Universidade de Santiago de Compostela
Facultade de Filoloxía
Departamento de Filoloxía Inglesa e Alemá

A Lexical Description of English for Architecture: A Corpus-based Approach

Tese de doutoramento realizada por Begoña Soneira Beloso
dirixida polo Dr. Ignacio M. Palacios Martínez

Santiago de Compostela, 2013

USC
UNIVERSIDADE
DE SANTIAGO
DE COMPOSTELA

Universidade de Santiago de Compostela
Facultade de Filoloxía
Departamento de Filoloxía Inglesa e Alemá

Tese de doutoramento

A Lexical Description of English for Architecture: A Corpus-Based Approach

Vº Prce
Do Director

Dr. Ignacio Palacios Martínez

Doutoranda

Begoña Soneira Beloso

Santiago de Compostela 2013

USC
UNIVERSIDADE
DE SANTIAGO
DE COMPOSTELA

IGNACIO M. PALACIOS MARTÍNEZ, Profesor Titular de Filoloxía Inglesa do Departamento de Filoloxía Inglesa e Alemá da Universidade de Santiago de Compostela e Director da tese de doutoramento realizada por Dna Begoña Soneira Beloso, co título *A Lexical Description of English for Architecture: a Corpus-based Approach* do programa de doutoramento de Filoloxía Inglesa e Alemá desta Universidade,

INFORMA FAVORABLEMENTE a devandita tese posto que, na súa opinión, se trata dun estudo orixinal, que cumpre cos requisitos de fondo e forma dun traballo destas características e onde se realizan achegas de moita relevancia no campo do inglés con fins específicos e da lexicoloxía, máis concretamente, na caracterización do inglés da arquitectura dende o punto de vista léxico.

O que fago constar aos efectos de admisión previa a trámite da devandita tese.

Santiago de Compostela a dous de abril de dous mil trece.

Asdo.: Ignacio M. Palacios Martínez

USC
UNIVERSIDADE
DE SANTIAGO
DE COMPOSTELA

AKNOWLEDGEMENTS

Firstly, I would like to thank my PhD supervisor, Dr. Ignacio M. Palacios Martínez, for his guidance, support and advice since I started my PhD studies, in particular for the corrections and supervision of this work that is now being submitted.

I owe gratitude to several institutions besides the Universidade de Santiago de Compostela, namely Universidade de Vigo, Manchester University, Brown University, Essex University, Columbia University, Domus Academy Milan, Colexio de Arquitectos de Galicia, Delegación do Colexio de Arquitectos de A Coruña and Faculties of Architecture and Arts of the Universidade do Porto. I am also grateful to the Instituto Galego de Información, Ediciós do Castro, Museo Carlos Maside, Seminario de Sargadelos and Laboratorio de Formas de Galicia.

I also would like to thank all those scholars, researchers and architects who contributed to enlarging my knowledge on the topic thanks to their comments, feedback, advice and lectures.

As regards the financial support that made possible part of my PhD, I thank the Secretaría Xeral de Investigación e Desenvolvemento e da Dirección Xeral de Universidades (Xunta de Galicia) for the scholarships awarded, namely, *Bolsa de Terceiro Ciclo* and *Bolsa Predoutoral*. I am also indebted to the Vicerreitoría de Investigación, Universidade de Santiago de Compostela, for the award of a research grant at the University of Essex, UK.

I would like show my gratitude to my beloved family, the cornerstone of my life (my parents, my brothers, my nephew, my cousin, and my grandparents) and to Ramón for his love and support.

I dedicate this work with my deepest gratitude to my mentor and friend, Isaac Díaz Pardo, who had a lifelong devotion to architectture and whose support and wisdom guided me during the completion of this thesis and, above all, in life. His memory will stay with me forever.

USC UNIVERSIDADE DE SANTIAGO DE COMPOSTELA

1. Introduction 1
2. Background of the study 2
2.1. Professional and academic languages 2
2.1.1. Knowledge communities and discourse communities 2
2.1.2. Specialized languages: concepts and terminology. Levels of technicality in the lexicon 12
2.1.3. Main features of professional languages. A word on existing professional language studies 16
3. The language of Architecture. General features of Architecture language 21
3.1. Some notes on the development of the Architecture discourse through history 26
3.2. Language and architecture writings 28
3.3. The interdisciplinary character of architecture and its actors 32
3.4. Architects and their print on vocabulary 36
4. Some basic concepts regarding the organization of the lexicon 40
4.1. Introduction 40
4.2. Neology, productivity and creativity 40
4.3. Word-formation processes 48
4.4. Some further remarks on compounding 55
4.5. Neologisms by borrowing 61
4.6. Semantic neology: some remarks on metaphor 66
4.6.1. Metaphor functions 67
4.6.2. Metaphor classification 68
4.6.3. Metaphor and word-formation 69
4.6.4. The role of metaphor in the lexicon of professional languages 70
4.7. Terminology and term-formation 72
5. The study 78
5.1. Introduction 78
5.2. General objectives 78
5.3. Methodology 80
5.3.1. Why a corpus-driven approach? 82
5.3.2. Which corpus should be used? 82
5.3.3. A preliminary pilot corpus 83
5.3.4. Criteria for corpus design 84
5.3.4.1. Representativeness and contemporariness 85
5.3.4.2. Accessibility 86
5.3.5. Collecting the data 88
5.3.6. Creating a database for corpus analysis 95
5.3.6.1. Notes on the data base design 100
5.3.6.2. Difficulties found when applying the database scheme 110
6. Main results 116

6.1. Word-formation analysis of the data …… 116
6.1.1. Compounding …… 116
6.1.1.1. Compounding configuration …… 118
6.1.1.2. Nominal compounding …… 119
6.1.1.2.1. N + N compounds …… 120
6.1.1.2.2. Several key concepts regarding compounds …… 121
6.1.1.2.2.1. Lexicalization and listedness …… 121
6.1.1.2.2.2. Date of coinage …… 122
6.1.1.2.2.3. Transparency and interpretability …… 128
6.1.1.2.2.4. Spelling …… 131
6.1.1.2.2.5. Conciseness, compactness and recursivity …… 134
6.1.1.2.2.6. Semantics …… 135
6.1.1.2.3. Semantic classes of one word N + N compounds …… 138
6.1.1.2.4. Semantic templates …… 141
6.1.1.2.4.1. Typological compounds …… 144
6.1.1.2.4.2. Describing compounds…… 156
6.1.1.2.4.3. Referential compounds …… 160
6.1.1.2.4.4. Compound metaphors …… 161
6.1.1.2.5. Adj + N compounds …… 166
6.1.1.2.5.1. Single-occurrency …… 173
6.1.1.2.5.2. Spelling …… 177
6.1.1.2.5.3. Syntactic interpretation …… 179
6.1.1.2.5.4. Semantics …… 179
6.1.1.2.6. Marginal types within nominal compounding …… 192
6.1.1.3. Adjectival compounding …… 194
6.1.1.4. Remaining compound types …… 195
6.1.1.5. Lexical combinations …… 197
6.1.1.6. Neoclassical compounds …… 199
6.1.2. Derivation …… 208
6.1.2.1. Prefixation …… 210
6.1.2.1.1. Negative prefixes …… 211
6.1.2.1.2. Reversative or privative prefixes …… 212
6.1.2.1.3. Prefixes of degree or size …… 213
6.1.2.1.4. Prefixes of orientation and attitude …… 215
6.1.2.1.5. Locative prefixes …… 215
6.1.2.1.6. Prefixes of time and order …… 216
6.1.2.1.7. Miscellaneous neo-classical prefixes…… 218
6.1.2.2. Suffixation …… 219
6.1.2.2.1. Noun suffixes …… 220
6.1.2.2.2. Denominal nouns …… 220
6.1.2.2.3. Deverbal nouns …… 226

6.1.2.2.4. Deadjectival nouns 228
6.1.2.2.5. Noun/adjective suffixes 229
6.1.2.2.6. Adjective suffixes 231
6.1.2.2.6.1. Denominal suffixes 231
6.1.2.2.6.2. Deverbal suffixes 232
6.1.2.2.6.3. Adverb suffixes..... 232
6.1.2.2.6.4. Special cases within suffixation 232
6.1.3. Other word-formation processes 234
6.1.3.1. Conversion and backformation 234
6.1.3.2. Clipping, blend and acronymy 236
6.1.3.3. Blends 239
6.1.3.4. Acronyms 242
6.1.3.5. Analogical formations 245
6.2. Loanword neology 248
6.2.1. Introduction 248
6.2.2. Loanwords 251
6.2.3. French Loanwords 257
6.2.3.1. Styles and periods 258
6.2.3.2. Techniques 261
6.2.3.3. Furniture and design elements 262
6.2.3.4. Building typology 264
6.2.3.5. Characterization terms 265
6.2.3.6. French calques 267
6.2.4. Latin loanwords 268
6.2.4.1. Latin calques 270
6.2.5. Italian loanwords 271
6.2.5.1. Materials 271
6.2.5.2. Building typology 271
6.2.5.3. Building elements 272
6.2.5.4. Techniques 272
6.2.5.5. Italian calques 272
6.2.6. Spanish loanwords 273
6.2.7. German loanwords 276
6.2.8. Greek loanwords 280
6.2.9. Japanese loanwords 281
6.2.10. Portuguese loanwords 283
6.2.11. Other sources 284
6.2.11.1. European languages 284
6.2.11.2. Malay, Javanese, Indonesian 287
6.2.11.3. South-Asian languages 288
6.2.11.4. Middle East languages 289

6.2.11.5. Other sources in the American continent 292
6.2.11.6. African languages 293
6.3. Semantic neology 294
6.3.1. Scientific metaphors 295
6.3.2. Social metaphors 300
6.3.3. Language and arts metaphors 301
6.3.4. Visual metaphors 303
6.3.5. Other Semantic changes 305
6.3.5.1. General language towards architecture jargon 305
6.3.5.2. From a specialized language towards architecture 309
7. Conclusions 313
7.1. Introduction 313
7.2. Concluding remarks 316
7.3. Closing remarks 339
8. Summary in Spanish/Resumen en español 341
9. References 353
9.1. Primary sources 353
9.2. Secondary sources 353
9.3. Other resources 377
10. Appendix 379

FIGURE 1. *Two-constituent structure tree* 59
FIGURE 2. *Proportion of sources* 91
FIGURE 3. *Corpus composition by sources* 92
FIGURE 4. *Origin of journals* 93
FIGURE 5. *Compound configuration* 119
FIGURE 6. *Nominal compounding* 120
FIGURE 7. *Time distribution* 123
FIGURE 8. *Semantic labels* 137
FIGURE 9. *Time distribution of 1WC* 167
FIGURE 10. *Time distribution of 2WC* 168
FIGURE 11. *Derivation: Word-class* 209
FIGURE 12. *Prefixation vs. Suffixation* 209
FIGURE 13. *Word-class in prefixation* 210
FIGURE 14. *Prefixation base* 211
FIGURE 15. *Suffixation: Word-class* 220
FIGURE 16. *Origin of loanwords* 252
FIGURE 17. *Romance languages* 253
FIGURE 18. *Loanword dates* 253
FIGURE 19. *Most recent loanwords* 254
FIGURE 20. *Word-class* 255
FIGURE 21. *Measurement of naturalization* 256
FIGURE 22. *Dates: French loanwords* 258
FIGURE 23. *Dates: Latin loanwords* 269
FIGURE 24. *Dates: Italian loanwords* 271
FIGURE 25. *Recently-coined terms* 338

TABLE I. *Compound nouns* 49
TABLE II. *Semantic patterns based on Warren (1978)* 60
TABLE III. *Words per journal* 90
TABLE IV. *Journal traceability* 91
TABLE V. *Sources* 92
TABLE VI. *Journal AIA: Identification chart* 94
TABLE VII. *Draft chart* 99
TABLE VIII. *Screen capture of database I.* 100
TABLE IX. *Screen capture of database II.* 101
TABLE X. *Codes for journals* 101
TABLE XI. *Semantic categories* 104
TABLE XII. *Compound configuration regarding word-class* 118
TABLE XIII. *Nominal compounding* 120
TABLE XIV. *Listed versus non-listed compounds* 122
TABLE XV. *Time distribution* 123
TABLE XVI. *Semantic labels* 136
TABLE XVII. *Listed versus non-listed compounds* 166
TABLE XVIII. *Listed in the OED* 167
TABLE XIX. *Dates of coinage of 1WC* 167
TABLE XX. *Date of coinage of 2WC* 168
TABLE XXI. *Single occurrency* 173
TABLE XXII. *Hyphen* 177
TABLE XXIII. *Technicality* 180
TABLE XXIV. *Loanwords* 251
TABLE XXV. *Romance languages* 252
TABLE XXVI. *Loanword dates* 253
TABLE XXVII. *Recent loanwords* 254
TABLE XXVIII. *Word-class* 255
TABLE XXIX. *Measurement of naturalization* 256
TABLE XXX. *Dates: French loanwords* 258
TABLE XXXI. *Dates: Latin loanwords* 269
TABLE XXXII. *Dates: Italian loanwords* 271

ABBREVIATIONS

AD	Architecture Discourse
ADJ	Adjective
ADV	Adverb
Attr.& Pro.	Attributes and Properties
Build.Typ.	Building Typology
Des.El.	Design Elements
Disc.	Disciplines
Elem.Build.	Elements in Buildings
ESP	English for Specific Purposes
FCF	Final Combining Form
Fr.	French
Func.	Function
Fur.Equ.	Furnishings and Equipment
ICF	Initial Combining Form
IPA	Inglés Profesional y Académico
It.	Italian
Lat.	Latin
LGP	Language for General Purposes
Mat.	Materials
MOD	Modifier
N	Noun
Neoclass.	Neoclassical
NP	Noun Phrase
OBJ	Object
ODA	Oxford Dictionary of Architecture and Landscape
OED	Oxford English Dictionary online
Org.	Organizations
Phr.	Phrase
Pref.	Prefixation
Proc.& Tech.	Processes and Techniques
Ptcle	Particle
Sett.& land.	Settlements and Landscape
Sp.	Spanish
Sty.& Per.	Styles and Periods
Suff.	Suffixation
V	Verb
1WC	one-word compound
2WC	two-word compound

USC
UNIVERSIDADE
DE SANTIAGO
DE COMPOSTELA

1. Introduction

Every knowledge community has a distinct type of discourse and a linguistic identity which brings together the ideas of that discipline. These are expressed through characteristic linguistic realizations, and are of considerable interest in the study of English for Specific Purposes (ESP) from many different perspectives. Despite the fact that ESP is a recent area of linguistic research, there is already a varied literature on academic and professional languages: English for law, business, computer and technology, advertising, marketing and engineering, just to mention a few. According to Dudley-Evans (1998:19), the development of ESP arose as a result of general improvements in the world economy in the 1960's, along with the expansion of science and technology. Other relevant factors were the growing use of English as the international language of science, technology and business, and the increasing flow of exchange students to and from the UK, US and Australia.

However, not all disciplines have received the same degree of attention from an ESP perspective, and the discourse of architects in English is one such case where comparatively little work has been done. Today architects as a broad group enjoy significant social influence, and their publically defined image is expressed through the language they use. There are some studies on the role of metaphor (Caballero 2002-2005) in the professional discourse of architects or on the socio-cognitive dimension of learning the language of Architecture and Civil Engineering (Roldán *et al* 2011); however, to my

knowledge no work looking exclusively at the English lexicon has thus far been carried out. The current study, then, is intended to fill this gap, and to do so as a new contribution to the field of ESP in the particular context of the Spanish university system; it is assumed that this professional language will display specific lexical features which will help in its detailed characterization, especially in comparison to discourses in other knowledge communities.

Apart from this new contribution to research in ESP, other factors have made the approach taken here of interest. As noted by Piqué and Andreu-Besó (1998:173), in most studies devoted to languages for specific purposes, three sub-areas are seen to be interconnected: the theoretical approach taken, the pedagogical interest by associated language teachers, and a professional perspective resulting from a professional and instrumental attitude towards language within the field. In my case the theoretical approach to ESP issues derives from my prior experience in teaching ESP, specifically business English, during the first part of my PhD programme; an additional motivation is an occupational interest in architecture following my research into the history of design and architecture in the *Instituto Galego de Información* under the supervision of Isaac Díaz Pardo[1] which resulted in several publications and conferences: during this period I could have regular access to the library of art, design and architecture of the *Seminario de Sargadelos* and I could also interview important figures of industrial design and architecture such as Tomás Maldonado, Andrea Branzi and Enzo Mari among others; I also became more familiar with the importance of terminological sources when translating into

[1]Isaac Díaz Pardo (1920-2012), Galician intellectual, designer, ceramist, painter, editor and businessman, was a leading figure in the Recovery of the historical memory in Spanish exile who promoted all sorts of research and publications on Galician culture through the *Laboratorio de Formas de Galicia*, with a special interest in art, design, and architecture.

English a publication on the most emblematic buildings of Santiago de Compostela old town[2]; finally, there is also a pedagogical interest, in that I am an English language teacher and as such I am interested in improving my skills in a specific area of language pedagogy and in creating materials that can help students to expand their knowledge in English here. I also agree with with Helmersen *et al*'s (2008:20-21) contention that universities now have a great opportunity to assume an important role as trainers of language specialists, if they adapt to rapid economic and technological changes and to the resulting demands and pressures, including terminology creation and the production of language learning materials for professional purposes. As claimed by Helmersen *et al* (2008:20-21), the shifting professional situation and the necessary skills arising from this are not covered by the traditional academic undertakings of universities: I believe that there is a need to reassess university programs and fine-tune the teaching on offer there in accordance with the requirements of the labor market.

The final, and most wide-ranging, factor to be borne in mind when doing research in the European university context is that of the effects of the Bologne reforms on the teaching and learning of ESP. According to Fortanet (2008:11), the state of ESP in Western European higher education after Bologna brought about the predominance of the English language in a context of the high mobility of students and the work force throughout the world, and this continues to grow through exchange programs, international degrees, in departments and faculties where English is the language of instruction, and with a tendency towards the use of more English in non-English environments. There is,

[2] Simal, Jesús. *Láminas de Compostela*. 2010. Santiago de Compostela: Universidade de Santiago de Compostela Servizo de Publicacións e Intercambio Científico.

therefore, an ongoing academic internationalization process (Fortanet, 2010:18) where English exercises its power as the *lingua franca* (Mauranen, 2005:269). As a consequence of this situation, there is an urgent need to encourage English learning and teaching at a university level, and indeed many schools and departments in Spain already offer disciplines in English in their study programs, mostly business, economics, tourism, engineering, etc.; this need is even more marked in architecture since according to Knox and Taylor (2005:23, 31) the fact that architectural practice has a significant global dimension has deep implications in terms of architects' education regarding linguistic knowledge. However, as claimed by Fortanet (2008:46), there is still little collaboration between science teachers and language teachers in Spain, and this will have to be addressed if a predisposition towards a more student-centered approach is to be embraced.

Bearing all these aspects in mind, the present study has been structured according to one goal: the description of the lexical profile of the professional language of architecture. There are two main parts to the study. The first of these is a preliminary section which presents a notional framework and includes descriptions of the most important concepts to be used. Concepts in ESP such as knowledge communities and discourse communities, the increasing importance of English as a worldwide *lingua franca*, the phenomenon of *gate-keeping* in discourse communities, the levels of technicality of specialized languages, etc. will be outlined. A brief summary of the current literature will also be given, looking at works dealing with different academic and professional languages, including scientific and technical language, the language of business and marketing, the language of advertising, and law; from a more

specific perspective, notions relating to the English language used in architectural practice and the broader discourse of architecture will also be introduced. In addition, I will present an overview of the development of architecture discourse through history as a means of introducing the importance of communication in the field of architecture, the significance of language and the influence of architecture in vocabulary, together with the interdisciplinary nature of architecture over time, all of these being features that will certainly have a bearing on linguistic structure.

This conceptual introduction will be followed by a brief outline of the main devices used to coin new words in English, and which are expected to be found in English for architecture. To begin with, I will consider neology, productivity and creativity in general, before moving on to look in detail at word-formation processes such as compounding, derivation, conversion, back-formation, clipping, acronyms and ex-nihilo formations; in this respect, I will essentially be following Bauer (1978, 1983, 1998, 2001). Special attention will be given to compounding, which has been identified as a very productive device in certain ESP languages, and which Leech (1972:136) has called “compounding propensity”. The next device for coining words in English to be analyzed will be loanword neology: here I will describe ideas such as the definition of loanwords, degrees of foreign status, necessary loanwords versus luxury loanwords, and technical loanwords; semantic neology will then be discussed, paying special attention to metaphor and, more specifically, to the role of metaphors in the lexis of professional languages, for instance, in the terminology of engineering and architecture. A brief section will then be devoted to term-formation, as a

means of providing a more specific perspective on the production of new words in the context of terminological studies.

The study itself will then be presented. This research is mainly descriptive and synchronic in nature. It deals with a specific professional discourse, the discourse of architects in Modern English, and it will be based exclusively on written materials. Following Conrad's (2002:83) observation that one area in which corpus linguistics has proven useful is in characterizing the vocabulary of a specific domain, I will use a corpus designed and compiled by myself to describe and analyze the main lexical features of Architecture Discourse (henceforth AD); this self-compiled corpus constitutes one of the principal achievements of the current research, and has made it possible to carry out a qualitative and quantitative analysis of a sample of 500,000 words from highly respected online architecture publications. The specialized texts used in the corpus were carefully selected according to a number of scientific criteria, and include reviews, articles and monographs by experts; the texts were intended largely for experts or those with a working knowledge of the field. Following Saorín's (2003:341) claim that "the new technology is changing our lives in many ways and it is also changing the way the English language is taught", I have worked with materials which meet three fundamental criteria: *representativeness* (including size, topic, source and level of technicality), *contemporariness* (since I will be dealing with current, real, and up-to-date samples) and *accessibility* (all are from free, online publications).

The corpus will help in the description of the lexis of architecture from the perspective of word-formation, loanword neology and semantic neology. With this goal in mind, I have produced a database of almost three thousand entries,

including a description and classification of every word from the corpus considered relevant for the analysis. Using this database I will be able to examine the main lexical aspects of AD here and thus produce a thorough description of this language.

This study has also led to the production of a trilingual glossary (English/Spanish/Galician) containing more than 1300 entries of architectural terminology together with terms from disciplines which are intimately associated to architecture (engineering, mathematics, physics, chemistry, material science, interior design, etc.). This is a significant development for the acquisition of architecture terminology in English, most specifically from the perspective of the Galician language, and it is something that, to my knowledge, has not been done before. Developing such a resource in the context of this study will also illustrate the potential use of lexical research in the field of ESP. Clearly, this glossary is also intended to be of use for professionals working in the fields of architecture and construction, as well as for teachers and students involved in the teaching and study of architecture in English in Spain, bearing in mind the undeniable globalized character of architecture nowadays. Translators may also profit from the glossary, whether translating Galician texts on architecture into English or vice versa.

2. Background of the study

2.1. Professional and academic Languages

2.1.1. Knowledge communities and discourse communities

In order to carry out a specific study on the language used in the field of architecture, it seems necessary to contextualize it by defining several related

concepts. To start with, attention should be paid to the circumstances and the generators of professional language codes, that is, the groups or communities who produce and feed them. According to Alcaraz Varó (2007:5), the circumstances surrounding the so-called "society of knowledge" have brought about the term "knowledge communities", that is, the communities that bring together the knowledge of a given discipline thanks to their history and spreading activities. They have also acquired certain identifying features and at the same time are responsible for the creation of a distinct way of expression. According to Douglas (2000:7), there are lexical, semantic, syntactic and even phonological features of language which are intrinsic to a given field, and they allow for specialists to handle language in a more precise way in that given discipline which is not available to outsiders. They also display the capacity to coin new technical terms, this is precisely the area of interest of the current study: how words are coined in the field of architecture and what builds its lexical identity with respect to other specific languages since, as pointed out by Fox (1999:262), language is a vital aspect of social identity of any group, in this case a professional group, and it is undoubtedly used for the purpose of self-identification.

One of the most salient characteristics regarding these epistemological communities once established is the observance of their orthodoxy; Alcaraz (2007:5) mentions the term *gatekeeping* to refer to such a control, a tendency where he would include the standardization of the language used by the community as a tool for differentiating members from non-members, that is, a given linguistic code would be used to mark the community's boundaries. Swales (2001:21) explains this concept in similar terms by quoting Herzberg

(1986:1) who claims that discourse conventions are defined by the discourse communities, a concept that also includes professional groups, in our case, architecture professionals. Taking such context into account, it could be argued that a specialized discourse is a means of maintaining and extending the group's knowledge and of initiating new members into the group and, consequently, that discourse is constitutive of the group's knowledge. According to Swales (2001:24-7), these discourse communities are said to have a number of common features: a discourse community has an agreed set of common public goals and mechanisms of intercommunication among its members which provide information and feedback. The community uses one or more genres when communicating its aims and acquires its own lexis: that is the case for architects as we will see later on in this study. Such specialization may involve using lexical items known to the wider speech communities in special and technical ways (examples regarding the specific case of architecture terms will be provided in the section devoted to semantic neology within this study), or using highly technical terminology (a phenomenon also acknowledged in the corpus used). Discourse communities members also display an appropriate degree of relevant content and discourse proficiency. Becher (1993:23) also deals with the concept of professional discourse:

> *It is, however, through the medium of language that some of the more fundamental distinctions emerge. A detailed analysis of disciplinary discourse (…) can help not only to bring out characteristic cultural features of disciplines but also to highlight various aspects of the knowledge domains to which they relate.*

According to Swales (2001:26), the professional language and the literature of a discourse community is crucial in order to portray its cultural identity and provide evidences of its expertise. This fact is more than evident when the professional language displays its own symbolism or an important bulk of

technical terms, as will be attested in architecture discourse, thus being, to a greater or lesser degree beyond the scope of the novice and unexperienced audience outside the architecture world.

Interdisciplinarity is another aspect worth being mentioned when dealing with knowledge and discourse communities. This concept is defined by Alcaraz (2007:6) as the fruitful conceptual and methodological cooperation between two or more areas of knowledge in order to obtain a better understanding of reality. It is an important trend that has been acknowledged rather recently. This notion determines at present academic and professional behaviours in a way that triggers areas of interaction among different disciplines that, in turn, give rise to new ways of thinking, such as the interaction between linguistic studies and other disciplines; this study being a case in point, merging linguistic aspects with a technical discipline such as Architecture. As we shall see later on, Architecture itself also exhibits a high degree of interdisciplinarity partly due to its nature which combines both technical and humanist aspects.

When dealing with professional languages in general terms, we cannot avoid highlighting the undeniable leading position of English. According to Alcaraz Varó (2000:14), in our globalized world the English language plays the role of *lingua franca,* a fact that contributes to the development of English at the level of second and foreign language but also as a specialized language (this one being the most recent area). According to Maurane *et al* (2010:183), there is a global need for English as a lingua franca emanating, among others, from the network of higher education actors (students, teachers, researchers): the global spread of English influence as a lingua franca is unparalleled in history. Alcaraz Varó (2000) also explained this prevailing position of English is partly

justified by the fact that it has become the language of international commerce and business during the last decades and the same phenomenon has been acknowledged in the scientific and academic fields. In the majority of areas, including Architecture, the journals in English are the most prestigious and enjoy the widest diffusion at an international level; more specifically, according to Swales (2000:67), more than 30% of all papers published in the world come from leading journals in the United States, making American academic gatekeepers a source of massive influence. According to Knox and Taylor (2005:23) the expansion of global trade and the convergence of information infrastructure enhanced by new communication technologies contributed to the internationalization of architecture firms making London and New York into the leading capitals of this "world city network" (Knox and Taylor 2005:25) consequently stating the primacy of English language for architecture practitioners. There is also an interesting remark pointed out by Widdowson (1998:9), explaining how the globalized use of English for different professions makes it not confined to native speakers of English who in the future will have no jurisdiction over the language which will be modified to suit professional purposes; according to Widdowson (1998:9) there will be no English *of* computers, commerce, etc. but English *for* computers, commerce, etc. which will evolve in accordance with the corresponding activities.

The inrush of the internet also helped to enlarge the dominance of the English language as the channel for communicating scientific and technological contents, as is the case in the field of Architecture which also enjoys the perks of online communication, as exemplified in the corpus analysis whose texts have been withdrawn from the web. The rise of "English for Specific Purposes"

is explained by Garcia Mayo (2000:21), with regard to three phenomena, namely the impact of what she calls the "information explosion", the leading role of the EEUU and the invention of the computer. This linguistic dominance is also recognized for communicating science and technology, and the fact that the teaching of the language of science has become a crucial activity at the international scale. In the specific case of Architecture, the global nature of architects and their projects also enhance the importance of English as the main *lingua franca* among architecture professionals.

All the questions mentioned so far were an inspiration for the current study: firstly, the fact that English as a professional and academic language is a quite recent topic within the domain of English studies and thus I are inclined to think that there are still research niches to be fully developed; secondly, the importance of the arrival of the world wide web and new technologies both in the consolidation of the English language as a means for spreading scientific, technological, professional and academic knowledge and in the creation of new platforms of communication that give way to new corpora. Thirdly, the compelling need for learning professional codes in English have also been considered, specifically the language of Architecture, in order to foster interdisciplinary areas of study to widen the scope of philology in the new panorama triggered by the "Global Village" and also in order to fulfil the training language needs of architects as far as English is concerned.

2.1.2. Specialized languages: concepts and terminology. Levels of technicality in the lexicon

So far we have mentioned different labels when addressing the topic of the present study, such as professional language, academic language, technical

language, ESP, etc. Another classification is found in Rodríguez Díez (1981:46) who characterizes the concept of "special languages" in opposition to general language and dialects; a special language is defined as a language of a social group being different from a general language and not being defined by geographical criteria (as opposed to dialects); some examples would include the language of arts and crafts, business, economy and finance, sports, politics, cinema, advertising, psychoanalysis, literary criticism, military jargon, television, etc. Within the frame of such special languages, Rodríguez Díez (1981:53) poses a further distinction, namely jargon, sectorial language and scientific-technical language. The first category would have somehow negative connotations, such as being marginal and obscure. The second would be linked to professions, specific activities or social groups and it is not intended to be cryptic. The last one is made up of special languages pertaining to each science or scientific discipline. The concept of *jargon* is very often rejected because it tends to be associated with derogatory nuances as in Halliday and Martin (1993:205):

> *Two important points about technical discourse should now be clear. The first is that technical terms cannot be dismissed as jargon. Technical terms organize the world in a different way than do everyday ones. Referring to a disease with respect to the simplex herpes virus is quite different to naming it "cold sores". (Technical discourse can of course be used to exclude; and people are quite justified in complaining when it does so needlessly.)*

Alcaraz (2000:15) also defines the "language of specialty" as a concept translated from the French term *langue d'éspecialité*, meaning the specialized language used by professionals to convey information in order to negotiate the terms, concepts and skills of a particular area of knowledge. This concept is also named "technolet" (German *Technolekt*), although Alcaraz (2000:15) points out that such label is considered to be more restrictive than the language of

"specialty", because the former comprises only the lexicon of a given discipline. These specialized languages are included under the heading of "professional and academic English" which is somewhat equivalent to ESP (English for Specific Purposes) though Alcaraz (2000:15) is more inclined to use the former since it is more precise. In the current study I will be using Alcaraz's terminology "professional language" most of the time because it fits better in the description we are trying to draw regarding the language of architecture. Following Duff's (2010:175) idea that professional socialization has a strong academic component previous to other field experience in the professions thus I understand that the label "professional language" includes the academic domain because, at least as far as architecture is concerned, it is inherent to the professional one.

Within professional languages, lexicon has traditionally attracted much of the attention because of being crucial for the construction of technicality over other aspects such as morphosyntax, discourse, communication, cultural background, etc. and also because of its symbolic function: each professional language has a peculiar vocabulary to be acquainted with. Most studies concerned with the topic of professional, technical or academic English, that is, with English for special purposes, pose the idea of levels of technicality regarding vocabulary. Alcaraz (2000:68-9) gives a classification organized in three categories, namely, technical, semitechnical and general (one we will be using later on this study). Technical vocabulary or teminology is defined as monoreferential and highly specific, such as *architrave* or *meningitis* and belongs to the core of a knowledge area; what he calls "semitechnical" is made up of terms which are used in more than one domain; they come from general

language and refer to different concepts depending on the context. The third class would be general vocabulary, these units are not technical in a narrow sense but they help in the understanding of concepts and they are quite frequent in specialized texts.

Another aspect that has to be taken into account when analysing professional languages is the target of communication, that is, who is the addressee of the specialized communication, among experts of the same field, from an expert source to a semi-expert recipient or from expert and to a general audience. Mudraya (2006:238) draws a division of vocabulary into three different categories that resemble Alcaraz's (2000:68-69), namely, technical, subtechnical and non-technical. According to her, the line between technical and non-technical vocabulary is far from distinct. Strictly speaking, technical words would be characterized by the absence of exact synonyms and the resistance to semantic change, this is the case for words she quotes such as *urethane* or *vulcanise*. She also distinguishes the category of sub-technical vocabulary, a group of words that lie between technical and non-technical terms. These are lexical items with technical as well as non-technical nuances, she poses examples such as *iron*, *force*, *stress*, which have the same meaning in several technical disciplines. Mudraya (2006:239) quotes Baker's definition of subtechnical terms (1988:91): "a whole range of items that are neither highly technical and specific to a certain field of knowledge nor obviously general in the sense of being everyday words which are not used in a distinctive way in specialized texts". Sub-technical words have very elevated distribution across all specialized fields and they might also be considered as terms if they show a peak frequency in that area.

2.1.3. Main features of professional Languages. A word on existing professional language studies

Despite being a relatively recent topic, there are some areas of knowledge which have been highly developed within the domain of professional languages and ESP. Halliday and Martin (1993) analyze scientific language in general, a kind of language that in their opinion some people find futile and liturgical, thinking that scientific concepts could perfectly be expressed in "plain English". However, according to them, it could also be argued that science is totally dependent on scientific language and thus we may not separate science from the way it is expressed, or rephrase scientific discourse in any other way, and thus "learning science" would always entail learning the language of science. If such language is hard to understand, it is due to the difficulty that is intrinsic in the nature of science itself, not because of the terminology it uses. Some of the characteristics of scientific language given by Halliday and Martin (1993:71) are the use of interwoven definitions, technical taxonomies, special expressions, lexical density, syntactic ambiguity, grammatical metaphor and semantic discontinuity.

Scientific-technical English, a label that joins together the language used in pure theoretical texts and that of applied research, is also portrayed by Boquera Matarredona (2005:121); she claims that these texts may be portrayed according to the topic that is being treated, the type of language used and the communicative intention behind it. The kind of language displayed in scientific-technical texts has to be accurate and shows certain stylistic features: mathematical formulae, percentages, statistics, quantities, charts, diagrams, etc. and other graphic signs such as hyphens, numbers and so on. The main

goal would be objectivity and thus the absence of rhetoric figures or connotations. Other characteristics are the use of the royal *we*, imperatives and impersonal style. There is also a clear preference for simple syntactic structures. Terminology or technical vocabulary in these texts tends to be mono-referential with a high number of Greek and Latin words. Other morphosyntactic devices are abbreviations, acronyms and symbols. It is also frequent to find new words coined thanks to the affixation of Greek and Latin sources.

In the introduction to the *Diccionario de términos de marketing, publicidad y medios de comunicación*, Alcaraz *et al* (1999:VIII) define three concepts: *marketing* deals with the study and analysis of strategies and activities designed for selling products and services, and its main elements, called *marketing mix*, are product, price, place and promotion; *advertising* is a crucial element within the domain of marketing. However, it can also be described from other perspectives such as sociology, linguistics, semiotics, arts, etc.; *mass media* represent an important role in the modernization of daily life, even superior to that of advertising since press, radio, television, cinema and the internet have exerted an influence that is progressively modifying communication, business and research practices. More than fifty percent of words used in marketing are of a Latin origin, and their meanings are rather transparent as in *cost decision* or *net profit*. Although there are also highly expressive terms with Anglo-Saxon roots, e.g. *cash cow*, *harvest strategy*; in advertising and mass media, however, the main bulk of words are Anglo-Saxon. On the one hand, as far as morphological neology is concerned, Alcaraz *et al* (1999:IX) highlight the most common processes, such as clipping (*bus, pop,*

demo, tech, etc.), composition (*storyboard, software*, etc.), blends (*brunch, camcorder, sitcom, biopic*, etc.), analogy (*insert, chiller*, etc.) affixation (*scanner, director, artist*, etc.), acronyms and abbreviations (*laser, nibs, DAT*, etc.). On the other hand, there is semantic neology, that is, new meanings given to already existing words (a process that is also quite productive in architecture) such as *accounts* instead of clients, etc. The dictionary also includes a number of words that have their origin in everyday language and which are very frequent in such specialized texts so that they can be said to be part of the periphery of these knowledge areas (some examples are *environment, product, sales, blend, quality, sample*, etc.). According to Swales (2000:65), the languages for business purposes in general experienced a growth in recent years due to internationalization and the new globalism and the new business environment.

