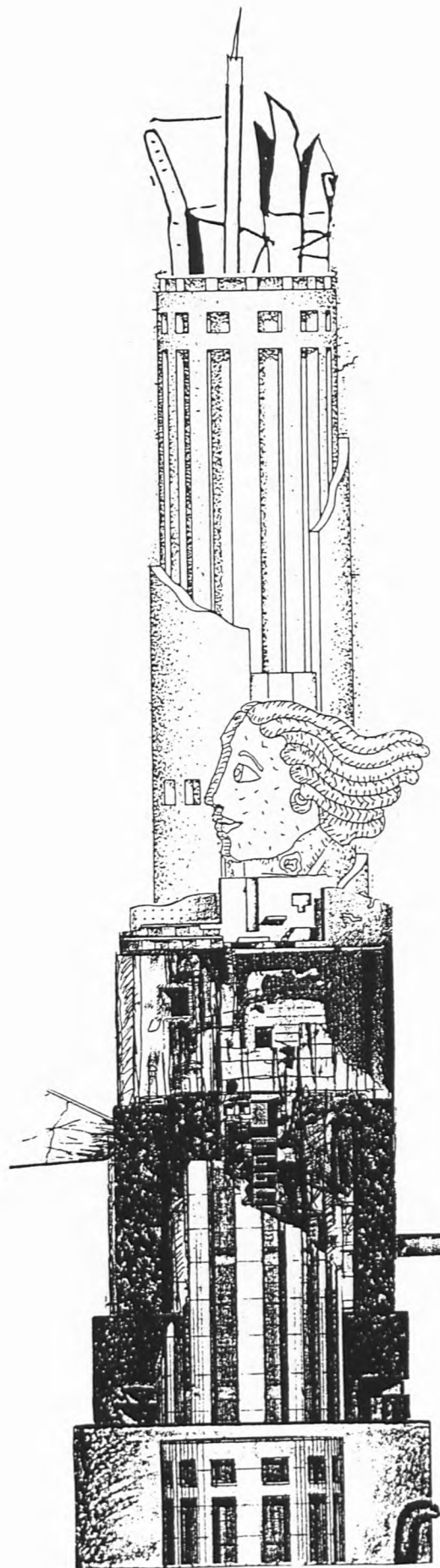
Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

Tower of silence



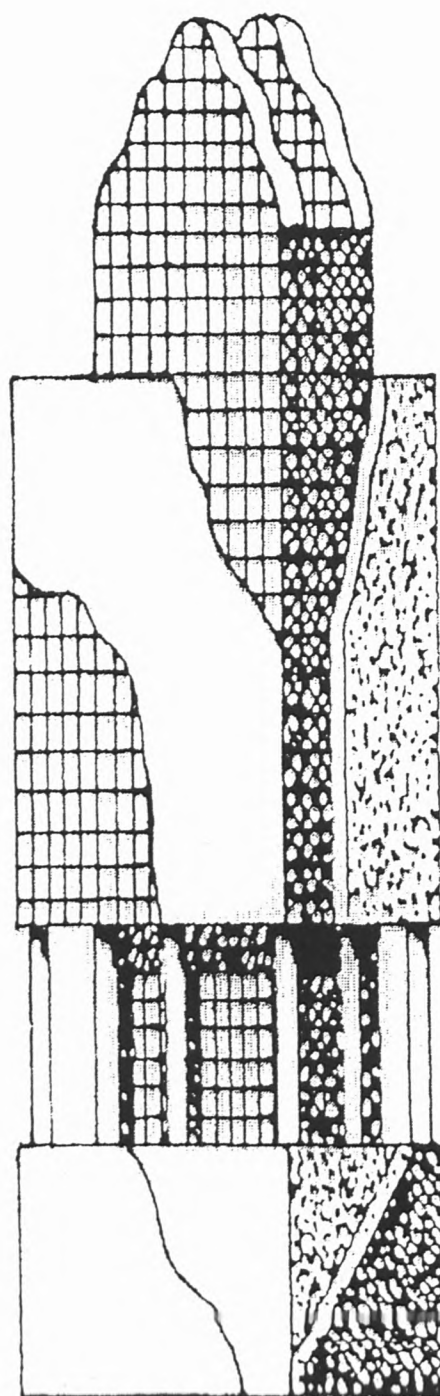
Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

Knife tower

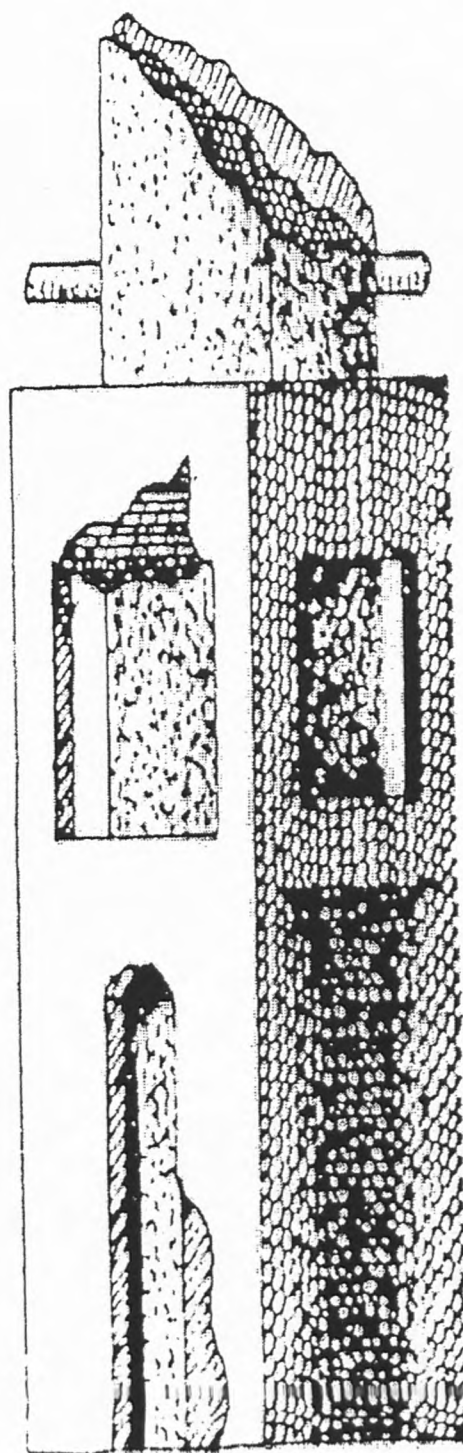


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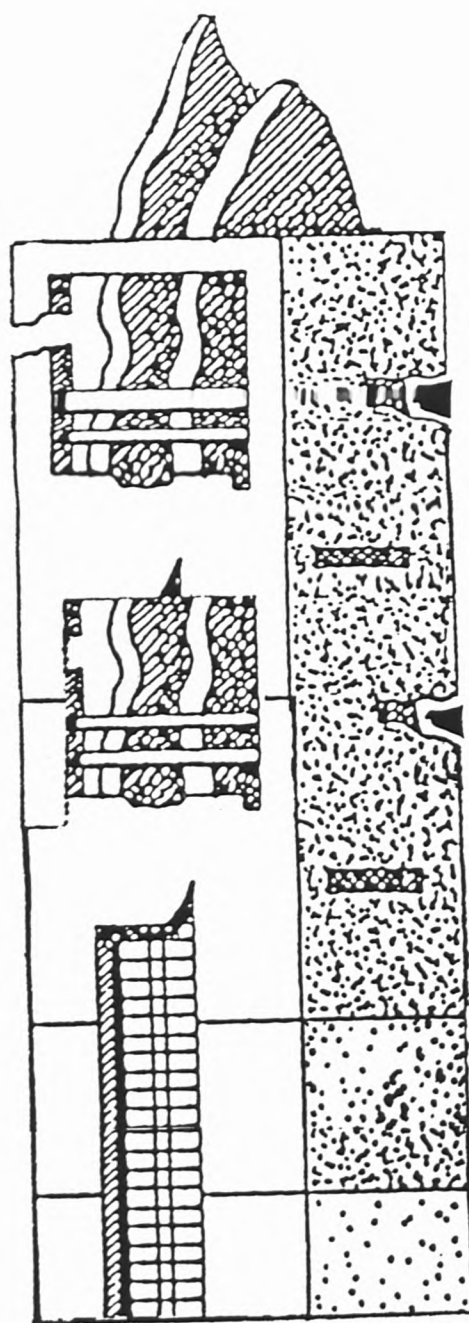
white tower



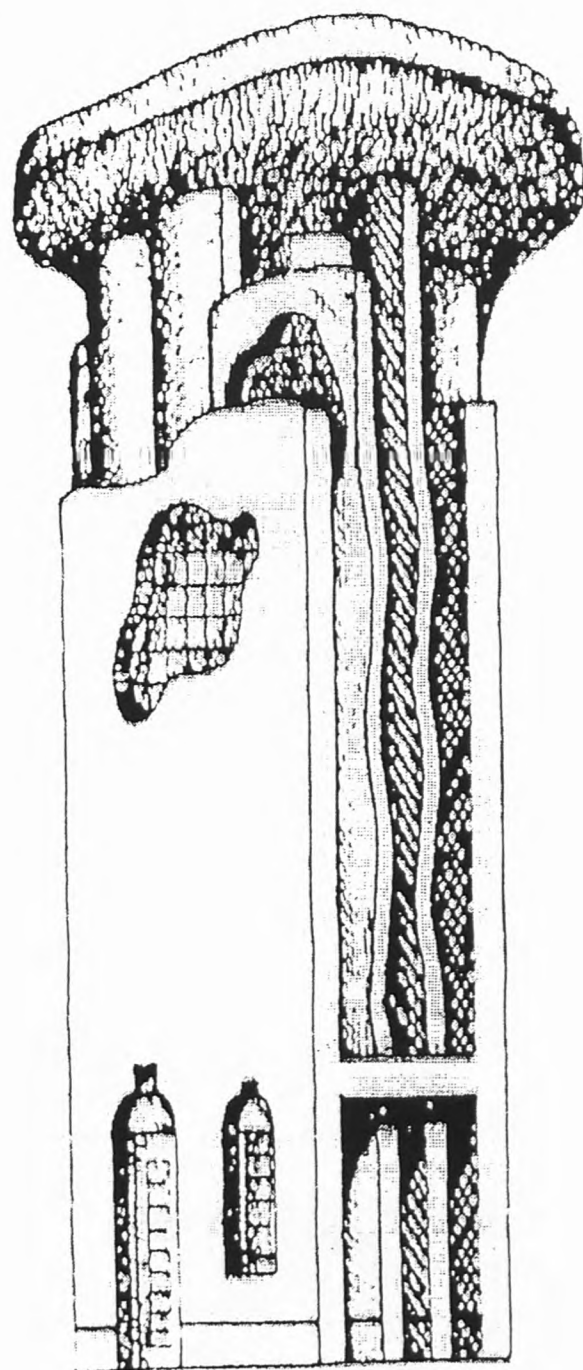
Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



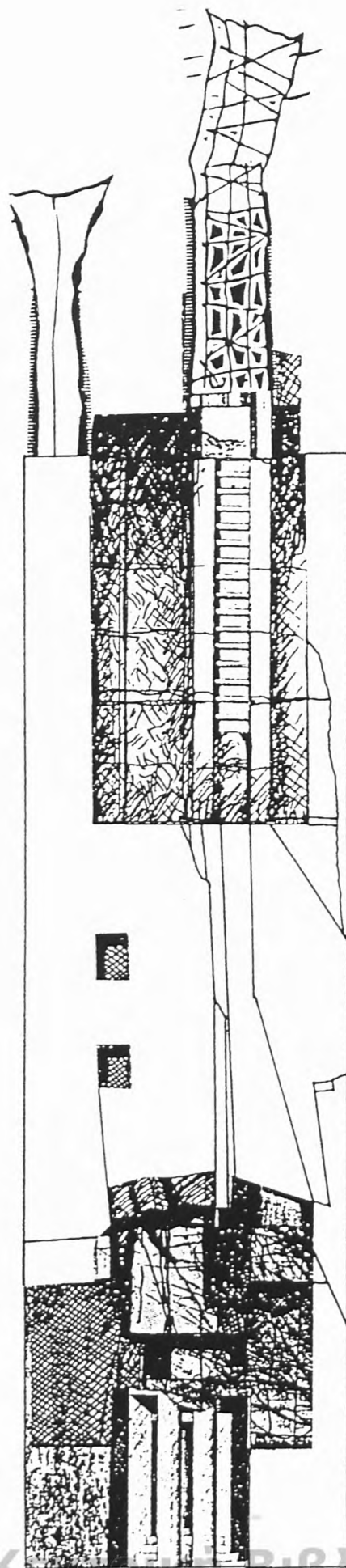
Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

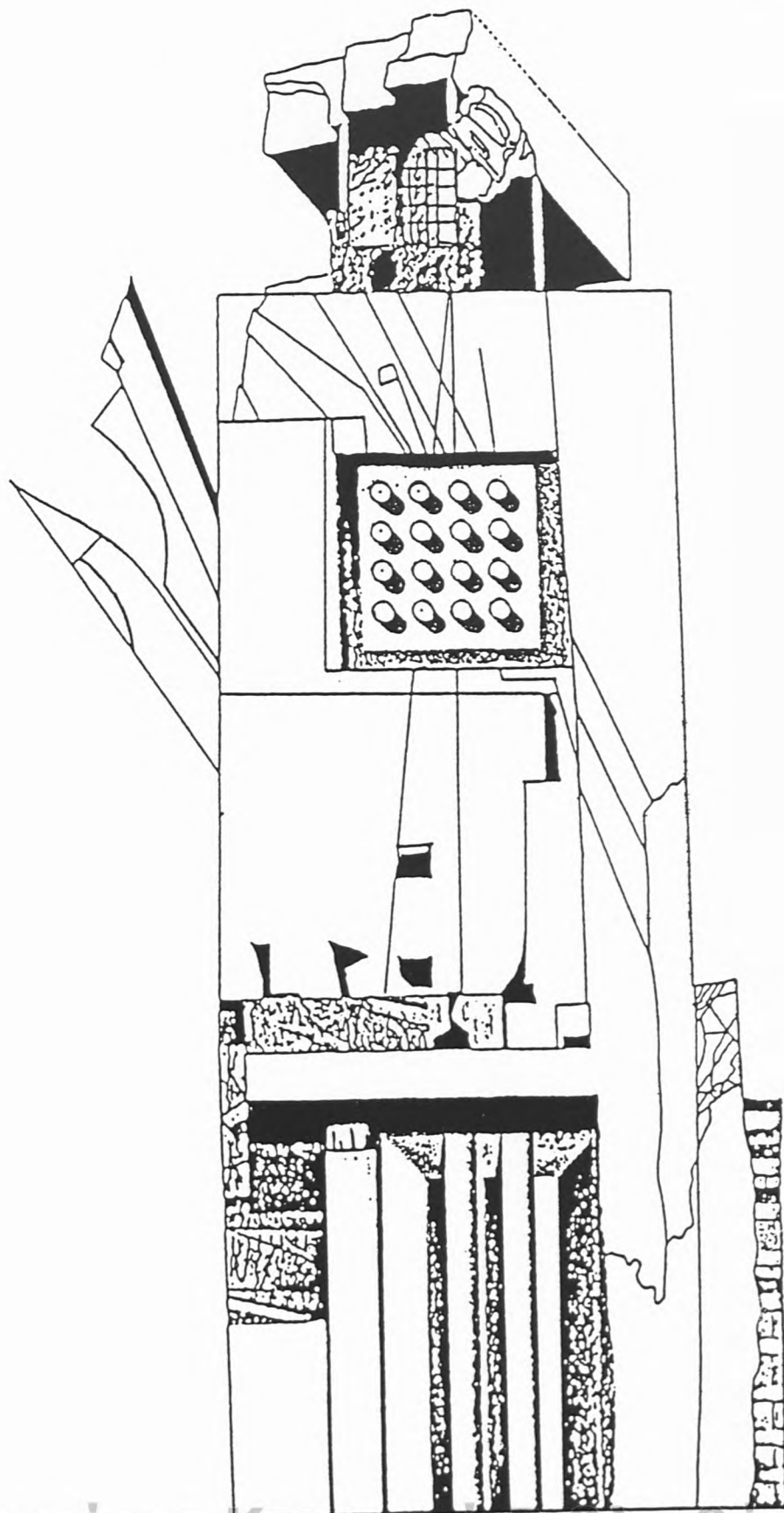


Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



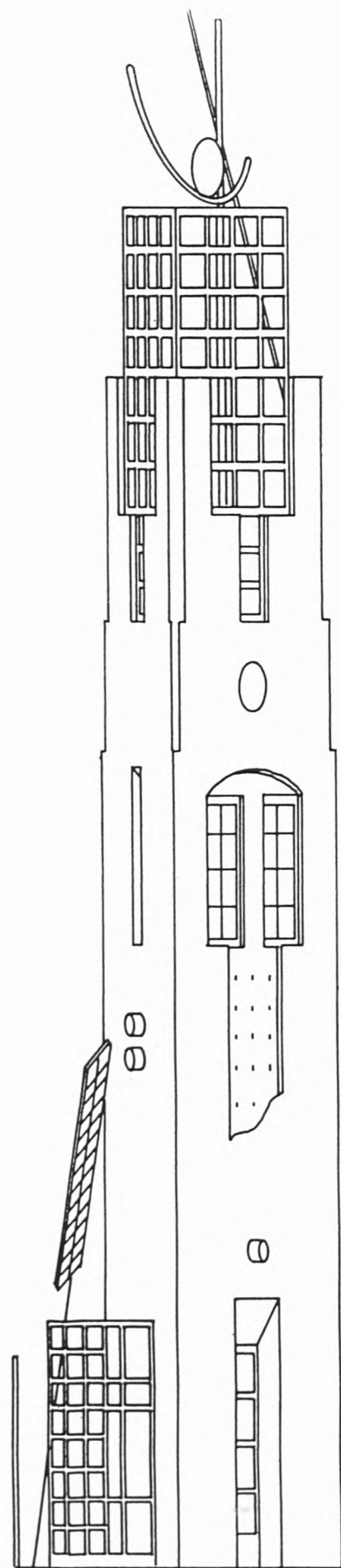
Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

Endless tower

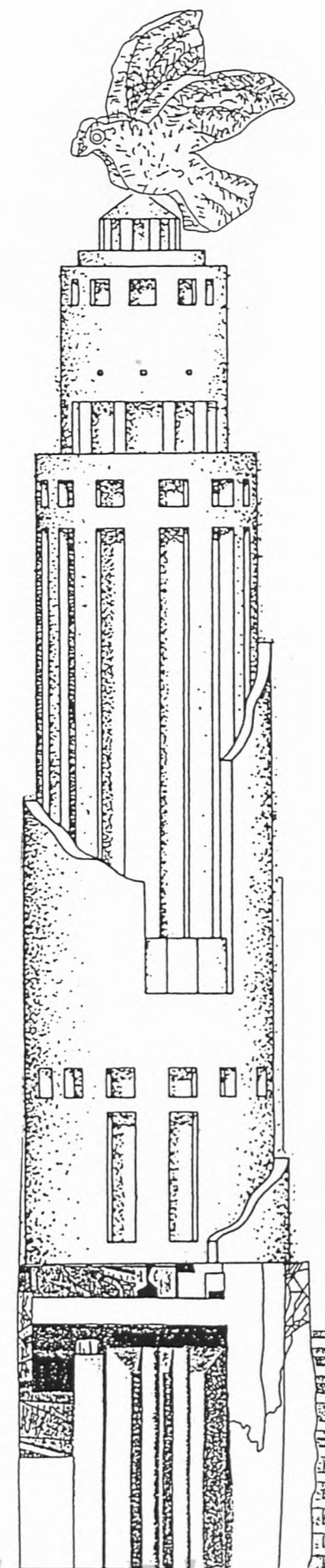


Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

Tower of the god of the sea



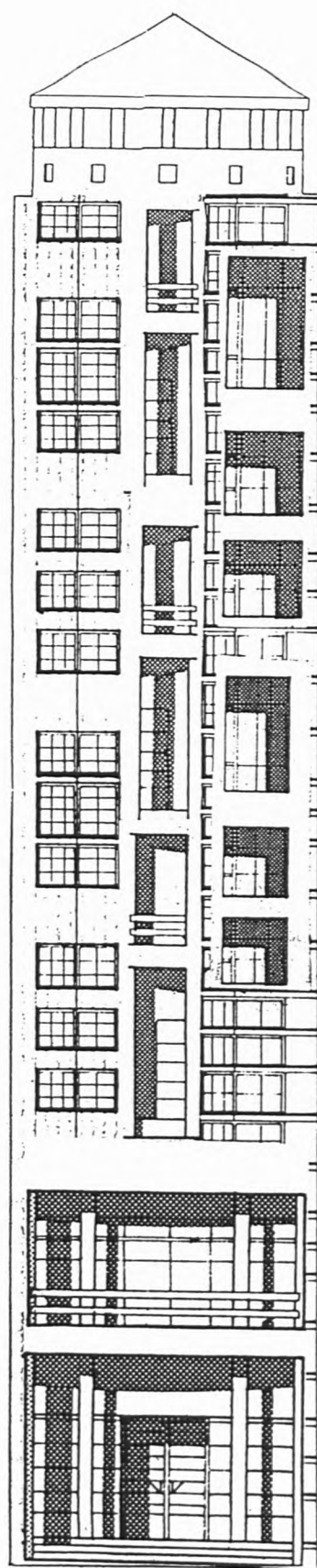
Tower 'Ronacher' II



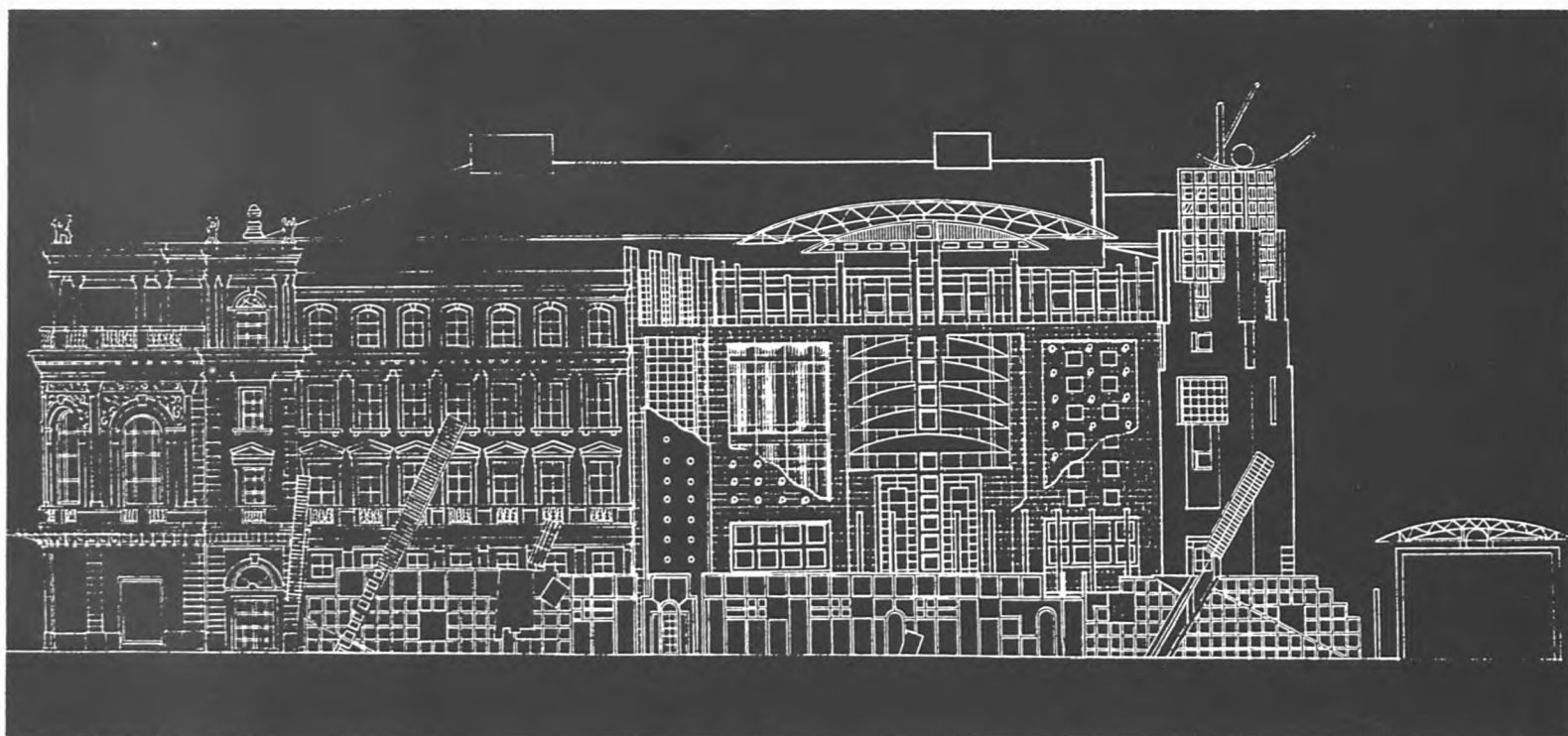
Bird tower



Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

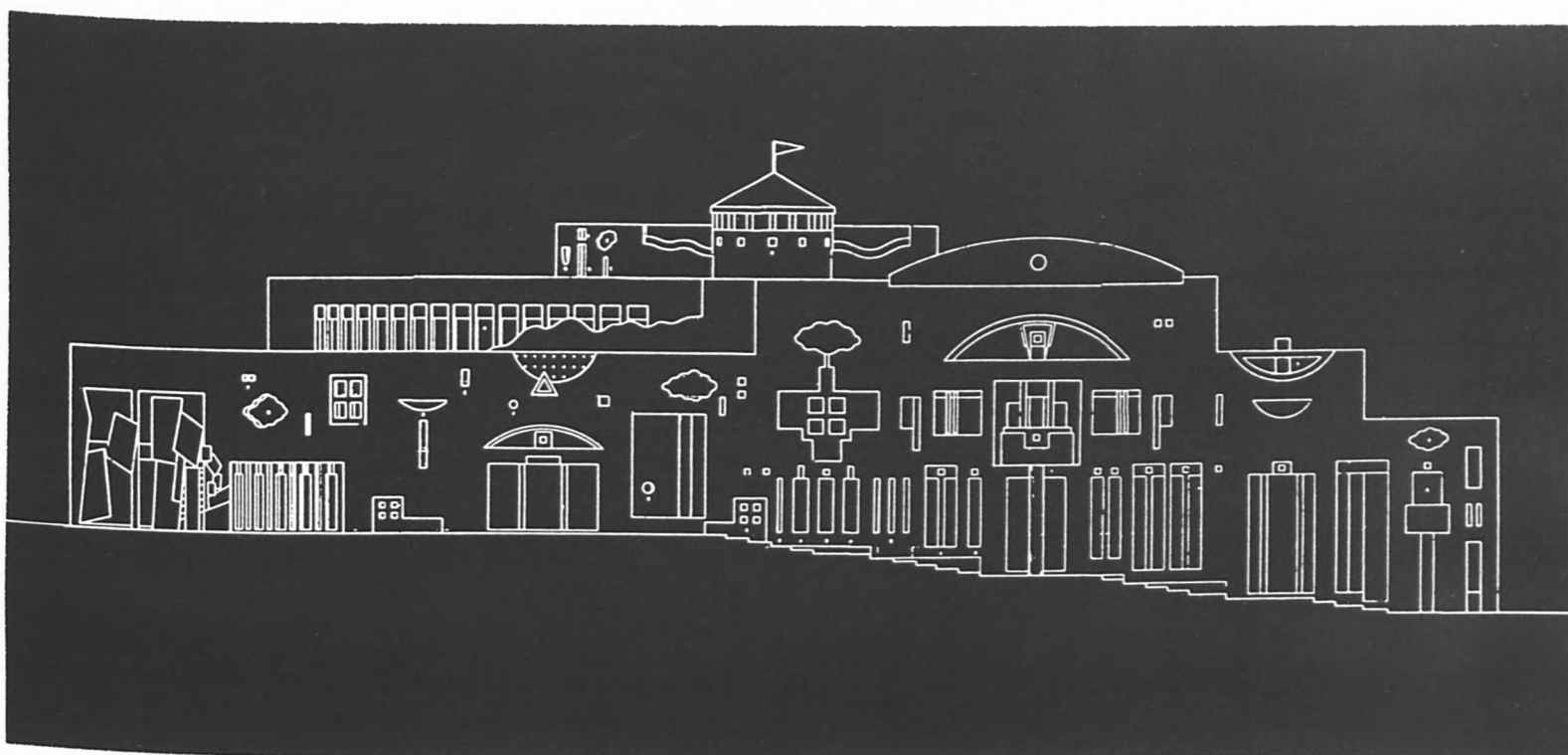


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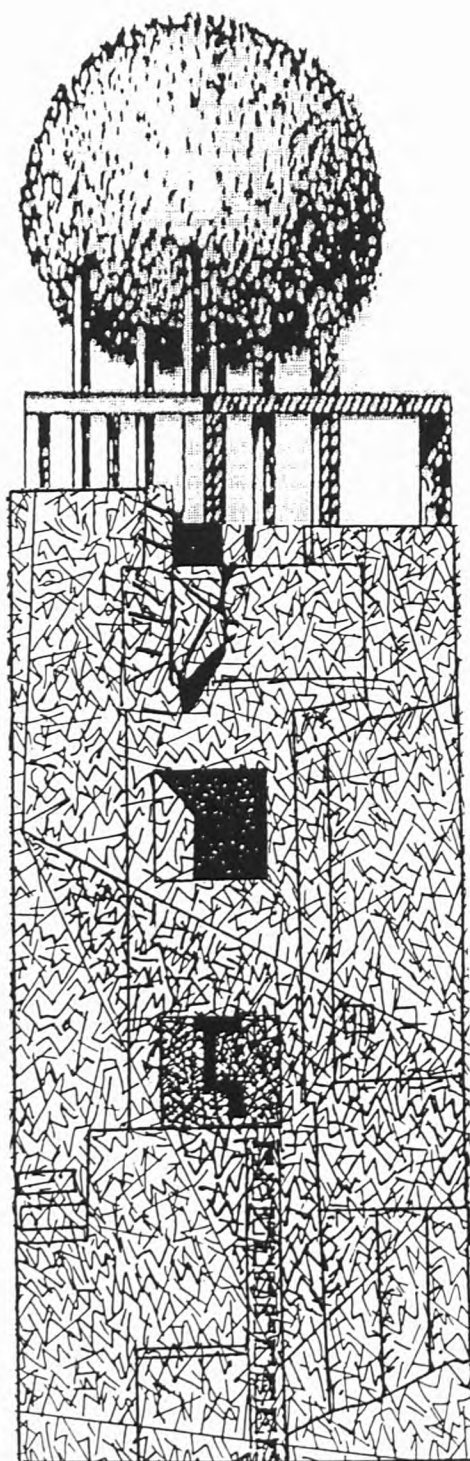


Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

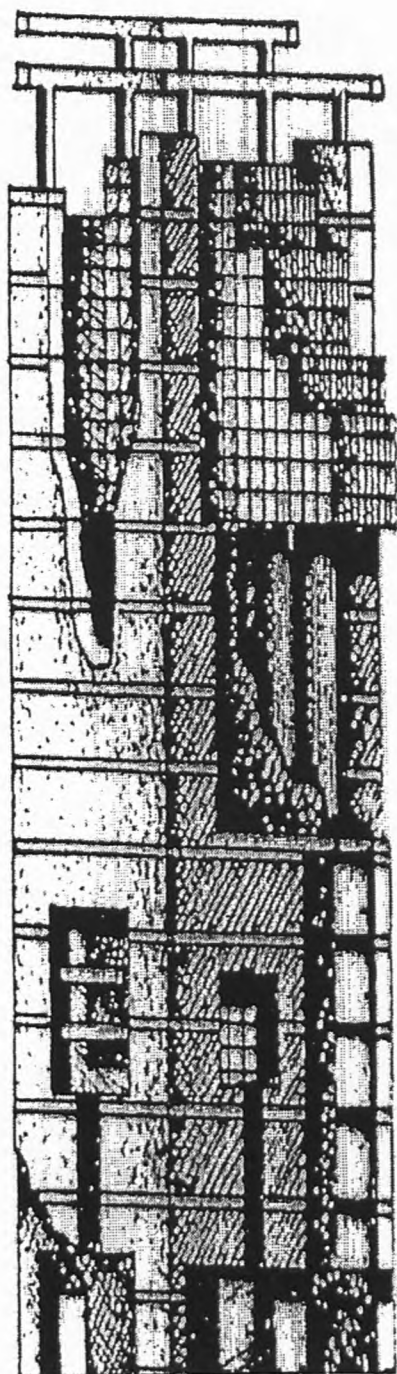
'Ronacher' Theatre, Vienna, competition



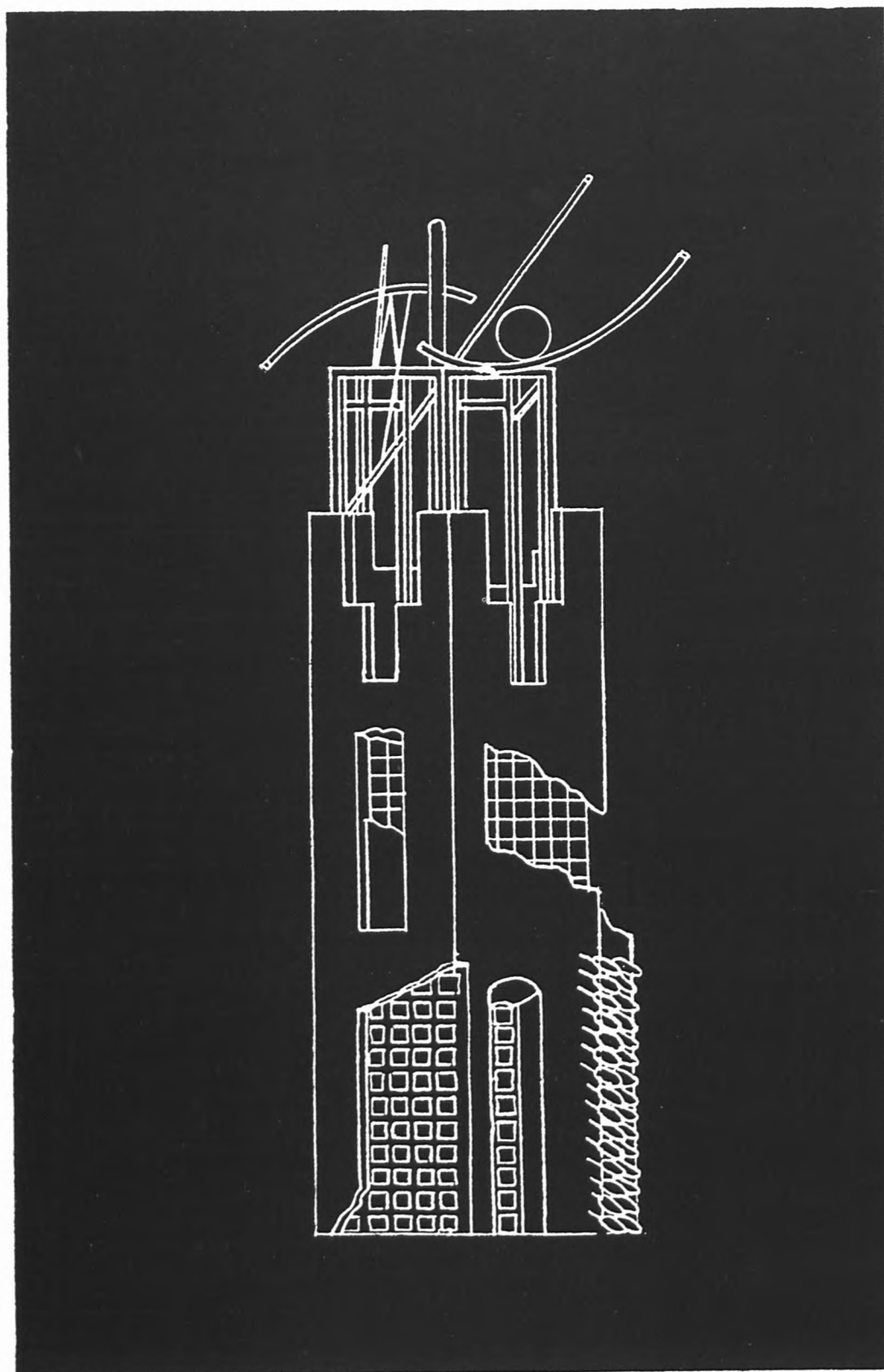
Building in Athens, Katchakis-Kifisias, beginning 1990
Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

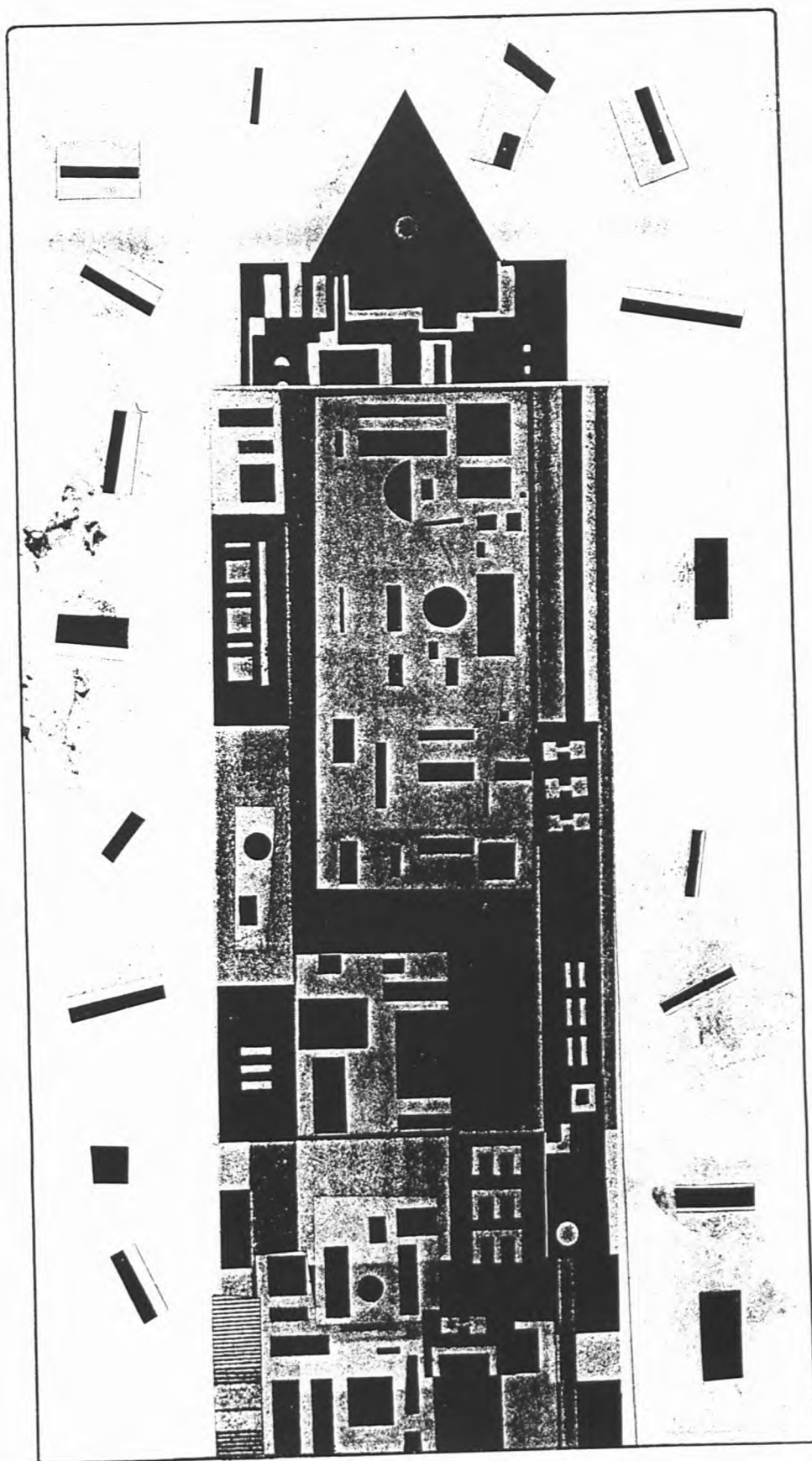


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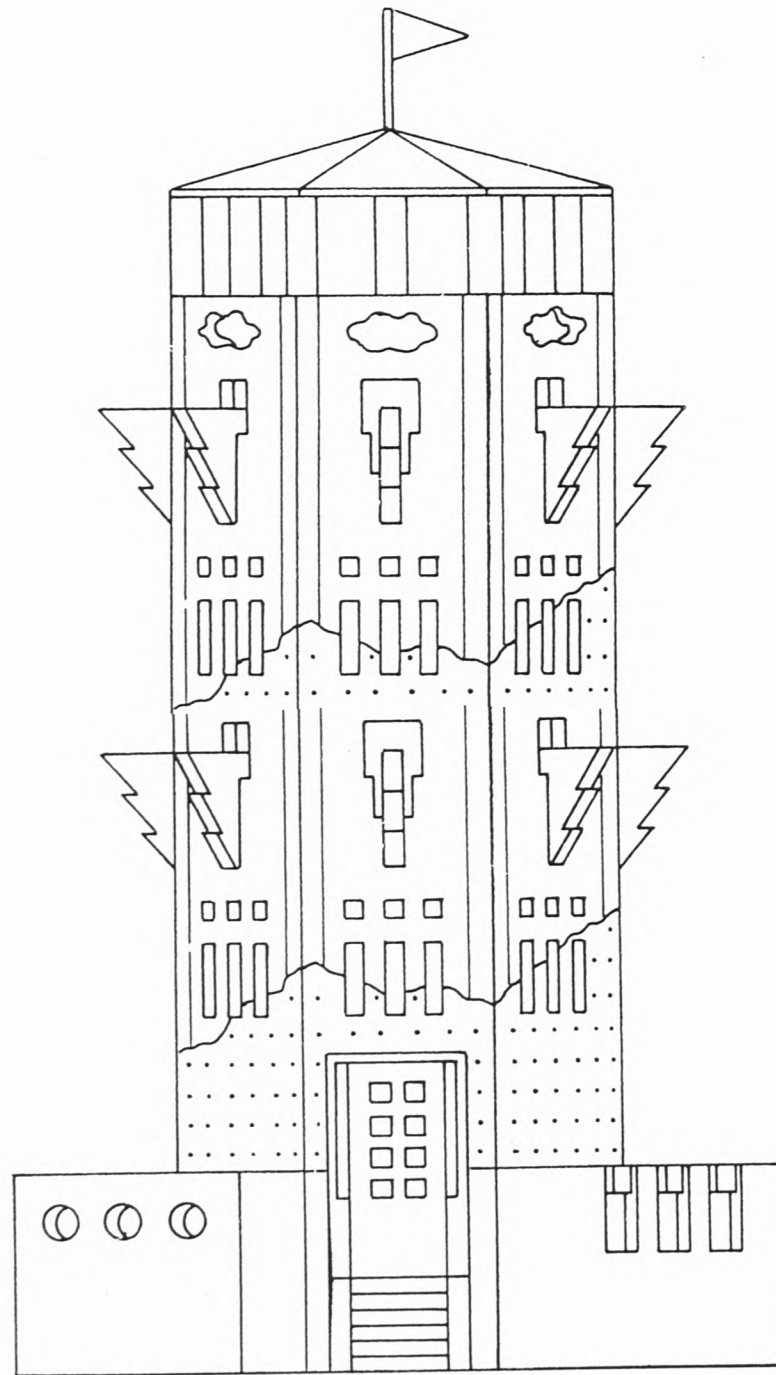


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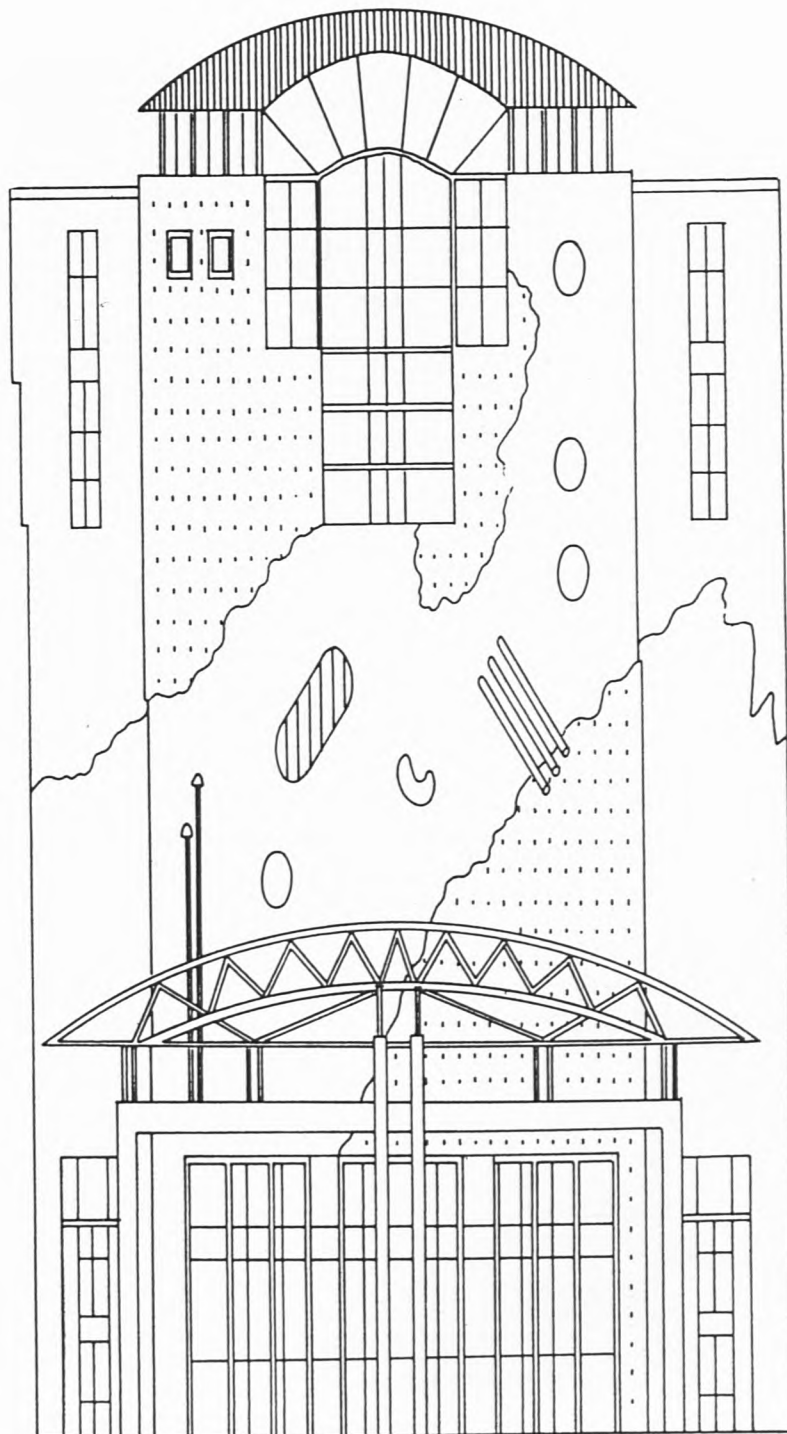
'Ronacher' tower III



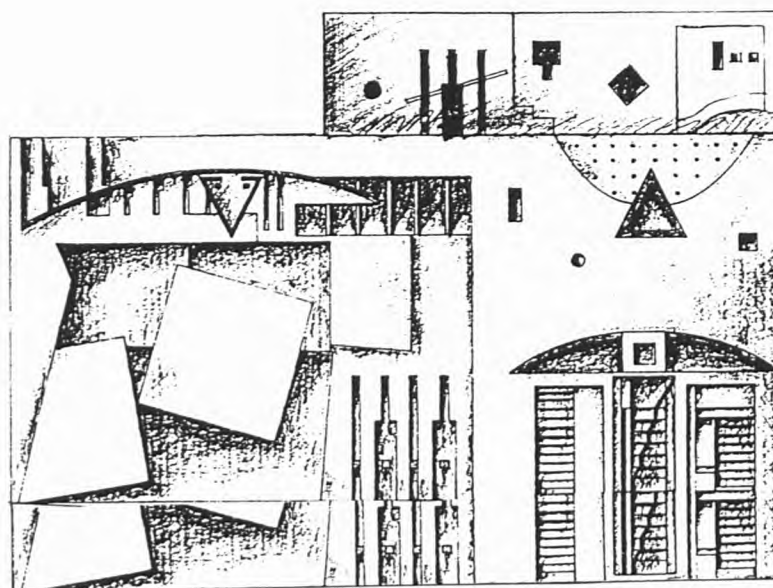
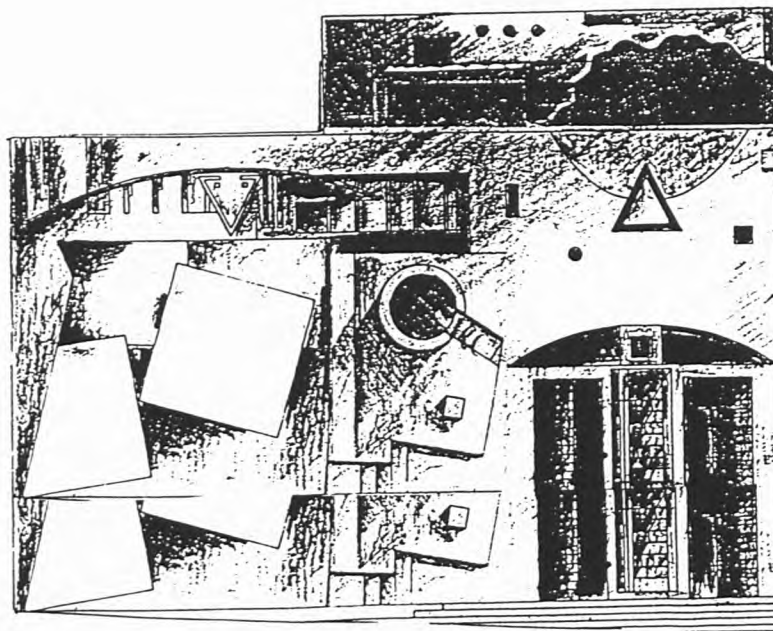
Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



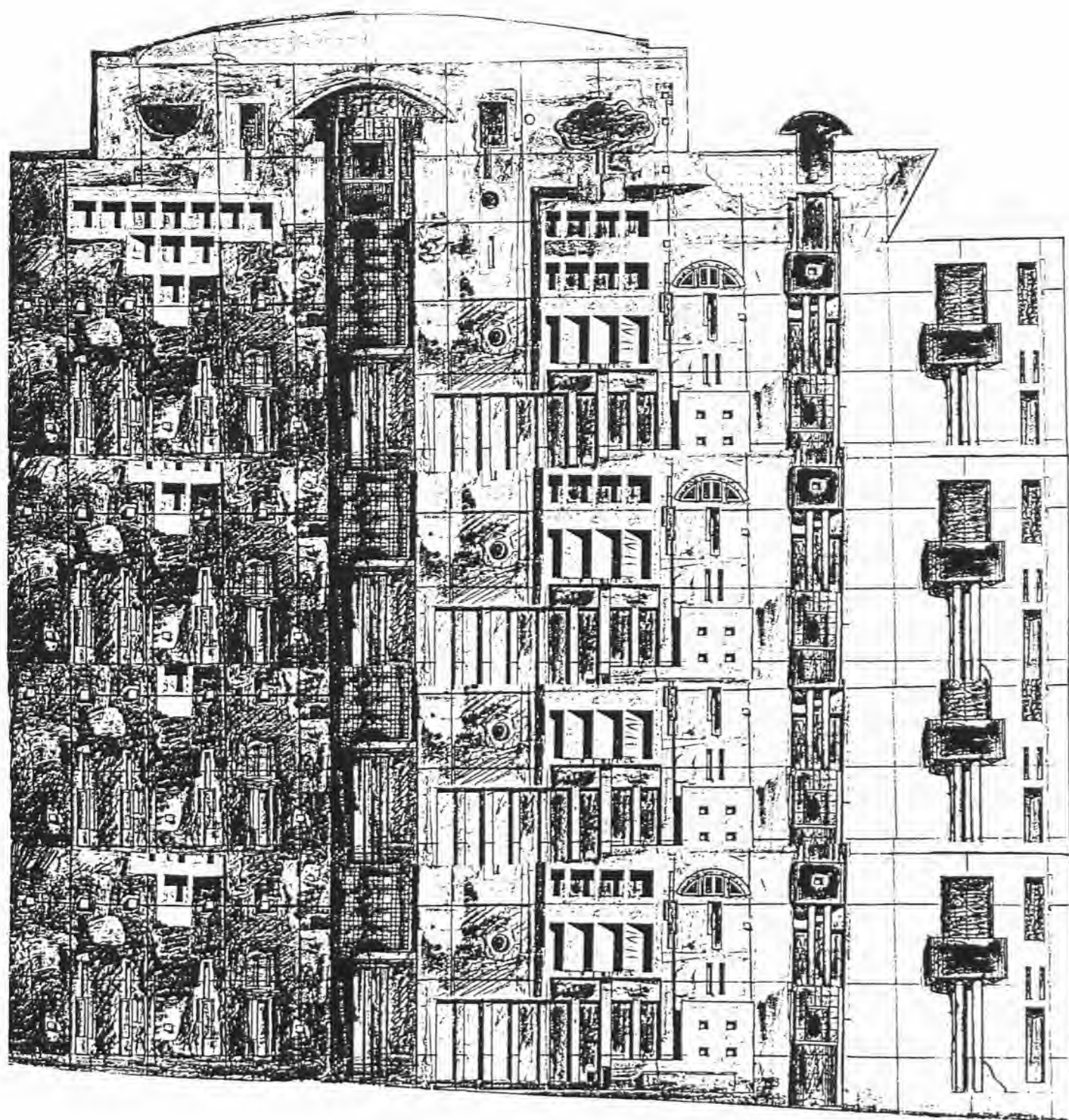
Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



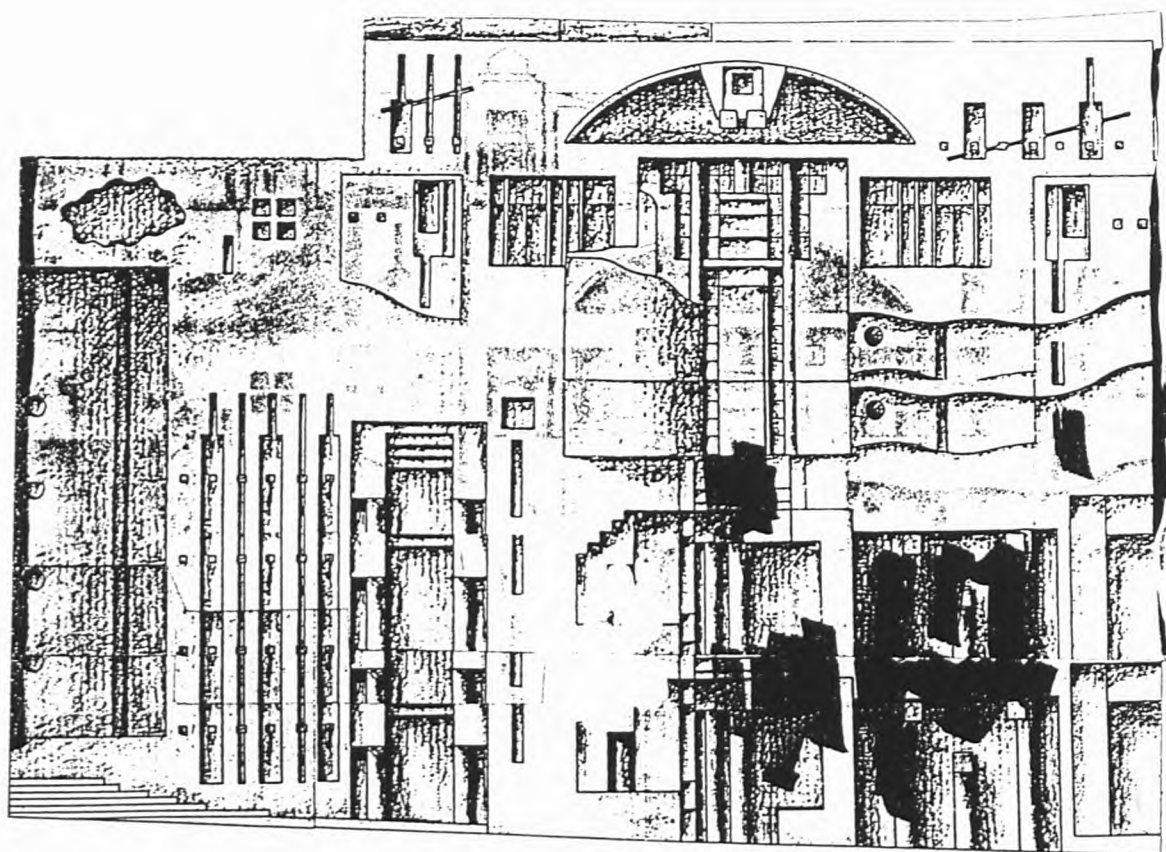
Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



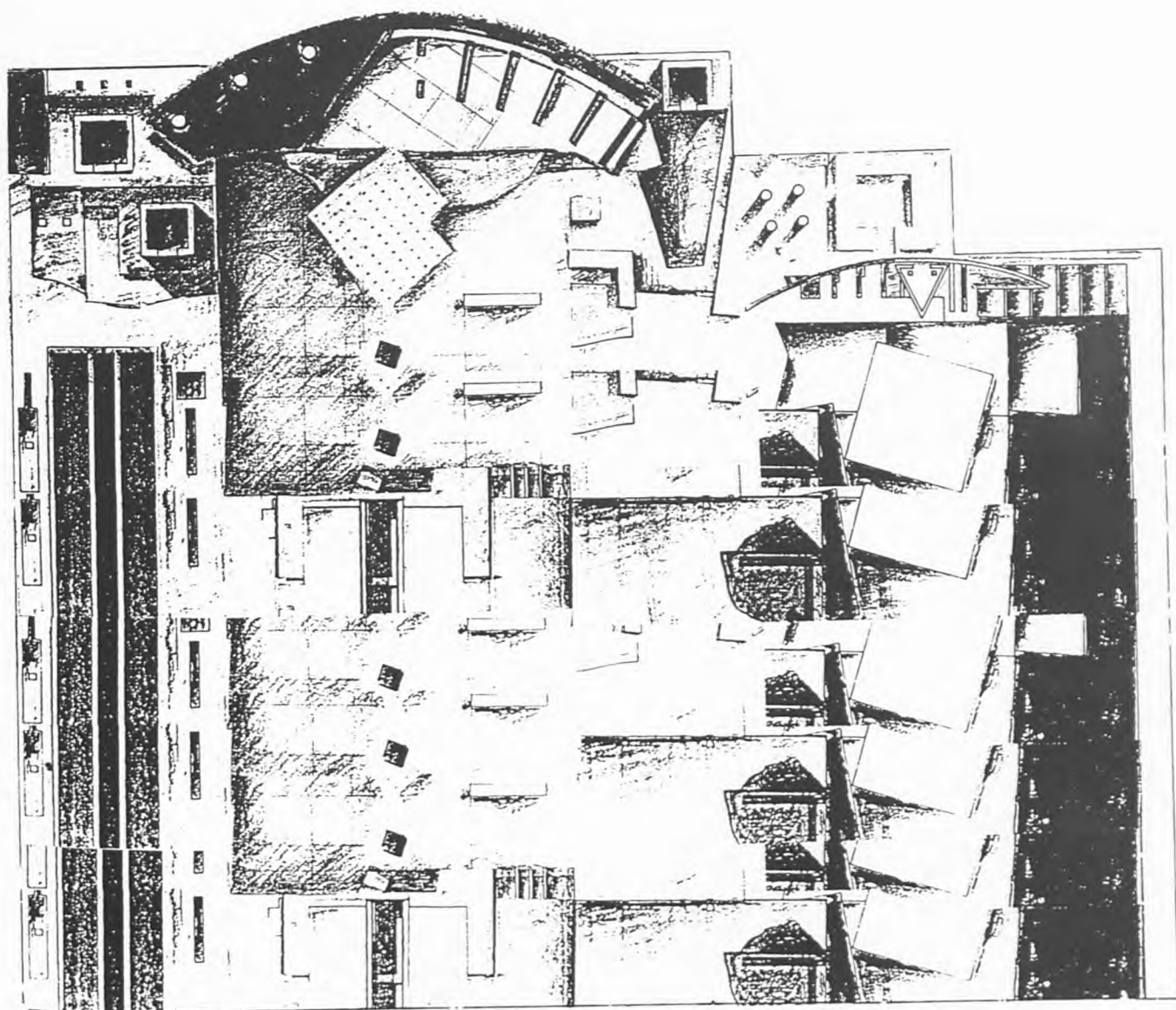
Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



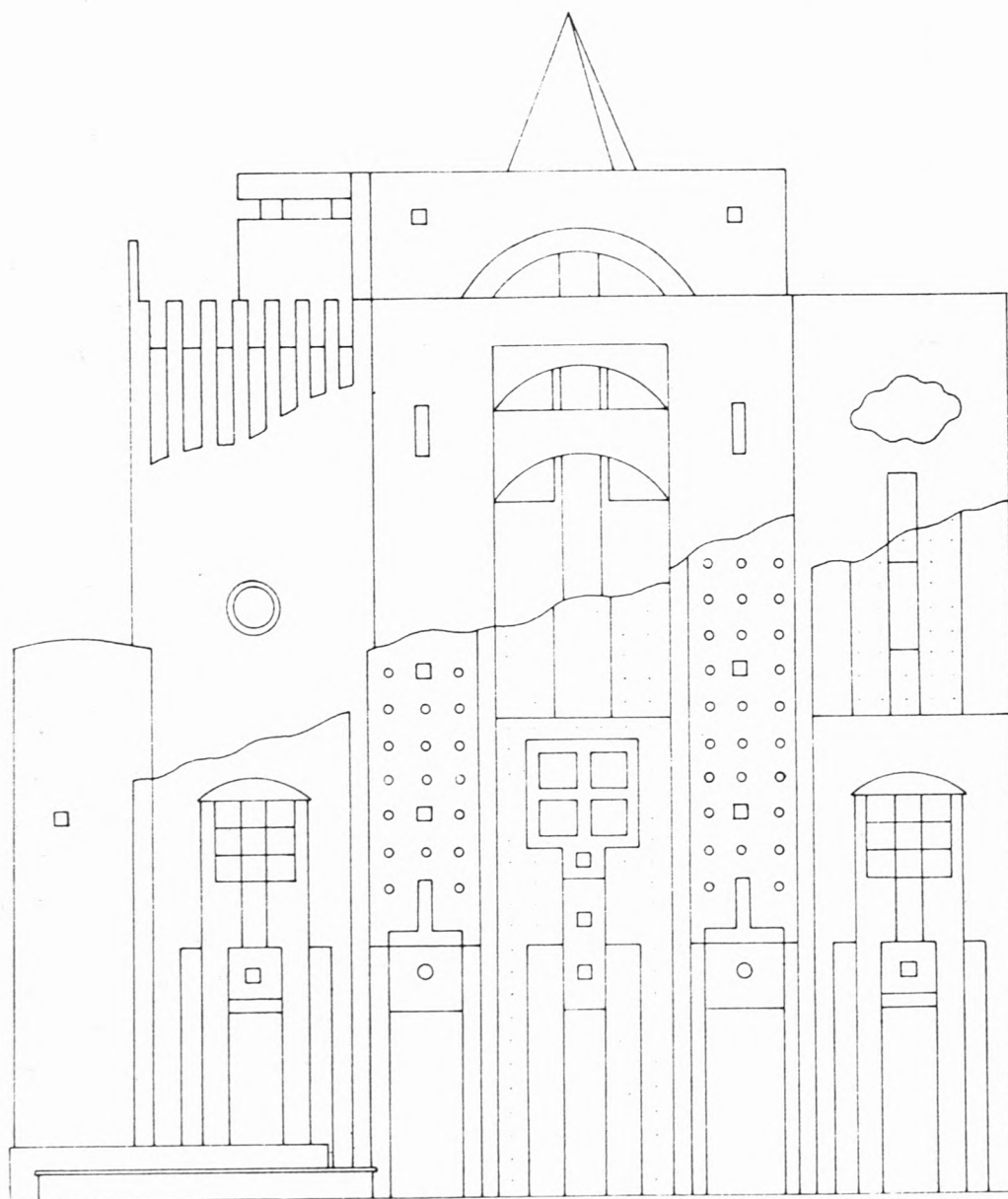
Urban building
Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



