

**READING THE CULTURAL LANDSCAPE THROUGH
THE NARRATIVE OF LÉNÁRD SÁNDOR**

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Abstract:

The following analysis will focus on the relationship between literature and the reading of the cultural landscape. Based on the analytical descriptions of Lénárd Sándor, in his titled book *Völgy a Világ Végén* (1967), where the author presents, among others, the description of the houses, landscapes, and relationships between different ethnic groups and with the natives. Resulting in an analysis of physical and symbolic elements that constitute the concept of cultural landscape worked on in this analysis.

Keywords: Cultural landscape, vernacular architecture, cultural heritage, anthropology of space

Discipline: cultural anthropology, classical philology

A KULTÚRTÁJ OLVASATA LÉNÁRD SÁNDOR NARRATÍVÁJÁN KERESZTÜL

Absztrakt:

Az alábbi elemzés az irodalom és a kultúrtáj olvasata közötti kapcsolatra fókuszál. Sándor Lénárd elemző leírásai alapján *Völgy a Világ Végén* (1967) című könyvében a szerző többek között bemutatja a házak, tájak leírását, a különböző népcsoportok és a bennszülöttekkel való kapcsolatokat. A kultúrtáj fogalmát alkotó fizikai és szimbolikus elemek elemzésének eredményét mutatjuk be a jelen tanulmányban.

Kulcsszavak: kultúrtáj, népi építészet, kulturális örökség, téranropológia

Diszciplína: kulturális antropológia, klasszika filológia

Introduction

International migration has been going on for a long time. People migrate for different motivations, and by doing it they bring with them a lot of empirical knowledge, culture and, traditions; those when finding a new place, are shaped according to where they are inserted in, but also are influenced by it. Over time, this place and these people acquire multicultural aspects, which can be resulted also in cultural artifacts. Architecture is a material heritage of the relationship between man, memories, time, place, and the process of acculturation. This paper will deal with such interdisciplinary relationships, through the reading of an immigrant narrative about the houses and landscapes found in the south of Brazil in the middle of the 20th century. The cultural anthropological text about the different immigrant groups and their built environment will enrich the morphological facts of the settlement. We will understand the symbolic language of the built environment, the "cultural landscape", trying to answer: what was the relationship of different ethnic groups in the settlements, how they used the land and house? In the end, we want to understand the dynamic of the "assimilation": how the European traditions transform into a Brazilian village, adapting the geographical currencies?

About Lénárd Sándor's text

As said before, memory is an important element of the local identity and presupposes man's interaction with space. For this reason, the following analysis will be made through the written memories of a Hungarian immigrant, Sándor Lénárd, who was a physician, writer, musician, translator, among others. He was born in Budapest but due to the wars, he had to move from countries throughout his life. His fear of a possible new war made him finally move to the south of

Brazil. In a city called Dona Emma, the interior of Santa Catarina state, he bought a property, on the main road, within the Nova Esperança neighborhood (New Hope translation to English), where he is today buried, following his wishes. Since he traveled and studied a lot during his time in Europe, he knew many languages, because of that, he kept working as a writer and translator in Brazil, besides his physician and pharmacist occupation. He used to write in Hungarian, Latin, German, Italian, and English. His knowledge of different languages also helped within the relationships he describes in his narrative.

In the pages of his book, *Völgy a Világ Végén* (1967) Lénárd presents a narrative of the village landscape in Brazil, Santa Catarina, precisely of Dona Emma's municipality, where he lived and died. Through his narrative, the author makes a description of historical aspects about the relationship of the human being with time, space in a complex and dynamic framework of the historical formation of that region. Being a physician, made with he produced a very analytical description of places and landscapes, which allows a richer analysis in the following pages of this work. And for knowing so many languages, in his book, he describes not only the houses but the relationship with other ethnic groups and with the natives. That will help the understanding of a cultural landscape in the south of Brazil and its representation through cultural artifacts.

