

READING OUT THE LIMINAL ARCHITECTURE HIDDEN CONCEPTS AND ITS MANIFESTATION IN TRADITIONAL HOUSES (CASE STUDY: YAZD CITY)

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ABSTRACT

Traditional housing has an appearance and an inner morality which is expressed as a secret and allegory. Liminal spaces are a part of this appearance that has numerous hidden concepts. The way of manifestation of the "liminality" in architecture can be conversed in the traditional buildings under the title of "Liminal architecture", a language that is the identical for all the spaces that focus on the transfer issue. These liminal spaces are entrances, verandas, openings (rooms), passing spaces, partition spaces, and stairs. The current research by means of a descriptive-analytical method¹ investigates the way of liminal manifestation in traditional homes and tries to obtain solutions to read out its hidden concepts. In this regard, numerous questions have been raised; in order to answer these questions, the limen has been considered as a definable concept by the physical, functional and semantic components, and its features have been investigated in each component based on objective (tangible and understandable) and subjective (tangible and evident) perspective. Based on this fact, it was found that most of the liminal architectural features can appear in the entrance structural elements and the verandas of the traditional houses. Consequently, the manifestation of the liminal architecture was investigated in these two physical elements in samples of traditional housing in Yazd. The research results demonstrate that the inside and outside spatial interaction between liminal spaces of traditional houses of Yazd lead to the creation of several concepts in the physical, functional and semantic subsystem of the liminal architecture.

Keywords: Concepts, Liminal Architecture, Veranda, Entrance, Traditional Housing.

INTRODUCTION

Examining the traditional housing components, and explaining the associated concepts, can be helpful in the application of these concepts in contemporary architecture structure. Meanwhile, paying attention to the concept of "limen" in order to enhance the quality of architectural spaces is not a secret. The current research is done to explain the concept of limen as an access and circulation space, based on visual and perceptual feature and as an interface space between home and urban space and public and private space in traditional housing. Another object of this research is decoding liminal architecture hidden values and concepts. Authors have investigated the evident and hidden dimensions of these values with three physical, functional and semantic components as the main features of the architectural space and have assessed their role in creating the liminal architecture in traditional housing in terms of both objective and subjective components. By means of these patterns, we can recreate the weakened semantic values in contemporary houses and coordinate with its apparent identity.

The present research is done by means of library documents and it is analyzed and evaluated from a phenomenological point of view, and by means of selecting some samples of Yazd traditional housing. The current article tries to discover the hidden concepts of liminal architecture in structural elements such as entrances and verandas in traditional houses that according to the writers, the highest manifestation of liminal features appears in these houses.

TERMINOLOGY

Veranda: vault and soffeh. (A high perch with a roof, a house with an extended front, doorway).
Entrance: entry, entrance permission, gateway, entry (Wollaston, 1996, 557). Entrance is considered as converting space of passageway from one place to another.

Liminality: From the Latin word *limen*, meaning "a threshold" (Hosseinzadeh, 2010, 7).

House: Vocabularies synonyms for housing are: home, apartment, serai, beyt, room, building, compartment, and chamber. Despite the specialized concepts of each of these vocabularies, it can be said that they all refer to a quiet and comfortable place. A place that is perceived in binary contrast of holy/unholy, inside / outside, private/public, and safe/ insecure.

Semantic: Truth, inner, reality, contrary to appearance, hidden, inside something; contrary to the appearance, the words of meaning, spirituality, and inside have the same concept, literally.

Liminality in architecture

Arnold van Gennep, Victor Turner, Martin Heidegger, Ian Buchanan, Greg Lambert, Louis Kahn, and Deleuze have presented numerous definitions of *limen* each of which has elucidated countless aspects of this concept. According to Deleuze, architecture *limen* is a place or location of the interaction of different levels that as a result of this encounter, new meaning and concepts will emerge. Van Gennep and Victor Turner explain the concept of *limen* as a status between separation and reunion that the person is confused in a state of liminality. Martin Heidegger maintains that in line with being and time, a person and the world are not separated from each other. Louis Kahn defines the *limen* as a subtle phenomenon in the light of the forces of silence and light and considers it as a moment of inspiration. The *limen* space is a main key in the existence or absence of a crisis in our architecture and urbanization; unfortunately, unawareness and some hasty actions have led to vanishing of these spaces. In "limen", the process of "being" is taking place. A set of deterritorialization and territorialization processes occur; processes which their feature is being released of previous space and arrangements and played new games (Hosseinzadeh fallahinejad and Azarghoon, 2013, 11).

The liminal spaces can appear in the structure of the interface spaces; the elements that are sometimes so strong and discrete in character that they have independent properties in relation to their adjacent areas; these elements are considered as a *limen* for crossing a space and getting into another space (Alalhesabi and Danshmand, 2011). These spaces somehow create a targeted order among the architectural spatial arrays; this order originates from a hierarchy that gives identity to the architectural spaces. The observance of the hierarchy is one of the most significant principles in the architectural spaces of Iran that includes the evolutionary process of external and public space into the internal and private spaces.

The liminal space makes the transitions feasible to the new spaces. These transfers are associated with some changes. Meanwhile, there are two types of anomalies: physical and sensory. Some changes seem transient, such as when the transformation is on the boundary of feeling. Others



are more complicated and lead to longer movements. The combination of these features creates a kind of architecture in spaces under the title of liminal architecture.