The language of advertising is also analyzed by Leech (1972), he highlights the rights of discourse communities, namely people in the advertising field, to deviate from common language. Such deviations range from orthographic, grammatical, lexical and semantic to contextual. We are especially interested in the lexical ones, as for example those explained by what he calls “compounding propensity” (1972:136) in advertising, a tendency that is also present in architecture texts as we will see later on. According to him, such tendency is not just a violation of lexical restraints but a matter of the advertising register as a whole, that is, within this field lexical restraints on compound formation are less stringent than elsewhere. Leech points out other “deviations” such as the invention of new lexical terms as in nonce formations or in unorthodox combinations or collocations used in advertising, such as *eat hard* (1972:178). Figurative language is also mentioned among the main features in

advertising, excluding metaphoric expressions that have passed into everyday use and thus lost their striking or uncommon character.

The language used in the field of law in North America is portrayed by Alcaraz; some of the traces found in this lexicon are the use of Latin words such as *prima facie*, calques also from Latin (*burden of proof* as a direct translation of *onus probandi*), Anglo-Norman words, such as *parole*, *lien*, *salvage*, etc. and formal words of a Latin root: *abscond*, *impugn*, *violation*, etc; there are also formal words of Anglo-Saxon origin (*deem*), archaic adverbs and prepositions, (*thereof, wherein*, etc.), performative and realization verbs (*agree, admit, pronounce*, etc.) and redundant expressions (*null and void*, *fair and equitable*…) according to Alcaraz (2002:89-91).

The language of sports, namely cycling, is studied by Rodríguez Díez (1981): he focuses both on the need of a specialized language for sports and on the mass-media as the channel for spreading such language. In this respect, he emphasizes the role of the press as the place where specialized languages meet the general one. According to him, the language of cycling may be characterized mainly through its lexicon. Such an interest of linguists towards specialized languages comes from the branch of lexicography and from the need of elaborating dictionaries of general language. Rodríguez Diez claims that the common lexicon has a relative stability as opposed to the scientific and technical lexicon which is entangled in a constant process of change and readjustment. One of the most salient features of the latter is the wide presence of loanwords coming from other languages. He also refers to the feature of nominalization, lack of polisemy, referentiality, etc.; from the syntactic point of view, the author notes the higher complexity of the scientific-technical

languages as opposed to the general language. Such complexity would be due to the proliferation of subordinate sentences and long adjective chains.

The formation of the lexis in the language of computer science is evaluated by Gotti (2003) in a very interesting study. Gotti concludes that the processes of word-formation displayed in computer science are similar to the ones used in general English and other specialized languages, i.e. borrowing, analogy, metaphor, compounding, acronyms, abbreviation, affixation, specialization and so on. The main difference with respect to general language lies in the frequency of their recurrence rather than in their nature. Transparency and mono-referentiality are also among the features identified in this technical language.

Different varieties of academic and professional English have been studied by Alcaraz (2000). He gives a brief description of the vocabulary of science and technology; according to him, academic English is based on lexicon of a Latin origin whereas professional English relies more on Anglo-Saxon sources. A case in point would be that of computer science, a technological field whose vocabulary is mainly designed by means of Anglo-Saxon words. According to Alcaraz (2000:72), business English is the variety of IPA (*Inglés Profesional y Académico*) which has traditionally drawn more attention since it has been part of the syllabus of international business schools; its syntax shares the general features of IPA, that is, simple syntactic structures, long nominal phrases and subordinate clauses, namely conditional, final, restrictive, etc. The type of vocabulary which is most frequent is the semitechnical and general. Most of the technical terms consist of acronyms. He adds that polysemy is quite common among semitechnical words. Within the

different varieties of business English, the branch of economy is much more formal than the others, mainly because it is closely linked to university, administration, politics, etc, and thus the main bulk of its vocabulary comes from a Latin source.

3. The language of Architecture. General features of Architecture language

In the previous section I briefly commented on several studies dealing with different specialized languages. However, to my knowledge, there does not exist any work dealing specifically with architecture language from the point of view of the lexis and word-formation. There is a work which focuses on the role of metaphor in the language of architecture by Caballero (2006), which is an enlightening portrayal in the way architects organize and represent their knowledge from a cognitive viewpoint; however, it is not approached in a way that could help in obtaining an overall view on the lexical behavior and resources of architecture discourse, which is precisely my main concern in the current study. Roldán *et al* (2011) approaches the language of Architecture and Civil Engineering but from the perspective of applied linguistics with a pedagogically-oriented study thought for helping students, professionals and linguists to communicate in architecture academic and professional settings from a socio-cognitive angle.

Architecture is a discipline which merges artistic aspects together with technical and scientific ones, an idiosyncrasy that, by extension, is also reflected on the language used to convey it:

> *Architecture might be described as the art and science of designing a building having qualities of beauty, geometry, emotional and spiritual power, intellectual content and complexity, soundness of construction, convenient planning, many virtues of different kinds, durable and pleasing materials, agreeable colouring and decorations, serenity and dynamism, good proportions and acceptable scale, and*

> *many mnemonic associations drawing on a great range of precedents* (*Oxford Dictionary of Architecture and Landscape*, 2006:40).

During what Dressen-Hammouda (2008:2334) calls the "development of a student's disciplinary identity", future architects have to move into the academy by getting over the barriers imposed by the discipline's "gatekeepers". Through this process students get their own disciplinary voice mastering the genres of the community and in so doing they shift from "novice status" to that of disciplinary expert. The disciplinary identity of an individual belonging to a discourse community, and I assume this is also so for architects, incorporates not only the patterns, norms, codes and structure of a social milieu but also its ways of talking (Dressen-Hammouda (2008:235)). According to Duff (2010:173), as learners get to participate in new discourse communities by means of language they also obtain information on ideologies, identities, orientations, linguistic and non-linguistic contents appreciated by the discourse community they aim to belong to. The specific skills and concepts that architecture actors have to develop in order to organise their knowledge starts, as claimed by Wilson (1996:33), in the course of architectural education: this process of socialization that takes place in the schools of architecture helps students to develop "standards of judgement" that are distinctive of the profession; apart from determining their system of constructs, this process of socialization which starts at university and continues during their professional development also marks the acquisition of a distinctive way of communicating, including, among other means, language communication. This language "identity" is understood as part of the overall community identity; architectural language is a code that differentiates experts from the rest of the linguistic community, it would be a means of, using Alcaraz's (2000:5) words,

gatekeeping, that is, watching over the orthodoxy of architecture, as ascertained by their members in different forums:

> *Every discipline has their own language – a distinctive colloquial vocabulary that binds their respective communities together. And, like learning any new language, you first discover its nuances, its definitions, its usage. And, after some practice, the day comes where you understand it, can use it…and, suddenly, you feel like a true insider, inducted as a full-fledged member into a that special and secret club that had so elusively held you outside their hallowed walls. Architecture, or rather, Architects, are famous for their rather, let's say, inventive language. Jargon, in other words.(* http://archi-hell.blogspot.com/2006/02/do-you-speak-architect.html.)

The concepts of "insider" or "club" insist on the idea of a differentiated community whose members tend to show their expertise to other informed specialists by using labels such as talkitecture in the following text:

> *In teaching architecture, I see students adopt the jargon because it makes them feel part of the club, though people who use talkitecture more often talk about their work than do it.* (William Safire, http://query.nytimes.com.)

The existence of such a specific architecture language seems to be recognized among the different members of the architectural community, a fact reflected in the following quotation which poses the need for a glossary to translate technical terms into "user-friendly" words:

> *-Parlez-Vous Architect? Small Projects Practitioners Will Translate for Clients-. An impromptu strategic charrette informed my latest parti for the façade of your post-Modern residential unit." Huh? Most homeowners don't know the "archispeak" so convenient to architects' internal shorthand use. The Small Projects Practitioners Knowledge Community is developing a glossary to help translate technical words like "program" into user-friendly words like "wish list," which also could help define design work and services.* (http://www.aia.org/aiarchitect/thisweek06/1103/1103kc.cfm)

The lack of "user-friendliness" of architectural language responds to different motivations; on the one hand, there is the inherent complexity of Architecture as a discipline, a fact that was portrayed in the definition provided at the beginning of this chapter; on the other hand, there seems to be a psychological need for elevating Architecture to a status similar to Philosophy, Literature, Physics, etc. since Architecture reached academic prestige as

recently as the eighteenth and nineteenth centuries, a time when it ceased to be considered simply a craft; the underlying idea is that by being an applied rather than a fine art, Architecture was deprived of the scientific and academic burden of other disciplines, such as Philosophy, Literature, Physics, etc. This concern regarding intellectual recognition could lead to the belief within the Architecture community that a complex or obscure language was needed to express architectural thought, a fact that is reflected nowadays in architectural language used by its actors, commentators, scholars, students, and the like. According to Widdowson (1998:6), when describing ESP, this "obscurity" is the result of the reader being positioned as an outsider, in this case as opposed to experts in architecture. In addition, as pointed out by Dressen-Hamouda (2008:240), specialist discourse communicates far more than what the non-specialist can perceive at the surface. This is very often caused by the use of "architectural jargon" which conveys subtleties such as those described *Archispeak*:

> *Widely used in architectural circles in the heat of discussion, the recurrent use of particular words and terms has evolved a language of design jargon. Commonly found in architectural literature and journalism, in critical design debate and especially in student project reviews,* ***archispeak*** *can seem insular and perplexing to others and –particularly to the new architectural student- often incomprehensible.* (Introductory note, *Archispeak,* 2004:I[3])

The obscurity of this *archispeak* (also referred to as *talkitecture*) is often criticized in design circles because of somewhat impeding communication, not only among specialists but mainly regarding clients:

> *"Are we adding extra grief to this complex process when we make "Archispeak" our language of choice? (…) But what about "Archispeak", that fun and handy shorthand that architects all understand among themselves? Is fenestration really more than doors and windows? Means of egress really means more than how to get out of the building? Is it really shorthand or is it a secret hanshake, designed to keep the cognoscenti in and everyone else out? Just asking.* (http://blog.aia.org/aiarchitect/2006/11/should_we_be_bilingual.html)

[3] *Archispeak* is a guide of architectural jargon published in 2004 by Tom Porter; it will be one of the main sources for technical vocabulary in the current study as pointed out in section 5.3.6.

"Code words", "acronyms" or "arcane language" are some of the features mentioned when describing *archispeak* as a professional jargon that very often contribute to adding confusion and obscurity to architectural discourse:

> *(…) Doctors, lawyers, and engineers have all developed their specialized professional jargon, and architects are no exception. Using code words, acronyms, and other arcane language may create an illusion of rarefied professional expertise, but it doesn't do much for communication. Why say "fenestration" when "windows" will do? In attempting to impress clients, architects often confuse them instead…*
> (http://blog.aia.org/aiarchitect/2006/11/should_we_be_bilingual.html)

Design experts are aware of the room for lexicographical analysis in this field and also the extra complexity of architecture jargon when compared to other related disciplines such as Building or Engineering:

> *This offers the lexicographer a fenestration of opportunity: let us examine the high-rising jargon that architects and designers call, self-mockingly, talkitecture or archispeak (…) Just as Hollywood producers do lunch, urban planners and landscape architects hold charettes. A charette was originally a Roman two-wheeled vehicle (not to be confused with a four-wheeled chariot) and later came to mean a small cart in which French architectural students placed their drawings (…) In building construction, you hear solid Anglo-Saxon words: door, window, frame. In architecture, you hear words more Latin- and French-based: fenestration, porte-cochere. Architects use anatomy as metaphor: we refer to the arms, head, body of a building. If it has a central corridor that connects everything, we'll call it the spine.* (William Safire, http://query.nytimes.com)

Apart from lexical neologisms such as "fenestration", "glazing" or "trabeation", *archispeak* is also said to be rich in loanwords and metaphors:

> *The jargon of architecture is what architects and designers archly call "**talkitecture**" or "**archispeak**." They refer to windows as "glazing" or "fenestration," and a beam or lintel as "trabeation." A covered driveway is a porte-cochere. Nothing is simply flat, it's "planar" instead. Construction people are content with solid Anglo-Saxon words: wall, window, and door. Architects add a savory salad of Latin- and French-based words. Architects eschew gustatory metaphors like my salad, but they can't hold back from using the human body as metaphor: a building can have arms, head, spine, skeleton, skin, etc.*
> (http://www.artlex.com/ArtLex/a/architecture.html.)

So far it has been made clear that the architectural community is aware of having their own linguistic code; however, it will also be noted that such a language has not been thoroughly dealt with in the context of ESP, as opposed

to others mentioned in the previous chapter. Swales *et al* (2001:439) regret that architectural professional education has been neglected in the expanding ESP literature, even though this professional discourse shows some "interesting and unique features". As they also point out, very often foreign architecture students are put together with engineering students when learning technical English, despite the fact that the writing and reading requirements of the former are much more complex than the latter, especially in courses such as the Theory of Architecture and the History of Architecture. Both the applied linguistics gap for implementing the tools needed in learning technical English in the realm of Architecture for non-English speaking students and the lexicographic possibilities implied in the study of a technical area for the design of glossaries and dictionaries make the study of the language of Architecture in English a highly interesting and relevant endeavor.

3.1. Some notes on the development of the Architecture discourse through history

In order to analyze the lexical behavior of Architecture discourse in English, it is necessary to summarize briefly the way in which architects started sharing information and how the theory of Architecture was originated in its earlier times.

In the field of Architecture, the role of communication has always been of great relevance; architects need to explain their projects to an audience, for architecture, due to its complex nature, is closely related to society, culture, Politics and Economy. Historically speaking, the way in which architects presented their projects was mainly through treatises. These works had the function of establishing a channel of communication among architects, builders

and the community. It is during the Renaissance period when we witness the proliferation of treatises, since in the Middle Ages the theory of Architecture was encapsulated in the buildings themselves and it was conveyed as a secret code in workshops. The arrival of the printing press transformed the role of Architecture within the cultural system of society; all of a sudden, it became a topic of public interest enjoying a wider scope of influence which surpassed mere economic or technical concerns. More recently, the rise of new technologies, especially the spreading of the world wide web, triggered another communication revolution in Architecture; this new horizon multiplied the possibilities of information interaction at a global level, a fact that affected both the professional and educational grounds and made Architecture to be a part of general culture, and thus it may be judged not only by its direct participants but also by the society as a whole.

The first steps in the Theory of Architecture outside Italy (France, England, Germany, Spain, etc.) were mainly translations and adaptations of Italian texts before these countries could have their own production, a situation that gradually changed in the twentieth century when the communication in architecture became more global and characterized by the leading role of the English language, a tendency already acquainted for in this study. Many of the written works to be mentioned in the lines to come include drawings, engravings and graphic material, a visual input that is crucial in the field of architecture communication and which contributed as well to the understanding of foreign texts and to the production of sub-codes and metaphors within the language of Architecture.

Hence, in order to understand nowadays architecture discourse and architecture communication in general, we need to go back to its historical roots. In the following lines, some data have been gathered to characterize briefly the evolution of the theory of Architecture which will ultimately enable us to grasp the nature of its linguistic code. As will be seen, there are several features which are central in this portrayal.

3.2. Language and architecture writings

One of the most remarkable features regarding the history of Architecture Theory is its geographical origin which marked as well the language of the first relevant texts dealing with Architecture and also the different linguistic itineraries of texts when they were translated into other languages. It is interesting to depict briefly this question since later on in the study I will be dealing with the existing foreign print in architecture discourse in English.

Italy was the cradle of architecture thought during the Renaissance and this fact determined the importance of Latin and Italian languages in architectural thinking and writing, forcing scholars from other countries to be familiar with these languages; take, for example, the work *De Re Aedificatoria libri decem* by Leon Battista Alberti written in Latin in the mid fifteenth century. More specifically, Venice was the main source of knowledge in Italy since it was the location of the most prestigious printing houses in those times. Italy became the target of cultural and artistic trips in the eighteenth century more than ever. During this century, Italy turned into an unprecedented centre of international debate. The initial stages of the Theory of Architecture in France were highly determined by the Italian thought: since the end of the fifteenth century Italian

artists, mainly sculptors, had already worked or at least shown their works in France. In a strict sense, England did not start its contribution to the Theory of Architecture until the beginning of the eighteenth century when it soon reached a leading role in Europe. During the sixteenth and seventeenth centuries the need for architecture texts in England was covered with translations and adaptations of Italian texts. While this was happening in Europe, the first architecture treatise was not published in EEUU until 1775. Most of the first publications in North America were adaptations of originals edited in England.

Thus at the beginning, Italy acted as an attraction pole which triggered the need to travel there in order to be acquainted, not only with the language but also with the architectural models which were being portrayed in the treatises: take, for example, the Spanish author Sagredo who became an expert in artistic theory thanks to his trips around Florence and Rome, trips that were intensified after the coronation of Carlos V when the bonds between Spain and Italy became strengthened. The English author John Shute, who wrote the first text which confronted classical architecture in England under the title *The First and Chief Grounds of Architecture,* had a wide knowledge of the greatest theorists of architecture and the Italian authors thanks to his studies in Italy in 1550 and his knowledge of Italian helped him in translating Serlio's five books into English.

Another means for the spreading of architecture texts was the use of religious nets by authors such as Andrea Pozzo (1642-1709), who wrote *Perspectiva pictorum et architectorum,* one of the most remarkable texts on Baroque architecture which had several editions in the eighteenth century and which reached a wide scope thanks to the Jesuit structure. It was translated into

French and German in 1700 and it was re-edited in London in 1707 with a bilingual text in Latin and English and later on in Brussels it was edited in Latin and Flemish. The erudition of this religious order also allowed for its translation into Chinese in 1737 by the Jesuit Giuseppe Castiglione.

Later on, trips between Europe and the EEUU were also frequent in the configuration of architects' careers such as the Austro-Hungarian architect Adolf Loos (1870-1933), who studied in Dresden and visited the Universal Exhibition of Chicago in 1893; he stayed in EEUU for three years, an experience which marked his career. The Second World War forced a migration movement of a group of architects outside Europe; this included the arrival of Mies van der Rohe at the University of Chicago. Another German architect, Walter Gropius (1883-1969), one of the most remarkable architects in the twentieth century who was appointed director of the Bauhaus in 1919, he was compelled to move to the EEUU in 1933 where he started teaching at Harvard. According to Knox and Taylor (2005:23) the international migration of Walter Gropius and Mies van der Rohe after the World War II together with the consolidation of the International Style, the influence of the CIAM (*Congrès Internationaux d'Architecture Moderne*) and the colonial practices of British, French and Italian architects have marked the international component and cosmopolitan outlook of architecture practice which would be the origin of future globalization in the discipline.

There have also been trips from the EEUU to Europe such as that of the American architect Frank Lloyd Wright (1867-1959), who travelled to Europe in 1909 and there he met Ernst Wasmuth, an editor from Berlin who suggested the publishing of his architectural projects. In 1911, when Wright was already back

in the EEUU, Wasmuth published a paperback version of *Realized Building and projects* with illustrations and plans highly influential among young architects in Europe, such as Peter Behrens, Erich Mendelsohn and Walter Gropius in Germany, Le Corbusier in France, and De Stijl in Holland.

All these educational and professional exchanges also contributed to the endeavour of spreading texts, with translations from Italian into French, German, English, Dutch, etc. One of the most popular manuals of architecture was that of Iacomo Barozzi da Vignola (1507-1573), entitled *Regola delli cinque ordini d'architettura* (1562); until the nineteenth century and even in the twentieth century Vignola's treatise was one of the most widely read in Architecture and it became the basis for education in the schools of Architecture. There are two hundred and fifty editions of it in nine different languages. Vicenzo Scamozzi (1548-1616) was one of the greatest architects in the Venetian region. He published a treatise in 1615, *L'idea della Architettura Universale,* which became a referent in the seventeenth century. The VIth volume of this treatise, a book where Scamozzi displays his theories on the orders of Architecture, was translated into Dutch in 1640, a year later into German, in 1669 into English and in 1685 into French.

Some years later, the words of relevant authors working in different countries in Europe were also translated into other languages, such as Camillo Sitte's *The building of cities according to artistic principles* (1889) edited five times before 1922 and translated into French in 1902 and into Russian in 1925. Giedion's work *Space, Time and Architecture* was edited sixteen times in EEUU and was translated in eight languages becoming a classic handbook of modern Architecture.

The need to understand and spread these texts caused the appearance of several technical glossaries and dictionaries within the treatises, some of them multilingual, which became the basis of nowadays technical terminology in architecture; the interest architecture terminology raised among philologists is well exemplified by the figure of Fra Giovanni Giocondo da Verona, a man of a wide philological knowledge, who included in his edition of Vitruvio's treatise a glossary of technical terms of architecture. Augustin Charles D'Aviler (1653-1701) was a determined supporter of Vignola's canon who studied in the Academy of Rome (1676-1679). He highlights the important role of travelling in architects' education in this book whose influence goes beyond France reaching Germany; the second volume of his *Cours d'architecture* includes a dictionary of technical terms which reveals a deep concern with thoroughness, modernity and comfort. This was the first systematic dictionary of Architecture together with Grapaldo's. In 1770/1 Roland le Virloy wanted to equate D'Aviler's dictionary by publishing a three volume work which was richly illustrated and which included terminology in the main European languages. With the writings of the Jesuit Marc-Antoine Laugier (1713-1769), we witness a new trend: treatises were no longer written by specialists by mid eighteenth century. The theory of Architecture becomes a part of philosophical discourse together with other issues such as mankind, nature and society. In 1752/3 he wrote *Essai sur l'architecture* whose second edition included a glossary of technical terms.

3.3. The interdisciplinary character of architecture and its actors

One of the most salient features of current architecture discourse is its interdisciplinary character, a quality that has been intimately connected with the

theory of Architecture since its early foundation. As opposed to what happened in the Middle Ages, a time when Architecture was approached in descriptive and exploratory terms within the boundaries of building skills, by the beginning of the Renaissance period, the arts stopped being considered secondary to achieve gradually an autonomous character. Such a fact prompted the systematic analysis of the functions and principles of Architecture. In this first stage artists and craftsmen educated in the medieval tradition were not the ones who fostered the intellectual development registered in the treatise genre. By large, the leading role in this field was played by scholars and intellectuals, people with a universal education, who were often versed in other knowledge areas, such as Natural Sciences, Medicine, Philosophy, History of Art, Literature, etc. a fact that would explain the development of certain frequent analogies in today's architecture language such as the anatomy analogy (which will be dealt with in the study when quoting Forty's (2000) typology of architecture metaphors) and in general numerous references to other disciplines found in the lexicon of architecture. Thus from the world of Medicine we may find the expression *sick building* (p.538, XIV.ANW.)[4] that is, a building, typically a large one, in which occupants report an increased incidence of non-specific upper respiratory and other symptoms.

At the beginning, interdisciplinarity was marked by the audience architecture texts were addressed to. Let us take, for example, *De Re Aedificatoria libri decem,* which was not meant for architects but for a circle of patrons who wanted to have guidelines for their own building purposes. Many of the most influential texts in the history of Architecture were written by learned

[4] This is a quotation taken from the corpus designed for this study. See section 5.3.6.1 to find the explanation for the tagging of references.

figures, such as Walter Rivius (circa 1500-1548), a German doctor and mathematician who was deeply interested in the theory of Architecture and who supported the figure of a *architector doctus*, a learned architect capable of conceiving the whole building on his own; he edited Vitruvio's text in Latin in 1543 and also a work dealing with the orders of Architecture following Serlio and Cesariano. He finally published the complete translation to German of Vitruvio's text, thus making it available to German architects, a remarkable contribution to the consolidation of Renaissance architecture in Germany. The English diplomat and scholar, Henry Wotton (1568-1639), was familiar with Italian architecture and its treatises thanks to his many stays in Venice as English Ambassador. In 1624 he wrote *The Elements of Architecture*, the most important literary work in England in the seventeenth century. One of the most important French architects during the reign of Louis XIV was a member of the Academy of Sciences with a thorough education in Medicine and Physics, namely Claude Perrault; he became a member of the Academy of Architecture in 1672. The French military engineer and mathematician François Blondel[5] (1617-1686) was appointed to run the Academy of Architecture and to elaborate a theory of Architecture. He carries out a new translation of the *Ten Books of Architecture* by Vitruvio based on a philological analysis of the text. The Austrian Baroque architect, Johann Bernhard Fischer von Erlach (1656-1723), was educated as an sculptor, he traveled to Rome where he worked with the architect Philipp Schor and studied Architecture Theory. He belonged to the intellectual elites surrounding Queen Christine of Sweden and he learned the methods of scientific archaeology. Germain Boffrand (1667-1754), a very

[5] He traveled around Italy, Greece, Turkey and Egypt. He published works on Philology, History and Mathematics.

cultivated architect attached to the French court and lecturer in the Academy of Architecture, writes *Livre d'architecture* (1745) both in French and Latin; within this work, the author draws a comparison between poetry and the theory of architecture based on Horace's poetic treatise. The originality of such thesis lay in the idea of establishing syntactic units within architecture, as in poetry: architecture had to communicate and inform.

Architecture has also been closely related to other artistic expressions such as Theatre and Scenography: take, for example, Giuseppe Galli Bibiena (1695-1757), an engineer and imperial scenographer who was brought up among artists and architects and was well-known because of his "ephemeral architectures". The English architect, Robert Morris (1701-1754), wrote *Lectures on Architecture* and considered himself as a "poetical architect" who dealt with architectural criticism as a literary genre which reflected on the beauty of Architecture. In the eighteenth century, Isaac Ware wrote *A Complete Body of Architecture* (1756), an encyclopaedic architecture work which analyzes different architecture perspectives meant for architects and politicians.

Music is also present in certain architectural expressions such as *rhythm*, a feature of musical compositions whose use in architecture, according to *Archispeak* (2004:157), transfers meaning from "the syncopated flow of words and syllables, musical tones and bodily movement to pattern variations of the repetitious ordering of architectural elements". Other expressions such as *spatial choreography* bring Architecture closer to Dance:

> *Where the lobbies of the new structure's three wings open to a changing* ***spatial choreography****, masterfully composed by local architect Paulo David, of narrow, descending stair shafts, expansive halls, and sudden exterior views.* (p.231, V.ARD.)[6]

[6] See section 5.3.6.1 to find the explanation for the tagging of references.

Other terms are based on different disciplines related to Architecture; that is the case of *fractal*, for example, a mathematically conceived curve such that any small part of it, enlarged, has the same statistical character as the original; according to *Archispeak* (2004:80), this term became popular in Architecture in the 1980's through striking computer-graphic images:

> *Words used by Decon architects – **fractals**, chaos, evolution – are shown to have no relation to their meaning in a scientific context.* (p.267, VI.ARW.).

We may also find lexical items coming from Physics: the compound term *critical mass* which in Nuclear Physics means the minimum mass or size of fissile material required in a nuclear reactor, bomb, etc., to sustain a chain reaction; this is defined in Architecture as the moment in the process of design when a developing idea suddenly seems to acquire an identity of its own:

> *The reference to PUCA, a nationally established organization, also raises the issue of scale and **critical mass**.* (p.68, II.AA.).

There are also terms taken from Philosophy which develop specific nuances in architecture discourse such as *contextualism*, a doctrine emphasizing the importance of the context of inquiry in solving problems or establishing the meaning of terms; this doctrine when applied to Architecture suggests a type of architecture that reacts to its surroundings by respecting what is already there:

> *He pioneered new methods of construction and made brilliant use of the newly available electric lighting, and he pioneered a dynamic **contextualism** which has gone strangely unnoticed by the urban design fraternity.*(p.307, VI.ARW.)

3.4. Architects and their print on vocabulary

Some of the architects who played a relevant role in the history of architecture theory have actually been the source for words related to building elements and typologies which have been directly generated around them. Take, for example, the figure of Sebastiano Serlio (1475-1553/55), who published works in Venice, Lyon and Paris; his *Architecture Atlas* was one of the most influential

publications of Architecture at the time and his impact had originated the expression *Serliana* or *Serlian window*; according to the ODA[7] (2006:705), it is a tripartite window, door, or blind architectural feature consisting of a central opening with a semicircular arch over it; both expressions are found in the corpus used for the present study:

> *At the end are three chapters that discuss the significance of the portico, the* ***Serliana*** *(sometimes called the Venetian or Palladian window)* (p. 430, IX.RJ.)

> *These are gems in their own right. I particularly enjoyed the speculation about the significance of the* ***Serlian window*** *in the expression of imperial rank or ambition. (*p.430, IX.RJ.)

As can be easily gathered from the first example above, the word *Serliana* can also be replaced by the synonym *Palladian window* which derives from Andrea Palladio (1508-1580), an architect who stood out as a writer since 1554. His most important work was *Quattro Libri* and he belonged to the intellectual circles of Nothern Italy, a fact that introduced him to Vitruvio's work and other important theoretical pieces including Serlio's. The introduction, organization and development of Palladio's *Quattro Libri* would influence future handbooks in Architecture. Other expressions related to this well-known author which have also been identified in our materials are *Palladianism, Palladian-style, proto-palladian, neo-palladian* or *Palladio-influenced*.

Another influential figure was the Roman architect Vitruvio whose work was divided into ten books. Each of the volumes dealt with different topics: architect's education, aesthetics and technique, urbanism, materials, public and private building, building typologies, orders of architecture, theory of colours, machinery and mechanics, etc. His well-known categories of Architecture, namely *firmitas* (it included figures, materials and building problems); *utilitas*

[7] ODA: *Oxford Dictionary of Architecture and Landscape*.

(the design of a building to guarantee the fulfilling of its functions); and *venustas* (it embraced aesthetics and the study of proportions) are often quoted both literally or translated into *commodity*, *firmness* and *delight:*

> *In the first century BC, the Roman architect Vitruvius set forth three major requirements for well-performing buildings: "**firmness, commodity, and delight**."* (p.24, I.AIA.)

Classical authors in the theory of Architecture also influenced modern ones; this is what happens with one of the most important treatises in the history of western architecture, it was co-written by a Spanish Jesuit called Juan Bautista Villalpando and published in Rome between 1595-1604; it consisted of a visionary recreation of the temple of Solomon and it combined biblical concepts with those of classical times in order to rebuild an ideal model of multifunctional residence. Such model integrated a hierarchical and symbolic structure, a pattern that inspired town-planning utopias in the twentieth century such as those of Otto Wagner or Bruno Taut.

The role architects play on vocabulary is also present in certain adjectives (as will be accounted for in the study) that describe features which are somehow characteristically related to them, for example, the adjective *Corbusian*, coined in 1936 and defined in the OED[8] as typical of the designs of Le Corbusier, or influenced by his theories or, by extension, it may also be understood as *modernist* or *functionalist*:

> *Reminiscent of the **Corbusian** unite module, each has a lower living level and a bedroom mezzanine, spatially unified by a double-height atrium and wintergarden.* (p.95, II.AA.)

[8] OED: *Oxford English Dictionary* online

A similar case would be that of the adjective *miesian* (1956), which relates to Ludwig Mies van der Rohe, especially to his work in the United States, according to the OED:

> *The new building's concept is **Miesian**, with an apparently rational expressed steel structure and central service core.* (p.634, XXI.BD.)

Not only well-known architects' names are used in order to coin new adjectives: the word *Framptonian*, for example, is derived from Kenneth Frampton, the English architectural critic and historian, although this word is not listed in the OED:

> *The chosen designers (average age 44) might be characterized as Builder Architects, many of them – especially between the coasts – as **Framptonian** Critical Regionalists.* (p.262, VI.ARW.)

Apart from words directly coined on proper names, there are other terms which have been collected by well-known figures whose prestige made those words popular, such as *dymaxion*, with the meaning of yielding the greatest possible efficiency in terms of the available technology, this word was coined by the designer of Buckminster Fuller in 1929 who also coined the compound term *geodesic dome* (1959), a dome built according to the principles of geodetic construction:

> *It was a seductive development of his prior hopes for both versions of his **Dymaxion** House and his Standard of Living Package, neither of which were commercially unsuccessful.*(p.294, VI.ARW.)

> *Fuller considered Henry Ford 'the greatest artist of the twentieth century' and dreamed of the industrially produced autonomous home air-lifted to the idyll island of your choice using the **geodesic dome**.* (p.294, VI.ARW.)

All the features so far mentioned enable us to understand better some of the aspects to be highlighted in the study when dealing with characteristic lexical phenomena regarding architecture discourse given that some of them, namely

loanwords, metaphors and semantic changes, might be determined by the origin and evolution of architecture discourse through history.

4. Some basic concepts regarding the organization of the lexicon

4.1. Introduction

The current study aims at describing the language of architecture and I have chosen to do so by means of its lexicon since, according to Alcaraz (2007:7), it is generally agreed that the lexicon is the element which best represents the essence of academic and professional languages and thus, this should be expected to be so regarding architecture language.

I aim at analysing the lexicon in architecture texts in order to describe it and, ultimately, identify what builds the specific character of the architectural discourse from a lexical perspective, an objective which entails the study of the processes responsible for the formation of new words in the field of Architecture.

In the course of the present study a number of concepts which are basic in the configuration of the lexicon will be described before proceeding to the analysis of the data, namely neology, productivity and creativity. We have to bear in mind that in specialized languages the means to coin new words as such are the same as those used in general English; however, the differences are expected to be reflected, as pointed out by Gotti (2003:278), on the frequency of their recurrence rather than on their real nature.

4.2. Neology, productivity and creativity

When analysing the vocabulary of Architecture, we will be addressing the question of how a word is created, a process often addressed as *neology*.

Guilbert (1975) deals with this concept of neology as the study of the linguistic phenomena which appear at a given time in the development of a language in use. Such phenomena may occur at all levels of language, namely phonetics, phonology, morphology, syntax or the lexicon giving way to Guilbert's classification of syntagmatic neology, semantic neology, loanword neology and phonological neology, an a priori classification that seems appropriate in the present study to subclassify the different cases of neology which might occur. I will pay more attention to syntagmatic neology, a section which includes the phenomena traditionally labeled as "word-formation", a field that is framed into the widest label of morphology. Morphology is concerned with the internal structure of word-forms and is nowadays considered to be a synchronic discipline, i.e., a discipline that deals with the study of word-structure at one stage in the life of a language and not over time, that is, following the evolution of words; nevertheless, some authors such as Quirk *et al* (1985:1522), point out that a description of word-formation must of its nature be diachronic, however short-term, a claim that will somehow be reflected on our study where we will be referring to certain morphological processes in a time spam of several centuries. Within morphology a general distinction is traditionally made between inflectional morphology and lexical morphology[9] (word-formation), which is the branch we will be focusing on. Plag (2003:13) defines the latter as the study of the ways in which new complex words are built on the basis of other words or morphemes. The study of word formation is crucial in this study for it describes both existing complex words but I may also lay down which kind of derivatives can be obtained according to the rules of language, that is, theories dealing with

[9] Mathew's (1991) draws a distinction between compounding and word-formation, both as subfields of lexical morphology, however, we will consider compounds as belonging to word-formation processes.

word formation should also be able to foretell which words are possible in a language and which are not. The linguistic feature that helps in making such predictions is called productivity. This concept is relevant when analyzing the lexicon of a language since some word-formation devices could be productive at a certain period of the history of a language but ceased to be so. Bauer (1983:63) defines *productivity* as one of the inherent features of human language, more specifically, the property which enables native speakers to produce an infinitely large number of sentences, most of which have never been uttered before. In a narrower way, Adams (1988:197) uses the term "productive" to describe a kind of pattern that can be used as a model to create new items, a concept that will be relevant in this study regarding architecture terms. Plag (2003:44) says that the property of an affix to be used to coin new complex words is referred to as the "productivity" of that affix. Not all affixes could exhibit this property to the same degree; some affixes do not posses it at all. Katamba (1993:67) also deals with productivity; he points out two major factors about productivity, mainly degree and time. On the one hand, productivity would not be a binary property, resulting in productive vs. non-productive elements: instead some processes are relatively more frequent than others. Many authors highlight this idea; Plag (2003:51) refers to productivity as a gradual phenomenon, which means that some morphological processes are more productive than others. Adams (1988:198) claims that very few patterns can be said to be fully productive, and thus labels such as semi-productive, mildly productive, non-productive, etc. are suggested. Aronoff and Fudeman (2005:212) claim that a given morphological pattern is more productive than another means that there is a higher probability of a potential word in the first

pattern being accepted in the language than there is of a potential word in the second pattern. Hacken (1994:178) also makes a distinction on degree; he defines full-productivity as subject to three conditions regarding idiosyncratic gaps and restrictions in the application of rules. Furthermore, apart from degree there is the matter of time: productivity is, according to Katamba (1993:67), subject to the dimension of time: a process which is widely spread during one historical period may become less so at a subsequent period and the opposite. This fact is also recalled by Plag (2003:52), who refers to the difficulty to measure productivity by quantitative processes since there can be many words with a given affix and speakers, however, do not use the affix to produce new words.

