



MINISTERO
PER I BENI E
LE ATTIVITA'
CULTURALI



S H A R I N G C O N S E R V A T I O N D E C I S I O N S 2 0 0 6

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COURSE GLOSSARY

Introduction to the Course Glossary

The Sharing Conservation Decisions Course Glossary is a tool for working towards an agreed definition of some of the complex terms that will be used during the course.

The Oxford English Dictionary is the primary source for the definitions, supplemented by other dictionaries and encyclopaedias, as well as charters, conventions and bibliographic resources.

Participants and lecturers are invited to submit additions to the glossary.

Thanks to the contribution of



Selected Terms

Aim	3
Art	3
Authenticity	3
Conscience	3
Context	5
Critic	5
Decision	5
Diversity	6
Document	6
Documentation	6
Emotion	6
Ethics	6
Falsification	7
Form	7
Heritage	7
History	7
Image	8
Immaterial	8
Information	8
Intangible	8
Interpretation	9
Judgement	9
Knowledge	10
Matter	10
Material	10
Monument	10
Object	10
Perception	11
Preservation	11
Prevention	11
Principle	11
Research	11
Restoration	12
Science	13
Science, philosophy of	13
Shape	13
Share	13
Tangible	13
Technique	13
Theory	14
Value	14

Aim

(Old French amer, variant of esmer from Latin aestimare – asses, estimate)

verb Try to achieve something.

noun A purpose or intention

[Compact Oxford English Dictionary www.askoxford.com]

Art

(Greek Techne. Latin ars, art)

In Aristotle the science or knowledge of the principles involved in the production of beautiful or useful objects. As a branch of knowledge art is distinguished both from theoretical science and from practical wisdom; as a process of production it is contrasted with nature.

In its narrower meaning, the fine arts and literature. The problem of the distinction and classification of the arts originated with Lessing in reaction to the interference of poetical values in painting and vice versa. He distinguished poetry dealing with consecutive actions from painting concerned with figures coexisting in space. Later, aestheticians divided the arts into many classifications. Zimmermann, a pupil of Herbart, distinguished three groups:

- arts of material representation (architecture, sculpture, etc.),
- arts of perceptive representation (painting, music).
- arts of the representation of thought (poetry).

[Dictionary of Philosophy (Ancient - Medieval - Modern) edited by Dagobert D. Runes
1942 Indexed in the Meta-Encyclopedia of Philosophy www.ditext.com/runes/index.html]

Authenticity

(Greek authentikos 'principal, genuine')

Undisputed origin; genuine.

[The New Oxford dictionary of English, Clarendon Press, Oxford 1998]

10. ...The understanding of authenticity plays a fundamental role in all scientific studies of the cultural heritage, in conservation and restoration planning, as well as within the inscription procedures used for the World Heritage Convention and other cultural heritage inventories.

11. All judgements about values attributed to cultural properties as well as the credibility of related information sources may differ from culture to culture, and even within the same culture. It is thus not possible to base judgements of values and authenticity within fixed criteria. On the contrary, the respect due to all cultures requires that heritage properties must be considered and judged within the cultural contexts to which they belong.

12. Therefore, it is of the highest importance and urgency that, within each culture, recognition be accorded to the specific nature of its heritage values and the credibility and truthfulness of related information sources.

13. Depending on the nature of the cultural heritage, its cultural context, and its evolution through time, authenticity judgements may be linked to the worth of a great variety of sources of information. Aspects of the sources may include form and design, materials and substance, use and function, traditions and techniques, location and setting, and spirit and feeling, and other internal and external factors. The use of these sources permits elaboration of the specific artistic, historic, social, and scientific dimensions of the cultural heritage being examined.

[Nara Document on Authenticity
www.international.icomos.org/charters/nara_e.htm]

Conscience

(Latin conscientia, conscient – being privy to, from the verb conscire, from con – with, scire - know)

An inner feeling or voice viewed as acting as a guide to the rightness or wrongness of one's behaviour.