Recognizing the stages of liminality

Victor W. Turner analyzes the terms "limen and liminality" in his book (1967) and confirms van Gennep's definition of society as a structure of positions that is a sign of a change in the status of an individual:

1. Pre-liminal (separation),
2. Liminal (Margin or Transition)
3. Post-Liminal (Segregating, Mixing, or Integrating)

He points to the pre-liminal as a stage of separation, including the symbolic behavior as a result of the separation of an individual from a previous fixed point in the social structure. He considers the liminal stage as the transitional period that does not own any of the features of the previous and after stages. Much of Turner's writing focuses on defining a person's experience in the liminal phase. He calls this person "Liminal Personality" or "Limen Person" (Szakolczai, 2009: 142).

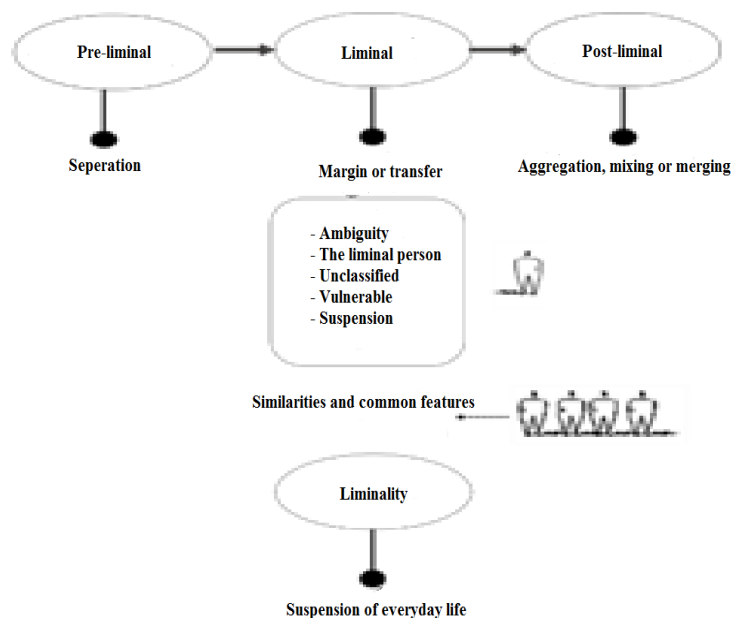


Figure 1: Turner's theory about liminality, Source: Authur

In the liminal state, an individual's condition is ambiguous in which he may show a feeling of confusion, displacement, unclassified in the community, not here and there, lost and vulnerable. This state can be destructive or constructive; it can be destructive because an individual can continuously make a mistake, and constructive as it can form new opportunities and roles within the community.

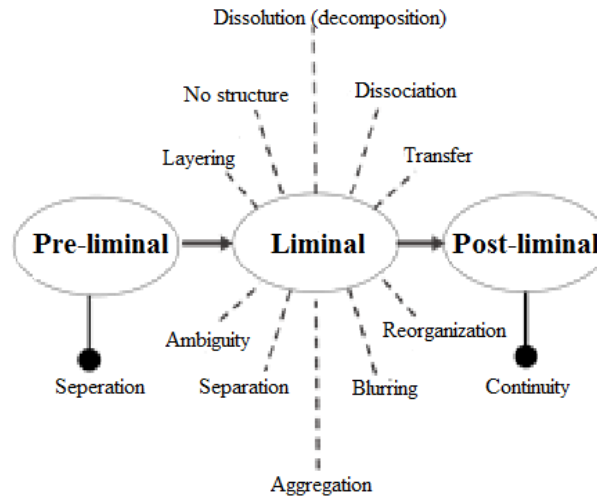


Figure 2: Liminality Features from Turner's View, Source: author

The way of liminality architecture manifestation in traditional homes

The concept of liminality has mainly emerged in the body of the entrance and veranda in the houses with the role of creating an inner and outer connection, privacy and spatial expansion, the spaces that have the semantic differences and commonalities, and correspondingly, have a different physique; therefore, based on the audience and its usagerate, its design changes. Regardless of these physical changes, due to the nature of limen structural, structural changes mainly occur in visual-based architecture and are associated with the concepts such as continuity, change, structural detachment and connectivity.

To achieve a coherent theoretical framework, referring to early studies about liminality, some components are considered for the concept of external and internal connection, each of which involves minor concepts. The limens include three physical, functional and semantic dimensions about the outside and inside connection, and their characteristics manifestation has been done from two objectives (sensible and understandable) and subjective (tangible and visible) perspectives that are capable of sustainability. Further on this research, based on this category, various attributes of the liminal architecture will be discussed in the traditional housing.

- *The Physical form of liminal architecture in traditional houses*

Limen is a place for presence and separation. In limen, the outer and inner spaces will encounter and spatial domains will be defined. Limen is also a place for transition and transfer by means of the definition of space and boundaries. Other features of the liminal architecture are also manifested in traditional homes. These qualities can be surveyed from both objective and subjective perspectives.

