

*Something motivates us, and we begin reacting and responding to a sort of summons. An image, a word, a writing, a building, an interesting way or place, a gesture, a letter, an old paper, a photo. As a response to this summons, we may create a phrase, a poem, a text, an image, a building.*

*Could the text and the building be one and the same?*

*Could they be constructed in an equivalent way?*

*Many different interpretations of the same 'object'.*

*Of that initial stimulus.*

*Of that which motivates us, which finds something corresponding to it inside us, which touches an inner soft spot, and which gets us moving, or even jumping up and down as if we have stepped in something sizzling...which forces us to take the first step.*

## ΦΙΕFIX 120+ YEARS OF ARCHITECTURE 1893-2016+

### Takis Zenetos - Margaritis Apostolidis, a Turning Point in the History of the FIX building



1. The Fix Factory in the 1960s.

The FIX building is widely known as the work of the pioneering architect Takis Zenetos. It is a landmark of the Modern Movement in Greece<sup>2</sup>. A building of grand gesture. As a monument to the Modern Movement, FIX bears the signature of Takis Zenetos and Margaritis Apostolidis, theirs being one of numerous phases in the history of the building. As an industrial monument, FIX is a mine of information, with a rich history going back at least one hundred and twenty years.

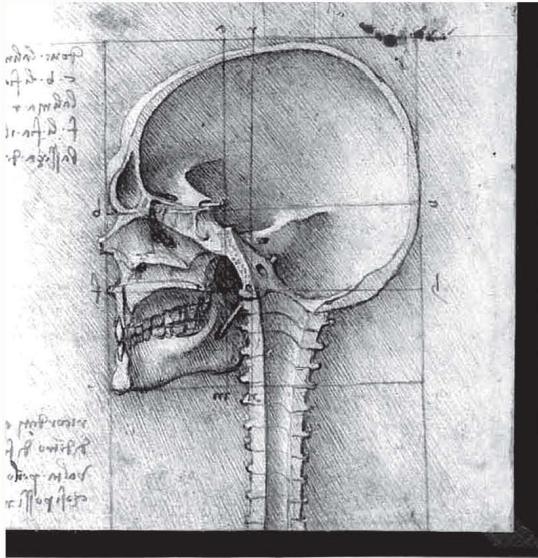
My attention is focused on the specific building, a monument to Modern architecture in the center of Athens, one that was mutilated in 1995 and abandoned for many years. The mutilation and the abandonment count as acts of violence, and the study of the history of the building is a means of treatment and cure, an act of resistance. I perceive the building as a breathing entity, as a body in which all the parts of its history are illustrated, even those that have collapsed or are no longer evident. Through the archeology of knowledge, the building will be reconstructed, our memory of it assured. Our research covers the history and the different phases of the building from 1893<sup>3</sup>, when the first FIX brewery was built and the first FIX beer was brewed, until 2016, the year its transformation into the National Museum of Contemporary Art was completed. The story of the FIX building is one of continuous additions, demolitions and interventions.

This is a building that has been the object of a great deal of discussion in the world of architecture. Indeed, a global architectural discourse has arisen, one that was especially intense during the period almost half of it came to be demolished.

The basic axis of this research is the study of both the building as designed by the architects Takis Zenetos and Margaritis Apostolidis and the different buildings that existed before and after their intervention during the different phases of its history. The aim is to dismantle the building in order to reassemble it.

2. Taking into account the international architectural discourse developed by renowned architects and historians of architecture in view of the partial demolition of the building, we can classify the FIX building as one of the internationally most important examples of Modernism.

3. 1893 appears as the creation date of the FIX plant in many 1920s-1930s publications. It is the official opening date of the plant under the administration of Charles I. Fix. The factory is estimated to have begun functioning some years earlier, around 1880.



2. Left: Anatomical Drawing by Leonardo Da Vinci,  
Right: The Fix Factory 2007/ 2008. At the point  
where it is cut open, the building is reminiscent of an  
anatomical drawing, revealing what lies inside.

The object of study, the FIX building, is in a constant state of flux. Even now. It has never seen a permanent state. What I examine is the progression of the building, its 'skin', and its turning points, the special points in the history of the building when a momentous change occurs. Additionally, I examine the development of the FIX company through the years, and the way in which this development is reflected in the building; namely, the traces that have remained permanent on or in the Body of the building from the different phases and changes experienced by the company.