Cultural landscape

By using the term cultural landscape it is important to bring here its definition that entails natural and man-made components, by the transformation of the natural environment when man-made parts are inserted, such as from settlements to houses, from farms to villages and towns, and the path connecting the elements

(Norberg-Schulz, 1981, p. 10). In this sense, the concept of the cultural landscape is at once simple and complex (Longstreth, 2008, p.1). In 1992 the World Heritage Convention defined the term 'cultural landscape' as "combined works of nature and man", however, the term was first used by German geographers, dating back from the end of the 19th century. Later on, the term was appropriated and used by different disciplines assuming different meanings within different scientific contexts.

Geography was the human science interested in the study of 'landscape' and, from this study, two theoretical approaches emerged: the Traditional Cultural Geography, emphasizing the material aspects of culture and the New Cultural Geography, which, in turn, incorporates intangible aspects of culture, with questions of identity and environmental perception (de Araujo Vasconcelos, 2012, p. 54). The Traditional Cultural Geography had a wider spread in Germany and France and later in the United States through also the geographer Carl Ortwin Sauer (1889-1975) and his followers at the "Berkeley School". This scholar had made many contributions but had a limited approach, without establishing relationships between people and places. The New Cultural Geography arrives as a criticism of the Berkeley School of cultural geography and its focus concentrated strictly on the physical artifacts (Cosgrove, Jackson, 1987).

The process also known as Cultural Turn led to new perspectives at the heart of the treatment of thematic approaches and methodologies adopted in geography. Cosgrove and Vital de La Blanche are representatives of this theory that defends that landscape is composed of both, the morphology of its elements and the symbolic elements – the immateriality - attributed to it by its different observers (de Araujo Vasconcelos, 2012, p. 55). Rotenberg (2012) points out a reflection of the understanding of culture and landscape, through

Schwartz (1978 p. 423) and (Sperber 1996 p. 77–78):

Culture is not an integrated system, a text, or an aggregation of traits or behaviors. It is a population of meanings. These meanings have material forms, such as landscapes. The meanings may be expressed in speech and other forms of action, or transmitted in writing and other artifacts, but they are always things in the world, rather than abstractions. (Rotenberg, 2012, p. 238)

By following these perspectives of understanding and reading the place thought not only about physical or material aspects but incorporating all the meanings and knowledge described by Lénárd's narrative, the following analysis aim to answer questions concerning: who is the immigrant that arrived in the south of Brazil? What is the cultural background he brought with him at that time? How was his relationship with the natives there and with the different emigrants' groups? And finally, how do those relationships between them and with the environment help to shape a new townscape? The analysis of buildings inserted in the landscapes will allow us to recognize interfaces and to identify traditions as well techniques inherited from different cultures, and their symbolic power over the years.

Methodology

Cities and cultural landscapes are complex, it is where man prints values, concepts and, knowledge "at the confluence of nature and artifacts" (Lévi-Strauss, 1954 in Moudon, 1997). The city can be translated not only by its aesthetics but by its collective memory (Halbwachs, 1992). Reading a city or a town is possible through interdisciplinary studies, via analyses of the medium and its physical form (Moudon, 1997 in *Historic Cities: Issues in Urban Conservation*). By following this understanding the analysis proposed is concerned with reading and understanding the cultural

landscape preset by the memories and descriptions of the place, made by a Hungarian Immigrant in the South of Brazil. The reading of the cultural landscape will be based on Lénárd's descriptions and based on concepts of the physical morphology of space as well as its symbology, such as Norberg-Schulz. As in the studies presented in the book *A Genius Loci - Irodalom és Építészet* (2019), where the authors used the term *genius loci* as an interpretation of architectural facts with texts of the literature.

The main material used for the elaboration of this analysis below was the book entitled *Völgy a Világ Végén* (English translation is *Valley at The End of The World*) written by Lénárd Sándor and originally published in Hungarian in 1967, but later in 2013 translated also to Portuguese. Lénárd arrived in Brazil in 1952 and lived until 1972 in the Alto Vale do Itajaí, the city of Dona Emma. Through his occupation as a physician, he made visits to the homes of his sick patients, for this reason, he makes in his book several analytical descriptions of the internal environments of those houses, as well as external, landscapes.

To assist in the analysis of the landscapes in the following discussion, I also made use of Lénárd's drawings, which were used as illustrations in the book itself. As well as an in-loco visit to the city of Dona Emma, in January 2022. From this visit, I will present images of the landscapes and some buildings that Lénárd describes in his work.