Once a word is created, it may not necessarily become part of the bulk of vocabulary; according to Bauer (1983:42), when a word first appears in a language, this new term will or will not gain currency, depending on several factors. In some cases, there might not be a real need for a new word. Bauer mentions the question of prestige, among others, to explain why these new words appear; let us take an example from our corpus, the word *dymaxion*; according to the OED, in the philosophies of construction and design of R. Buckminster Fuller the lexical item *dymaxion* refers to yielding the greatest possible efficiency in terms of the available technology; *Archispeak* (2004:62) defines this word as a unique combination of functionalism and prefabrication that converts the Bauhaus epigram "less is more" into "more for less" and it is established in Fuller's mast-supported structure called the "Dymaxion House". The etymology of this word is said to be “arbitrary” by the OED, it is almost an ex-nihilo creation that, nevertheless, became “institutionalized” in the language

of architecture, partly because of the prestige surrounding the figure who coined it for the first time and also because its coinage was framed in the context of a given theoretical construct. According to Pastor (2011:97), the status of the first user is crucial when dealing with institutionalization of a compound; other causes would include the intelligibility and the prestige of the complex word itself, the ease of the complex word to attain a given effect and the frequency of the designated object. However, this success is not always the case and, as Bauer (1983:44) points out, it is quite difficult for a new word to be introduced and accepted in a language. Once a form is accepted and treated as not analyzable, it is free to diverge from the original by sound change or semantic change or no longer have any obvious connection with the original formation. Such changes are part of the so-called "lexicalization" process which is characterized by Quirk *et al* (1985:1526) by features such as unrecoverability and unpredictability, sense orientation (in cases of conversion) and item-orientation. Another aspect which determines lexicalization is "motivatednes": a general awareness of the specificity and idiosyncrasy of lexicalization helps to avoid coining certain forms; when we become acquainted with a new word, we can often judge it as well-motivated in its formation. Once the item is lexicalized, the next stage, in the history of a lexeme is called *institutionalization*: the new formation starts to be accepted by other speakers as a known lexical item. At this stage, the potential ambiguity is ignored and the term becomes institutionalized. The final stage comes when the lexeme has a form which it could not have if it had been produced by the application of productive rules. Quirk *et al* (1985:1526) also deal with "institutionalization" and claim that every lexical item is expected to be already "institutionalized" as opposed to what

happens in syntax where sentences are assumed to be completely new. Accordingly, words are not expected to be coined for the occasion. The new lexical experience has something familiar about it; thus, a metaphorical extension of a word that was already known, such as the expression *window head*; an analogical formation, such as *egocide* derived from *suicide;* a loan from a familiar language, such as the Spanish word for neighbourhood *barrio* or a composition made of familiar items, as in *ecohouse*, etc. all of them expressions found in the corpus. From the viewpoint of productivity, the ordinary users of English who do not belong to fields such as Literature or Science are considered to display a quite fairly passive role in word-formation whereas regarding grammar they may have a fully active role as pointed out by Quirk *et al* (1985:1534); the latter mention some exceptions to the passive role of the individual in the word-formation process, which they bring together under the concept of "individual creativity".

The concept of creativity deserves some attention since it will be relevant when analysing the corpus material. There is some lack of accuracy in the literature regarding this notion, in part due to the fact that the scope of creativity and productivity sometimes overlap, as pointed out by Katamba (1993:72), who defines creativity as the capacity of all human languages to use finite means to produce an infinite number of words and utterances. According to this, in the domain of morphology, creativity may adopt two distinct realizations: rule-governed creativity and rule-bending creativity. Benczer (2006:7) also introduces the concept of creativity and quotes Lamb (1998:205) to define it:

> *Real creativity is when we invent new lexemes for new or old concepts; when we build a new concept, especially one that integrates ideas in our conceptual systems that have not been previously connected; when we devise new metaphors in our attempts to understand some combination of complex*

> *experiences, (…) when we invent a new way of saying something that does not fit the standard syntax.*

Bauer (1983:63) defines *creativity* as the native speaker's ability to extend the language system in a motivated, but unpredictable (non-rule-governed) way. Both productivity and creativity are powerful resources for the production of neologisms. Bauer (2001:64) deals more in depth with the question of creativity and quotes other authors who claim that productivity and creativity are complementary terms that account for different ways of coining new forms; other opinions lead to an analysis where "creativity" would be a superordinate of the hyponym "productivity". However, Bauer (2001:64) instead establishes that both creativity and productivity should be taken as hyponyms of "innovation", which differ by the feature of being more or less rule-governed. *Creativity* would be a non-productive innovation. Coming back to Quirk *et al*'s (1985:1534) reflections on individual creativity, the two exceptions mentioned in their analysis are cases of nominalizations (formal reorganizations which leave the semantics of the base unchanged) and those related to new formations created to satisfy terminological needs which may be as temporary and *ad hoc* as the formation itself. The commonest process of word formation of such kind is compounding. Quirk *et al* (1985:1535) point out that the vast majority of these formations remain uninstitutionalized attempts at lexicalization. This type of individual creativity implies a rather formal, serious, intellectual or at any rate utilitarian setting. Quirk *et al* (1985:1535) refer to the fact that this creativity is common in the worlds of new technology, learning, and research, where the coining of new terminology is highly frequent and, to a certain degree, essential. Another interesting remark posed by Quirk *et al* (1985:1536) is that this kind of creativity depends less on the social context than on the particular individual,

since individuals vary enormously in their desire and ability to be lexically innovative. Obviously enough, this question of creativity (knowledge community creativity/individual creativity), terminological needs (real gaps/luxury or style needs) and further lexicalization (within professional boundaries/into general language) will be of great interest for our purposes of portraying the language of Architecture and its lexicon.

There is a deep concern in the literature on the different status of new words once they are coined; some authors, such as Benczer (2006:9), claim that once a word is coined, it is an "existing word" independently of whether it is later consolidated or not. Bauer (1983:48) distinguishes several categories, namely existing word, item-familiar word and established word. A word would be an existing word from the moment it is coined; the word may be item-familiar to individual speakers, without having become part of the norm of the language; a word is labeled as "established" after becoming part of the norm, that is, once it is item-familiar to a large enough sub-set of the speech community to make it worth listing in reference works. Plag (2003:47) also defines what an actual word is:

> *we can state that if we find a word attested in a text, or used by a speaker in a conversation, and if there are other speakers of the language that can understand this word, we can say with some confidence that it is an actual word.*

I will be following both Benczer's (2006) and Plag's (2003) characterizations of actual words although we might be interested in making further specifications on the status of certain coinages later in the corpus analysis. Regarding new words, Bauer rejects labels such as "create" or "produce" and opts for "coin". The degree to which a new word becomes part of the norm of the speech community will further classify it into a nonce-formation (also called *hapax legomenon*) or a neologism: Bauer (1983:45) defines the former as new

complex words coined by a speaker/writer on the spur of the moment to cover some immediate need. This status of nonce-formation disappears once the speakers using the word are aware of having heard it before. A nonce-word fails to become part of the norm whereas a neologism is a word that becomes part of the norm of the language. It is interesting what the author says about the difficulty of knowing when a word is coined, whether it will turn out to be a nonce-word or a neologism. This difficulty leads Bauer (1983) to prefer the term "coinage" to embrace both. Aronoff and Fudeman (2005:225) make a very interesting remark on the connection between nonce-formation and productivity by quoting Baayen (1992); words that occur only once in a large corpus are more likely than words that are used repeatedly to have been formed by a productive rule; because these items follow a productive pattern they can be created on the spur of the moment, such as many examples of compounding; for Plag (2003:54), hapax legomena are defined in relation to a corpus, that is, they are words that occur only once in a corpus and thus they can be rare words or *ad hoc* inventions coined by creative speakers as sometimes is the case in fields such as Literature or Advertising.

4.3. Word-formation processes

In this section we will outline a taxonomy of the main word-formation processes in English and we will next be commenting on several aspects related to the categories established which may also be relevant for the current study. My aim is not to describe all these lexical processes in detail since it is out of the scope of the present study. However, it is important to provide operational definitions of these concepts for my research. The starting point here will be Bauer's

(1983) classification of word-formation processes. This taxonomy will be used as the model in the classification of the corpus material. Bauer's categorization sets up the following types: compounds, neoclassical compounds, prefixation, suffixation, conversion and back-formation as major varieties and then clipping, blends, acronyms, word-manufacture (ex-nihilo formations) and mixed formations which will be included under the heading of "unpredictable formations".

Within compounds, Bauer (1983:202) draws a further classification based on the category the compound has in the sentence, that is, as noun, verb, adjective, etc. Compound nouns are by large the most common; here we show the subtypes within Compound Nouns with examples taken from our corpus:

TABLE I. *Compound nouns*

Compound nouns	noun + noun	*ribbon window* (p.337, VII.CA.)
	verb + noun	*float glass* (p.325, VII.CA.)
	noun + verb	*steel-making* (p.99, XVIII.HP.)
	verb + verb	---
	adj + noun	*bifurcated window* (p.465, X.IA.)
	particle + noun	*undercroft* (p.160, IV.AM.)
	adverb + noun	*cross-site* (p.493, XII.AS.)
	verb + particle	*add-on* (p.233, V.ARD.)
	phrase compound	*architecture-as-walls* (p.282, VI.ARW.)

The following group mentioned by Bauer (1983:207) is that of compound verbs; most of them are, according to Bauer, the result of back-formation or conversion from compound nouns and the whole category is rather rare. They can equally be clustered into noun + verb, verb + noun, verb + verb, adjective + verb, particle + verb, adjective + noun, noun + noun. Both categories of compound adjectives and adverbs are much more restricted and even controversial. The former fall into noun + adjective, verb + adjective, adjective + adjective, adverb + adjective, noun + noun, verb + noun, adjective + noun,

particle + noun, noun + verb, verb + verb, adjective/adverb + verb and verb + particle. As far as compound adverbs are concerned, Bauer (1983:212) claims that they are vastly formed by adding the suffixation *-ly* to a compound adjective. There are two other class of compounds listed, namely rhyme-motivated compounds (as in *hokey-pokey* or *tweeny-weeny*) and ablaut-motivated compounds (*flip-flop*, *zig-zag*). At a different level, Bauer poses a further category of compounds under the heading of "neoclassical compounds" (1983:213). The whole question about neoclassical compounds is based on what has been labelled "combining forms", items that may function as affixes but are not quite so. Those elements are traditionally taken from Latin and Greek (examples cited by Bauer (1983:213) include *hydro-*, *-crat*, *-phile*, etc.) to be used in English word-formation and hence the label neo-classical. They are, according to the author, particularly productive in English and are also used as the base in derivational processes (as in *holographic*).

Within prefixation Bauer (1983:217) draws a further distinction, namely class-changing prefixation and class-maintaining. Some prefixes included in the former class would be *a-, be-, en-, de-, dis-, non-, un-*. Class-maintaining prefixes are divided according to the base they attach to, that is, noun base, verb base, adjective base, etc.

Quirk *et al* (1985:1515) opt for a classification mostly based on semantics which gives way to negative prefixes, reversative prefixes, pejorative prefixes, prefixes of degree, of orientation an attitude, locative prefixes, etc.

Suffixation is classified by Bauer (1983) according to the form-class of the derivatives they generate and thus there are affixes forming nouns, verbs, adjectives and adverbs. Within suffixation Quirk *et al* (1985:1546-7) shift into

grammatical motivations to classify suffixes since their function is mainly changing the grammatical function of the head, and thus obtaining noun suffixes, verb suffixes, etc. (word class resulting from the process) and also denominal, de-adjectival, etc. (word class of the base used as input).

Conversion is together with compounding and affixation one of the most productive ways of coining new words in English. This device is specially interesting since there seems to be no morphological restrictions on the forms that may be used as input for conversion. Bauer (1983:226-7) claims that constraints on conversion have not yet been found and speculates with the possibility that conversion marks the trend away from synthetic structure towards analytic structure which has characterized the history of English over the last millennium, which is a quite interesting suggestion. Katamba (1993:55) mentions the fact that some authors call conversion zero derivation and thus it would be a process included within affixation. Zero derivation would be an analogy with inflectional morphology and would imply derivation by means of zero morphs. However, Katamba (1993:55) concludes that such an analysis is rather misleading and decides to classify conversion as a distinct word-forming mechanism outside derivation. Other names given to conversion cited by Don (1993:2) are *functional shift* or *implicit transposition*. Bauer (1983) points out that conversion is considered to belong to syntax rather than to morphology by some authors; however, but for the type of study that we intend to carry out, it is more convenient for us to follow Bauer's classification of conversion as a morphological process different from derivation. A prototypical example of conversion in AD that is found in the corpus is *interface;* the OED states that the noun *interface* occurred in 1962 as "a means or place of interaction between

two systems, organizations, etc.; a meeting-point or common ground between two parties, systems, or disciplines; also, interaction, liaison, dialogue"; its converted verbal equivalent *interface* meaning "to come into interaction with" appears in 1967 according to the OED; this new item probably progressed from the use of and individual or group of individuals to the entire speech community gradually becoming incorporated in the language, as explained by Balteiro (2005:85) regarding conversion processes in general.

Back-formation is a kind of morphological mechanism which is especially relevant for verbs. According to Bauer (1983:232), back-formation would be rather explained as the formation of new lexemes by the deletion of actual or supposed affixes in longer words and thus becoming a process close to clipping. Quirk *et al* (1985:1578) include back formation in a larger category of "miscellaneous modes". One of the most representative examples of backformation in the corpus is the term *grid* (p.536, XIV.ANW.); according to the OED, this word is defined as an arrangement of parallel bars with openings between them and it is said to be a backformation of *gridiron*.

In order to finish this brief overview, we will refer to Bauer's (1983:232) "hodgepodge" label named "unpredictable formations".[10] Although minor in the prominence they enjoy in most accounts, these processes are quite common and rather interesting.

Clipping is defined by Bauer (1983:233) as the process where the lexeme is shortened while maintaining the same meaning and word-class as in *Decon*, a term found in our corpus which results from Decon-structionist. Bauer (1983) also comments on overlapping cases where one or both elements in a

[10] Plag's (2003:116) classifies these categories as truncations (clipping would be included here), blends, abbreviations and acronyms.

compound are clipped and thus could also be considered to be blends. Clipping is said to gain complexity in the realm of scientific terminology; an example of this taken from the corpus would be *polythene* (p. 416, IX.RJ.).

Blends are defined by Bauer (1983:234) as new lexemes which are the outcome of putting together parts of other words in a way that the resulting word which shows a great deal of opacity and unpredictability. We may quote the word *tensegrity* (p.557, XV.AP.) from the corpus as a relatively recent example of blend (1959), which derives from merging *tensional* and *integrity.*[11] However, overlapping and blurred category as it might be, blending is a productive device in English, especially in scientific contexts, a fact that makes it attractive and relevant for our purposes.

Acronyms consist of coinages made of the initial letters of the words in a phrase that become a new word. As Bauer (1983:237) points out, not every abbreviation counts as an acronym, the new formation must be pronounced as a word, not as a set of letters such as LED (p.649, XXI.BD.), a shortened version of *Light-Emitting Diode* (1968). Bauer (1983:238) refers to the singularity of acronyms regarding the rest of word-formation processes since the former are very much orthographically based.

These three categories (clippings, acronyms and blends) are brought together by Quirk *et al* (1985:1580) under the label “abbreviations” including also here the category “familiarity markers” which would account for examples such as *hippy*, *nuts*, *sweetie*, *mummy*, etc.

Under word-manufacture Bauer (1983:239) puts forward cases such as ex-nihilo formations, that is, words that have no morphological, phonological or

[11] This is the origin given by the OED while *Archispeak* describes it as a truncation of "tensile" and "integrity" coined by Richard Buckminster Fuller in the late 1940.

orthographic motivations at all, these are usually brand names. An example of these formations would be the word taken from the corpus *Mylar*, a proprietary name for a form of polyester resin whose origin is uncertain according to the OED. Quirk *et al* also mention instances of computer-produced words which are random formations but that we end up analysing as motivated ones; it is the case for the ending -on in *Teflon* or *Antron*, as if it were a suffix. Examples displaying this feature in the corpus would be *Freon* (p.381, VIII.MT.) or *dymaxion* (p.294, VI.ARW.)

Under mixed formations, Bauer (1983:239-40) gathers together some examples brought into existence by a mixture of processes which may bring about unpredictable forms which are almost in the realm of word-manufacture.

To finish with, we would like to mention a type of process which, strictly speaking, would be outside word-formation rules but which is, nevertheless, a source of new coinages. As Plag (2003:37) claims, new complex words are sometimes coined on the basis of a model, a mechanism called analogy. He poses the example of *earwitness* coined after *eyewitness* or *air-sick* coined after *sea-sick*. Bauer (1983:95-6) also accounts for this procedure and highlights the extremely limited productivity of the words coined in that way. An analogical formation would stand for "a new formation clearly modelled on one already existing lexeme, and not giving rise to productivity series" (although it may result in a set of forms, as attested in examples given by Bauer (1983:96), namely, *landscape* which triggers *seascape*, *cloudscape*, *waterscape*, etc.). It is worth mentiong that Plag (2003:37) includes within analogy the derivation by deleting a suffix, a process that other authors, including Bauer, have labeled as back-formation. Examples of analogical formations in the corpus would include

townscape (p.286, VI.ARW.) and *roofscape* (p.91, II.AA.), both after *landscape* or *planar* (p.173, IV.AM.), coined after *linear*.

4.4. Some further remarks on compounding

Compounding is one of the most productive processes in English as far as word-formation is concerned and our corpus clearly confirms this case since countless expressions such as *curtain-wall, building-performance, floorboard*, etc. were found within the category of technical and semitechnical vocabulary.

In order to analyze the label of compounding in the corpus, we first have to delimit this word-formation device; let us start by pointing out that even though compounding may be presented as a clear cut class in some accounts, there is a great deal of debate in the literature regarding compounding and its identification. The controversy arises right from the start since it is even present when considering compounding as part of morphology or not. According to Jackendoff (2009:113), compounding does not look like the rest of morphological devices because it might be a relic of protolanguage, that is, a relic of earlier stages of the language capacity which have only rudimentary grammatical structure and whose semantic interpretation would be very dependent on the pragmatics of the words combined and on the context of use.

There are also disputed issues regarding the reasons adduced when ascribing compounds to morphology and not to syntax. Bauer (1998) tackles this controversy and argues against the criteria generally taken as evidence for distinguishing combinations of N + N, among others, listedness, spelling, stress, or isolation of the first element. Although in the current study we do not aim at applying a complete set of syntactic tests to all the data which might be

regarded as compounds, it is nonetheless interesting to see how the criteria given by some authors are controversial, something that will affect our own standards for classifying complex structures under the heading of compounding.

Listedness is, according to Bauer (1998:67), more of a lexicographical approach than a linguistic one. Besides, the fact of considering compounds as exclusively listed items would appear to be a denial of their productivity. *Spelling* is claimed to be inconsistent although Bauer (1998:69) suggests it might reflect linguistic intuitions. Bauer mentions that orthography could be expected to correlate with two factors, namely compound frequency and the age of the compound; however, Bauer concludes that this is not actually so. Adams (1988:59) also poses the question of unreliability of spelling in compounds and finds almost no correlation between the degree of unity of the elements and the spelling as two separate words, hyphenated items or one word ones. According to Bauer (1998:69), the same applies to stress that is equally inconsistent and fails to provide a line dividing lexemes from syntactic constructions. As for the isolation of the first element, Bauer also finds it hard to prove this to be a reliable argument.

The lack of allowance of coordination is, according to Bauer, very often explained by the unparallel semantic relationship of the coordinated elements. Similar cases are found in the one-replacement test.

Bauer (1998:78) states that none of these criteria gives a reliable distinction between the two types of constructions, that is, phrases and compounds. The implication, according to the author, is that any distinction drawn on the basis of only one of those criteria is a random division between syntax and the lexicon. Bauer claims that the first three criteria measure the

same thing, namely lexicalization or lack of it; the rest measure syntactic isolation or involvement. Bauer mentions the possibility of applying a prototypical perspective to this analysis instead of clear-cut categories. However, such an examination gets also ruled out because prototypical cases would equally fail to be clearly differentiated. Bauer (1998:81) quotes three criteria for *wordhood*: positional mobility, uninterruptability and internal stability. As a conclusion, this author postulates that although there is a common perception that there are two categories of N + N constructions, namely morphological (compounds) and syntactic (phrases) ones, the criteria given as evidence for this distinction is by no means conclusive. Bauer even questions the existence of two categories to be distinguished and identifies no explanation based on grammatical behaviour but one grounded on social history. She claims that the differences between compounds and phrases may explained by the blend of conventions in English due to the influence of both its Germanic and Romance roots (1998:84). Bauer finally suggests that these two different constructions could be joined together under the label of N-bars[12].

So far the conclusion is that to some extent certain structures could only be classified as compounds when they have been already accounted for in some reliable source, that is, listed in a dictionary or taken from the available literature on morphology and word-formation. However, a preliminary reading of the corpus I will be working with shows that the role of compounding, at least of what seems to be compounding, is quite remarkable. And thus it will be required

[12] *N-bar* stands for an intermediate node of NP.

to use a broad interpretation of the label in order to classify the examples found instead of establishing a new notion.[13]

Some of the characteristics that make compounding such a necessary lexical device, according to Levi (1978) are, among others, conciseness, interpretability and compactness: thanks to the existence of complex nominals, the subtype of compounding Levi focuses on, a head noun and its underlying proposition can be reduced to only two words and thus the semantic relationship of modification is preserved by the syntactic configuration of the prenominal element plus the head noun.

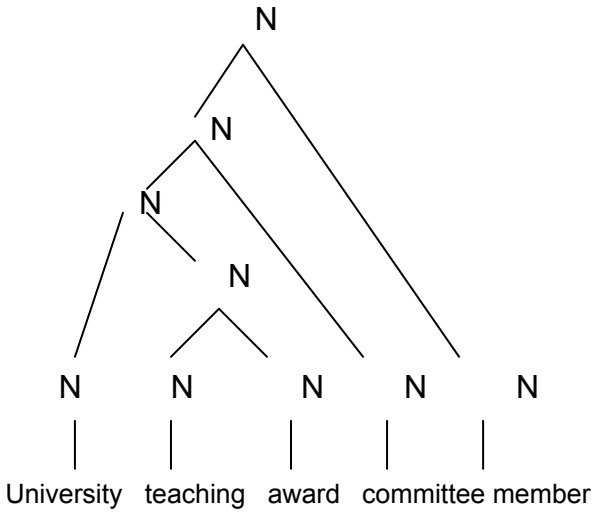
Nominal compounds also have a classificatory relevance thanks to their role in naming, in serving as ad-hoc names as opposed to monomorphemes. The lexicalization of a given complex nominal is the evidence for its "classificatory relevance" within the speech community in which it is used. Two factors make complex nominals so liable to become naming devices: the semantic transparency and the high productivity with which they may be generated. Levi (1978:63-4) also poses a very interesting matter regarding their semantics, the possibility of establishing a continuum of derivational transparency to account for the degrees of semantic specialization of nominal compounds, from transparency to opacity.

The "compounding" process is also characterized by the feature of recursiveness. This property is vastly acknowledged in the literature on compounds. Such a feature, as Warren (1978:10) points out, allows for claiming a two-constituent structure irrespectively of the number of elements that might seem to be stacked together, since each constituent can in its turn be made up

[13] Levi (1978:5) uses the term "Complex nominals" for nominal structures, a label that embraces nominal compounds, nominalizations and noun phrases with nonpredicating adjectives.

of one or more compounds or of other complex units. In order to account for this binary structure of compounding, we pose Plag's (2003:133) analysis of the five-member compound *university teaching award committee member*:

FIGURE 1. *Two-constituent structure tree*



The possibility of elements being added repeatedly without altering the two-element structure is called *recursivity* by Plag (2003:134). Apparently, there is no structural boundary constraining this property; however, as the number of members increases, so does the difficulty in processing the information. Recursivity contributes to stressing the inherent complexity of compounds, allowing for "matryoshkas" which defy the boundaries between compounding or modification within NP structure. The label "nesting pattern" coined by Warren (1978:10) also conveys this idea of recursivity. The corpus Warren analyzes shows that the most common nesting pattern is the left-branching structure of two compounds. As far as semantics is concerned, such patterns have in turn semantic structures that Warren claims to be equally binary, they consist of a topic and a comment, the former representing the thing addressed and the latter what is predicated about it. The comment helps in classifying or identifying the

topic and thus rendering it more precise. Compounds might display, according to Warren (1978:48) different semantic patterns, namely those represented in the following table below:

TABLE II. *Semantic patterns based on Warren (1978)*

Constitute	Source-result	of	*metal sheet*
	Result-source	in	*sheet metal*
	Copula compounds	-	*girl friend*
Possession	Whole-part	of	*eggshell*
	Part-whole	with	*armchair*
Location	Place-OBJ	in,at,on	*coast road*
	Time-OBJ	in,at,on	*Sunday school*
	Origin-OBJ	from	*seafood*
Purpose	Goal-instrumental	for	*pietin*
Activity-actor	Activity-OBJ	-	*cowboy*
Resemblance	Comparant-compared	like	*cherry bomb*

Since these questions will be dealt with in the corpus, it might be relevant to analyze some of these categories more in detail. Source-result compounds branch out into material-artefact, matter-shape, parts-whole and non-material substance-whole. Some of the examples given for material-artefact include the following: *brass wire, wrought-iron railing, metal tube, plywood transom, aluminium disk, fiberglass cloth, plank floor, stone balustrade*, etc. Some of these compounds are identical to the ones we will encounter in our corpus and thus we might refer later on this analysis to Warren's criteria and restrictions on her definition of what is to be integrated under the label of compound.

4.5. Neologisms by borrowing

So far I have mentioned the devices that could explain the coining of new terms in architecture such as *cohousing*, *biomimicry*, *permaculture*, *Kevlar* or *pedestrianized*, all them obtained through morphological process. However, there are other devices that may contribute to enlarging the lexicon of a specialized language outside morphology: loanword neology is a case in point. There are many unresolved and even controversial questions when coping with loan-words; in this section, I will briefly address some of them, namely definition and terminology, loan-words as neologisms, classification of loan-words and the role of loan-words in special languages, questions that will be important when designing our database.

According to Gómez Capuz (1998:17), there is a double problem regarding loan-words from the outset; on the one hand, the inadequacy of the traditional terminology and, on the other hand, the lack of a common terminology at an international level. This double premise also contemplates the labeling problem of the term "loan-word" in the linguistic tradition of different countries. After going through several definitions of loan-words, Gómez Capuz (1998) ascertains several theoretical pitfalls, the main one would be to delimit the definition of loan-word: between languages or within dialects of the same language, lexical loan-word *vs* non-lexical loan-word, loan-word as a process or as an element. Although there are many examples of borrowed words among different codes[14] or dialects of the same language, loan-word is usually assumed to be a borrowed item from one language to another, which is the

[14] Within the different kinds of internal borrowing, Gómez Capuz (1998:24-5) suggests the type which entails the movement of technical terms into general language: I will not include this device under the label of loanwords; this phenomenon will be analyzed as cases of determinologization.

perspective we will be adopting in this study. Gómez Capuz also points out the different trends that define the loanword, not only as a lexical phenomenon but as a grammatical one. The latter case would imply that borrowings may occur at any linguistic level including phonology, morphology or syntax. However, as Gómez (1998:22) suggests, most literature on loanwords confine this phenomenon to the lexical realm since lexical borrowing is by far the most common type. The last aspect regarding loan-word definition is that of considering it as a process or as an element. As mentioned by Gómez Capuz (1998:30-31), this last dichotomy relies on the type of perspective we might be adopting, the second one being the most common for lexical analysis. Another distinction that has to be highlighted is that between loan-word and calque; the first would be, according to Gómez Capuz (1998:55), a comprehensive transference of a foreign lexical item (e.g. Pt. *favela*), whereas the second implies the translation of the foreign word (e.g. *metaphoricity*, according to the OED probably after French *métaphoricité*). There are a great deal of different conceptual nuances within the very category of calque, some of them will be accounted for in the corpus analysis where calques will be within the scope of neology by borrowing but differentiated from loan-words as a category.

As mentioned above, one of the main theoretical issues when dealing with loan-words is concerned with the neological status of these elements. Gómez Capuz (1998:45) cites some authors who claim that loan-words belong to the wider category of neologism, which in turn accounts for new entries in the vocabulary of a language at a given point in time. Loan-words would then be a type of external neologism as opposed to internal neologisms, namely those coined through native devices. Apart from the overt fact that loan-words have a

foreign source, they also differ from internal neologisms in their alleged passive, and imitative character. However, in spite of such differences both neologisms and loanwords help in filling lexical gaps, they share the same diachronic development and they both follow a model (a foreign code/internal mechanisms); besides, even if loanwords may seem to be more passive, they are often influenced by other motivations such as prestige, style, etc. which make them a more sophisticated linguistic process than swapping a word for another. As a consequence of all this, we will be following Guilbert (1975) who proposed that borrowing is a subtype of neology together with phonological neology, syntagmatic neology and semantic neology, as mentioned before.

In his analysis Gómez Capuz poses several classifications regarding loan-words, one of them found in the *Oxford English Dictionary* (Gómez Capuz 1998:34)[15] which I quote here although I will analyze it further on in the study:

> 1. ***Naturals***: native words and thoroughly assimilated loan-words.
> 2. ***Denizens***: foreign words that are reasonably spread in use but which are not wholly adapted as far as form and grammar are concerned.
> 3. ***Aliens***: a word designating a foreign reality that lacks a native equivalent and which is frequent in use.
> 4. ***Casuals***: a rare word being used in special circumstances such as travel books, letters from abroad, etc.

Although I will base my classification on the latter taxonomy, many others show some sort of scaling referring to use such as Algeo's (1996:17), who poses a classification[16] of borrowings according to their frequency in present-day English:

> 1. active in present-day English;
> 2. used, but rarely, in present-day English;
> 3. archaic, used, but with an old-fashioned aura;
> 4. used, but only for historical referents; and
> 5. obsolete, not used in present-day English.

[15] Gómez Capuz quotes Klajn (1972:22) who also describes the Oxford English Dictionary Classification.
[16] As the majority of authors, Algeo (1996) acknowledges the difficulty of establishing clear boundaries in such a continuum.

It is worth mentioning that Algeo's study of Spanish loanwords in English includes the category "architecture, buildings and constructions"; within this label he includes loan-words such as *barrio*, *bodega*, *cafeteria*, *cantina*, *embarcadero*, *jacal*, *marina*, *parador*, *paseo*, *patio*, *pueblo*, etc.

Traditionally, loan-words have also been classified into necessary *loan-words* versus *luxury* or *stylistic loanwords*, a distinction we have already encountered in this study when dealing with neologisms in general. Technical loan-words would be included within necessary loan-words since they imply the introduction of a new word together with a new concept or thing. On the contrary, the label "luxury loanwords" seems to be suggesting that such elements are to some extent superfluous or excessive. However, as read in Gómez Capuz' (1998:256), it is this type of borrowed elements which offers the most interesting data on historical and cultural exchanges between two languages. As claimed by some authors, the distinctive semantic nuances of novelty together with those of prestige and snobbism are enough to consider the loan-word as necessary.

As far as technical loan-words are concerned, Gómez Capuz (1998) quotes some works which characterize them as rational, practical and most importantly, peripheral as regards general language and very often influenced by the concept of cultural superiority of some nations over others and the notion of prestige. Cabré (1999:89) also claims that scientific and technological transfer is the most frequent cause which explains the borrowing of terms from a language in which the concept behind the borrowed term was created. The loanword may be adopted with little or no change as is the case in English with foreign words such as *coup d'état*, *pianissimo* and *protégé* as claimed by Cabré

(1999:90). Once the borrowed term is assimilated to English, it may undergo the same derivations processes as any other native base (e.g. *karateist*, derived from *karate,* Cabré 1999:90). Together with these borrowings, which are the outcome of a terminological need or gap, Cabré (1999) provides other examples which are, in her, opinion "unnecessary", because they could be perfectly replaced by native equivalents (examples given by Cabré 1999:90 are Latinisms *terra incognita* and *opus*).

As Rodriguez González (1996:62) points out, studies of borrowings have often focused on morphological and typological factors overlooking stylistic ones. Rodriguez González (1996:63) establishes a taxonomy of stylistic functions of borrowings based on Halliday's (1978) functional components in the semantic system, one that shows three different categories, namely ideational (also called referential, it accounts for the supplying of terms for new phenomena, concepts or things), interpersonal (usually having emotive connotations, they trigger expressive meanings) and textual (borrowed expressions that have a purely textual function, such as brevity, accuracy, emphasis, etc.). Gómez Capuz (1998:274-275) also presents some interesting classifications of the stylistic and semantic function of loanwords, taking as input journalistic language; some of the main functions entail reflecting the local color, conveying an elevated style, functioning as euphemism, adding tone subtleties (irony, humor, etc.), ensuring rhetoric variation, achieving brevity and conceptual accuracy. Other functions mentioned by Gómez Cápuz (1998:276) are field atmosphere or "color" (words denoting science, politics, economy, etc.), social color and expressive effect (including plasticity, impact, etc).

4.6. Semantic neology: some remarks on metaphor

In the lines above syntagmatic neology and loanword neology have been depicted as devices used to coin new words in English. There is a further resource that should be dealt with, that of semantic neology. This section tackles some aspects of the lexical gaps filled in by semantic tools and, more specifically, I will focus on the role of metaphor as a means for coining new words.

Metaphor is a lexical tool which lies behind the creation of terms in different domains and, more specifically, in the field of architecture. The analysis of metaphor in architecture deserves a study of its own (Caballero, 2006); since I do not aim at focusing on metaphor as a cognitive process but rather as a neological tool, I will simply point out certain features regarding metaphors that might be recalled further on in this analysis. As pointed out by Meyer *et al* (1997:1), when regarded as a literary device, metaphor enjoys a voluminous body of literature dating back to Aristotle. As a phenomenon of general language, metaphor has gained relevance since 1970's, however, as a *terminological* phenomenon metaphor is much less studied.

The concept of metaphor is defined by the OED as follows:

> *A figure of speech in which a name or descriptive word or phrase is transferred to an object or action different from, but analogous to, that to which it is literally applicable; an instance of this, a metaphorical expression.*

This definition focuses on the linguistic realization of the phenomenon, but as Lakoff (1980:3) claims, metaphors exceed the scope of language: human thinking and its conceptual system are metaphorical in nature. A more detailed definition is given by Goatly (1997:108):

> *A metaphor occurs when a unit of discourse is used to refer to an object, concept, process, quality, relationship or world to which it does not*

> *conventionally refer or colligates with a unit with which it does not conventionally colligate; and when this unconventional act of reference or colligation is understood on the basis of similarity or analogy involving at least two of the following: the unit's conventional referent; the unit's actual unconventional referent; the actual referent(s) of the unit's actual colligate(s); the conventional referent of the unit's conventional colligate(s).*

Goatly (1997:1) claims that metaphor has been traditionally seen as an anomaly or a deviant use of language often related to the scope of literature. This tendency has been reversed in the last decades by the reanalysis of metaphor as the foundation of language and thought. Metaphors draw a hierarchical structure in our thinking by highlighting certain features against others. Traditional definitions of metaphors based on deviance and anomaly are in contrast with claims such as Mooij's (1976:1), who points out that metaphor is a well-known phenomenon that occurs in many different forms of linguistic communication, such as daily conversation, advertising, newspaper-articles, sermons, scientific disquisitions, philosophical writings as well as in novel and poetry. Brown (2003:14) maintains that metaphor is a tool of great conceptual power and that everyday language is replete of metaphors.

4.6.1. Metaphor functions

Out of Goatly's long list of metaphor possible functions, we will highlight the one related to filling lexical gaps (1997:149):[17] the lack of a satisfactory term calls for an extension or transfer of the reference of an existing word-form which fills the lexical gap. According to Goatly (1997:149), this must be a matter of unavailability or processability. In his account, metaphors are used to fill in lexical gaps in three ways: there is absolutely no suitable term available; there exists a word but it is only roughly adequate; a process or quality is made more clear-cut

[17] Mooij (1976) poses another function which is quite interesting regarding lexicon, namely the principle of economy.

by being related through modification to a specific first-order entity. According to Goatly, other functions of metaphor include explanation and modelling (metaphors can explain some relatively abstract concepts in terms which are more user-friendly and thus it is a very useful tool in scientific modelling); reconceptualization (metaphors allow us to consider our experience from a different point of view by using unconventional terms or unfamiliar categories); argument by analogy (metaphors are concerned with persuasion: they belong to the sphere of human action on the world); ideology (metaphors may be used to construct or defend a system of beliefs); expressing emotional attitude (metaphor produces emotional impact and tension); decoration, disguise and hyperbole (as in metaphorical euphemisms); cultivating intimacy (metaphor may create a sense of community excluding those who cannot access the information displayed in the metaphor); humor and games, problem solving (metaphors can be exploited to achieve action of various kinds); textual structuring (metaphor can be used to structure the development of a text as the organizing principle in order to achieve lexical cohesion); fiction (a literary narrative may be considered to be an extended metaphor); and, finally, enhancing memorability, foregrounding and informativeness.