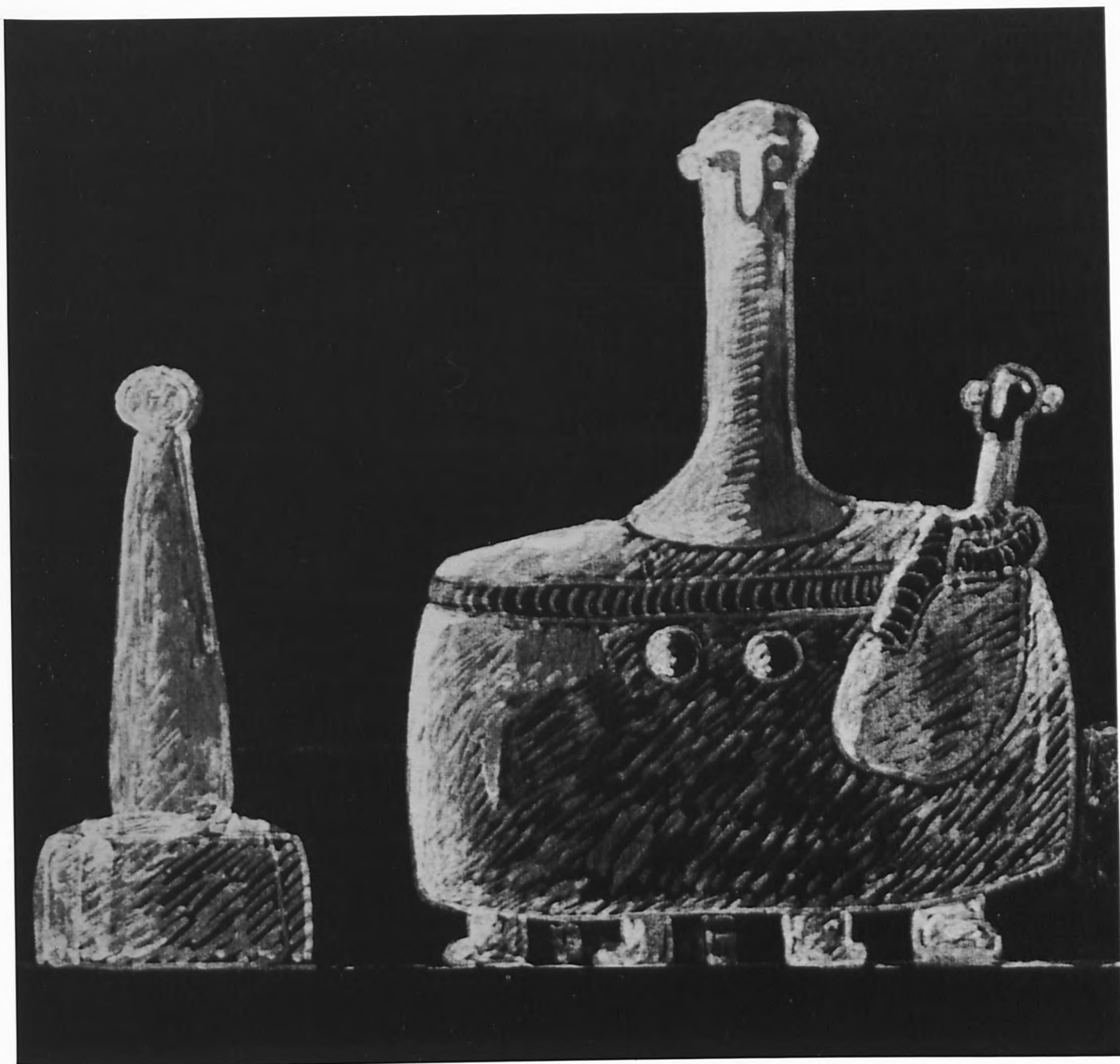
Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



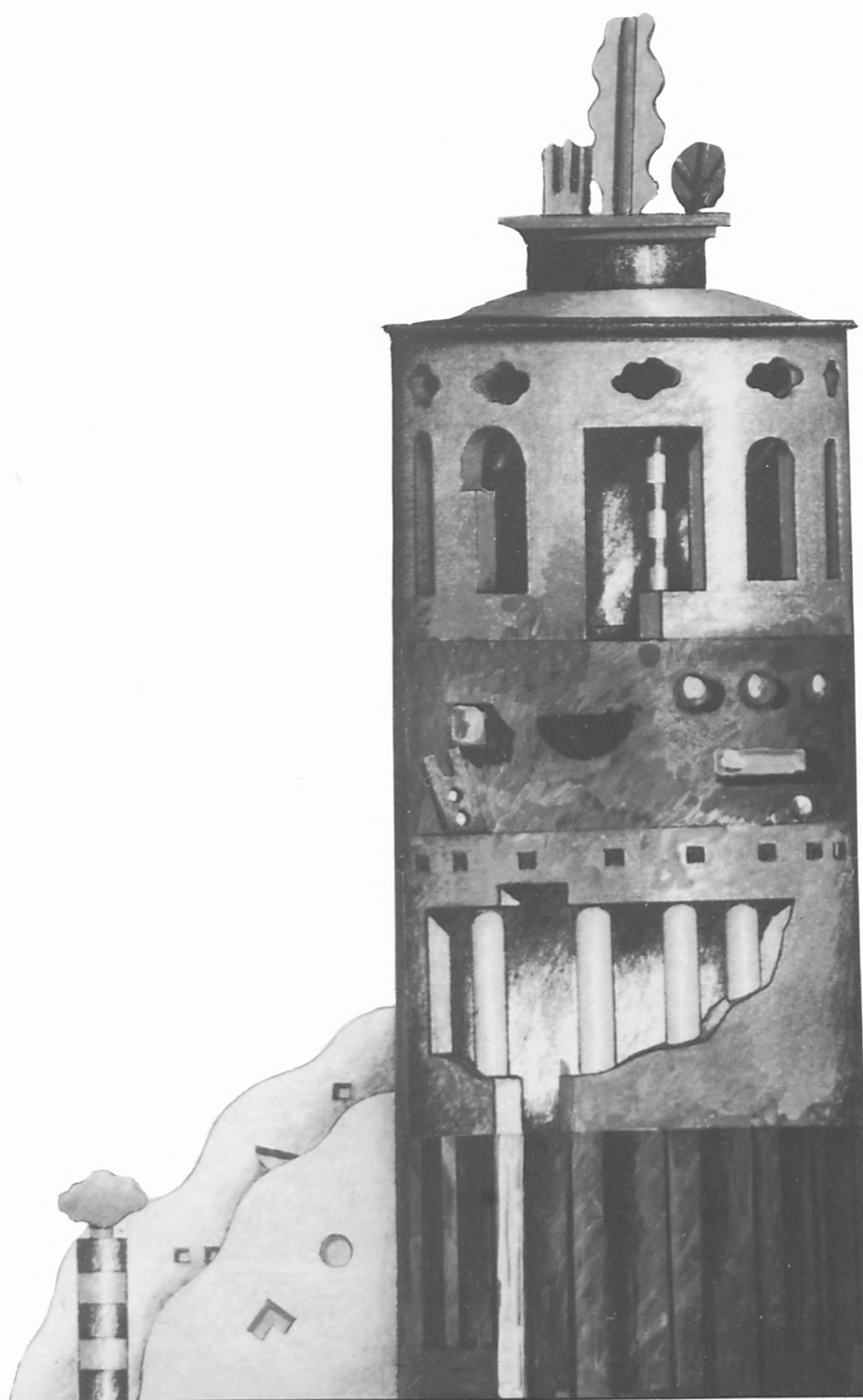
Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



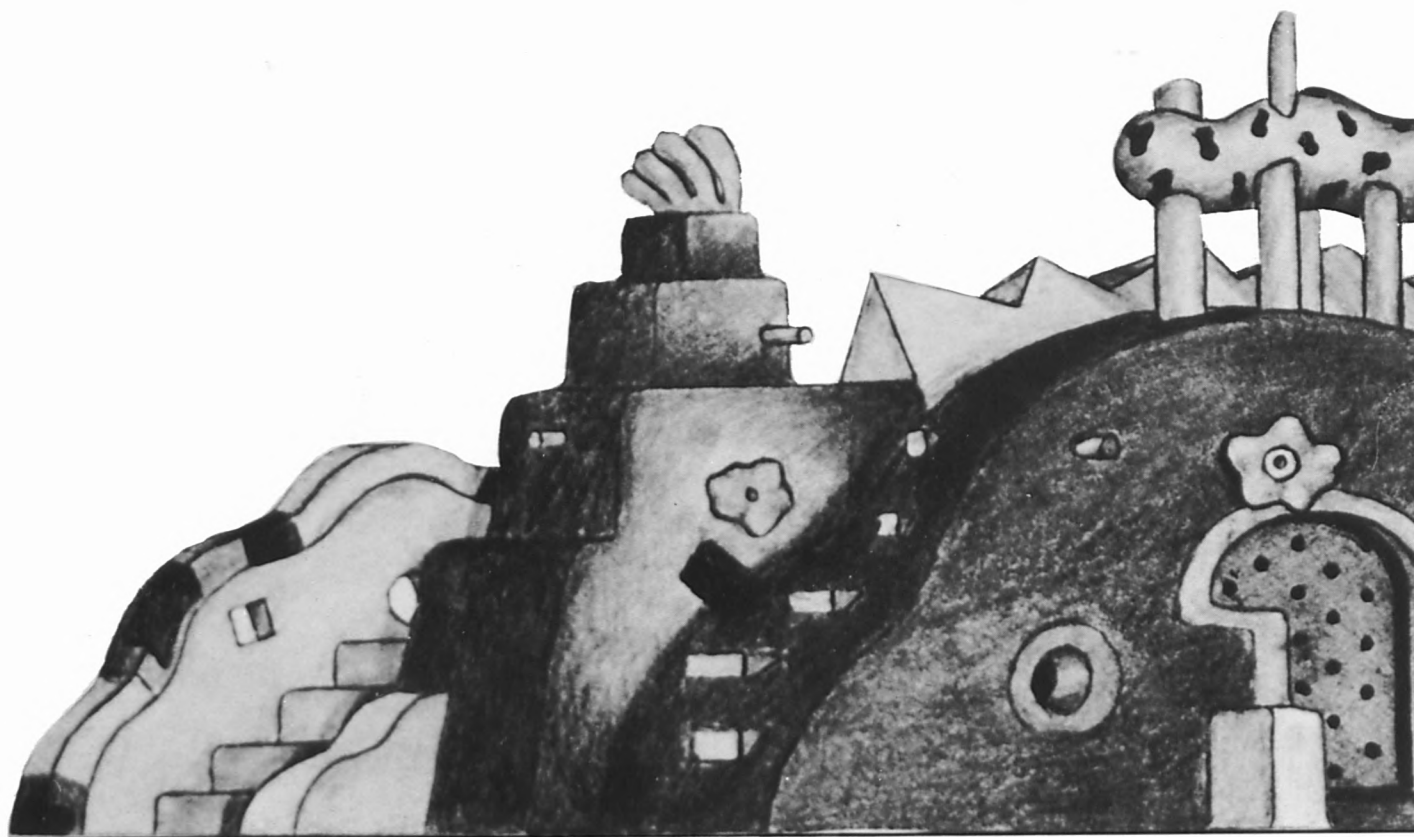
Δημόσια Mother house Κεντρική Βιβλιοθήκη Βέροιας



Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

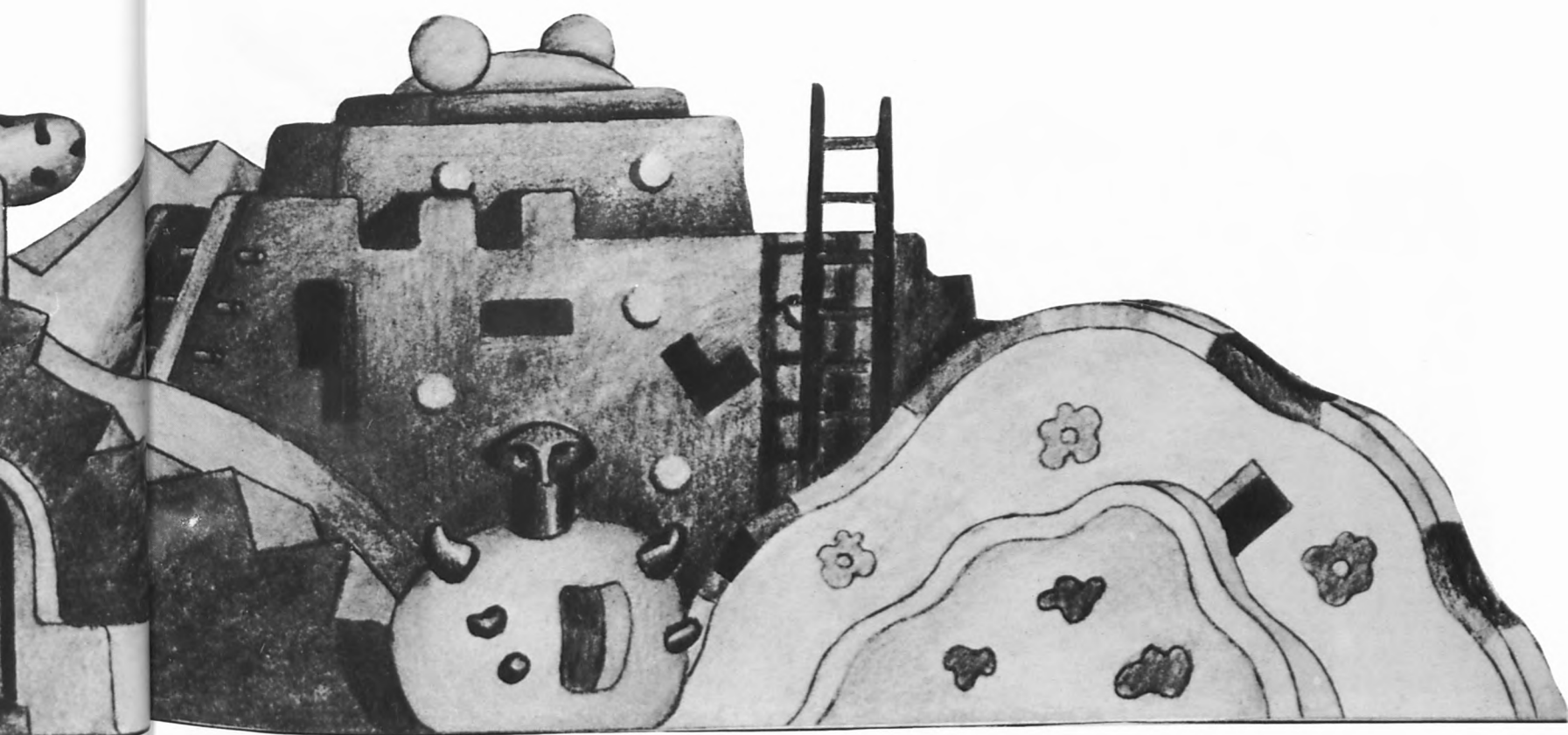


Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

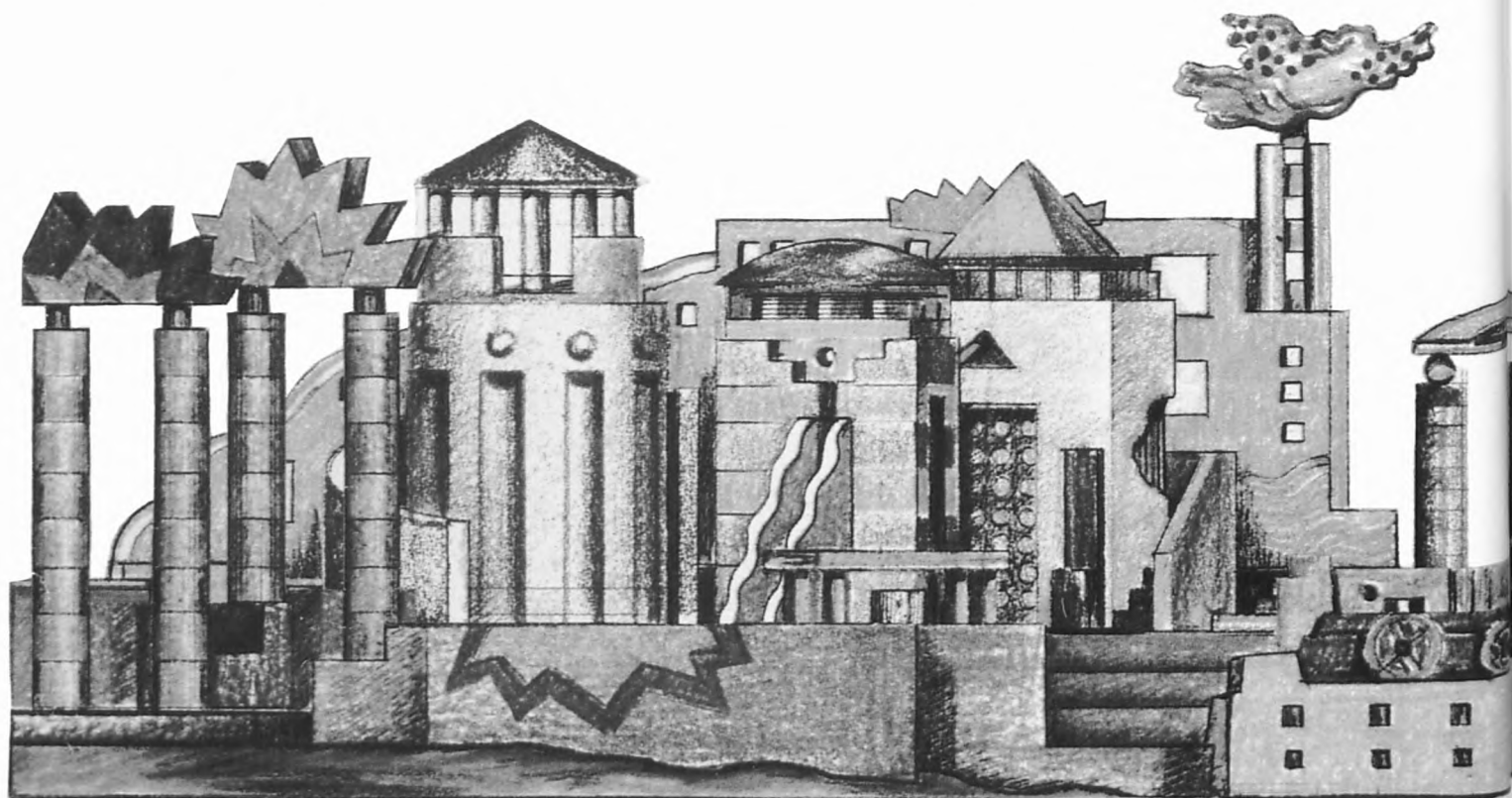


Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

'St. Pölten', childrens city

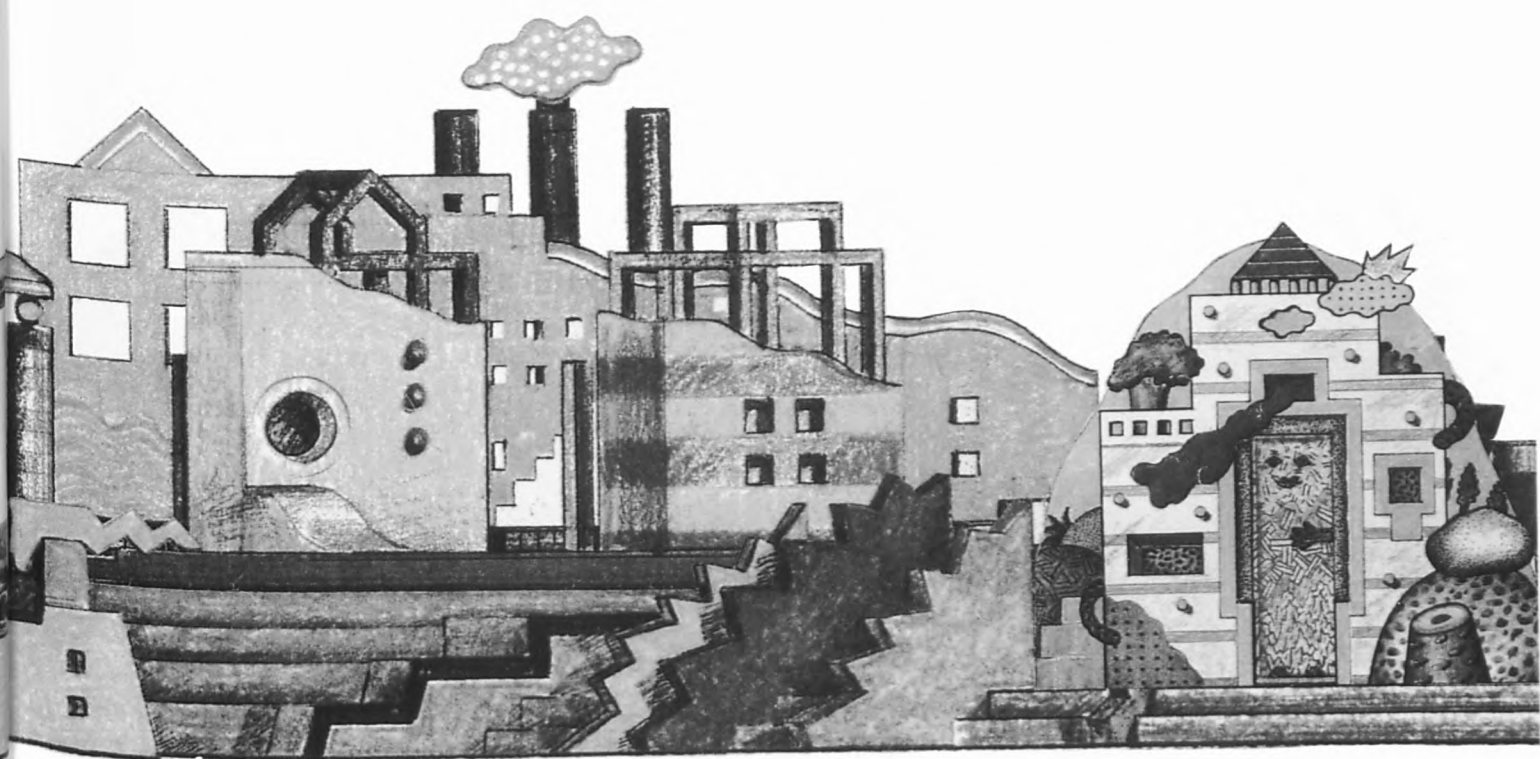


Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

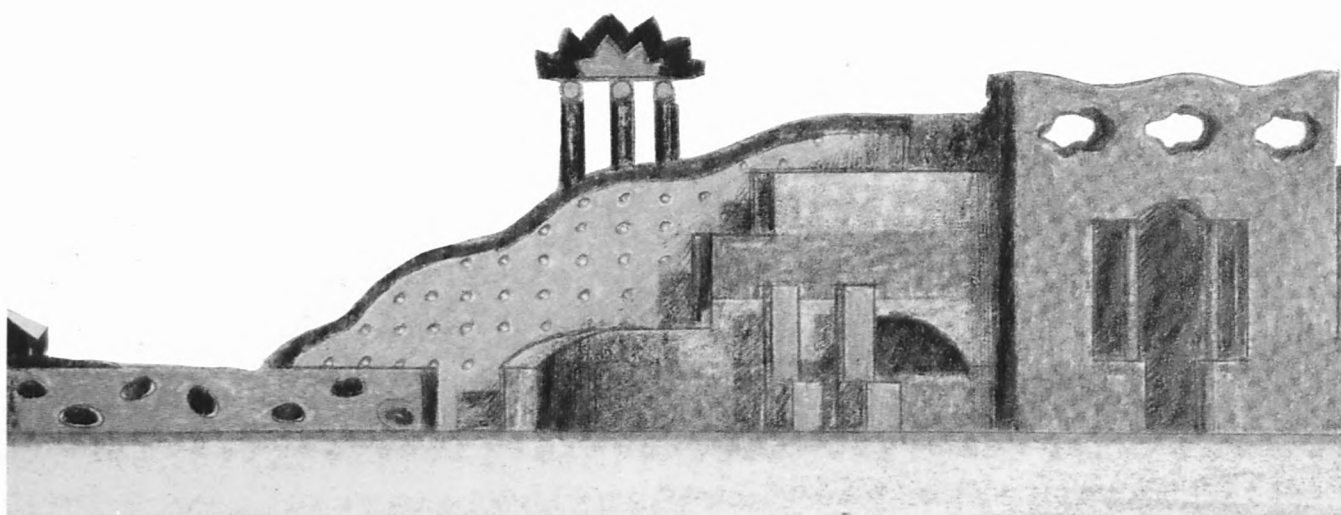


Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

Childrens Museum 'Athens'

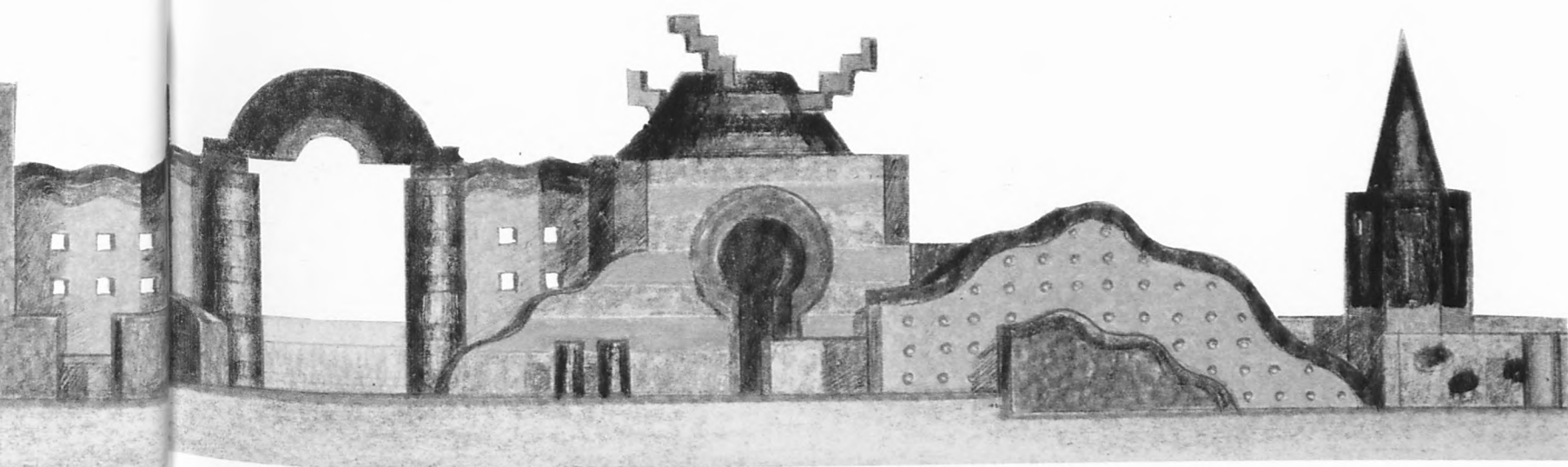


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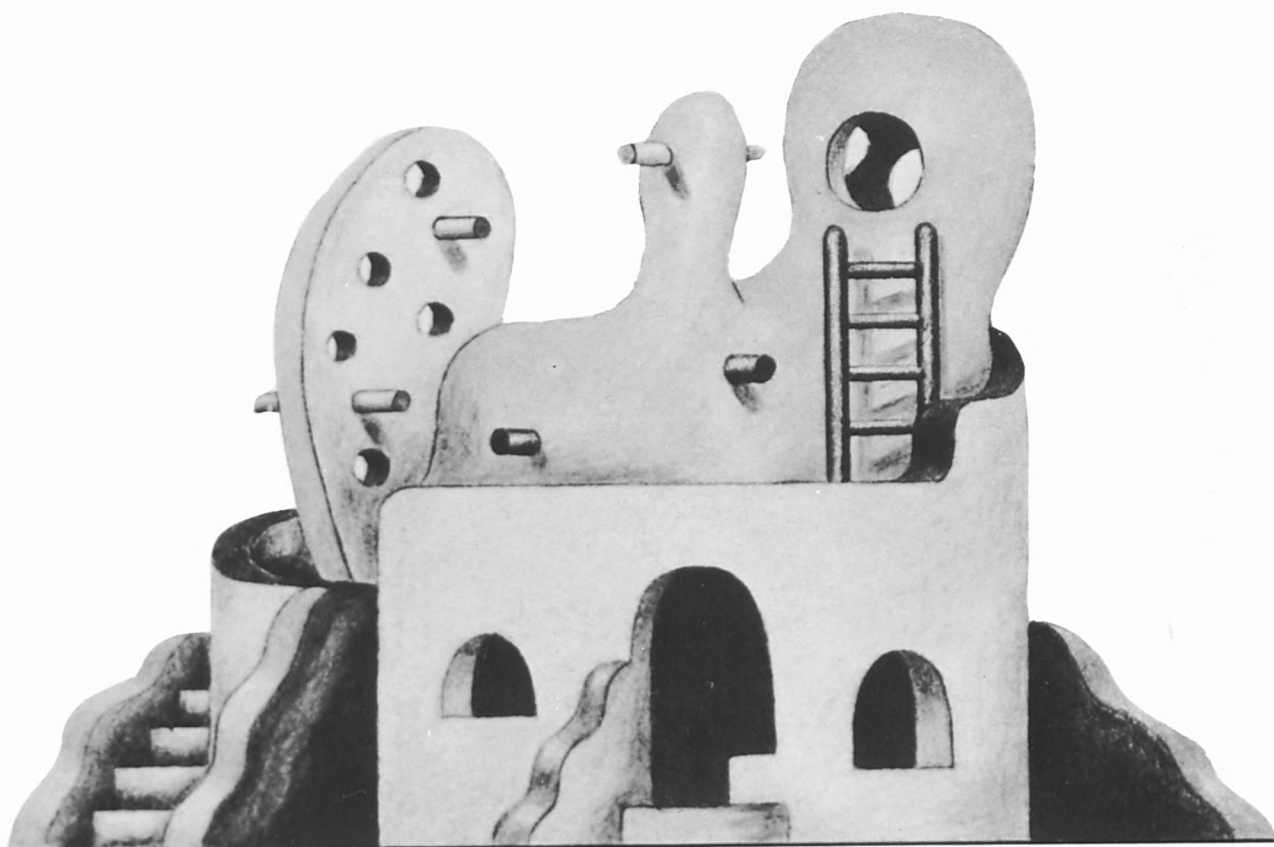


Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

Childrens Museum 'Athens', built 1989

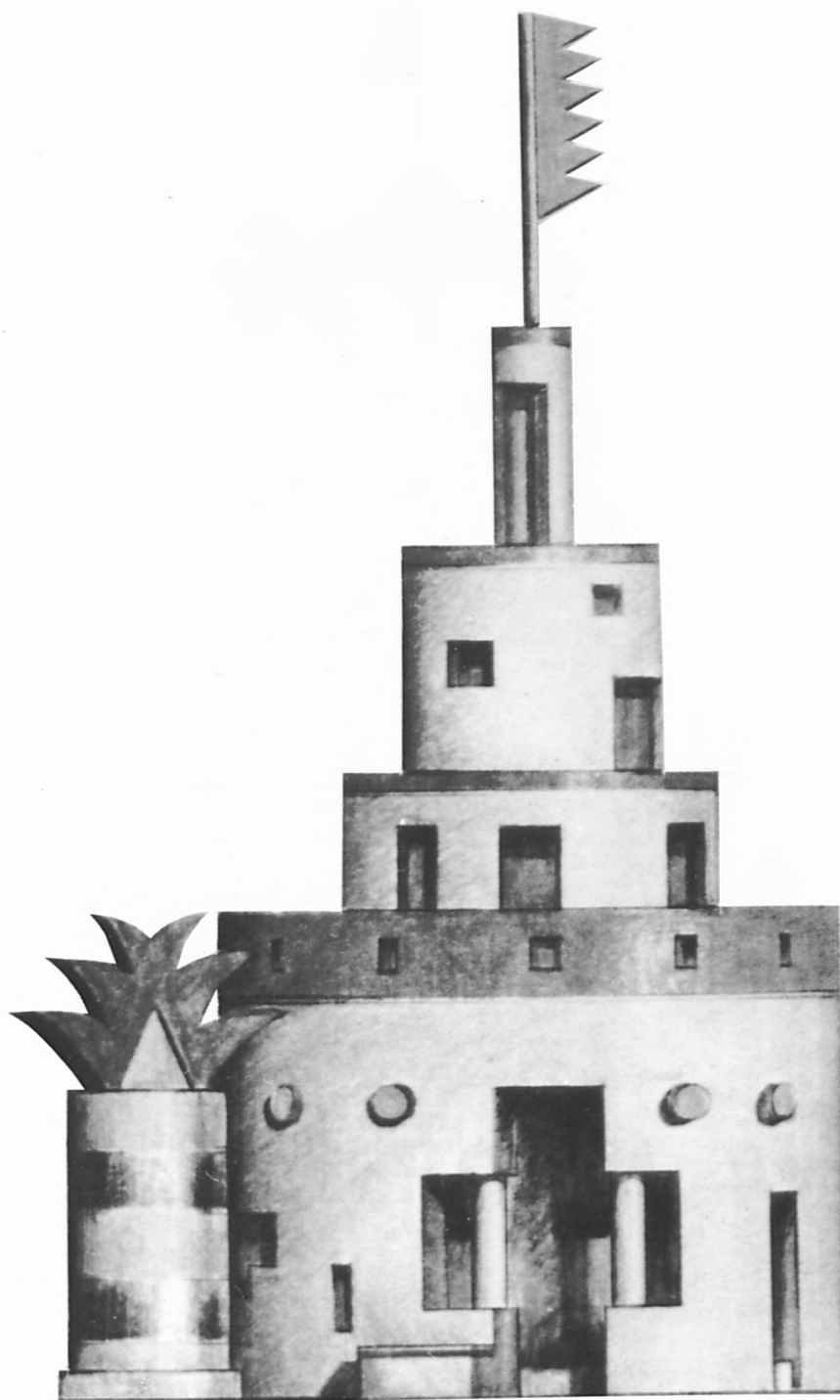


Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

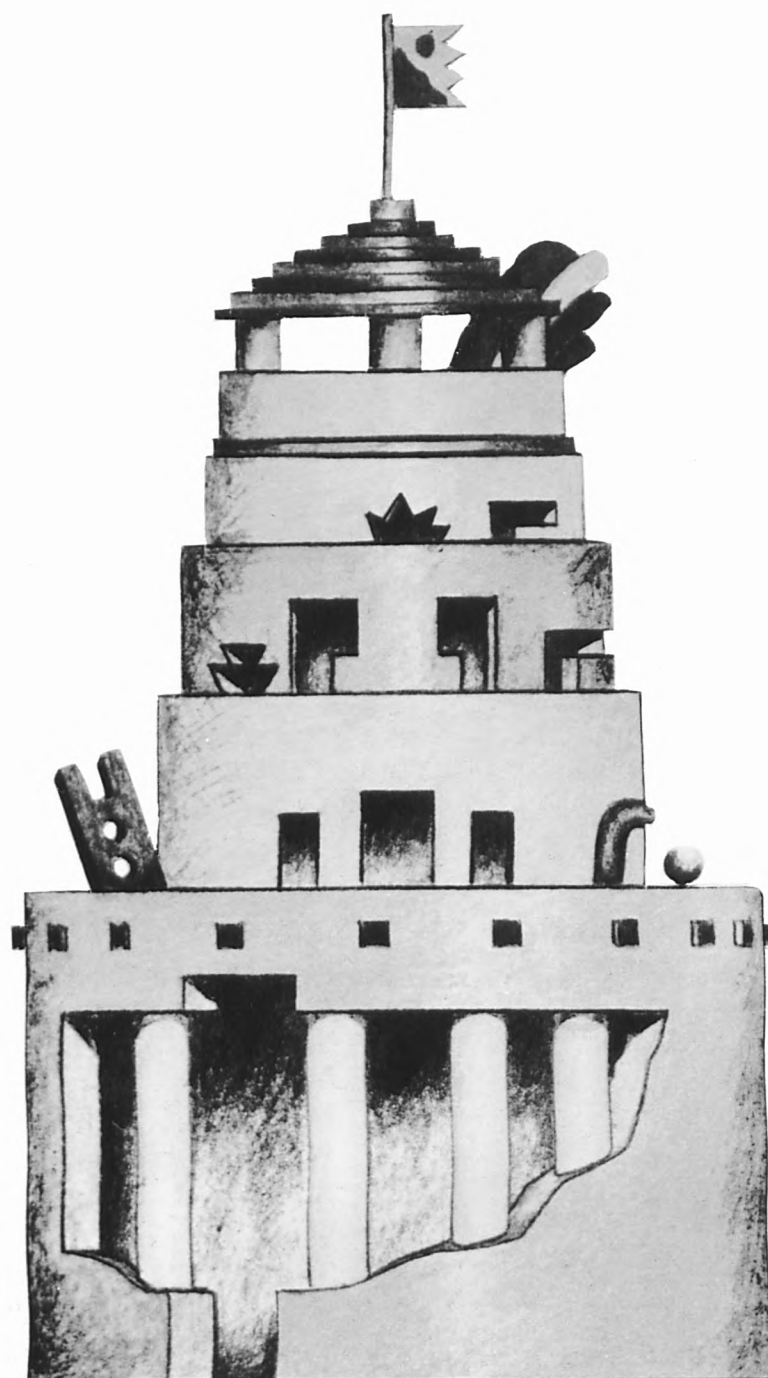


Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

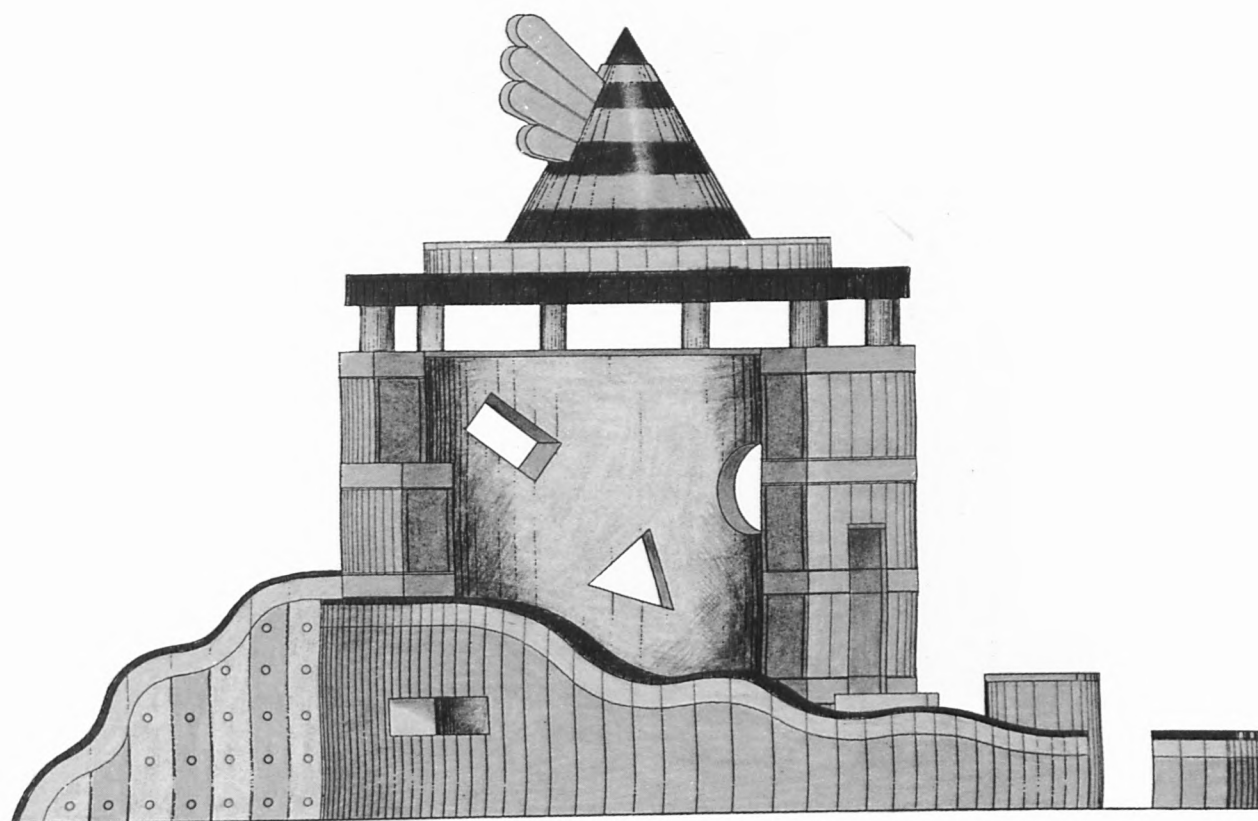
'St. Pölten', children's house



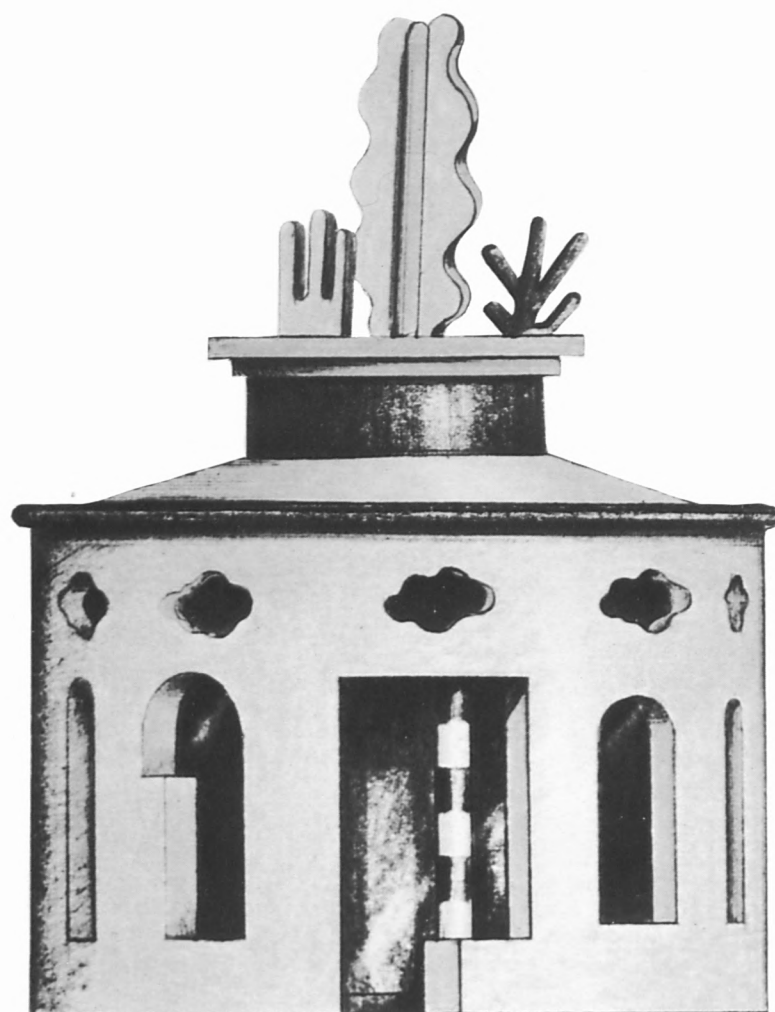
Δημόσια Κεντρική Βιβλιοθήκη Βέροιας 'Volos', children's tower



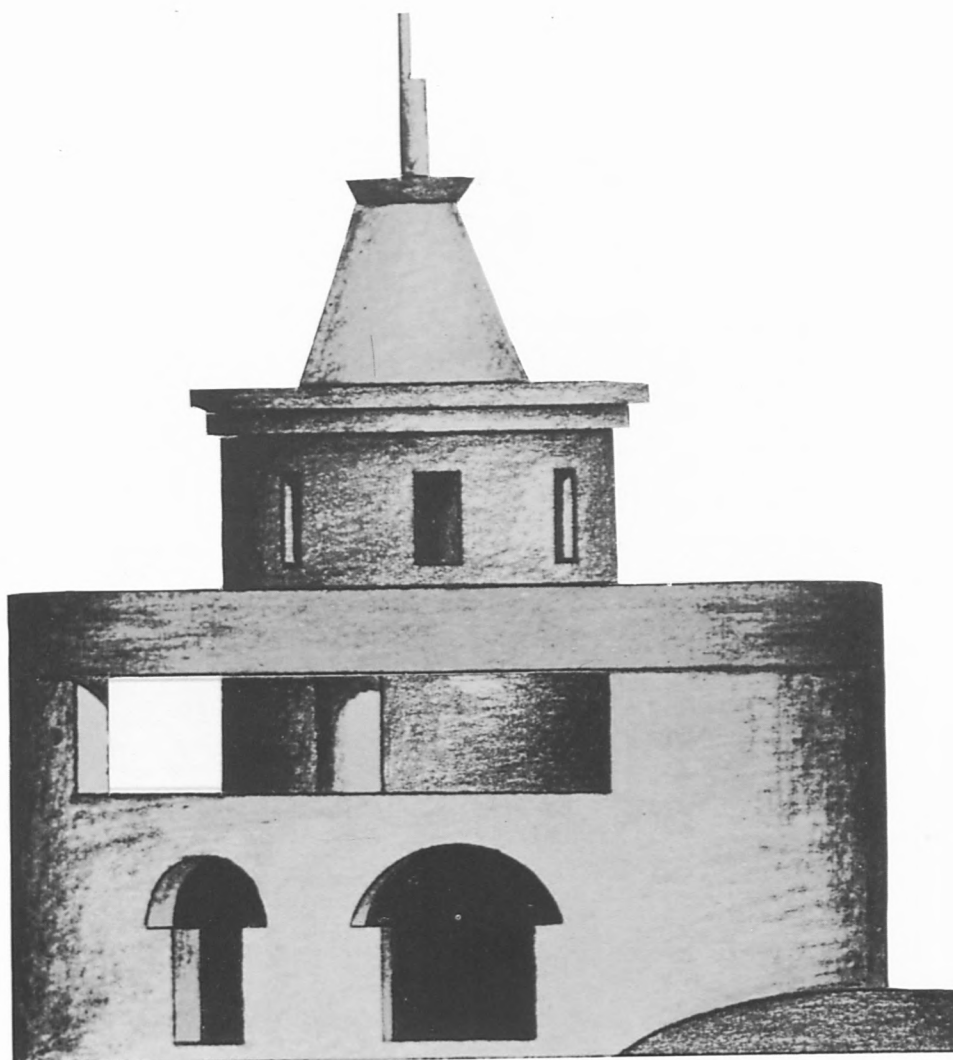
Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



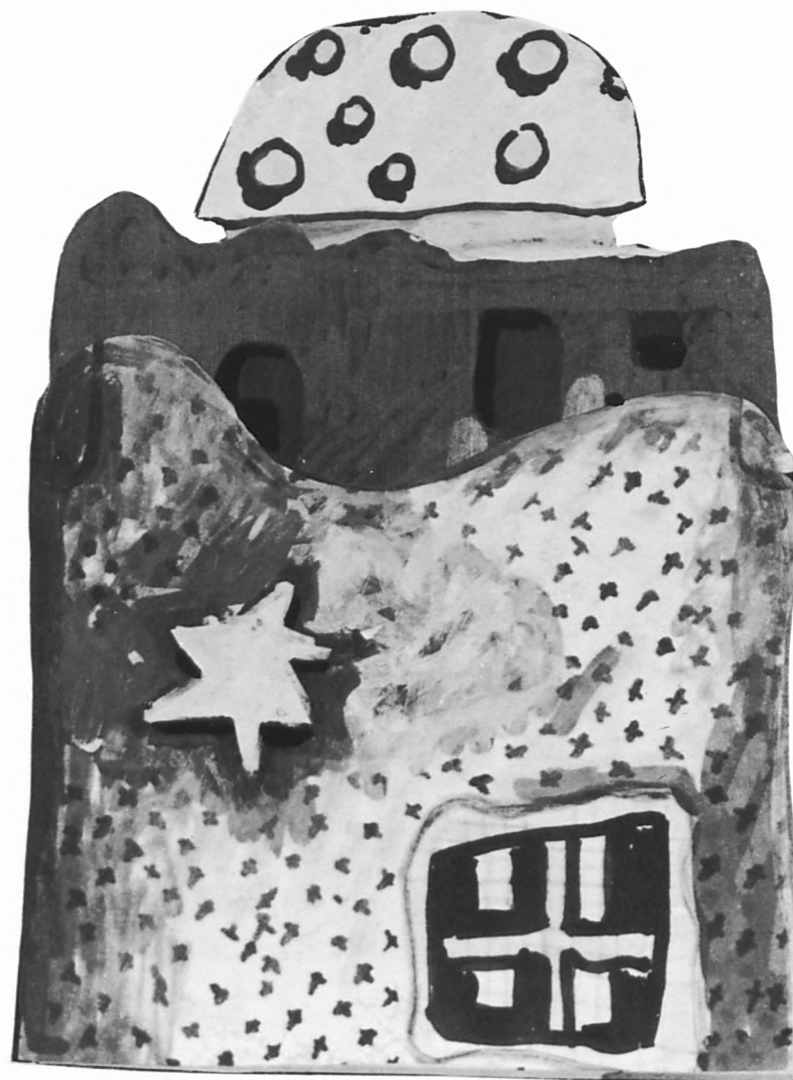
play house
Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

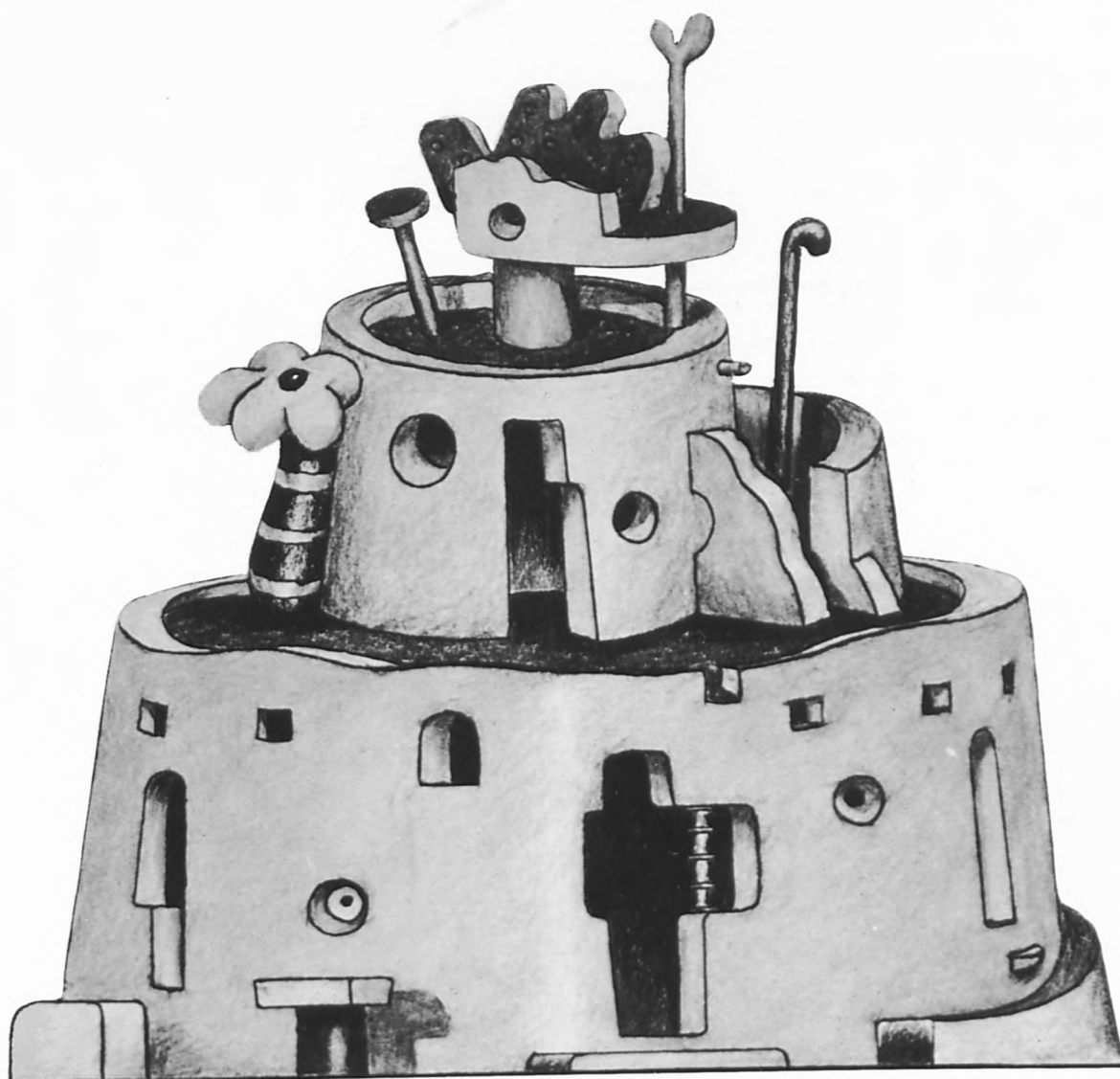


Δημόσια ^{'Volos', 'Giorgio de Chirico' house} Κεντρική Βιβλιοθήκη Βέροιας



Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

Strawberry house

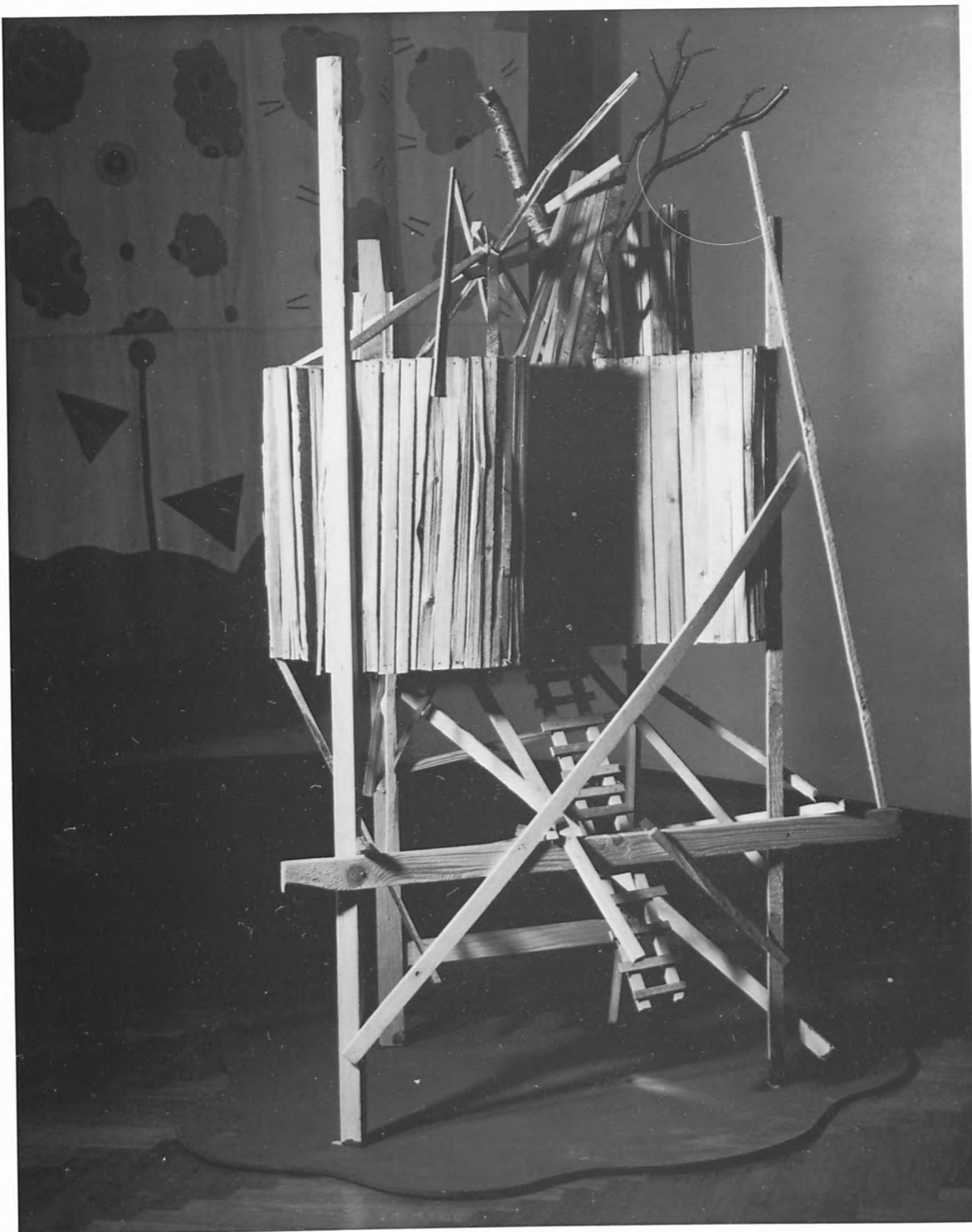


Happy house
Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

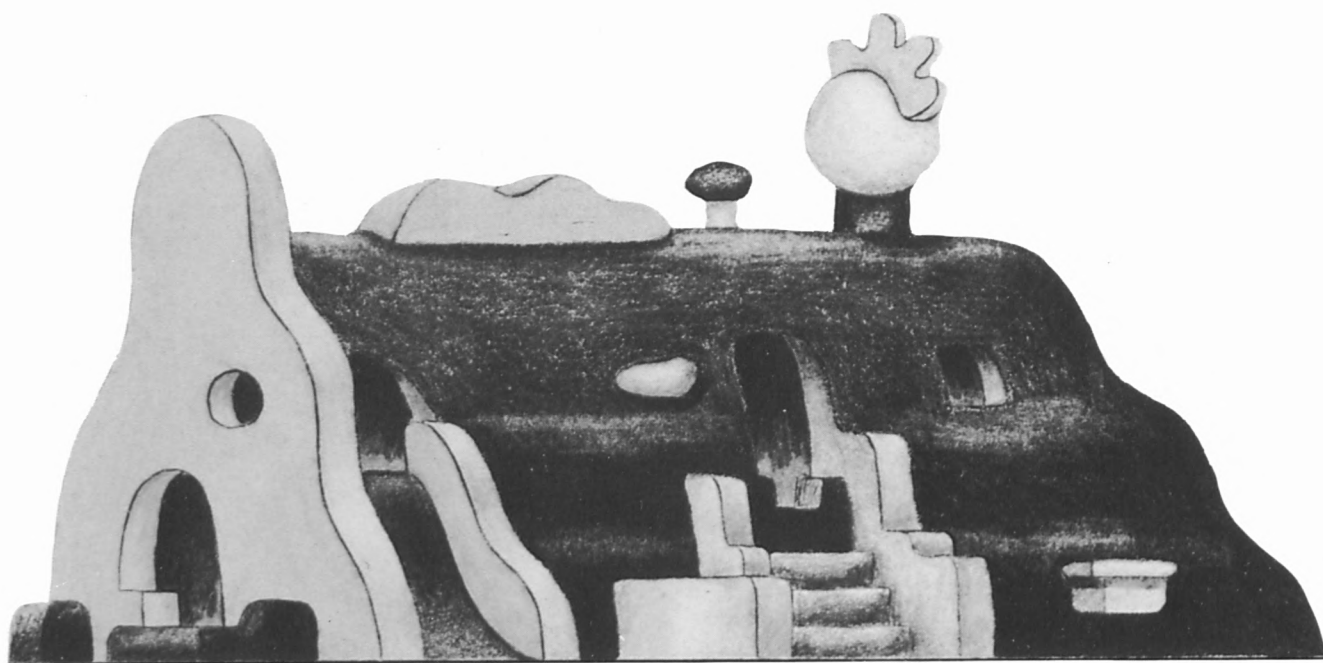


Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

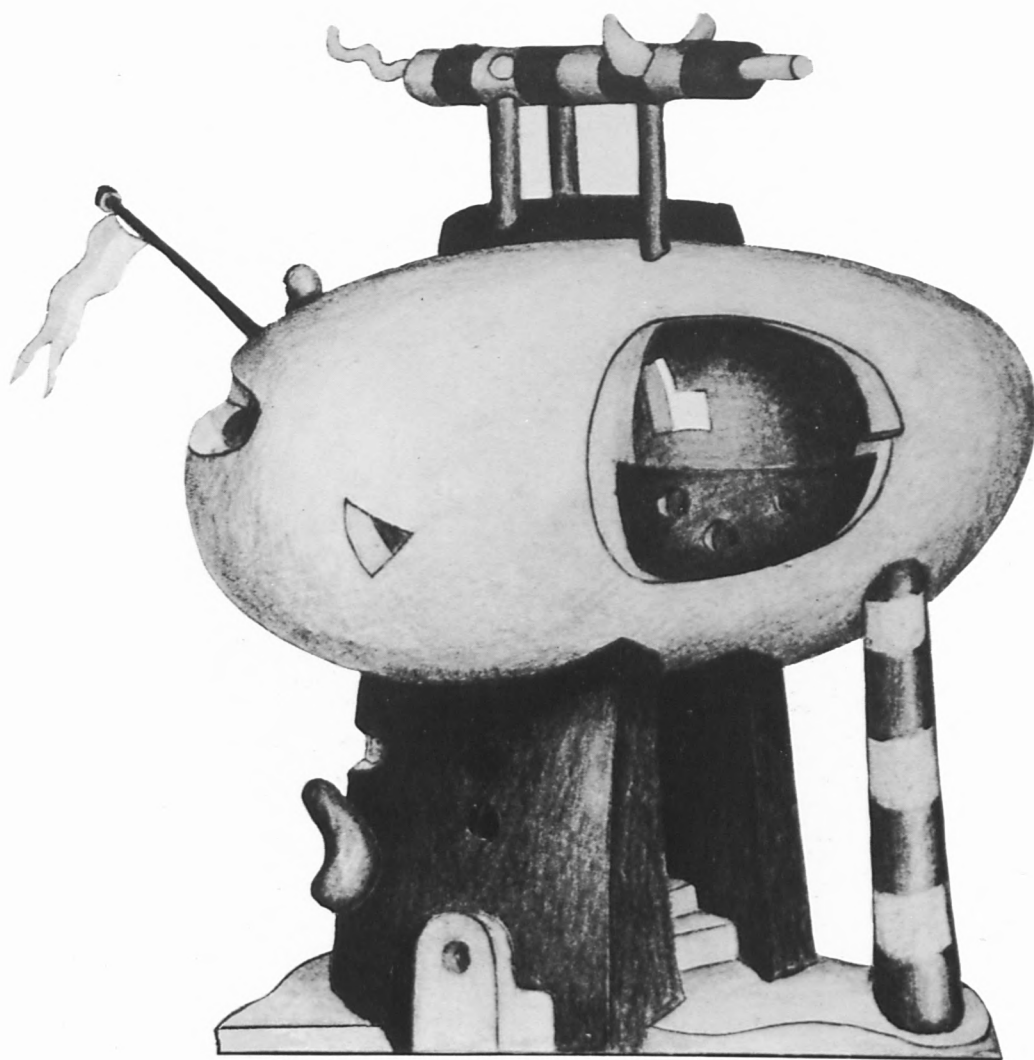
Earth house (built with children)



