

Theses

The intangibility of human scale stands at the center of my thesis.

A) Early in the work, by laying out preconceptions, I drew my own horizon that was on one hand narrow enough for me to inhabit and, on the other hand, flexible enough for me to examine what it is to be human from every aspect. Building on a cooperation I defined the brick as the foundation of my artistic approach, making it a starting point in which so many human qualities are compressed, so that it could be transformed into a perfect symbol of human scale and ambition.

B) The brick works as concept, as in building block, module, part. It is also an artificial construction invented at the dawn of civilization, which latterly strongly influenced the course of development of human reasoning. The brick serves as a simple model of how one can understand the universe by cutting it into pieces and reconstructing it. My masterwork is an attempt to employ this principle.

C) The parameters of the brick can be traced back to the size and proportions of the human body: the span of a palm, length of a foot, height of the body, strength of the muscles. Although the brick was subject to a considerable development throughout its history, that altered its size, structure and means of production, it still harks back the basic necessities of our bodies. At a certain point it becomes unclear whether the competing standards themselves or the model they originate from, the slowly changing human needs are setting the trend of our development.

D) Humans are often referred to as beings without scale, pointing at humanity's significant impact, but by accepting such statements we unwillingly admit that we are becoming unable to maintain our origo, our own place. I identify the limits of our scale with the horizon of human perception. We are more and more tending to rely on devices that sense and translate signals invisible to our biological senses, thus our dependency on technology is increasing.

E) Man and technology exist in a symbiosis of mutual interaction. (Brick is an interface of this communication). The ascent of man from one of the animal kingdom is a result of the evolution of technology. It is possible that our culture is the means of transmission of evolution from the biological to the technological. As Biology reaches its limits, transformation into technological form becomes not just a possibility but also a necessity. We are at the right time and place to actively participate in this process.

F) All life attempts either to find the surroundings in which it can thrive or adapts to given circumstances. The growth of technology, using its complexity and reproduction may become able to alter habitat to meet its own needs, to convert the environment to reflect itself. The human-machine distinction is no less arbitrary than the human-animal distinction. Technology is not ours in a sense of ownership; it belongs together with us for formulating life. Technosphere and biosphere are equal participants for life formation.

Abstract

In the investigation of human scale Kudász calls on the help of the brick, a more than ten thousand years old invention that came to be in early civilization, that - according to his view - serves the pursuit of the understanding the world. By the means of deconstruction and rearrangement it set the path of human thinking. It is not just a building material, a module, a part, but in its essence is a mental construction, a strategy for understanding, it is an unprecedented model of thought that also bears in itself the physical capacities and dimensions of the human being, coded into its schematic form.

The dissertation utilizes the brick as a symbol, as a universal unit of human scale. Building on the experience of photographic field-work, human scale is defined as the ever-expanding horizon of human perception. With the help of technologically advanced senses man crossed the borders set by his biology, thus deepening his symbiosis with technology. Starting out from the crisis of the anthropocentric worldview he introduces his theory, evaluating the effects of machine sensing, cooperation of redundancy and specialization, and the fight of standards for survival, ultimately touching upon the horizon of life after man. Kudász concludes by an uncomfortable vision of our future stressing the urgent necessity of transferring the inherently human ability of responsibility to technology.

The photographic work and the thesis unfold from two rather different starting points: one focuses on the gravity embodied in the brick, the other on the distant horizon of human scale. The two positions gradually approximate one another throughout the artistic research to eventually merge together. Kudász, moving from the simple towards the complex, fixes the horizon of his photographic field work to the rather earth-bound locations of the brick factory; he investigates human proportions by inventing exercises to carry out studies of responsibility and scale. His subjects are the workers of the factories, the cells within the body of the company giant. The photographs document their cooperative practices, in which the antagonism between technosphere (human in general) and the unique individual is noticeable.