

## On Walking in Derelict Urban Spaces: Experiencing Liminality in a City<sup>1</sup>

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### ABSTRACT

The article is a bridging of a master dissertation about 'liminality' and the forthcoming and ongoing doctorate research about 'territorial limits' between frontiers and mobilisation in the contemporary Europe. It is, subsequently, an inauguration of what 'liminality' expands to be and become in an urban context, as the author, an immigrant based in a former industrial city, becomes a partial case study. Liminality as a mediator of limits challenges the derelict architecture in a city to be part of a walking passage to marginalize the writer's discourse along the city's derelict peripheries. The article, thus, fictionally theorizes and exploits how the omnipresence of dereliction leads to the omnipresence of liminality in a city. Being correlated with architecture and fiction, the article analyses a relational passage of traversing liminality with the city, addressing its intermittence and vagueness. And it, also, suggests what may become out of diverging from the traditional limits, in other words a rhetoric of walking in a *liminacity*.

### Keywords

Liminality, Dereliction, Walking, Photography, Urban Fiction

### RESUMO

O artigo é uma ponte entre uma dissertação de mestrado sobre "liminaridade" e a pesquisa de doutoramento em curso sobre "limites territoriais" entre fronteiras e mobilização na Europa contemporânea. É, subsequentemente, uma inauguração do que a "liminaridade" se expande para ser e se tornar num contexto urbano, pois a autora, uma migrante radicada numa antiga cidade industrial, torna-se caso de estudo parcial. A liminaridade desafia a arquitetura urbana desocupada a fazer parte de uma passagem para marginalizar o discurso da autora sobre as periferias abandonadas da cidade. O artigo, portanto, teoriza ficcionalmente e explora como a omnipresença do abandono leva à omnipresença da liminaridade numa cidade. Correlacionando arquitetura e ficção, o artigo analisa uma passagem relacional de travessia entre a liminaridade e a cidade, abordando a sua intermitência e indefinição. Sugere também o que pode resultar da divergência dos limites tradicionais, ou seja, uma retórica de caminhar na *liminacidade*.

### Palavras-chave

Liminaridade, Abandono, Caminhar, Fotografia, Ficção Urbana

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<sup>1</sup> In part one, liminality to a term is shortened, adapted, and taken from the Introduction of "*Liminality: An Affinity with Guimarães' Derelict Architecture in the Autobiographical Fiction of an Individuum*" (Saraa Shrbaji, 2018). Part two and part three are evolved summaries from the aforementioned dissertation. All the images are taken by the author except image number 5 (below) and 7 are by Eduardo Brito, 2018.

Captured fragments, images of thresholds and becomings, we started photographing the urban peripheries of the city we live in. Ubiquitously experiencing a presence of in-betweenness, we encountered what may seem to us a study of betwixt(s) and between(s). According to *Arnold van Gennep's* coining of *Liminality*, we "cannot pass from one (place) to the other without going through an intermediate stage." [Gennep, et al., 1960, p.1] It is where we chose to traverse into entities that tend to gradually absorb us. And those "liminal entities are neither here nor there..." [Turner, 1966, p.94] They make up part of our surroundings and are part of our present. Those that are left averted, the dilapidated, abandoned liminal entities. To that the *derelict*, urban spaces that progress with time, disintegrate into the surroundings and auto-generate with the built environment and nature. In other words, our space and time relatively connect to dereliction's space and time. And that dereliction is an outcome of these in-between occurrences, namely its life and death intervals. Hereto "liminality is frequently likened to death, to being in the womb, to invisibility, to darkness...to the wilderness..." [Turner, 1966, p.95], as a consequence of space and time. Dereliction, thereto, expresses both a state of abandonment and a state of ruination; meaning, its environment is in-between the aforementioned states. There is where a liminal structure takes place. Within this structure, we seek to understand the relation between liminality and dereliction in four sections; liminality to a term (liminal), liminality to an urban context (liminatopia), liminality to a city (liminacity) and liminality to a territorial border (limit).