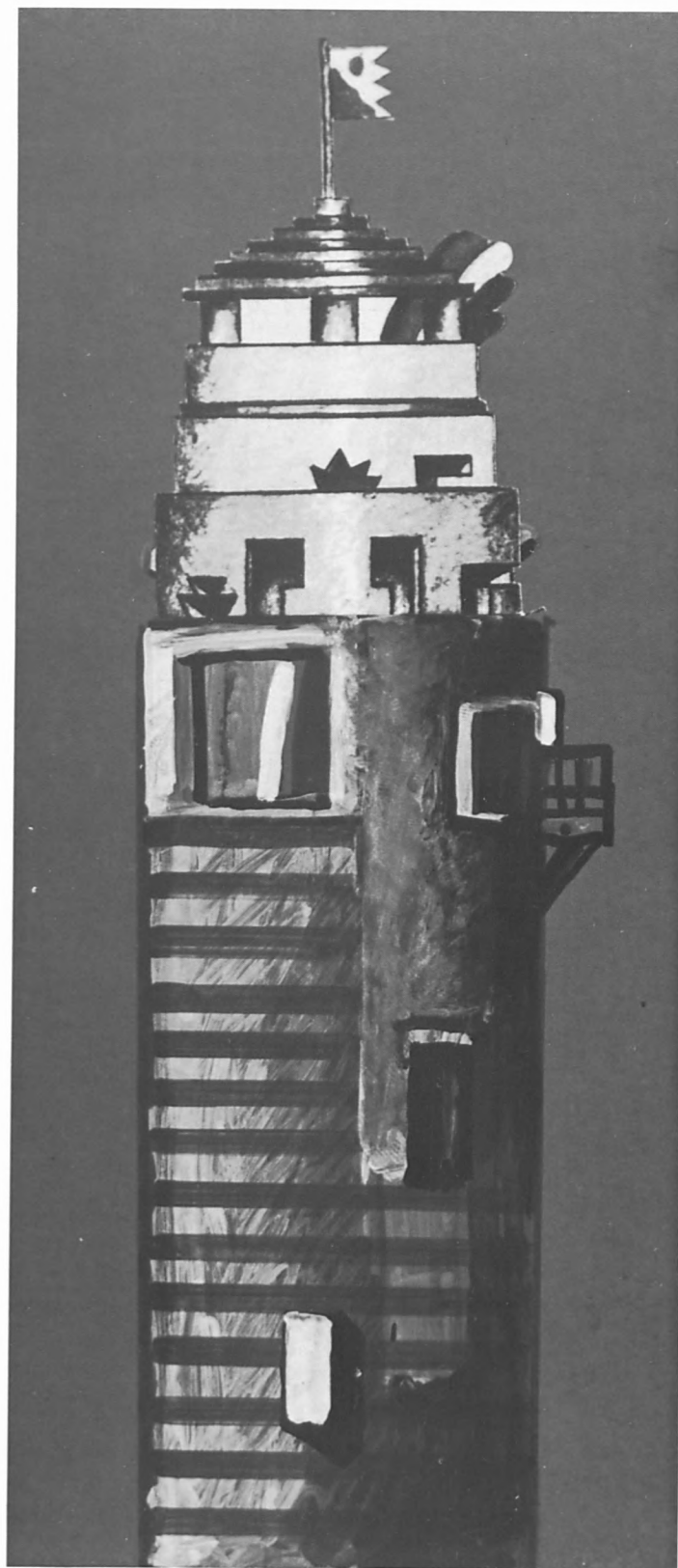
Wood house (built with children)
Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



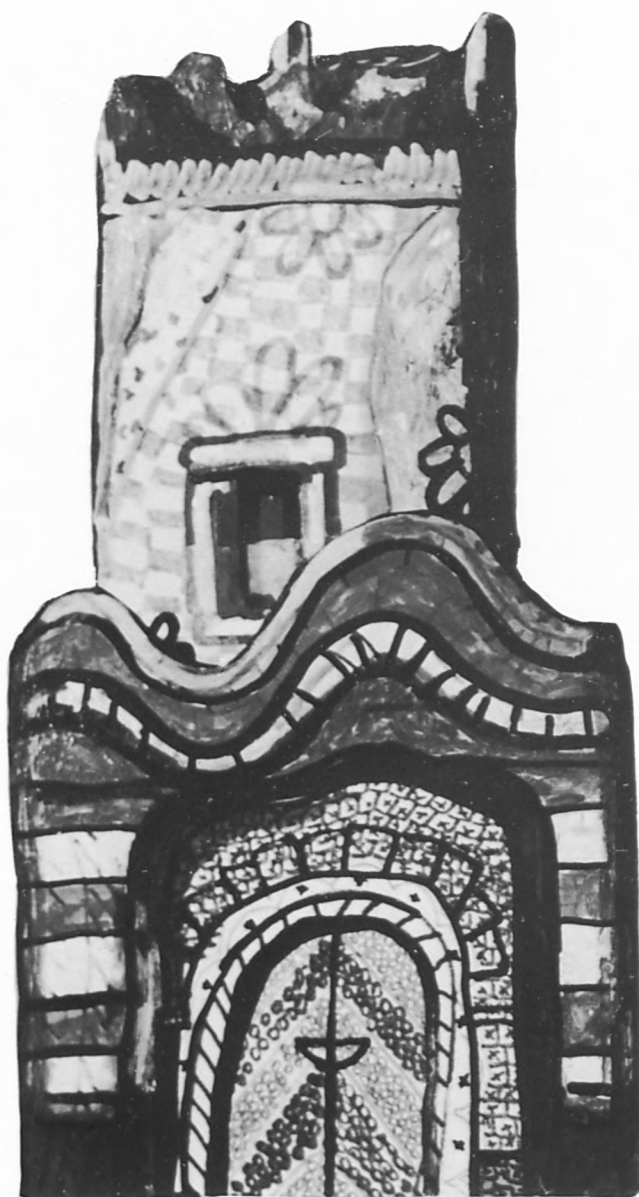
Δημόσια Κεντρική Wave house Βιβλιοθήκη Βέροιας



Endless house for children
Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



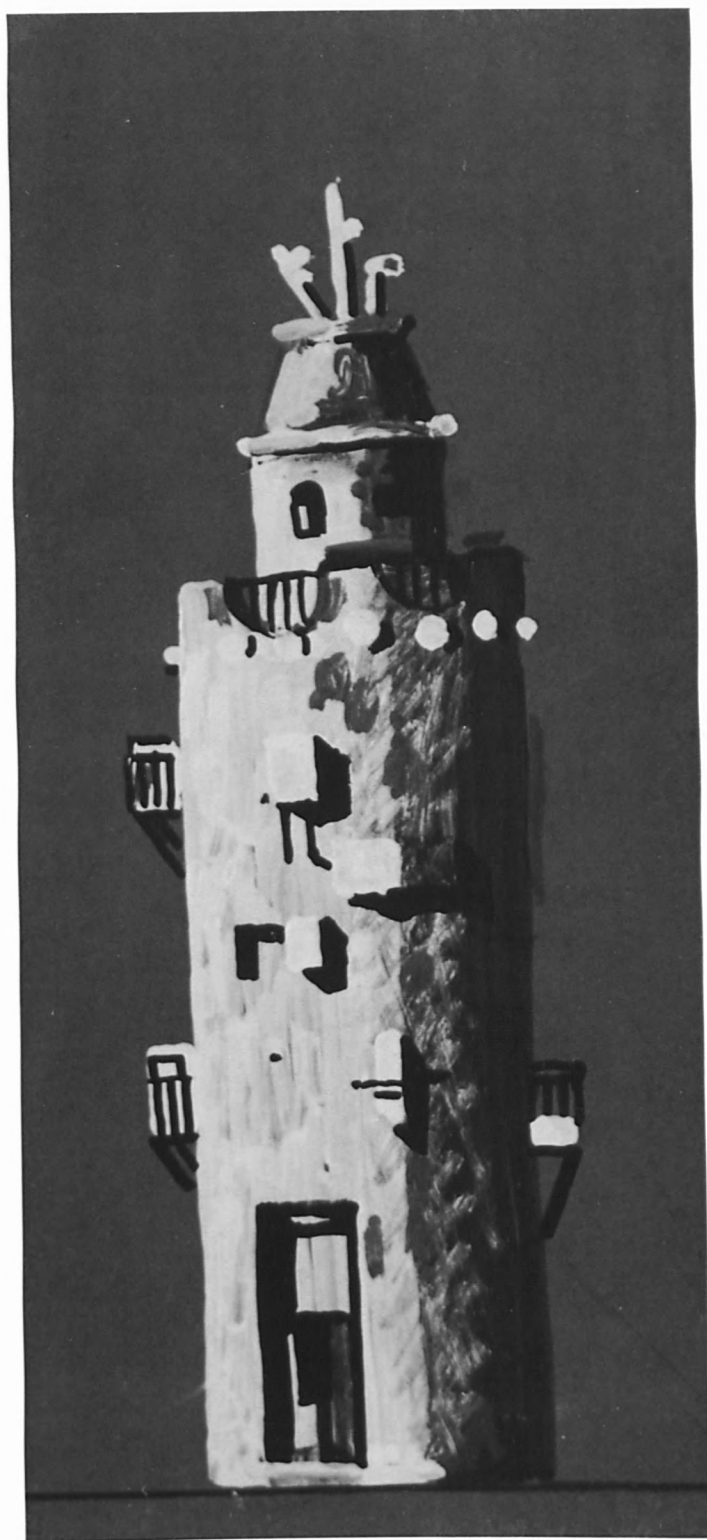
Δημόσια Κεντρική ^{Tower} Βιβλιοθήκη Βέροιας



Δημόσια ^{'Arabia' house} Κεντρική Βιβλιοθήκη Βέροιας



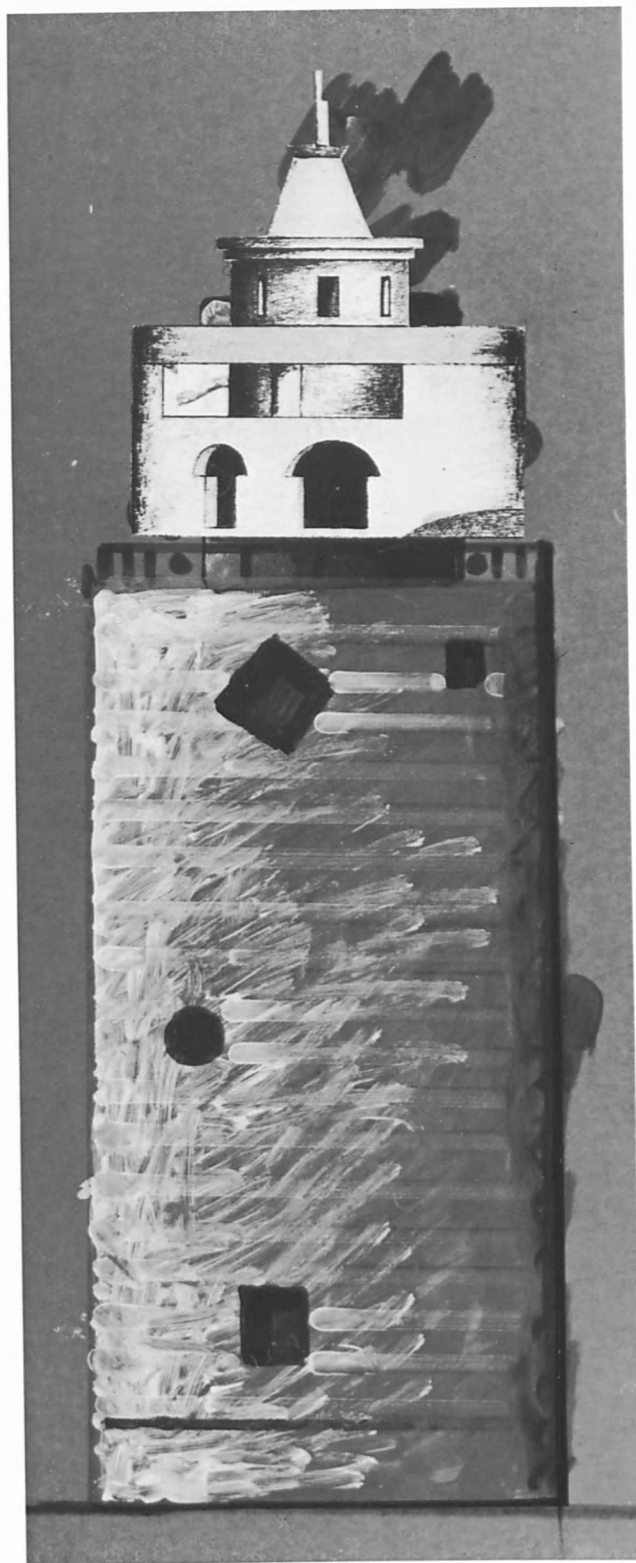
Δημόσια Κεντρική ^{'Pilion' house} Βιβλιοθήκη Βέροιας



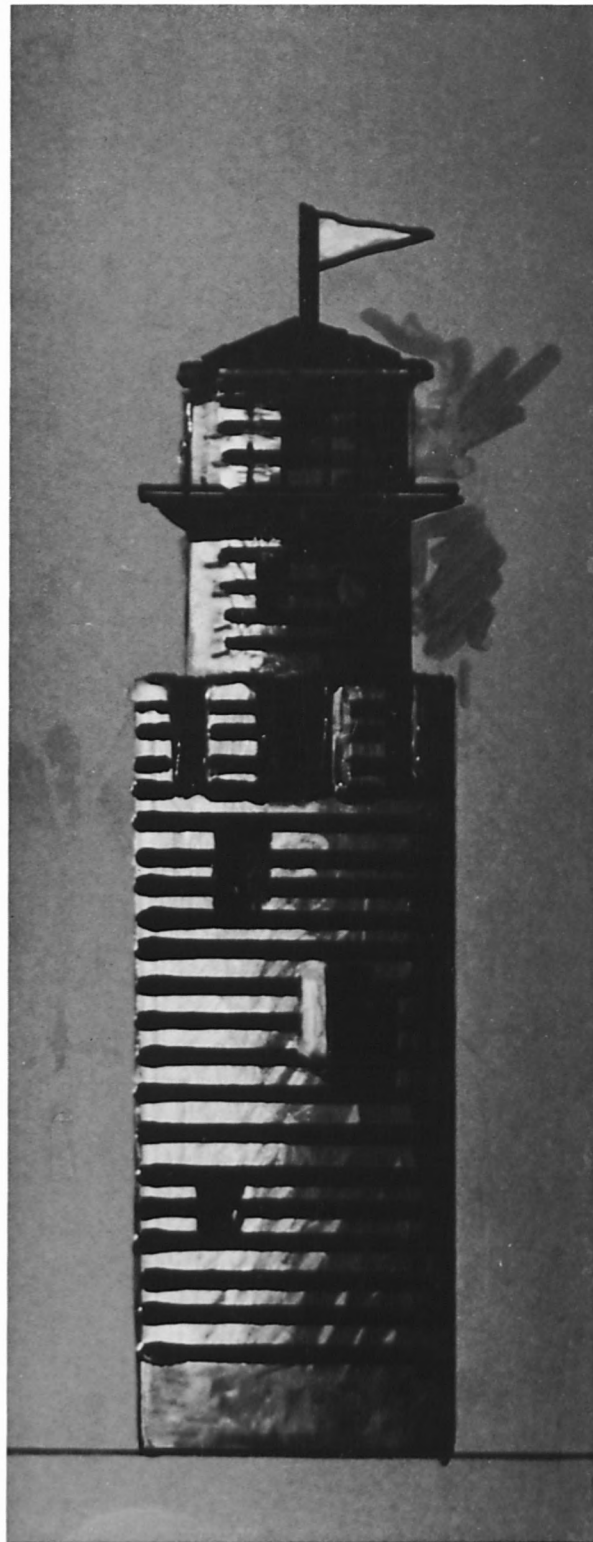
Τower for Mikis Theodorakis
Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



Δημόσια Κεντρική 'Chios' house Βιβλιοθήκη Βέροιας



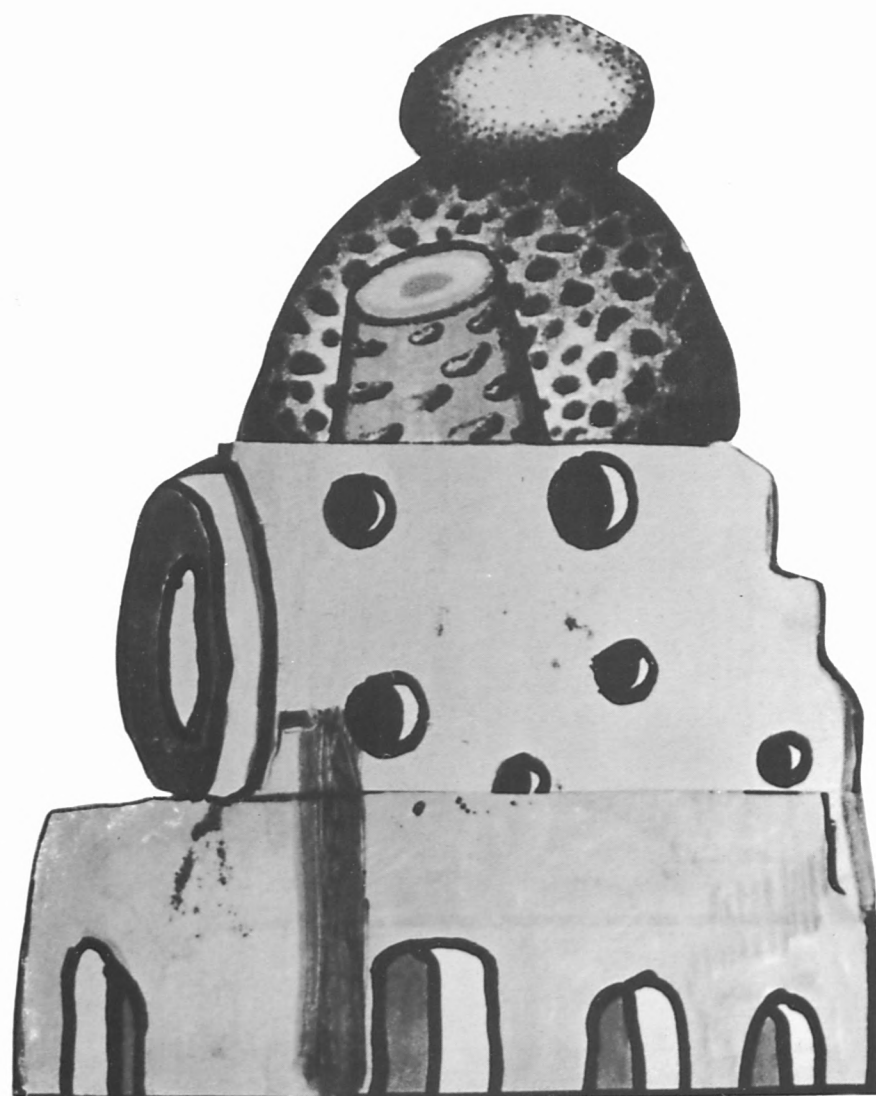
Tower for O.Elytis
Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



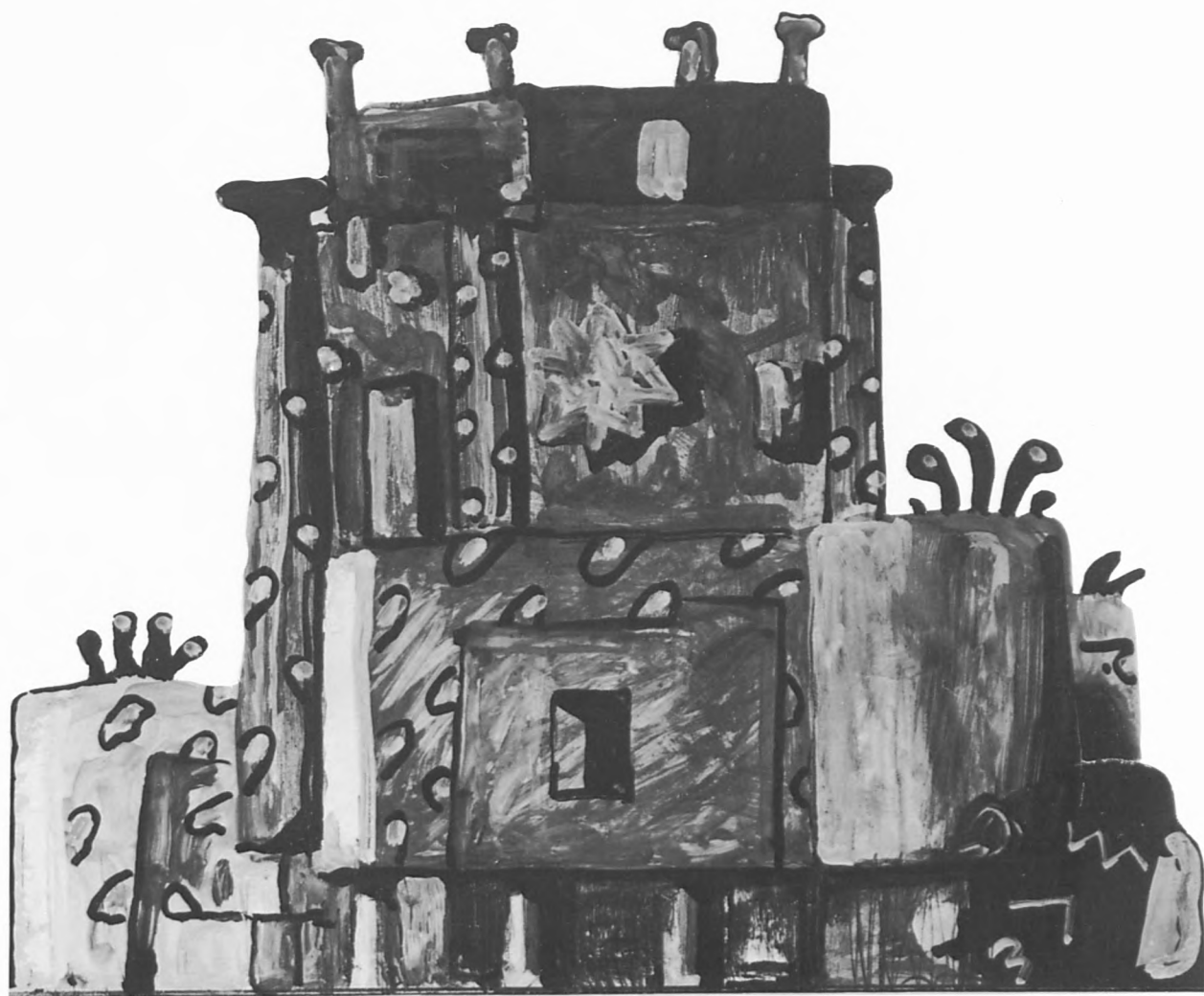
Τower for St. Xarchakos
Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



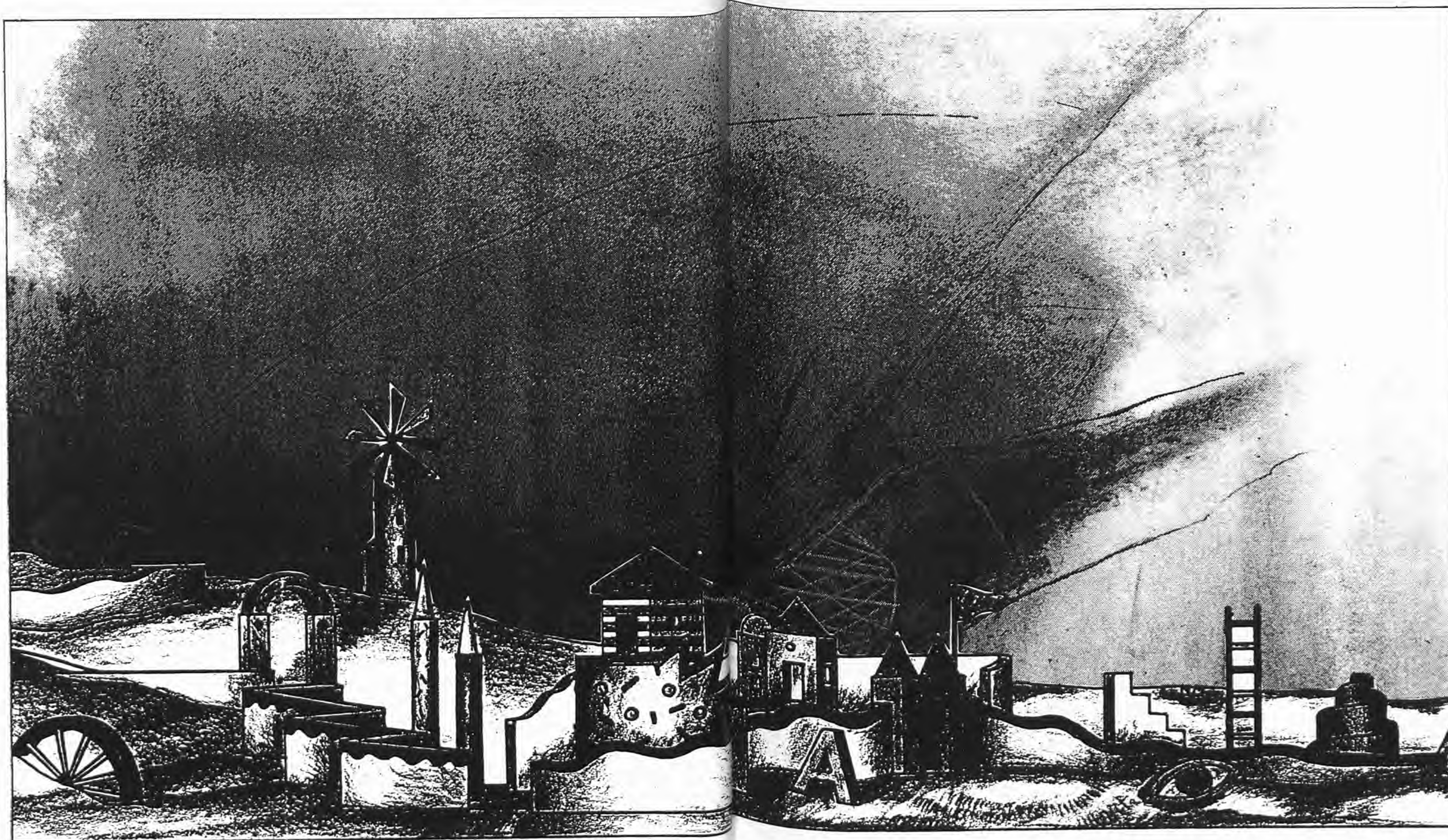
House for Irene Pappas
Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

