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THE MINOTAUR'S *LABÝRINTHOS* AND ARIANNA'S *AULÉ*. FROM ABYSS TO DANCE

LABÝRINTHOS MINOTAURA I *AULÉ* ARIADNY. Z OTCHŁANI DO TAŃCA

Abstract

The aim of the essay is – starting from the meaning of the Cretan myth of the Minotaur and Ariadne and the spatial correspondents of the labyrinth and the courtyard (which would later become the *aulé*) – to show how many of the meanings underlying these complementary ways of constructing space are retained in the respective architectural forms of transmutation: one that realizes the urban fabric in a morphological sense and the other that is exemplified in the hall-type as a shared manifestation of a community. Finally, in order to verify the proposed assumptions, significant Italian experiences are reported through two well-known projects by Giorgio Grassi and Antonio Monestiroli, which are compared.

Keywords: Minotaur and Ariadne, labyrinth, courtyard, aulé, Grassi and Monestiroli

Streszczenie

Wychodząc od znaczenia kreteńskiego mitu o Minotaurze i Ariadnie oraz przestrzennych odpowiedników labiryntu i dziedzińca (który później zostanie aulé), autor eseju stara się pokazać, jak wiele znaczeń leżących u podstaw tych komplementarnych sposobów konstruowania przestrzeni jest zachowanych w poszczególnych architektonicznych formach transmutacji: tej, która tworzy tkankę miejską w sensie morfologicznym, i tej, której przykładem jest aula jako zbiorowa manifestacja wspólnoty. Na koniec, aby sprawdzić proponowane założenia, autor przedstawia istotne doświadczenia włoskie poprzez porównanie dwóch znanych projektów Giorgio Grassiego i Antonio Monestirolego.

Słowa kluczowe: Minotaur i Ariadna, labirynt, dziedziniec, aulé, Grassi i Monestiroli

PREMISE

The myth is a tale, and in the tale there is the essence of ourselves, there is the inspiration for life and, at the same time, the inspiration for the spaces that will welcome life. The myth of Minos,¹ king of Crete, the island where the maiden Europa was born and immediately abducted by Zeus in the form of a bull, and metonymically where the West itself was born: the “land of the evening (*Abend-land*)”, “where the sun sets and there is no more land”². The myth of Minos is that of the king who had the Labyrinth built in Knōsós (from *labýrinthos*, in turn,

¹ Cfr. R. Graves, *The Greek Myths*, Penguin Books, London 1990.

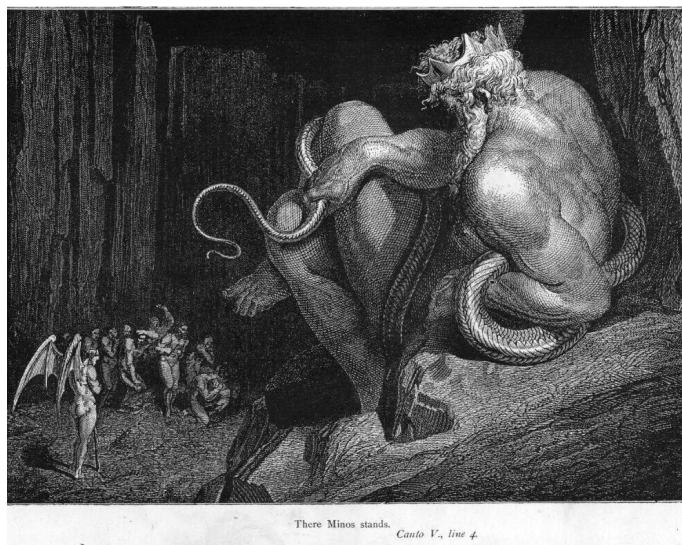
² R. Rizzi, A. Tagliapietra, *Il segreto nel nome Architettura*, Mimesi, Milan-Udine 2021, p. 22.

from *labrys*- “double axe” and *-into* “place” and by translation: “Palace of the two-pronged axe”) designed by Daedalus to imprison his taurine son Minotaur (from *minos* or “king” with the suffix *taurus* or “bull”) but also that of his other daughter Ariadne who, dancing in the court, in the *aulé*, manages to free Theseus from that same Labyrinth. The two Minoan figures of the Minotaur and Ariadne, respectively, are at the origin of two complementary architectural types and construction paradigms: the labyrinth, i.e., the masonry-stereotomic construction in the occupied and intricate space, and the court/aula, i.e. the tectonic construction to allow for the cleared space. Before clarifying this double and complementary genealogy, it is useful to first of all unravel the tale (*Mythos*), the fable, the legend, the ancestral narration and try to explore its underlying meanings.