Dereliction is rather exploited through a *passage* performance in the derelict urban spaces of a city, as we are drawn to experience them, to be present in their environments. Into that, our *walking* is determined by the passage we take. Our walking passage is dependable on our "rites [within the derelict urban spaces] which accompany every change of place, state...and age." [Turner, 1966, p.94] "The rites of passage ultimately correspond to this fundamental necessity, sometimes so closely that they take the form of rites of death and rebirth." [Gennep et al., 1960, p.182] That is to say that dereliction is a liminal state, where its environment is evoked as a liminal space. And where the use of the medium of photography is of a contiguity in expressing

the relation between dereliction and liminality through our environmental experiences. And through photography, our walking passage in the derelict urban spaces are projected as documented fragments. The documentation is associated to us, to our environmental experiences and to the derelict, as a correspondence to liminality, the term itself.

## 1. LIMINAL – LIMINALITY TO A TERM

Liminality, as a term, was coined in a dismantled timeline during the 20<sup>th</sup> century, by an ethnographer (Arnold van Gennep), an architect (Aldo van Eyck), and a cultural anthropologist (Victor Turner). All of whom described liminality as being a state of in-betweenness. And because liminality contains polysemic and polyvalent effects, meaning it shape-shifts according to its referral, it became a non-structural structuralist term. It is in Georges Teyssot's "*Aldo van Eyck's Threshold: The Story of an Idea*" (2008), where liminality and in-betweenness were firstly articulated in architecture. However, one century ago, the neologism of liminality came with the ethnographer Arnold van Gennep's "*Les Rites de Passage*" (1908), introducing the *term* into the field of anthropology. Van Gennep drew the attention to liminality, as a new abbreviated form of an individual's deliberate and voluntary *transition* into a disoriented, intermediate state – through time amidst a ritual. This transitioning is rendered in a *three-fold sequential structure*.<sup>2</sup> The structure synthesizes a three-phased order of rites, into which an individual – from any existing culture – transcends. From the liminal (transition) and what comes prior and after transcending into it, to a context, to a city, and then to a border, the order of phases emphasizes an in-betweenness performed within this procession.

Liminality as a concept became multifaceted as other authors adopted the *term*, reinterpreting its connotations, mainly based on its juxtaposition with language, anthropology, philosophy, and, finally, with architecture. From Martin Buber's migration of liminality into philosophy in "*I and Thou*"

<sup>2</sup> Arnold van Gennep coined the three-fold sequential structure in "*Les Rites de Passage*" in 1908.

(1923), which expressed the 'in-between' alternative relations between two polarities, to its architectural articulation, where in CIAM 11 (1959)<sup>3</sup>, Aldo van Eyck evoked mottoes and terms related to the importance of the 'in-between' in architecture. Van Eyck thusly marked the beginning of 'architectural structuralism' and stated an attempt to reunite spatial and temporal polarities, to evoke a sense of place. Though Aldo van Eyck merely uttered an assortment of terms meaning liminality, such as in-betweenness, threshold, and doorstep, he had the awareness of its amorphous existentiality, through the emphasis of spatial and temporal transition. Aldo van Eyck along with the other members of Team 10 focused on theorizing in-betweenness(es) and thresholds to consciously define and shape them into a setting through architecture. The in-betweenness in Aldo van Eyck's liminal Eyck's liminal setting entered architecture with the integration of the circle and the rectangle. The liminal setting is described as an adjoining of worlds during a transition – always in motion – of an individual into, out of, or around a geometrical parameter. And from its disposition, the circle, in particular, creates a state of intermediacy, as it dimensions its eccentricity in centrality and symmetry. The liminal geometry, the circle, as Arnold van Gennep links it to liminality becomes part of the transition:

The phenomenon of a transition may be noted in many other human activities, and it recurs also in biological activity in general, in the applications of physical energy, and in cosmic rhythms. It is necessary that two movements in opposite directions be separated by a point of inertia, which in mechanics is reduced to a minimum by an eccentric and exists only potentially in circular motion. [Gennep et la., 1960, p.182]