Discussion

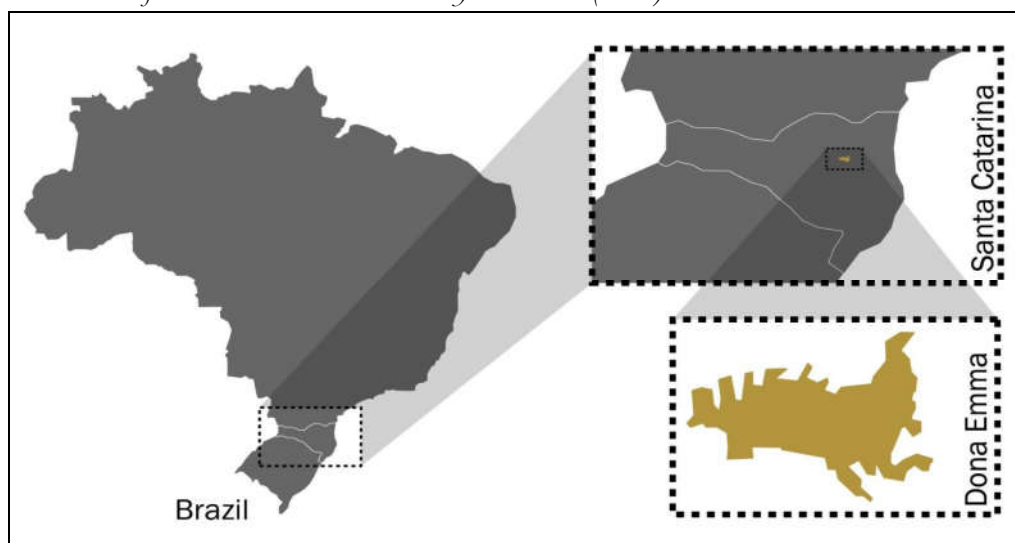
The following discussion will focus on the interpretation of the *genius loci* from Norberg-Schulz on literature, with the descriptive narrative of Lénárd Sándor. The discussion begins with the presentation of the geographic location of this analysis, Dona Emma. It then goes on to present the profile of the immigrant described by Lénárd in his book. The discussion moves on to the topic

that covers the relationship between different ethnic groups and the natives, as it culminates in the acculturation of the groups and the definition of the immigrant as the 'settler'. Then the settler's house is presented, both its interior and the morphology of the land and its garden. Finally, I present the cultural landscape, by analyzing the buildings inserted in the landscapes described by Lénárd Sándor, focused on its morphology and symbology.

Where is Dona Emma?

The state of Santa Catarina is known on the national scene for its strong European influence on its socio-cultural background. Santa Catarina's territory was marked by the constitution of several colonies with immigrants from different European states throughout the 19th and 20th centuries. Around 1808 policies began aiming to populate the interior areas with the encouragement of the foreign groups' arrival (Weissheimer, 2016). The colonies of Blumenau (beginning in 1850) and Dona Francisca (beginning in 1851), in particular, stimulated the emergence of many cities in the Vale do Itajaí, the Northern part of Santa Catarina. With the increase and expansion of migration, colonizing companies sought other spaces to settle the newcomers in addition to the main colonies. As a result, new communities were formed along smaller rivers. This is also the case of Dona Emma (see Figure 1), the geographical region of this study. Dona Emma's municipality is in the Vale do Itajaí do Norte, which belongs to the micro-region of Alto Vale do Itajaí. The Vale do Itajaí is a consolidated region along the banks of the Itajaí Açu River, Itajaí Mirim river and some other tributaries. This region is strongly influenced in its socio/cultural composition by European immigration, especially coming from Germany in the 19th century, who went to Brazil at different times from different places and for different reasons and motivations.

Figure 1. Location of Dona Emma. Source: Made by the Author (2022)



It has a territorial extension of 178,157 km², and 4,224 inhabitants, according to the count of the Brazilian Institute of Geography and Statistics carried out in 2021 (IBGE, 2021). The city is limited to the North with Witmarsum and José Boiteux; to the south with Presidente Getúlio and Rio do Oeste; to the East with Presidente Getúlio and to the West with Taió and Witmarsum (Município de Dona Emma, 2015).