1- The physical feature of the liminality architectural from an objective perspective

The structure or appearance in any artwork is a tool for transferring meanings and concepts and the only way of communication between the artist and the audience. According to the three stages of the transfer process hierarchy, it can be said that these three layers are present in the process of the transformation of all of the liminality physical patterns:

- **First or preliminary stage**

This stage occurs with the initial exposure of the person to the limen conditions in a variety of limens. Moving away from the previous field and exhibiting the next areas gradually, brings about a sense of expectation in the person.

- **The liminal stage**

At this stage, there are "elements for aggregation and transitional movement" (spaces of stillness and movement). The person is wandering between these two situations, neither here nor there which is called the performance limen or limen.

- **The final or post liminal stage**

At this stage, "the person is passing through the liminality stage". It is a phase in which a new social situation is explained to the person and new communications happen.

2. The physical feature of liminality architecture from a subjective perspective

Liminal spaces in traditional houses in the "subjective structure" dimension can be analyzed and investigated based on the physical and visual order, the balance indoor and outdoor environments, the walls and the physical demarcation (as one of the most important tasks of territory and property control). These features occur in the following three fields:

- **Preliminary (Separation)**

Preliminary is referred to a stage of separation, including symbolic behavior as a result of the separation of an individual from a fixed point before it in the social structure.

- **Liminal (Margin or Transfer)**

The liminal stage is a period of transition and change, which does not have any features of the previous and next steps. Liminality is between the two states of separation and joining; therefore, it has a start and end.

- **Post liminal (Aggregating, Mixing, or Integrating)**

The post liminal stage is the integration of the various modes that one person may experience. According to the aforementioned discussions, most of the liminal architecture features in traditional Iranian houses appear in the entrance and veranda; therefore, in the current research, the expression and manifestation of these features in these two structural elements will be examined. Entrance is a complex that hides the house from the public's view and the connection to the courtyard or the heart of the house can be done only through it. The liminal space of veranda also plays the role of transition and connector between two open and closed spaces which never takes place directly.

In the introverted houses of the traditional Iranian textures, one must pass several spaces such as Pishtak (countertop), doorway, vestibule and corridorto enter the house. These spaces are considered as the physical experience and spiritual implication at the entrance to the house. In addition, it sometimes extends beyond the entrance of the houses and expands the entrance's domain which is called "Darband".



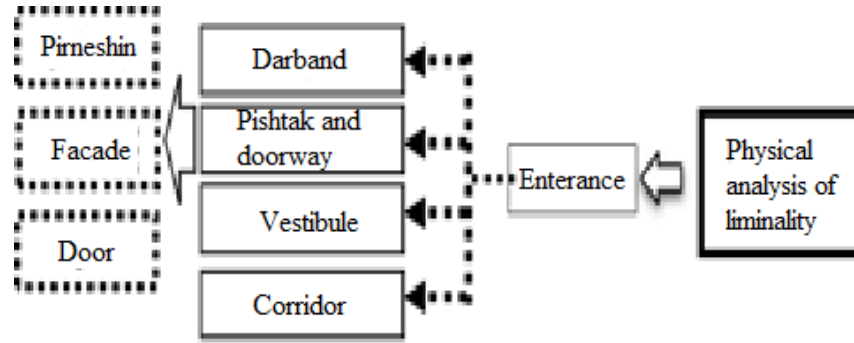


Chart 1: The liminality spatial – structural elements at the entrance of traditional housing,
 Source: Writer

Table 1: The physical feature manifestation of the liminal architecture in the entrance space of traditional houses, Source: Writer

Keywords	The dimensions investigated in this section	Explanation	Objective physical elements	Subjective physical elements
Liminal analysis of the entrance to the traditional home	Darband	- A place for neighbors gathering and discussion - Transfer of people from public urban areas to the private sector (home)	Marginal or liminal	Post-liminal
	Pishtak and doorway	-The first space of the person facing the house -the presence of two platforms (pirneshin) for creating communal space and rest -Between two modes of separation of urban space and joining with the interior space of the house - Social interactions and security from climatic factors	Initial and liminal	Pre-liminal, Liminal, and Post-liminal
	Vestibule	-The first space of the Iranian house where we enter -Integration of different behavioral modes - The space between the outside and the interior space	Initial and liminal or marginal	Liminal and Post-liminal
	Corridor	-The person is passing through the threshold - Moving people from outer space to the inner part of the house	Final	Pre-liminal and liminal

The liminal space of veranda also causes sequence and continuity of spaces and eliminate the spatial blockage. In the book of *Sense of Unity*, the concepts of veranda and portico are

mentioned as follows: The concepts of veranda and portico have been a profound implication throughout the history of Islam. The veranda manifests the possibilities of determining and limiting space, which is the "Tariqat" or the transitional space between terrestrial and temporal realms. According to the metaphysical dimension, the veranda can be considered as the soul itself that can travel between the garden or yard as a soul and in the room as a material (Ardalan and Bakhtiar, 2003). One of the elements that forms the veranda is stairway which is the accessible spatial element from the courtyard to the corridors or from the building to the roof; also, it is the connector between outer space and inside space; its scale is small and is usually located in the semi-public domain.