[The New Oxford dictionary of English, Clarendon Press, Oxford 1998]

The abstract noun “consciousness” is not often used in the contemporary literature, though it should be noted that it is originally derived from the Latin *con* (with) and *scire* (to know). Thus, “consciousness” has etymological ties to one’s ability to know and perceive, and should not be confused with conscience, which has the much more specific moral connotation of knowing when one has done or is doing something wrong. Through consciousness, one can have knowledge of the external world or one’s own mental states. It might seem that “conscious” is synonymous with, say, “awareness” or “experience” or “attention.” However, it is crucial to recognize that this is not generally accepted today. For example, though perhaps somewhat atypical, one might hold that there are even unconscious experiences, depending of course on how the term “experience” is defined (Carruthers 2000). More common is the belief that we can be aware of external objects in some unconscious sense, for example, during cases of subliminal perception. The expression “conscious awareness” does not therefore seem to be redundant. Finally, it is not clear that consciousness ought to be restricted to attention. It seems plausible to suppose that one is conscious (in some sense) of objects in one’s peripheral visual field even though one is only attending to some narrow (focal) set of objects within that visual field.

[Internet Encyclopedia of Philosophy
www.iep.utm.edu]

Conservation

The profession devoted to the preservation of cultural property for the future. Conservation activities include examination, documentation, treatment, and preventive care, supported by research and education.

[AIC - The American Institute
for Conservation of Historic and Artistic Works]

Conservation-Restoration – any action, whether direct or indirect, on an object or a monument, performed in order to safeguard its material integrity and to guarantee respect for its cultural, historical, aesthetic or artistic significance. This definition conditions the nature, extent and limitations of the measures that can be adopted, as well as the interventions that may be made on cultural heritage.

[APEL terminology
(Acteurs du Patrimoine Européen et Législation)]

Consists mainly of direct action carried out on cultural heritage with the aim of stabilizing condition and retarding further deterioration.

[E.C.C.O. - European Confederation
of Conservator-Restorers' Organizations]

The conservation of a monument implies preserving a setting which is not out of scale. Wherever the traditional setting exists, it must be kept. No new construction, demolition or modification which would alter the relations of mass and colour must be allowed.

[THE VENICE CHARTER 1964 - International charter
for the conservation and restoration of monuments and sites]

Means all the processes of looking after a *place* so as to retain its cultural significance.

[THE BURRA CHARTER 1999 - The Australia ICOMOS
charter for places of cultural significance]

Context

(ORIGIN originally denoting the construction of a text: from Latin contextus, from texere 'to weave').

noun **1** the circumstances that form the setting for an event, statement, or idea. **2** the parts that immediately precede and follow a word or passage and clarify its meaning.

[Compact Oxford English Dictionary www.askoxford.com]

...The Conference recommends that, in the construction of buildings, the character and external aspect of the cities in which they are to be erected should be respected, especially in the neighbourhood of ancient monuments, where the surroundings should be given special consideration. Even certain groupings and certain particularly picturesque perspective treatment should be preserved.

A study should also be made of the ornamental vegetation most suited to certain monuments or groups of monuments from the point of view of preserving their ancient character. It specially recommends the suppression of all forms of publicity, of the erection of unsightly telegraph poles and the exclusion of all noisy factories and even of tall shafts in the neighbourhood of artistic and historic monuments.

[The Athens Charter for the Restoration of Monuments 1931]

...

ARTICLE 6. The conservation of a monument implies preserving a setting which is not out of scale. Wherever the traditional setting exists, it must be kept. No new construction, demolition or modification which would alter the relations of mass and color must be allowed.

ARTICLE 7. A monument is inseparable from the history to which it bears witness and from the setting in which it occurs. The moving of all or part of a monument cannot be allowed except where the safeguarding of that monument demands it or where it is justified by national or international interest of paramount importance.

[Venice Charter
www.icomos.org/venice_charter.html]

Critic

(Lat. criticus, from Greek kritikos, krites a judge, from krinein judge, decide)

The detailed analysis, assesment and judgement of the merits and faults of a literary or artistic work

[The New Oxford dictionary of English, Clarendon Press, Oxford 1998]

Art Criticism is the process leading to a qualitative judgement on works of art and the product of that process. Commonly the term is applied to judgement of manmade objects from the esthetics point of view. Art Criticism may be regarded as a branch of esthetics.