MYTH AND SIGNIFICANCE

We now come to the two protagonists of the two intertwined myths: the Minotaur and Ariadne. Both children of the legendary Minos, king of Crete and founder of the eponymous Minoan civilization. Pasiphae, wife of Minos (Ill. 1), had the Minotaur by mating with a bull, while she had Ariadne and other children by her husband. The Minotaur (Ill. 2) was actually the punishment that Poseidon inflicted on Minos for exchanging the sacrificial bull given to him for another. The two bastard siblings – the deformed monster with the body of a man and the tail and head of a bull and the beautiful Ariadne (Ill. 3) “with the blonde braids,” as Homer calls her in the *Iliad* – unwittingly fight each other. The Minotaur was locked up by his father in the labyrinth, a ‘meandric’ construction designed by Daedalus, the first architect of the court, the same one who had built the fake heifer to allow Pasiphae to mate with the white bull devoted to Poseidon. The killing of another son of Minos – Androgen – in Athens for winning too many games led to the king of Crete’s request for human sacrifices to the Greek city. Young virgins were offered to the Minotaur, who tore them apart. Theseus, the Greek hero, son of King Aegeus, offered himself and other young Athenians to go to Crete and free the Greek city from the curse. Ariadne falls in love with Prince Theseus and helps him with the ball of thread to find the exit out of the labyrinth with “blind steps” after killing the monster with the sword given to him by Ariadne herself. Theseus takes her with him, but before arriving to his homeland, he abandons her on the island of Naxos for which the famous expression “planted in Naxos” is known. According to some versions, Ariadne later married the god Dionysus, by whom she had four sons (Toante, Staphylus, Enopion and Pepareto), and who gave her a golden crown, which later became the constellation of the Corona Borealis. This, in short, is the myth. Daedalus, the designer and builder of the Labyrinth, and later of the enormous Temple for the Cumaean Sibyl described by Virgil, was imprisoned there with his son Icarus³ when the work was completed but managed to escape using wings made

³ M. Milani, *La storia di Dedalo e Icaro*, Einaudi, Trieste 1999. The myth-ammonization of Daedalus leads to the well-known interpretation offered in the seventeenth century by Bacon: Daedalus is the prototype of the modern scientist, the inventor of dangerous and uncontrollable devices (Pasiphae’s puppet bull, the Labyrinth itself, Icarus’ wings). In the famous debate between the pamphlet “Daedalus or science and future, Icarus or the future of science” by the scientist John B.S. Haldane and that of the philosopher Bertrand Russell, Daedalus would be eponymous with science and the future, while Icarus would represent the future of science. For Russell, who chose Icarus, “science would only be beneficial if man were a rational being”, whereas Haldane favours Daedalus and the emancipatory



Ill. 1. G. Doré, *Minos stands in judgement*, illustrative etching Dante's *Inferno*, Canto 5, 1861–1865 (Wikipedia OS).