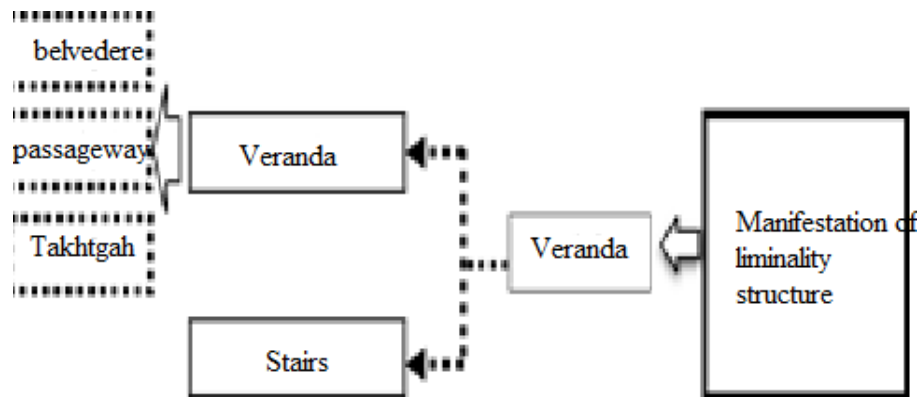


Chart 2: The liminality spatial – structural elements of the veranda in traditional housing, Source: Writer

Table 2: Manifestation of the liminal architecture physical feature in the veranda space of traditional houses, Source: Writer

Keywords	The dimensions investigated in this section	Explanation	Objective physical elements	Subjective physical elements
	Vestibule	- A place for neighbors gathering and discussion - Transfer of people from public urban areas to the private sector (home) - Public and private space of house connector	Marginal	Liminal, Post-liminal
	Stairs	-The first input element in space -Transferring people from public and semi-public spaces to private spaces - A person passing from the threshold area	Initial and liminal and final	Pre-liminal, Liminal, and Post-liminal

- *The functional feature of liminal architecture in traditional houses*

This stage is a context by means of which one can realize the traditional architectural thought. A system that defines the structure of the Do's and Don'ts of patterns of motion and life, and the ways in which the ability to realize various functions can be created. This system is the creator



of spaces in which events and functions of "existence" can be realized. Regarding the issues presented in line with the concept of liminality, it can be concluded that the objective function of liminality in traditional housing occurs in the presence of liminal spaces such as veranda and the entrance in the three layers of space, access, and structure, while the liminal mental function takes place in three open, covered and closed layers, in liminal spaces.

1-The functional feature of liminal architecture from an objective perspective

The liminal functional feature in traditional houses can be considered in three categories as follows:

- **Spatial liminality**

The traditional architectural space, during the movement of a person in space, indicates the deformation of architectural space in a way that one can know and recognize what will be in the next moment. This action is done through the presentation of the sign elements that are located along the course of the movement. In the spatial hierarchy, it can be indicated that this space has a distinct function as a joint and separator which plays the liminality role for two functional spaces or other access.

- **Access-motion liminality**

This system will manifest itself in architecture as the hierarchy of access from the outer spaces to inner spaces or least important to the most important ones. In traditional houses, the path from the entrance to the vestibule, the hallway, the courtyard, Takhtgah (platform) provides the liminal hierarchy to the most important spaces of the house.

- **Structural liminality**

In line with structural liminality, the formation of joint in architecture can be mentioned. The joints, as the liminal space, play a role in organizing and creating proportion between the spaces on its both sides.

2-Functional liminality architectural feature from an objective perspective

In this section, the effect of the quality of space on human minds will be examined in terms of the openness and closeness of the space; because the liminal qualities are different in open and closed spaces. In the following, we will define the types of liminal spaces in terms of openness:

- **Open space:**

Open space refers to a space that does not have roof and the walls, if any, do not block all the spaces in every direction. this space can be enclosed with wall on one side, two sides, three sides or four sides, but having a certain and defined floor with a form is necessary to define an open space. Examples of open spaces in the architecture of the traditional houses of Iran are a courtyard, Firneshin (sitting podium for the elderly) and Mahtabi (Belvedere).

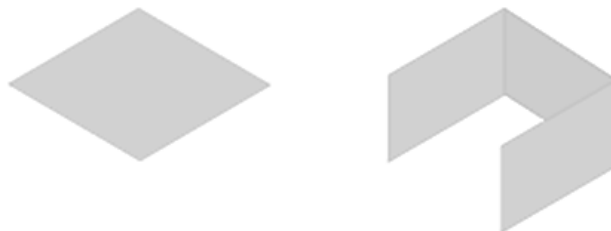


Figure 4: The model that represents an open space, Source: Writer

- **Covered space:**

The interval between closed and enclosed open spaces can be recognized as a connecting space of these two in an analytical survey; this can be defined as a space that has roofs and walls with a marquee while connecting to the open space in one, two, or three directions without a wall.



Figure 5: The model that represents the indoor space. Source: Writer

- **Closed space:**

The closed space is referred to the space that has coverings both from the walls the sky. Indubitably, these coverings can have different qualities of opening; vestibules and corridors can be mentioned as some of the various types of closed spaces in the traditional houses in Iran. In the traditional architecture of Iran, the closed space is offered in response to the tangible functional requirements.