Also studied is the architecture of all the FIX company factories and buildings, many of which are works of the architect Takis Zenetos. Moreover, I examine the relationship between the chain of production, i.e. the machinery and the architecture of the building, the economic course of the company, and the way in which the company used architecture as a means of promoting its image and its product, innovative marketing for the era.

The image of a century that has passed, and which constitutes the foundations of the modern Greek nation, and the Greek architecture of the 20<sup>th</sup> century are elaborated through the study of the historical course and recasting of the architecture of the building.

In 2007-2008, I perceived the FIX building as a mutilated, wounded Body in need of care if it were ever to recover. Studying the history of the building, assembling all the pieces of the past and restoring its memory were some of the basic desiderata. The next step was to observe its present, and to propose action for a better future. Following an architectural competition, the implementation of the winning proposal had been assigned to large construction companies. My research proceeded in parallel with the works for its restoration and transformation into the National Museum of Contemporary Art, and the 'surgery' that had been taking place in the building for some years.

One of the targets was to combine these two parallel actions for the building, namely theory and praxis, and for each to enrich the other by viewing the building as an undivided whole with a past, present and future. In this way, praxis offers theory tools, and vice versa.



The research for this book began in 2008, with the first visit to the construction site, when two things became clear:

1. Even if it is common knowledge that the FIX building was cloven in two, the image of the whole in Takis Zenetos' photograph leaves a lasting impression, making it hard for us to believe our eyes. There stood the 'magical' building, in exactly the same place, but in a vastly different state: mutilated and abandoned. The motivation actually came as a result of this realization: the research began once I had overcome the shock of what I had ascertained.
2. Through an inquiring glance at the intersection and other points in the building, we realize that FIX is not one building but a collection of them, and not only from one particular historical period! What we can detect from the records of the individual buildings hidden in the unified building is their chronological order and the different substance of each.

## LINES OF INVESTIGATION - AIMS

Two basic lines of investigation, working assumptions and corresponding aims are configured:

1. In which ways are the different phases of the progress of the FIX company reflected in the building at 53, Syngrou Avenue, and how is this related to the history of Modern Greece?

The aim is the recording and analysis of the continuous changes and transformations of the building over a 120+ year history; that is to say, the analysis of the historical stratification and how it is expressed through the architecture of the building.

2. In which ways can the research into the history of the building revive its memory and ultimately revive the building itself, thus providing a cure?

The aim is both the restoration of the memory of the building through archival research and the healing of the wound-trauma that is expressed through the building, and repeated over time.

There are also certain other questions, questions that cannot be expressed in words, the existence of which we become aware, and which suddenly pop up in front of us.

Just like the Architecture that it investigates, the Theory of Architecture falls somewhere between Art and Science. Science asks for decisiveness, and demands specific, justifiable and fully-documented answers. Art answers without even knowing the question. How can we be sure what we are looking for and what we are going to find when searching through the debris?

Debris...highly structured....debris....with a history.

## METHOD - THE TYPE OF RESEARCH - FIX AND HISTORY

### **Excavating the past**

A study of FIX that covers a period of 120+ years generates many questions concerning our relationship with time and our view about 'facts' and architecture, when seen from a distance. What is ultimately easier – to write about facts that we have not experienced but gleaned from the writings of others, to create our own collage of evidence, primary material from archives, designs, documents and photographs, or to write about facts that we know at first hand and have experienced ourselves in the current reality?

"The ideal objectivity of the historian who tries selflessly to restore the past by studying the monuments that have survived and the contemporary relevant evidence, is unavoidably colored, if not canceled, by

the subjectivity of the critical recording of facts that they have met at first hand”.<sup>4</sup>

This book is unique in that it not only studies the building in historical terms but also investigates the present, the now, and projects it to tomorrow, the future. Consequently, in some parts of the study, a necessary temporal distance is observed, while in others this is ignored. The building is studied relative to today, so that we can arrive at conclusions concerning both its past and its future.

Consequently, there is an immediacy with the object of study, a parameter in the research methodology based as much on researching the archive as on field research. The field is the building itself; namely, the construction site of the National Museum of Contemporary Art during the research period 2008-2016. It is also the personalities that contributed to the history of the factory building: Socrates Angelidis, a civil engineer and business partner of the architect Takis Zenetos; the FIX family, whose members proved extremely helpful through both agreeing to talk about the history of the building and the company and providing data; and individuals employed in the factory as mechanics, chemists, workers and administrative clerks.