Though Van Eyck was anthropologizing architecture into in-betweenness, since the 1950's, Victor Turner, a cultural anthropologist, on the other hand, reintroduced liminality into anthropology in his essay, "*Liminal to Liminoid, in Play, Flow, and Ritual*" (1974). Turner stressed on the se-

matic part, which engages with the psychological state and behaviour of an individual, during the transitional phase. By that, he relatively suggests the existence of an anti-structure<sup>4</sup>, which circles back to the non-structurality of liminality, making both terms alternatively associated. As liminality evolved to be a non-structural term, as Turner addressed<sup>5</sup>, it arrives at becoming a *non-structural structuralist term*. With its malleable capacity of containing polysemic and polyvalent effects, liminality embodies a system that could be adequately linked to dissimilar, cohesive or conflicted, sources – ideas, meanings, movements, aspects, or systems.

The idea of meta-relating, or self-referring, the concept of structuralism to liminality escalates to an analytical connection of the terms that correspond to the emergence of the term liminality. Presumably, the term becomes part of Jacques Derrida's idea of *deconstruction* (1967)<sup>6</sup>, as non-structurality is a quality of deconstructivism. Derrida's semiotic-philosophy discourse of the term deconstruction conforms to the deconstructivist architectural movement and to liminality's non-structurality. The followed reaction to Derrida's deconstructivism is his articulation of Edmund Husserl's *Phenomenology* (1913)<sup>7</sup>, which is the structure of experience and consciousness of a present being. And so, deconstructivism denotes its fragmented quality of disrobing architecture from regularity. It hence combines metaphysics with structure, where it absorbs liminality's fragmented body and acknowledges it as a constellation. The constellated body is overlooked by its discourser, as

<sup>4</sup> In Victor Turner's essay *Liminal to Liminoid, in Play, Flow, and Ritual* in 1967, the author used the example of superstructure that Karl Marx coined in *A Contribution to the Critique of Political Economy* in 1859 – to relate in a semantic manner to Karl Marx's interpretation. Turner expresses it as a super imposition of two ideas or terms, such as liminality and liminoid, that do not alternate each other. Turner also proposed a relation between the idea of a proto-structure and an anti-structure to liminality.

<sup>5</sup> Ibid. Victor Turner associated liminality to anti-structuralism where it is "not a structural reversal [but] a mirror-imaging" (Turner, 1967, p.23).

<sup>6</sup> Jacques Derrida coined the term deconstruction in 1967 in his book *Of Grammatology*, where the theory of "deconstruction implies the possibility of rebuilding" [Derrida, 1967, p.xlix].

<sup>7</sup> In Edmund Husserl's *Ideas I* in 1931 phenomenology was coined, where it was founded on the transcendental, transitory relation between sensations, being, and consciousness amidst time.

<sup>3</sup> The coining of structuralism in architecture was during the dissolution of CIAM in 1959 – in its final congress CIAM 11 –, and the term was stated in Joop Hardy and Herman Hertzberger Forum 7 as "*A Story of a Different Idea*" expressed by Aldo van Eyck in 1959.

a domain of individual interpretation. And so it conveys a phenomenology with liminality as one existential, sensorial reflection.

The spacetime image of liminality extends into the context of urban morphology, where liminality temporally exists as a 'framing' in an urban pattern. But it also exists in a duration – suspended in time – transitorily mediated in reality and fiction. Where liminality is touched through the human sense of time amidst a physical environment, to its exposure, in an urban context, as a margin – a liminal threshold – of the temporal image of architecture in Jane M. Jacobs and Stephen Cairns' "*Buildings Must Die*" (2014). Terms such as abandonment, ruination, and dereliction exemplify a presence with liminality, as a gradually dispersing phenomenon into the progressive placidity of an urban setting. The forged dichotomy between these two environments emphasizes the importance of accentuating the value of their duality. And so, extending the idea of accentuation to the idea of illimitation (blurring limits, or boundaries), where the derelict architecture body belongs to the city and its being is not situationally separated. Moreover, to proceed in

stressing *Existentialism* (1946)<sup>8</sup>, Jean Paul Sartre's thought conforms to the endorsement of the derelict architecture as a liminal 'being' amidst another environment, in the essence of: what it is to be derelict.<sup>9</sup>