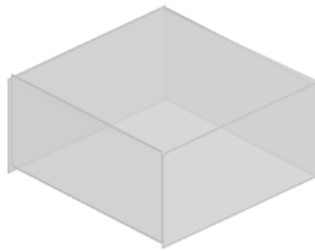


Figure 6: The model represents the closed space, Source: Writer

Human being needs peace, a sense of security in his own private life, and respecting his/her realm from others; the organization of his/her living environment is not possible without adopting the proper methods in determining the open, closed, and covered areas of his/her life and the creating a precise hierarchy in all aspects like spatial, accessability and so on. Developing such a structure induces the sense of belonging to an individual, makes him to be obliged and responsible to the social relations, and gives identity to the his settlement (Bahraini, 1999, 69).

Table 3: The representation of functional liminality architecture feature in entrance and veranda spaces of traditional houses, source: writer

Keywords	The dimensions investigated in this section	Explanation	Objective physical elements	Subjective physical elements
Liminal analysis	Darband	-Its low width and high enclosure in comparison with the main	Access and spatial	Open and covered



		passageway will let pedestrians know that they have entered into a private space. -Only available to neighboring units - Transferring people from urban space to the private sector (home)		
	Fishtak and doorway	-Connecting the passageway to the inside of the house -Indenting in volume for having shadow and security - In the possibility of maintaining ,adhering to the hierarchy, and respecting the various positions	Access and spatial	Pre-liminal, Liminal, and Post-liminal
	Vestibule	-The acoustic and commuting connection between the alley and inside of the house - A bright space which is cooler and less lighter in comparison with the passage space	Access	Closed
	Corridor	-Prevents direct view to the courtyard - Transit space	Access	Covered
	Veranda	-Dead-end alleyways, the public sector communicator to the private sector - Creating spatial expansion and perspective	Assess and spatial	Covered
	Stairs	-Stairs as a joint, playing the role of the connector of the public and private sector	Structural	Covered and closed

- *The semantic feature of liminality in traditional houses*

Every phenomenon in the universe of existence is briefly composed of "appearance" and "inner" or "face" and "meaning" aspects. In other words, "face" and "meaning" are two inseparable categories and concepts. Although they belong to the various contexts and domains of brio, they cannot be distinguished and divided into a unit phenomenon (Naghizadeh et al., 2000: 17).

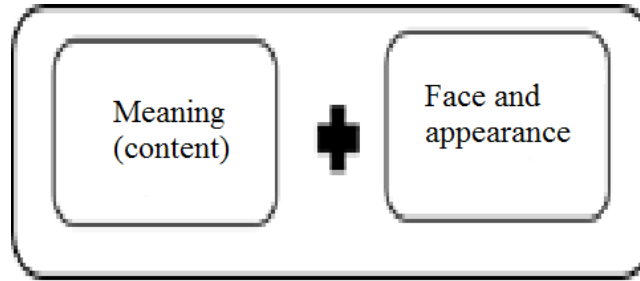


Chart 3: The constituent components of a phenomenon, Source: Writer

In fact, semantic concepts are features that imply to the status and value of the architecture, have different domains, and are defined according to the different cultural and social fields (Mahdavi-poor, 2009). According to many experts, ignoring these aspects has led to reducing the quality of living spaces. One of the concepts that often, its semantic aspects are neglected by a simplistic point of view is "limen". "Limen", as a concept or only a structure, can include a wide range of meanings related to space and place which affects the sense of presence and appearance, and qualifies the space.

1-The semantic feature of liminality architecture from an objective perspective

Meaning is an inseparable part of triple architectural structural components that can have significant effects in improving its quality. Whenever these triple components are organized in a systematic manner and have a systematic interaction with each other and human, as an audience and observer, so that this interaction can affect human's mental and spiritual states and be combined with his/her mentality. As a result of this encounter, the architectural monument becomes persistent.

Entrance and veranda of the traditional houses, as a joint between the two different worlds of inside and outside of the house lead to continuity, and in the first encounter, the identified subject with the house act as a limen to transfer the semantic concepts. In this state, the perceptual human attains the understanding of space and what is presented in the space, according to the level of development of his intrinsic capabilities, which Louis Kahn mentions it as human nature. According to the mentioned contexts about the limen concept and its relation to the traditional house, it can be said that the numerous forms of entrance and veranda in the traditional houses follow a semantic system; therefore, it also has a collective identity in a way that each of these spaces are in relation with the functions, culture, community beliefs, and the residents; this system is associated with some concepts such as continuity, structural and semantic detachment, connection.

- **Continuity liminality**

The continuity of spaces, transforming, is a reflection of existence, from descent to fall of man, and ascension to heaven, from pure darkness to dazzling lighting, from depths to peak. Every time, in these transformations, a new concept arises. In line with the characteristic which is neither this nor that, goes inside the building and comes out of it and in this situation, vacuum does not have a determined physical boundary unless through the meaning that we give it and the privacy in which, it is created; this is how the principle of the disconnection can make sense and the inertia is understood (Ahari, 2006; 47).

- **Connection and detachment of Liminality**



Liminality is the place of the simultaneous presence of connection and detachment. The limen connection is the first perceptual subject, but from the existing point of view, separation and detachment are preceded by the connection. In other words, the elements in the liminality has initially experienced the detachment, and then understands the connection perspectives.

- **Symbolic liminality**

Symbolic elements have beauty and sensory perception associated with order and uniformity while having contradiction and diversity, composition, moderation, harmony and balance, symmetry, geometry, proportion and coordination, and clarity (representing the symbolic signs).