The immigrant profile

Lénárd points out the existence of two kinds of immigrants (2013, p. 88) arriving in the south region of Brazil: the first is someone who was attracted by the silence, and by the breadth of spaces, by new landscapes and new discoveries; and the second one, someone who is always watching from the “outside”, someone who kept the desire of going back to the city – *“Je suis née et j’ai toujours vécu à deux pas de l’Opéra”* (“I was born and I have always lived close to the Opera” Lénárd, 2013, p.72).

Through this description is possible to identify two different kinds of relationships between the

immigrant with the new space. Norberg-Schulz points out that for man to be able to dwell, he makes an effort to create such a meaningful existential space, where it is possible to get a foothold. And by dwelling man is doing more than just creating a shelter, he is actually experiencing the environment as meaningful. When a place is meaningful, and man is capable of dwelling, the world becomes “inside”.

Despite having arrived after the Second World War, as previously presented, Lénárd also sketches the profile of the first generation of immigrants, the one who had to “fight against the forest” (Lénárd, 2013, p. 21). From the very beginning, the colonizers had to open the forest and make use of what they had found there. This means, transforming the natural environment into the materials for their own shelters. It configures the first relationship with space, to start the phenomena of man-made places. Later on, “The Forest Messenger” is the name given to the first local newspaper, and from this terminology is possible to identify an evolution in the interaction with the natural environment, where the man’s

definition goes from “a fighter” to “a messenger”, in a process of opening the landscape (Heinrich-Tamaska, 2014)

The contrasts

Right at the begging of his book, Lénárd sketches the immigrant’s profile, where he presents the immigrant who left Europe after the Second World War. By doing it he uses the word ‘contrast’, to define them. He presents the immigrant based on contrast because he is someone who faced many horrors due to the wars, facing the hungry, the fear, also the plagues. But at the moment he arrives in the new lands, covered with native forest, the immigrant finds himself horrified again, but this time because he has to face the absence of asphalt under his feet, a bathroom, or electricity.

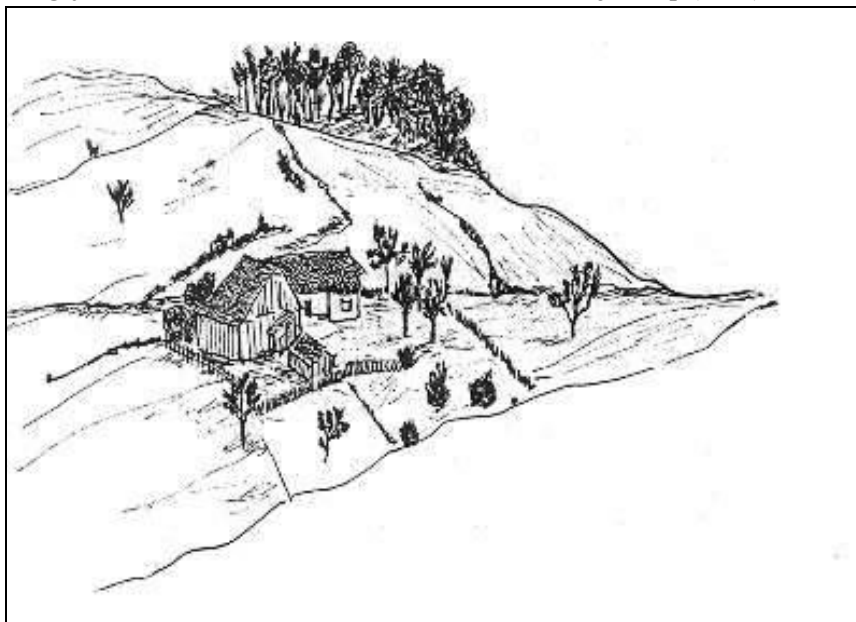
For Norberg-Schulz, a natural environment has its own character, and through the concrete manifestation of man’s dwelling, it becomes a place. By the man’s understanding of the place’s

character or its *genius loci*, the belonging feeling of man there turns it into the identity of the place (1981, p. 6). For the construction of the first shelter, the man had to use what they had around, in the search for safety, the man starts opening the forest, and inserting the first man-made parts into the environment, the first houses and farms appear. Later on, the search for what was already known began, “his bourgeois way of life, and at this moment in the middle of the forest, he (the immigrant) turns to his home, the environment of his house” (Lénárd, 2013, p. 22).