...Furthermore Criticism is distinct not only from esthetics but also from the philosophy of art, in that the latter aims at interpreting works, not assessing their quality, and discovering the nature, significance, and simbology of art in general. This distinction, however, does not imply any incompatibility or conflict.

...An investigation of art criticism will require constant reference to the allied fields of esthetics and the philosophy of art, so far as they complete the framework of art criticism and illuminate judgement.

[G.C. Argan, Criticism, in Encyclopedia of World Art, Vol. IV, 1961]

Decision

(From Latin desicio(n-), from decidere - deremire)

1 a conclusion or resolution reached after consideration. **2** the action or process of deciding.

[Compact Oxford English Dictionary www.askoxford.com]

Diversity

1 the state of being diverse. **2** a diverse range; a variety.

[Compact Oxford English Dictionary www.askoxford.com]

Art. 1 Culture takes diverse forms across time and space. This diversity embodied in the uniqueness and plurality of the groups and societies making up humankind. As a source of exchange, innovation and creativity, cultural diversity is as necessary for humankind as biodiversity is for nature. In this sense, it is the common heritage of humanity and should be recognized and affirmed for the benefit of present and future generations.

[UNESCO Universal Declaration For Cultural Diversity
<http://portal.unesco.org/culture>]

Document

(Lat. documentum lesson, proof, from docere, teach)

A piece of written, printed or electronic matter that provides information or evidence or that serves as official record.

[The New Oxford dictionary of English, Clarendon Press, Oxford 1998]

Documentation

(Lat. documentum lesson, proof, from docere, teach)

1 the documents required in the provision of information or evidence. **2** written specifications or instructions.

[Compact Oxford English Dictionary www.askoxford.com]

Emotion

(ORIGIN originally denoting a public disturbance: from French, from Latin emovere 'disturb').

1 a strong feeling, such as joy or anger. **2** instinctive feeling as distinguished from reasoning or knowledge.

...According to Baensch (1923-24) the function of art is "to raise the emotional content of the world to the level of an objectively valid cognition", in other words to create concrete and sensuously apprehensible symbols for any kind of feeling

[H. Read, Psychology of Art,
In Encyclopedia of World Art, Vol. XI, 1966]

Ethics

(Lat. ethice, from Greek he ethike tekhnē - the science of morals)

1 the moral principles governing or influencing conduct. **2** the branch of knowledge concerned with moral principles.

[Compact Oxford English Dictionary www.askoxford.com]

The field of ethics, also called moral philosophy, involves systematizing, defending, and recommending concepts of right and wrong behavior. Philosophers today usually divide ethical theories into three general subject areas: metaethics, normative ethics, and applied ethics. Metaethics investigates where our ethical principles come from, and what they mean. Are they merely social inventions? Do they involve more than expressions of our individual emotions? Metaethical answers to these questions focus on the issues of universal truths, the will of God, the role of reason in ethical judgments, and the meaning of ethical terms themselves. Normative ethics takes on a more practical task, which is to arrive at moral standards that regulate right and wrong conduct. This may involve articulating the good habits that we should acquire, the duties

that we should follow, or the consequences of our behavior on others. Finally, applied ethics involves examining specific controversial issues, such as abortion, infanticide, animal rights, environmental concerns, homosexuality, capital punishment, or nuclear war. By using the conceptual tools of metaethics and normative ethics, discussions in applied ethics try to resolve these controversial issues. The lines of distinction between metaethics, normative ethics, and applied ethics are often blurry.

[Internet Encyclopedia of Philosophy www.iep.utm.edu]

Falsification

Lat. falsificus – making false, from falsus)

1 alter (information or evidence) so as to mislead. **2** prove (a statement or theory) to be false.

[Compact Oxford English Dictionary www.askoxford.com]

...True forgery is the deliberate manufacture of a spurious object with intent to deceive. Falsification, a broader term, includes, in addition to forgery, the misrepresentation as “the real thing” of a copy or imitation not originally produced for deceptive purposes.

