

D I S E R N O

IX/01

*journal of design culture*  
*Homogenised Heritage:*  
*AI and Central Europe*



***HOMOGENISED  
HERITAGE: AI AND  
CENTRAL EUROPE***

***THE IMPACT OF AI ON LOW-  
RESOURCE LANGUAGES AND  
VISUAL CULTURES IN THE  
VISEGRAD COUNTRIES***

# Disegno

JOURNAL OF DESIGN CULTURE

Double-blind peer-reviewed, open access scholarly journal

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## Aims and Scope

*Disegno publishes original research papers, essays, and reviews on all aspects of design cultures. We understand the notion of design culture as resolutely broad: our aim is to freely discuss the designed environment as mutually intertwined strands of sociocultural products, practices, and discourses. This attitude traverses the disciplinary boundaries between art, design, and visual culture and is therefore open to all themes related to sociocultural creativity and innovation. Our post-disciplinary endeavour welcomes intellectual contributions from all members of different design cultures. Besides providing a lively platform for debating issues of design culture, our specific aim is to consolidate and enhance the emerging field of design culture studies in the Central European academia by providing criticism of fundamental biases and misleading cultural imprinting with respect to the field of design.*

All research papers published in *Disegno* undergo a rigorous double-blind peer review process.

This journal does not charge APCs or submission charges.

**Contact:** Moholy-Nagy University of Art and Design

H-1121 Budapest, Zugligeti út 9–25.

[disegno@mome.hu](mailto:disegno@mome.hu)

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# About the Authors

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**Ania Malinowska** is a cultural theorist, writer, and Professor of Media and Cultural Studies at the University of Silesia in Katowice, Poland, where she co-directs the Centre for Critical Technology Studies. Her work focuses on technoculture, emotional semiotics, and the evolving entanglements between humans and machines. She probes speculative methods which interrogate the cultural imaginaries and ontological shifts introduced by intelligent machines. She is also co-developer of the artistic research project Hypnotic AI (LINK), which investigates machine sentience through hypnotic induction. Malinowska's interdisciplinary practice spans critical writing, curatorial work, and experimental methodology, rethinking digital subjectivity, posthuman hermeneutics, and the interpretive challenge posed by nonhuman intelligence.

**Michał Krzykowski** is an university professor in philosophy at the Faculty of Humanities of the University of Silesia, Poland, where he heads the Centre for Critical Technology Studies. His research revolves around philosophy of technology, social ecology and political economy. Coordinator of the research field Social Framework for AI-Based Systems at Open Eyes Economy Hub, vice-president of the foundation Pracownia Współwórcza (Contributory Lab), member of the Council of the National Programme for the Development of Humanities. Recently published works: *Bifurcate. "There is no Alternative"* (edited by Bernard Stiegler with the Internation Collective, Paris 2020, London 2021) and (in Polish) *The Economy and Entropy. Overcoming the Polycrisis* (co-edited with Jerzy Hausner, Warszawa 2023).

**Brigitta Iványi-Bitter** is an art historian, cultural studies scholar, whose interdisciplinary career bridges academic research, digital innovation, and heritage practice. As Principal Investigator of the project "*Impact of AI on preserving the cultural heritage of low-resource languages*", she leads a pioneering research project advancing cultural and linguistic equity in image-generating AI systems with special regard to the Visegrad countries. Holding a PhD in Film, Media, and Cultural Studies and MAs in Law and Political Science as well as in Art History, she is uniquely positioned to address the ethical, representational, and legal dimensions of cultural data and artificial intelligence.

**Tibor Bacsi** is a senior software engineer with more than twenty years of professional experience. His work supports computational research, generative AI experimentation, and the technical development of visual datasets. In this project, he contributed to the generative experimental setup, prompt strategies, image-database curation, and resource management.