The relationship between different ethnic groups and the natives

After the arrival of the first immigrants in Brazil, the country goes through a series of prohibitions due to political measures, The Nationalization Campaign was instituted within the Estado Novo (New State) in the government of Getúlio Vargas, between the years 1937-1945.

Figure 2. Drawing of Lénárd Sándor, Dona Emma. Source: Lenard Study Group (2022)



At this moment, an ideal is imposed to prevent foreign colonies from establishing themselves with the model of national social and cultural life brought from their nations. Lénárd also brings the topic under the pages of his narrative, pointing out that from this moment the different groups of immigrants distance themselves from their homeland.

Despite the immigrants' homeland being so far away, when asked, Brazil was also far away, due to the lack of a sense of belonging. Lénárd accuses "radio, the assassin of souls, and also the elementary school, exterminator of individual thought. Making humanity increasingly poor" (2013, p. 30), already predicting the forgetting of the dialect that was born in the Valley. Here, immigrants begin to define themselves as the "son of Santa Catarina". To Norberg-Schulz (1981, p.6) a place is defined through the concrete manifestation of man's dwelling. According to his definition, the true identity of the place rises with the man's belonging to places. At that time the territory was composed mainly of immigrants and descendants of Germans, Azoreans, and Italians, "Saxons, Venetians, and Azoreans were the constituents of Santa Catarina" (Lénárd, 2013, p. 29).

Lénárd uses an element of the landscape, transforming it as characteristic of the settler. The *aipim*, known in English as cassava - which is a starchy tuberous root of a tropical tree, used as food in tropical countries, which was abundantly found in Dona Emma's territory as well - also a favorite food of the natives (Lénárd, 2013, p.25). By changing the word *aipim* from a noun to an adjective, in order to define people leaving in the South of Brazil: "In this way, the *aipim* could even be used as a characteristic of the soul of Santa Catarina" (2013, p. 25). The author makes reference to food several times, from the plantations that were in the gardens of the houses extending to the forest, to its importance when it was placed inside the house, in the kitchen. The

assimilation process is also characterized in other moments where the author states characteristics of the sons of Santa Catarina "the qualities of the Italians from the Venice region are also expressed in the personality of Santa Catarina" (2013, p. 25). According to him, the Italians had a very good relationship with the Azorians, who at the beginning had to learn even more about land cultivation, since they were used to fish.

Rather than define each immigrant's group house, Lénárd brings details of the cultural aspects. When he mentions the natives, which does not happen so often, he describes how wise they were in choosing nature there as their home (Lénárd, 2013, p. 37). Lénárd also points out a little about the relationship with the natives, an indigenous people known as Botocudos, whom he calls "my ancestors" (2013, p. 186), as he narrates stories he heard, considering that the relationship happened with the first immigrant generation. The natives' home was the forest or the caves (Lénárd, 2013, p. 187), so they carried with them a knowledge unknown to the immigrant: they knew how to live in the forest. The author also points out that the number of natives decreased more and more, as the European occupation grew. The Botocudos were described as "masters of a thousand skills, naked, with respect" (Lénárd, 2013, p. 189).

The immigrant's houses

Firstly, it is important to point out that the immigrant at that time it was composed of different ethnic groups of Germans, Italians, and Azorians, also one Hungarian, Lénárd Sándor. As he begins the description of the interior of the houses in his narrative, he does not differentiate the ethnicity of each one, as he starts to call the immigrant as one, the colonists (or in German the *Kolonist - der kolonisiert*). In addition to the immigrant groups, there was also the presence of the natives, the Botocudos, which despite the

author not mentioning so often, it is possible to analyze their relationship with them and their habitat, the forest.