The building is studied in a spherical-holistic way, one that combines archival material from many archives, bibliography, interviews, and field research, and which aims at the restoration of the FIX building, extending its tools to the Visual Arts and Psychology.

The building is examined as a living organism, one that is constantly evolving, and this study aspires to contribute to its evolution. The author excavates the past of the building and rebuilds it in a different way, from a different aspect: just as, simultaneously, on the construction site, huge machines excavate within the building, demolishing, converting, removing some parts, covering up others, so that they can offer the building a new reality. What is described is how this transition occurs in the specific building each time, at each turning and at each point of intersection.

## ANATOMIC VIEW – THE BUILDING AS A BODY

The cross-section cut in the building in 1995 enables us to observe the different levels of its history, the various layers of its skin, even its inner skeleton and internal organs. If compared to the human body, the building can be perceived as a living organism that has suffered a wound-trauma, a surgical incision. In this way, the wound is at the same time the beginning of the cure for the building, an organism that consists of body, memory and history: a Building/ Body in the wider meaning of a psychosomatic entity.

In PART III - Takis Zenetos at FIX, 53 Syngrou Avenue, we come even closer, examining a turning point in the history of the building: 1957. We examine the presence of Takis Zenetos in the building by zooming in on the period 1957-1964 and then zooming out, examining his works, and returning once more to FIX, now possessing the tools to see it in a different light.



3. Aerial photograph of Syngrou Avenue from the Columns of Olympian Zeus to Kallithea. The Fix Factory appears as an islet between Syngrou and Kallirois Avenues.

## FIX: A MONUMENT TO MODERNISM – THE ARCHITECT TAKIS ZENETOS

Takis Zenetos' modernization intervention in the building, a collaboration with Margaritis Apostolidis, constitutes a watershed in its history. After this, there is a tendency for almost everyone to forget that the building had actually preexisted for many years. It is the Modernist phase that characterizes the building and forever defines it. This work by Zenetos is studied to analyze and understand the modernization intervention. His main architectural principles and vocabulary may be Modernist but they go further, since this is architecture that combines the architect's competence and love for new technologies, standardization and prefabrication, while also bearing sociopolitical references. Additionally, this is architecture that is flexible, willing to smash the cube, to unify private and public spaces, the internal with the external. Furthermore, it is horizontal architecture that reflects the equality and politically radical ideas of the architect. A visionary architect who could see many years ahead, and who endeavored to apply to the present exactly that which he could see would be applied massively in the future. In the FIX factory building, through the process of realizing a difficult and demanding work, he applies many of his basic principles and quite possibly establishes more besides. Analogies, grids, rules imposed and rules abolished, a desire for prefabrication, design for the future, bioclimatic design: Takis Zenetos was a pioneering architect and his presence in the FIX building constituted a unique moment in the history of Modernism, not only in Greece but also internationally.



## THE FIX FACTORY AS A MONUMENT OF INDUSTRIAL HERITAGE

The FIX factory building is a monument of industrial heritage. We are able to draw on evidence to configure the image of the factory throughout its 100+ years of operation.

The field research implemented at the construction site of the former FIX factory during the process of its transformation into the National Museum of Contemporary Art was the springboard for studying the industrial archeology, the 'physical evidence'. The remaining traces of the former life and utility of the building – machinery, chimneys, technical equipment – were recorded. The unique characteristic of the FIX building is the fact that all of the industrial machinery and equipment was removed in 1976-1977 when the factory was relocated outside the city center. Nothing but the remains of a few items of machinery were found at the Syngrou Avenue site, necessitating the reconstitution of the machinery and equipment through designs, photographs, publications and oral accounts given by former employees of the factory.

Valuable data concerning the functioning of the company, such as Total Assets, Records of Administrative Meetings, Loans, Machinery Catalogs, etc., were found in the archives. Data were also obtained from the Industrial Loan Registration Sheets, which provide information on not only the staff and the machinery but also the kind of energy used to power the FIX factories during a specific period. Additionally, the memories of former employees who worked in the FIX factory provided valuable and irreplaceable data; if not recorded in due time, these would have been forever lost.