Liminality as a process and as an evocator of processes, is sought through the presence and absence of an individual sensory involvement with their current environment. The absence is ours, as well as the presence, as we are still present—along the present time—in the environmental experience. Our memories from the environmental experience are the maintainers of this involvement, though our body is physically non-present in the environment. According to Paul Stenner's "*Liminality and Experience: A Transdisciplinary Approach to the Psychosocial*" (2017), the experience is a subjective functioning that one contrives in order to become performative. In turn, liminality induces a rupture between reality and fiction. The arise of this split is another nature of liminality—always articulated with an individual perspective—heading to reflect its environment. The liminal process is dedicated, in an attempt, to express the spatial and temporal poetics, or experiences, of these derelict urban spaces.



**Fig.1.** Records from a walk process with images taken at different derelict architecture in Guimarães during the Nvoid project workshop 2018.

<sup>8</sup> Jean-Paul Sartre coined existentialism and related it to abandonment in his writing "Existentialism is a Humanism" in 1946. Abandonment is not a descriptive thought about a condition of something but of some being. Because Sartre was the first existentialist to separate existentialism from religion, abandonment, as being liminal, was a result of this detachment (abandonment as an autonomy of existence).

<sup>9</sup> From the expression of Jean-Paul Sartre "what it is to be a human being" in *Being and Nothing* (1943, p.140).

## 2. LIMINATOPIA – LIMINALITY TO AN URBAN CONTEXT

However, when the term liminality entered architecture in the 1950's, it was translated in geometrical figures, the circle and the rectangle, to express a liminal setting of human transience. And here the circle is a ground tool – in theory and in expression – that is involved in tracing liminality and making it the core theme. From the circle, the liminal setting expresses terms that tend to reflect the term liminality such as, in-between, edge, threshold, border. So, to contribute to tracing the term liminality in relation with the urban context, we fictionalize our path into the in-between. And since the derelict architecture of the city is experienced by us, we come to know the city in ourself and ourself in it. For us, in order to translate our relation with the derelict parts of the city, we use our movement to illimit their boundaries, thus interrupt their abandonment. Hereto the circle as it transforms to be part of the environmental experience, it moves from connecting different spaces and times to be perceived as one into different spaces and times. Thus, the circle becomes liminal – of tertiary, uncertainty, and peripherality.

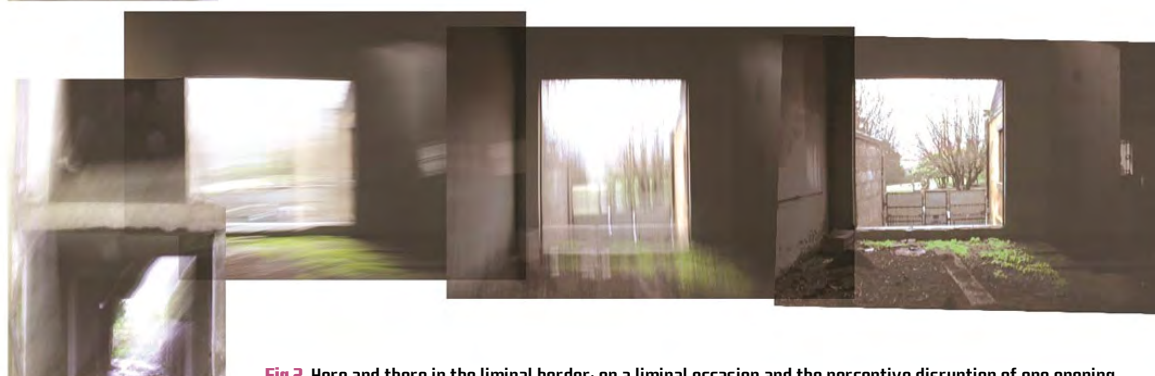


Fig.2. Here and there in the liminal border; on a liminal occasion and the perceptive disruption of one opening.