In the first house that Lénárd describes its interior, he calls the readers' attention to the size of the rooms. Passing through the main door, the first room is a huge room that can also be used as a bedroom. And he talks again about the breadth of spaces "the country is so big that it has immense kitchens" (2013, p. 133). In some cases, the kitchens are a separate construction, which according to the author it came from an Italian tradition. (2013, p.40). Later, he points out that the modern kitchen decreased unless it took over the dining room space. Because the kitchen becomes the most important room, where the main element is the magnitude of the fan (2013, p. 134). Between the living room, which is just beyond the main entrance door, and the kitchen, which is accommodated at the back, are the bedrooms, where the beds are positioned in a row next to each other "like pipes of an organ" (Lénárd, 2013, p. 134). At one point, the author refers to the romanticism of the Germans who kept a "heart" at the doors of their houses (Lénárd, 2013, p. 80).

Another element belonging to the houses that the author refers to are the balconies. He mentions the size of the balcony in his house, not so big, but it accommodates two chairs and from where it was possible to see the main road (Lénárd, 2013, p. 169). In a second description, he points to a house with a large balcony (Lénárd, 2013, p. 133). The use of balconies happens due to the tropical climate in the country, which, unlike Europe, allows the settler to spend a lot of time outside, but even "inside" the house (Vieira Filho, Weissheimer, 2011).

Due to the large palm trees in the landscape, it was possible to build large wooden houses, thus housing families with many children. As the first temporary shelter, the first house was also made of wood. About the internal material used for the

furniture of the houses, it came from the natural environment "In the beginning, there is a sawmill. One part of the boards become furniture, the other, bread." (Lénárd, 2013, p. 41). And the memories are attributed to furniture and objects. (2013, p. 43). The forest, which at first was frightening, here becomes a provider of both food and internal rooms. About the non-existent furniture, he points out the desk and the books, and brings to light a period of nationalism lived in Brazil, where any trace of other nationalities had to be burned or hidden, only the Bible remains.

When referring to the morphology arranged on the land, he points out that the houses built are usually large, occupying a large area. The gardens are representatives of man's interaction with the natural environment, and one of the main focuses of Lénárd's descriptions in his texts. The roses in the garden represented the existence of girls in the house, a flower that, along with the violets and daisies, he attributes to coming from Europe, but which in the valley, being the land of eternal spring, they spread easily. He also points out the existence of the diversity of South American flora in abundance in the gardens.

The garden, Lénárd describes as the visual element that represents life penetrating the forest (2013, p.41). The natural elements - such as the forest and the flowers, the plantations, or the beginning of the hill's slope - are also used as the indicator of the boundaries of each of the properties, which marks the man's orientation (Lénárd, 2013, p. 36).

Regarding the materials used in the house construction, the first indication presented in the book is about the needed of before living through the use of what they already knew, they had to learn how to live by using what they had there (Lénárd, 2013, p. 20). The descriptions of the first houses are always in wood, as can be seen in the image of the drawing prepared by Lénárd himself, the wooden building (see Figure 2). But the

author's house (see Figure 3), was built after the first generations, and as described by the author, it was necessary "a place, bricks, wooden boards, tiles (...) and one more thing: time" (Lénárd, 2013, p. 165). Here it is possible to identify the evolution in the use of materials, where the first ranches were all made of wood and later, with the passage of time and resources, immigrants also started constructions with bricks (Lénárd, 2013, p. 106).

The cultural landscape

When Norberg-Schulz introduces the concept of *genius loci*, he quotes Lawrence Durrell (1960): "As you get to know Europe slowly, tasting the wines, cheeses, and characters of different countries you begin to realize that the importance of any culture is after all the spirit of the place" (p. 18). Lénárd also brings such importance through his narrative, of knowing the place slowly by saying that the landscape has to be traveled without the use of engines or gasoline. It is needed to observe as a whole, the set that includes both people and nature, to observe the place. (2013, p. 35).

For Norberg-Schulz "the character of a place is a function of time, changes with the season course of day and weather, different conditions of light" (Norberg-Schulz, 1981, p. 14). Lénárd presents the knowledge the immigrant had of the environment "he knew precisely the animals, the climatic variations, and even the shadows of the trees that showed the time, however, he knew little of what went beyond the fence, that is, the valley" (2013, p. 31).

"Man 'receives' the environment and makes it focus on building. The things hereby 'explain' the environment and makes its character manifest" (Norberg-Schulz, 1981, p.16), by building man is uncovering the meanings potentially present in the given environment. Lénárd begins the story of the construction of his own house, starting from the path he takes toward his land.