### THE SOURCES

#### THE ARCHIVES

The archives constituted basic sources of primary material. A search was made of both public and private archives, offering up bountiful material that was recorded, analyzed and combined to contribute to the restoration of the FIX building. The large quantity of data gathered by the author constitutes yet another archive, one we might call *The Private Archive of Dora Theodoropoulou, or The Archive of the Doctoral Thesis: FIX 120+ Years of Architecture*.

#### RESEARCH AT THE FIX CONSTRUCTION SITE

Useful information concerning the past of the building is drawn from its present state, as many traces of its former phases have remained. Hence, the construction site phases were regularly observed between 2008 and 2016, initially when the BIOTER construction company was implementing this work, and then during the completion of the work by the AKTOR construction company.

#### INTERVIEWS - MEETINGS

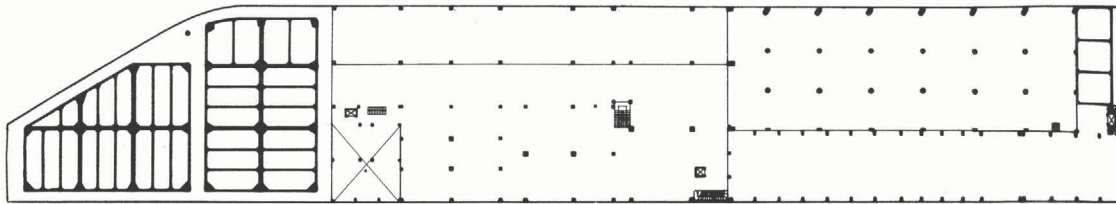
The interviews with the members of the FIX family, the employees of the company, and with friends and partners of Takis Zenetos, have a double character and take on a double meaning in the research and the text respectively. On the one hand, they offer very useful data for the basic investigations of the research; after being crosschecked and combined with data from the archives and bibliographies, these constitute data of documentation. On the other hand, they comprise an independent primary document, since the persons interviewed are part of the history of the FIX building: they are its living history.

## THE STRUCTURE – THE LOGIC OF THE SKELETON

Key words regarding the research and the skeleton of the text, such as Family – Company – Network – Mutilated – Industrial – FIX Building – History – Innovation – Takis Zenetos – Injury – Anatomy – Machinery – Advertisement – EMST (National Museum of Contemporary Art) – Future... either head the chapters or are featured in them. Many shorter or longer chapters constitute parts of the body of the study, contribute to the construction of the text and compose the final puzzle. Fragments of a shattered past, but also of a shattered building. Five parts, as many as the 'buildings' in Takis Zenetos' floor plan.

The logic of the skeleton-frame has borrowed elements from that of the structure of the FIX building. The building has been changing continuously and dynamically since 1893. From small changes – for example, the addition of a floor or removal of a wall – to more dramatic changes, such as a change in appearance, modernization, or even demolition, the amputation of half of the building. A logic of unification was introduced by the modernization of 1957, with larger units in both the floor plan and the interior of the spaces, and a different look to the building.

The way in which the factory developed was dynamic, with periods of stability, continuity, intensity, subversion, reformation, disaster, discontinuity, glory, and contempt. If we were to observe the logic of the building externally, it would be the logic of collage, but observed internally it would be the logic of the need for the factory to remain functional and increase production. There is a corresponding logic in the course of 'constructing' the text. The logic of collage also exists in the way in which the research was conducted: the pieces were found scattered in different places and then gradually combined, creating both a total image and a different way to read this image now in front of us.



4. Fix Factory Floor Plan published in *APXITEKTONIKH* (Architecture) magazine in 1963. The outline of the text in this book corresponds to the skeleton of the building.





5. *Child in Womb*, anatomical drawing by Leonardo da Vinci, 1511.

### The two kinds of knowledge

The text flows at three parallel levels, creating a cohesive whole. The first level, which constitutes the basic body of the text, is the description and analysis of the task through all of the elements and the bibliography. A large amount of data, gathered through a lengthy, painstaking search of archives, individual accounts, buildings and libraries, is synthesized. The aim is the emergence of unadulterated primary material, presented through a discreet and distinct intervention by the author, in such a way that allows theoretical reflection and the thread uniting the elements to become apparent. The primary material – the designs, photographs, engravings, documents, etc. – is presented practically unadulterated, the only interventions in the form of red lines to indicate the position of an element in the space to facilitate interpretation and analysis. The second level consists of pieces that are more poetic, or pieces of direct thought, not necessarily verified by the data in an obvious, linear way, but which involve another kind of knowledge, necessary for the text and its enrichment. Some images – therapeutic ones, born during the research and described in the text – also constitute part of this level, and these are marked in italics.

