

BIBLIOGRAPHIC AND THEMATIC RESEARCHES

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The oldest and sustainable forms of culture in community life are those that draw the vigor from everyday life and realities of a people. The popular culture is an expression of the tendency towards the ideal and popular beauty. It has a great durability that passes through the centuries to our days, in order to send the ongoing message of humans trying to be better and make their lives more beautiful.

Popular culture is a strong phenomenon, in spite of many influences and transformations, because it preserves its essential features- important factors of personal and national identity. We have to admit the great truth always repeated by those who know better about the unwritten culture: "Eternity was born in the village". It can be argued without a doubt: the popular culture draws its origin, its essential features from cultural and artistic achievements in rural- popular area.

Whilst bookish and urban culture change completely from one generation to another until the original forms become difficult to recognized and identified, the popular culture shows elements of perseverance, which make art and cultural manifestation similar for several generations.

On the one hand, the popular art is located just on the line between religion and magic, and on the other hand on the technical limit.

The popular art not represents an isolated activity, it is part of an assembly of existence and it is one of the natural expression of our nation, born in this geographical area. In the Romanian village, the art is an expression of community life, we found it everywhere in our civilization village. Our popular art is authentic and vigorous both as a collective and anonymous manifestation. Romanian popular architecture is characterized primarily by *ingenuity*, by elegance of lines and by balance of volumes. The following characteristics of Romanian popular architecture are: *functionality, measure and harmony* in choice of proportions and decoration. The Romanian households are built differently, depending on *climate, occupation*, and also depending on socio-economic status.

George Matei Cantacuzino is an expert of the values of peasant architecture in Romania, and he appreciated: "Once I said that the Romanian peasant is the best architect. He has given all the indications of how a Romanian house should be harmonized with the geographical environment and social climate, his sensibility has given the topic forms" (Cantacuzino, 1977).

Cottage architecture remains as a great source of knowledge, because this architecture unified the country look, it

created the atmosphere of Romanian fine arts and it also has been a unitary expression of this nation, as Romanian language (Cantacuzino, 1977).

Rural house is an useful research study for archaeologists, historians, ethnographers, architects, because these houses expresses the lifestyle of people, the technical, social and spiritual behaviors of community.

The construction and plans of peasant houses fall into a coherent and comprehensive system of beliefs, having in center its village (Avram, 2004).

Romanian folklore main areas are: Crișana, Banat, Țara Moșilor, Țara Oașului, Dobrogea, Moldova, Bucovina, Oltenia, Argeș county Mehedinți, Harghita areas, which are further subdivided into smaller areas and it are separated by a greater feature on folk productions.

The folklore, especially known at the regional level from scientific studies in the twentieth century, it was divided into folklore areas, by region, major river valleys, counties or regions of a county. The folklore comes even to be divided by villages or communes. This system of divisions, apparently exaggerated, highlights many customs, traditions, which summed together reveal the identity of Romanian people, their ancient existence.

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