...Falseness is a subjective human value; it exists only when it is intended and perceived as such; it does not inhere in the object itself... falsity is not a property of the object in question but is an aspect of judgment concerning the relation of the object to the idea and intention of its creation and distribution. A relative judgment is required in deciding what is false.

[C. Brandi, Falsification and Forgery, in *Encyclopedia of World Art*, Vol. V, 1961]

Form

(Greek eidos, Latin forma)

The intelligible structure, characters constituting a substance or species of substances, as distinguished from the matter in which these characters are embodied; essence; formal cause.

In Art: a. Opposite of content. The conclusive aspect of art, the surpassing of emotions, taste, matter, the final imprint of the personality of the artist, b. Opposite of color. The plastic form achieved by drawing and chiaroscuro.

[Dictionary of Philosophy (Ancient - Medieval - Modern) edited by Dagobert D. Runes
1942 Indexed in the Meta-Encyclopedia of Philosophy www.ditext.com/runes/index.html]

Heritage

(From old French heriter - inherit, from ecclesiastical Latin hereditare, from Latin heres, hered - heir)

Valued objects and qualities such as historic buildings, unspoilt countryside, and cultural traditions that have been passed down from previous generations; denoting or relating to things of special architectural, historical, or natural value that are protected and preserved for the nation.

[The New Oxford dictionary of English, Clarendon Press, Oxford 1998]

History

(Greek historia - narrative, history, from histor - learned, wise man)

1 the study of past events. **2** the past considered as a whole. **3** the past events connected with someone or something. **4** a continuous record of past events or trends

[Compact Oxford English Dictionary www.askoxford.com]

Image

(Latin *imago*, likeness)

A sensory quality reinstated by the mind in the absence of sensory stimulation.

Dictionary of Philosophy (Ancient - Medieval - Modern) edited by Dagobert D. Runes
1942 Indexed in the Meta-Encyclopedia of Philosophy www.ditext.com/runes/index.html]

A mental representation or idea, a simile or metaphor, an idol in biblical use.

[The New Oxford dictionary of English, Clarendon Press, Oxford 1998]

Immaterial

(Latin *material*, *materialis* – related to the matter)

Spiritual rather than physical. (See **Intangible**)

[Compact Oxford English Dictionary www.askoxford.com]

Information

(via Old French, from Latin *informatio*(n-), from the verb *informare* – shape, fashion, from *in-* into + *forma-* a form)

1 facts or knowledge provided or learned. **2** what is conveyed or represented by a particular sequence of symbols, impulses, etc.

[Compact Oxford English Dictionary www.askoxford.com]

Information is a quality of a message a sender to one or more receivers. Information is always *about* something (size of a parameter, occurrence of an event, ...). Viewed in this manner, information does not have to be accurate. It may be a truth or a lie. Even a disruptive noise used to inhibit the flow of communication and create misunderstanding would in this view be a form of information. However, generally speaking, the *amount* of information in the received message increases the more accurate the message is.

This model assumes there is a definite sender and at least one receiver. Many refinements of the model assume the existence of a common language understood by the sender and at least one of the receivers. An important variation identifies information as that which would be communicated by a message if it were sent from a sender to a receiver capable of understanding the message. However, in requiring the existence of a definite sender, the "information as a message" model does not attach any significance to the idea that information is something that can be extracted from an environment, e.g., through observation, reading or measurement.

Information is a term with many meanings depending on context, but is as a rule closely related to such concepts as meaning, knowledge, instruction, communication, representation, and mental stimulus. Simply stated, Information is a message received and understood. In terms of data, it can be defined as a collection of facts from which conclusions may be drawn. There are many other aspects of information since it is the knowledge acquired through study or experience or instruction. But overall, information is the result of processing, manipulating and organizing data in a way that adds to the knowledge of the person receiving it.

[From Wikipedia
<http://en.wikipedia.org/wiki/Information>]

Intangible

(early 17th cent. from French, or from medieval Latin *intangibilis*, from *in-*not + late Latin *tangibilis*)

unable to be touched; not solid or real

[Compact Oxford English Dictionary www.askoxford.com]

...Considering the deep-seated interdependence between the intangible cultural heritage and the tangible cultural and natural heritage...