The third level comprises a collection of sketches and designs amassed during the research: designs that sometimes constitute an illustration of the building, but in most cases approach a kind of automatic architectural writing, one that emerges through the incorporation of different elements of the history of the building. The elements are architectural, images from other FIX company factories, or elements sourced from accounts and then converted. Indeed, the text could be compared to an embryo that develops gradually, a whole that cannot be split into separate pieces, a whole that needs a womb in which to develop into a strong baby before coming into the world. This womb, this mold, is the FIX shell. This is why the creature inside it tries so hard to reinstate and protect its shell, and to make it solid and strong.

To assist in the restoration of the body of the building, Leonardo Da Vinci 'lends' us some of his remarkable anatomical drawings, such as the human skeleton, the hand with its joints, or the map of the internal organs. The shell, the womb, the mold (fig.5), is configured and the text comes alive, a life process in the present.

"Aristotle acknowledged clearly, by following his great mentor, Plato, the fact that there is another level for study which is higher, beyond and above the natural one. You can now observe how these words – which are all used metaphorically – have the sense of space. They imply another kind of space, the mental one, that is the spiritual reality. So, it is not necessary for us to ascend any ladder or to undergo a mental operation in order to access a superior world and our superior selves, but we only have to find out how we enter higher states of consciousness. Because the actual truth is that, by increasing the focus of our consciousness, we can make contact with other worlds".<sup>5</sup>

"There are two kinds of knowledge, perhaps even more. But let's stick with two. The knowledge that has been gained through information or even life experiences, and the fact that we know it is quite clear in our mind. There is also another kind of knowledge, not an impression or a feeling but knowledge, which tells you, "I know that, I know that's how it is", without having necessarily read it anywhere, or having been taught about it, or having experienced it".<sup>6</sup>

5. Roger Woolger, PhD, *Deep Memory Process*, Αλφάβητο ζώης, Athens, 2009.

6. From the interview with the Psychologist, Lily Anagnostopoulou, PhD, President of the Greek Biosynthesis Center, on 24/5/2013.

These two kinds of knowledge appear in the text. In some cases, it is the second kind of knowledge, which comes close to being a feeling, the feeling created by things, but which is in fact another kind of *knowledge*. It may not be verifiable through documentation or in the literature, but that does not make it any less pertinent. It may be more so. These two kinds of knowledge strive to collaborate harmonically throughout the writing, with neither kind wishing to prevail. On the contrary, each enriches the other.

*THE DIVISION, THE SEPARATION, THE OTHER HALF, TWO PARTS STRUGGLING TO UNITE, TO BECOME ONE BODY, ONE WHOLE.*

*The Body of the building...Our Body: cognition and feeling.*

*In a united whole: logic and imagination.*

*Pieces someone or something is keeping far apart, to be united.*

*AMPUTATED*

*And yet, the decision has been taken.*

*The two pieces, so very important to me, to be united in a warm, unified whole. For me, this completes the other half.*

*Is this permissible? Indeed it is.*

*Ultimately, this 'permission', i.e. the permission we request, is something we ask of ourselves, so that we may proceed. In order to find the bridges and unite the pieces, the two of them, or even more. It is the material itself that guides us.*

## COMPREHENSION AND DESCRIPTION OF THE TRAUMA

One of the basic desiderata of the research for this book was the restoration of the historical memory and subsequently the cure for the trauma found coursing through the history of the building. The aim is to solve the puzzle of the trauma. How is it possible that a historic trauma could be a family trauma at the next level, transferred to the building? The trauma, as defined and appearing in the psychosomatic substance of the human, is transferred to the space through psychotherapy.<sup>7</sup>

The trauma is real, one that has wounded us deeply at a specific temporal moment in our lives. At that specific moment, our system lacks the ability to face it, so it shuts it away in a specific 'box' in the space of our soul.