**Szilárd Szakács** is a senior UX/UI expert, software engineer, and data-analysis specialist with more than twenty years of professional experience. His work focuses on automated analytical systems, statistical pipelines, and quantitative research infrastructures. In this project, he contributed to the survey design, analytical software, statistical pipeline, formal data analysis, and data visualisation.

**Kateřina Marková** is a PhD candidate at the Centre for Ethics as Study in Human Value (CE) at the University of Pardubice. She is a PhD level researcher at the Centre for Environmental and Technology Ethics – Prague (CETE–P), where, as part of the project “Human-centered AI for a Sustainable and Adaptive Society,” she researches the impact of digital content—curated through algorithms guided by the principle of profitability—on the autonomy of vulnerable individuals and their communities. Kateřina holds an MA in multimedia from the Faculty of Engineering of the University of Porto. She has over 15 years of experience as a designer in the tech industry. Her prior research focused on the management of personal data in connection with death, from ethical, environmental, and economic perspectives.

**Anna Keszeg** is an Associate Professor at the Moholy-Nagy University of Art and Design, where she also leads the Heritage in Motion Lab. With a background in the humanities (literature, philosophy, history), her research focuses on visual culture and fashion studies, particularly through the lens of popular geopolitics. Her most recent book, published in Hungarian, explores the transmedia strategies of the fashion industry. She has contributed to a range of international journals, such as *European Review*, *Journal of European Popular Culture*, *Fashion Highlights Journal*, etc.

**Jiří Philippe Janda** is a Czech visual artist, architect, and doctoral researcher at the Faculty of Art and Design at Jan Evangelista Purkyně University in Ústí nad Labem. His work focuses on generative AI as a cultural and aesthetic system, with a particular interest in synthetic images, regional visibility, and AI-driven moving image. Through practice-based research, he develops AI-generated films and speculative visual projects exploring the relationship between human and machine creativity.

**David Kořínek** is an artist and university professor. Since 2022 he has been working at the Department of Art History and Theory at the Faculty of Art and Design, Jan Evangelista Purkyně University in Ústí nad Labem, where he was appointed full professor in 2024. Since 2023 he has served as Vice-Dean for External Relations and Internationalization at FUD UJEP. Until 2022 he was Head of the Centre for Audiovisual Studies at FAMU in Prague. He also teaches at UMPRUM Prague and Scholastika, Prague. In 2008 he co-founded the Supermedia Studio at the Academy of Arts, Architecture and Design in Prague together with Federico Díaz and led it until 2018. At the Department of Media Studies at Masaryk University he established the Digital Media programme and headed the Media Lab. He has worked as a dramaturg at Czech Television, with which he has long collaborated as a director. Since 2007 he has been a member of the artist group Rafani, which regularly exhibits in European galleries and institutions. The group's work spans a wide range of media, from gallery installations and public-space projects to videos and feature-length documentaries. Rafani has received numerous awards, and its works are held in both institutional and private collections. David Kořínek focuses on the theory of the moving image in relation to visual art and is the author of scholarly texts published in art journals and edited volumes. In his academic practice he concentrates on contemporary art in relation to audiovisual media (video, film, new media, post-internet art, performance, etc.).

**Albín Kuchta & Alžbeta Kuchtová** is a researcher at the Slovak Academy of Sciences, Institute of Philosophy in Bratislava, Slovakia. She focuses on French Philosophy and Phenomenology, Environmental Philosophy, Posthumanism, Philosophy of Technology and Post-soviet Feminism. She works on translations (E. Levinas, J. Derrida) from French to Slovak. She is the author of *The Ungraspable as a Philosophical Problem* (Brill, 2024) and the co-editor of *Repenser la logique du vivant après Jacques Derrida* (Paris, Hermann 2024), her latest publications include: *La radicalité du manger* (2024) in *Journal of French and Francophone Philosophy*, *The Incalculability of Generated Text* (2024), in *Philosophy & Technology*, *Humanity as a New Image of the Divine Absoluteness* (2023) in Brill.



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