

Home Made Homes

Curated by: Lýdia Pribišová

Tamás Kaszás

Home is our refuge, a space of safety and freedom. The ability to create one's own living environment is an expression of independence. However, architecture is often controlled by political and economic power, which limits access to spaces, materials, and technical skills. Tamás Kaszás explores how alternative forms of architecture can be created within given social frameworks, ranging from minimalist and prefabricated units to improvised structures made from found and recycled materials. In his work, modernist aesthetics intersect with traditional and spontaneous building practices, creating tension between sterile utopia and the imperfect reality of everyday life.

Kaszás frequently works with the idea that crisis and uncertainty require flexibility and improvisation. When building from random materials, whether waste, recycled elements, or organic matter, it is impossible to plan everything in advance. What emerges is a process that is creative, practical, and often participatory. A house that can be built by one's own hands, even under extreme conditions, represents not only an increased chance of survival but also the possibility of liberation from the system and the attainment of autonomy. In his installations, these principles are materialized in space. Objects resembling huts, yurts, kiosks, or houses become sites where the history of modernism meets postapocalyptic imagination.

His works also reference modernist ideals, including orthogonal divisions of surfaces, cubic composition, and the organization of color and space, while simultaneously addressing today's intersecting polycrises. A dialogue thus emerges between utopia and its fleeting reality, between the aestheticized purity of modernism and improvised, living architecture. Kaszás also engages with the concept of so-called folk science, a form of archetypal knowledge in which tradition, spontaneity, and practical experience merge with aesthetic sensitivity.

Posturban and postnatural perspectives frequently appear in Kaszás's works. Fantastic or postapocalyptic scenarios depict people using available resources and recycled materials to survive and to create new realities. Ruins, decaying objects, and improvised structures point to human effort and resilience, to the historical failures of utopias, and at the same time to humanity's enduring capacity to adapt, to build, and to create spaces for life even under extreme conditions.

Kaszás's installations combine modernist ideas with spontaneous architecture and contemporary ecological and ethical concerns. His work suggests that aesthetics, creativity, and practical improvisation can form the basis for a new way of life in which people are able to respond to uncertainty, make use of available resources, and build their own dwellings even where official systems fail. Creation thus becomes an experiment that explores the relationship between modernism, tradition, materials, and creative autonomy, while architecture is not merely an aesthetic expression but also a tool for survival, free decision making, and social dialogue.

*Tamás Kaszás (*1976, Dunaújváros, Hungary) lives and works in Szigetmonostor. He usually creates complex projects that are inspired by theoretical research and deal with social questions and spiritual science, using traditional and new media as well. In his exhibiting practice he mixes poetic images with useful inventions, his autonomous art pieces appear in the frame of large installations – visual aids, as he calls them. As Kaszás aims to create an economic and ecological art practice using mostly cheap or recycled materials, with techniques easily available for anyone, he heavily relies on the collective knowledge of folk science. Topics he covers: Collapsism, Survival, Famine food, Self-preservation, Permaculture, Non-official architecture (home-made homes), Folk science, Cargo cult, Sci-fi Anthropology and Modernism as a Folk Tradition. Beyond the institutional art field, he is also keen to work in public spaces or to use immediate artistic methods. His permanent associates are Anikó Loránt (ex-artist's collective) and Krisztián Kristóf (Randomroutines).*