However, it returns in different periods; it is repeated; it establishes circumstances around us; it organizes the environment in order for it to be repeated, to have one more chance to be healed. As if it

7. The concept of trauma applies to most types of psychotherapy. My approach is based on the Biosynthesis method. The concept of trauma is subject to detailed analysis in the book by Peter A. Levin & Ann Frederick, *Waking the Tiger: Healing Trauma*, Ελληνικά Γράμματα, Athens, 1999.



reappears for us to solve, to confront it differently.

In most cases, we do not have the tools to deal with it, since its power is so strong that it cons us into reliving it in almost the same traumatic way. Our goal is to find a new way, and the tools necessary to give the trauma the time needed to unfurl and find another solution. Requesting help, support and advice is part of the process.

The healing of the trauma involves dragging up the traumatic incident and bringing it directly into the present. Approaching it in another way in the present offers us another opportunity to solve it; it is as if we cure it in both the past and the present. We provide this new approach ourselves; it originates inside us and with the help of other members of the team. The trauma could be personal, familiar or even national. Proceeding from the personal, we find general correlations with the company, the FIX building and the history of contemporary Greece.

### The trauma in the FIX building

I argue that the theories of trauma also apply to buildings and their history and the sites, since all buildings retain, besides other things, a piece of the history of the people who inhabited them. Their sites are steeped in history. If the histories are murky, they need fresh human input. The space is its inhabitants: those who have left their traces in it and have defined it. The correlation between the buildings and the people is direct, at both an anatomical and a psychological level.

Relative to a Body, a Space involves many more characteristics than mere geometrical qualities, aesthetics, standard operating processes and other parameters. It also involves the soul and the energy of the place, a rather complex concept that cannot be analyzed in a fully rationalistic, linear manner.

Sites exhibit analogies with our psychism. Derelict sites, buildings, cities – dilapidated, bright, and labyrinthine – come to match a state inside us; they touch us, they enchant us, calm us and we tune into them. As if we see outside what is happening inside; this becomes an image, then a space, and in this way something more tangible, more describable.

The mutilation of the FIX building is a fact, and if we were to examine it with clarity, from a rational viewpoint, we would detect mistaken handling on behalf of the state, expediencies, ‘random’ clumsy acts. Examined successively, however, these could be seen as a series of incidents that began long ago, happen repeatedly, remain unresolved and reappear in different forms, each time in the hope of finding a better outcome.

The issue of separation appears more or less at the beginning of the history of the FIX Company and reappears cyclically over the years, even expressed spatially through the closure of the company, the abandonment of the buildings and ultimately the mutilation of the building at 53, Syngrou Avenue<sup>8</sup>. The gash running down the middle of the main building expresses, on another level, this very division. The demolition, the wound-trauma, the ‘sickness’, has appeared much earlier; signs of it have already been exhibited. Its final expression is clearly the symptom. The underlying cause can be found at a deeper level in terms of both time and space. The junctions, the bridges between the architecture and the psychotherapy, are plentiful. What actually concerns me is the healing of an injury, a wound-trauma, which is mental but also expressed physically. The separation and the abandonment are mental

8. 53, Syngrou Avenue was the official address of the FIX headquarters. Syngrou Avenue, named after Andreas Syngros, begins at the Columns of the Olympian Zeus and ends at Faliro.



concepts that have been imprinted, tangibly and physically expressed in the body of the building. The connection between body and soul are already a fact both in medical and psychological science. Of specific interest to me is the way in which this wound-trauma runs through the history of the FIX building and how it is transferred from one generation to the other. If no one breaks this chain, it will never stop. This is evident at the levels of family, company and the FIX building itself. The mechanism is the same. Unity is the desideratum.

**Historical:** From studying the modern and contemporary history of Greece after 1830, we realize that the country surmounts similar situations, damage, and bankruptcies, and then repeats them, perhaps with the ultimate aim of improving the situation each time through finding a more accurate solution. It is as if our generation is called upon to truly come of age and do the same for its ancestors. As strange as that may sound. To 'purge' the history of previous generations and write its own, from a different perspective, and to do so here, in its own space.

**Family:** Since, over the course of 120+ years, some cycles have been completed, we have the opportunity to observe how some events are repeated through the generations, yet in a different manner. Let us begin with disagreements between brothers...

It is a fragmented conscience that allows us, at certain moments, to dissociate ourselves from the other, from our brother, or generally from others, and distance ourselves from our feelings. This may help sometimes, and serve to protect our system, but, at the next level, it is not at all productive.