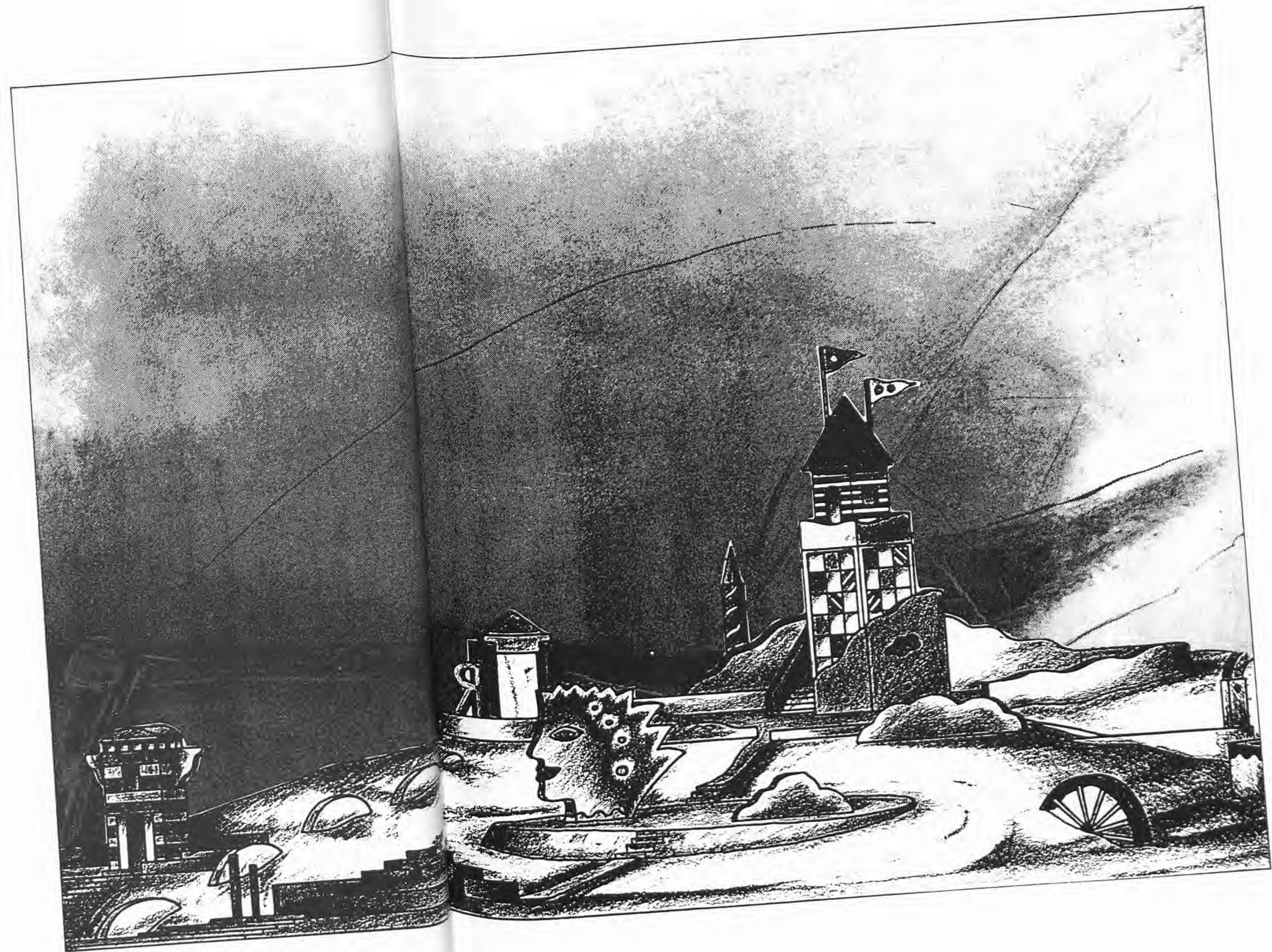


Δημόσια House for Heide Warlomis Κεντρική Βιβλιοθήκη Βέροιας

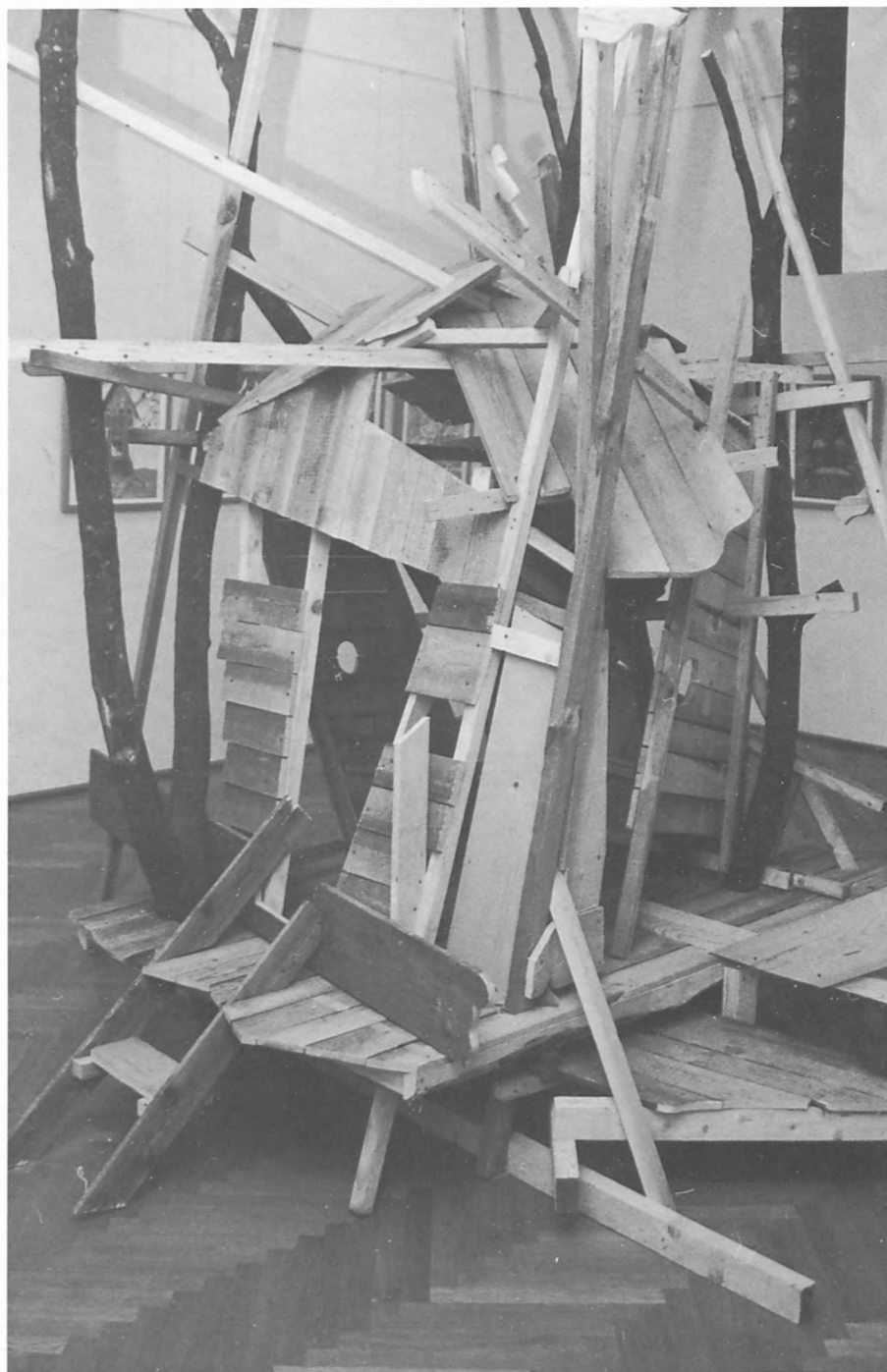


'Schrems', play city I

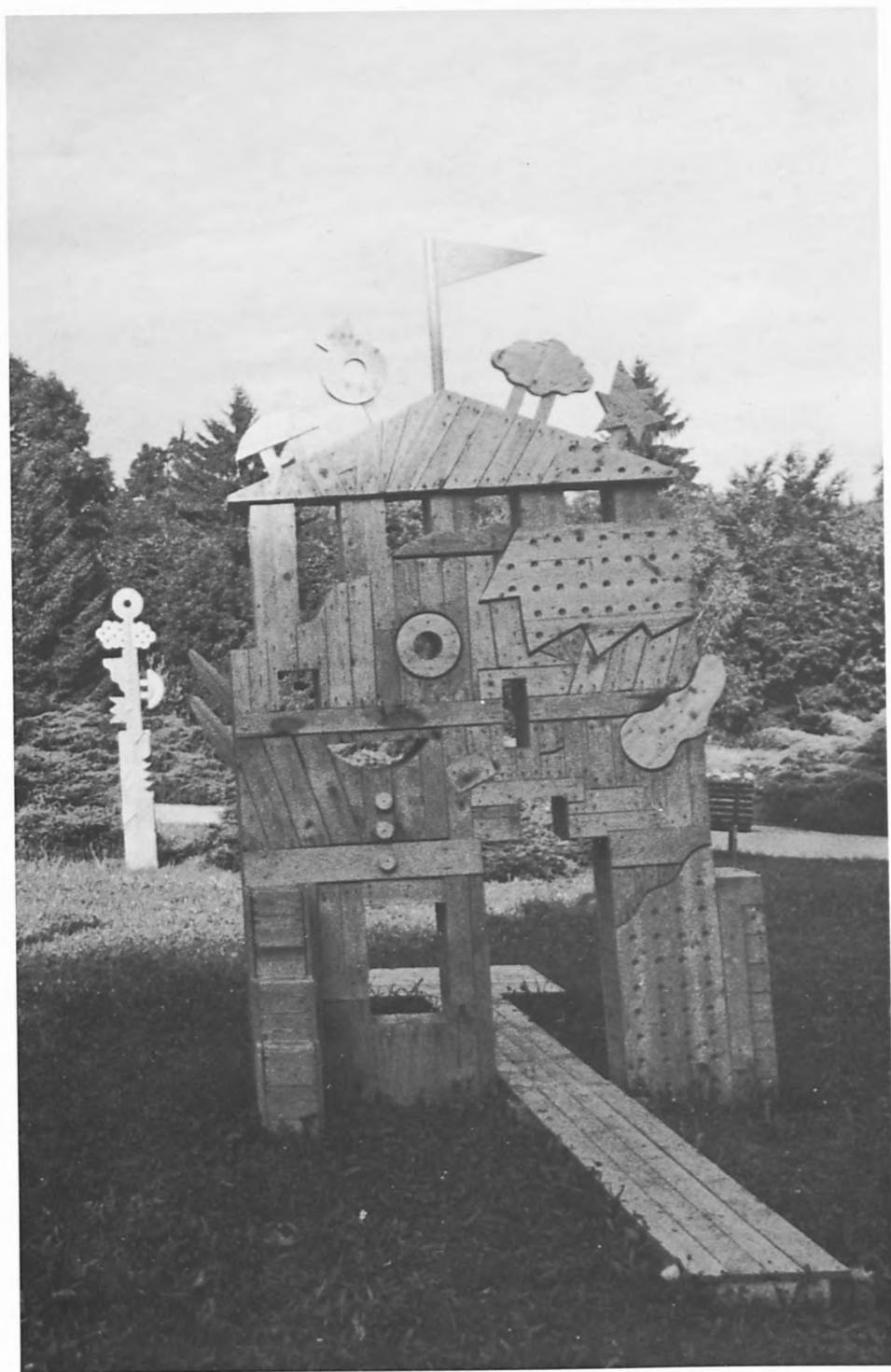
Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



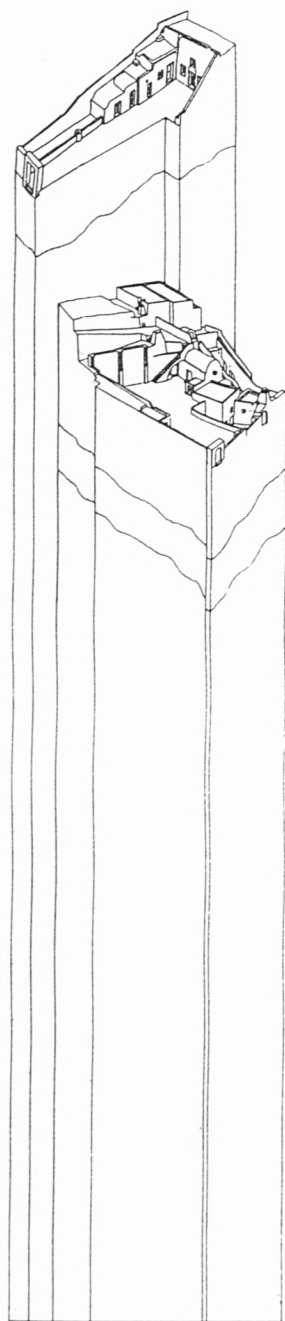
'Schrems', play city 11

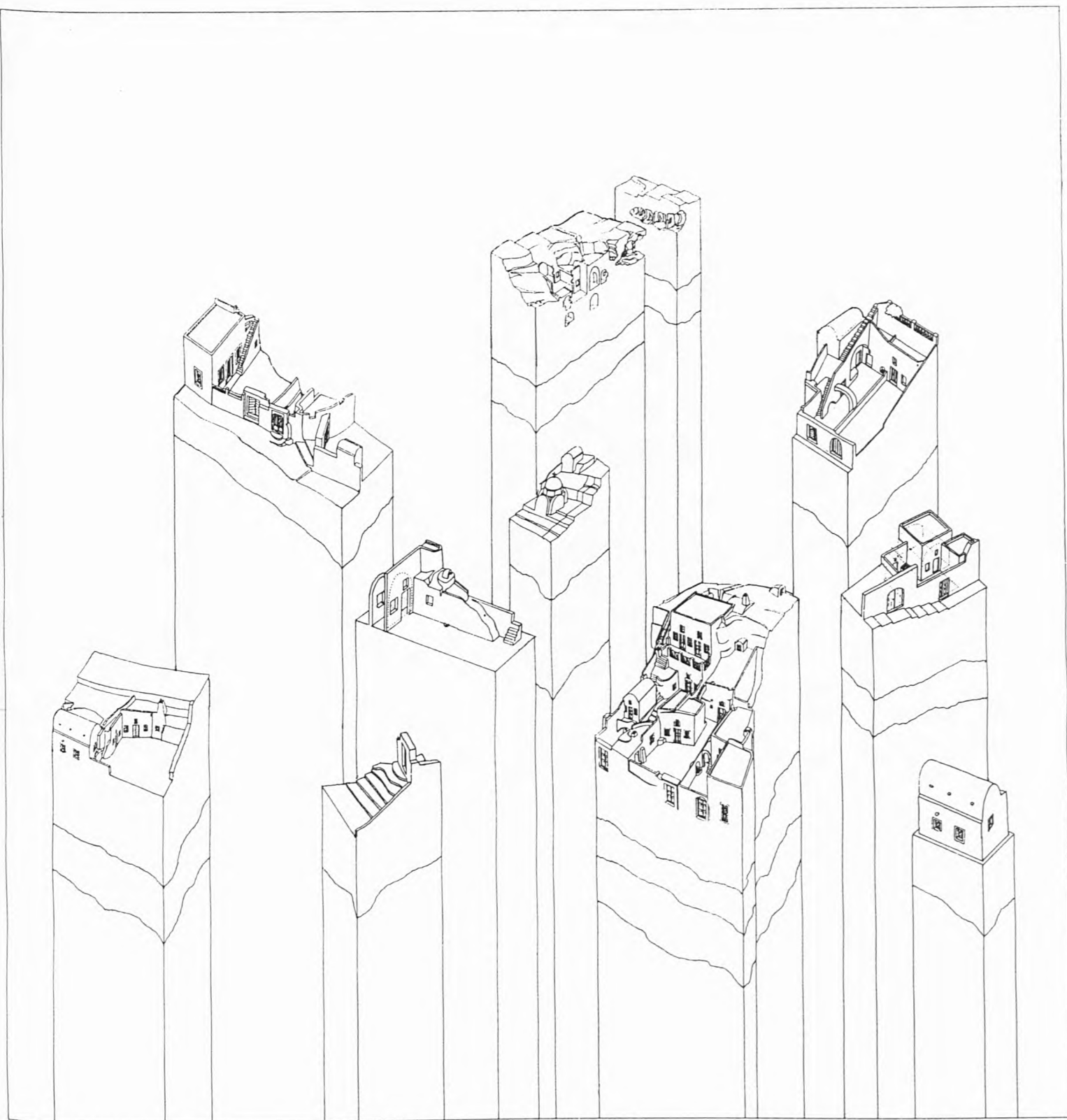


Tree house (built with children)
Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

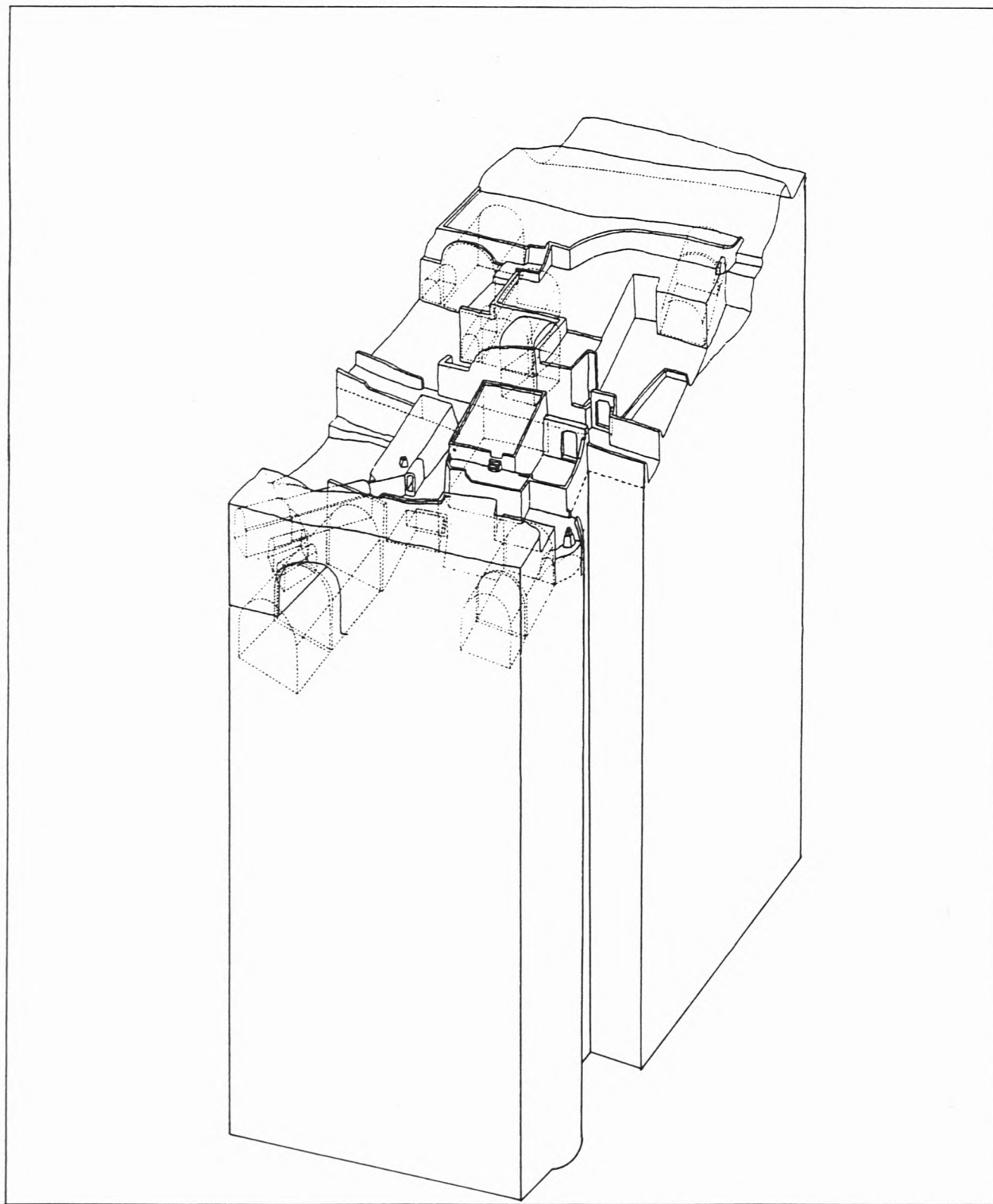


'Ottenstein' castle, garden of childhood
Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

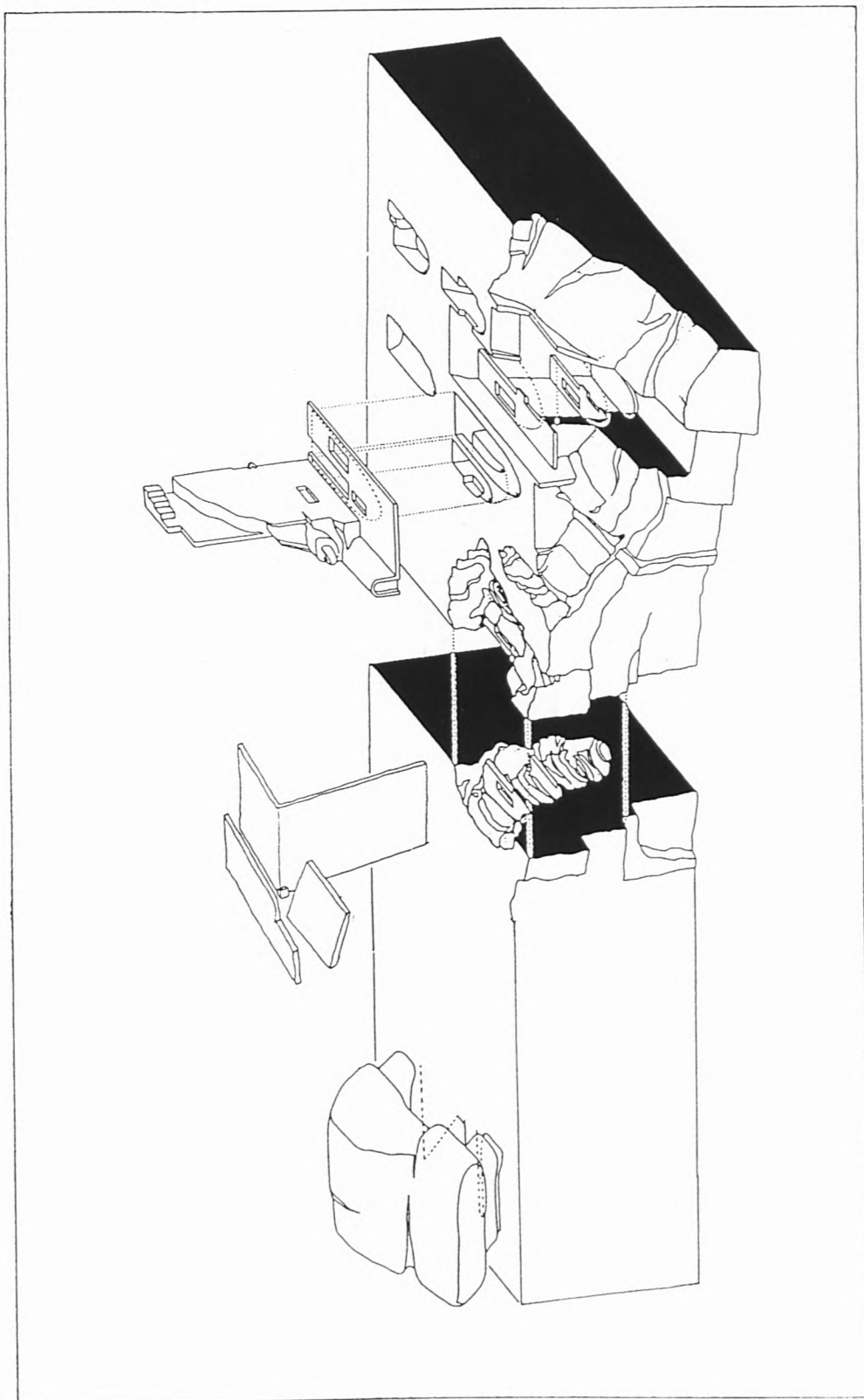




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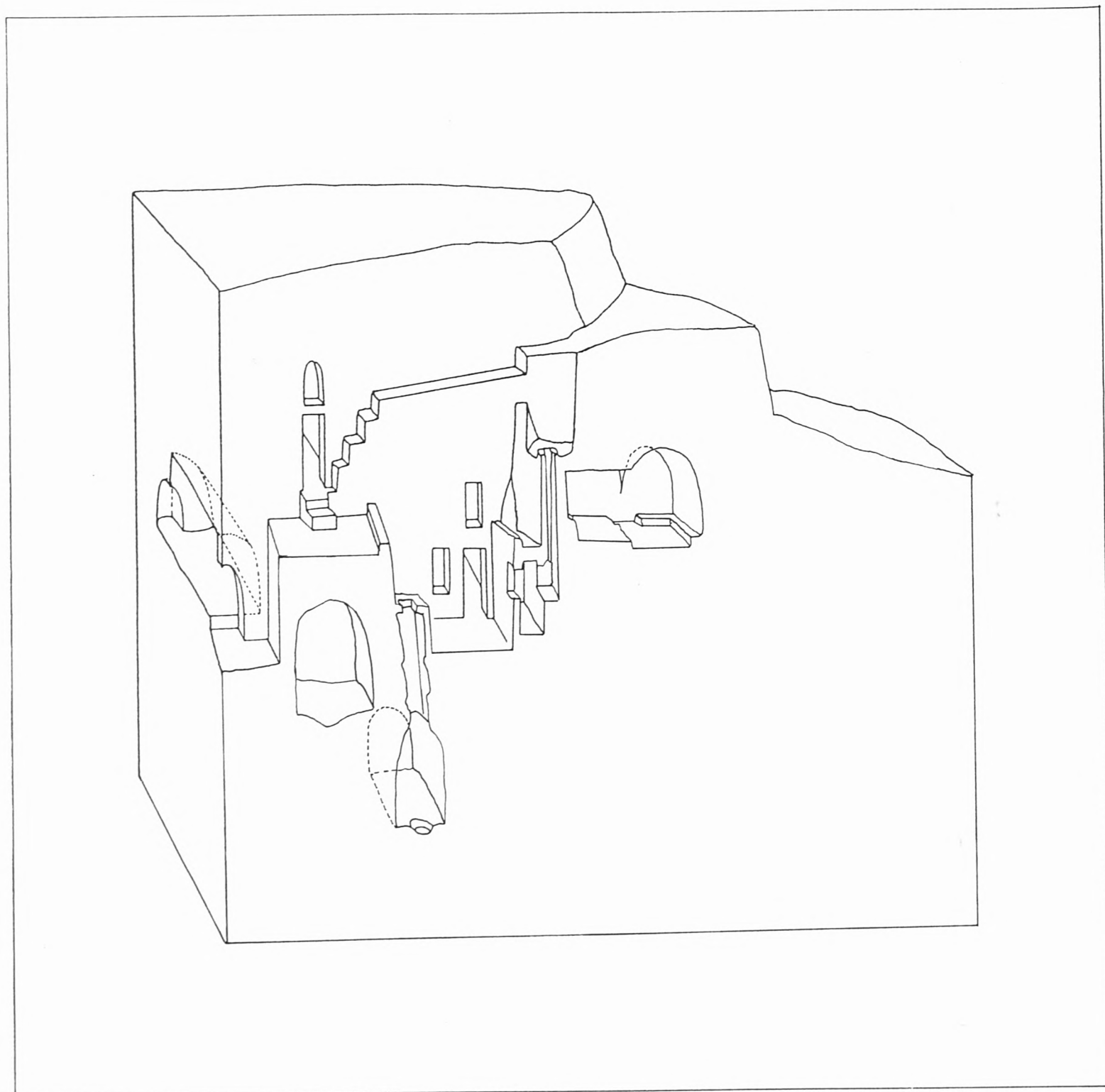


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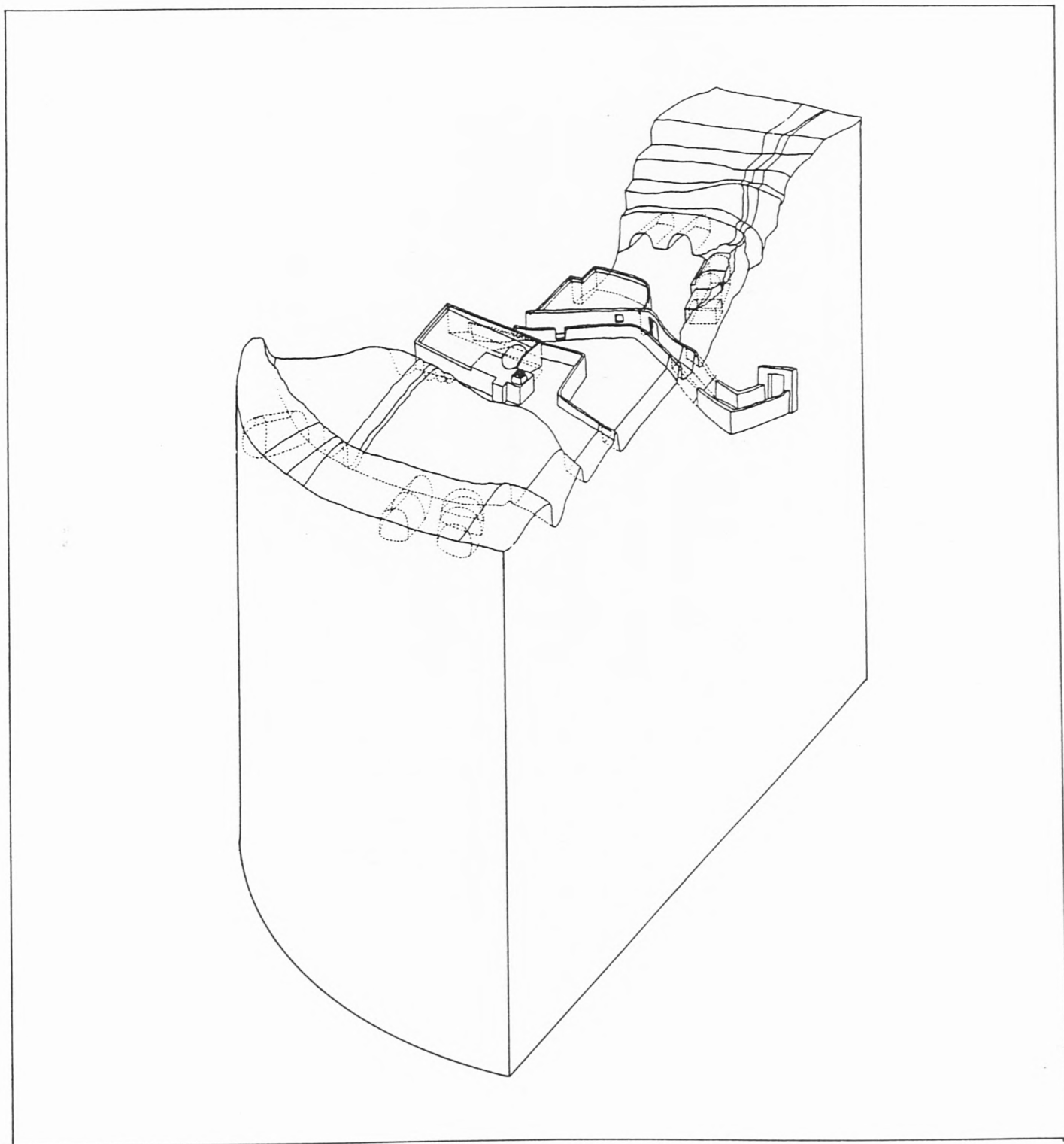


Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

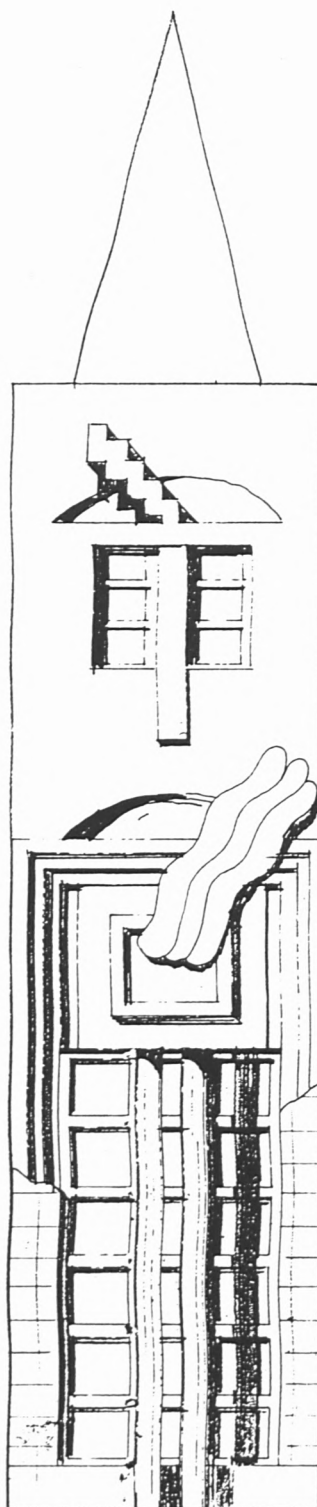
'Messaria'