4.6.2. Metaphor classification

Lakoff (1980:14) draws a classification of metaphor into structural (cases where one concept is metaphorically structured in terms of another), orientational (they give a concept a spatial orientation based on our physical and cultural experience) and ontological metaphors (ways of seeing events, activities, ideas, etc. as entities and substances). He also describes personification as an

ontological metaphor where the physical object is further specified as being a person. Metonymy is, according to Lakoff (1980.36), the process by which we use one entity to refer to another that is related to it. Metonymy has more or less the same purposes as metaphor but focuses more specifically on certain aspects of what is being referred to. Mooij (1976:7) also separates metaphor from metonymy and synecdoche which are, according to him, forms of figurative language as well but whereas metaphor is based on similarity or analogy, the other two figurative forms would be based on actual relations of contiguity. He poses instances such as maker and product, cause and effect, vessel and content, part and whole, genus and species.

4.6.3. Metaphor and word-formation

As pointed out above, Goatly (1997) claims that covering lexical gaps is among the main functions of metaphors, that is, naming new objects, concepts, experiences, etc. Nouns are the word-class which are most identifiable as metaphors and carry the richest interpretations. Verbs, adjectives, adverbs and prepositions are gradually less recognizable as metaphors and less loaded interpretation-wise. He also points out that metaphor might be a more successful strategy for word-formation than borrowing, since the higher motivatedness of the former makes it easy to remember. The act of derivation is strongly associated with metaphorical transfer of meaning. As Goatly (1997:96) underlines, the association may be direct (the derived form integrates metaphor within its semantics) or indirect (a history of derivation increases the likelihood of lexical items being used metaphorically). Morphological changes such as suffixation and prefixation are used to lexicalize metaphors and incorporate

them into a semantic system. According to Goatly (1997:106), metaphors generated by word-formation are forced to become inactive and die early. Word-formation and metaphor are devices for adding interpretations which were once highly dependent on pragmatics into coded meanings which are part of the semantic lexicon. Mooij (1976:5) gives several examples of these so-called "dead metaphors", words that have lost their metaphorical character: *foot* (of a mountain), *leg* (of a table), *head* (of a state), and *root* (of all evil).

4.6.4. The role of metaphor in the lexicon of professional languages

The conceptual power of metaphors and, above all, their ability to create new terms make them especially relevant as far as professional languages are concerned. Brown (2003) studies the role of metaphor in the scientific realm. According to him, metaphorical reasoning is at the core of scientific experiments, discoveries, theory and modelling formulation, etc. Scientists understand the world in terms of metaphors anchored in embodied and social experience, they do not differ from anybody else who aims at being creative. The same as scientists need metaphor so do engineers; Matarredona (2005) acknowledges that metaphors are traditionally one of the most salient devices to produce new terminology in the scientific domain; thus, in engineering metaphors are mainly used to name, identify and describe objects. Most metaphors used by engineers are lexicalized ones. The process behind these metaphors is described by Matarredona in the following way: firstly, a non-scientific term is chosen to fill a terminology gap; the term becomes established together with its accurate meaning; it finally loses non-scientific connotations. It is interesting what is pointed out by Matarredona (2005) regarding these

lexicalized metaphors. They might be so in a specialized field but when a non-professional meets them, the metaphor is not interpreted as dead; it rather regains its former intensity. Meyer *et al* (1997:2) make the following claim, namely when metaphorical concepts become lexicalized, they help a number of people understand what the concept means to their creators. In other words, they have a didactic role.

Matarredona (2005) also emphasizes the principle of economy and accurateness among the main functions of metaphors in engineering. Some of the most common analogies found in engineering metaphors include the human body, animals, plants and objects. Another interesting aspect related to metaphors in engineering is that the scarce figurative language contributes to the whole community's image: engineers are identified with sobriety, austerity and rigor.

Caballero (2002:44) highlights the importance of metaphor in the field of architecture as an "essential heuristic tool that fulfils their (referring to architects) cognitive and communicative needs according to the disciplinary constraints imposed by their handling of such an elusive entity as space". According to her, ontological metaphors focus on the products of the architect's activity whereas structural metaphors address the architect's creative role focusing on the procedural aspects and the arrangement of parts and functions. Structural metaphors include biology, machine and motion metaphors. Image metaphors in architecture may be further classified according to their animate (*eye*, *hand*, *bone*) or inanimate sources (these embrace geometrical shapes, mechanical artefacts, food, etc.). Image metaphors may also be withdrawn from cultural sources which recall not only external appearance but also their intrinsic

values. Image metaphors and conceptual metaphors differ also in their linguistic realizations: the former give rise to many more word-formation processes than the latter. As in other specialized fields, many metaphors used in architecture serve to fill a lexical gap in a expressive and economical way as well as marking the community's boundaries.

Forty's (2000) semantic typology of metaphors will also be taken into account when classifying the metaphors found in the corpus; according to him, many of these metaphors in Architecture come from Science, ranging from many different scientific fields such as Natural Sciences, Anatomy, Biology, Physics, Mathematics, Mechanics, etc. There are also social metaphors and metaphors related to language. Fine arts are also included in the metaphors quoted by this scholar.

4.7. Terminology and term-formation

When dealing with Language for Specific Purposes, more specifically, the language of Architecture and its lexis, we are bound to refer to the field of Terminology since lexis is the essential domain of this branch of linguistics. According to Kageura (2002), terminology is a quite recent field of linguistic research which started in the late fifties with the "Viena" School of Terminology; some of the main features of Terminology are relevant for the study of the vocabulary of Architecture, such as the delimitation of concepts, the relevance of terms/terminology as opposed to rules and syntax, the synchronic view of language and, finally, the interaction between ordinary and technical languages. According to this framework, the basic function of architecture terms would be to express accurate meanings which are necessary in Architecture because of

the many complex concepts that have to be portrayed. Picht (1985:24) highlights the scientific progress in the nineteenth century as the major boost to the organization of knowledge and the need for terminology in a context where objects started to be subject to standardization (measurements, sizes, units, etc.) followed in the twentieth century by the imperative need to guarantee professional communication. The establishment of Commercial Colleges in Europe and the inclusion of commercial languages as part of their programmes are, according to Picht (1985:27), among the reasons that triggered the development of terminology together with the compilation of special dictionaries in the first half of the twentieth century.

When dealing with corpus-based terminology, Gamper and Stock (1988-9) also claim that terms together with concepts are the core object underlying research in terminology. According to them, concepts would be pieces of knowledge about the real world which help humans to model the world in cognitive processes. Terms would in turn be the lexical units which denote these concepts. An important characteristic of terms is their usage in special languages adapted for specific domains. The relevance of terms within professional and academic environments is acknowledged not only from the perspective of terminological studies as may be inferred by Halliday's (1993:4) words:

> *Of course, technical terms are an essential part of scientific language, it would be impossible to create a discourse of organized knowledge without them.*

Technical terms have the potential to form systematic taxonomic hierarchies and to be added *ad infinitum.* According to Halliday, both vocabulary and grammar are interdependent: creating a technical term is in itself a

grammatical process, thus, in practice; they are different aspects of a single process based on evolving a technical form of discourse.

Picht (1985:37) analyzes the notion of "concept" and defines it as a unit of thought generally expressed by a term, a letter symbol or by any other symbol:

> *Concepts may be the mental representation not only of beings or things (as expressed by nouns) but, in a wider sense, also of qualities (as expressed by adjectives or nouns), of actions (as expressed by verbs or nouns), and even locations, situations or relations (as expressed by adverbs, prepositions, conjunctions or nouns). A concept may represent only one individual object or – by "abstraction"- comprise all individuals having a certain characteristics in common. Furthermore a concept may arise from the combination of other concepts, even without regard to reality.*

For Picht (1985), a term may be a word or a phrase (a word being the sequence of letters between two blank graphic spaces), thus a word may be a term; a group of words may be a term as well. This will be interesting in the second part of the study since we will be considering under the label of architecture terms certain groups of words which convey a given architectonic concept even though they might not seem to be compound expressions from a pure morphological perspective. The features which distinguish a term as opposed to a "non-term" are mainly precision and the fact that the former belongs to the structure of terms which is in turn the linguistic representation of a system of concepts, a system which at the same time influences the formation of new terms, as will be shown in the study. According to Picht (1985:114), the ideal term should be well-motivated, systematic, monoreferential, it should avoid pleonasm and superfluous elements, and it should follow the syntactic rules of the language and be as short as possible. Some of the concepts we have dealt with in the previous chapter regarding new coinages are handled by Picht from the perspective of terminology, for example, the mechanisms to create a new term (here called term-formation, there named word-formation) and the

standardization of this newly coined term once the LSP community has accepted it (lexicalization of institutionalization). Another label already mentioned above when dealing with morphology and the coining of new words is that of neology, which is defined in the context of terminology as a way of creating new designations, a necessary notion in special subject fields where the materialization of new concepts calls for continuous neological activity, as pointed out by Cabré (1999:205). The resulting element, that is, the neologism might be identified according to several parameters (Cabré 1999) namely, diachronic (the neologism is considered to be recently coined), lexicographic (it is not listed in dictionaries), systematic instability (it fluctuates at some level – morphological, graphic, and phonological) and psychological (a neologism is perceived as a new element). An example of a neologism in Architecture would be *eco-minimalism*: it is a recently coined term (the term *minimalism* that serves as its base is as recent as 1927 and the ecological perspective applied to architecture dates back from the sixties, so the term had to be coined later than this date); it is not listed in dictionaries (neither OED nor ODA), it could fluctuate at some level –it could occur with or without hyphen– and it is perceived as a new element as inferred from the use of inverted commas and an illustrative periphrasis:

> *Spectrum is an example of climatically responsive modernism or 'Eco-Minimalism' - white, light, permeable, shaded, sunny, green, abstract, box-like.* (p.498, XII.AS.)

Cabré (1999:206) suggests another interesting dimension as regards lexical neologisms, namely the one accounting for the role of neologism and the dichotomy general language/special language. Neologisms occurring in one or the other group differ in terms of their creation, function, permanence and

relation to the system. Apparently, neologisms in general language are more spontaneous, short-lived, frivolous and restricted in their scope. In contrast, the main features of neonyms (this is the label given by Cabré 1999:206 to terminological neologisms) include lack of ambiguity, conformity to existing term formation patterns, belonging to a special field and single reference. In order to be accepted, terminological neologisms must confine themselves to some principles as those of transparency, conciseness, stability and liability to become the base for derived forms, monoreferentiality and rule-governedness. The phenomenon of *term formation* is classified by Picht (1985:106) into six different devices: compounding, derivation, conversion, loan-words, the formation of terms by means of abbreviation and, more interestingly, terminologization (a word in LGP lexicon assumes an added specific semantic value in relation to a specific concept); as will be seen later on, terminologization is a specific subtype of semantic neology which will be observed in the corpus; take, for example, the term *slab*:

> *Ordinary portland cement concrete slabs can't be relied on for watertight construction due to the material's proclivity to crack.* (p.512, XIII.AW.)

This has been defined in the OED as a rectangular block of pre-cast, reinforced concrete used in building, e.g. in multi-storey constructions. This word existed with a more general meaning and it has suffered a process of terminologization with the meaning above around 1927 according to the OED.

Cabré (1999:207) also includes in the main categories described for coining new terms semantic methods which are characterized by the modification of the meaning of a term as the one above. The word being modified might come from general language or it may also come from other special language as in *metabolism* (p.477, XI.AN.), a Japanese architectural

movement founded in 1960; this word was taken from the language of science and adapted with a new meaning to the architecture lexis. Thus the semantic modifications might involve semantic extension, narrowing or change. The other categories mentioned by Cabré (1999:207) for coining new words are namely formal methods (these contain derivation, compounding, initialisms, acronyms, and clippings) and functional methods, which consist of conversion and lexicalization. Besides these three processes, Cabré poses loan-words and calques as a means to incorporate new terms.

As we have seen so far, in order to meet a functional or an expressive terminological need a new term maybe coined by different methods; this gap may also be filled by a new term which might not be a neologism in a different code, being this source the general language, a foreign language or a technical language. Some other trends which flow in the opposite direction must also be acknowledged, such as the phenomenon known as "determinologization". Meyer and Mackintosh (2000:112) define this process as follows:

> *The way in which terminological meaning and usage can "loosen" when a term captures the interest of the general public. In such a situation a lexical item that was once confined to a fixed meaning within a specialized domain is taken up in general language.*

Within this shift from specialized language to general language there are two possibilities. On the one hand, the main specific features are preserved despite the added connotations or surface change in meaning; on the other hand, the original domain sense fades away, with or without grammatical changes of various types. Although the migration of terms into general language is not a new phenomenon, many researchers have noted that it has increased in the twentieth century. Among the reasons for this process Meyer and Mackintosh (2000: 126-9) pose the influence of the emergence of the society of knowledge,

specific extra-linguistic events, the nature of lexical items (because of their "user-friendliness") and the nature of discourse; in the specific case of Architecture, we could also mention the increase of architecture-related publications which are accessible to the general public and the use of the web as some of the reasons that lie behind the popularization and trendiness of topics associated with Architecture and interior design.

5. The study

5.1. Introduction

The current study aims at describing a particular specialized language, namely architectural discourse, by closely analysing its lexicon. Architectural discourse (AD from now on) is a type of professional language and thus it displays specific features in a similar way as other varieties do; that is the case of law, business, medicine, engineering, advertising, computer science, etc.

5.2. General objectives

Certain distinctive features are expected to be present in AD lexicon. This is the general hypothesis supporting the current study. In order to verify this assumption, we must analyze different lexical phenomena that occur in AD. Therefore, our main purpose entails the answer to these questions:

- An analysis of the main devices used to coin new words in AD, that is, when a lexical gap occurs, this might be solved by creating a new word using different lexical tools such as compounding, derivation, etc.; an existing word may gain an extended or new meaning in order to fill in the identified lexical gap or a foreign word might be borrowed

for that same purpose. Each of these devices will in turn be analyzed separately:

- The role of each word-formation process, that is, the importance each process has regarding the overall available possibilities.
- The relevance of borrowings in AD: the languages they are taken from, the dates in which they have been borrowed, their word-class, degrees of naturalization, pragmatic effect, etc.
- The use of semantic neology and metaphors in AD as an alternative to word-formation and loanwords: scientific metaphors, social metaphors, visual metaphors, etc.

The primary objective of the study is therefore to describe the language of a particular discipline, more specifically, i.e. how its vocabulary is created, and ultimately to provide an answer to those research questions; in the background this study also intends to be a modest contribution from the following perspectives:

- ***Methodological perspective***: I will apply a corpus methodology to a subfield that has not been greatly researched in that way in contrast to what has been the case with other types of specialized language such as business, economics, science, engineering, law, etc.; I will do so through the design of a small specialized corpus, a tool that will provide the bulk of material needed for the description and which will facilitate the searches by means of computerized processing. Hopefully, the corpus created will also serve as the basis for future analysis and studies.

- ***Teaching perspective***: the results of this study will be of interest to applied linguists regarding the design of materials for teaching ESP to non-native architecture students as part of the syllabus in Technical Schools and Departments. One of the main goals in teaching is to introduce students to the concepts of a given area or discipline, an aim that comprises the learning of specialized lexis. According to Crawford (2007:127), this explains why a study of the specialized lexical environment of a discipline is so important from the view of applied linguistics.
- ***Lexicographic perspective***: I will also try to make a contribution in this field by designing and creating a multilingual glossary of architectonic terms in three languages, namely English, Spanish and Galician.

Therefore, this study is descriptive and, to a certain extent, multi-purpose since it aims at characterizing a type of professional language through a close analysis of its lexicon. In order to do so a number of methodological parameters will have to be established and explained in detail in the following section.

5.3. Methodology

This research study aims at analyzing the English lexicon of architecture discourse in order to describe and characterize it. As pointed out by Biber *et al* (1998), the use of a corpus is the best way to analyze registers, dialects, styles, etc. (here a specialized language) in terms of their linguistic patterns. The fundamental features of these studies, according to Biber *et al* (1998:4), is that they are empirical, they use natural texts, they allow the use of computers for

automatic and interactive techniques and they depend on both quantitative and qualitative analysis, all of them qualities that determine the reliability of the corpus as a research instrument and make it the most suitable means to reach our goal in the current study. According to Conrad (2002:77), corpus design (size of the corpus, types of texts included, number of texts, the sampling procedure, etc.) is crucial in order to attain trustworthy and generalizable results. According to Curado (2001:273), in the study of lexical phenomena in specialized languages the use of a representative corpus becomes highly attractive from the perspective of applied linguistics since it allows for the handling of banks of lexical data that represent highly resourceful and varied vocabulary. Out of the many different types of corpora, it seems logic to apply here what has been called "special purpose corpora[18]" (Pearson, 1998:46) since a general reference corpus is designed to be representative of all relevant varieties of the language and not of a technical or professional field in particular, as also pointed out by Gavioli (2002:294):

> *It is equally true that "specialist language", characterising, e.g. a register or genre, may not be adequately represented in large corpora like the Cobuild or the BNC. Smaller corpora collecting register/genre-specific texts can be more reliable in this respect.*

According to Gavioli (2005:7-8), specialized corpora are corpora designed for the purpose of creating a sample of specialized language which can be easily downloaded from on-line specialized journals.

Thus, a self-compiled corpus of architecture discourse will provide us with relevant, manageable, real and up-to-date data which will be the input for our analysis.

[18] These corpora are called "monogeneric" as opposed to "heterogeneric" (large general corpora).

5.3.1. Why a corpus-driven approach?

A special purpose corpus will enable us to draw generalizations and conclusions empirically supported on the discourse of architecture. These data will fulfil better our manifold expectations since a wide range of aspects regarding lexicon and terminology will be taken into account. Apart from my own criteria and intuitions over the likely research requirements, I have also witnessed the currency and suitability of the use of corpora within the field of English for Special Purposes. According to Pearson (1998:48), there are three main approaches to corpus studies, namely corpus-based, corpus-driven and data-based. A corpus-driven approach will be used in this case, a methodology that treats a corpus not only as a mere source of examples to confirm linguistic premises; according to Tognini-Bonelli (2001:84), this approach uses a corpus "beyond the selection of examples to support linguistic argument or to validate a theoretical statement"; this method also contributes to triggering unexpected conclusions about the language. Although driven by the justification of certain hypothesis, this approach is more open and less conditioned than the others. As claimed by Tognini-Bonelli (2001:84), within this perspective the whole data is conceived as a unit and the analysis intends to cover the corpus evidence comprehensively, as I will try to do in the current study.

5.3.2. Which corpus should be used?

Once the general type of corpus and approach have been stated, we have to decide which corpus in particular will meet our research requirements. The first and most obvious question is: is there an existing corpus that we can use? there are corpora which have been designed in other technical fields such as

the *Corpus of Professional English (CPE),* a 20-million-word computerized database of English used by professionals in science and technology in twenty-two domains such as biology, chemistry, engineering, mathematics, medicine, and physics or the *Student Engineering English Corpus* (SEEC) of nearly two million words used by Mudraya (2006), which represents engineering lexis encountered in English-language. However, to my knowledge, there is not an equivalent corpus of architecture. Besides the apparent lack of specific texts I had a further interest in compiling my own corpus to endow this study with a value-added asset.

5.3.3. A preliminary pilot corpus

A preliminary pilot corpus was required to provide the general guidelines and basis for the creation of a representative corpus. A model corpus would throw some light on which are the most salient phenomena, what was to be looked for, etc. and it would ultimately prove the validity of the corpus as a tool for this particular analysis. Following this *a priori* motivation, a preliminary collection of texts was withdrawn from architecture online publications, a list provided by the *Colexio de Arquitectos de Galicia*. This initial search was based on electronic materials since it was assumed from the beginning that this instrument would be accurate in capturing up-to-date materials and it would be expected to be closer to the real linguistic environment of architecture professionals whose work is highly computerized and technology-dependent. The outcome was a corpus of 200,000 words. A qualitative analysis of the lexicon contributed to generating many linguistic insights on the printouts; some remarkable lexical phenomena were acknowledged, such as morphological neologisms

(*suburbanization*, *streetscape*, *beautification*, *eco-topian*, *starchitects*, *spec-builder*, *ultra-modish*, *urban-minded*, *dandified*, *everydayness*, *timelessness*, etc.), terms coined by the use of metaphors (*rocket* -describing building shapes-, *empty gesture* or *phalic overstatement* -portraying a construction-, etc.), conversions (*to freelance*, *to interface*, *to trim*, *to green*, etc.), loanwords (*protégé*, *repertoire*, *virtuoso*, *inferno*, *bravura moment*, *aficionado*, etc.), Latinisms (*terra incognita*, *per aspera ad astra*, exedra, etc.), use of compounding to coin new technical terms (*high-speed fibe-optic data lines*, *botton-up and non-linear feedback processes*, *pitched-roofed single-family house,* etc.), hybrids (*laisser-faire urbanism, architecture parlante, capuccino urbanism,* etc*.),* personifications ("urban surfaces that tell stories"), and other processes.

This pilot search confirmed some of the intuitions and expectations on the wide variety and creativity shown in the lexis of AD and the interest of characterizing this professional language together with the need of establishing clear-cut and documented parameters that would guarantee corpus validity and reliability.

5.3.4. Criteria for corpus design

After the first survey, a definitive corpus was designed following three main features, namely *representativeness, contemporariness* and *accessibility*. These three qualities determined to a great extent the criteria for my corpus design:

- *Representativeness*: size, topic, sources, level of technicality.
- *Contemporariness:* current, real, up-to-date publications.

- *Accessibility*: genre, mode (press, online, free, computerized).

5.3.4.1. Representativeness and contemporariness

The corpus to be used in this study had to accomplish "representativeness" and "contemporariness"; in order to represent what it was intended for, the requirement of size had to be seriously considered. The data bank ought to be large enough as to bring about a considerable amount of tokens to be examined and also to allow for generalizations to be derived from it; at the same time, however, the body of data could not be extremely large as to prevent it from being analyzed qualitatively. A final figure of five hundred thousand words was acknowledged as suitable for the expected research needs (a "small corpus" format according to the literature). The general topic of the texts to be collected was architecture, a subject matter that comprises many other related subareas (construction, urbanism, landscape architecture, building materials, green architecture, interior design, etc.). The level of technicality of the texts was determined by the genre; the texts were meant to be closer to architects' real communication rather than being mere technical inventories or treatises. Another constraint regarding representativeness and contemporariness is related to the sources. The texts taken as input needed to be acknowledged as representative by the very professional group whose discourse was to be analyzed; that is, by the architects themselves. Thus the sources chosen are addressed to a readership of practiononers in the domain of architecture where they are highly renowned. In order to guarantee this requirement, we approached several Associations of Architects in Spain (*Colegios de Arquitectos*) which are, to a great extent, familiar with international publications

and are the main and most prestigious reference as far as architecture is concerned in our country (this process will be described more in detail in the next section). Apart from the reliability, authenticity and currency of the sources, their diversity has to be highlighted as well. Even though national differences have been disregarded here, it has to be pointed out that the sources of the corpus are quite varied; although most of them are American, there were also publications from England, Ireland, Canada and Australia, a fact that contributes to a certain degree of diversity within this register. I have not included as sources of the corpus those journals coming from non-English-speaking countries which use English as some sort of *lingua franca*, for they could add an additional dimension I did not mean to go through in the current analysis. However, this does not mean that there might be some texts in the whole bulk of data written by a foreign author although such a circumstance has been considered marginal.

Texts chosen are rather recent (2007-2008) and thus they will allow us to operate with updated materials, a very important fact when compiling a corpus of disciplinary texts as pointed out by Orna-Montesinos (2012:129) given the evident link of architecture with technology and design.

5.3.4.2. Accessibility

The main concern of our corpus besides being representative is that of being made out of accessible sources (what Orna-Montesinos (2012:129) calls “availability”), that is, accessible to the professionals who work in architecture and people who are learning and teaching architecture and thus it will be guaranteed to be real, current, spread and alive, and that it will be up to its

community standards. Such *accessibility* has been achieved by means of the genre and the mode. Within architecture communication, I have chosen to focus on practical or applied texts, a kind of data which lies closer to architects' daily language (as opposed to pure theoretical texts) as pointed out above. The genre chosen was the online press, mostly specialist-non-academic articles on architecture. I also included other subgenres, namely architectural review (a subgenre describes built projects usually targeted to professionals or people concerned with the architecture field), post-construction assessment, jury citation, interview, exhibition report, architecture book review, editorials, etc. Although this is a case of what Rowley-Jolivet and Campagna (2011:45) and Luzón (2005:28) would call "genre migration" to the Web, since these are journals and magazines accessed online, the texts retain most of the properties possessed in the older medium which become adapted to the new one.

Two other characteristics were taken into account to guarantee accessibility: on the one hand, the material included in the corpus is written, as opposed to spoken, and freely accessed on-line. The nature of the current study does not seem to call for the inclusion of oral discourse. Besides spoken discourse in architecture is usually linked to communication events which seem to be, at least *a priori*, less suitable for our purposes than those present in written material. The fact of working with electronic texts[19] contributes as well to the accessibility requirement since they reach a much wider audience.[20] The electronic format also facilitated the texts being computerized. On the other hand, the texts included in the corpus are accessed for free (subscription

[19] Using electronic texts has some inherent constraints: the main ones are that texts are often ephemeral: they might expire in the website because of space restrictions. Another "but" has to do with the little information provided about the editorial team on certain occasions.

[20] As mentioned in Pearson (1998:53) "electronic" was another mode different from written and spoken: e-mail, discussions, etc. however, since our texts follow the journal format, we will not say they are essentially different from written ones.

materials are not fully accessible outside academic institutions, architecture offices and the like). Most journals suggested by the architecture associations had an electronic version and at least part of their materials were fully available; these were the texts I have selected to work with. The communicative setting established for these electronic journals is usually expert-to expert and expert-initiates communication although the fact of being accessed openly online makes these materials available to everyone interested in reaching them.

5.3.5. Collecting the data

As has been noted above, I have addressed architecture associations in order to obtain a list of international online publications which are acknowledged in the architect's community to be prestigious journals and magazines all over the world. More specifically, I contacted the documentation departments of the directory found in the CSCAE (*Consejo Superior de Colegios de Arquitectos de España*);[21] the listings provided[22] coincided in the following titles:[23]

- *AIA Journal*
- *Architecture in Australia*
- *Architectural Digest*
- *Architecture Magazine*
- *Architectural Record*
- *Architectural Review*
- *Canadian Architect*
- *Metropolis*
- *RIBA Journal*

Out of each journal, a bulk of approximately forty thousand words was extracted resulting in an overall amount of 359.150 words, a figure that accounts for the main part of the corpus. Full texts were retrieved excluding pictures and

[21] The assistance of the *Colegio de Arquitectos del Ebro* is greatly acknowledged.
[22] I asked for the most prestigious and widely read Anglo-Saxon journals according to their expertise.
[23] Some of them coincide with Caballero's (2002) sources, namely *Architectural Review, Architecture in Australia* and *Architectural Record*.

captions up to a number of 569 texts. All the texts are preceded by correlative numbers and show their website addresses and dates of compilation (most of them range from January to June 2007 except for the last one, which was compiled in December 2008).[24] This was the amount of texts I could gather from those online journals and magazines in a proportioned way (I could retrieve more texts from some of them but not from all). In order to reach the figure of half a million words a secondary group was added to this primary one; the latter is made of publications related to the former by means of "suggested or favourite links", that is, they are online publications that are in turn acknowledged by some of the "primary" ones. To be more precise, twelve more architecture websites were included obtaining a final inventory of twenty one journals. This secondary group provided texts that are in general less institutional and targeted for architecture students/practitioners therefore it complements the first set of texts. These are the sources:

- *Archeire: Irish Architecture Online*
- *Archinect*
- *Architecture Show Magazine*
- *Architecture Week*
- *Archnews*
- *Archpaper*
- *Death by architecture*
- *Dwell*
- *Gabion- Hugh Pearman*
- *Icon Magazine*
- *New London Architecture*
- *Building Design*

The second group contributed to an outcome of 146.499 words (about twelve thousand per journal), thus completing an overall figure slightly over half a million

[24] This difference in date is due to the fact that the last journal was initially *Volume 5*; it was replaced by *Building Design* because *Volume 5* offered no information whatsoever on the publication itself in the website and this meant a difference regarding the others. *Building Design* was taken from the same sources as the rest.

words, which is the total amount of the corpus. Here we have a table with the amounts corresponding to each of the sources included:

TABLE III. *Words per journal*

PRIMARY GROUP 359150 words	*The AIA Journal*	40.609
	Architecture in Australia	38.931
	Architectural Digest	39.313
	Architect Magazine	42.809
	The Architectural Record	36.751
	The Architectural Review	39.727
	Canadian Architect	40.132
	Metropolis	40.241
	RIBA Journal	40.637
SECONDARY GROUP 146499 words	*Archeire*	12.243
	Archinect	13.289
	Architecture Show Magazine	13.232
	Architecture Week	12.555
	Archnews	12.471
	Archpaper	11.582
	Death by architecture	11.829
	Dwell	9.984
	Gabion- Hugh Pearman	10.721
	Icon Magazine	12.849
	New London Architecture	12.652
	Building design	13.092
Total Number of Words		**505.649**

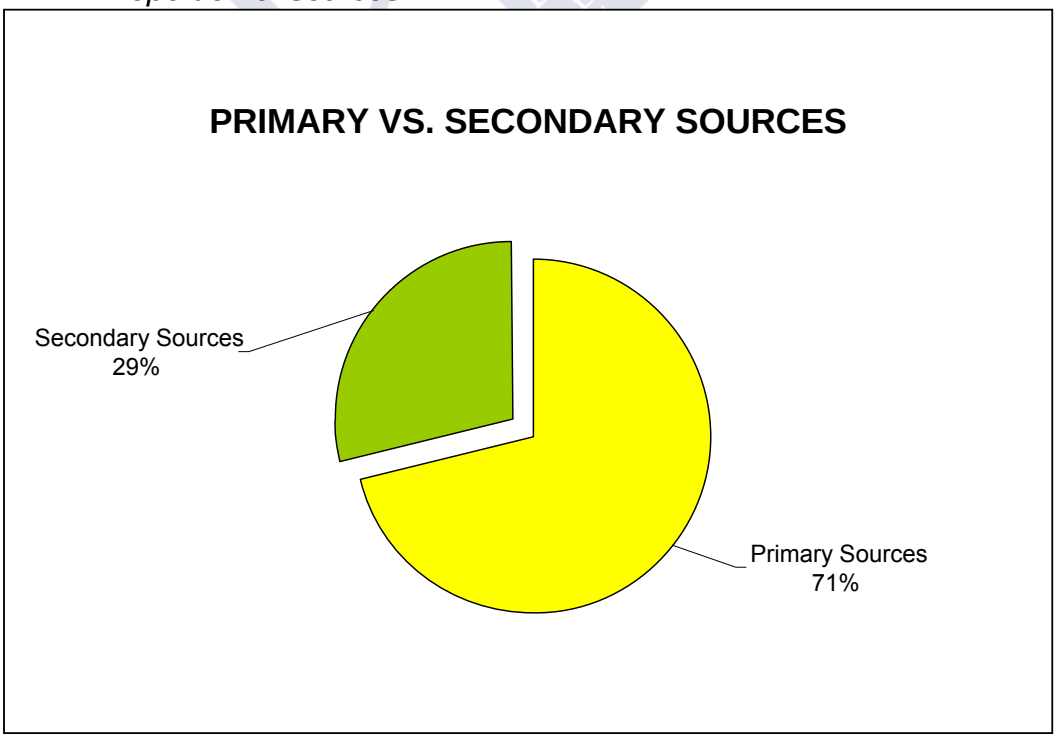
As shown in the table above, there have been 9 primary sources which in turn led to other 12 sources: RIBA Journal, for example, suggested the links such as *Architecture Show Magazine*, *Gabion-Hugh Pearman* or *Icon Magazine*, etc.:

TABLE IV. *Journal traceability*

AIA Journal			
Architecture in Australia			
Architectural Digest			
Architecture Magazine	*Archinect*		
Architectural Record			
Architectural Review	*Archeire*		
	Architecture Week		
	Archnews	*Archpaper*	
		Dwell	
			New London Architecture
			Death by architecture
			Building Design
Canadian Architect			
Metropolis			
RIBA Journal	*Architecture Show Magazine*		
	Gabion- Hugh Pearman		
	Icon Magazine		

The proportion between both types of sources is reflected in the next table where we can see that the major bulk of texts come from the primary sources collected from the suggestions of Spanish Architects' Associations:

FIGURE 2. *Proportion of sources*



More specifically, we can graphically measure the contribution of each source in the following figure:

FIGURE 3. *Corpus composition by sources*

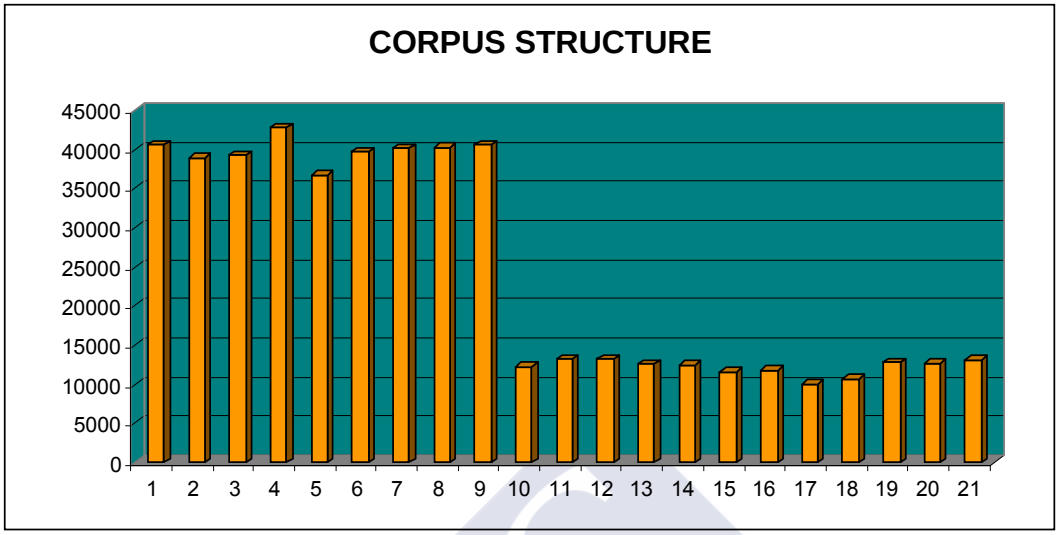
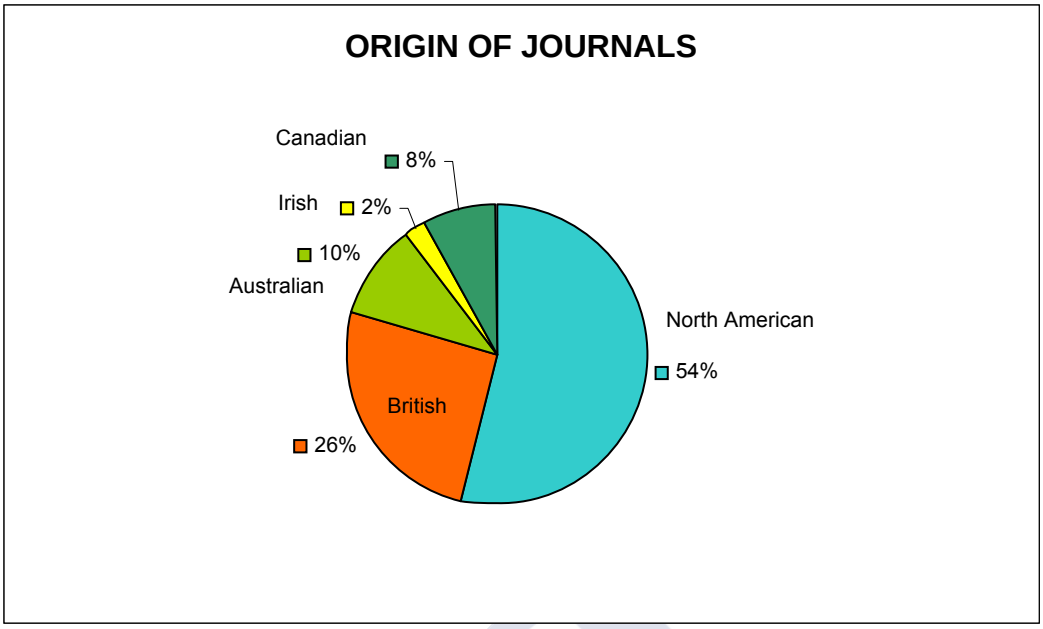


TABLE V. *Sources*

1. *AIA Journal*
2. *Architecture in Australia*
3. *Architectural Digest*
4. *Architecture Magazine*
5. *Architectural Record*
6. *Architectural Review*
7. *Canadian Architect*
8. *Metropolis*
9. *RIBA Journal*
10. *Archeire: Irish Architecture Online*
11. *Archinect*
12. *Architecture Show Magazine*
13. *Architecture Week*
14. *Archnews*
15. *Archpaper*
16. *Death by architecture*
17. *Dwell*
18. *Gabion- Hugh Pearman*
19. *Icon Magazine*
20. *New London Architecture*
21. *Building Design*

As far as the linguistic origin of texts, all the publications are Anglo-Saxon (more precisely North-American, British, Irish, Canadian and Australian) in order to avoid non-native speaker's interferences; as we may observe in the chart below, North American is by far the most representative of all varieties:

FIGURE 4. *Origin of journals*



The texts corresponding to each journal in the corpus layout are grouped together and preceded by an "identity card" with some information about the given source. One of those cards which correspond to the *AIA Journal* is posed here as an example:

TABLE VI. *Journal AIA: Identification chart*

<table>
<tr><td colspan="4">Títtle: THE AIA JOURNAL OF ARCHITECTURE</td></tr>
<tr><td colspan="4">Ref: Colegio de Arquitectos del Ebro</td></tr>
<tr><td colspan="4">Website: http://www.aia.org</td></tr>
<tr><td colspan="4">Section: Press> Online Publications> AIA/ The AIA Journal of Architecture> online issu</td></tr>
<tr><td colspan="4">About the AIA:
The American Institute of Architects
“Since 1857, the AIA has represented the professional interests of America's architects. As AIA members, over 80,000 licensed architects, emerging professionals, and allied partners express their commitment to excellence in design and livability in our nation's buildings and communities. Members adhere to a code of ethics and professional conduct that assures the client, the public, and colleagues of an AIA-member architect's dedication to the highest standards in professional practice”.</td></tr>
<tr><td colspan="4">Associated Organizations
The American Architectural Foundation (AAF)
American Institute of Architecture Students (AIAS)
Association of Collegiate Schools for Architecture (ACSA)
National Architectural Accrediting Board (NAAB)
National Council of Architectural Registration Boards (NCARB)</td></tr>
<tr><td>President
RK Stewart, FAIA</td><td>First Vice President
Marshall E. Purnell, FAIA</td><td>Vice President
Michael Broshar, FAIA
George H. Miller, FAIA
Miguel A. Rodriguez, AIA
Norman Strong, FAIA</td><td>International Director
Michael Lischer, AIA</td></tr>
<tr><td colspan="4">Contact:
The American Institute of Architects
1735 New York Ave., NW
Washington, DC 20006-5292
E-mail: infocentral@aia.org</td></tr>
</table>

As derived from the explanations above, the main methodological platform of this study is the qualitative and quantitative analysis of the corpus compiled for this specific purpose. This analysis will be carried out mainly by means of a database which will in turn trigger a type of reasoning and frequency results.[25] Some aspects might arise which were not expected as a consequence of the corpus-driven approach.