Figure 7: Using color decorations, proportions, altitudes higher than the rest of the facade, and appear earlier and have a symbolic state, personalization and different markings of the Yazd houses veranda

2-The semantic meaning of liminality architecture from a subjective perspective

At this stage, a set of architecture's hidden and evident factors that act coordinately with each other and make sense and order in human's living place, are the most important factors in the formation of the liminal spaces of traditional housing.

- **Inspiration**

The limen is defined as a subtle phenomenon in the light of the silence and light forces, and that is the moment for inspiration; a moment that the "boundless matter" as "presence" and "bounded matter" as the "advent" carry each other, and "inspiration" is meeting point of this two fine phenomenon (Hojjat, 2015: 42); inspiration is located at the junction, between truth and the manifestation of the truth. This point is a doorway that has two sides (ibid. 51-52). That is to say, somewhere that silence demands the advent and the light, and the light finds this ability to explain the silence; it means that where the presence demands emergence and the emergence can be the bearer of the presence, the limen is a point of inspiration.

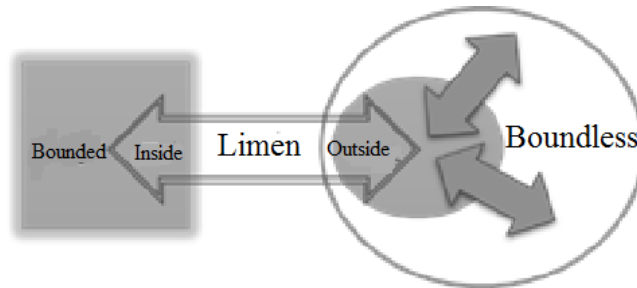


Figure 4: Inspiration is a place of connecting two fine matter to each other

- **Security**

Security is one of the basic needs of human that way of responding to it has a direct effect in satisfying his other needs. In this regard, feeling of security is one of the human-environmental factors that is considered as important aspects of a house in both psychological and physical point of views which can play a significant role in satisfying people in a space that they live (Fotohi, 2017: 57).

Liminal spaces in traditional houses are one of the most important spaces that play a significant role in the security of residents.

- **Privacy**

In Iranian man's point of view, the connection with God is inner which requires privacy. When house creates this privacy, human being approaches his or her supreme being. Reclusion means creating privacy.the degree of trust and empathy that is felt among the individuals in physical area, can affect the way of understanding the concept of "privacy" and its consequences in the "inside" and "outside" relationship. Amos Rapoport defines privacy as the ability to control social interaction, the right to choose and the possibility of individual's desired social interaction (Lang, 2002: 165)

The privacy in the liminal spaces of the traditional buildings has been provided by appropriate transparency in the private, semi-private, semi-public and public areas in Iranian housing, neighborhood communications, and increasing social interactions.

- **Confidentiality**

Confidentiality in the architectural space means structuring spaces in a way that owns privacy. Respect and value for secure privacy are one of the most basic needs that makes human pay attention to home (Nadimi, 2014). Privacy can be considered as one of the most significant reasons for the formation of entrance and veranda in traditional houses in Iran. Preserving privacy, both in terms of being seen and not seen, in the passageway and prevent other people from entering, and what is dangerous and hazardous, has led to creating the "limen" in houses.



Figure 8: Set back entrances with a distinctive facade from the mud wall to create physical security against climatic factors and psychological security along with social interactions.

- **Unity**

While each constituent component and every space has its own personality and meaning, it turns into its own unity and oneness in its correlated set and settlement in the whole. Seyyed Hussein



Bahreini considers the existence of unity as one of basic principles of the architectural language and mentions the order as unity and tutorage as plurality (Bahraini, 1995: 352).

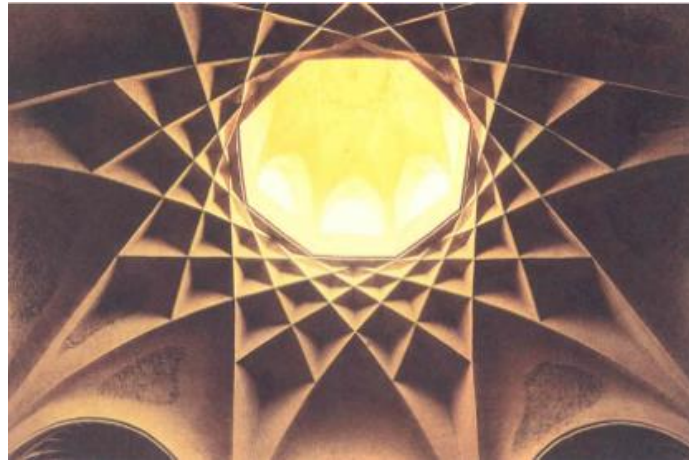


Figure 9: Using geometry to refer to the principle of "pluralism to unity", the marquee of the vestibule Sigaroudi Brothers' house

- **Ambiguity**

In Iranian architecture, everything has an external and internal meaning, which is its intrinsic essence. With regard to the mentioned features, liminal architecture in traditional houses is also ambiguous.