As “the correspondence of the unending series of experiences [the circle] with the punctual moment of their recapitulation [the center] could be regarded as the theoretical model of the occasion” (Certeau, 1984, p.84).

It is through the occasion where liminality appears to the perception. So as the “liminal occasions tend to be highly affective in nature because they are *formative* moments of great significance: leaps into the unknown,” (Stenner, 2017, p.16) they provoke experiences. These “liminal experiences are experiences that happen during occasions of significant transition, passage or disruption.” And “these are experiences that Deleuze and Guattari (1980) might refer to as *becomings*.” (Stenner, 2017, p.14) Though a becoming is a process of happening on occasion, the process itself is thereby liminal. So that, “a becoming is always in the middle; one can only get it by the middle. A becoming is (...) the in-between, the border (...)” (Deleuze and Guattari, 1987, p.293) And through becoming in-between, our movement, as a result, continues to be affected by the disruption of the derelict urban spaces and their environments. The urban context, hence, realizes the liminal, derelict architecture as present *becomings* and as part of the city that may or may not be jointly located with the urban territory. But the urban context, however, does contextualize the city as an embower of the derelict. To that it may seem as if the delineation of every becoming of the derelict is a subsequent action processed by the urban context of the city and by the perceptive disruption, onto which we take hold by liminality.



**Fig.3.** Temporal threshold affecting the visual threshold in few seconds, in distraction and awareness.

*Limen*, latin for threshold, is present in the limits of space and time. Meaning, through liminality, our movement is recorded, where it is a remainder of both space and time. Consequentially, liminality affects mobility, the stimulator of walking, in an urban context. As we enter liminality our movement defers and differs, changing the perception of the ordinary (as in; mould, fissures, paint cracks, or greenery, either alive or dried out, on walls) and creating possibilities of perception by "transform(ing) or abandon(ing) spatial elements" [Certeau, 1984, 98] through documentarion. The documented images are a range of spatial and temporal emotions, feelings, and disorientations (distractions and distortions), expressed by us. They are thus felt, as we acquire an intermediate sense of space and time. By that, we mean, that the ideas we intermediate here are brought about by our environmental experience at the *liminatio-pias* of the city within the urban context. Accordingly, we touch the present state of the city's derelict architecture

and transposed the city to be a *liminacity* (a liminal city). And here is where another liminality starts to take place. Through it, a fictional walking passage is enunciated with documenting our environmental experience at different derelict architecture, through the medium of photography. Although, the medium of photography is an instantaneous act to produce images, the images themselves portray a permanence of time, of the present time.



**Fig.4.** From the derelict to the city; from the city to the derelict.

### 3. LIMINACITY - LIMINALITY TO A CITY

In this liminal city, liminality arises from the third state and space present at its derelict environments. The tertiary presence is a Kantian critique of the third that saturates the "immediacy, experimentation and excess of... performance" (Broadhurst, 1999, p.26) as a liminal action. Leading this tertiary presence of the derelict and allowing the becoming of an aesthetic realization and reasoning, we become aware of a reflective manner that emerges from the liminal environments. Where liminality moves towards and outwards these environments, dereliction is thus existing, and its existence is becoming part of nature (a life). That is sought to be brought about from its "capacity to adapt to changing circumstances through time." (Cairns and Jacobs, 2014, p.11) And as nature is dispersing and as becoming is a sign of the derelict's disappearance (a death), the state of dereliction "can no longer be felt as mortal; it becomes." (Virilio, 1991, p.60) Accordingly, as it disappears it deconstructs, stating the presence of an other (a triplicity). The state of dereliction, hence, is placed in (an) other heterotopias that "are outside of all places, even

