

## **feedback on Participation in the Summer School on 3D Modelling in Archaeology (Institute of Archaeology, Czech Academy of Sciences, Brno)**

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This September I had the great opportunity to take part in a one-week summer school organized by the Institute of Archaeology of the Czech Academy of Sciences in Brno. The program was truly intensive and very well balanced: it combined theoretical lectures with practical fieldwork and classroom exercises. For me, as an archaeologist with some prior experience in digital documentation, it was an excellent chance not only to systematize what I already knew but also to open up new perspectives on how these skills can be applied in future projects.

The lectures were designed in such a way that even quite complex technical terms and concepts sounded clear, logical, and even inspiring. One of the highlights for me was the lecture by Dr. Lenka Starková, who shared her impressive experience of working on a large-scale project where LiDAR technologies were combined with HBIM in order to preserve cultural heritage. She used concrete examples to demonstrate how these modern tools can bring together archaeological research, architectural restoration, and digital management of heritage sites. Listening to her was a real push for me to start thinking about how similar methods could be applied in Ukrainian museums and field research, where the challenges of preservation are no less urgent.

For me, as a museum exhibition specialist interested in digital exhibition formats, the presentation by dr. Jiří Unger was very valuable and useful. He showed how to create digital reconstructions of ancient towns based on excavation materials. His examples revealed how digital tools can be used to build spectacular visualizations of ancient settlements and to make them accessible and engaging for broad audiences, not only specialists.

Equally important for me were the practical sessions. I had a chance to work with the program Reality Scan, where I discovered new functions and tricks that make the process of creating 3D models much easier and more efficient. In addition to that, we were introduced to other software for data processing and optimization, which broadened my toolkit for future work. A truly unique and unforgettable experience was documenting the Cathedral of Saints Peter and Paul in Brno. Until now, my practice had been mostly focused on small archaeological objects, so working with such a large architectural monument was a real challenge and at the same time a rewarding step forward in my professional development. I realized that scaling up from a small artifact to an entire building requires not just technical skills but also teamwork, planning, and a lot of patience. But once the first results started to appear, it gave me an incredible sense of achievement.

One of the most important insights I gained was understanding just how flexible and adaptable 3D modelling methods really are. They can be applied on very

different scales – from tiny archaeological finds to monumental structures – and in every case they help to preserve and to popularize cultural heritage. Digital “twins” make it possible to share sites and objects even when they are at risk, located far away, or simply inaccessible for visitors. In this sense, 3D technology becomes not only a research tool but also a way of building bridges between the past and the present, between professionals and the public.

Of course, the summer school was not only about learning and working. It was also about networking and creating personal connections. The informal meetings outside of the classroom were sometimes just as important as the lectures themselves. During walks through Brno or over a glass of beer, we shared our experiences, discussed the challenges archaeologists are facing in different countries, and brainstormed potential collaborations. These conversations gave me new ideas, new contacts, and, most importantly, a feeling of belonging to a wider international community of researchers who are passionate about what they do. For me, these personal connections are perhaps the most valuable part of the whole experience, because they open doors to future cooperation and joint projects.

I would like to express my warm thanks to our trainers, David and Vojtěch, whose professionalism, patience, and readiness to share their knowledge created a learning environment where even the most complicated technical tasks became manageable and clear. Their support was crucial, and I truly appreciated the way they encouraged us at every step. My sincere gratitude also goes to all the organizers for their warm and hospitable welcome in Brno. The atmosphere they created was one of friendliness, mutual respect, and genuine interest, and this made us feel not just like participants of a training course, but like part of a community.

In the end, taking part in this summer school was far more than just attending a training program. It was a turning point in both my professional and personal journey. I returned home with new knowledge, practical skills, and fresh ideas on how 3D modelling can be used in Ukrainian museums and archaeological projects. Most importantly, I now see a clear path for applying these skills to create virtual exhibitions. For Ukraine, this is not simply a technical experiment – it is a necessity. Because of the restrictions of martial law, we cannot always display our collections, yet it is vital for us to remain an active part of cultural life. Virtual formats allow us to stay connected with our community, to keep telling our stories, and to ensure that our artefacts are accessible not only in Ukraine but across the world. Beyond the professional growth, I also carried home warm memories of inspiring people, heartfelt conversations, and the special atmosphere of support and curiosity that filled every day in Brno. It was an intense, uplifting, and unforgettable experience, and I feel deeply grateful to have been part of it.