Figure 3. House of Lénárd Sándor. Source: the Author (2022)



During the journey, the author begins to describe the city, that has already started to take shape. With the insertion of man-made elements, such as houses and paths, we have here the cultural landscape as defined by Norberg-Schulz (1981, p. 10). According to Lénárd, the houses in Dona Emma had a different expression from the ones we can find in big cities for example, because there, it was possible to feel their "vivid expressions". While walking to his home Lénárd, describes each of the houses on his way through their character, such as "The House of Breakfast", "The Sad House", "The House of Surprise", "The Old House", and in this way, he keeps "The house had a soul" (Lénárd, 2013, p. 81), with the feeling of recognizing all those houses, together with the natural elements on the way, he placed himself as at home.

Lénárd's narrative presents descriptions of the morphology and formation of the cultural landscape of Dona Emma's city, as well as its symbology, reacting to the author's affection towards the place. The morphology of the properties appears at the moment when he presents the description of the space, where land follows land and each one has about one hectare.

In each of the plots it is possible to find, from time to time, a house, but this, according to the author, can also be just a temporary shelter, which takes us back to the beginning of the colonization process, when after opening the forest, only one building was the temporary ranch, to house the families, and gradually each family would build their house, while also working on the land. Families lived a kilometer or two apart from each other. Around the house were the cassava plantations, large plantations that ran alongside the forest. Regarding the morphology of the place, he starts by saying that those routes were not designed by an engineer's pencil (2012, p.152), but it was placed accordingly to the local topography instead, which introduce us to the concept of "organic" patterns of Kostof in urban form, developed "without the benefit of designers, subject to a master plan but the passage of time, the lay of the land, and the daily life of citizens" (1991, p. 43). Creating, as a result, a town whose form is a result of the individual who actually lived in the land.

The landmarks and their symbology

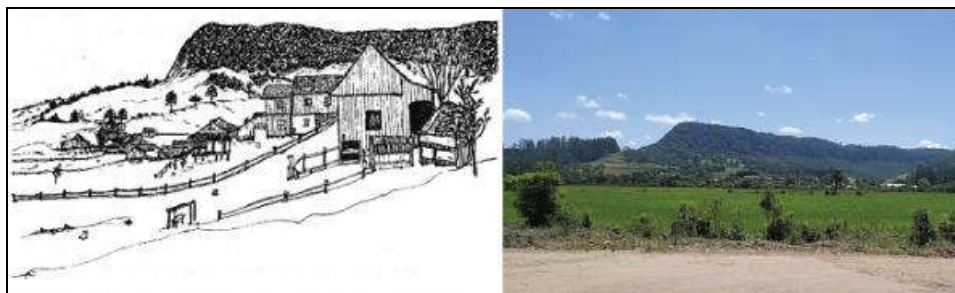
By continuously presenting the space form of the village, I would like to bring some important elements inserted into the landscape and their symbology, as represented in Lénárd's texts.

The first element, the church, is very important

as cultural material for the process of settling and dwelling, it also from where Lénárd starts his narrative. The author points to the construction of the church as an element to show the neighboring village its location (2013, p. 69), where it is possible to identify the function of orientation within the built space. According to Norberg-Schulz, both orientation (practical) and identification (emotional) are constituent parts of the structure of place (1981, p. 21). The church is located on the slope of the hill, which is also where the village separates from the valley "if the marauding knights still lived in the region, there would be a fortress in place of the church" says Lénárd referring to the church's strategic position in the valley (2013, p. 131). The road in front of the church follows between the foot of the hill and the course of the river, towards the house that the author describes in both ways, through its physical form and also loaded with meanings that reflect the occupation of the region.

The place that used to be a sawmill - where, according to the author, everything begins, because it is necessary to transform the natural element into material used for construction - is located close to the watercourse, given the need for the mill. Later the sawmill becomes a sales point and acquires other functions that make it a point of orientation and identification: in addition to selling products, it also hosts and is also the post office.