[25] As pointed out by Biber *et al* (1998:9), we have to aim at transcending mere quantitative patterns to suggest functional interpretations explaining the previous patterns.

5.3.6. Creating a database for corpus analysis

Once the overall body of data was gathered, the next step consisted in sieving it. The computerized texts were printed out to undergo a reading perusal and thus the corpus was manually analyzed for the scrutiny of specific lexical devices. In this proto-analysis there are two main targets: identifying the end and establishing the means to reach such end. The study of the lexicon is in broad terms the objective; more specifically, technical and semi-technical lexicon and aspects of lexicon that might be considered "marked" (marked as in differing from the general language, or being non-listed, as in newly created items or recently borrowed loanwords) and thus distinctive. Now these two aspects have to be further specified into criteria for identifying the data.

As Martel and Maurais (1994) point out, the terms which belong to a given field such as an art, technique, science, discipline, domain, activity, etc. reflect a conceptual system and are needed in the development of those activities, being practical or theoretical. The case which concerns us here, architecture terminology, would comprise the items which contribute to building the technicality of architects' discourse. How do we identify these terms? One obvious way to do so is by reaching out for technical dictionaries. Technical dictionaries store a substantial number of terms considered the core vocabulary of a certain field; I have selected the *Oxford Dictionary of Architecture and Landscape Architecture* (from now on ODA) as the main source; the glossary titled *Archispeak* has also been chosen for it encompasses vocabulary which is not always listed in the ODA (more "jargon-like") as, for example, the terms *ambiguity* and *animate*, none of them quoted in the ODA but collected by *Archispeak* with specialized meanings:

> *Ambiguity*: It is a double entendre, an enigmatic or equivocal characteristic that appears in art, literature and architecture. (2004:4)
> *Animate*: It means to give life or make lively. When heard in architectural debate, the term usually refers to the need to breathe life into a drawing or a design. (2004:6)

Apart from these two sources, I will be labeling "technical" those words cited in the *Oxford English Dictionary* (OED) under the labels *arch, carpentry, build* and *eng*, as is the case with *cantilever* and *batten*:

> ***Cantilever**: **Arch**. "A kind of bracket or support of stone, wood, or iron, whose length is many times its breadth and more than twice its depth, which projects from the wall of a building for the support of a balcony, the upper members of a cornice, eaves of a house, etc.; also attrib., as in cantilever cornice, principle".*

> ***Batten**: **Carpentry** & **Build**. "A piece of squared timber, not more than 7 inches broad and two and a half inches thick, used for flooring, and as a support for laths, etc.; a scantling. (The length may be anything over 6 feet; shorter pieces are known as batten-ends)."*

Technical terms will include those lexical itmes which are morphologically derived from the former, although they might not be listed in the ODA, *Archispeak* or OED as technical, e.g. *Niemeyer-like*, *anti-marquee*, *arch-designer, Archigram-inspired*, *windowless*, *window dressing, precast alluminum panels, Jacobean oakwall panels, palladiam window, thermal bridging, surveillance equipment firefighting*, etc.

Architecture is a wide-embracing field and it might be analyzed from many perspectives as shown in the definition given by the OED and thus there are many terms related to each of these senses:

> - **Building typologies**: *The art or science of building or constructing edifices of any kind for human use. Regarded in this wide application, architecture is divided into civil, ecclesiastical, naval, military, which deal respectively with houses and other buildings (such as bridges) of ordinary utility, churches, ships, fortification.*
> - **Architecture as an "art"**: *But architecture is sometimes regarded solely as a fine art.*
> - **The craft and technique***: The action or process of building. arch.*
> - **The built object***: concr. Architectural work; structure, building.*
> - **Architectonic styles***: The special method or 'style' in accordance with which the details of the structure and ornamentation of a building are arranged.*

These terms include construction typologies, styles, materials or building structures that will also be analyzed (as in the material called *emperador marble*). I will also study some technical terms which belong to disciplines intimately related or even pertaining to architecture, such as Physics, Engineering, Art, Geology, Chemistry, Design (Interior Design, Industrial Design, Urban Design, Landscape Design, etc.) as in *Lucite lamp*: (1937) "A proprietary name for a solid, transparent plastic that is a methyl methacrylate resin; perspex", (<<http://www.oed.com>>, last accessed 16/12/2012).

I will also take into account as input of this study, at least initially, nonce-formations (*ultra-plush, media room)* and words coined recently even if they belong to general language -especially those in between inverted commas, that is, those which are acknowledged as nonce formations by its very users- (*customization, cyberspace*), loanwords (*á la Home Depot, beaucoup de goût, cabernet sauvignon, bouillaisse, bouilotte, chiaroscuro, espaces libres, hamman, gaandereij, flâneur*), compounds made out of loanwords (as in *Vierendeel trussers* where the proper name of a Belgian engineer and architect is used attributively with reference to a type of girder introduced by him in 1896 (<<http://www.oed.com>>, last accessed 16/12/201), semantic neologisms and terminologizations (*Sisyphean task, shimmering skins, Gherkins, Japanese box, urban acupuncture*, etc.), loanwords with semantic neology (e.g. *Genius Loci*, in the OED it is defined as "the presiding deity or spirit" but in architecture it gains a different nuance: "in geography, landscape architecture and architectural design, genius loci is now accepted as denoting "spirit or essence o the place" in *Archispeak* (2004:88), Latinisms (*affidavit, ad hoc, bona fides, gravitas),*etc.

Once the target and the criteria to identify the input have been discussed, I had to establish the methodological means to isolate them, that is, the tools to filter the raw material. The design of a database was considered as the best *modus operandi.* The advantages of this process might be summarized as follows:

- The categorization implied in the database works as an engine which drives the search making it target-oriented and systematic.
- The database brings about an output which has boundaries and that is manageable.
- The database selects and structures the raw material homogeneously.
- Once the tokens are selected, defined and classified, they can be subject to a more sophisticated linguistic analysis.
- The computerized nature of the database will multiply the possibilities of carrying out many kinds of searches with a considerable saving of resources.

Nevertheless, the use of data basing is far from being risk-free. The more our classification is tuned up, the more arbitrary it might appear regarding some categories. Certain features are reasonably acknowledged or easily supported. Some others escape the clear-cut boundaries of classification and in order to be introduced in a chart, we sometimes have to decide where to draw the limits in a continuum with the extra risk of not being completely accurate. Other disadvantage is that the standardization implied in the database prevents us from being flexible to include certain phenomena we did not expect to find in an *a priori* consideration but which are nevertheless worth being analyzed. All these considerations lead us to point out two main remarks on database-

orientation: on the one hand, data basing will be our main source of material but not necessarily the only one within the corpus (there might be other searches executed directly on the whole bulk of the corpus); on the other hand, the database will tend to be as much comprehensible as possible. Certain definitions which will be stretched if necessary to make sure relevant material is not left behind.

Bearing all these premises in mind, a draft chart was initially drawn anticipating the categories which could be relevant for the study:

TABLE VII. *Draft chart*

DRAFT CHART			
Reference			
Listed in OED	□ yes □ no		
Listed in Archit.dict.	□ yes □ no		
Type of term	□ Technical term □ Semitechnical □ General term		
Date			
PERIOD OF USAGE			
Definition			
Etymology			
Word-class	□ Noun □verb □ adjective □ adverb □ preposition □other		
□ Word-formation process	□ derivation □ compounding □ conversion □ backformation □clipping □ blend □ acronym □ ex-nihilo □other		
□ Prefixation	□ class-changing □ class-maintaining	□ noun base □ verb base □ adjective base	
□ Suffixation	□ Forming nouns	□ Forming Adjectives	□Forming verbs □Forming adverbs
	□N›N □V›N □ADJ›N	□N›ADJ □V›ADJ □ADJ›ADJ	□Other □English Suff + foreing Bases
□ Compound Nouns	□ noun + noun □ verb + noun □ noun + verb □ verb + verb □ adj + noun □ particle + noun □ adverb + noun □ verb + particle □ phrase compound		
□ Compound Verbs	□ Noun + verb □ verb + noun □ verb + verb □ adj + verb □ particle + verb □ adj + noun □ noun + noun		
□ Compound adjectives	□ Noun + adj □ verb + adj □ adj + adj □ dv + adj □ noun + noun □ verb + noun □ adj + noun □ particle + noun □ noun + verb □ verb + verb □ adj/adb + verb □ verb + particle		
□ Compound adverbs	□ Rhyme-motivated Compounds	□ Ablaut-motivated compounds	□ Neoclassical compounds
Semantic field			
Type of loanword	□ natural □ denizen □ allien □ casual		
Original language			
Graphic variation	□ yes □ no		
Metaphoric use			
Pragmatic effect	□ local atmosphere □ elevated style □ rhethoric variation □ brevity □ conceptual accuracy □ pun □ expressive effect		
Spanish equivalent			
Galician equivalent			
Further Comments			
Quotation			

This chart was a proto-attempt of categorization that ought to be polished and further documented. Some sample searches were conducted to test the validity of these categories and some extra research was carried out to decide on the precise labeling to be handled; this process led to a final database that will be explained in detail in the next pages.

5.3.6.1. Notes on the data base design

Each token was assigned to a register; each register has almost one hundred fields. I wanted to work with a single database and thus I included a large amount of fields; however, not all fields are applicable to every token, most of them are subfields within a field. The outcome was a database of 2.865 registers such as the following for *airbrick*:

TABLE VIII. *Screen capture of database I.*

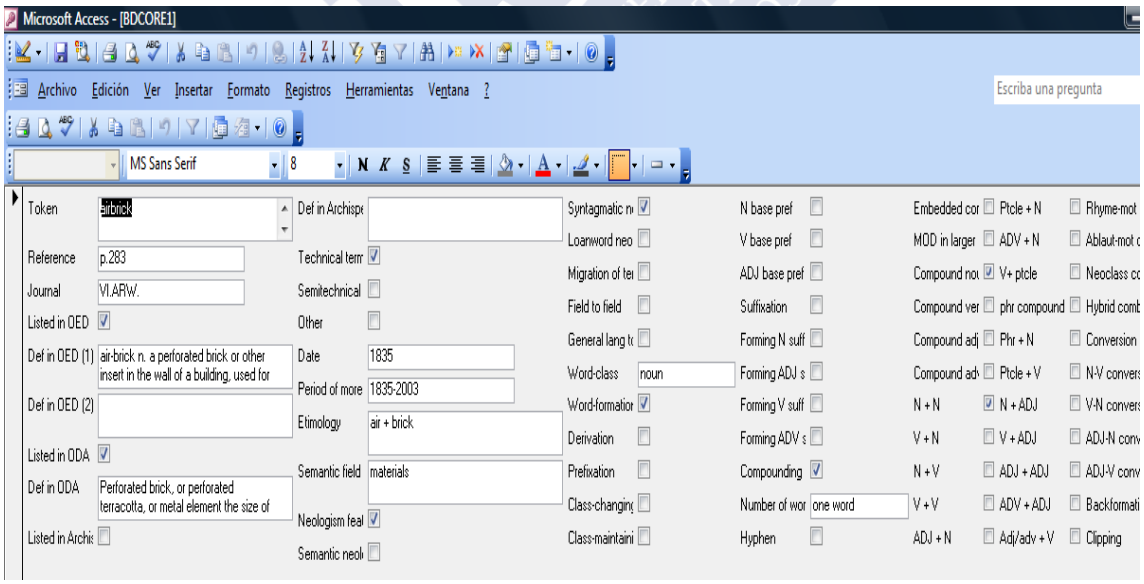
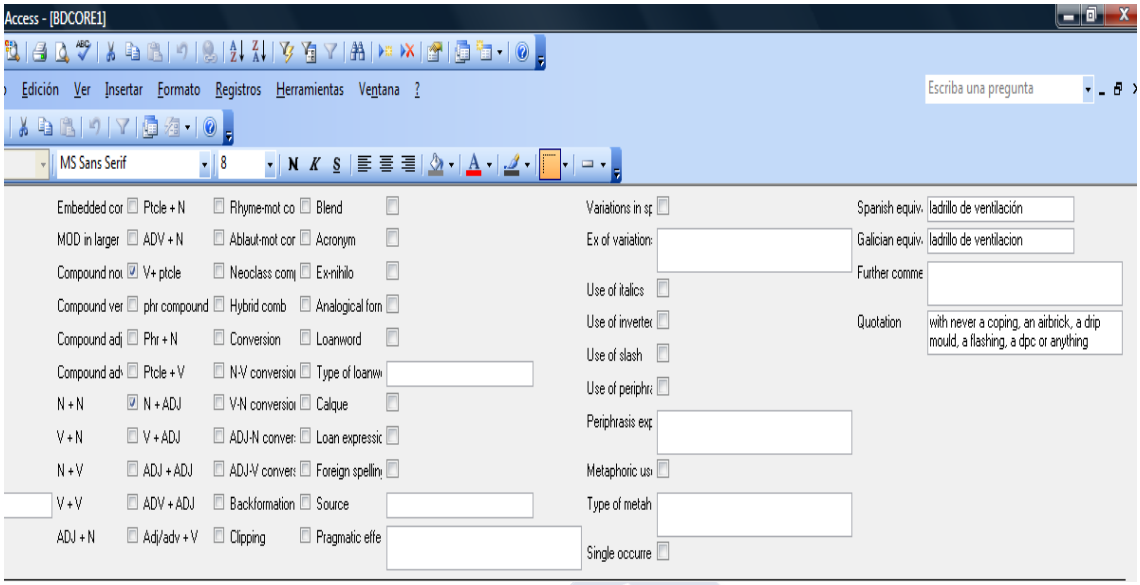


TABLE IX. *Screen capture of database II.*



The following fields were thus established:[26]

- **Token**: this box will be filled with the token subject to analysis, e.g. *chamfered.*

- **Reference**: here we write the page number where the token taken as an example was found, as *p.100* for *chamfered*.

- **Journal**: this is the reference of the journal from where the word was extracted, such as II.AA., that is, journal number two, *Architecture in Australia.*

This is the table and codes used for journals:

TABLE X. *Codes for journals*

The AIA Journal	**I.AIA.**
Architecture in Australia	**II.AA.**
Architectural Digest	**III.AD.**
Architect Magazine	**IV.AM.**
The Architectural Record	**V.ARD.**
The Architectural Review	**VI.ARW.**
Canadian Architect	**VII.CA.**
Metropolis	**VIII.MT.**
RIBA Journal	**IX.RJ.**
Archeire: Irish Architecture Online	**X.IA.**
Archinect	**XI.AN.**

[26] Other problems raised by some of the fields will be dealt with later in the corresponding section.

Architecture Show Magazine	**XII.AS.**
Architecture Week	**XIII.AW.**
Archnews	**XIV.ANW.**
Archpaper	**XV.AP.**
Death by architecture	**XVI.DA**
Dwell	**XVII.DW.**
Gabion- Hugh Pearman	**XVIII.HP.**
Icon Magazine	**XIX.IM.**
New London Architecture	**XX.NLA.**
Building design	**XXI.BD.**

- **Listed in OED**: As mentioned before, I will be using the *Oxford English Dictionary* as one of our main sources of information; this category tests whether the given token is listed or not in this dictionary; the fact of not being listed may be due to several reasons: nonce-formations, neologisms which have not been yet lexicalized, highly technical items and foreign words.

  - **First and second definitions:** We have provided two fields for quoting the definition given by the OED in case there is one because the maximum capacity of boxes is sometimes too small for the definition. The OED usually gives several definitions; I have intended, when possible, to opt for the one that best fitted the example chosen, if possible.

  - **Date and Period of higer frequency**: these data are only given when the word is listed in the OED, a source that provides the record dates. There might be some cases listed in the ODA and not in the OED where the date of emergence is given (for example, with the coming out of a movement, group, institution, etc. such as “Archigram” which was born in the early 60’s) and thus I have registered it as “circa 1960”. It is important to give a date in these cases even if it is approximate because this may allow us to classify a token as a neologism. Very few examples

have been dated by means of sources different from *OED*, *ODA* and *Archispeak*.

- Listed in ODA: It stands for listed in the *Oxford Dictionary of Architecture and Lansdcape Architecture*.

- **Def in ODA:** If "yes" the definition or at least part of it is shown; as before the box may be too small for the definition to be shown at its full length. As I did with regard to the OED, when more than one definition is provided, I have chosen the one that matches best the example quoted.

- Listed in *Archispeak*: as mentioned above, this is a glossary of architectural terms which will also be handled.

- **Definition in *Archispeak*:** As with the ODA, definitions here are given in a shorter version because of length restrictions.

-Technical term: This category has been ticked when dealing with a technical term regarding architecture. Labels *technical* and *semitechnical* follow Alcaraz Varo's (2000:68-9) classification of terms according to their technicality. The decision of classifying a token as technical or not might be sometimes controversial because these are by no means clear-cut categories. However, this categorization is very relevant for our study. I have decided to consider technical terms those which are listed in the ODA or labelled as such in the OED such as *astragal* (p.273, VI.ARW.).

- Semitechnical term: Words whose meaning fall within the domain of architecture despite the fact that their meaning is not obscure to non-specialists such as *bridge deck* (p.513, XIII.AW.).

- Other: this label refers to general terms, words which do not belong to technical or semitechnical vocabulary and which have been included because they represent some term formation device, such as the blend *camcorder* (p.403, VIII.MT.)

- Etimology: This information is in most cases taken as well from the *OED* if the word is listed in it. The "etymology" the same as the "source language" of tokens which are not cited in the OED have to be searched for in the internet when no other data is available and thus its reliability is put under certain reservation). In cases of compounds here I have established the members as in *laser-cut plywood=laser-cut + plywood* (p.61, II.AA.).

-Semantic field: This category will be filled only regarding architecture terms. The subcategories[27] considered will be the following:

TABLE XI. *Semantic categories*

Associated concepts facet	**Associated concepts**
Physical attributes facet	Attributes and properties
	Design elements
	Color
Styles and Periods facet	Styles and periods
Agents facet	People
	Organizations
Activities facet	Disciplines
	Functions
	Processes and techniques
Materials Facet	Materials
Objects Facet	Furnishings and equipment
	Settlements and landscape
	Individual Buildings, building typology
	Elements in buildings

- Neologism features: this is a yes/no field that aims at recording the existence of any type of neology[28] that will be later specified under the different boxes.

[27]Semantic hierarchy adapted from the *Art and Architecture Thesaurus*, a project conducted by the Getty Museum which gathers terms describing art, architecture, material culture and archival material and which started in the 1970's.

This taxonomy has been adapted from Guilbert's (1975) classification which has ben already explained in section 4.5 above.

- Semantic neology
- Syntagmatical neology
- Loanword neology.

- Migration of terms: This tag is meant to acknowledge a shift of terms from other professional languages or from the general language to architecture.

- Field to field: cases where the shift occurs between two specialized areas, e.g. *aficionado* (p.9, I.AIA.)

- General language to architecture language: e.g. *layer*, *sheet*.

- Word-class: this category is self-explanatory.

- Word-formation process: this box is ticked in case there is a word-formation process worth being analyzed. Here we have relied on Bauer's (1983) labeling of the possible word-formation processes in English; the possibilities here are the following:

- **derivation** (within it prefixation, class-changing prefixation, class-maintaining prefixation, noun-base prefixation, verb-base prefixation, adjective-base-prefixation).
- **suffixation** (forming-nouns suffixation, forming-adjectives suffixation, forming-verbs suffixation, forming-adverbs suffixation).
- **compounding:** in cases of compounding this feature would be ticked (yes).
    - Then this category will be further specified: **Number of words** (here the number of words making up the compound will be

[28] Phonological neology has already been ruled out for not being relevant in the present study.

mentioned, however, when a hyphen is used, for example, “artist-architect” I will be counting only one word; the fact of using a hyphen instead of separated words points at the intention of making it a single word).

- **Hyphen**: this category will be ticked when a hyphen appears in between the main compound members only, that is, cases such as *Archigram-inspired bridge* (p.82, II.AA.) will not be ticked in “hyphen” since the hyphen is within another node of the compound.
- **Embedded compound**: this field will be marked when there is a compound within another compound thanks to the principle of recursivity, as in *inverted brick arch* (p.160, IV.AM.) or *high-tech style*. (p.297, VI.ARW.)
- **Modifier in larger compound** marks cases where the compound modifies in turn another element as *corrugated-iron* in *corrugated-iron sheeting* (p.599, XVIII.HP.)

Then types of compounds are classified regarding word-class (noun, verb, adjective and adverb). The following fields specify the internal structure of compounds (e.g. N + N, ADJ + N, etc.). Two further compound types given by Bauer (1983:212-3), namely rhyme-motivated compound and ablaut-motivated compound are also included.

- **Neoclassical compounds:** this category is quite relevant in technical fields, architecture is no exception, e.g. *amphitheatre* (p.156, IV.AM.).

- **Hybrid combination:** this is a quite marginal field which is verified in cases, such as *Art Povera* (p.61, II.AA.), where we can attest not only compounding but also loanword neology.

The following categories refer to minor word-formation processes such as: **Conversion**: this label includes (N-V conversion, V-N conversion, ADJ-N, ADJ-V), **Backformation**, **Clipping**, **Blend, Acronym**[29], **Ex-nihilo** and **Analogical Formation.**

- Loanword:[30] it might seem redundant to have a *loanword neology* and *loanword* in the same chart; however, they do not always coincide: there might be cases where loanword neology does not occur since the given term was introduced very early in the history of the language and it is felt almost as "native" in that language and thus *neology* would be ruled out; nevertheless, we might want to highlight the process (in this case borrowing) by means of which the term was coined irrespectively of chronology. This is the case of *arboretum,* a word tagged as a semitechnical term and also as loanword (not as loanword neology), because it has originally been borrowed from Latin at some point in the history of the language. Further within this category we might specify:

- **Type of loanword**: there are four categories drawn by the editors of the OED which is quoted by Gómez Capuz (1998:34), namely *naturals*, *denizens*, *aliens* and *casuals*. Although they may be controversial, I found them helpful for my purposes here.
- **Calque**: This concept, which has been explained above as the translation of a foreign word (Gómez Capuz 1998:55), is represented by

[29] The acronyms referring to the names of institutions or architecture offices (e.g. *KZF Design* or *FIDM Design Studio*) will be excluded from my analysis.
[30] Foreign proper names of people and places have not been taken into account, e.g. *Scarpa,* referring to Carlo Scarpa.

words such as *drum* (p.244, V.ARD.) which comes from French *Tambour*, or *constructivism* (p.66, II.AA.) which derives from Russian *konstruktivízm*. Since calques are a subcategory of loanwords, I will assume that if the box "calque" is marked, the box loanword does not to need to be ticked as well.

- **Loan-expression:** this box accounts for specific cases of loanwords which exceed the limits of a word, that is, for borrowed phrases such as the foreign string *pour savoir les choses il faut savoir le détail* (p.300, VI.ARW.).
- **Foreign spelling**: this field will leave track of instances where the loanword maintains its foreign linguistic appearance. This box will also be marked in cases like *auditorium* (p.174, IV.AM.) or *atrium* (p.32, I.AIA.) which keep the etymological plural in *-a*.
- **Source:** it stands for the language of origin of the loanword. This box differs from etymology in that it is a more general tag and applies not only to cases of borrowing but to all words.
- **Pragmatic effect**: this box is meant just for loanwords. Apart from the terminological needs, there are stylistic reasons which might dictate the use of a foreign word in a text, namely conveying local atmosphere, social connotations, field features, elevated style, euphemism, tone, rhetoric variation, brevity, conceptual accuracy, pun, expressive effect, etc., all of them taken from Gómez Capuz (1998:274-275).

- Variations in spelling: a word such as *façade* may be written with "ç" or "c", and *verandah* may have a final *h* or not. This is the box to account for those

spelling inconsistencies; when more than one version is provided we will account for it in **examples of variations**.

The next set of fields deals with the marked character of certain words that occur in the corpus, that is, words that deviate from the norm in some respect, a fact that is very often conveyed by the writer through different devices (italics, inverted commas, slash, and periphrasis). These expressions could be foreign words, nonce-formations, metaphors, puns, or just quotations.

- Metaphoric use: It intends to account for cases of metaphorical extension of semantic nuances such as the compound expression *urban belt* (p.343, VII.CA.). This is a tricky label since metaphor traces can be acknowledged in almost every linguistic expression. However, I deem the role of metaphor in architectural discourse important, especially visual metaphors.

- Single occurrence (in the corpus): this box was needed in order to differentiate very common words or expressions from other more restricted in use (being repeated in the same text does not avoid the "single occurrence" label). This concept does not overlap with **ex-nihilo** or nonce-formation, the former is just a frequency marker and the latter implies other conceptual burden.

- Spanish and Galician equivalent: here we provide the translation of the term into Spanish and Galician (only for those considered as "core" for architecture vocabulary) since this work also aims at creating a glossary of architecture terms English-Spanish-Galician.

- Further Comments:

This box is thought out for implementing data that do not fit in the other categories. For example, the word *appliqués* (p. 395, VIII.MT.) is used in the

text to name a type of wall lights; it is a French word but the accent is not used in the French counterpart, and that makes us think of a possible Frenchified word. This comment would be then written in this particular field.

5.3.6.2. Difficulties found when applying the database scheme

After classifying the tokens in the database, it was necessary to introduce some changes with respect to the original in order to solve certain inadequacies. Boxes devoted to the definitions for the *OED*, *ODA* and *Archispeak* proved to be too small for all the information given in those sources; sometimes I had to summarize or extract it. As mentioned in the previous section, I decided to give the OED two blanks for cases where definitions had to be split or there was a more central one with respect to a secondary one. When the term has a technical definition, this is the one provided in our database; the dates recorded would in such case match this specific meaning, that is, if a word has been first recorded in 1400 but the architectonic meaning ascribed to it appears in 1830, this is the date I will be referencing in the box labelled “date”. When the OED provides several dated examples for one specific meaning, we have given the time segment in between the earlier and latest dates. As mentioned before, when the ODA gives several definitions of a single technical term I have shown the one that matches the example quoted (something inferred thanks to the context). *Archispeak’s* definitions are in general much vaguer than those in OED and ODA since it is not a dictionary as such; in those cases I have tried to put forward those fragments which are more representative. Another aspect related to word searching in the OED: words are looked up in the OED as they are found, e.g., if a word ends in a suffix or has a prefix that is the form that will

be looked for, not similar or related words; if it is not listed as such the box labeled *definition* by the OED will not be filled. However, this is not exactly the case for the technical dictionaries which in the majority of cases only list terms under the category of noun and thus for the ODA and *Archispeak* certain variations will be allowed when looking for a term, a fact that will be nevertheless pointed out in between brackets at the beginning of the definition as in *axometrics*/*axometric projection.* Another example would be the word *Tuscan,* which was found in the corpus and refers by ellipsis to the term *Tuscan Architecture* (which is defined in the ODA 2006:795) and thus *Tuscan* is marked as "listed" in the ODA and thus considered as a technical term; technical dictionaries quote words emphasizing conceptual and topic aspects rather than morphological ones. Every token is provided together with its page number and the context of occurrence; I have tried to quote whole sentences when possible: I have also intended to present representative examples.

Categories headed as technical and semitechnical have proved to be quite difficult to delimit; I have decided to label "technical" for every term found in the *ODA* or tagged as technical in the *OED* such as *batten;* those in *Archispeak* have been included under technical (e.g. *arcology,* 2004:9) or semitechnical (e.g. *convention*, 2004:39) depending on the case. Other categories such as materials which are not listed as technical but that do belong to the semantic realm of architecture are regarded as semitechnical as well, e.g. *French aspen*.

Etymology data come from the OED in the majority of the tokens. Very often the OED provides not only the primary source but those found in related languages; I have simplified this information as much as possible (also the

symbols which were not admitted in the database) for this issue was out of the scope of the present study. When the OED does not list the word, I have conducted alternative searches. In cases of compounds, I have made overt their binary dimension in this box. When the source consulted for etymology was not the OED, I have mentioned so it in "further comments". "Phonetics" and "related words" boxes have proved to be irrelevant and thus I have decided to ignore them. The classification followed in "semantic field" has been simplified and adapted. In the category labeled "neologism features", I have taken 1850 as limit date. A word appearing after 1850 or acquiring a new meaning after this date according to the OED has a tick in this box. This date may sound arbitrary and to a certain degree it is; a word might have entered a language after 1850[31] and be totally assimilated in the language. However, since I am interested in tracing the lexicon of architecture, a certain time spam was needed, and 1850 has been deemed to be a reasonable boundary. After being ticked as neologism, it is further specified whether it is semantic, morphological, etc. The box called "word-formation process" is independent from that of syntagmatic neologism, that is, when a word-formation process is attested this box is ticked independently of it being recent or not. There are a set of examples with compounds which also undergo derivation that will have to be analyzed more in detail. In general, with these cases we have ticked both boxes of compounding and derivation to identify this group and decide over their status later on. I have included many "compounds" that some authors do not consider so because of their spelling form since they are linked by a hyphen: however, I have decided

[31] Some corpus-based studies like Cannon's (1996), suggest this time reference to analyze recent borrowings in English; Ayto (1991) also claims that most words borrowed in the last couple of hundred years have not yet become thoroughly anglicized and that is why I have taken 1850 as a time boundary for loanword neology.

to leave behind those measurements expressions like *600,000-square-foot* because they are very frequent and the structure is basically repeated with different figures. I have added a field called "analogical formation". This concept is taken from Bauer (1983:96) and it does not belong to word-formation; here a new word is coined in analogy with another, such as *doncrete* is an analogy of *concrete* or *cemeteryscape* after *landscape*. There are just very few cases of hybrid combinations. Again, I have to highlight that only acronyms referring to materials, processes, systems, etc. have been included: proper names representing institutions, design offices, etc. have not been considered relevant. Loanwords have been accounted for even if they have entered the language at an early stage because I want to make a portrayal of the composition of the lexicon to characterize it. The classification given implies a certain level of subjectivity. In general I have tended to classify as "natural" those loanwords that entered English at an early stage; those which keep their foreign form with a well-known meaning (even if it just for experts) have been classified as "denizens". Some other that are rarer have been classified into "casuals" and "alliens". In case of "calque" (usually a feature given by the dictionary) I have ticked only the box of calque, not that of loanword. Foreign spelling is ticked when there remain foreign accents or other foreign graphics (such as "ç") or the word has not been altered at all in its original foreign form. In the box called "source" I have simplified cases such as Modern Latin or Classical Latin into simply "Latin". The box labeled "pragmatic effect" may be regarded as subjective: in cases of loanwords covering terminological gaps we have named them "conceptual accuracy"; in cases that fall into style we have alternated from "elevated style" to "rhetoric variation"; loanwords connected

with the description of a place have been tagged as “local atmosphere” and a low number of borrowings have been classified into “humour”. The labels corresponding to *figurative style* have brought about some added difficulties; I have restricted or simplified them. One of the facts that is explained in “further comments” is when the definition in the OED does not match those in the ODA and *Archispeak*.

The following can be regarded as the final outcome, exemplified by means of the word *sick building*:

Token: *sick building*
Reference: p.538
Journal: XIV.ANW.
Listed in OED: yes
Def in OED (1): *a building, typically a large, older, relatively poorly maintained office building, in which occupants report an increased incidence of non-specific upper respiratory and other symptoms*
Def in OED (2): *which have been attributed to factors such as temperature, humidity, indoor air pollutants, noise levels, and visual display units; also in extended use.*
Listed in ODA: yes
Def in ODA: *(syndrome) building having disagreeable or unacceptable environmental characteristics.*
Listed in Archispeak ---
Def in Archispeak ---
Technical term: yes
Semitechnical term ---
Other ---
Date: 1983
Period of more frequency: 1983-1997
Etimology: sick + building
***Semantic field:** attributes and properties
Neologism features: yes
Semantic neologism ---
Syntagmatic neologism: yes
Loanword neologism ---
Migration of terms ---
Field to Field ---
General language to arch. ---
Word class: noun
Word-formation: yes

Derivation ---
- **Prefixation ---**
  - **Class-changing ---**
  - **Class-maintaining ---**
  - **N base Pref. ---**
  - **V base Pref. ---**
  - **ADJ base Pref. ---**
- **Suffixation ---**
  - **Forming N suff. ---**
  - **Forming ADJ suff. ---**
  - **Forming V suff. ---**
  - **Forming ADV suff. ---**

Compounding: yes
- **Number of words:** two words
- **Hyphen ---**
- **Embedded compound ---**
- **MOD in larger compound ---**
- **Compound Noun:** yes
- **Compound Verb ---**
- **Compound ADJ ---**
- **Compound ADV ---**
- **N + N:** yes
- **V + N ---**
- **N + V ---**
- **V + V ---**
- **ADJ+V:** yes
- **Ptcle + N ---**
- **ADV + N ---**
- **V + Ptcle ---**
- **Phr Compound ---**
- **Phr + N ---**
- **Ptcle + V ---**
- **N + ADJ ---**
- **V + ADJ ---**
- **ADJ + ADJ ---**
- **ADV + ADJ ---**
- **ADJ/ADV + V ---**
- **Rhyme-motivated compound ---**
- **Ablaut motivated compound ---**
- **Neoclassical compound ---**
- **Hybrid combination ---**

Conversion ---
- **N-V conversion ---**
- **V-N conversion ---**
- **ADJ-N conversion ---**
- **ADJ-V conversion ---**

Backformation ---
Clipping ---
Blend ---
Acronym ---
Ex-nihilo ---
Analogical formation ---
Loanword ---
- **Type of loanword ---**
- **Calque ---**
- **Loan expression ---**
- **Foreign spelling ---**
- **Source ---**
- **Pragmatic effect ---**
- **Varitions in spelling ---**

Example of variation ---
Use of italics ---
Use of inverted commas ---
Use of slash ---
Use of periphrasis ---
Periphrasis expression ---
Metaphoric use: yes
Type of Metaphor: personification
Single occurrence: yes
Spanish equivalent: *edificio enfermo*
Galician equivalent: *edificio enfermo*
Further comments ---
Quotation: *This last thought is most important, especially since we're coming out of an age of sick buildings.*

* This category is only applied to technical and semitechnical words.