Table 4: The manifestation of the semantic feature of liminal architecture in entrance and veranda spaces of traditional houses, Source: Writer

Keywords	The dimensions investigated in this section	Explanation	Objective physical elements	Subjective physical elements
Liminal analysis of the entrance to the traditional home	Darband	- Connecting urban space to the private sector (home)	Connection and detachment	Comfort, confidentiality, unity
	Pishtak and doorway	-Connect the passageway to the house -With brick decoration and tiling -The proportion of the facade is in such a way that it attracts the human -the entrance form, Defensive Space -Front side platforms -Façade retreat -There are separate knobs for male and female - Confusion between the inside and outside space	Connection and detachment, Symbolic	Comfort, confidentiality, unity, ambiguity, security, privacy

	Vestibule	<ul style="list-style-type: none"> -Acoustic and commuter connection between the alley and inside the house -Usually, the shape is square, rectangular or octagonal -It has a design and pattern and has different height in comparison with the doorway space -The mediator space on the border between the outside and inside - Great spirituality in simplicity and purity 	Connection and detachment, symbolic	Confidentiality, unity, ambiguity
	Corridor	<ul style="list-style-type: none"> -connects the entrance to the yard -Transit space -Spatial hierarchy - The place of being seen and not seen in the passageway and preventing other people from entering -The spiritual greatness in ultimate purity and simplicity 	Continuity, connection, and detachment	Confidentiality, unity, ambiguity, security
	Veranda	<ul style="list-style-type: none"> - The public sector connector to the private sector -Placing the veranda in the axis of symmetry of the building -the veranda is a focal point for different decorations -Real and symbolic obstacles - Separating the internal arena of the external arena 	Continuity, connection, and detachment, symbolic	Comfort, security, privacy, unity
	Stairs	<ul style="list-style-type: none"> -Stairs as a joint play role of connecting the public sector to the private sector -Transit space - Create confusion between two spaces 	Continuity, connection, and detachment	Security, privacy, unity




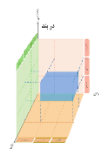
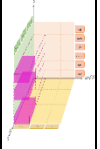
The matrix of hidden concepts of liminal architecture in Yazd traditional houses


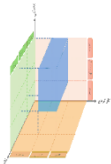
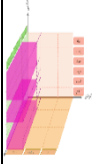
By dividing the concepts into subjective, perceptible and understandable and objective, tangible and visible, and investigating the related concepts in the liminal architecture of the traditional housing, the regulatory coordinate system was designed. Each of these categories and the drawing objective and subjective coordinates were examined in ten traditional houses (BibiRaghiyeh, Ardakanian, Fateha, Mashruteh, Akhavan-e Sigari, Mortaz, Lariha, Rismaniyan,

and Ulumiha). Therefore, each component of space has found its own place in liminal architecture and determines and identifies its relationship with the issues raised in this system from the physical, functional and semantic point of views.

This conceptual matrix has deeply investigated the hidden concepts of the traditional liminal of the traditional Yazd housing and has outlined the role of all elements at the liminality (Table 5).


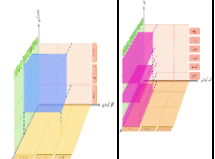
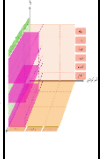

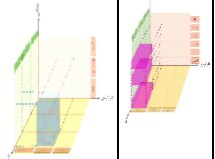
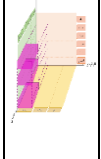
Table 5: The way of hidden contemporary concepts manifestation in traditional Yazd homes, source: writer

Element name	Kind of look	The definition and role of the element at home	Evidence	Structural			Functional			Semantic			The coordinates of the position of the spaces in the immediate vicinity																
				Objective	Subjective		Objective	Subjective		Objective	Subjective		Objective	Subjective															
				Initial	Liminal	Final	Pre-liminal	Liminal	Post-liminal	Structural	Accesses	Spatial	Open	Covered	Closed	continuity	Connection and	Symbolic	Inspiration	Security	Confidentially	Privacy	Unity	Ambiguity	Objective	Subjective			
Darband		Usually, before the vestibule and the entrances of the houses, the Darband space was occupied with a door and two, three or four houses ended there. This space was used as the space for social interactions of neighbors, both men, and women.	 (GorjiDarband, Yazd, Source: GanjNameh)		✓						✓	✓			✓			✓		✓								 (Source: Writer)	 (Source: Writer)

Vestibule	<p>The vestibule is the first space of the traditional house that we enter, the space of the vestibule, the pattern of commuting, in the vestibule there are one or more paths, there are one or more doors and one way to go to the staircase and the corridor reaches the lodge. (Haeri, 131, 2009) in terms of hierarchical system, the vestibule is considered as liminal space.</p>	 <p>(Mortaz House vestibule, Yazd, Source: GanjNameh)</p>	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	 <p>(Source: Writer)</p>	 <p>(Source: Writer)</p>
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<p>Facade</p>	<p>The historic houses façade is a transitional connection space that connects the passageway to the house. The wall of the house involves both sides of the entrance, that a waiting person can see the main flow of traffic in the alley. A brief shadow will be created so that the rain and snow will not disturb visitors in this place (Haeri, 128, 2009). They are placed on a threshold scale in the hierarchy of systems.</p>	 <p>(Facade of the Rasoolian House, Yazd, Source: GanjNameh)</p>																											 <p>(Source: Writer)</p>	 <p>(Source : Writer)</p>
<p>Corridor</p>	<p>The corridor with its maze prevents a direct view of the courtyard and also makes us expect a new space meeting. (Saraee, 2012). In terms of hierarchies system corridor is considered as liminal scale.</p>	 <p>(corridor of Mortaz House, Yazd, Source: GanjNameh)</p>																											 <p>(Source: Writer)</p>	 <p>(Source : Writer)</p>

CONCLUSION

Traditional Yazd housing architecture is not only the layered architecture but also in the most accurate way, the relationship between the spaces inside and outside of the house has been defined. After recognizing the role and function of all elements and the spaces which have the role of concepts of liminality in traditional Yazd housing, implementing them in the conceptual matrix system and qualitative content analysis, the writer achieved the manifestation of this system. By summarizing the results of each section and analyzing the content of the obtained results, the way of manifesting the latent concepts in the liminal architecture with the considered components of this research was derived from the physical, functional and semantic perspective in both the subjective and objective parts.

