

Home - Threshold of Heaven

Home - Threshold of Heaven is a challenge because its complexity, and therefore their vastness I tried to approach through multiple perspectives: anthropological, ethnological, ethnographic and architectural. The theme deals with the house over time and timeless. The chapters forming all the subjects mentioned further work from this perspective, the house. My wish is to reinstate some existing signs in interior and exterior decoration in our own life or the architectural space or in the interior or even the creation software.

Through this work I want to remind contemporary, soul Romania today, traditional house, in fact, to remind the Romanian tradition, because I noticed a removal of faith and traditions, what we defiește us as a people.

For Romanian, Romanian space can be home with his belongings and especially with all existing spiritual values. This is why I went and I aporfundat research especially in ethnography.

In my way of conceiving things, THRESHOLD HOUSE is to be passed, each of us, to their becoming, to collective progress towards spirituality.

As nothing is happening in life and became the subject of my choice because the older concerns of research, especially in the realm of folk art, myths, symbols of the archetypes. License my work was the theme, "Archetype" and wanted to continue research begun then.

I have structured this research in six chapters:

- Chapter 1. *Home threshold of heaven*

- Chapter 2. *About pets and housing*
- Chapter 3. *Home - archetypal symbols*
- Chapter 4. *Color symbolism in the space of traditional Romanian culture*
- Chapter 5. *Cottage - boosting the contemporary urban housing*
- Chapter 6. *Personal Creation*

Each chapter has been structured into subchapters, trying to present as objective a house from different angles, and the theme chosen to argue as well.

First Chapter *House threshold of heaven* is a threshold in the chapter entitled *House Sky - considerations*, which present varying entrepreneurial house sacred and profane. There is a secular home, one in which a man took her existence and purpose sacred house of prayer, closeness to the spirit, the celestial world, of God.

House can be seen as a blend between mind and space, between man and the construction, because one can speak of a man from his house down. In the second chapter on home and housing which we structured into two sub-Romanian House traditional anthropological perspective and traditional Romanian House: ethnological perspective juxtapose two visions of the house - the anthropological and ethnological.

We wanted to study more Romanian peasant life, especially his vision of human existence, which is why the creation of a division of the second chapter in: *Construction and interior organization* and *Rite and ceremony*.

I researched the types of human settlements that are born then relations between home and the Romanian village. I constat that each area has its own ethnographic methods and means of construction. Going down the history thread I found that early forms of housing, traditional, were

sunken, and the houses low and high moving man wanted development in terms of building typology, but his planimetry. Method of conception I was directed to another area, the magical-religious. This interference with myth and ritual have examined it in the *Rite and ceremony*.

Here I find the practice of rituals in the construction of owned houses and other important moments of life that we have called existential thresholds - wedding, baptism and burial. The existence of regional differentiation in this space to store the rite, magico-religious practices by distinguishing apotropaică laden objects, but also how to practice habits. In raising the house to its foundation, the walls and roofs shall employ certain habits for balance in the new house, the family's prosperity as a family will live and peace. The family has a major role in human existence, it is natural to be born and a desire to protect.

Some rituals are more practical and even today have lost their meaning.

Chapter 3 I think it is a chapter that covers essentially archetypal signs that appear in a column meet, window, gate, door and threshold. I called *Home - symbol for the archetypal* about this living space, the Romanian peasant created for the protection of certain habits. The chapter is structured in five parts - *the Pillar, Window, Gate and Door, The symbolism of traditional elements of architecture at home and decorative signs*. In the last chapter I described some of the rituals and related to the pillar, window, gate, door and threshold. And because I was concerned about archetypal signs, we chose a number of signs (and X's solar rosette, the tree of life, horse, bird, man, vine with grape-vine, cross, diamond, circle, fish, snake, deer, ram, goat, flower, twisted rope) that is found in traditional architecture

in particular, have been painted, carved or engraved by craftsmen and I describe the significance.

Chapter 4 color symbolism in the space of traditional Romanian culture is an important part of my research because I wanted to show that the Romanian peasant not only decorated the outside of the house, he gave great importance and its interior. I 'broke' inside the house and I described the traditional ceramic, fabric and stitching and the cult objects - icons We divided the chapter into seven parts, each representing an ethnographic area - Oltenia, Muntenia, Banat, Transylvania, Maramures, Dobrogea and Moldavia - and tried to outline how each region of the treated area in terms of colorful, distinguishing and and having common denominator, however, love the color. Cottage - boosting the contemporary urban housing is the fifth chapter we divided into three parts: current architectural Romanian architecture of the twentieth century and contemporary Romanian Housing, wanting to achieve a shift from historically through artistic currents to create a bridge between them and neoromânism, current traditional invoice could not mention the most prominent architect Ion Mincu.

Then crossing the road in terms of history, I came in the aftermath of the Second World War, it begins, „the construction of communism ". In the period 1949-1989 to build a lot, but most types of construction having a lower value of aesthetically. With the entry in the '90s, architects vision has changed. The new projects proposed are interesting, designed to European standards requirement.