though it may be possible to indicate their location in reality." (Foucault, 1984, p.4) The tertiary state is subsequently a thirdness of dereliction that is adjacent to the becomings of space and that sway between its disruption and its order. While disruption is part of displacing deterioration with nature and human interactions with emotions – that merges both space and time – order on the other hand, is part of displacing these aforementioned happenings with space and time. In Leibniz's thought with reference to space and time in, it is where "space is 'an order of co-existences, as time is an *order* of successions'" (Kinsella, 2017, p.16). The thirdness of dereliction also expresses an othered index of the architecture's placement, where the hetero lies besides the eradication of its place. There the derelict becomes involved in a process of "becoming other" and "seeing the self in the other." (Leach, 2006, p.244) By that our adaption and interaction with these places is an assimilation "that involves a process of relating to the environment. While that environment might include the appearance and behaviour (...) it might equally be constituted by the surrounding physical environment (and) the urban fabric of our cities." (Leach, 2006, p.3)



**Fig.5.** A meeting between the liminacity and the hetero.

Here is where we are an other and where we become with the other (the derelict), as we could elicit our consciousness and wander onto the state of uncertainty. Into liminality itself, we relate and reflect with our behaviour together with each derelict environment. But by doing so, the liminal state of uncertainty is where "one does not get lost but loses oneself, with the implication that it is a conscious choice, a chosen surrender, a psychic state achievable through geography," (Solnit, 2005, p.7) the geography of the liminacity. In the geography of this city, our consciousness alleviates. To that, our atmospheric uncanniness, "the familiar in a 'strange' place [the uncanny]" (Kinsella, 2017, p.339) at the derelict leads us to flow with our unconscious and brings us behind a shared subjectivity and spatiality with the derelict environments. The subjective and the spatial are the concern of liminality. When a derelict environment is experienced, the spatiality of it to us is occulted from the distant surroundings. It is thus very subjective, showing the inevitable correlation of the former and the latter. Reaching this level of occultation, we traverse below liminality and our consciousness. It is, hence, further through the subconscious, where our senses of our skin capture the peripherality of our body memory at the derelict. The incorporation of these latent connections is a liminatopian cognition of our disorientation with the derelict's environments, where liminatopia is an urban philosophy that describes the disorientation of the self in a place with degradation. This place is perceived as existing between a derelict and a memory and that takes part in inducing levels of consciousness.



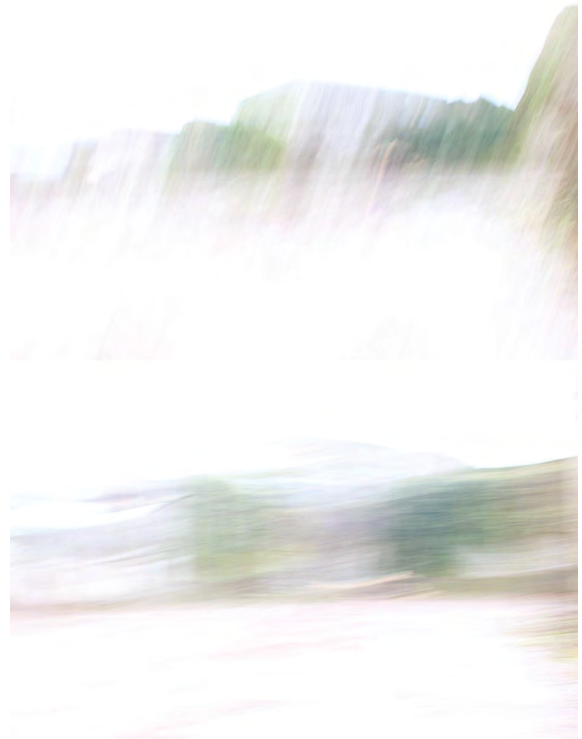
**Fig.6.** Reaching in-between the two-realms; a liminatopia and a liminacity.