6. Main results

6.1. Word-formation analysis of the data

6.1.1. Compounding

As mentioned above, compounding is one of the most productive devices used in the creation of new words in English, a tendency also attested in the coinage of terms in special languages (Leech 1972:136; Quirk *et al* 1985:1534); therefore, it might be inferred that its role in the lexicon of architecture discourse has to be highlighted in this study. Some of the features that make compounds such an attractive lexical tool are, among others, their conciseness, interpretability, compactness, semantic transparency and high productivity. When analysing the phenomenon of compounding in the corpus, I have attested what Meys (1975:3) calls "dynamic human unitizing capacity": a remarkable tendency towards compacting the lexicon. Thus our attention here falls not so much on compounds as morphological units but on compounds being the lexical consequence of a tendency towards "zipping" information, especially around technical concepts. According to Meys (1975:4), this process of organization represented by means of compounding enables us to reduce the

number of symbols and therefore helps us in remembering information material. According to Pastor (2011:57), the lack of verbs and prepositions in compounding structures causes a loss of explicit textual information and thus a higher degree of shared knowledge between interlocutors is required in order to convey meaning; this feature may suggest that compounding might work as a kind of gate-keeping device.

In this section, I will aim at describing the lexical material encompassed under the reach of compounding in order to draw a profile of the most prototypical compound structures in the lexicon of architecture.

After going through the literature on compounding, there seems to be a high degree of controversy on what a compound is and this issue brings further difficulties when trying to squeeze compounds into database dynamics. The same as Adams (1988:58), I have opted as well for being "fairly liberal" when regarding certain collocations as instances of compounding. Warren (1978:57) deals also with the difficulty of classifying compounds that have been withdrawn from a corpus and she includes under that label examples, such as *London home* or *garden gate* that, in the opinion of some scholars, are not really compounds but noun phrases; Warren chooses to use the term compound "more freely" that other linguists. Since the interest of the current study is to analyze the lexicon of architecture discourse, I will be considering as compounds many complex terms that are conceptual units dealing with architecture and architecture-related issues that have been found in the corpus, some of them being clear compounds and some others being arguably technical or semitechnical phrases. Some authors such as Soler *et al* (2007:75) consider some of these complex expressions as usual collocations which

present a certain amount of stability without being lexicalized; its degree of idiomacity is variable and they should be placed in a continuum. These so-called collocational patterns have been attested to be quite fruitful for the elaboration of dictionaries and terminological databases, according to Soler *et al* (2007:75).

Our classification into compounding will be influenced by morphological evidence and *listedness* in dictionaries but also inductive generalizations from clear cases, interpretations based on technical knowledge and on conceptual technical units. I will also give spelling a more relevant role than most accounts do since, as pointed out by Bauer (1998), to a certain extent, spelling might reflect linguistic intuitions towards "wordness".

6.1.1.1. Compounding configuration

As predicted, I identified a total number of 1420[32] (one word and two word) compounds within the corpus which have been included in the database to be analyzed more in detail. Many of these so-called "compounds" (as pointed out before, our criteria have been rather open) are technical and semitechnical words; however, I have also included general compounds since the vocabulary of a given professional language is also conformed by means of it.

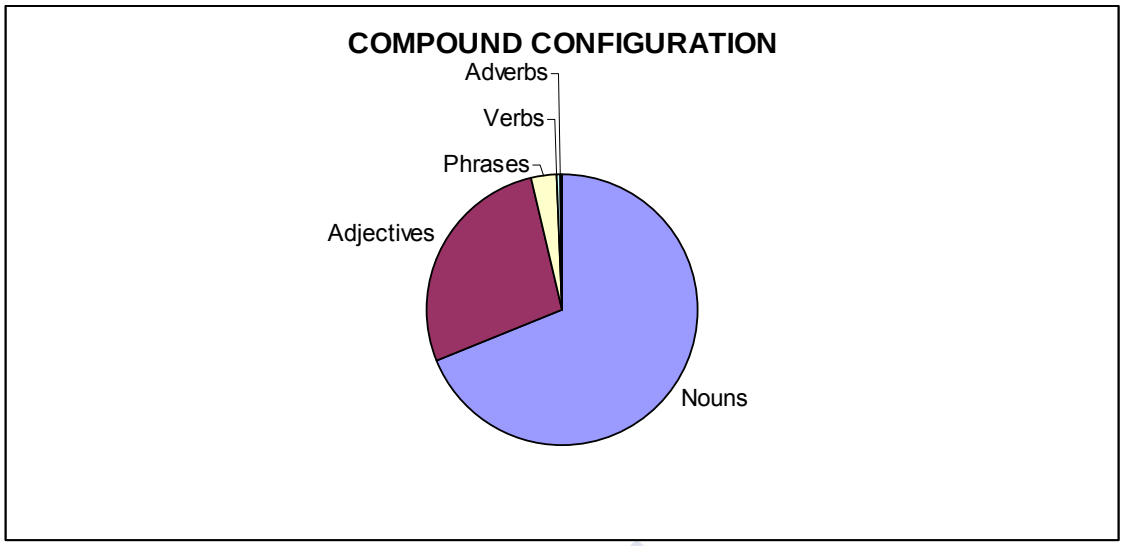
As table 10 shows, most compounds gathered from the corpus belong to the nominal category:

TABLE XII. *Compound configuration regarding word-class*

N	***Adj***	***Phr***	***V***	***Adv***	***Total***
977	391	46	3	3	1420

[32] I have included here only one-word and two-word compounds. Longer strings (such as *Belgian bond-brick wall*) have been left outside these figures.

FIGURE 5. *Compound configuration*



Out of a total number of 1420 compounds identified in the database, the vast majority belong to the category of Noun, namely 977. Adjectival compounds are the second group with 391 examples, followed by phrases (46), verbs (3) and adverbs (3).

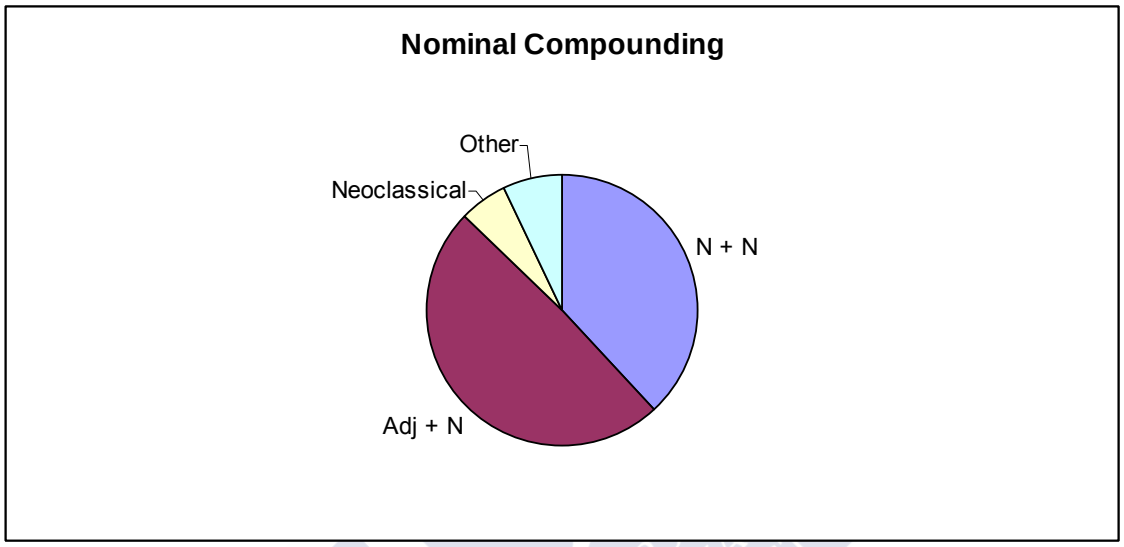
6.1.1.2. Nominal compounding

It is not surprising that nominal compounding is the most common word-formation process in the corpus since this is the type of structure which is considered to be the most representative and frequent in the literature as far as compounding is concerned. In order to be able to analyze nominal compounds, I have decided to divide the overall bulk of examples into two categories: N + N (373 tokens) and Adj + N (478 tokens) which are the ones that show the highest number of occurrences. Nouns performed by neoclassical compounds will be further explained in a different section devoted to neoclassical compounds regardless their word-class since they are a group which is worth being analyzed globally due to its characteristic features. The remaining minor types within nominal compounding will be handled after N + N and Adj + N subtypes:

TABLE XIII. *Nominal compounding*

NOMINAL COMPOUNDING	*N + N*	*ADJ + N*	*NEOCLASS*	*OTHER*
	373	478	56	70

FIGURE 6. *Nominal compounding*



6.1.1.2.1. N + N compounds

Out of 373 N + N compounds that have been identified in the corpus, one word sequences will be examined separately from two word sequences, that is, on the one hand, compounds that are graphically represented as a single unit, with or without a hyphen (*groundloop*, *plate-glass*, *T-figure*, etc.) and, on the other hand, those that are written as two separate elements (*industrial park, satellite city, tree house*). In the course of this analysis, I will often refer to this difference since one word items are usually closer to the general idea of lexical unit or word whereas by means of adding more elements their ambiguity towards phrase status increases.

6.1.1.2.2. Several key concepts regarding compounds

Let us now analyze certain key aspects of compounding which have been previously mentioned in this study in order to check their importance within Nominal compounds; those concepts are, namely, lexicalization, listedness, date of coinage, spelling, conciseness, compactness and recursivity.

6.1.1.2.2.1. Lexicalization and listedness

As explained by Meys (1975:5), the original choice of a combination of elements in a compound is not arbitrary, that is, it is motivated in terms of the meanings of the constituent elements. Once the combination becomes a "conventionalized sign", the overall meaning may change independently from the original meanings of its elements and the word may become part of the lexicon. The combinations that reach this level of idiomacity and lexical stability are usually listed in dictionaries, such as *skyscraper* (1883), made out of the words *sky* and *scraper* which together convey a high building of many storeys such as those characteristic of American cities. However, there are terms which did not reach that level of idiomacity (and they might never do so) and, nevertheless, I have analyzed them despite not being listed in one of the three main sources I have been using to design the database: OED, ODA and *Archispeak*. One has to bear in mind that they may not be listed because these sequences are not institutionalized yet, but they might eventually become so and thus I have considered compounds words such as *doorset* or *icon-builder,* although they are not analyzed as such anywhere but which display the main morphological features and semantic technical burden of other expressions which are indeed considered to be so; I have listed under the label of compounding expressions like *anchoring system* or *urban belt* which might be seen as simple collocations;

others like *Lilliputian living* or *structural bravado* have also been classified as compounds although they might be said to be mere nonce-formations.

TABLE XIV. *Listed versus non-listed compounds*

COMPOUND TYPE	*LISTED*	*NON-LISTED*	*TOTAL*
1WC[33]	99	83	182
2WC[34]	58	133	191
TOTAL	**157**	**216**	**373**

The fact of being listed in the in a dictionary implies, among other things, that these compounds are somehow lexicalized and interpreted as a single unit; there is a permanent bond between form and meaning outside the context the word occurs in, i.e. it goes beyond the mere *ad-hoc* use of the expression. The OED records not only general language words but a reasonable number of technical compounds. It might be argued that only those listed in dictionaries may be considered to be compounds beyond doubt, and indeed that might be the case; however, I have also taken into account many non-listed technical or semitechnical expressions since they show similar characteristics to those listed and, most importantly, they are lexically relevant from a ESP perspective.

6.1.1.2.2.2. Date of coinage

Although this study does not specifically aim at providing a historical analysis of the data, it is interesting for our purposes to take into account the date of coinage besides other data for those words listed in the OED, since this dictionary provides the date in which each entry has apparently occurred for the first time, including compounds; thanks to this information, I could draw a distribution table according to the date items have been first recorded. As we

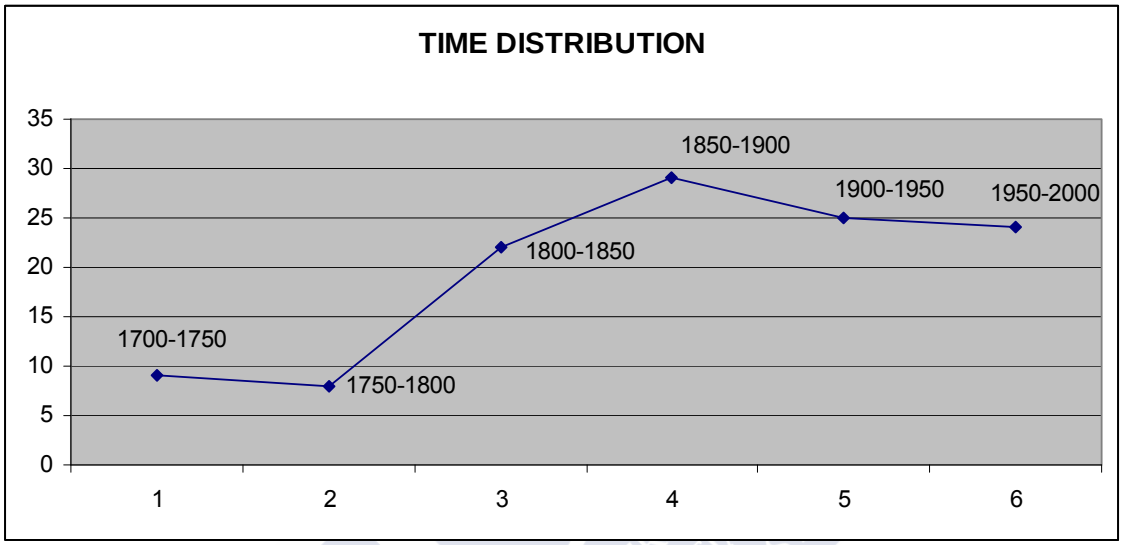
[33] 1WC stands for "One-word compounds" that is, compounds consisting of one word unit.
[34] 2WC stands for "Two-word compounds", that is, compounds consisting of two word units.

can see in the following chart, most of the compounds found in the corpus and listed in the OED belong to the time span of 1900-1850:

TABLE XV. *Time distribution*

DATES[35]	***2000-1950***	***1950-1900***	***1900-1850***	***1850-1800***	***1800-1750***	***1750-1700***	***-1700***
	24	25	29	22	8	9	26

FIGURE 7. *Time distribution*



As shown in the figure above, there has been an increasing tendency in the creation of compounds from 1750 to 1900 which decreased slightly from that moment on, possibly because some other word-formation processes different from compounding have been in operation to coin new terms.

In broad terms, the semantic distribution of compounds found in our corpus and which have been created later than 1850, both one-word and two-word compounds, may be presented as follows:

[35] Note that the word *bridge deck* is listed in the OED although no date is provided for it.

New technologies and equipments

web designer	1998	laptop	1984	airconditioning	1909
dot-com	1994	desktop	1983	circuit board	1957
web site	1993	touch screen	1974	rotor blade	1931
palmtop	1987	motion-sensor	1965		

Materials

carbon fibre	1960	borosilicate glass	1933	nickel-silver	1860
fruitwood	1927	epoxy resin	1950	art-glass	1856
wallboard	1925	polyester-resin	1946	plywood	1907
camphorwood	1923	fiber optics	1956	waterproofing	1882
plexiglas	1935	fieldstone	1896	plasterboard	1891

Building typologies and elements in buildings

row house	1936	roof garden	1893	motorway	1903
theme park	1960	z plan	1887	countertop	1897
wallcovering	1970	building line	1885	chain-link	1896
window-wall	1970	skyscraper	1883	skyline	1896
pachinko-parlour	1952	figurehead	1874	floorboard	1881
thatch roof	1901	dovecote	1868	saltbox	1876
floorplate	1869	tree house	1867	I-beam	1875*
tatami-mat	1947	formwork	1918	box girder	1865
curtain-wall	1853	Prairie-style	1914	model making	1859
picture window	1864	satellite city	1912	roofline	1857
crewelwork	1863	sunroom	1907		
rampway	1927	town planning	1904		

*i-beam: this date is provided in the OED for a group of combinations with *-beam* but not specifically for *i-beam*.

Building performance annd Green architecture

climate-control	1915	conservation area	1958
sun-screening	1958	energy efficiency	1972

Architecture metaphors

Bilbao effect	c.1992	shape-memory	1968

Other

mass-market	1933	name-dropping	1945	oxblood	1920
op-shop	1978	slit gong	1938	time line	1890
mission statement	1967	museumgoer	1930	grass-cloth	1857
power-broker	1961	brand-name	1922	problem solving	1854
trendsetter	1960	groundloop	1921		

Most compounds born later than 1850 are related to building elements and typologies, new technologies and equipments, materials, and building performance issues and they have been coined to cover lexical needs triggered by the inrush of new concepts in the mentioned areas; these so-called "gaps" could have been filled by means of other devices but composition was the actual resource chosen to name such notions.

There are a number of one-word technical compounds, namely 24, that are listed in the ODA and also in the OED, probably because their technical "burden" is not too high: some of them have to some extent moved into general language as part of a "determinologization" process such as the building typology terms *skyscraper* or *tombstone* which at the time they were born, 1883 and 1565 respectively, were pioneering; however, now they belong to the core vocabulary of English speakers; the same happens with building elements such as *fanlight, doorknob, staircase* or *limestone*.

Only four one-word compounds appear in *Archispeak*: *footprint, gateway, pattern-making* and *Blobmeister;* these terms are quite interesting because they are words used in architecture jargon whose semantic subtleties very often are not grasped in general dictionaries and even in technical ones such as the ODA; let us take as an example *foorprint* and *gateway*:

> **Gateway**: *gateways mark the intersection of pathways and boundaries- where they meet the edges of public spaces, such as towns, parks and neighbourhoods, and the thresholds of the domestic domain of house and garden.* (2004:87)

This is the example taken from the corpus:

> *The huge cantilever that juts northwards over 13th Avenue makes a* ***gateway*** *of the road beneath it, and makes a connection of sorts between the extension and the existing building.* (p.612, XIX.IM.)

As opposed to the OED meaning of "passage that is or may be closed by a gate, an opening through a fence or wall", there is some sort of metaphorical extension in the architecture use of *gateway* that somehow conveys the figurative nature of the lexicon in architecture discourse; this is also the case for the word *footprint*:

> ***Footprint**: It is a wonderfully descriptive archispeak term that characterizes the evidence, the trace, the stamped impression made by a structure as it is grounded in the earth.* (2004:80)

This is an instance withdrawn from our corpus:

> *The **footprint** of the building is occupying the sidewalk, they didn't respect the volume," Claudio Vejaga, a resident from the seventh floor of one of the neighbouring buildings.* (p.610, XIX.IM.)

In this case, a general term referring literally to "the print or impression left by the foot" (OED) becomes a specialized term through the process called "terminologization", a process which was explained in section 4.7 devoted to semantic neology. *Pattern-making* is quoted in *Archispeak* (2004:138) as a slightly pejorative lexical item used negatively in order to describe an activity associated with "decoration" and "wallpapering" by designers:

> *(…) who scarcely mentioned architects in favour of craft and **pattern-making**, both hardly touched upon one of the greatest periods of our national architecture.* (p.287, VI.ARW.)

The compound *blobmeister* is quite specific and technical and thus it is not listed in the OED; according to *Archispeak, Blob architecture* has to do with "blobs" or "free-formed shapes" and it has been identified as a new paradigm in architecture referred to as *Blobmeisters* (2004:15):

> *It combines six essays, of varying quality, that speculate on digital design research with descriptions of 11 built projects by architects dubbed as **Blobmeisters**.* (p.304, VI.ARW.)

I found only six compounds made of two separate elements that were listed in *Archispeak*, namely *design rationale, design intent, energy efficiency, mission*

statement, site lines and *time line. Design rationale* is defined as the underlying reasoning behind a design intention (2004:54); *Design intent* (2004:53) is a clear and concise statement that expresses the objectives of the design team relative to a project or portion of a project. It concerns the basic structure of thought that brought the design into being. As we can see, both are abstract concepts that are recurring and core to architecture discourse despite being conformed by two apparently semantically transparent elements to the general public. The same happens with *mission statement* (2004:120), a publicity tool through which corporate hierarchies declare their aims and aspirations in order to project a sense of responsibility to their clients and to induce motivation in their employees. This term is defined in the OED as a statement of the objective of a military operation or task and less specifically to a formal summary of the aims and values of a company, organization, or individual. Such a compound expression gains specific nuances in the realm of architecture according to *Archispeak*, nuances which are not yet accounted for in general dictionaries.

To continue with, I should mention that around twenty eight two-word compounds are listed in the ODA; this group is quite interesting since it is made of two elements that have a lexicalized meaning within the field of architecture, although from a general language perspective they could be interpreted differently. These terms include typologies, such as the term *Garden city*, *Shingle Style, Portland cement*, etc. Window elements such as *window frame, window head, window seat*, or *window shutter*; materials like *engineering brick* or *mud brick*. Especially remarkable are those which combine perfectly common names that together gain a technical status, such as *street furniture*, *picture window*, *roof garden, land art, landscape architecture* or *business park.* Take,

for example, *street furniture* (1836); this word refers to anything erected on pavements or streets, including bollards, railings, lamp-posts, pissoirs, post-boxes, street-signs, etc., that is, it is a Town Planning jargon item. Two common words, such as *picture* and *window* are combined in a compound (1864), *picture window* in order to mean a large window containing a single undivided pane of glass. *Roof garden* (1893), according to the OED, is an established term that names a type of garden, or collection of plants in large pots on the flat roof of a house or other building. The OED points out that this term may be even more specific by referring to a place for eating or entertainment situated on the roof of a building. Another compound listed in the ODA (2006:428) is the combination of the words *Land* + *Art* which recalls the 1960's and 1970's experiments made with earth-moving equipment to create works of art, also known as *Earth art.* None of these expressions (*Land art* or *Earth art*), which are well-known in art and architecture, are listed in the OED yet. A similar combination occurs in *Landscape architecture* (1840), which entails the design of gardens, parks, campuses, cemeteries, etc. for public leisure according to the ODA data (2006:428). Other terms listed in the ODA, which are *a priori* more technical, are *drip mould, crown molding, thatch roof, Scissor truss, sawtooth rooftop, screen façade*, etc., most of which are not listed in the OED.

6.1.1.2.2.3. Transparency and interpretability

There are many expressions in the corpus which may be considered compounds, collocates or simply noun phrases which are not found in the *OED*, *ODA* or *Archispeak*. Some of them refer to different materials and equipments; their meaning is rather transparent and maybe that together with the specificity of their members make them be outside listings although many of them occur

more than once in the corpus: *insulated glass unit, cardboard, polycarbon sheeting, corrugated-iron sheeting, board-and-batten siding, BIPV system, wood-frame, steel reinforcement, wind-generator, sawtooth rooftop, stormwater drain, cast-iron column, steel reinforcement, tatami-mat floor*, etc. Some of these are really technical, such as *polyvinyl butyl,* a combination of two highly specific chemical terms, which does not occur in dictionaries as a compound:

> *Insulated diffuse glass laminated on the inside with* ***polyvinyl butyl****, removing another 60 percent of the daylight.* (p.405, VIII.MT.)

Another interesting example referring to materials may be found in the expression *channel glass*:

> *Resting on top is the dramatically cantilevered gallery, a boxlike form wrapped on three sides in* ***channel glass****.* (p.172, IV.AM.)

This term, which is not listed in the *OED, ODA* or *Archispeak,* occurs three times in the whole corpus, a fact that shows that it is not a mere nonce formation or coincidence but the name of a concept regarding materials: the information found in architecture websites defines *channel glass* as a translucent U-shaped cast glass.

Another non-listed compound which refers to a type of material is *Type K cement*. Although this term occurs in only one text of the corpus, it is worth highlighting it; it represents those compound terms which are probably born as a brand name and in the course of time might become polularized turning into a common designation:

> *The roof and floor slabs use* ***Type K cement****, an expansive cement used to create shrinkage-compensating concrete.* (p. 512, XIII.AW.)

This lexical item is not yet widely spread (and it may well never be) since it is escorted by an explanatory roundabout expression, as if the author were aware of its neological or opaque nature. Another compound containing *cement* which

is not listed in the OED is *fibre-cement* (probably this term would be collected in a dictionary of materials or engineering); this word occurs twice in the corpus and its translation in Spanish would be *fibrocemento*:

> *Clad in multicoloured **fibre-cement** boards, the flat facades are punctuated by 105 windows.* (p. 469, X.IA.)

There are other compounds which are not listed in the OED whose meaning is to a great extent recoverable from the meanings of their elements, as in *occupancy sensor:*

> *Office lighting is monitored by **occupancy sensors** or photoelectric controls, while outdoor banner projectors use minimal electrical power via light-emitting-diode (LED) lamps.* (p.530, XIV.ANW.)

There are more abstract or metaphoric compound terms which are recurrent in the corpus, such as *building performance*, a concept that occurs many times in our material and whose interpretability might keep it away from being listed:

> *"An increased awareness of passive design strategies has begun to enhance **building performance** and human productivity. This is a key question for designers: What can be done before technological components are addressed?"* (p.538, XIV.ANW.)

It might be considered that this term is perceived as a lexical unit as to be a modifier into a larger compound:

> *By helping architects realize this goal, **building-performance design** has proven itself to be a critically important part of the profession.* (p.24, I.AIA.)

There is also a compound which occurs more than once, namely *city-making,* which is defined in the corpus as follows:

> ***city-making** is more than a matter of planning and design. It also concerns the deepest values and sources of meaning by which people try to live. This is a city's spiritual dimension – its 'soul'.* (p.438, IX.RJ.)

A more tangible concept, *lighting design*, is also present more than once in the corpus although it is not listed in dictionaries as a usual collocate or compound:

> *The interior **lighting design** includes a network of electronic sensing devices and timers that optimize daylight harvesting and program zone lighting controls in all buildings.* (p.530, XIV.ANW.)

There are other collocates which occur more than once and which refer to ambiguous or hybrid concepts, such as *architect-developer*, *design-build*, *gallery-bridge* or *artist-architect.* All the above examples are not "words" from the point of view of some dictionaries; however, as mentioned before, the fact that some of them are written as one single unit linked by a hyphen highlights their compacting purpose so common in technical fields where the speaker is willing to flee from the use of periphrasis towards "wordness". Many of these examples are *ad-hoc* compounds that follow a pattern where gaps are filled by members of the same semantic category rather than being a lexicalized sequence of words. Some others are strings of nouns in a premodification position that are linked by means of a hyphen responding to the demands of context. Some other, although occurring as independent words, were recorded several times in different texts, a fact that might point out to the beginning of a new compound formation.

6.1.1.2.2.4. Spelling

Many of the compounds I have gathered in the corpus are linked by means of a hyphen; as mentioned in the literature, the fact of being linked by means of hyphen does not automatically confer them compound status and it might just reflect the intention of writing a concept as a single word; however, most of times these structures are in premodifying position and are linked by a hyphen in order to make it clear the structure of the modification pattern. Hyphenation is not always a consistent device since some compounds show variations in spelling and in the corpus, that is, they may occur with or without a hyphen such as *curtain-wall, checkerboard, rooftop, straw-bale* or *black-water*, among others.

Some others have a graphic dependence of the hyphen to be understood as expressions such as all those concepts represented by a capital letter and a word: *T-wall, I-beam, L-figure, L-plan, T-figure, S-curve* or *H-pile*.

Apart from the hyphen, some words in the corpus are linked by a slash sign; I mention this here although many authors may reasonably argue that those elements that are linked by a slash are simply *adhoc* combinations and thus they are by no means compound structures; although, in broad terms, I agree on this point, I would like to mention its occurrence. The slash is used quite often in architecture texts in order to build terms such as the ones we have just mentioned and this might respond to the "highly visual learning style of the profession" (Orna-Montesinos (2012:139) of architects which may sometimes lead to the utterance of expressions close to visual and schematic language. The graphic burden of the slash has also connonations related to hybridation, copula and multipurposeness, concepts that are deeply rooted in architecture, especially when describing spaces and their functions; there are 13 one-word compounds linked by a slash, namely the following:

architecture/architect	client/architect	passage/stasis
beam/column	client/manufacturer	Ramp/walk
bedroom/bathroom	greenhouse/vivarium	Terrace/forecourt
belvedere/bar	gymnasium/auditorium	
chapel/cemetery	history/contemporaneity	

Take, for example, the expression *belvedere/bar*, which combines the name of two different building typologies with two different functions (*belvedere*: according to the OED, "A raised turret or lantern on the top of a house, or a summer-house erected on an eminence in a garden or pleasure-ground, for the purpose of viewing the surrounding scene" in order to define a space and a bar):

> *To the left of the entrance is a walkway to an open-sided living/dining area, with steps leading up to a round kitchen. Suspended above both is a* ***belvedere/bar*** *that Skilken calls his storm room—a place to enjoy rainy weather or a full moon through the glass ceiling vault.* (p.119, III.AD.)

As is the case with neologisms in general, compounds may also occur in between inverted commas; in some examples this could be taken as a "markedness" sign, that is, a device to mark a "nonce use" or some rule-bending creativity example such as *façade-ectomy:*

> *Some historic preservationists might decry Foster's solution at the Hearst Tower as a "****facade-ectomy****" in which a dramatically new and different structure is created behind a historic exterior wall, leaving it standing as a generally nonstructural, disembodied element.* (p.521 XIII.AW.)

This word is defined in *word-spy*[36] as the removal of the facade of a building to use as the front of a new or reconstructed building, that is, *façade-ectomy* is already acknowledged outside its use in this corpus; this neologism metaphorically plays by means of analogy with other clinical terms that contain *-ectomy* -such as for example *vasectomy*- by applying it as a suffix to express an architectonic intervention as some sort of mutilation to gain a more dramatical effect of the word. Another compound structure that appears in between inverted commas is *cheesegrater*, as a metaphor of the shape of a building:

> *They've just started to build Richard Rogers' Leadenhall Tower, a.k.a the "****cheesegrater****". This tall narrow wedge of a building, very close to the Gherkin, will comfortably outstrip both it and Tower 42, rising to 737 feet.* (p.596, XVIII.HP.)

In this case, the use of inverted commas would repond rather to the quoting character of the expression. Another example of a compound ocurring in between inverted commas is "glitter-concrete", which is assumed to be some sort of material and the writer is probably aware of a neologism being coined on the spur of the moment and thus marks it with the inverted commas:

[36] *Wordspy* (<<http://www.wordspy.com>>, last accessed 01/12/2011) is a source suggested by the "Asociación Española de Estudios Lexicográficos" (www.aelex.org).

*As we approach we are unbalanced by ambiguity, standing in the open air, within a raised volume of smooth, mica-flecked, "**glitter-concrete**", with simultaneous views out underneath the gallery.* (p.465, X.IA.)

6.1.1.2.2.5. Conciseness, compactness and recursivity

From a syntactic point of view, compounds are the contracted equivalent of a phrase, that is, a way of compacting the semantic information of a chain into a smaller lexical element, as expressed by Levi (1978:57). This is favored partly due to the principle of right-headedness that the vast majority of compounds follow together with the property of recursivity that triggers two interrelated phenomena: some compounds have the ability to be in turn modifiers in larger compounds and many compound structures display embedded structures. This is not different regarding compounds in architecture discourse where we find around 83 one-word compounds which are in turn modifiers in larger compounds and 99 which are not. Only eleven two-word compounds are modifiers in longer compounds, that is, the possibility of joining longer compounds diminishes as the compound increases its length. Some examples include *satellite city* as in *satellite city expansion, Shingle style* as in *Shingle style houses* or *Portland cement* in *Portland cement mortar*:

*"Absorption" is concerned with **satellite city expansion** and regional sponges. It will look at increased pressure triggering the development of previously ignored ambiguous and interstitial space.* (p.102, II.AA.)

*The Palladian window, obligatory for all **Shingle Style houses**, is centered in the master bedroom.* (p.107, III.AD.)

*Twenty-five years ago, contractors, engineers, and owners typically chose to repoint with a strong **Portland cement mortar**, so as to avoid ever having to do the work again.* (p.4, I.AIA.)

As pointed out before, in one-word compounds I have included compounds that are written as a single word; however, within this sequence we may find an "embedded" compound, that is, a compound that functions as one

of the next node compound members. In the group of one-word N + N compounds there are a few of them that show this property:

cementkingpin	single-resident-occupancy
condo-cumgallery	design-bid-build
web-site-design	terrace/forecourt
stainless-steel-clad	designer-architect-
terra-cotta-tile	engineer-poet-philosopher-anticipator
petro-hydrocarbon	

Terra-cotta-tile is a type of tile, made of *terra-cotta*, a compound whose original meaning is almost faded and which enters into combination to form new compounds.

Many of the two-word compounds contain embedded compounds, namely 88; they could be taken as noun phrases, such as *polycarbon sheeting, corrugated-iron sheeting, Jacobean-strapwork ceiling, fluorescent-tube lighting, board-and-batten siding, central-plan interior, curtain-wall extrusion, crazy-quilt façade, High-Tech style, sawtooth rooftop, fibreglass insulation, polyester-wool blend, matte-aluminum panel, wood-frame farmhouse* or *reclaimed-chestnut floor*. As we can see, the tendency towards compacting elements together with the recursivity faculty causes a sense of "lexical density" in these texts which is a characteristic of technical and specialized texts in general terms, as pointed out by González Pueyo and Curado (2003:46) when dealing with medical technical discourse and scientific texts in general.

6.1.1.2.2.6. Semantics

Once I have described some remarkable facts about N + N compounds in the corpus from a morphosyntactic perspective, I will now be concerned in the following pages with their semantic features. I will start by dividing the material included in the database according to what may be called "degrees of technicality". As pointed out in previous sections, the vocabulary found in

technical texts may be divided into technical, semitechnical and general words (Alcaraz: 2000: 68-9); the database focuses mainly on the first and second group. Technicality has been the first broad criterion to classify the bulk of expressions from a semantic point of view; according to the data, most of the words analyzed are semitechnical; the next step is to classify the semantics of technical and semitechnical compounds according to some more specific labels, namely the ones displayed in the table below with figures representing one-word compounds and two-word compounds:

TABLE XVI. *Semantic labels*

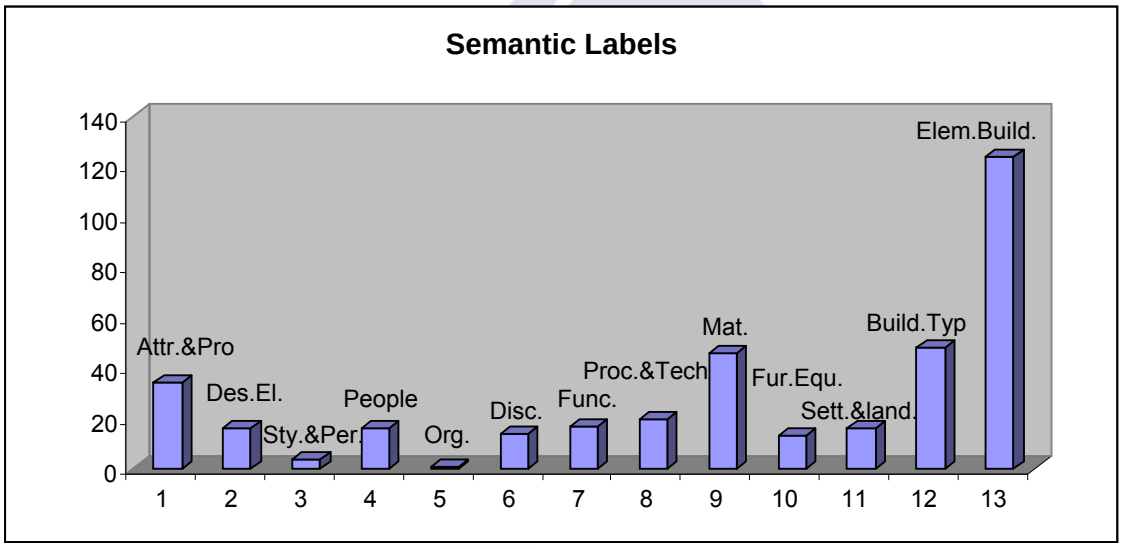
		1WC	2WC
Physical attributes	Attributes and properties	28	6
	Design elements	6	10
	Color	0	0
Styles and Periods	Styles and periods	1	3
Agents	People	11	5
	Organizations	0	1
Activities	Disciplines	4	10
	Functions	8	9
	Processes and techniques	10	10
Materials	Materials	31	15
Objects	Furnishings and equipment	4	9
	Settlements and landscape	3	13
	Building typology	20	18
	Elements in buildings	44	80

There are compounds conveying attributes and properties such as *slab-edge* or *bay-front*; design elements like *handrail* or *Aubusson tapestry;* styles and periods expressions include *Russian Constructivism* or *Pet Architecture*. The semantic category “people” comprises instances such as *dome builder* or *masterplanner;* compound terms for organizations such as *artist-in-residence studio* or *interior-design organization* are rather scarce; “disciplines” label contains words such as *digital design* or *interior design*. Under “function” we may find *thermal performance* or *urban regeneration.* The heading “materials”

displays quite a number of examples such as *poured concrete* or *driftwood*. "Furnishings and equipment" are represented by means of words such as *wrecking ball* or *photo-sensor*; "settlements and landscape" labels terms like *garden city* or *urban sprawl;* under "individual building, building typology", we may find compounds such as *dovecote or capsule home;* elements in buildings include *barrel-vaulted gallery* or *window-wall.* There are terms which have been classified under "furniture" like *Thonet bentwood chair* or *Lucite desk.*

The more relevant categories regarding the frequency criterion are displayed as follows:

FIGURE 8. *Semantic labels*



As recorded in this chart, many terms are related to naming "elements in buildings", which is quite logical since most texts in the corpus describe architecture outcomes and their constituting elements; materials are also quite frequent since they are used when describing buildings and constructions; the category referred to as *properties and attributes* is also quite commonly found.