Δημόσια Κεντρική ^{'Santorin'} Βιβλιοθήκη Βέροιας

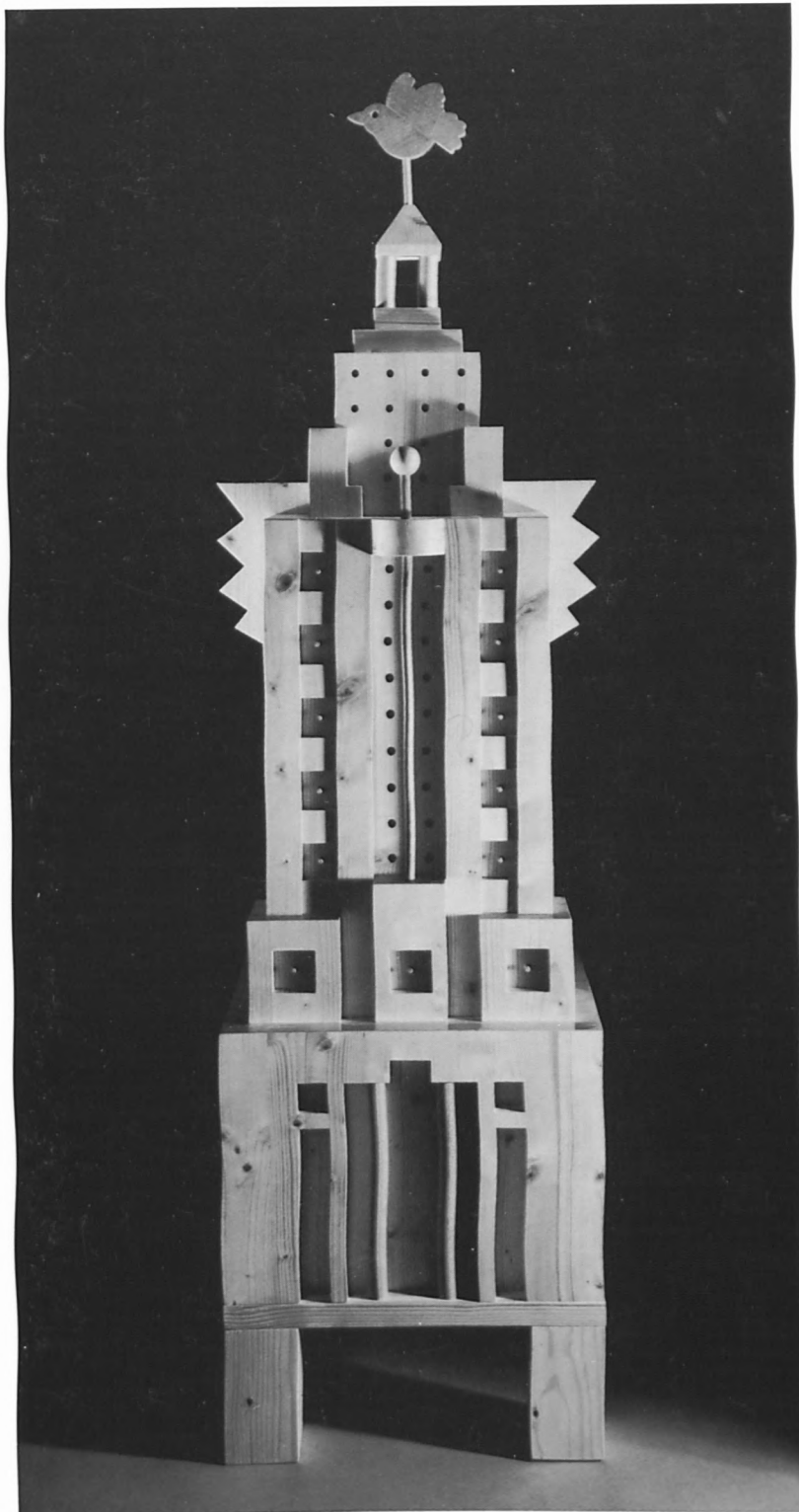


Δημόσια ^{'Santorin'} Κεντρική Βιβλιοθήκη Βέροιας

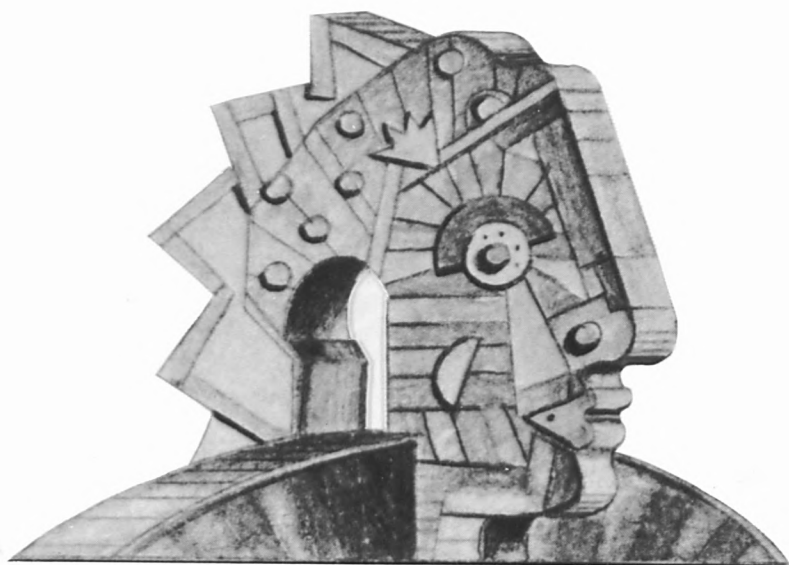


Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

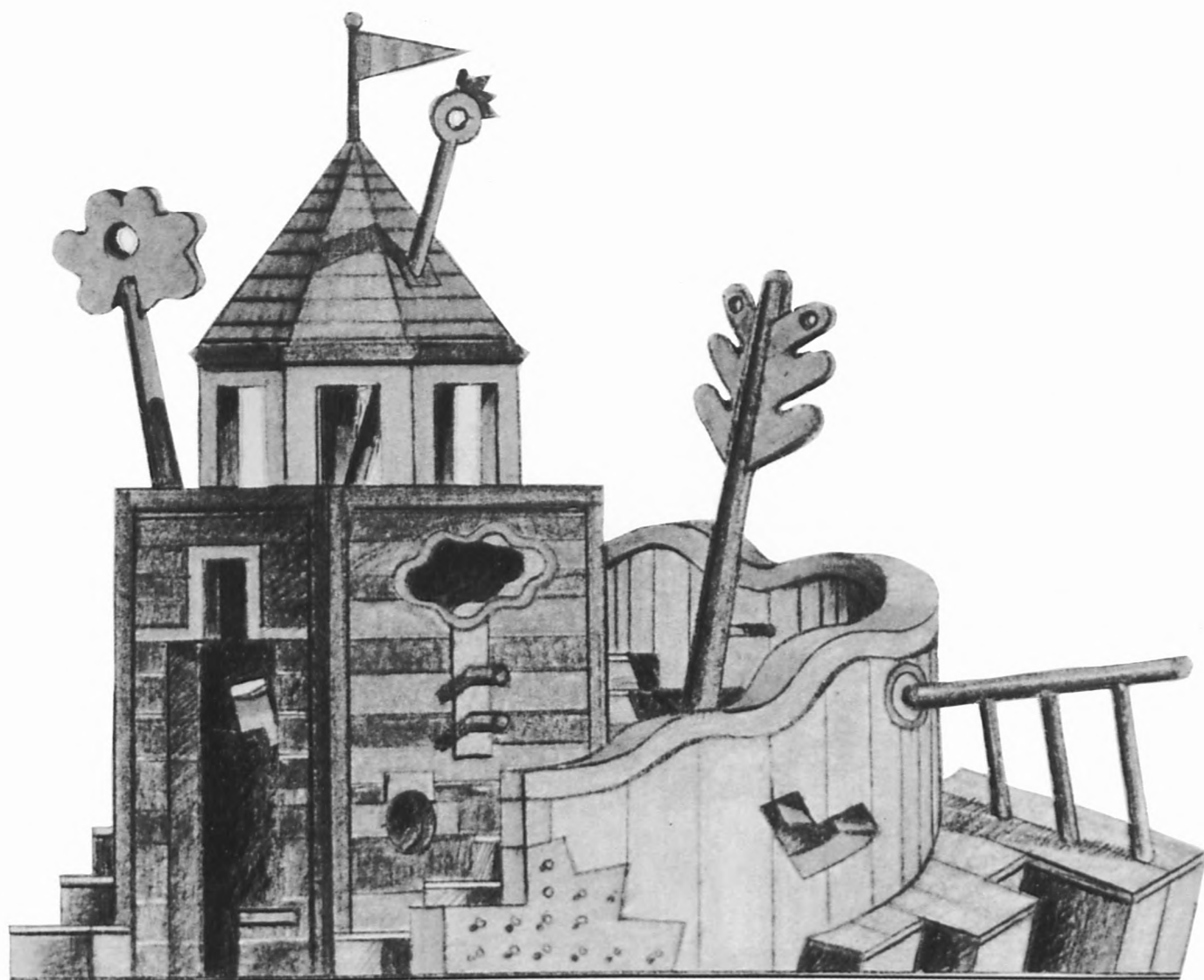
Play house



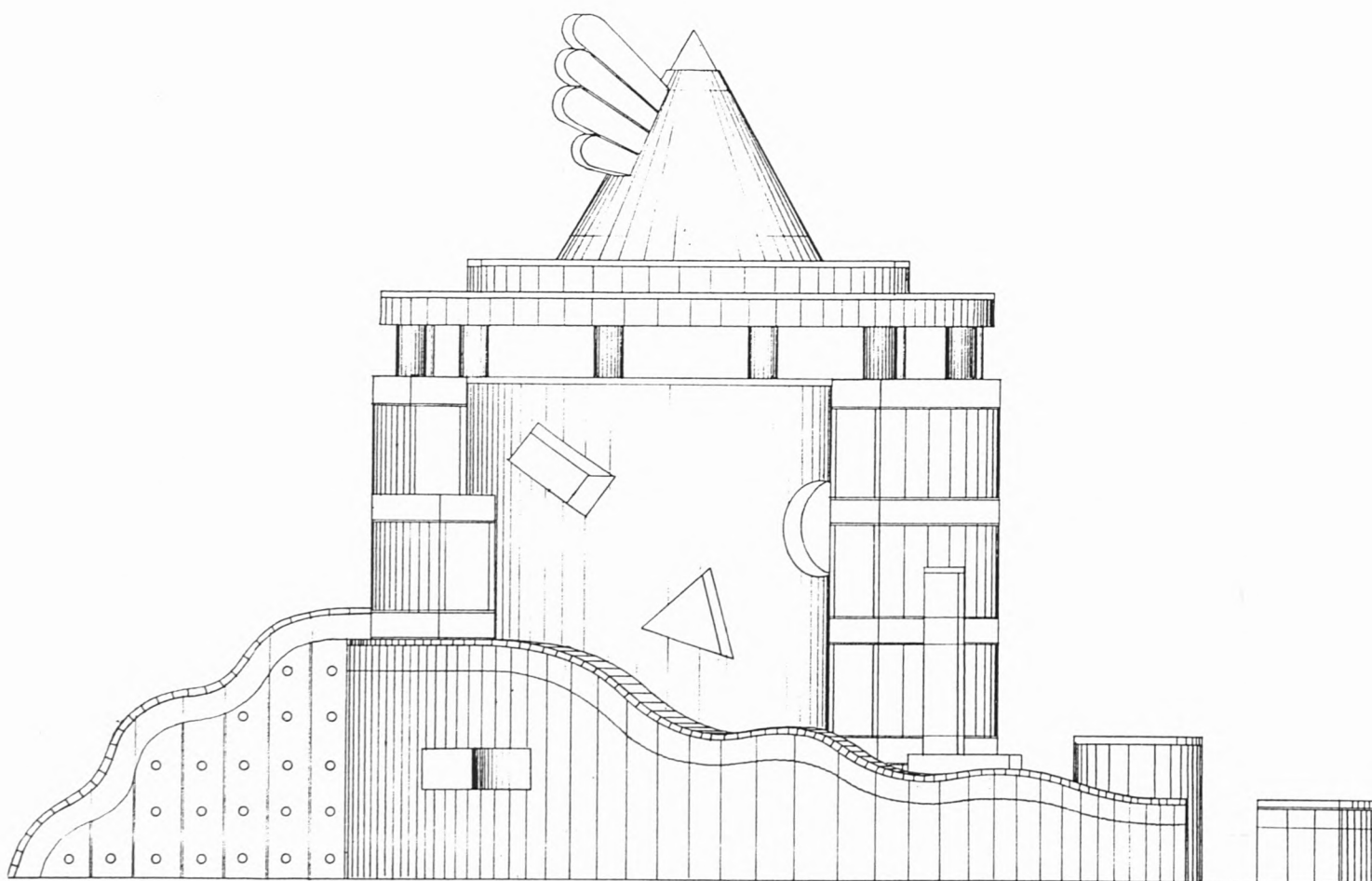
Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



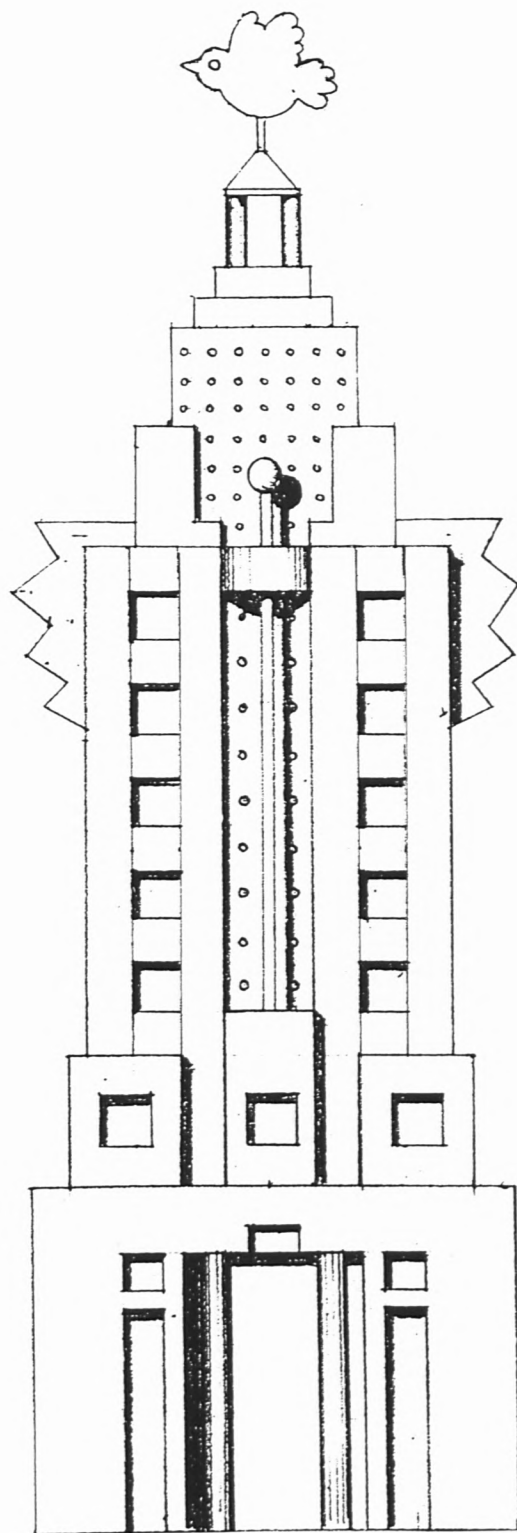
Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



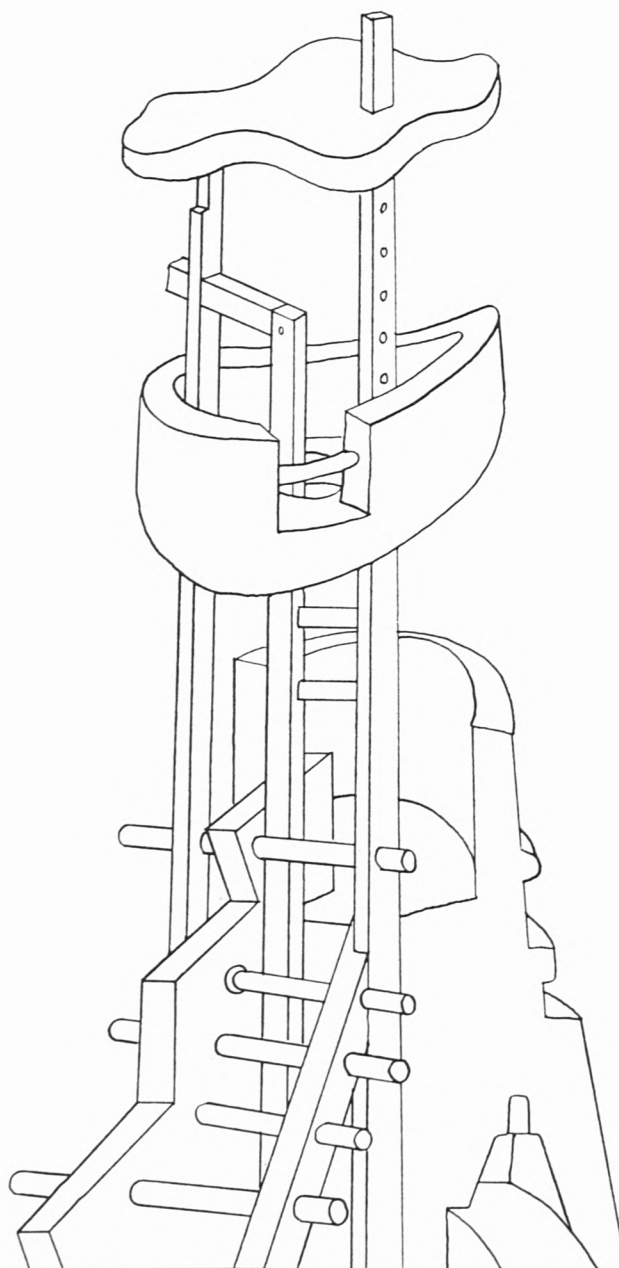
Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