Figure 4. Drawing of Lénárd Sándor and the landscape today. Source: By the author (2022) and Lenard Study Group (2022)



To end the discussion about the morphology of buildings in Dona Emma's city, I would also like to present a building represented in Lénárd's words as "an example that the European can be successful in South America" (2013, p. 209). The Honey Bumm Cake Factory was actually a factory of biscuits Hamm. Today the factory is abandoned (see Figure 5), located in the same neighborhood where the author's house is located, in Nova Esperança, which is characterized by him as a strong element in the landscape, "representing the immigrant's mighty fortress."

Figure 5. The Factory in Nova Esperança. Source: the Author (2022)



The landscape

Lénárd defined what for him was the image of peace and happiness: "the fruit trees, which provide oranges and pears at the settler's table; the pastures that are green both in summer and in winter; a huge number of cows, which is synonymous with the lack of concern for dinner and breakfast; the rice fields and the cassava fields." (2013, p.) When he finishes this image, he also describes it as "worthy of a painting to be painted by an artist who wanted to define peace. The own origin of the word landscape is presented by Hircsil (1995) in the Introduction of the book

The Anthropology of Landscape – Perspective on Place and Space.

The word was introduced into English around the end of the 16th century as a technical word used by painters, it is originally from Dutch *landschap*, "The painterly origin of the landscape concept is significant. What came to be seen as the landscape was recognized as such because it reminded the viewer of a painted landscape, often of European origin" (Hircsil, 1995, p.2).

The symbology and affectivity are presented when the author defines himself as the owner of a medieval castle (Lénárd, 2013, pg. 165) when describing his house, even when under construction. During his singular narrative, the author describes the path he takes through the city to reach his property, referring to his property as "my kingdom" (2013, p. 36).

While on the way to his house, located in the Nova Esperança neighborhood, he describes every material and natural detail along the way, and to the feeling of recognizing everything around him, he refers to countless times as belonging there (2013, p.53).

Figure 6. Partial view of the valley, from inside the Lénárd's plot. Source: the Author (2022)



To be able to dwell and "feel at home" man has to understand the natural place, which means to

understand its meaning. A cultural landscape is based on cultivation and contains defined places, paths, and domains, which concretize man's understanding of the natural environment. (Norber-Schulz, 1981, p.23).

Conclusion

“What anthropology can contribute to the study of landscape is first and foremost the unpacking of the Western landscape concept, but also a theorising of landscape as a cultural process that is dynamic, multisensual and constantly oscillating between a ‘foreground’ of everyday experience and a ‘background’ of social potential” (Hirsch and O’Hanlon 1995 p. 3).

“Is there anyone happier and more powerful than the one who creates his own landscape?” (Lénárd, 2013, p.184), that is the question made by the author as he finishes the description of his own landscape composed of a nostalgic and satisfying narrative. In moments of the description, the author refers to the characteristics and memories that represent Europe - wishing for the chestnut trees in your garden or to see the seasons change in the trees, as it clearly happens in Europe -, mixed with those found in abundance in Dona Emma - like the strawberries that had already taken over his garden and in the happiness of the eternal spring of the region of Brazil.

Through the memory presented by the singular writing of the author Lénárd Sándor, who contributed with an analytical view of the spaces and the relationships with it and with the different ethnic groups that settled in the city of Dona Emma (southern region of Brazil), it was possible to read the cultural landscape, both its symbolism and its physical form. We can then highlight that memory is also an important element that composes the methodology of these analyses. After the analysis presented above, it is possible to affirm that the concept of cultural landscape expresses

tangible and intangible values, having as input the culture and its meanings over time. The concept of the cultural landscape is complex and is also made up of interrelationships between the local community and the territory. From this understanding, reading is possible that is based not only on its physical aspects and also not only on its symbology but on the union of both.

The presented problem sought to understand the symbolic language that is also attributed to the built environment, how the traditions of European immigrants transformed the landscape, and how the process of assimilation took place through time. The addressed topic in this paper is an introduction to the doctoral research entitled “The Architecture of The Immigrant”, which aims to investigate the Hungarian architecture patterns in Brazil and architecture paths in Veszprém, through the reading of the cultural landscape. The reading will be based on the methodology presented here, which consists of reading the existing concepts in the interdisciplinary literature and subsequent reading of the landscape, where the central point is the relationship between the literature and architectural elements.

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