of feathers held together by linen threads and wax. Unfortunately, while gliding, Icarus carelessly brought his wings too close to the sun, liquidating the glue and falling into the sea. The sea without boundaries, or the extreme boundary of the horizon which, as Umberto Galimberti acutely points out, “knows dance and abyss”, the violent abyss of the Minotaur and the graceful and free dance of Ariadne, “because the abyss, which underlies all things, wants us to love the world in this way. The lines of the sea are in fact the ‘depth’ of the abyss and the ‘borderless’ of the horizon, two dimensions that disturb man.”⁴ But what is the meaning, the metaphor underlying these two figures and the story-tale that indissolubly interweaves them? There are, obviously, several possible meanings contained in the myth. The term Minos, attributed to the king of Crete, indicates extensively through the prefix *minos-* “the rulers”, instead throughout the island of Crete associated with the character of the Minotaur, we must recognize the “deification of the bull” made by the Greeks. At same time, the endless Labyrinth⁵ is a symbol of the amazement felt by the Greeks in seeing the Cretan immense palatial constructions, one over all: the Palace of Knossos. The victory of Theseus, on the other hand, is attributed to the beginning of Greek dominance over the Aegean Sea, named after the king who, not seeing the white sails of his son’s ships, threw himself into the sea and gave it his name. Similarly, the princess Ariadne and her myth are the subject of many conflicting versions. Ariadne is the eponym of disappointed love, abandonment of the gracefulness of dance, but also ingenuity against brute force.

progressiveness of science. See: J.B.S. Haldane, B. Russell, *Dedalo o la scienza e il future. Icaro o il futuro della scienza*, Bollati Boringhieri, Torino 1991.

⁴ U. Galimberti, *Tra calma e burrasca le metafore della vita* [in:] Giangiacomo Feltrinelli Editore <https://m.feltrinellieditore.it/news/2006/08/28/umberto-galimberti-tra-calma-e-burrasca-le-metafore-della-vita-7181/> (access: 31.07.2021).

⁵ Cfr. K. Kerény, *Nel labirinto*, Bollati Boringhieri, Torino 2016.



Ill. 2. *The Minotaur, tondo of an Attic bilingual, kylix, 515 a.C.*, Museo Arqueológico Nacional de España (Wikipedia OS).



Ill. 3. E. De Morgan, *Ariadne in Naxos*, 1877 (The De Morgan Foundation).

The two figures⁶ represented by the abyss and the dance have since received further and multiple meanings, evocations and interpretations in art and literature. Dante Alighieri, in the *Inferno*,⁷ places the Minotaur to guard the seventh circle of the violent. On an allegorical level, the Minotaur is placed to guard the circle of the violent, because in the myth it symbolises precisely the instinctive and bestial part of the human mind, that unites us with animals (the “mad bestiality”) and makes us unconscious. The violent ones are precisely those sinners who have sinned by giving in to instinct and not following reason. For Christian

⁶ Cfr. S. Colloredo, *Teseo, il Minotauro e il filo di Arianna*, ed. EL, Trieste 2010.

⁷ Dante Alighieri, *La Divina Commedia. Inferno*, Canto XII, Florence 1321.

theology this is a grave sin, because while animals cannot be blamed because they do what is necessary to survive and nothing more, man should use reason not to commit acts of pure cruelty. Virgil's victory over the Minotaur trying to bar his way symbolically represents the triumph of reason over instinct. Ovid, too, in his *Metamorphoses*⁸ takes up the archaic myth and offers the cue for the interpretations of the great Baroque sculptors such as Bernini, who was interested in capturing the dynamism of the struggle but also the quiet composure, *à-la* Winkelmann, "noble simplicity and quiet grandeur" of Canova, who in *Theseo e il Minotaur* depicts Theseus' triumph (of reason) over the bestiality of the horrid monster. A similar composure can be found in the various versions of *Arianna addormentata* in the Uffizi, the Louvre or the Vatican Museums, still serene before Theseus abandoned her and she was awoken by Dionysus who made her his bride. Not to mention the pictorial representations that depict her either with Dionysus Bacchus according to different iconographic and expressive models (Titian, Carracci, Reni) or when she gives the thread to Theseus (Palagi) or when desperate and abandoned she finds herself in Naxos (Kauffmann and De Morgan). Ariadne therefore represents a dynamic figure, who moves, who leaves the Palace of Minos in which she danced, to follow her beloved Theseus and lands on the island of Naxos, where she will be abandoned, but from which she will succeed in resurrecting thanks to the intervention of Dionysus who will even project her, like Cassiopeia in the myth of Perseus, into a cosmic dimension through the constellation.

