

paintings are the work of the brothers Kostandin and Athanas Zografi and date back to 1744 and are characterized by a series of iconostasis. All the wooden interior elements are painted in gold, among which we find many decorations from the animal and plant world.



Fig. 8 The Monastery of Ardenica: the interior of the Church of the Birth of Saint Mary (photo: image of the authors, 2019)

In the past, the Monastery had one of the richest libraries in the country, which was destroyed by fire in 1932, causing the loss of all the texts contained within it. As a result of the fire, the Monastery was transformed into a military garrison during the atheist regime and this phenomenon caused a lot of damage. It was only in 1988 that it was declared a monument of culture under the protection of the State and opened as a tourist centre. Since then, a series of restoration works have been carried out, consisting in the reconstruction of the entire monastic complex as it appears today. Today it represents one of the most important religious complexes in Albania, considered not only as a monastery but as a true symbol of Orthodox Christianity throughout the country.

IV. CONCLUSION

The survey carried out is the starting point of a cognitive analysis for the subsequent enhancement and conservation. It proposes a possible methodological example of reading the religious architectures of the Balkans aimed at the elaboration of a digital archive containing a series of information acquired through the survey, from material to constructive and from dimensional to formal, of the analysed artefact. The aim is to develop a model for conservation and enhancement applicable in different fields of intervention. In this regard, the use of digital modelers for the restitution of complex organisms and digital photogrammetry techniques capable of reconstructing the external appearance of the analyzed artifacts have favored the realization of the research. The contemporary software applications, in fact, have made it possible to directly control the results of the surveys and to process real digital archives. In this perspective, it has been possible to create a data archive for the management of the 'architectural document', which will remain open for continuous updates, monitoring and

verification, and will be implementable with any data from archaeological, historical and documentary sources that may change over time. It is, therefore, essential to consider any intervention of recovery, aimed both at the enhancement and conservation of a historical artefact, not as a finished operation and an end in itself but, rather, as an assiduous and continuous control in order to prevent the emergence of future forms of degradation to allow, at the same time, the conservation and enhancement of the architectural artefact analyzed over time.

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