This happens in the particular case of FIX, as family and company coincide. A brewery constitutes a place that manufactures products, goods. It employs many people, makes good use of local indigenous agricultural products, and contributes financially through its exports. It is a creative process, one in which many people in different positions and territories have an impact. Industrial units exhibit this dynamic and express something that is alive and creative. When radical disagreements occur, it is only reasonable that these will affect the organizational system of the company.

There is a repeated pattern going back many generations and which springs up constantly without there being a lasting solution a solution to the psychological trauma. In terms of this trauma, the individual repeats their traumatic experience so as to approach a better solution each time. The sense of continuity or even the sense of discontinuity is a basic factor in awareness of the past. When, at some point, the continuity in the course of a family has been interrupted, some branches have been 'trimmed', or a rift has occurred, it is consequently reflected in both the space and the people. As long as we are unaware of the history of continuity and discontinuity, there is the possibility we may be left swinging in a state of dilemma, ambiguity and division, without actually being able to connect with our roots.

The awareness and comprehension of the history heal these discontinuities, by giving them another meaning, another identity. This integrates them in a broader form, gives them a name and space to lie in. The wounds and the trauma are likely to close through the opening of the history, so that a decoded history with brighter pieces can be bequeathed to the descendants.

The therapy concerns the entirety of the building. The resistance to change is indeed considerable and may sometimes occur violently, or in a way that seems violent on the outside, but which in reality simply describes a change that began much earlier, one that finds the right moment, the right context and the right person to realize it.

In the study of the FIX building, there was a combination of architectural, theoretical and psychotherapeutic knowledge, and consequently bridges were created between these fields. All of these branches of study deal with Space. In terms of Architecture, Space is the setting that we construct to house our Body and our Soul. As far as psychotherapy is concerned, Space is the area of the inner self, the soul, the area of desire, fantasy, repulsion, the dark points of the unconscious, the bright windows of the soul.

If we included in history all the defeated, those who were never visible, never heard, those who were omitted, or even the dissenters, the result would certainly be much richer. All these forces would collaborate towards a different outcome. But would the forces happen to be designed in such a way as to be contradictory, and hence a state of constant confrontation prevail? I think not. This concerns an extremely specific approach, probably imposed by a specific group of people, and which we now consider to be self-evident.

The history of the space needs to be told for it to be 'purged'; in a way, this is what Takis Zenetos achieved. I also want to do this, but in a different way; that is to say, to 'purge' the space of its emotional baggage. There are people who have been angered and hurt through the years, through the history of four generations, and in most cases there have been two different sides. People often play a role in a history without knowing the reason why. It has been given to them of old, they carry it forward from previous generations. I wish to introduce 'Togetherness'.

Following this specific example, the same approach could also be applied at a later date to other buildings, but always bearing in our mind that each building, like each person, is truly unique.

*The more you learn about a building, the harder it is to describe it! Even to embrace it.  
Initially, you form a primary, quite spontaneous opinion, and feel a similar urge. You learn, you  
simultaneously connect and disconnect with it.*

*You fragment it, you analyze it.*

*FIX is a part of our existence.*

*What did you love about it?*

*A special magnificence, this is what you loved.*

*And having taken it apart, you want to see again what you now love.*

*Hidden behind the form is manner.*

*The manner of Zenetos, the manner of Charles FIX, and the manner of the entire FIX family.*

*Manner in the history of Greece.*

*A pleasant manner can strongly motivate you; so can an unpleasant manner, when it has to do  
with conscience.*

*I am truly moved by Frampton's letter to the Prime Minister of Greece, in which he appeals to him  
not to demolish FIX: "I beg you..."*

*The uncle's letters to the nephew...*

*The written language moves me...and FIX is written language...written on the city, saying:*

*"Do something for me and for history".*

*Accept the change.*

*We undergo as many transmutations to survive as the building does itself.*

*It is the difficult moment that changes the skin.*

*Will it manage this?*

*It faces challenges but desires a successful outcome.*

## Image

A table laden with papers. Papers that attempt to construct the building.

The fragments slowly disappear, the traces lost with the erection of the new building. The interior of  
the shell slowly empties. Memories are also emptied, leaving only the shell.

DISMANTLING – DISASSEMBLY

BEGIN NOW!