Ariadne therefore alludes to the open, non-fragmented, non-delimited space, the space that can make the event happen, the space for the dance, the dance invented by Daedalus. It refers to a dense fabric of rooms, linked but always confined places. The Minotaur is emblematic of the deep darkness of the night, inability of finding a way out of the abyss, regaining the light of the sun, finding a space that does not obstruct. The two figures therefore refer to the two fundamental archetypes that we can recognize in the dense woodland, where light cannot enter as far as the cavern of the cave, and on the other, the clearing where light can enter and where it is possible to observe the limits that make recognition possible. According to Vittorio Ugo:

The place of the clearing is in fact entirely concentrated, if one can say so, in its border, in this element without a physical body, which nevertheless implies the corporeity of the closure, and therefore the form of the field that it includes and defines and the structure of the forest that, on the contrary, it excludes while recognising it.⁹

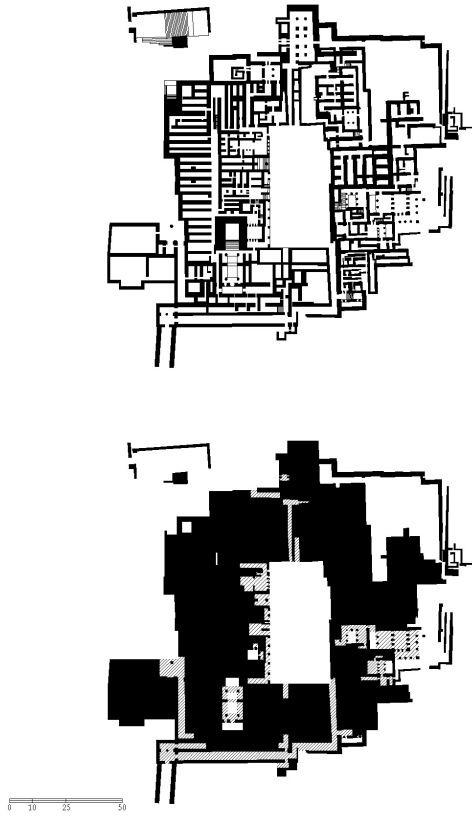
FROM NATURAL ARCHETYPES TO ARCHITECTURAL TYPES

These natural archetypes – the 'Forest' and the 'Clearing' – are embedded in our deepest and most ancestral culture, in our being human and inhabitant of the "outside world"¹⁰ and correspond in a linear manner to as many architectural types that are responsible for expressing the essential meaning of these two different ways of living, which come from these myths and question us.

⁸ Ovid, *Le Metamorfosi*, Book VII, 8 A.D.

⁹ Cfr. V. Ugo, *I luoghi di Dedalo*, Dedalo, Bari 1991, pp. 208–209.

¹⁰ M. Ferraris, *Il mondo esterno*, Bompiani, Milano 2001.



Ill. 4. Palace of Knossos, 2000 B.C. floor plan, critical spatial redrawing (by G. Di Costanzo).

The formal constitution of the Palace of Knossos refers to *Labrys*, the two-faced symbol associated with the labyrinth, which, as Gennaro Di Costanzo has pointed out,

according to recent excavations, coincides with a separate place at the entrance to the Palace, where the pavement bears a labyrinthine graphic motif on which the pattern of the dance of the partridge¹¹ was traced, a place where the goddess-moon *Ariadne* could be honored with dance.¹²