**Fig.7.** In-between two realms; a liminatopia and a liminacity.

Thereby, liminatopia suggests that photography establishes a link from the derelict with the city and projects a relational contemplation, where it brings about the innerness of a ruin, its within. Herein its presence, liminality is the threshold and photography is an in-between captured memory within that threshold. On the other, the liminal separation of the derelict is provoked by belonging to the “*inbetween realm*, which forms a third place, or threshold, that links as it separates two previously opposed conditions.” (Coleman, 2005, p.202) With this, the derelict acquires a twin-phenomena that “the in-between realm encourages.” It is the right-size, that is the reciprocal “approach in which each part is clearly articulated as equal but different” (Coleman, 2005, p.203) This results with the derelict architecture becoming partially demarcated and partially emancipated. So that the within of the city is not enclosed by the city but is an existential part of it. Even we become part of this equation. “Having attributes of liminality or of liminal *personae* [“threshold people]” (Turner, 1966, p.95), we become in-between a setting, in-between a texture, in-between a within and without, and in-between a reflection inside and outside the derelict. By that sense, the omnipresence of liminality is part of this existentiality. The existence of liminality is perceived with the existence of the derelict, outside its zone. However, after we traversed outside the liminal walking passage, we did not want to come back to the derelict, for the time being. Not that we feel weary about them or about their liminacity, but because we wanted to see more of

them somewhere else. Our body memory travelled with us, matching pieces of familiarities; the omnipresence of liminality, the omnipresence of degradation. It seems as if the derelict architecture is conceiving our memories to match those we newly make. But also as if it is almost replicating parts of itself in other places.



**Fig.8.** The travel of the body memory between liminatopias



**Fig.9.** State of uncertainty from demarcation to separation of the liminatopia to the liminacity.



**Fig.10.** An omnipresence of dereliction on the peripheries of a liminatopia.

To make sense of what we feel, we understand that the liminatopias of that liminacity are invading this other place. They are invading an other liminacity. They are invading it through us. And it seems, as if we are illimiting some ways to the derelict, with all of our levels of consciousness, making the derelict belong to the world through us. We stood still cornering edges, recalling the derelict of that liminacity, as we are still experiencing its environments. The walls seem similar, peeled off paint, mould, fissures, and nature conquering the place. We come to a point that we realize that there is always a mediation between what we are experiencing with the derelict and what we experience with other places of degradation. In each liminacity, there exists a liminatopia. The liminal, derelict place, that is where there are no real ends of a place but a becoming of a place with us and with nature. And it is where a derelict being as the city's derelict architecture comes to life to become.



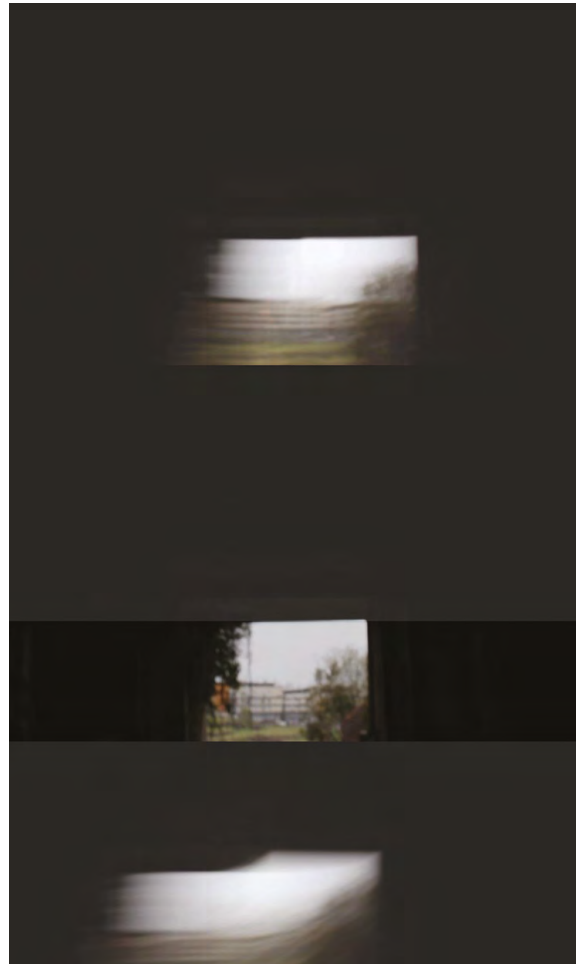
**Fig.11.** Limits from a liminatopia perforating the liminacity.