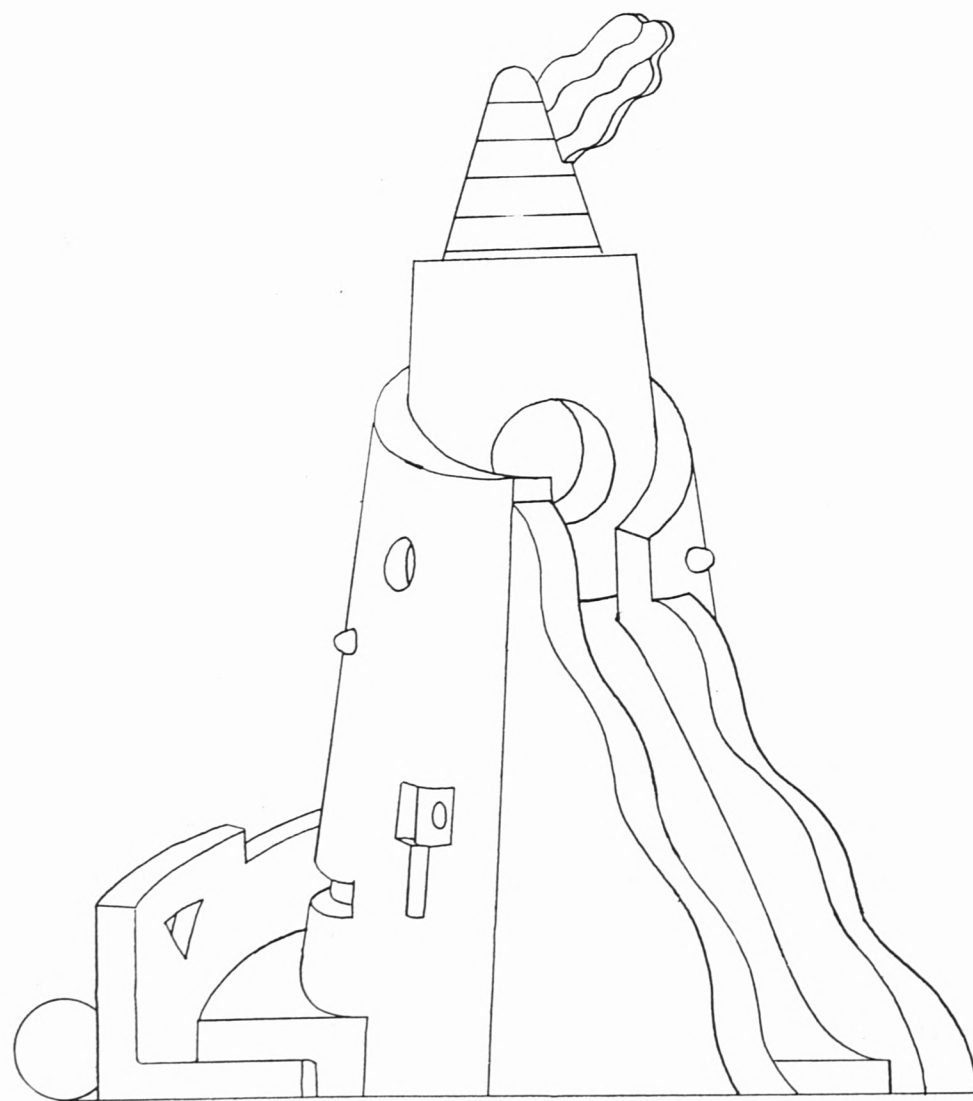


Children's tower
Δημόσια Κεντρική Βιβλιοθήκη - Βέροιας

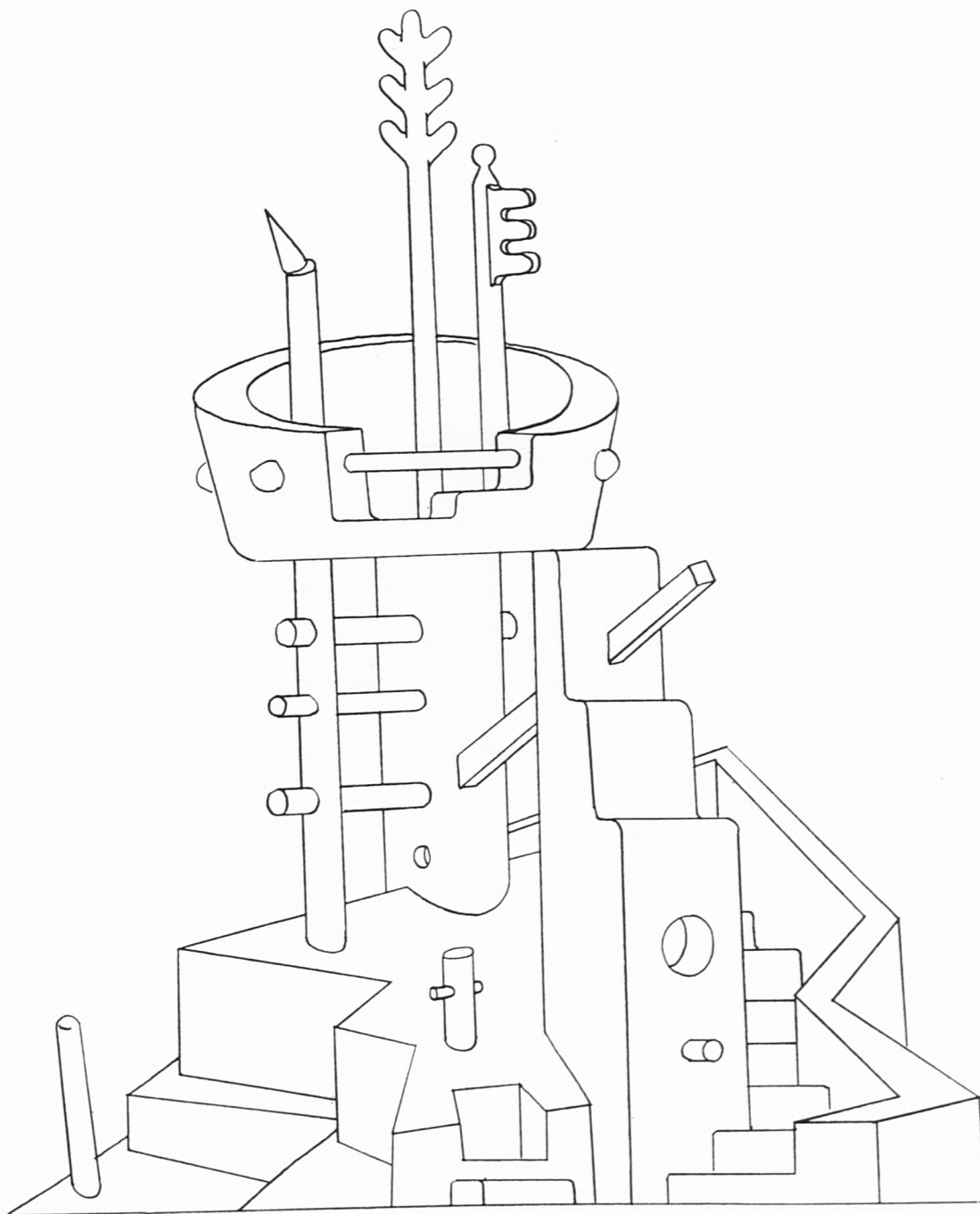


Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

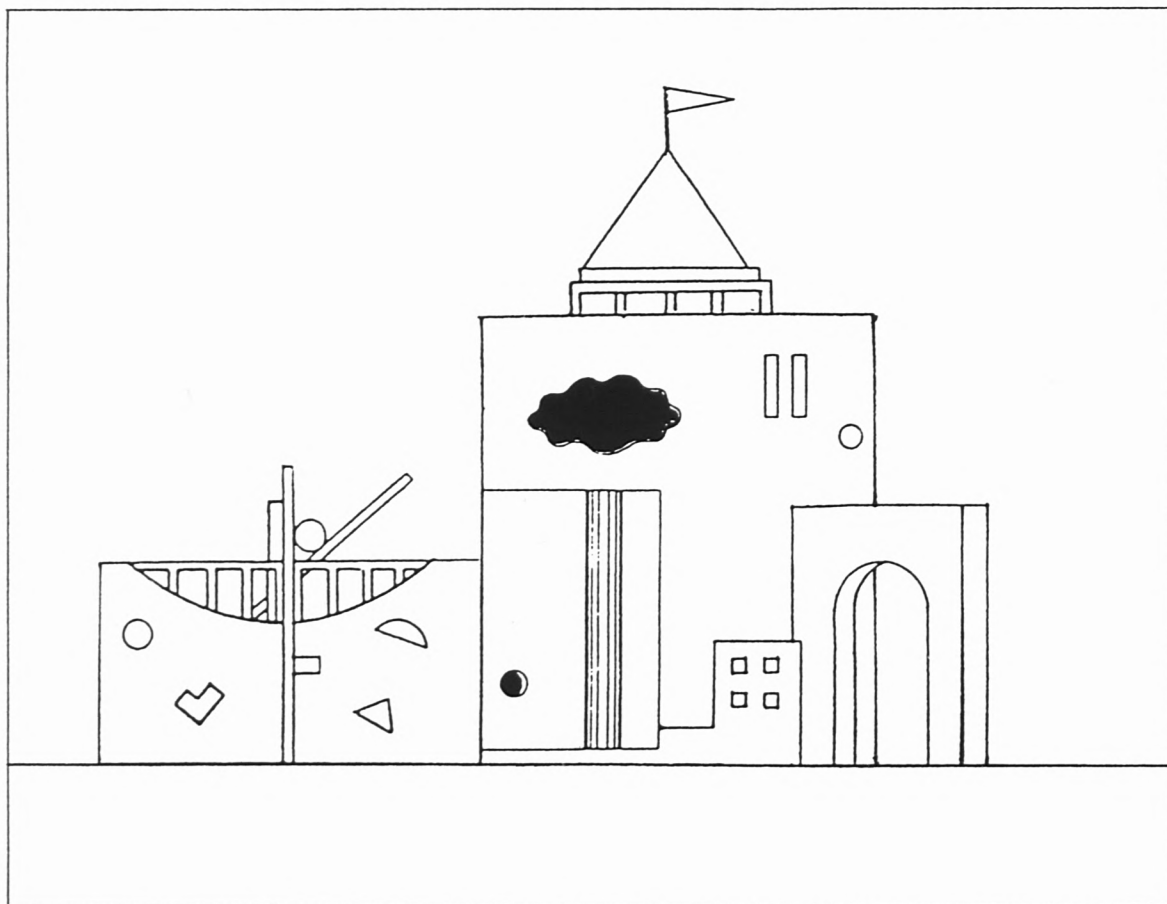
School building



Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

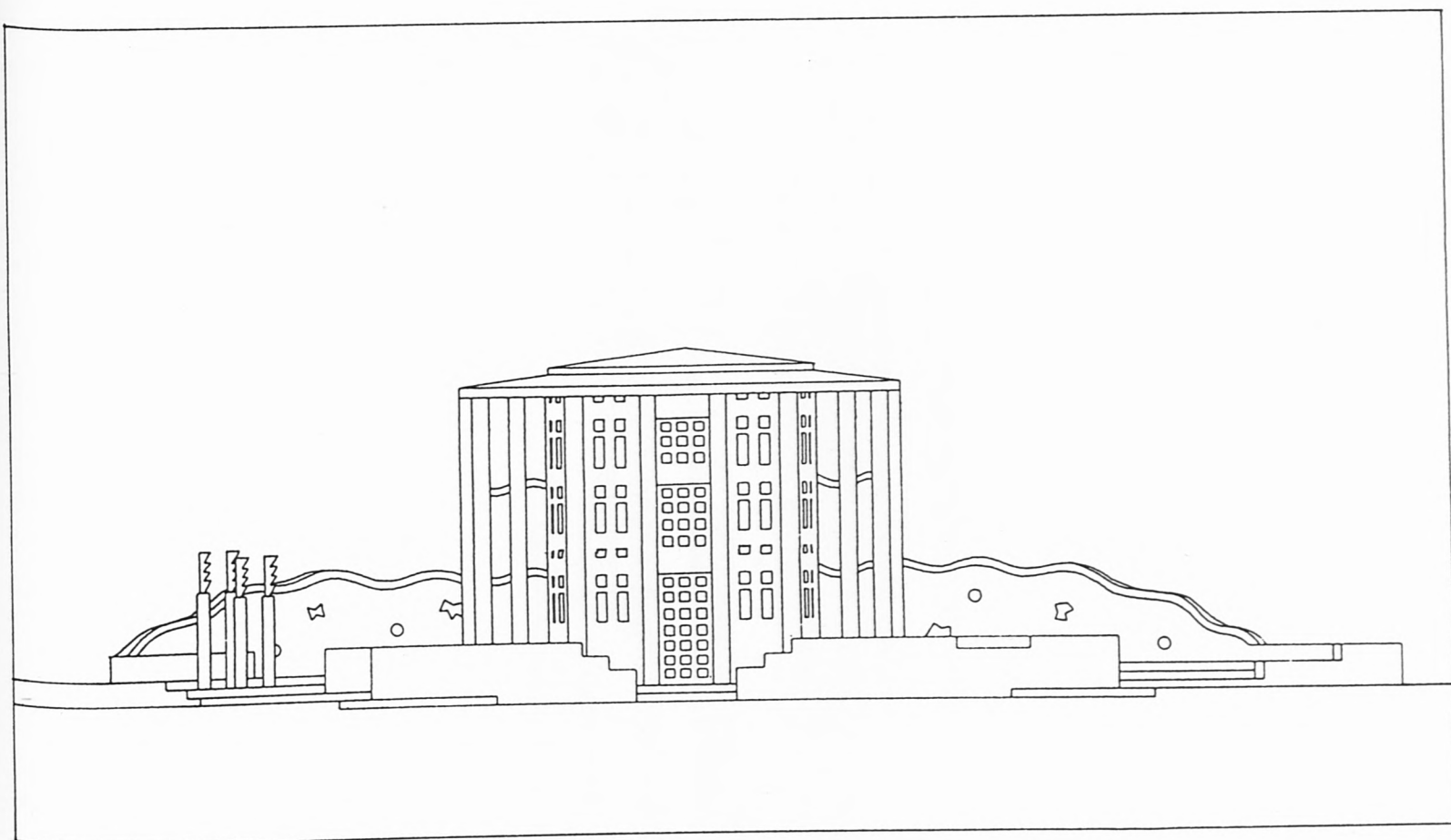


Δημόσια Children's church Κεντρική Βιβλιοθήκη Βέροιας

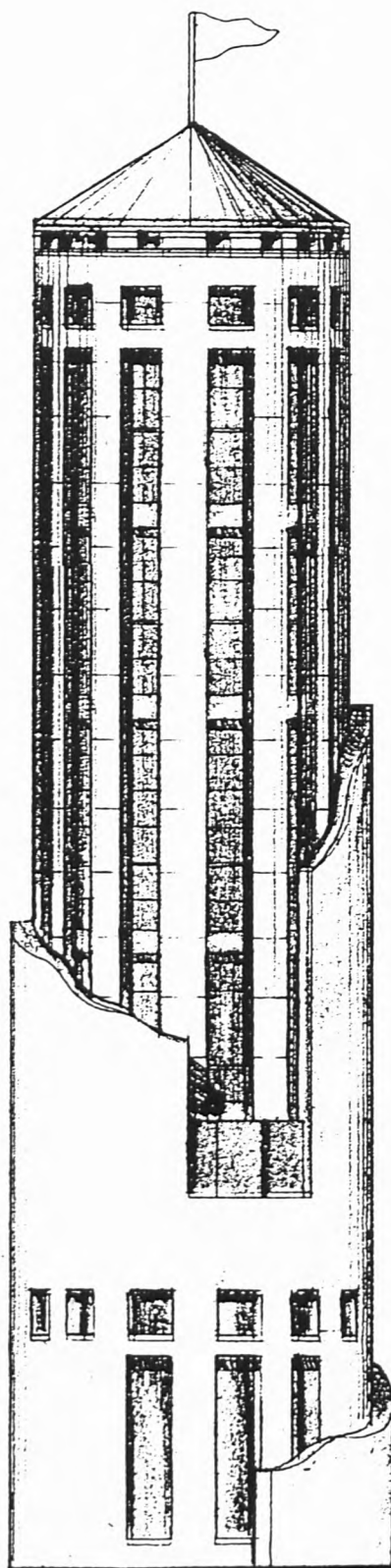


Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

I.D.E.A. Design Center, built 1991

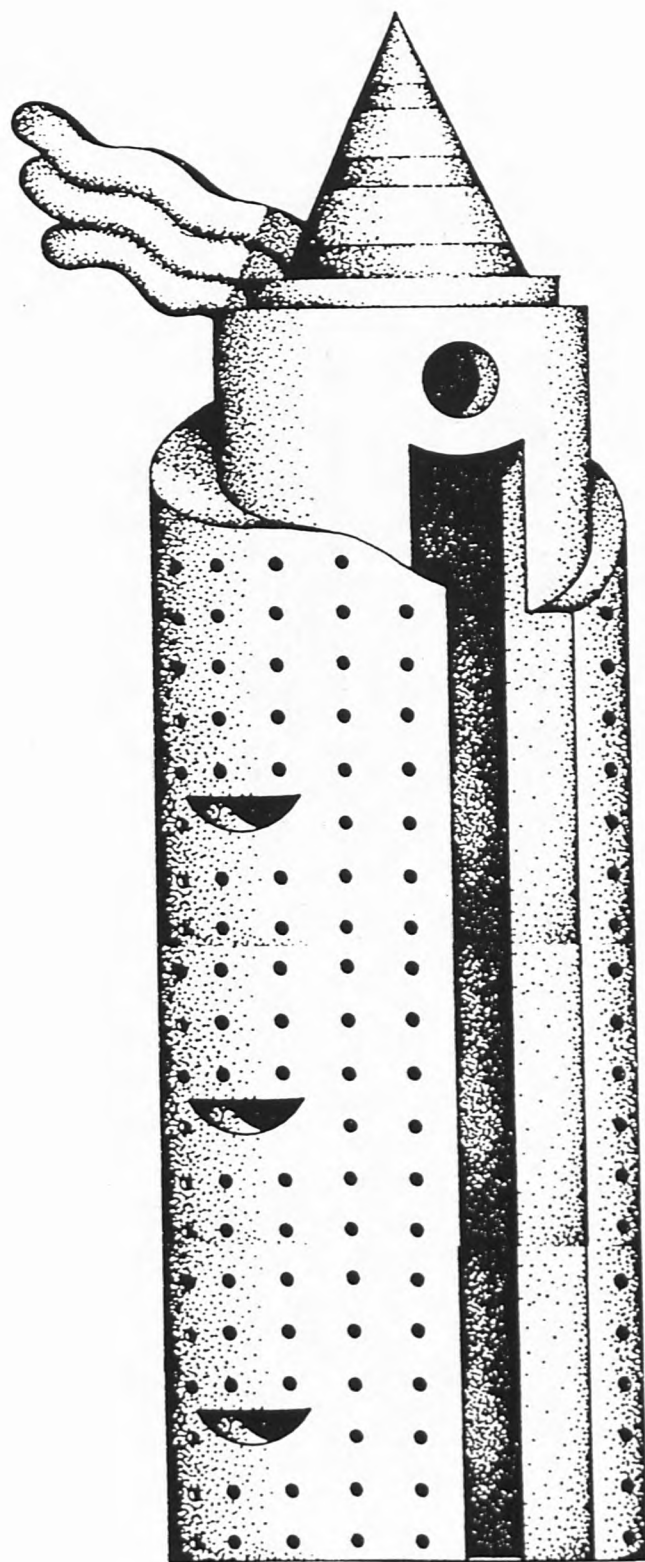


Δημόσια ^{Pavillon} Κεντρική Βιβλιοθήκη Βέροιας



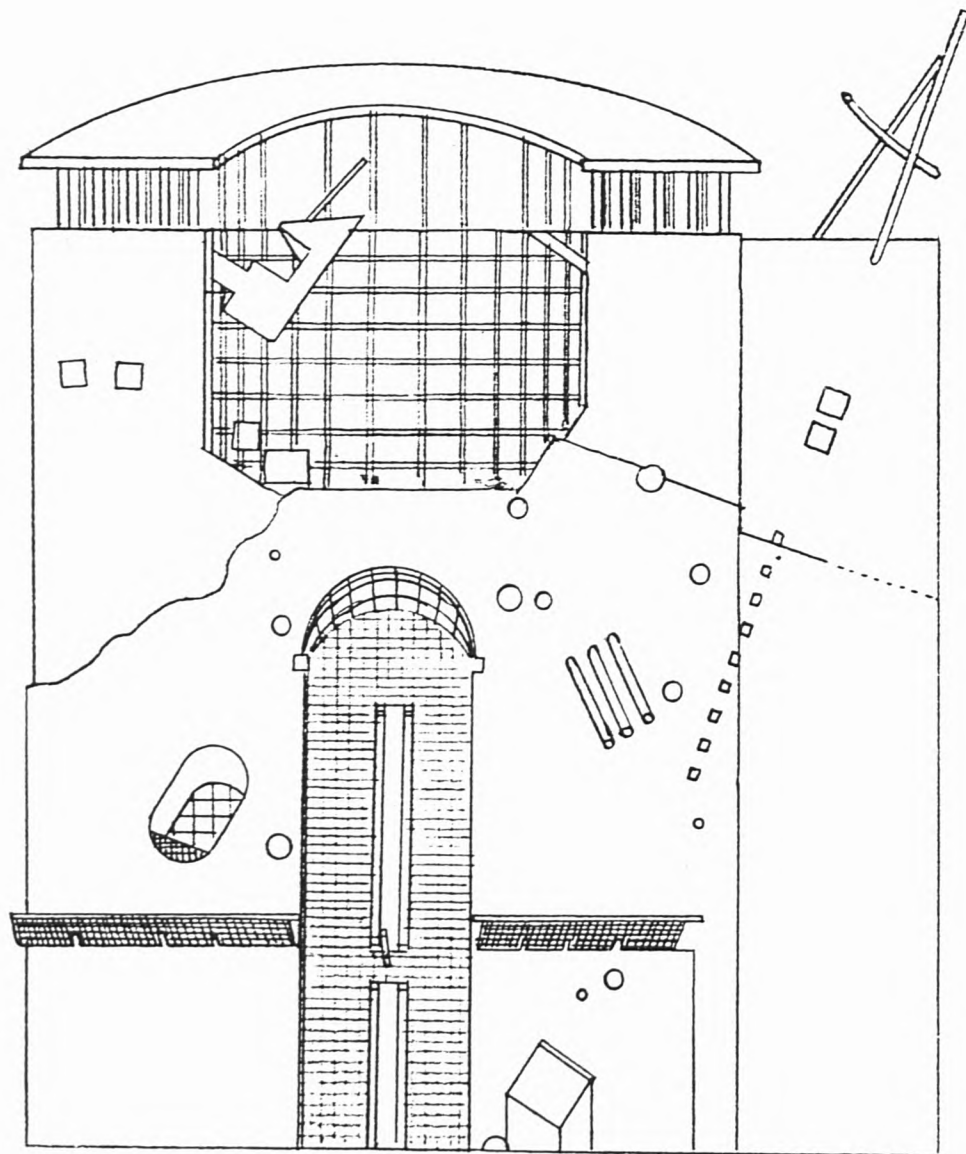
Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

Blue tower



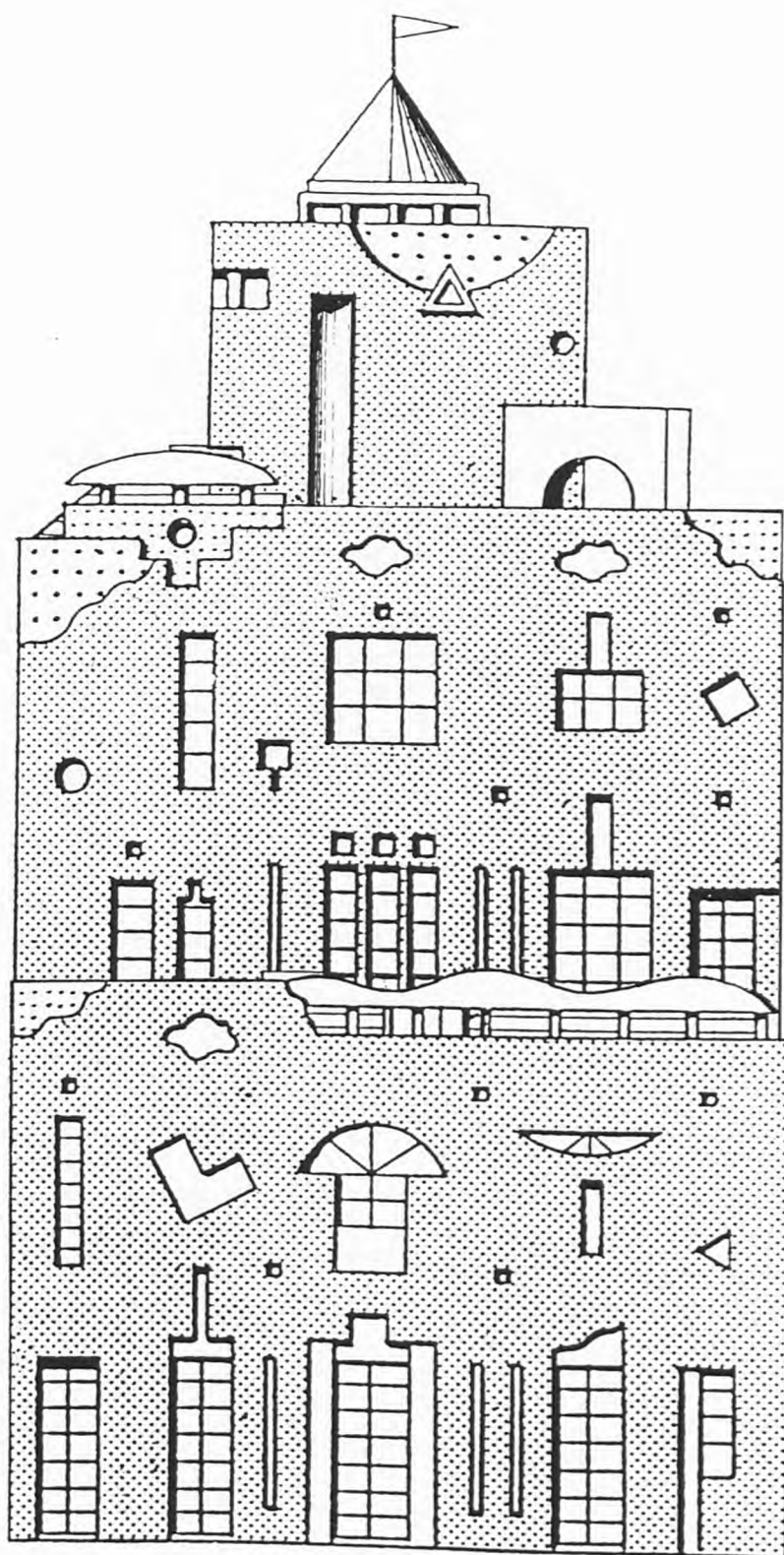
Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

Fairy-tale tower

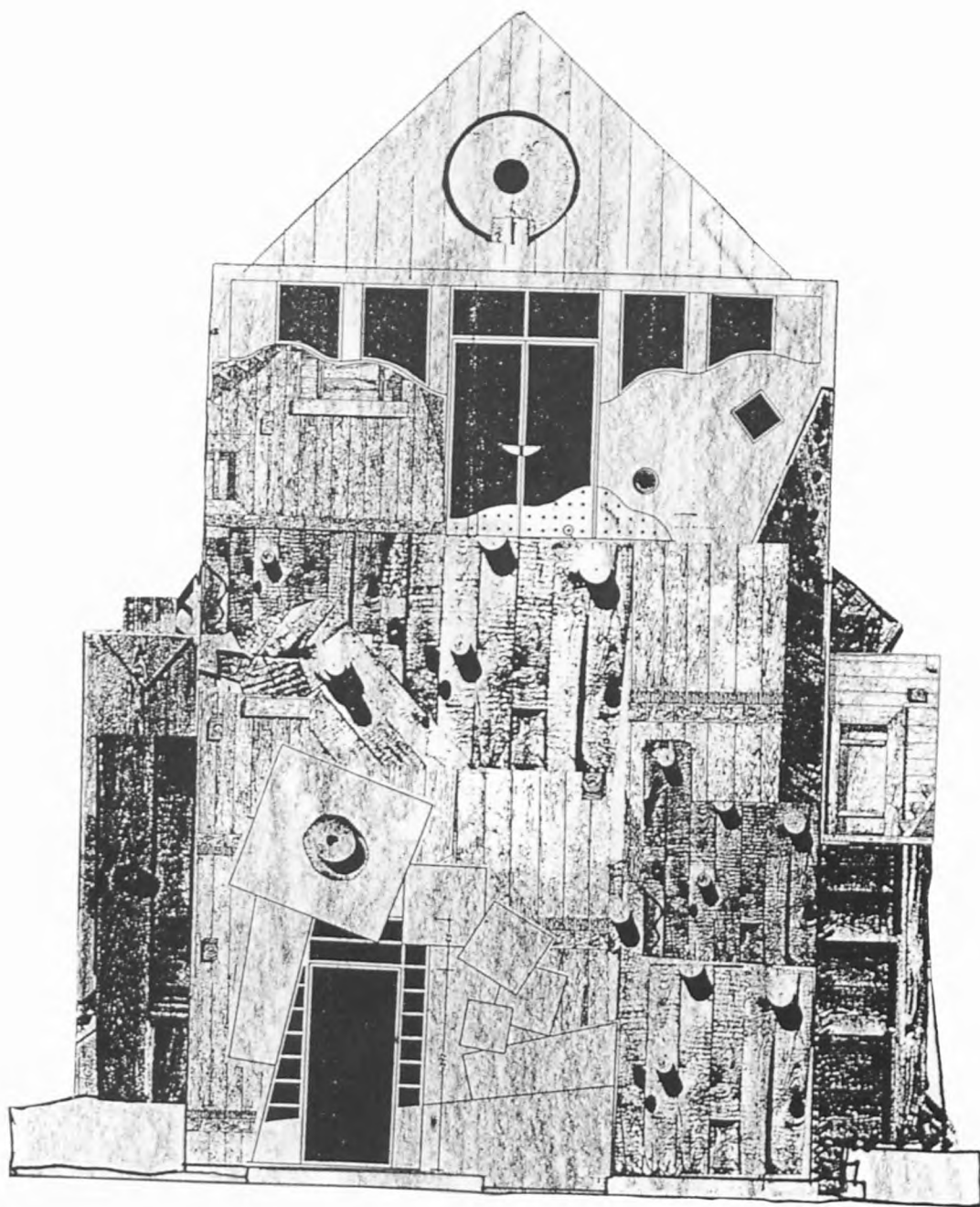


Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

Vienna house

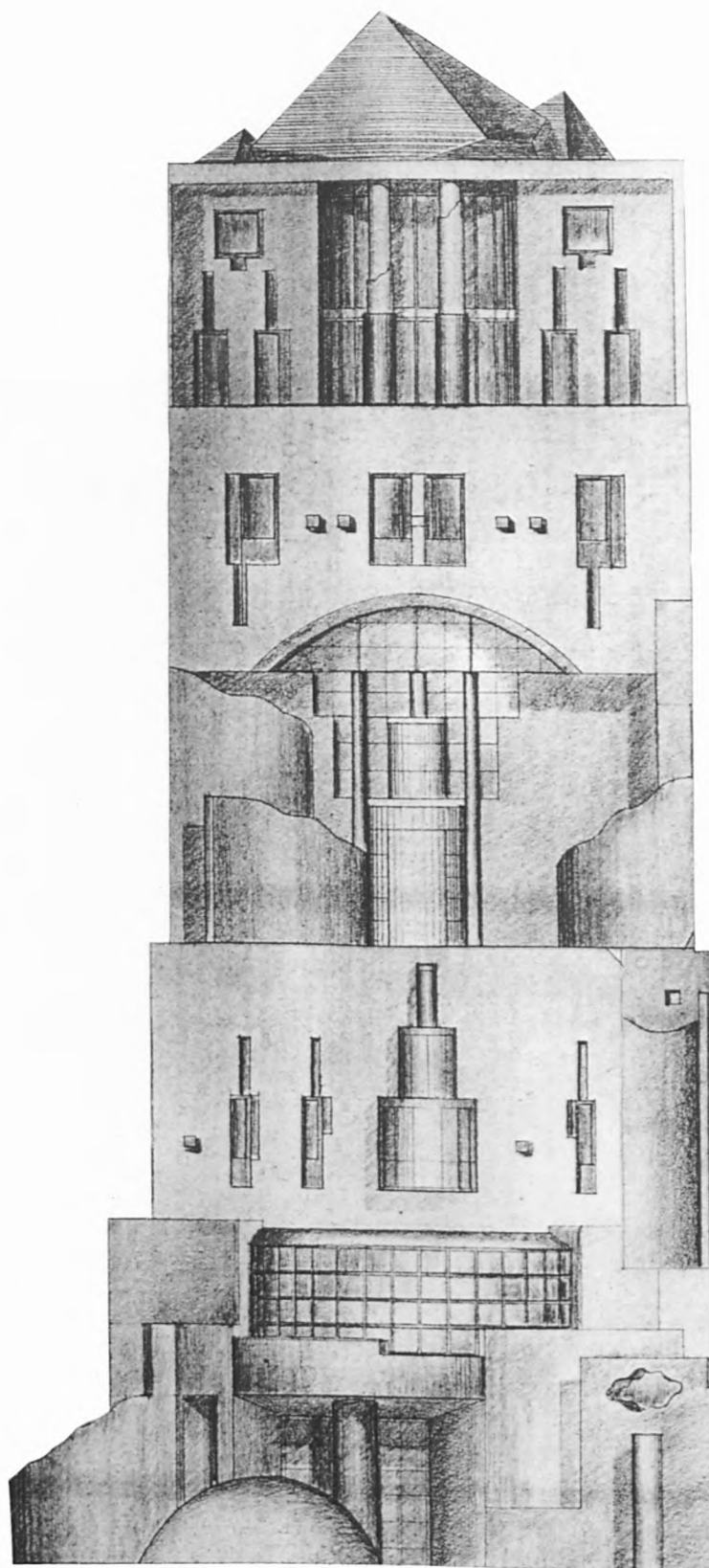


Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

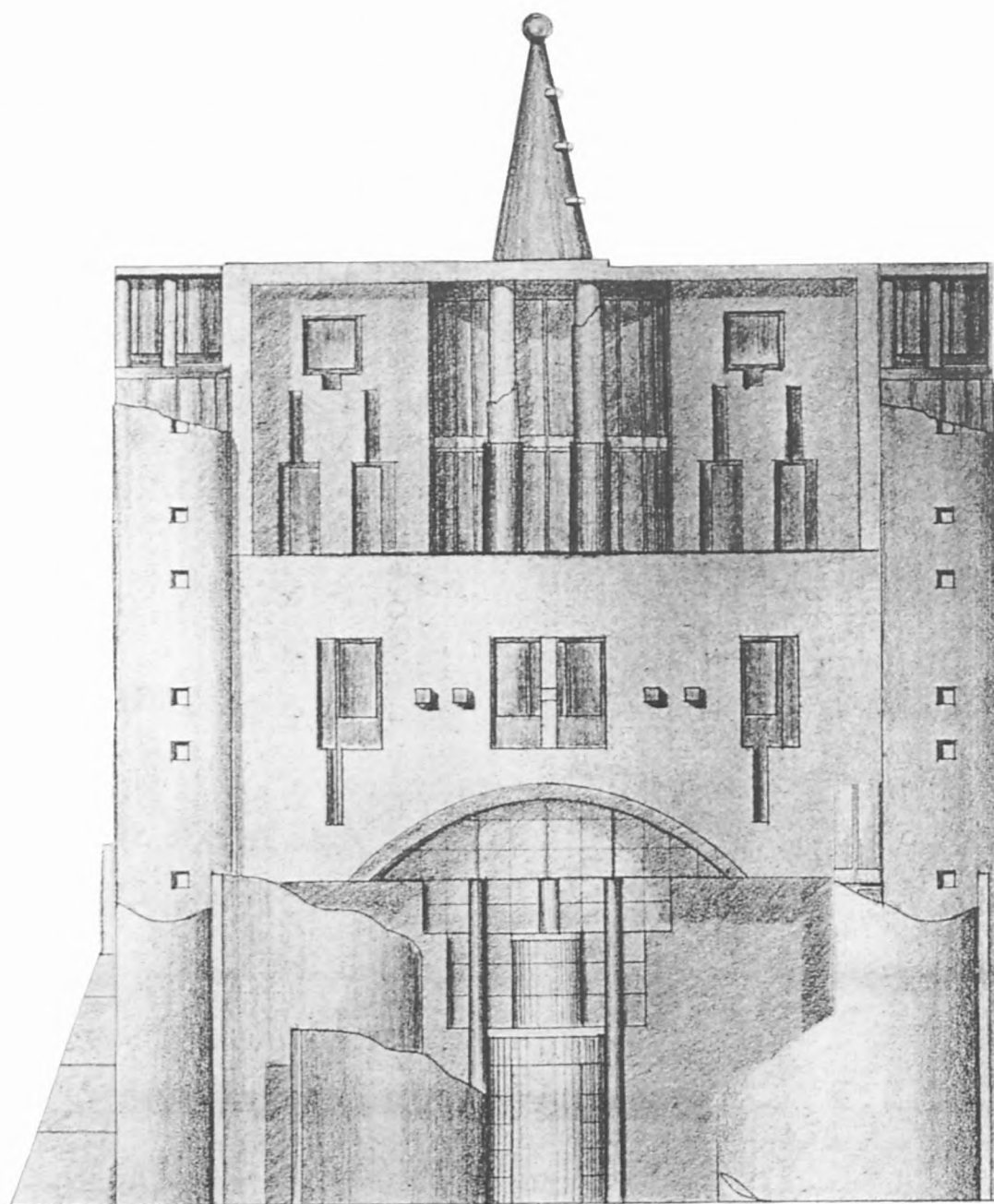


Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

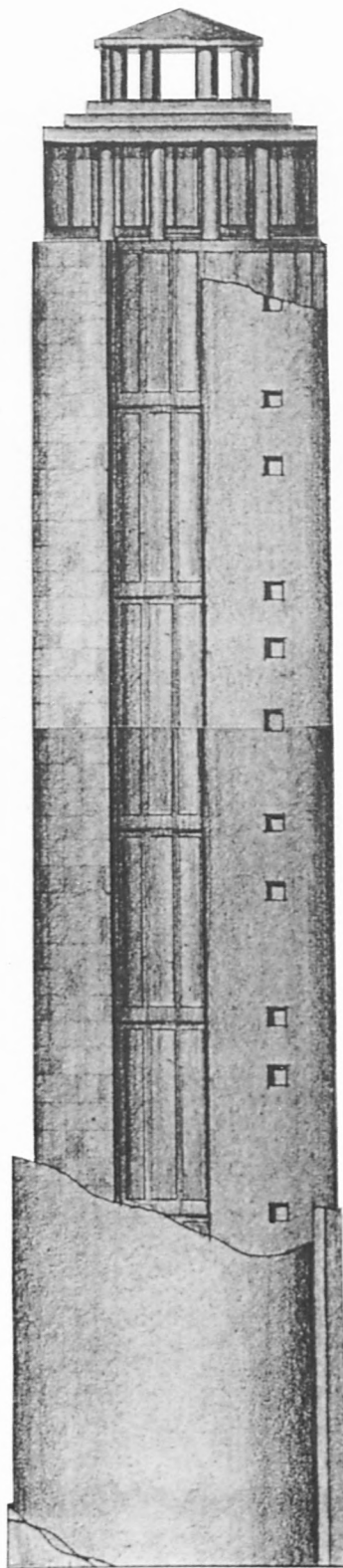
Waldviertel house



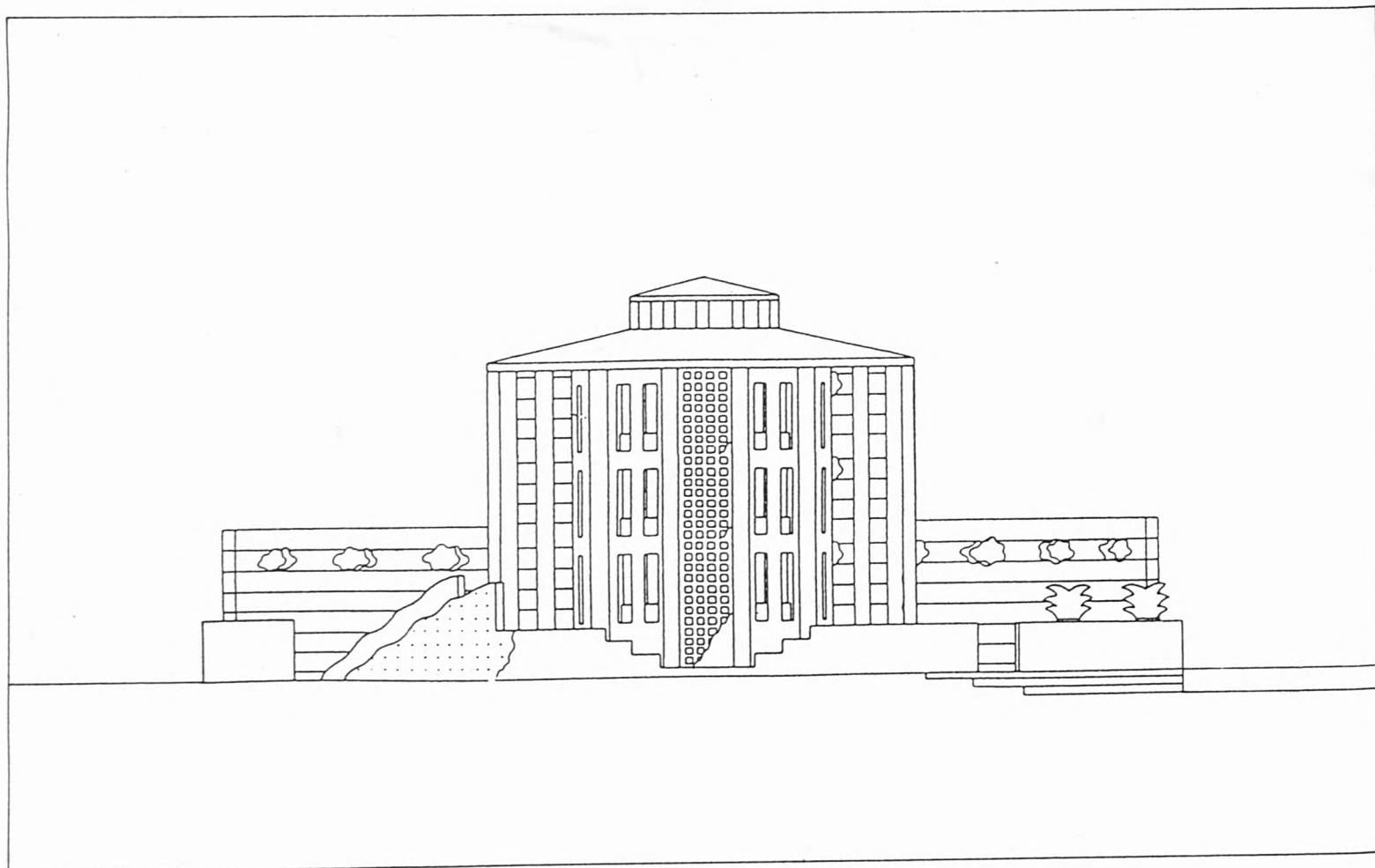
Δημόσια ^{'Linz' house} Κεντρική Βιβλιοθήκη Βέροιας



Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

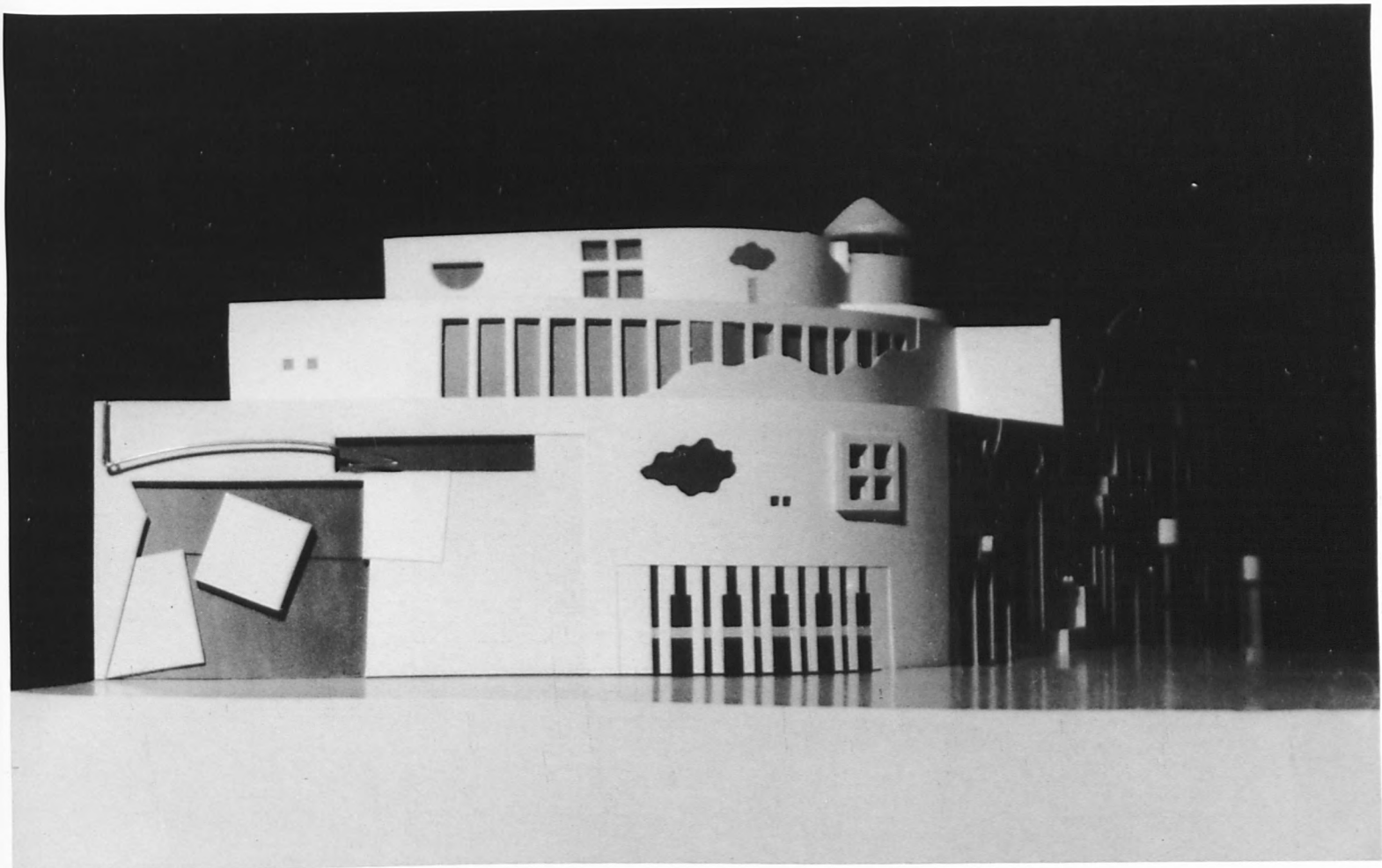


Red tower
Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

Pavillon



Building in Athens, model photo

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



Ε. Warlamis in his studio in Austria

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

MAG. ARCH. PROF. E. WARLAMIS

born 1942 in Greece, living in Greece and Austria

Study and Graduation:

Architecture, Academy of Applied Arts, Vienna

Teaching at the Academy of Applied Arts, Vienna - architecture - foundation

and direction of the "Architecture-seminar" at Santorin

1988 Prof. Warlamis directed the department for experimental architecture

at the Summeracademy of Salzburg -

co-operation with Friedensreich Hundertwasser and Prof. Eibl-Eibesfeld

Various international awards for design-conceptions

Works in numerous international collections and museums all over the world.

EXHIBITIONS (selection)

"H.A.M.B.U.R.G.", Museum of Modern Art, Palais Liechtenstein, Vienna

"Hamburg - Wien", Kunsthaus, Hamburg

"Une Cité Imaginaire", DAM, German Museum of Architecture, Frankfurt

"La Fin de l'Atlantide - Architecture Utopique", Grand Palais, Paris

"Poetische Architektur", Archeologisches Museum Thessaloniki

NUMEROUS ARCHITECTURAL REALISATIONS

in Austria and abroad; f.e. conception and realisation of the

CHILDRENS MUSEUM, an autonomous play- and adventure-area for children,

in various cities of the world.

DESIGN - INTERIOR AND PUBLIC DESIGN

since 1988 design and development of exclusive products for the interior

aiming to a complete life-style-program:

VIENNA furniture COLLECTION, CHILDRENS MUSEUM PROGRAMME

furniture-design, children's furniture and children's carpets

Permanent expansion and creation of new products in co-operation

with Austrian and foreign companies.

1990 foundation of the DESIGNCENTER WALDVIERTEL

EDITIONS AND PUBLICATIONS

edition of numerous architecture- and design publications, as well as nu-

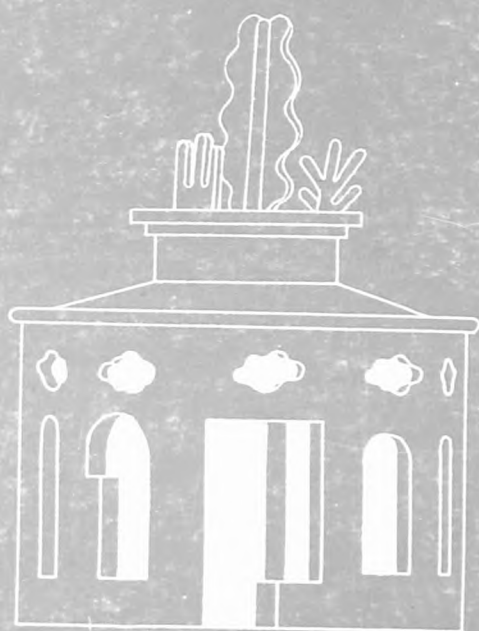
merous publications in international design books and magazines, f.e. Casa

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