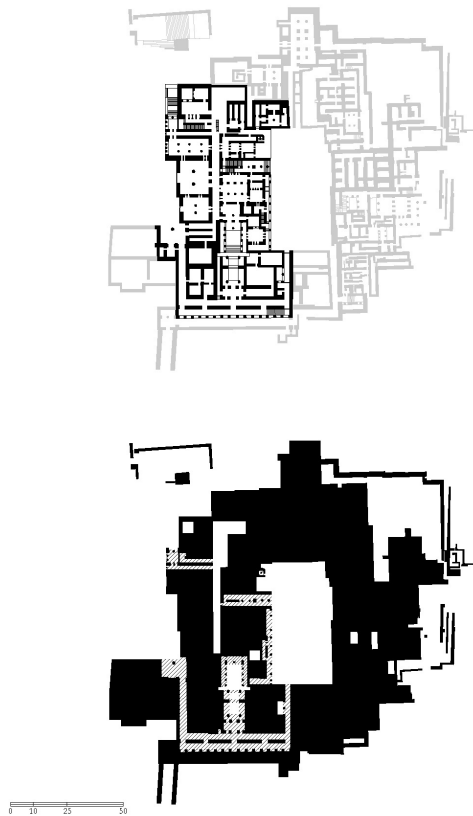
But the palace not only offers, in its multi-level-built consistency, a possible declination of the labyrinth and the private and meandering condition, while in the hollow offered by the large open courtyard, it retains as a counterpoint a sense of a cleared space, an open space shared by the multitude. One could say that the porous, massive and articulated system of rooms, storerooms and royal flats overlooking the inner space on the upper floor constitutes the condition of possibility to realise the great pause of the *aulè*, the royal court. Taking

¹¹ R. Graves, *I miti greci. Dèi ed eroi in Omero*, Feltrinelli, Milan 1963, p. 315.

¹² G. Di Costanzo, *Luigi Cosenza and the court. Eponimo moderno di un tipo antico*, PhD Thesis, DoARC_Doctorate in Architecture, XXXIII Cycle, Academic Year 2020/2021, DiARC Department of Architecture, University of Naples "Federico II", p. 73.

a logical leap, one could say that without the labyrinth that surrounds and defines it, the court would not exist. Crete, the island where the ancestral mythical foundation of the West took place with the conception of Europe, thus accommodates both the labyrinth and the great court of the palace of Knossos. According to Fernando Espuelas, in fact,

the prominence of the patio in the formal order of space [of the palace] is exclusive, given that externally there is no wall to figuratively mark the perimeter, and indeed this is merely the result of the purely mechanical accumulation of spaces according to functional, orientation and orographic criteria. It would seem that the palace was not only the prince's residence, but also a productive centre, which housed administrative functions and was a public space for religious and recreational acts (which certainly merged with ceremonies). Of all these functions, only rituals and public games were exclusive to the great central void.¹³



Ill. 5. Palace of Knossos, 2000 B.C. 1st floor, critical spatial redrawing (by G. Di Costanzo).

The thread, or rather the red ball of thread – meaningfully similar to the “red thread of destiny” (運命の赤い糸 *Unmei no akai ito*) of Chinese folk tradition that ties together

¹³ F. Espuelas, *Il vuoto. Riflessioni sullo spazio in architettura*, Christian Marinotti, Milano 2009, p. 117.

the destinies of twin souls – that Ariadne gives to Theseus represents the rational logic symbolised by Ariadne that allows the hero to overcome the circumvolutions of the labyrinth and to prefer man to the animal-god.¹⁴ Ariadne, as we have already mentioned, reconnects with dance. Another myth – come down to us in many versions, starting with that of Plutarch¹⁵ – tells us that Ariadne with Theseus, was responsible for the foundation of the sacred dance (κορός) on the Island of Delos and that her twisted movements refer to the labyrinth's cliques.¹⁶ A similar dance would have been invented by the *téchnes* Daedalus¹⁷ alone in Crete, precisely to pay homage to Ariadne. Homer in the *Iliad* recounts that Hephaestus “made a dance floor, like the one that in the vast Knossos [in the palace courtyard] Daedalus once made for Ariadne with the beautiful hair.”¹⁸ Ariadne danced in the courtyard (*aulé*) of the palace, but it should be noted that the Greek term αὐλή, in denoting synonymically both a palace and a royal palace, designates above all a court – such as the unique one in Knossos – which in turn, in the possibility of being covered, establishes a link between this ancient type and that of the Hall. Moreover, as Aldo Rossi reminds us with regard to the courtyard and its possibility of determining the architectural type of the Hall,¹⁹ “Boullée ‘turns’ a large courtyard by creating the central covered space that will constitute the typological constant of modern public buildings; the solution becomes exemplary in urban public architecture”²⁰. The dance therefore has to do, like the Palace of Knossos, both with the labyrinth of which it mimics the meanders and windings but, at the same time, with the courtyard as a place marked by the plan (the dance floor) track which in turn reproduces the unicursal labyrinth. Enzo Paci in introducing Valéry's dialogue *The Soul and Dance* states: “In dance, of which music is the dynamic principle, the form of architecture is created: the images merge and the dancers seem to build vibrant peristyles and living columns, while the rhythm arises directly from the figure of their steps.”²¹