In Yazd traditional housing, much attention has been paid to liminal spaces. This attention has been particularly manifested in the entrance and veranda spaces. The building's relationship with the outside and providing a clear definition of this connection with a design that shows the great inviting feature of this complex, indicates the lack of exclusive introvertedness. To define the relationship between the outside, inside, and the sub-spaces, the Iranian architecture tried to maximize the efficiency and functional usage of spaces while creating a physical connection. The space has a functional role, as well. This fact can be realized by applying the concept of flexibility in designing spaces. Contrary to common thinking, the superiority of spatial communication inside and outside of house in Yazd was carried out by the liminal architecture; and the architect tried to create diverse spaces and respond to the needs of residents by developing the connection between the outside and inside of the spaces.

Liminal architecture in each of the three components of physical, functional and semantic, has numerous hidden concepts and an undeniable role in identifying the traditional houses. A detailed summary of the results of the research is presented in Table 6.



Table 6: Summary of the hidden concepts of liminal architecture in traditional Yazd houses from an objective and subjective perspective, Source: Writer

Component	Kind	Element	Explanation
Objective	Physical	Liminal	In liminal architecture, traditional houses have had the highest concepts.
		First	It has the lowest concepts than the other two.
		Final	After the marginal liminality, the final limen has more belonging than the initial state.
	Functional	Spatial	Half of the spaces and elements have functional liminality, meaning the Iranian architects have tried to have maximum usage and functional application of the spaces with defining the relationship between inside and outside.
		Access	In the functional section, the highest liminality refers to access liminality. This suggests that there is an accessible space for two functional spaces.
		Structural	Usually, the constant and semi-constant elements of the space are ignored, but the surveys show that the one-fifth of the limen in the house is structural, and this is provided through the usage of sash, a door, and so on.

	Sema ntic	Continuity	There is continuity in traditional housing. After connection and detachment, continuity is of great importance.
		Connection and detachment	Using liminality in Yazd houses in line with semantic and objective perspective is more related to connection and detachment than others; liminality is a means for connection and detachment of two spaces.
		Symbolic	In traditional architecture, attention has been paid to the aesthetics and symbolic aspects of spaces, and elements of liminality also embrace these concepts and have aesthetic and sensory perception associated with order and uniformity.
Subjective	Physic al	Pre-liminal	In fact, pre-liminal is a phase of separation in the social structure.
		Liminal	The highest liminality belongs to the liminal or transmission stage, which does not have any of the features of the preceding and subsequent steps.
		Post liminal	According to the results of the research, after the liminal space, post-liminal space is more important. Due to the establishment of a liminal phase and the integration of different modes one may experience this state.
	Functi onal	Closed	Half of the liminal spaces and elements are located in a closed space, which can be a reason to maintain privacy and answer the issue of confidentiality because of the religious beliefs.
		Covered	More than 80% of the liminality is located in these spaces, which indicates that the architecture has tried to create the variety in connection and detachment by using the covered surfaces such as porches, vestibule, corridors, etc. And also tries to create a connection between the architectural space.
		Open	Since the architect has faced a limited, uneven landscape out of the house, he has been trying to create paradise and gardens by means of diverse view of the open spaces inside of the house.
Sema ntic	Inspiration	Due to this fact, liminality is important in Yazd. this indicates that the liminality is a fine phenomenon in the light of the forces of silence and light, and that moment is for inspiration.	
	Security	Today, physical and mental security is the only item that contemporary housing seems to observe it, although it has been observed in the traditional community, it does not have high priority in housing, because this social security has been secured through the establishment of an identity-based body in the city before reaching the home.	
	Confidentia lity	The issue of confidentiality and ambiguity after physical calmness is of high importance, and this indicates religious perspectives and makes the house a safe haven for its inhabitants, by means of liminality and inside and outside interrelationship, it saves them from strangers.	
	Privacy	The presence and attention to this issue in the liminality indicate the depth of its architects' look to the high level of human needs; though, its presence quantity in addition to other goals of the concept of liminality in the architecture of Yazd may be lower.	



	Unity	The existence of unity is one of the most important principles of the architectural language. Each space has its own personality and meaning, but in corresponding to its whole, it turns to unity.
	Ambiguity	The Iranian buildings, with their simplicity, with basic or rich geometry, have shaped buildings and their message can be gleaned with a special sense of sensation, and it is in line with a wholeness that attains its perfection in the full perspective and the whole image of the induction. Ambiguity is among the sustainable value of intellectual and emotional in the liminal traditional architecture.

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