...oral traditions and expressions (including language as a vehicle of the intangible heritage), performing arts, social practices, rituals and festive events, knowledge and practices concerning nature and the universe, as well as know-how linked to traditional crafts. The Convention stresses that intangible cultural heritage is transmitted from generation to generation, and at the same time is constantly being recreated by communities and groups whose sense of identity and continuity it reinforces.

[From Convention for the Safeguarding of the Intangible Cultural Heritage enters into force
<http://portal.unesco.org>]

Interpretation

(from Old French interpretation or Latin interpretation(n-), from verb interpretari – explain, translate)

1 the action of explaining the meaning of something. **2** an explanation or way of explaining.

[Compact Oxford English Dictionary www.askoxford.com]

...Just as the Venice Charter established the principle that the protection of the extant fabric of a cultural heritage site is essential to its conservation, it is now equally acknowledged that Interpretation of the meaning of sites is an integral part of the conservation process and fundamental to positive conservation outcomes...

1.1 The primary purpose of interpretation should be to communicate the values of cultural heritage sites. Effective interpretation should enhance visitor experience, increase public respect and understanding of the significance of the sites, and should also communicate the importance of conservation.

1.2 Interpretation should aim to encourage visitors to reflect on their own perceptions of the site and their relationship to it. Effective interpretation should establish an emotional connection to the site and provide insights—as well as facts. It should seek to stimulate further interest and learning.

1.3 Interpretation should be considered an integral part of the conservation process and should be incorporated into the planning, financing, and management of every heritage project.

1.4 Interpretation is a dynamic, ongoing activity, in which the possibility of multiple perspectives should not be excluded. All associated communities and stakeholders should have an opportunity to be involved in the development of heritage interpretation programmes as both their right and their responsibility.

[Charleston Declaration 2005
http://www.icomos.org/usicomos/Symposium/SYMP05/Charleston_Declaration.htm]

Judgement

(Old French jugement, from juger – to judge)

1 The ability to make considered decisions or form sensible opinions. **2** an opinion or conclusion. **3** a decision of a law court or judge.

[Compact Oxford English Dictionary www.askoxford.com]

According to Kant, a “judgment” is a kind of “cognition” — which he defines in turn as an objective conscious mental representation— and is the characteristic output of the “power of judgment”. The power of judgment, in turn, is a cognitive “capacity” but also specifically a *spontaneous* and *innate* cognitive capacity, and in virtue of these is it is the “faculty of judging”, which is also the same as the “faculty of thinking”. The power of judgment, while a *non-basic* faculty, is nevertheless the *central* cognitive faculty of the human mind. This is because judging

brings together all the otherwise uncoordinated sub-acts and sub-contents of intuition, conceptualization, imagination, and reason, via apperception or rational self-consciousness, for the purpose of generating a single cognitive product, the judgment, under the overarching pure concepts of the understanding or categories, thereby fully integrating the several distinct cognitive faculties and their several distinct sorts of representational information, and thereby also constituting a single rational animal. For Kant then, rational humans are *judging animals*.

[The Stanford Encyclopedia <http://plato.stanford.edu/entries/kant-judgment/#1>]

Knowledge

(Old English *cnawan*, earlier *gecnawan* – recognize, identify of Germanic origin, from an Indo-European root shared by Latin (g)*noscere*, *scire* – know, Greek *gignoskein*)

Facts, information, and skills acquired by a person through experience or education; the theoretical or practical understanding of a subject.

[The New Oxford dictionary of English, Clarendon Press, Oxford 1998]

Matter

(Middle English, via old French from Latin *materia* – timber, substance, also subject of discourse, from *mater* - mother)

Physical substance in general, as distinct from mind and spirit.

[The New Oxford dictionary of English, Clarendon Press, Oxford 1998]

Material

(Latin *material*, *materialis* – related to the matter)

The matter from which a thing is or can be made; things needed for an activity; facts informations or ideas for use in creating a book or other work.

[The New Oxford dictionary of English, Clarendon Press, Oxford 1998]

Monument

(Latin *monumentum*, from *monere* - remind)

1 a statue or structure erected to commemorate a person or event. **2** a structure or site of historical importance.