Reading the formal structure of the Palace of Knossos, with its thickened enclosure (labyrinth) made up of two levels – the dense, intricate ground level for commerce and storage, and the separate upper level for the prince's living quarters, with its airy loggia – which can be associated by analogy with the urban fabric, and the courtyard that refers to the forum and public square, reveals how this architecture, so ineluctably imbued with myth, is the eponymous, archetypal image of the city. In this sense, the labyrinth leading to the density of private living which, when composed and aggregated, determines the dense – whether porous or not – is a condition of possibility, a premise of the hollow that creates the open, just as in the natural archetype, the clearing, the illuminated area, the *Lichtung* (repeatedly referred

¹⁴ G. Colli, *La nascita della filosofia*, Adelphi, Milano 1975, p. 31.

¹⁵ According to Plutarch's account “On his return from Crete to Delos [...] Theseus danced with the young Athenians a dance still performed by the locals, consisting of twisting and turning movements reminiscent of the labyrinth. Dicearchus states that this dance is called ‘Crane’”. From: Plutarch, *Lives of the Noble Greeks and Romans (Parallel Lives)*, Theseus, v. 21, II sec. A.D.

¹⁶ Homer, *The Iliad*, book XVIII, v. 590.

¹⁷ Cfr. V. Ugo, *op. cit.*

¹⁸ *Ibidem*, pp. 590–595.

¹⁹ Cfr. R. Capozzi, *Le architetture ad aula: il paradigma Mies van der Rohe. Ideazione, costruzione, procedure compositive*, Clean, Napoli 2011.

²⁰ A. Rossi, *Introduzione a Boullée* [in:] E.L. Boullée, *Architettura. Saggio sull'arte*, Marsilio, Padova 1967, pp. 17–18.

²¹ E. Paci, *Introduzione* [in:] P. Valéry, *Eupalinos. Preceduto da L'anima e la danza seguito dal Dialogo dell'albero*, Mondadori, Milano 1947, p. 16.

to by Heidegger²²) with its ill-defined contours, is only realised in relation to the “figure of the border”²³ of the wood that surrounds it. The clearing, reversed in the hollow of Knossos, is the premise of the courtyard type in its possible articulations and declensions and then for the covering and dematerialisation or selection of the perimeter and – through the architectural archetype of the shelter²⁴ – of the hall-type (the “covered courtyard”). A type that maximises the idea of a cleared (The clearing) space without obstruction in which, as in Knossos, and as Antoni Monestiroli warns us, it is possible to gather a multitude of people for civil purposes and that for this eventuality becomes – as in the court of Knossos – a shared manifestation of an entire community. An architectural type which, after the classical experience (from the Greeks to the Romans), would become the constant of public buildings in the research of Mies and, passing through Boullée, of many other masters of the modern era: from Le Corbusier to Asplund, from Tessenow to Libera, from Hilberseimer to Kahn, ending in some trials of the second season of the masters, with Sverre Fehn and Arne Jacobsen. On the other hand, the reflection on the intricate space obtained from the successive segmentation of space or from the erosion of the dense, which finds its natural archetype in the forest and the cave, starting from the walled construction, will find its verification in some of Mies’s research on the patio house and on the fabrics that can determine or some of Kahn’s projects that experiment with the dedalic condition, but also in some settlement principles based on densification and non-isonomic repetition and punctual rarefaction, such as the horizontal unit of Libera il Tuscolano: almost a modern-day Knossos palace.