6.1.1.2.3. Semantic classes of one word N + N compounds

Once an overall classification of the semantics of compounds as a whole (that is the overall meaning of the elements within the compound structure) has been portrayed, the semantic relation held within the N + N sequence will be tackled, that is, the semantic relation regarding both members in the compound. In order to do so, I will apply Warren's (1978:229) semantic patterning of N + N compounds. This author summarises semantic labels as follows: *Source-result, Copula, Resemblance, Whole-part, Part-whole, Size-whole, Place-OBJ, Time-OBJ, Origin-OBJ, Goal-OBJ, Activity-Actor* and *Purpose*, headings that stand for the semantic relation established between both members of the compound.

- ***Source-result***

Within this pattern we encounter compounds such as *steel plate*, *polyester wool* or *fiberglass*, examples where one member indicates the "substance" of what is indicated by the other:

> *Along each side of the room, fabric-covered* ***fiberglass*** *panels sit on tracks in thin silos under the floor and can be raised to absorb sound reflections.* (p.163, IV.AM.)

- ***Copula***

According to Warren (1978:98), copula compounds consist of nouns that are alternative names for the same referent such as those found in the corpus in examples like *nickel-silver, chapel/cemetery, architect developer* or *gallery-bridge:*

> *Along with a vaguely Art Nouveau* ***gallery-bridge*** *of colored Belgian glass that joins the house to the office block.* (p.237, V.ARD.)

- **Resemblance**

Under this heading, we find compounds where B is similar to A in some respect or respects, that is, elements are semantically related under a similarity basis, such as *fanlight, z-plan, curtain-wall* or *picture window,* according to the *ODA* (2006: 578) a large window containing a single undivided pane of glass:

> *Here is the one big disappointment: the* ***picture window****, as wide as a house, is crying out to be made from a single sheet of glass* (p.462, X.IA.)

- ***Whole-part***

In these compounds we classify or identify our topic by indicating that of which it is a part. *Whole-part* compounds include examples such as *windowpane, rooftop, window frame* or *window head* which is described in the *ODA* (2006:853) as the "soffit of an arched top or of a lintel above a window-aperture"; it may also refer to an architectural enrichment above a window-aperture:

> *There are two shades, a 150mm projection at the* ***window head*** *and a 600mm projection mounted 2200mm above the floor level.* (p.507, XII.AS.)

- ***Part-whole***

Part-whole expressions show the opposite semantic relation like *camphorwood, barrack-block* or *bell tower*:

> *Two towers marking the building do not recall any specific precedents, although the lecture hall's cupola resembles a vernacular dovecote or a Roman columbarium, and the other recalls a* ***bell tower*** *in a white-washed Greek village.* (p.244, V.ARD.)

- ***Size-whole***

Within this group the first element of the compound represents a judgement of the size of the topic in some respect; there are plenty of examples where variations are mostly restricted to the different figures of measurement; take, for

example, the expressions *¼-inch steel plate, 6-by-36-inch panels* or *60-inch-thick walls:*

> *The way you build them is, you put them in two or three layers next to each other. You could have two layers of the 30-inch bags - you'd have* ***60-inch-thick walls****.* (p.17, I.AIA.)

- ***Goal-object***

This combination is not too frequent; it entails a comment-noun indicating the place towards which B is directed or leading. Some examples may be cited, namely *doorway* or *gateway*:

> *The* ***doorway*** *to the church is through a single-storey lobby, which looks decidedly light industrial in its black steel cladding and exposed frame.* (p. 601, XIX.IM.)

- ***Place-object***

This semantic relation could be represented by *be positioned in, at, or on*. We could argue that words such as *wall-board*, *center-hall* or *roof garden* belong to this semantic subtype:

> *On the second and third floors, labs overlook glazed corridors, which in turn reveal views of* ***roof gardens*** *and the distant landscape.* (p.235, V.ARD.)

- ***Time-object***

There are only few expressions within this group, *wintergarden* is a case in point*:*

> *each has a lower living level and a bedroom mezzanine, spatially unified by a double-height atrium and* ***wintergarden*** *that imbues each with the vertical disposition of the gothic base.* (p.95, II.AA.)

- ***Origin-object***

This label refers to compounds such as *Haussman-era, Vierendeel truss or Bermuda shutter:*

> *(…) it is a transparent box, with large expanses of glazing on both levels mediated by floor-to-ceiling, horizontally fixed aluminum* ***Bermuda shutters*** *for the second-level master suite and guest room.* (p.150, III.AD.)

- ***Purpose***

In this subtype B is defined by the indication of its purpose; we have found examples like *weathervane*, *wall-covering* or *wine cellar*:

> *Geoff Palmer maintains a **wine cellar** stocked with Pétruses and Lafite Rothschilds ("but all drinkable," he insists), and the couple have hosted a six-course French dinner in the formal dining room and sit-down dinners for 650 outside.* (p.130, III.AD.)

- ***Activity-actor***

Compounds within this group have topics that refer to single human beings, a group of people, or an organization. We may quote examples such as *model-maker, housebuilder, Blobmeister* or *dome-builder* which represent this category:

> *But having recently attended a lecture by Buckminster Fuller and now joined by a would-be **dome builder** from Albuquerque, N.M., they began with scrap materials and visionary optimism. (*p.190, IV.AM.)

6.1.1.2.4. Semantic templates

In her examination of the linguistic realization of metaphors in architectural discourse, Caballero (2006) deals with several interesting issues that might be gathered here. Regarding premodification patterns of N + N compounds, Caballero (2006:140) establishes two main semantic roles for the non-head element. The first one would be represented in the following example:

> *A **glass-box café**, inserted along the south edge of the site, faces north.* (Caballero 2006:140)

According to Caballero (2006:141), this example illustrates the descriptive or qualifying role of the pre-modifier; in this case *glass-box* qualifies the building but it does not refer to any specific type. The second sort of premodifier is found in the following example:

> *The massive walls support corrugated steel **butterfly roofs** with inverted gables.* (Caballero 2006:140)

According to Caballero (2006:141), the expression *butterfly roof* refers to a particular type of roof from all other possible items and thus its role maybe labeled as "classifying" in opposition to the previous one. Caballero claims that typological classifications of construction elements in architectural discourse often rely on visually driven metaphors performed by N + N compounds and she quotes examples of typologies such as *corbel vault, fan vault, barrel vault*, etc. (Caballero 2006:141), all of them long-established examples within the architectural lexis which are created around the same head element and are all listed in the OED. Nevertheless, the most relevant conclusion is that these existing compounds represent the model for newly created combinations by analogy and the outcome might in the beginning not be listed as such in any dictionary but it may eventually be so, a phenomenon that was claimed by Pastor (2011:101) in examples such as such as *pizza shop* or *barber shop* which are analogically created from the existing construction *bookshop*. Therefore architectural jargon may be enriched thanks to the repetition of these recognized structures such as "X is similar to Y in shape" (e.g. *tree-trunk columns*); speakers may use these combinations productively to coin and understand new compounds by means of analogy. Caballero (2006:141-2). refers to such structures as "stock of constructions" or "linguistic templates".[37]

Apart from examples where the non-head noun describes or classifies its head, Caballero quotes instances such as *retail strip* or *dormitory pod* (2006:143), which show that the modifier does not classify or describe but rather name the entity designated by the compound. According to several authors (Caballero 2006:143), those structures are called "deictic compounds"

[37]According to Caballero (2006), an expression may acquire template status in architects' conventional language through repeated and regular use.

because they strongly depend on context and they are specifically coined to fill in a discourse gap. According to this, Caballero draws a significant distinction between compounds such as *slit window* and *window slit*, the former being a stable architectural element and thus has a so-called "jargon status" whereas the other is far from being conventional in the discipline and fulfils an ad-hoc discourse need; one of the major features of such compounds is their context dependency.

Therefore, according to Caballero's definition, there would be three types of N + N combinations regarding architectural jargon status which would range from more terminology-like to more context-dependent; some N + N combinations will be institutionalized and thus listed in dictionaries, some others will remain as ad-hoc expressions. The most marked compounds in terms of their architectural jargon burden would be the classifying type, such as *butterfly roof;* the second type would be the qualifying/describing type such as *glass-box*; the third combination would be deictic compounds such as *window slit.*

I will now try to classify the examples gathered in the corpus in different groups or patterns that may serve as models for analogy, that is, as the paradigms for coining new compounds. I will also mention the feature of listedness, commenting on relevant cases. My classification will recall both Caballero's (2006) as well as Warren's (1978) and it pivots on four main categories, namely typological compounds (*L-plan*), describing compounds (*plasterboard*), referential compounds (*window frame*) and compound metaphors (*kidney bean)*, and further name them after a prototypical example taken from the corpus in order to make the patterns more clear and more specific to architecture jargon.

6.1.1.2.4.1. Typological compounds

We have decided to include here compounds that represent an item within a typology and we have distinguished several types within this category:

- ***I-beam type*** (A resembles B as far as shape)

This is a quite representative and somehow productive semantic template in architecture. As pointed out by Caballero (2006), architects' lexicon very often pivots on visual metaphors, many of them are based on geometrical forms such as the expressions found in the corpus and which are listed in the OED, namely, *I-beam, S-curve* or *plate glass*. *I-beam* is an iron bar, rail, etc., whose section is like the letter I. This type of compound is very common in architecture when describing typologies based on a resemblance relation, in this case with the letter I:

> *Several heaps hold discarded tails from brand-new wide-flange beams—generically called **I-beams**, though there are several different shapes*. (p.175, IV.AM.)

On the same pattern, probably generated by analogy, there are many other compounds which are not listed in the OED but which are, however, found in the corpus, e.g. *T-wall, L-plan, L-figure, T-figure, H-pile, channel glass* and *i-rise*:

> *Renfro built a scale model of a gallery containing a **T-wall** in his backyard in Brooklyn and rolled it down the street.* (p.405, VIII.MT.)

This expression, *t-wall*, is not listed in dictionaries, although it is a term commonly used in architecture to refer to a type of wall whose cross-sectional shape resembles an inverted letter T, and we may assume this term might have been coined in analogy with others such as *L-plan* which may have also given rise to *L-figure* or *T-figure*:

> *And the rear theatre, and the construction of a new five-level building in an **L-plan** shape to replace those two buildings.* (p.501, XII.AS.)

> *From the surf club the ensemble reads as an **L-figure** in elevation, with the apartment tower rising over the north end of the three-level podium banded in green glass.* (p.93, II.AA.)

> *The **T-figure** schema of the residential tower is composed of a broad, thin, lozenge-shaped block of one- and two-level apartments facing the ocean, and a square satellite tower uniformly containing one apartment per floor plate.* (p.93, II.AA.).

Another expression where the shape of an element is expressed by means of a consonant is *H-pile*:

> *Either proposal would need to fix severely deteriorated steel **H-piles** holding the structure up*.(p.546, XV.AP.)

The first element in the compound *channel glass*, apparently a U-shaped cast glass, may denote a shape as well:

> *Resting on top is the dramatically cantilevered gallery, a boxlike form wrapped on three sides in **channel glass***.(p.172, IV.AM.)

More dubious is the case of *i-rise,* where the *i* may refer to the adjective "intelligent" instead of to the shape of an *i* judging by the very text in the corpus:

> *"**i-rise**," a vertical, multi-story residential unit with an integrated infrastructure for generating renewable energy, collecting rainwater, and treating liquid and solid waste based on zero-environmental impact technologies.* (p.529, XIV.ANW.)

The expression *S-glass* superficially resembles some of these patterns but in this case the letter *S* does not point towards a shape but the quality of "strength" which is truncated:

> *Michael Silver (Brooklyn, NY): "Composite Space," sustainable building applications for **s-glass**, carbon and Kevlar®-reinforced thermoplastic composites fabricated using a multi-axis, CNC fiber placement robot.* (p.529, XIV.ANW.)

Other examples that also display visual resemblance are: *curtain wall, fanlight, bouillotte lamp, ribbon window, scissor truss* or *capsule home.* According to the ODA (2006: 219), in modern construction a *curtain wall* is a

thin subordinate wall between piers or other structural members, the curtain being a filling, having no share in the support of other parts of the building:

> *Certain government structures are limited to using glass on no more than 20 percent of the exterior facade, which rules out the use of the large glazed* ***curtain walls*** *common in today's contemporary buildings.* (p.23, I.AIA.)

According to the OED, a *fanlight* is a fan-shaped window over a door; sometimes applied loosely to any window over a door; other lights named after their shape are *dome-light* or *lancet light* both quoted by the OED:

> *"It acquires a significance from a broader perspective than the purely architectural," he said, "although it is a fine house architecturally and has a particularly fine* ***fanlight****."* (p.471, X.IA.)

The case of *bouillotte lamp* may be labeled as a "hybrid" where the modifier of the compound is a French loanword meaning *hot water bottle* (a shape that resembles this type of lamp) which is not listed in the OED. This tendency is very common regarding furniture and decoration vocabulary. Loanwords in this area are used almost indiscriminately, as we may see later in longer technical bundles. Another term, *ribbon windows,* defines a row of windows separated by vertical posts, called *mullions*:

> *The rhythmic use of punched windows in the concrete-clad sections underscores the classroom module, while the lighter metal-clad system, with its* ***ribbon windows*** *and larger glass surfaces, forms the laboratories and special-purpose spaces.* (p.337, VII.CA.)

Scissor truss names a type of truss with braces crossing and fixed to each other, thus tying pairs of rafters together:

> *In the living area, as a compromise to a full raked ceiling, the area has* ***scissor trusses*** *instead, allowing for some ceiling space and full insulation between trusses and roofing above.* (p.497, XII.AS.)

The compound *capsule home* could also point towards a *pattern* based on shape:

> *You could not describe these posthumous* ***capsule homes*** *as luxuriously appointed – the caskets will presumably provide the bling element – but even so,*

> *the interiors of the niches are as carefully finished, in the same stack-bonded brick, as the exteriors.*(p.438, IX.RJ.)

- ***Wine cellar type*** (Function + space)

This is a quite frequent semantic combination in architecture since spaces are very often described not only by their physical appearance but also by the function they perform; this template is mainly used to name typologies of spaces or "architectural containers". The modifier represents the purpose of the space, in this case *wine* is the product to be stored within the "room" called *cellar*. Other examples which occur in the corpus and which are listed in the OED are: *conservation area, warehouse, courthouse, court-room, pachinko parlour, op-shop, sunroom* and *theme park.* There are other compounds with *park* as a second element listed in the OED that would fit into this group, such as *plane park, car park* or *water park*. Some of these compounds have some added complexity since they also display other phenomena; according to the OED, *Pachinko-parlour* was first attested in 1954, this compound is found in the corpus as part of a larger one *Pachinko-parlour installation:*

> *As a multimedia studio and a contributor to diverse projects (dance collaborations, the Seagram Building's Brasserie, a* ***pachinko-parlour*** *installation and internet art projects)*(p.607, XIX.IM.)

This compound is a hybrid of a loanword coming from Japanese *pachinko* and the English word *parlour*. The structure of this compound: *function* + *space* helps in the interpretation of the compound as a whole, that is, the possible unfamiliarity of the loanword is somehow lessened thanks to the use of a compound with a head noun that is native and that is familiar in structures such as *beauty parlour, breakfast parlour, funeral parlour, dining-parlour, milking-parlour, manicure parlour, tattoo parlour*, etc. all of them recorded in the OED.

Another hybrid is the word *op-shop* where there is a truncation of the modifier element (*op* instead of *opportunity*) according to the OED:

> *Rainwater will be collected from the roofs and stored in a water tank beneath the* ***op-shop*** *area for use throughout the building.* (p.501, XII.AS.)

Other structures showing analogies with these and which are not listed in the OED but which occur in the corpus are: *health facility**,** containment vessel, parkway belt, feeder ramp, SRO-appartment, safe-deposit vault, grey-water tank, *greenhouse-vivarium shelter, apartment building* and *backup space*.

Health facility is not listed in the OED (however, the more specific compound *health resort* is listed indeed, probably because of the metaphorical extension with respect to the original meaning of resort) despite the fact that there is a branch of architecture that has been named *health facility planning* or *health facility design* which is devoted to the construction of hospitals and the like (in Spanish *arquitectura sanitaria* or *arquitectura hospitalaria*).

> *Studies exist about the antimicrobial characteristics of carpet fibers, lighting for neonates, effects of noise on critical-care patients, and numerous subjects affecting* ***health-facility*** *design.*(p.52 I.AIA.)

The term *belt*, which occurs in *parkway belt,* is a metaphoric element that occurs as head of compounds such as the OED-listed *cloud-belt* (a belt or zone of clouds) or the more architecture-specific *town belt (*a belt of public land reserved chiefly for recreational purposes in or round a town). In the corpus we may find the expression *urban belt* (which is not listed in the OED), an ADJ + NOUN type of compound that could be derived from the previous template *town belt* by a substitution of the modifying element in a hyperonemic type of relation:

> *To combine the best attributes of our urban and suburban pasts to create an* ***urban belt*** *that assumes a degree of meaning and beauty that complements what we expect to achieve in the greenbelt.*(p.343, VII.CA.)

As we can see in *SRO-appartment*, it is also possible to have an acronym functioning as a member of a compound, usually when its meaning in the field is spread among its users (in this case SRO stands for *Single-Resident-Occupancy*):

> *The financing was largely a lump-sum 'Skippy grant' for the **SRO apartments**," he says.*(p.320, VII.CA.)

- ***Wintergarden type*** (Location in time + space/obj)

We have seen how spaces could be named after their function; they may also be described by means of a time expression, such as *wintergarden* (1712- a garden of plants that flourish in winter) which is listed in the OED:

> *Each has a lower living level and a bedroom mezzanine, spatially unified by a double-height atrium and **wintergarden** that imbues each with the vertical disposition of the gothic base.*(p.95, II.AA.)

Other example within this group which occurs in the corpus but which is not listed in the OED is *industrial-age bone*, an expression which metaphorically refers to the structure of some loft buildings:

> *The company's campus in the old core isn't merely a collection of isolated loft buildings that happen to have great **industrial-age bones**; it's part of a ready-made city with a civilized street grid and a deeply grooved texture*.(p.374, VIII.MT.)

- ***Tree-house type*** (Location in space + space/obj)

Nouns coined when sub-classifying spaces may also be based on location, that is, the place where that space is meant for; this is the case of *roof garden, street furniture, skylight, floorplate, floorboard, land-arch,* and *centrepiece*, all of them listed in the OED. *Roof garden* (1893), for example, has been defined in the OED as "a garden, or collection of plants in large pots, etc., on the (flat) roof of a house or other building", that is the first noun in the compound establishes a subtype of roof according to the place where it is located as opposed to other types of garden quoted in the OED, namely *winter-garden* or *tea-garden*:

> *On the second and third floors, labs overlook glazed corridors, which in turn reveal views of* ***roof gardens*** *and the distant landscape.* (p.235, V.ARD.)

The same happens with *tree house* (1867): "a house built in a tree", where the feature of location together with the place establishes a typology:

> *Lofts, open galleries, dollhouses,* ***tree houses****—all these associations are present in the work Wedlick and White did on the project.* (p.133, III.AD.)

Another interesting example is *street furniture* (1836); according to the OED, it started meaning "objects commonly encountered in a street" to become later a specific term within the field of *Town Planning*: "articles fixed in the street for public use, as postboxes, road signs, benches, etc.":

> *The area contains some of the finest buildings, squares and* ***street furniture*** *but over recent years the public space has fallen into decline.* (p.631, XX.NLA.)

- ***City Planning Type*** (Obj + activity)

This pattern is often used to name disciplines, processes or activities within the field of architecture:

> *He valiantly pushes the frontiers of conventional design and incites both users and passersby to reflect on the meaning and purpose of architecture, of* ***city planning****, and of milieu. His architecture speaks of the city, of the present time, and of social reality.* (p.355, VII.CA.)

Within this class of compounds the second element is often an *–ing* form or a deverbal noun that usually occurs with its object. Similar to *city planning* there is *town planning* (1904), a term defined in the OED as "the preparation and construction of plans in accordance with which the growth and extension of a town is to be regulated, so as to make use of the natural advantages of the site":

> *Dispensation to reduce normal* ***town planning*** *requirements has been awarded on the basis of sole use by students, the provision of communal space and a management programme.* (p.100, II.AA.)

An analogous case might be found in *model making,* an expression that refers to the phase of the design process when the models of buildings and structures are made:

> *They are seen here within the realm of **model making** itself, and it is the representation of the city, the portrayal of the existing, that invites observation*. (p.77, II.AA.)

There are related patterns in the corpus which are listed in the OED, such as *pattern-making, glass-blowing* or *glass-making.* The word *water-proofing* follows the same pattern but it is used in the corpus as an equivalent to "waterproofing materials" by ellipsis, that is, it is the name of a material. Other examples of this model which occur in the corpus but that are not listed in the OED, probably generated by analogy, are *city-shaping* and *city-making*, the latter being repeated in different texts of the corpus, that is, beyond a nonce use.

- ***Landscape Architecture type*** (Field + discipline)

This pattern is used to express concepts such as *landscape architecture*, that is, a branch of architecture that deals with the design of landscape, more specifically "the planning of parks or gardens to form an attractive landscape, often in association with the design of buildings, roads, etc." (OED):

> *The exhibits span every facet of contemporary American design, from robotics and computer programs to fashion, furniture, **landscape architecture**, and lighting design.* (p.168, IV.AM.)

This is a quite broad subfield; there are others which are more specific: *lighting design, building-performance design, floor-plate design, permaculture design, post-and-beam architecture*, etc.

- ***Bauhaus Chapel Type*** *(Proper name + element/ period/ phenomenon/building)*

This group is very interesting since it is quite productive in architecture discourse; styles, buildings and architectural phenomena are often named after a proper name of a person who created it, a place where it was originated or a style that determined it. This is a very common solution to name materials such as the OED-listed *Portland stone* or *Portland cement:*

> *The main job is done by 16 massive piers faced with flat panels of* ***Portland stone****, each inscribed with over 1,000 names.* (p.643, XXI.BD.)

> *Ordinary* ***portland cement*** *concrete slabs can't be relied on for watertight construction due to the material's proclivity to crack.*(p.513, XIII.AW.)

As we may appreciate in the last example, the word *portland* is written without capital letters, a fact that might point towards a process of this proper noun becoming a common one, probably as a result of lexicalization.

Other non-listed materials in the corpus that display a proper name as a premodifier include expressions such as *Thassos marble*:

> *(…) and a stark white* ***Thassos marble*** *chimney breast extending to the crown molding, on which hangs an unusual early-19thcentury Venetian mirror.* (p.122, III.AD.)

Thassos is the name of a Greek island where this building material was imported. This compound pattern is also used to name building elements that have been invented in a certain geographical location such as *Bermuda shutter,* a typology of exterior shutter used in tropical environments (such as the Bermuda Islands) for protection from the elements. This compound is not listed in the OED, probably for being too technical (other popularized expressions belonging to the general vocabulary such as *Bermuda shorts* are quoted):

> *Facing the courtyard, it is a transparent box, with large expanses of glazing on both levels mediated by floor-to-ceiling, horizontally fixed aluminum* ***Bermuda shutters*** *for the second-level master suite and guest room.*(p.150, III.AD.)

The names of architects and designers are also found as compound members: *Haussmann-era* (referring to the Georges-Eugène Barón Haussmann who was responsible for the renovation of Paris from the point of view of urban planning in the nineteenth century):

> *Quai Branly is a collection of interconnected, parallel low-rise structures that seem to emerge from the back of a group of* ***Haussmann-era*** *apartment buildings defining the site's western edge*.(p.237, V.ARD.)

The same is true for *Vierendeel truss,* a compound that names a type of truss apparently invented by the Belgian engineer Arthur Vierendeel, as opposed to the previous example *scissor truss,* which was defined by a visual similarity:

> *Integration of structure into the fabric of the building has been achieved effortlessly through careful and inventive detailing, and a sense of drama results from the cantilevered* ***Vierendeel trusses****.* (p.71, II.AA.)

Other lexical items named by means of a proper name include also many commercial trade brands such as *Lucite desk* (1937: *Lucite* being the proprietary name for a solid, transparent plastic that is a methyl methacrylate resin). Schools, periods and movements also give way to new coinages such as *Bauhaus-chapel*:

> *It now exudes the dignity of a* ***Bauhaus chapel*** *along with the warmth of a New England barn.* (p.112, III.AD.)

This is usually so because in technical fields where these words belong to the references of these proper names are highly internalized as is the case with the processes used in word-formation. Another interesting case is that of *Shingle style*:

> *We understand the language of the American* ***Shingle Style*** *house because we have done so many of them," says architect Robert A. M. Stern. Among his most recently completed is a 12-room main house.* (p.106, III.AD.)

This expression superficially resembles some already quoted here and thus *Shingle* could be taken as a proper name of, for example, a person or a place, as happens in *Williamsburg-style* (where *Williamsburg* is the name of the colonial capital of the state of Virginia representing a type of colonial American style). However, once we consult the ODA (2006:712), we become aware that *shingle* is a common noun *shingle* ("a thin piece of wood having parallel sides and one end thicker than the other, used as a house-tile") that ends up forming

a proper noun of a style, referred to by the ODA as the "USA version of the Old English style of the vernacular or Domestic Revival of the 1870's".

- ***Model Maker Type*** (Obj + agent)

In previous examples we had an object resulting from an action; here the pattern tends to highlight an object plus the agent (animate or inanimate) responsible for it as in the OED-listed *house-builder*, *motion-sensor* or *wind-generator.* There is a very common example which is totally lexicalized but that resembles this pattern, namely, *skyscraper* (1883):

> *It is the endpoint of a story that stretches from the pyramids through the great cathedrals of Europe to the* ***skyscrapers*** *of America* (p.201, IV.AM.)

Other examples that follow this analogy and which are not listed in the dictionaries are *icon-builder, dome-builder* and *interactive-design pioneer:*

> *Among the tiny number of international* ***icon-builders****, he remains one of the most distinctive and brazen.* (p.609, XIX.IM.)

> *But having recently attended a lecture by Buckminster Fuller and now joined by a would-be* ***dome builder*** *from Albuquerque, N.M., they began with scrap materials and visionary optimism.* (p.190, IV.AM.)

> *In 1998 Fukasawa showed the umbrella image to IDEO founder Bill Moggridge and* ***interactive-design pioneer*** *Bill Verplank, and asked them what words describe this unconscious idea.* (p.361, VIII.MT.)

All these compounds help in compacting the lexical information of phrases such as "the person who builds icons", "the person who builds domes", "the person who pioneered interactive-design". Although *dome-builder* is not listed in the OED, other "builders" are: *bridge builder* or *castle builder.* Within this pattern, we have found in the corpus a quite peculiar metaphoric expression, namely *development csar*, an term that is connected to urban design:

> *But the jury is out on whether today's massive projects require the detached perspective of a* ***development czar*** *like Moses, who flew over New York's five boroughs and traveled by chauffeured limousine.* (p.204, IV.AM.)

This compound has been probably coined in analogy with expressions such as *drug tsar* (listed in the OED-1927), an American expression used as a synonym of *drug baron*: "a high-level government official responsible for recommending, coordinating, and overseeing the implementation of anti-drug policy". Probably enough, the expression *drug baron* is in turn inspired by others such as *beef baron* (OED) or *coal baron*.

- ***Suspension rod type*** (meant for)

There is also a relation of purpose but this time referred to not a space but to a building element or equipment. This is the case of compounds such as *suspension rod* (1842) listed in the OED:

> *The brick-lined shed, with an interior ring of cast-iron columns and wrought-iron* ***suspension rods*** *soaring to a central roof lantern, lay vacant for a decade.*(p.228, V.ARD.)

The OED also quotes *tension rod* (1838) which is also found in the corpus:

> *Hence the floors act as diaphragms to transmit the loading from the strong winds, blowing across the Mersey estuary, to the central core and the* ***tension rod*** *cross-bracing expressed in the central bay of each face.* (p.636, XXI.BD.)

More specific is the compound *storm-water drain,* which is not listed in the OED although it is recorded in the corpus:

> *Stormwater control measures include the use of bio-filtration gardens both in the private and communal courtyard areas to reduce the impact of stormwater directly entering the* ***stormwater drain****.* (p.498, XII.AS.)

Another example, in this case function + material, would be *construction lumber.*

> *Frugality and ingenuity harmonize in IKEA drawers fitted into frames made of* ***construction lumber*** *and cold-rolled steel from the local Handy Metal Mart, and galvanized boxes from The Container Store spot-welded together to fit silverware and utensils.* (p.582, XVII.DW.)

- ***Flat-Wire Technology type*** (consist of, made of)

In these compounds one feature of the equipment or buiding element is highlighted to differentiate the referent; the modifying element may also specify the elements the head consists of, as in the OED-listed *crewelwork (*work done with crewels or worsted yarns), other similar expressions are *ironwork*, woodwork, strapwork and the non-OED-listed *grillwork:*

> *The front hall (or voorkamer), paved with its original Batavian oxblood tiles, has been left austere in the Dutch way—"I just kept it quite plain," Viney says, instancing his use of* ***crewelwork*** *draperies.*(p.146, III.AD.)

Many other expressions resembling this pattern are not listed: *fluorescent-tube lighting* (mark that *fluorescent lighting* is listed in the OED), *central-plan interior, cross-site axis, *bio-filtration garden, eco-rain system, motion-sensor lighting, solar power system, large-span roof, climate-control technology, cable-stay bridge, Jacobean-strapwork ceiling.*

6.1.1.2.4.2. Describing compounds

- ***Mud brick type*** (Material + denoted element)

This pattern is quite common in order to name different elements which are singled out from their fellow paradigm members according to the materials they are made of. The level of transparency regarding semantics is, in general, quite high; some of them are, however, listed in the OED; take, for example, *brick-wall* (1440), a term defined in the OED as "a wall built of brick" or *air-brick* (1835), a perforated brick or other insert in the wall of a building, used for ventilation. Some similar examples are *steel-plate, sandstone, limestone, plasterboard* and *cardboard*. Many of these compounds have a head element that also occurs in the OED in other compounds modified by nouns that are paradigmatically related to them such as *steel-plate* (the OED also lists among

others *brass-plate* and *glass-plate).* We have attested examples in the corpus that match this pattern and that are not listed in the OED, maybe because of their lack of permanence outside their context or because of their lexical transparency. Many of them have as their second element an *-ing* noun: *polycarbon sheeting***,** *corrugated-iron sheeting, board-and-batten siding, black-tile wainscoting, steel-channel framing, wood-siding*; the premodification patterns of the term *panel* include: *cast-polymer panel, coated-metal panel, matte-aluminum panel*; other examples with the *wall* as the second element are: *double-layer wall, grass-cloth wall, gabion wall, beadboard wall; floor* as head may occur in *reclaimed-chesnut floor* or *terra-cotta-tile floor*; the second element being a piece of furniture as in *faux-bamboo bed, glass-and-iron table* and *leaded-glass lamp*. Some of these expressions are premodified by a copula of two nouns, such as *glass-and-oak staircase, wood-and-glass staircase*, *brick-and-tile-suburb, frame-and-panel construction, glass-and-steel enclosure, glass-and-steel enclosure, stick-and-panel mosaic* or *mirror-and-glass mosaic.* Some premodifying materials include a treatment technique such as *perforated-metal screen*, *cast-limestone base* or *cast-iron column* thus increasing the lexical complexity and information burden of the compound structure.

- ***Polyester resin type*** (Material + Material)

This group is somehow related to the former, although it is less numerous. It embraces all the N + N structures that relate semantically to one another in a hyponymical relation where one word specifies the substance a material is made of; this pattern is commonly found as a modifier of another noun and thus the whole pattern would fit in the previous group, namely *mud brick.* Some of the examples belonging to the *polyester resin* type are listed in the OED such

as *polyvinyl butyl* or *nickel-silver*. The latter is an alloy of copper, zinc, and nickel, resembling silver; alloys are often represented by means of this type of compound pattern. Other items are not listed in the OED: *sycamore-ply, rice-silk, fiberglass, fibre-cement, polyester wool and petro-hydrocarbon. Sycamore-ply* is probaly a truncation of *Sycamore ply-wood.* The term *fibre-cement* is not listed whereas *fibro-cement* -asbestos cement-, with the *fibro* combination form is recorded. *Polyester wool* is not in the OED but other materials such as *glass wool* (1879) are registered. The last example *polyester-resin* is defined in the OED as "any of numerous synthetic resins or plastics consisting of or made from such polymers, different kinds of which are used as fibres or films, in paint, and as moulding materials or reinforced plastics":

> *Produced as part of Established & Sons' Limited Editions collection of highly collectible designs, the nine sensually curved* ***polyester-resin*** *pieces—four types of shelves, a cluster of four stools, a chaise, a lounge chair, and a cabinet.* (p.392, VIII.MT.)

It is a reasonably recent compound, namely from 1946. The first element specifies the second, examples quoted in the OED belong to the fields of engineering and science. Other compounds quoted by the OED with *resin* as the head element are *coumarone resin, epoxy resin* or *ion-exchange resin.* The first element is also found in compound materials such as the OED-listed *polyester fibre,* a compound was created later in 1951, probably by analogy. Another compound with *polyester* as its first element which has been found in the corpus is *polyester film,* which is not quoted by the OED:

> *For these were no ordinary glass mirrors, but a highly reflective, metallised* ***polyester film****, specified by London-based designer and architect Freestate as a lighter and more demountable alternative to conventional mirrors.* (p.640, XXI.BD.)

- ***Architect-developer type*** (Copula, hybridation)

The concepts of hybridation, ambivalence, multifunction, etc. are quite popular in nowadays architecture since this discipline tends to conceive spaces in terms of transformation and they may be subject to interpretation, interaction and multiple purposes. These are some of the reasons that may lie behind expressions such as *chapel/cemetery, gallery-bridge, ramp/walk, terrace/forecourt, bedroom/bathroom* or *belvedere/bar*, that is, dual spaces that have more than one function or interpretation:

> *The **chapel/cemetery** is mæ's first civic building. 'In fact,' says Howe self-deprecatingly, 'it's only about the third project we've done that actually gets rained on.'* (p.436, IX.RJ.)
>
> *Along with a vaguely Art Nouveau **gallery-bridge** of colored Belgian glass that joins the house to the office block.* (p.237, V.ARD.)
>
> *(…) the amount of glass and the location, which he had placed on a hill overlooking the campus, providing a **ramp/walk** for the cadets to march to the chapel.* (p.42, I.AIA.)
>
> *The trumpet-shaped entry **terrace/forecourt** at the south of the building is designed to accommodate large tour groups.* (p.339, VII.CA.)
>
> *while a linear floor grille at the **bedroom/bathroom** threshold provides unexpected glimpses between levels.*(p.95, II.AA.)
>
> *Suspended above both is a **belvedere/ bar** that Skilken calls his storm room—a place to enjoy rainy weather or a full moon through the glass ceiling vault.* (p.119, III.AD.)

An extreme example within this group would be *performance space/recording studio/art gallery-saloon* or *greenhouse/vivarium/ gymnasium /auditorium*, where many concepts are stacked together to represent the resourcefulness of a space:

> *(…) a combination **performance space/recording studio/ art gallery/saloon** that will be a destination for independent spirits from around the world.* (p.5, I.AIA.)
>
> *A **greenhouse/vivarium shelters** a giant decomposing log; an entrance pavilion houses temporary works, a café, and a gift shop; and immense retaining walls punctuate the green spaces.* (p.385, VIII.MT.)