[Compact Oxford English Dictionary www.askoxford.com]

The term “monument” designates an object which serves to perpetuate the memory of a person (or persons) an event, or an idea.

...in a more general sense the word “monuments” is often applied to remains and records of past eras, which, for their documentary interest or artistic value, come to be viewed in later times as memorials of men, events, cultures, and civilizations, even if their original purpose was quite different. Thus the memorial character basic to the concept of a monument may be intended from the outset, acquired by interpretation, or conferred.

[P. Corradini, Monuments, In Encyclopedia of World Art, Vol. X, 1965]

Object

(Lat. *objectus*, pp. of *objicere* - to throw over against)

In the widest sense, object is that towards which consciousness is directed. The cognitive or epistemological object of mind is anything perceived, imagined, conceived or thought about.

[Dictionary of Philosophy (Ancient - Medieval - Modern) edited by Dagobert D. Runes 1942 Indexed in the Meta-Encyclopedia of Philosophy www.ditext.com/runes/index.html]

Perception

(Latin from percipere - seize, understand; Latin row, chain, from serere - join, connect)

1 the ability to see, hear, or become aware of something through the senses.
2 the process of perceiving. **3** a way of understanding or interpreting something. **4** intuitive understanding and insight.

[Compact Oxford English Dictionary www.askoxford.com]

Preservation

By preservation of art works is meant the sum of all the measures taken by a community to guarantee the survival and public enjoyment of art works and other objects that constitute the cultural heritage of a community. An essential prerequisite to preservation is, therefore, the recognition of a collective interest in certain works...Preservation also includes preventive measures exercised through the application of technical and legal regulations restricting the use and the disposal of art works and measures for safeguarding them.

[O. Ferrari, Preservation of Art Works,
in Encyclopedia of World Art, Vol. XI, 1966]

...With regard to the preservation of monumental sculpture, the Conference is of opinion that the removal of works of art from the surroundings for which they were designed is, in principle, to be discouraged. It recommends, by way of precaution, the preservation of original models whenever these still exist or if this proves impossible, the taking of casts.

[The Athens Charter for the Restoration of Monuments 1931]

Prevention

(Latin praevēnīre - precede, hinder)

1 keep from happening or arising. **2** stop (someone) from doing something.

[Compact Oxford English Dictionary www.askoxford.com]

Preventive Conservation is the mitigation of deterioration and damage to cultural property through the formulation and implementation of policies and procedures for the following: appropriate environmental conditions; handling and maintenance procedures for storage, exhibition, packing, transport, and use; integrated pest management; emergency preparedness and response; and reformatting/duplication. Preventive conservation is an ongoing process that continues throughout the life of cultural property, and does not end with interventive treatment.

[Commentaries to the Guidelines for Practice of the AIC
<http://aic.stanford.edu/pubs/comment20.html>]

Principle

(Latin principium - source, from princeps - first, chief)

1 a fundamental truth or proposition serving as the foundation for belief or action. **2** a rule or belief governing one's personal behaviour. **3** morally correct behaviour and attitudes

[Compact Oxford English Dictionary www.askoxford.com]

Research

(Obsolete French *rechercher*, from *cerchier* - to search)

noun The systematic study of materials and sources in order to establish facts and reach new conclusions.

verb Carry out research into.

[Compact Oxford English Dictionary www.askoxford.com]

Restoration

As an activity dealing with extending the life of a work of art and restoring its appearance, restoration and conservation represent a fundamental aspect of culture and of historic and artistic studies.

...By restoration is generally meant any operation that aims to put back into effective order a product of human activity...

[C. Brandi, Restoration and conservation,
In Encyclopedia of World Art, Vol. XI, 1966]

1 The action of returning something to a former condition, place, or owner. **2** The process of repairing or renovating a building, work of art, etc. **3** the reinstatement of a previous practice, right, or situation.

[Compact Oxford English Dictionary www.askoxford.com]

Treatment procedures intended to return cultural property to a known or assumed state, often through the addition of non original material.