TWO ITALIAN EXPERIENCES

As already mentioned, starting from the auroral paradigm of the Palace of Knossos, which is determined and marked everywhere by myth and simultaneously presents the formal theme of the labyrinth and that of the court, these two formal and spatial organisational structures that lead respectively – by extension or concentration – to the definition of a morphological system (the urban fabric) and an architectural type (the Hall-type) have received numerous reformulations and variations in history and modernity.

In the Italian experience of the second half of the twentieth century, this heritage is matched by a number of projects and compositional postures referable to the theoretical and operational tradition of the so-called “Tendenza,”²⁵ whose undisputed leader was Aldo Rossi. We are referring to the theoretical research and above all to the projects of Giorgio Grassi and Antonio Monestiroli. While Grassi, in favouring the lessons of Alberti, Tessenow and Hilberseimer, explicitly referred – and increasingly so in his later works – to the Roman way, to the conception of space based on wall-volumetric continuity, even if he did not shy away from the type of courtyard (even covered). Monestiroli, on the other hand, who like Rossi chose Palladio and, with a clear preference for the modern, Le Corbusier and Kahn, but above

²² Cfr. M. Heidegger, *Concetti fondamentali della metafisica. Mondo – Finitezza – Solitudine* [1929–1930], Il Melangolo, Genova 1992; Id. *L'arte e lo spazio*, Il Melangolo, Genova 1992; A. Di Somma, *Metafisica e Lichtung nel pensiero di Martin Heidegger*, Armando, Rome 2017.

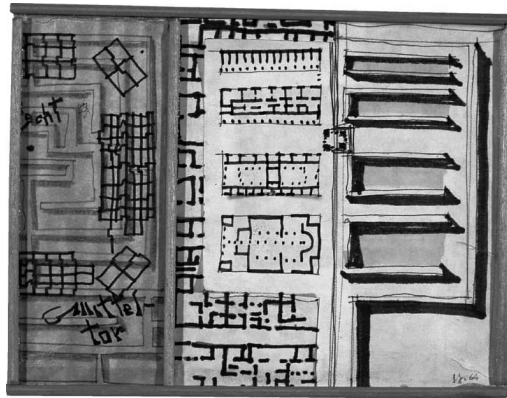
²³ Cfr. G. Di Costanzo, *op. cit.*, passim.

²⁴ Cfr. R. Capozzi, *L'idea di riparo*, Clean, Napoli 2012.

²⁵ Cfr. C. Mazzoni, *La Tendenza, une avant-garde architecturale italienne. 1950–1980*, Éditions Parenthèses, Marseille 2014.

all Mies and then Gardella, experimented in many of his projects with the tectonic principle of defining large undivided spaces, without renouncing wall syntax. Many projects could be cited for both of them, but for the sake of space we will refer here to just two projects which are a significant re-semanticization of the labyrinth/cloth and the courtyard/hall.

The first is the competition project, with the motto ‘Heroon’ (hero’s shrine), for the 1965 *Monumento ai caduti per la Resistenza*²⁶ in Brescia, by Giorgio Grassi and Luca Meda, in which the principle of the labyrinth is clearly and singularly experimented with as a derivative of the mythical labyrinth but, at the same time, as an abstraction of a piece of urban fabric made up of blocks reduced to U-shaped semi-fences contained in a larger looped enclosure. It’s a central spine layout with an axis negated by a pool/water ditch, that forces people to “peripse” (go around) and “lose themselves” along the streets and behind the wall surrounding the urban para-tissue evoked by analogy. A system of open, opposing enclosures that is reunified in a general summarising and encompassing figure that is again the eponym of the fortified city or, as in many famous projects, of Grassi’s castle type.



Ill. 6. G. Grassi, G. Meda, *Competition project Monumento ai caduti per la Resistenza in Brescia*, 1965, study sketch (Divisare).