#### 4. LIMIT - LIMINALITY TO A TERRITORIAL BORDER

When we speak of derelict, we mean the approximation of a whole building, a room, a wall, or a piece of ruin in dereliction. When we speak of *limit*, we mean the edge, the periphery, the blur, or a border – physical or non-physical. We cross both and we traverse either. The liminal border allows us to pass from the liminacity to its liminatopias, and contrariwise. It is always hovering over the geography of the liminacity, the city of manifolds and illimitations. Even when the liminal border reaches beyond the territorial border of the liminacity, the limits, the liminal

borders, of the city challenge our walking passage. Not that it may seem a redundant and frustrating discourse of endless phases and operations, but the whole experience of liminality is actually limited by us, the experiencer.

As we walk in-between liminatopias, among the liminacity, the walking operation is part of the liminal transition. Meaning, it is always active, as we are relatively always traversing limits. Walking is defined "as a space of enunciation." (Certeau, 1984, p.98) of a bodily activity. At every phase of liminality, the act of walking is a force enunciated depending on speed. It thereby works with both human and city scales. The velocity of our speed, when walking, whether it is an acceleration or deceleration actually is fluctuant. Documenting those fluctuations of speed alludes "successive images representing the various positions that a living being traveling at a certain speed has occupied in space over a series of instants." It is "that game against the wall," (Virilio, 1991, p.16) where the liminal being, whether it is us, the derelict, or the city finds itself walking onto an enticing circle of confrontations and contemplations. The way we see it is as so; it hence is dependent on the motivation and flow in experiencing a derelict environment, the emotional disposition, and the degree of desire to traverse with a liminal walking passage. Especially that of the desire part, the part of allurement that unshackles all the mysteries of a place. It is rather a need to lose oneself into that place, into that city. The liminacity that we acknowledge suggests that "getting lost was not a matter of geography so much as identity, a passionate desire, even an urgent need, to become no one and anyone, to shake off the shackles that remind you who you are, who others think you are." (Solnit, 2005, p.11) The walking thus becomes a rhetoric of liminality, us, the derelict and the city. *There*—within the limits of the city—is where we always walk to find liminality.



**Fig.12.** Crossing a limit from a liminatopia to the liminacity.

To many cognitive forms of perception, to our own way of perceiving the derelict urban spaces, of any place, that exist to be realized, we come to a conclusion. Thereto, the realization of the derelict is primarily sought, through us, by being present at their environments. By that we mean, in order understand dereliction, we should cross into a derelict environment and assimilate ourself to its changes and happenings. Through liminality we realize that crossing the limits of any derelict space, is a realizational learning process, as limen is the origin of what liminits came to be. We bring about the essence of our spatial and temporal awareness, by accepting the consequential presence of nature to draw us into appreciating what space and time births and how they yield to any sort of occurrences – whether climatic, any sort of appropriation, or deterioration – of dereliction. From one pas-

sage to another and from one occupation to another, we recognize that “the very fact of existence, so that...a life comes to be made up of a succession of stages with similar ends and beginnings: birth...occupational...and death.” (Gennep et al., 1960, p.3) This may allude that liminality is an occupational performance of the being it shape-shifts around. To the moment we come to terms with its ambiguity, our sense of existence in spaces of dereliction ascends to augmenting the reality we presently are facing. To that, we rather prefer to approach it through liminality as it always fictionalizes our existence—us and dereliction. Through our liminal walking passage, we are “...with one another of a multitude of [derelict urban spaces]. And this multitude...experiences everywhere a turning to, a dynamic facing of, the others, a flowing from / to *Thou*.” (Turner, 1966, p.127)

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