[AIC - The American Institute for
Conservation of Historic and Artistic Works]

Consists of direct action carried out on damaged or deteriorated cultural heritage with the aim of facilitating its perception, appreciation and understanding, while respecting as far as possible its aesthetic, historic and physical properties.

[E.C.C.O. - European Confederation
of Conservator-Restorers' Organizations]

...When, as the result of decay or destruction, restoration appears to be indispensable, it recommends that the historic and artistic work of the past should be respected, without excluding the style of any given period.

[The Athens Charter for the Restoration of Monuments 1931]

Returning the existing *fabric* of a *place* to a known earlier state by removing accretions or by reassembling existing components without the introduction of new material.

[THE BURRA CHARTER 1999 - The Australia ICOMOS
charter for places of cultural significance]

Its aim is to preserve and reveal the aesthetic and historic value of the monument and is based on respect for original material and authentic documents. It must stop at the point where conjecture begins, and in this case moreover any extra work which is indispensable must be distinct from the architectural composition and must bear a contemporary stamp. The restoration in any case must be preceded and followed by an archaeological and historical study of the monument.

[THE VENICE CHARTER 1964 - International charter for the
Conservation and Restoration of Monuments and Sites]

Science

(Latin scientia, from scire - know)

The intellectual and practical activity encompassing the systematic study of the structure and behaviour of the physical and natural world through observation and experiment.

[The New Oxford Dictionary of English, Clarendon Press, Oxford 1998]

Science, philosophy of

That philosophic discipline which is the systematic study of the nature of science, especially of its methods, its concepts and presuppositions, and its place in the general scheme of intellectual disciplines.

No very precise definition of the term is possible since the discipline shades imperceptibly into science, on the one hand, and into philosophy in general, on the other. A working division of its subject-matter into three fields is helpful in specifying its problems, though the three fields should not be too sharply differentiated or separated.

[Dictionary of Philosophy (Ancient - Medieval - Modern) edited by Dagobert D. Runes
1942 Indexed in the Meta-Encyclopedia of Philosophy www.ditext.com/runes/index.html]

Shape

(Old English gesceap – external form, also creation, sceppan – create of Germanic origin)

The external form or appearance characteristic of something or someone; the outline of an area or a figure, the distinctive nature or quality of someone or something.

[The New Oxford dictionary of English, Clarendon Press, Oxford 1998]

Share

(Old English scearu – division, part into which something may be divided, related to Dutch schare and German Schar – troop, multitude. The verb dates from the late 16th cent.)

noun A part of a larger amount which is divided among or contributed by a number of people.

verb **1** have or give a share of. **2** possess or use in common with others. **3** (share in) participate in.

[The New Oxford dictionary of English, Clarendon Press, Oxford 1998]

Tangible

(late 16th cent. French or late Latin tangibilis, from tangere – to touch)

1 perceptible by touch. **2** clear and definite; real.

[Compact Oxford English Dictionary www.askoxford.com]

Technique

(from Greek tekhnē - art)

1 a way of carrying out a particular task, especially the execution of an artistic work or a scientific procedure. **2** a procedure that is effective in achieving an aim.

[Compact Oxford English Dictionary www.askoxford.com]

Complex of manual and mechanical operations that act upon the raw material to organize, shape and mold it according to specific artistic intentions.

...Technique is therefore the basis of all manmade phenomena intended to modify the natural environment and adapt it to the necessities of an increasingly social life.

[G.C. Argan, Techniques,
In Encyclopedia of world Art, Vol. XIII, 1967]

Theory

(Greek theoria -contemplation, speculation)

1 a supposition or a system of ideas intended to explain something, especially one based on general principles independent of the thing to be explained. **2** an idea accounting for or justifying something. **3** a set of principles on which an activity is based

[Compact Oxford English Dictionary www.askoxford.com]

Value

(from Old French, feminine past participle of valior - be worth, from Latin valere)

noun 1 the regard that something is held to deserve; importance or worth. **2** material or monetary worth. **3** (values) principles or standards of behaviour.

verb 1 estimate the value of. **2** consider to be important or beneficial.

[Compact Oxford English Dictionary www.askoxford.com]