The second project is a Gymnasium in Limbiate²⁷ (later taken up in many other projects for public buildings) in which Antonio Monestirolì²⁸, through an analogous spiral enclosure surrounded by a double theory of columns, a dipteral system to support a “sovereign roof” transmuting the ideal court – defined by the walled enclosure obtained by the juxtaposition of the terraces (as in the open loggias of Knossos) – into a covered hall where to attend without hindrance the agonistic spectacle and other public and collective events with joy. It’s therefore a “secular temple” that establishes a radical difference with the natural exterior that can only be observed and contemplated from the first-floor loggia (as in Knossos) through a precious *tèmenos* that makes possible the liberation of the interior space so that the festival, the *Theorein*, can take place.

²⁶ Cfr. Giorgio Grassi. *Monumento ai caduti per la Resistenza a Brescia*, <https://divisare.com/projects/337648-giorgio-grassi-monumento-ai-caduti-per-la-resistenza-a-brescia> (access: 31.07.2021).

²⁷ Cfr. Progetto per il palazzetto dello sport di Limbiate [in:] Monestirolì. *Architetti Associati*. <http://www.monestirolì.it/page69/index.html> (access: 29.07.2021).

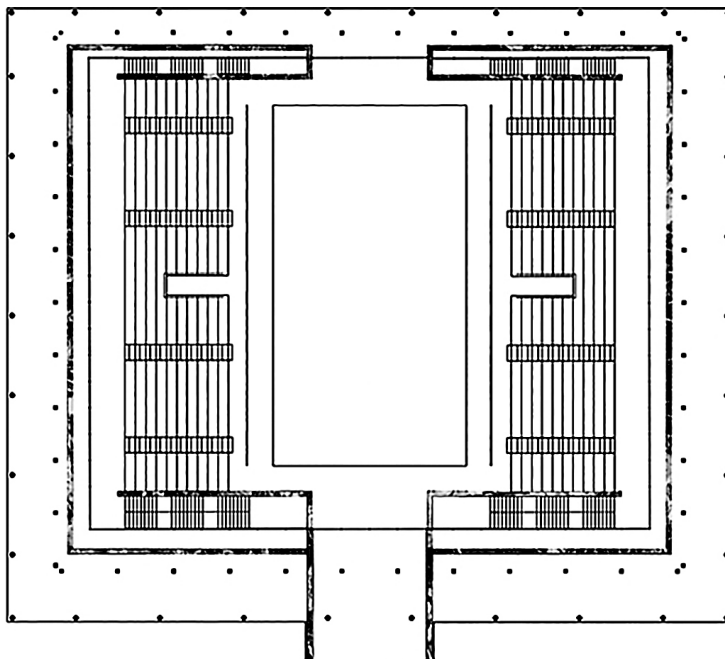
²⁸ Antonio Monestirolì with Massimo Ferrari, Martina Landsberger, Tomaso Monestirolì, Raffaella Neri; construction: Davide Castiglioni.



Ill. 7. G. Grassi, G. Meda, *Competition project Monumento ai caduti per la Resistenza in Brescia*, 1965, competition board, general plan (Divisare).



Ill. 8. G. Grassi, G. Meda, *Competition project Monumento ai caduti per la Resistenza in Brescia*, 1965, competition board, perspective view (Divisare).



III. 9. A. Monestrolì, *Project for a Gymnasium in Limbiate*, 1998, floor plan (Divisare).



III. 10. A. Monestrolì, *Project for a Gymnasium in Limbiate*, 1998, perspective view (Divisare).

In the Brescia monument, the remembrance of the tragedy leads to the dispersal in the labyrinth and then struggling – a metaphor for the Liberation and the Resistance to/from Nazi-fascism – to find the exit after having understood the drama and its abominable abyss and having encountered the echo of the Minotaur and “human labours.” In the Limbiate Gymnasium, the sheltered place of the courtyard is available for observation, allowing also,

in the various *spectaculă* (from *specatre*: to look, to observe) that it may host, to watch Ariadne's dance and listen to the "sound of ancient songs."



Ill. 11. A. Monestrolì, *Project for a Gymnasium in Limbiate*, 1998, wooden model (Divisare).

In short, to use a beautiful reflection by Rudolf Schwarz, "In the silence of the great space, there arises not the longing to lose oneself [meeting the Minotaur], but the hope of finding oneself again [observing Ariadne]."

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