Duality is not only applied to spaces but also to people as in the copula compounds *artist-architect*, *non-hero architect, designer-arquitect, client/architect, client/manufacturer* or, more ironically, in *designer-architect-engineer-poet-philosopher-anticipator*. The use of the slah is here included although many authors may reasonably argue that those elements that are linked by it are by no means compound structures. The slash is used quite often in architecture texts to build terms such as the ones just mentioned and this might respond to the mathematical training of architects who sometimes tend to use expressions close to formulas and graphic language in general.

6.1.1.2.4.3. Referential compounds

- ***Doorknob type*** (Part + whole)

This type of compound structure is very common and is used to name elements using a Noun that premodifies another Noun in a semantic relation we may label "part-whole"; examples within this subcategory coincide with Caballero's (2006:143) definition of deictic compounds. Instead of creating a thoroughly new term, known elements are used together in order to designate a new concept. Many examples of this pattern listed in the OED occur in the corpus; many of them have the noun *window* as premodifier: *windowpane, window grate, window shutter, window frame, window head* or *window seat.* Other examples are *door handle, handrail, countertop, rooftop, roofline* or *bridge deck.* These examples are all listed in the OED probably because they have acquired some specialized meaning or because of the more stable connection established between the word and its meaning beyond a mere ad-hoc use. Other examples that follow by analogy the same pattern cannot be found in the OED, such as *slab edge, doorset, bay-front, photosensor cell,*

bedroom/bathroom threshold or *window trim.* This last example is quite interesting since it semantically resembles another compound listed indeed in the OED, *window frame*:

> *There was literally no insulation in the solid steel* ***window frames****, which allowed cold outdoor temperatures to transfer inside.*(p.509, XIII.AW.)

> *With relief from the ordinary coming in the slight curvature the architect allowed himself in ornamenting the eave ends and imperceptibly in the slightly thicker-than-the-norm dimensions of the* ***window trim***.[38] (p.132, III.AD.)

Doorset is frequently found to refer to the door and its frame and it might not be yet listed in the OED for being a newly coined term or maybe because of being too specific and related to architecture discourse :

> *But there's no substitute for seeing the resurrected* ***doorsets*** *in situ, and credit for that has to go out to Harbrine Architectural Hardware* (p.426, IX.RJ.)

6.1.1.2.4.4. Compound metaphors

There are other structures which have been grouped apart since their meaning as a whole is more abstract for being well-established metaphors such as the following:

- ***Building Perfomance Type*** (Obj + feature)

These compounds usually name abstract qualities of design and architecture products such as *material authenticity:*

> *In restoration,* ***material authenticity*** *is often sacrificed as certain materials may be removed and missing features rebuilt.* (p.2, I.AIA.)

Another compound of this type is *energy efficiency* which is listed in the OED as a relatively recent term (1972) and which is defined in *Archispeak* (2004:68) as the keystone of green design and being fundamental to most design solutions using natural using natural energies:

> *(…) on criteria established in the original 1950 program for the highest aesthetic in terms of innovative design, new technologies, form, materials, construction,*

[38] *Window trim* is translated by Putnam & Carlson (2005) as "marco".

> *concept, function, utility, and* ***energy efficiency****, and sensitivity to the environment.* (p.568, XVI.DA)

Another term to be taken into account here is *shape memory*, a compound defined in the OED as "a property exhibited by certain alloys of recovering their initial shape when they are heated after having been plastically deformed"; this compound occurs in the corpus as a premodifier of the neoclassical compound *polymer*:

> ***Shape-memory*** *polymers—which expand or contract as temperatures fluctuate—activate Decker's indoor and outdoor textile screens.* (p.370, VIII.MT.)

The previous compounds name three qualities which are well-known among architects and thus they might be described as jargon-like. The last compound, *shape memory*, has a meaning that has been to certain extent lexicalized, the original meaning of the separate members has become specialized although there is arguably some degree of transparency. There is also a figurative use of personification in that the human feature of having "memory" is applied to materials. This resource is quite common in architecture where there is a tendency to endow buildings and their components with human characteristics. *Energy efficiency* (1972) is in the same group: this term might pursue the trail of similar terms also constructed around the concept of "efficiency", such as as *economic efficiency*, *marginal efficiency* or *technical efficiency*, all of them terms of the field of economics that were quoted from 1906 onwards. It follows the model of *shape-memory* also because of the personification implied in "efficiency" when applied to buidlings, as in this example taken from the corpus: "they have on a building's level of energy efficiency and seek energy savings" (p.647, XXI.BD.).

- ***Cheesegrater type*** (the whole compound is a metaphor)

These patterns are not characterized by the semantic relation within the compound but the compound represents a concept as a whole of a clear metaphorical nature, some of them are highly lexicalized and show some degree of semantic neology such as *black-water* whose meaning as found in the corpus is dated in 1970 by the OED: "Waste from domestic toilets, esp. as distinguished from other household waste water; waste water that is heavily contaminated with human excrement". Others are *checkerboard* (referred to a façade in the corpus), *figurehead* (a synonym of *corbel head* defined in the OED as "a grotesque head, animal, etc. carved in stone on the corbel of a building"; *kidney bean* (referring to the shape of a plan) or *saltbox* which is defined in the OED as "a kind of frame-house which resembles a salt-box in shape, having two storeys at the front and one at the back". The example of *cheesegrater* is quite revealing, since it appears in the corpus in between inverted commas to refer to a tower building that recalls the shape of such an instrument in a clear metaphoric use:

> *They've just started to build Richard Rogers' Leadenhall Tower, a.k.a the "**cheesegrater**".* (p.596, XVIII.HP.)

- ***Satelite city type*** (resembling x as far as function)

This pattern is also based on resemblance but this time the similarity between elements is not a visual one but a functional or conceptual one such as in *garden city* (1848), a term defined in the OED as "a town of limited size, surrounded by a wide rural or agricultural belt, and planned so as to combine the advantages of town and country":

> *The tradition of looking at the countryside in this way goes back through Ebenezer Howard and the **garden cities** movement to writers such as Carlyle and some of the Romantics.*(p.447, IX.RJ.)

Another example which may be included here is *Satellite city* (1912), which also occurs in the corpus, it is a quite relatively new concept and thus a coined compound, "a community or town that is economically or otherwise dependent on a nearby larger town or city":

> *"Absorption" is concerned with* ***satellite city*** *expansion and regional sponges. It will look at increased pressure triggering the development of previously ignored ambiguous and interstitial space.* (p.102, II.AA.)

The metaphor points towards a functional resemblance of both elements and not a shape one. The lexical gap associated to the bursting-in of this new concept could also be covered by means of a different word-formation process (an acronym, blend, etc.) but compounding is again very suitable and it may also be based on analogy with already existing expressions such as *daughter city* (1878) or *model city* (1898), which are recorded by the OED.

Another compound that follows this morphological device is *Shanghai model*, which when applied to urban planning defines a model of urban development at an unprecedented scale as happened in the Shanghai area:

> *(…) don't believe in the concern that London does skyscrapers after a* ***Shanghai model****, because the chosen architects will design buildings of more qualilty.* (p.628, XX.NLA.)

The last expression, *Bilbao effect*, which is not listed in the OED, dates back to the beginning of the nineteen nineties: this metaphor conveyed by means of a compound resembles structurally others that are indeed listed in the OED as, for example, the *butterfly effect*: "the phenomenon whereby a very insignificant change in a complex system can significantly alter an anticipated course of events". The Bilbao effect[39] has been defined as the process of

[39]<<http://www.adn.es/blog/ciudades_enredadas/ciudadanos/20080805/POS-0002-efecto-bilbao-guggenheim-por-que.html>>, last accessed 30/09/2010.

transforming a city and revamping it by means of an emblematic architectonic project usually carried out by a "starchitect":

> (…) *a private enterprise is attempting to improve on that by resorting to the "**Bilbao effect**", with Calatrava providing the architectural theatrics.* (p.609, XIX.IM.)

The title of an article or book naming a concept that is later institutionalized is quite common in architecture like *pet architecture,* a term taken from the item coined in Japan by the *Bow-wow Atelier*; it refers to the tiny structures that fill the gaps in the city's fabric: "*Pet Architecture guide book*":

> *It is a very small ad hoc building, but it shows how people practice their own space production. This interests me a lot. Then I tried to find other small buildings that could be considered **pet architecture**.* (p.474, XI.AN.)

The expression *urban acupuncture* (in this case an adj + noun) is a calque of *Acupuntura Urbana,* the title of a book published by Jaime Lerner which was originally applied to the city of São Paulo and later extended to specific interventions in other cities:

> *Let me rephrase: is the **urban acupuncture** implied in their programmes sufficient to look after the quality of the growing metropolitan body* (p.68, II.AA.)

These are metaphoric nonce-formations that become institutionalized in the jargon of a given specialized language usually naming new concepts; many of them never reach general language and thus they do not end up listed in general dictionaries.

As pointed out by Pastor (2011:101), all N + N structures occur as coinages and several factors such as analogy, frequency of use or the existence of lexical gaps rule their lexicalization process.

6.1.1.2.5. Adj + N compounds

As explained at the beginning of this section 6.1.1.2, I have divided nominal compounding into two main groups regarding frequency, namely N + N and ADJ + N. Once we have studied some of the most relevant facts related to N + N structures, we can now move on into those sequences where an adjective premodifies a noun. As was the case in the previous section, many of the examples gathered here could arguably be considered to be NPs instead of compounds; our main concern does not focus on the compound status debate but rather on the study of terminological expressions, simple or complex ones, and thus even if these were to be considered premodification patterns in technical and semitechnical phrases they would certainly be included in our database. Thus it is not entirely surprising that many of the expressions are not listed in dictionaries; the following chart and table show this distinction in particular; the results are divided into one-word and two-word compound structures:

TABLE XVII. *Listed versus non-listed compounds*

COMPOUND TYPE	***LISTED***	***NON-LISTED***	***TOTAL***
1WC	**34**	**69**	103
2WC	**84**	**291**	375
TOTAL	**118**	**360**	**478**

Therefore, most of the examples of ADJ + N covered by our database are not listed in any of the three sources that have been handled, namely OED, ODA and *Archispeak*. More specifically, these are the results regarding the OED:

TABLE XVIII. *Listed in the OED*

OED	*LISTED*	*NON-LISTED*	*TOTAL*
1W	33	70	103
2W	53	322	375

As was the case with in N + N compounds, the amount of non-listed items increases in two word combinations. If we compare the results regarding the three sources and the one considering the OED results only, we can see that the two technical dictionaries list more 2WC than the OED.

The data provided by the OED reveal that the twentieth century shows the largest number of coinages of compound expressions as reflected in the following chart:

TABLE XIX. *Dates of coinage of 1WC*

1WC DATES	*2000-1950*	*1950-1900*	*1900-1850*	*1850-1800*	*1800-1750*	*1750-1700*	*-1700*
	6	11	3	1	2	2	9

FIGURE 9. *Time Distribution of 1WC*

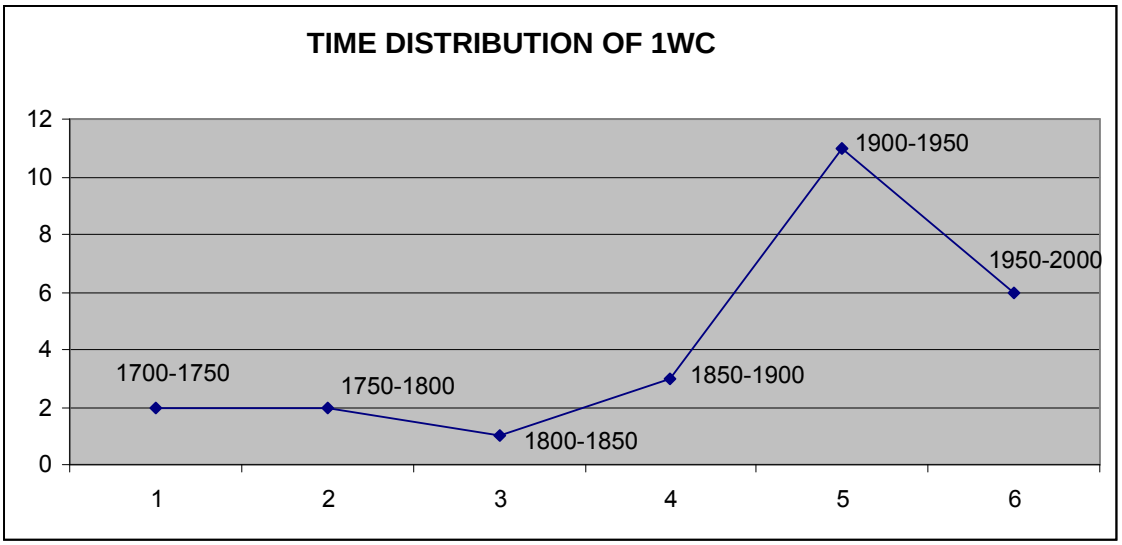
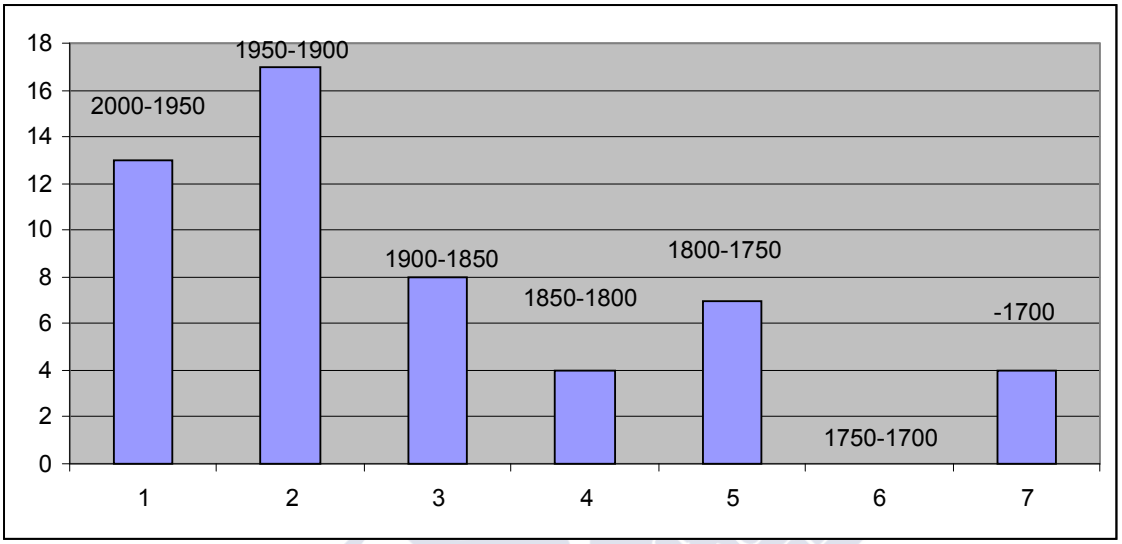


TABLE XX. *Date of coinage of 2WC*

2WC DATES	***2000-1950***	***1950-1900***	***1900-1850***	***1850-1800***	***1800-1750***	***1750-1700***	***-1700***
	13	17	8	4	7	0	4

FIGURE 10. *Time distribution of 2WC*



I have isolated the 1W adj + noun compounds which are registered in the OED as the most recent (from 1850 on):

mixed-use	1976	super-block	1928
grey-water	1970	interior-design	1927
black-water	1970	cast-stone	1925
inner-city	1968	finetuning	1924
software	1960	stainless-steel	1917
high-rise	1954	blue-chip	1904
double-glazing	1943	reinforced-concrete	1902
fluorescent-tube	1938	variable-speed	1875
industrial-design	1934	bentwood	1862
greenbelt	1932		

Most of these expressions deal with materials and equipments and they are linked by a hyphen since they are part of a longer phrase and the hyphen helps in identifcation of the modification pattern:

> *(…) which included both engineer Werner Sobek and a computer consultant on geometry, Arnold Walz, to develop a 270,000-square-foot,* ***reinforced-concrete structure*** *far more complex than the Guggenheim, and seven times larger.* (p.242, V.ARD.)

That is, what is *reinforced* is the word *concrete* and not the whole phrase *concrete structure*.

Two-word compound expressions from 1850 onwards show the following results:

critical regionalism	1981	shopping arcade	1933
gated community	1979	open floor	1932
shopping mall	1967	social housing	1928
lateral thinking	1966	French door	1923
geodesic dome	1959	north light	1919
urban sprawl	1958	revolving door	1907
industrial park	1955	tinted glass	1905
solar cell	1955	blank wall	1904
solar heating	1952	Palladian window	1896
wrecking ball	1952	Dutch door	1890
suburban sprawl	1949	corrugated-iron	1887
black box	1945	open hearth	1870
industrial designer	1940	Gothic revival	1869
critical mass	1940	Second Empire	1863
open plan	1938	vernacular architecture	1857
urban renewal	1938	urban regeneration	1850
underfloor heating	1934		

Among these examples there are names of trends or movements in architecture, such as *critical regionalism* (1981) -a rather recent concept-, *Second Empire* (1863), *Gothic Revival* (1869) or *vernacular architecture* (1857); there are also typologies such as *Dutch door* (1890), *Palladian window* (1896), *revolving door* (1907), *French door* (1923), etc.; we may also find processes such as *urban sprawl (1958)*, *suburban sprawl (1949)* or *urban renewal (1938)*. There are two expressions which may not seem to be related to architecture but

which have been labeled as "semitechnical" in the database since they are quoted in *Archispeak*, namely *critical mass* and *lateral thinking*. According to *Archispeak*, *critical mass* (2004:41) generally refers to the moment in the process of design when a developing idea suddenly seems to assume the corporality of a life and identity of its own:

> *The reference to PUCA, a nationally established organization, also raises the issue of scale and* ***critical mass****.* (p.68, II.AA.)

In accordance with *Archispeak, lateral thinking* (2004:110) is a complementary and deliberate process of thinking that enlists insight, creativity and humor to break free from logical avenues of problem solving:

> *After decades of false dawns and hopeless optimism, it turned out what the West Pier needed was a dose of Marks Barfield* ***lateral thinking****.* (p.423, IX.RJ.)

There are a number of compound terms which are cited in the ODA but do not occur in the OED; some of them name elements within different architecture typologies such as *vaulted arch*, *green roof*, *Serlian window*, *Solomonic column*, *ribbed vault*, *blind wall*, *radial brick, isometric projection, spread footing* and *shopping center.* Within this group there are examples, such as the term *tall building*, which do not seem to be technical terms due to the rather common nature of the premodifying adjective but which are nevertheless listed in the *ODA; tall building* (2006:760) is defined as *skyscraper*. A similar case is *long gallery* (2006: 450), defined as a room or gallery in a great Elizabethan or Jacobean house of the prodigy type, sometimes the width of a façade.

There are also architectonic styles and movements such as *Romanesque revival, contemporary style, New Urbanism, Egyptian architecture, radical architecture, Greek Revival* or *Cultural tourism.* This last example might not seem to be a technical term to the uninitiated reader; however, it is defined in

the ODA (2006:218) as a term current in "international parlance" to reflect specific interest in visiting sites of architectural and historic interest:

> *In particular symphonic and chamber music, and as appropriate, dance, opera and musical theatre, scaled to the needs of a growing, and increasingly discerning, regional audience and the growing market for* ***cultural tourism****.* (p.564, XVI.DA)

There are also lexical items which refer to specific disciplines within architecture, such as *urban design, environmental design, green architecture, sustainable architecture* or *computer-aided design*. We may also encounter several compounds with a relevant metaphorical burden like *historic character*, *ideal city* or *urban fabric*. According to the ODA (2006: 365), *historic character* is an expression which is used in planning parlance to describe structures and features of architectural and historic interest. This term might be extended to a whole street, block or area:

> *(…) with payment accepted in lieu of taxes from a developer, who would have to treat the older structure "in a manner that preserves the* ***historic character*** *of the building."* (p.195, IV.AM.)

The compound *ideal* city means a city which exists as an idea or an archetype, conceived as perfect, or as an object to be aimed at as a standard of excellence, according to the ODA (2006: 381):

> *Le Corbusier's* ***ideal city*** *was a top-down vision of monumental structures surrounded by moats of serene space.*(p.205, IV.AM.)

Urban fabric refers to the streets, buildings, open spaces, etc., making up a town or part of a town:

> *To recall John Ruskin's celebration of Venice, it is the contiguous rows of modest houses along the Venetian streets and the banks of its canals that weave the* ***urban fabric*** *together.* (p.79, II.AA.)

All these expressions have a fixed meaning that is acknowledged in the professional community of architects and that is why they have been quoted by

the ODA; however, they have not been included in the OED possibly because of being too specific.

Archispeak cites the following Adj + N compounds:

green building	critical mass
black box	ecological footprint
geodesic dome	sacred space
architectural gesture	transitional space
vernacular architecture	

Out of these I have to highlight the ones that are not listed in the OED, namely *green building*, *sacred space* and *transitional space*. All nine expressions above are quite metaphorical. *Ecological footprint*, for example, is defined as the area of the earth's surface necessary to provide resources for a number of specific one-time human needs:

> *If architecture is ever going to maintain an **ecological footprint** more in balance with the requirements of its context, he says, then change needs to begin with the people who create the built environment.* (p.188, IV.AM.)

According to *Archispeak* (2004:159), *sacred spaces* conveys intense meaning communicated through collective memory to an individual or a group in whom it evokes an emotional response:

> *Nihilistically in love with apocalyptic death and the hereafter, these religionists scorn specifically created **sacred spaces**.* (p.429, IX.RJ.)

Transitional spaces occur when a space is enclosed, its defining elements, such as walls, doors and windows, belong to both inside or outside:

> *when the foliage is ablaze, they dine on the porch, a **transitional space** between the landscape and the interior. A full-time country place should be attuned to the seasons and to the rhythms of life in its rooms.* (p.113, III.AD.)

6.1.1.2.5.1. Single-occurrency

Let us now see the figures representing those ADJ + N compounds which occurred only once in the corpus and those which occurred at least twice:

TABLE XXI. *Single occurrency*

COMPOUND TYPE	*+ SINGLE OCCURRENCE*	*-SINGLE OCCURRENCE*
1WC	68	35
2WC	282	93

As mentioned in the previous section, the length or our corpus can be regarded as reasonable for ESP purposes; however, it is not large enough as to claim that if an item occurs only once, it is a rather rare expression. The same reasoning leads us to think that if a word is found more than once in this corpus, which is not a large one, that might mean it is not a mere nonce-formation, even though it is not registered in any dictionary; both criteria, namely *single-occurrency* and *listedness* may then be combined in order to come up with the following group of compounds which happen to occur more than once but which are not listed in dictionaries; such expressions should at least be considered as common collocations. There are terms like *coffered ceiling** or *leaded window** which are not listed in the *OED, ODA* or *Archispeak* but which are recorded in other sources. *Coffered ceiling* is equivalent to *coffering,* i.e., a ceiling with deeply recessed panels; *leaded window* is listed as a window typology also in Harris (2006). Other non-listed elements which occur more than once in the corpus are *roof-mounted panel*, *photovoltaic panel, double-glazed panel, mirrored wall, photovoltaic cell, PV cell* or *column-free span*; there are also materials such as *cast glass*, *Cor-ten steel, faux-bamboo, corrugated-steel, raw*

concrete, poured concrete or *cladding material*, these last two, although not listed as such, are used in Harris (2006) in other definitions; disciplines such as *urban planning* (which is not listed in ODA and OED although it is in Harris, 2006), *digital design*, *virtual modelling*, *digital architecture*; movements such as *Russian avant-garde* or *Russian constructivism*; typologies of spaces such as *sustainable building, minimal dwelling, built landscape, low-cost housing*, *column-free space, loftlike space, free-standing building, indoor-outdoor living, off-site construction or low-cost housing*. *Low-cost housing* is mentioned in the definition of *public housing* by Harris (2006:774): "Low-cost housing, owned, sponsored, or administered by a municipal or other governmental agency". There are also collocations referring to agents such as *brand-name architect* and *masterplanner* and those related to functions such as *environmental performance* or *high-performance.*

Out of all these examples there are degrees of compound status: Some expressions are closer to be considered simple cases of premodifier + head than others; actually, there is a small set of complex terms within this group whose premodifying adjective only occurs with a specific noun, this is the case of *dividing wall:*

> ***Dividing walls*** *were 90 mm brickwork, lined each side, with resilient mounts to one side only, thus providing necessary acoustic insulation but without excessive width.* (p.504, XII.AS.)

This word is not listed as such; however, it is used in other definitions like that of *partition*: "a dividing wall within a building"[40], that is, it is a recognized expression in architecture jargon that goes beyond mere anecdote. So is the case of *coffered* which only combines with *ceiling*:

[40] See Harris (2006).

> *They offset the lower room heights with classical columns and tray and* ***coffered ceilings****.* (p.130, III.AD.)

The adjective *loftlike* occurs with *space* and with *gallery space; freestanding* premodifies the words *pavilion, brick box, kitchen*, or *structure*; *low-cost* is applied to *apartment block, building, radical housing* or *housing development; column-free* accompanies *space* and *galleries;* we may encounter *indoor-outdoor* preceding *house, living* or *connection*; *off-site* may modify *parking spaces, construction* or *projects*; *corrugated* may be applied to several materials, namely *iron*, *steel, metal* or the more generic term *siding*. Expressions such as *double-glazed panels* may be found but also *units*, *walls* or *patio doors*. *Cladding* may occur with *panels*, *components* and *system*. *Roof-mounted* comes only before *panel*. *Mirrored* may modify *glass*, *panels* or *walls*. *Photovoltaic* appears with *cells, panels, array, system, installation* or *technology*. *PV* may be found before *cell, panel* or *material*. There is *cast glass* but also *cast stone*, *cast concrete*, *cast aluminum, cast cement, cast-polymer panels, cast iron, cast limestone* and *cast-in-place*. *Cor-ten* occurs with *steel* but we also find *cor-ten cube* and *cor-ten canopy,* both expressions most likely result from the ellipsis of the word *steel*; in fact, *Cor-ten* also occurs on its own with the meaning of *Cor-ten steel*:

> *Unfortunately, the* ***Cor-Ten rusted*** *through the thin panels, compromising their performance.* (p.242, V.ARD.)

The borrowed element *faux* may premodify the words *architecture*, *fieldstone, finish, driftwood* and others which also have a non-native root like *Palladios, fresco, chinchilla* or *marbre:*

> *Antrobus watched as pastelone, the original form of terrazzo, went down on the floors in several of the public rooms and* ***faux-marbre*** *spread across the dado in the dining room.* (p.118, III.AD.)

The adjective *raw,* in the sense of unfinished, untreated or unrefined may be said of *metal, steel, plywood, steel plate, architecture*, or *concrete.* The term *raw material* (1612) is listed in the OED, meaning the basic material from which a product is manufactured or made or an unprocessed material; *raw silk* (1400) is also quoted as untreated silk fibres as reeled from cocoons. We may even encounter the metaphoric expression *raw tactitility*:

> *Thoughtful but spare detailing offers moments of* ***raw tactility*** *– plasterboard is peeled back to reveal the fretted ceiling structure and define the dining space.* (p.95, II.AA.).

There is *poured-in-place cement*, *poured-in-place concrete* or simply *poured concrete*; the adjective *built* occurs in the compound *built environment* which is a quite well-known concept in architecture defined by Harris (2006:150) as "the aggregate of the physical surroundings and conditions constructed by human beings, in contrast to those surroundings and conditions resulting from the natural environment":

> *If architecture is ever going to maintain an ecological footprint more in balance with the requirements of its context, he says, then change needs to begin with the people who create the* ***built environment****.* (p.188, IV.AM.)

The corpus also contains *built project, built area, built structures, built context, built mass* and *built space*. The word *sustainable* may occur before *design, technology, building, houses, practices, materials, development, urban living*, or *architecture*.

These jargon-like combinations should be considered if not compounds at least as usual collocates or compounds in the process of becoming lexicalized and listed in dictionaries and the like.

6.1.1.2.5.2.. Spelling

As was the case with N + N combinations, there are compounds that are written with a hyphen while others are not. These are the results regarding the presence or absence of the hyphen:

TABLE XXII. *Hyphen*

HYPHEN	***+ HYPHEN***	***- HYPHEN***	***TOTAL***
1WC	80	23	103
2WC	5	370	375

There is one example to be quoted here regarding the use of the slash sign, namely *sustainable/green building:*

> *"A collection of rating and 'method of test' standards are referenced in the* ***sustainable/ green building*** *design guides and rating systems, such as ASHRAE's GreenGuide and USGBC's LEED™ program.* (p.28, I.AIA.)

This combination resembles those found in N + N as far as the slash is concerned; it helps in compacting the information and also enhances other meanings of multiplicity of roles of the spaces mentioned.

Regarding variations in spelling, I can cite the following instances that may occur with or without a hyphen: *reinforced-concrete, religious-building, urban design, wrought-iron, social housing, locoplug, locooutlet, white-clapboard, black-water* or *corrugated-steel.* This variation is sometimes due to the use of the compound as a premodifier or as a head; in the the former case the hyphen is used to link the premodifier sequence. However, in other the hyphen may display a clear intention of *wordness* expressed by the user:

> *Poundbury sits on an unstable hill, tirelessly constructed over the years by an army of critics, apologists, historians, historiographers, revisionists — with the help of politicians, princes and* ***social-planners****.* (p.644, XXI.BD)

As was the case with N + N structures, certain expressions here also occur in between inverted commas, or at least part of them, namely:

> *It is supported by seemingly randomly placed piloti and several* ***concrete-enclosed "silos"*** *that camouflage vertical circulation elements and mechanical equipment*. (p.237, V.ARD.)

Here *silo* is probably a metaphor whose use is marked by the writer who acknowledges the nonce character of the identification; something similar is detected with the premodifier *black-box* and the noun *"villages":*

> *Scheduled for early May, the performance will occur in a* ***"black box" theater****, a space in which every part of the production can be custom designed.* (p.166, IV.AM.).

> *The city kicked off the effort with its five* ***pilot "villages"*** *to demonstrate what the city could look like under this new plan. (p.155, IV.AM.)*

In the case of *exquisite corpse,* there may be two reasons behind the use of inverted commas, the metaphor established by the author and the awareness that such a complex expression is a calque from French; this phenomenon will be analyzed in the section devoted to the study of loanword neology:

> *And if that mix—with juxtapositions as unexpected as a Surrealist's* ***"exquisite corpse"****—were not complex enough, the 350,000-square-foot facility morphs slightly wherever its contrasting "body parts" touch one another or meet such adjacencies.* (p.245, V.ARD.)

In the case of *site-specific art*, the use of inverted commas is possibly due to the fact that the expression is included in a list of cited concepts:

> *Art located in the public domain has been called all sorts of things since its rapid growth in the 1970s, many with scatological overtones:* ***'site-specific art'****, 'plop art', 'public art' and 'turds in the plaza'.* (p.453, IX.RJ.)

In the case of the term *green-built home,* the adjective might be written in between inverted commas in order to emphasize the concept *green-built.*

> *The* ***"green-built" homes*** *are energy efficient, with active and passive solar energy elements, and are structured to facilitate water harvesting.* (p.191, IV.AM.)

6.1.1.2.5.3. Syntactic interpretation

The structure Adj + Noun is usually taken as a NP where the adjective works as a premodifier of the noun; As with N + N sequences in the previous section, the pattern Adj + N may also be embedded in larger compounds as modifiers as in the Adj + noun *corrugated-iron* which premodifies *sheeting* in turn:

> ***Corrugated-iron sheeting*** *and bicycles feature more prominently in all our lives than the Apollo moon missions and nuclear submarines.* (p.599, XVIII.HP.)

There are also cases of Adj + Noun terms where the adjective also displays embedding, this is very common with adjectives ending in *–ed*:

> ***Miesian-inspired planes*** *turn in on themselves to become U-shaped and are reconfigured in massive Mount Gambier limestone to create a series of labyrinthine rooms.* (p.76, II.AA.)

There are other compound adjectives in these structures:

> *These are 'traditionalists', 'perpetrators of various isms', 'exponents of a new avant-garde' and '****environment-conscious designers'****.* (p.278, VI.ARW.)

6.1.1.2.5.4. Semantics

As in N + N combinations, Adj + N have also been classified according to their degree of "technicality"; when describing the database design it was mentioned that technical terms included those which are listed in the sources used as such or the combinations made out of technical items, for example, a technical head element premodified by an adjective even if the whole term is not listed as such, as in *barrel-vaulted gallery*:

> *Off the entrance hall in the other direction, serving as a buffer between the social and the intimate spaces of the house, is a long, spare* ***barrel-vaulted gallery****, well lit from one side.* (p.148, III.AD.)

Semitechnical terms comprise those which are not listed and that are closer to general language but which deal with architecture or architecture-related concepts, such as *urban context*:

> *In contrast to a commercial space, we intend to create an oasis in an* ***urban context****, a space for unusual encounters and ideological juxtapositions.'* (p.435, IX.RJ.)

TABLE XXIII. *Technicality*

COMPOUND TYPE	*TECHNICAL*	*SEMITECHNICAL*
1WC	**23**	**80**
2WC	**284**	**90**

As explained above, within the pattern ADJ + N we find many terms referring to styles or artistic movements, e.g. *regionalism, Second empire, New Urbanism, vernacular architecture, Japanese style, neo-primitive architecture, environmental design*, or *Radical Architecture*. As we can see, all of them show some degree of permanent and partly idiomatized meaning. Some of them are highly grounded in the jargon of architecture for the concepts behind them are also widely acknowledged, such as *Russian constructivism* (a movement originated in Moscow around 1920), *Second Empire* (Bonapartist French style, 1852-70) or *vernacular architecture* (native or peculiar to a particular country or locality, end of the nineteenth century); others are much more recent like *New Urbanism* (a counterattack regarding the Modern Movement that occurred in the 1980's) or *Critical Regionalism* (2006:211), a type of tendency that somehow opposes universal abstractions and clichés (coined in 1981 according to the ODA) although it was born in the 1940's; *Radical architecture* was coined in the 1960's-1970's to name a movement that had a clear political commitment or *neo-primitive architecture*, where the neoprimitivism concept born in the field in 1922 was applied to a specific architectonic typology. There are also terms with a long history that have been recently reinterpreted like *Japanese style,* whose reading as a merely aesthetic referent with a set of standardized traces is

reasonably recent thanks to its adoption by the minimalism trend in the twentieth century. Another newly coined term would be *digital design,* born in the digital era thanks to the new technological tools which are exceedingly exploited in the field of architecture.

Within this group of compounds referring to different movements or styles, there is a set of expressions with the second element being "revival": *Romanesque revival, Gothic revival, Georgian-revival, Greek revival*, etc. According to the OED, the first time "revival" was applied to an architectonic style (as the reintroduction of a style of architecture, furniture, etc., characteristic of a particular earlier period) was in 1806, thus quite recently in the history of English. Its use is so handy and current that it is somehow close to the role of a Final Combining Form,[41] and semantically it is similar to the neoclassical combining form "neo" used in forming compounds referring to a new, revived, or modified form of, in this case, an architectonic style, as in *neo-palladian* (p.117: III.AD.), or *neo-Italian* (p.107: III.AD.).

There is in this section of ADJ + N a group of compounds naming different phenomena occurring in the field of architecture. Many of them are referred to more abstract trends in urbanism, such as *urban sprawl* (1934), defined in the OED as the uncontrolled expansion of an urban area into the surrounding countryside (and the analogically derived *suburban sprawl*-1949); another analogically related "sprawl" would be *vertical sprawl,* a term opposed to *traditional sprawl* and related to high-rise architecture which describes a recent phenomenon in modern cities, none of them is listed in the OED. *Urban regeneration* (the process of improving districts of a city, an expression coined

[41] See section *Neoclassical compounds* below for the labels *initial combining form* and *final combining form*.

around 1850 according to the OED) whose rhetoric variation term *urbanrepair* is also used or the more metaphoric compound *urban nihilism*, where a concept from a different discipline, namely philosophy, is applied specifically to architectonic description with altered nuances:

> *Our world is being pushed yet closer to the edge by architectonic and* ***urban nihilism*** *propagated by a small cadre of self-appointed connoisseurs and illuminati. (p.267, VI.ARW.).*

This use is not accounted for in the OED but there are other similar metaphoric extensions in other fields such as medicine, which are ascertained, namely *therapeutic nihilism,* a compound which does occur in the OED.

Leaving behind styles and architectonic phenomena, there are many architectonic elements that are named by means of an Adj + N sequence where the adjective identifies a specific origin related to a person or place. This is the case of the expressions for door typologies: *French door* and *Dutch door:*

> *The master suite occupies the prime park-view real estate that was formerly the living room and library of the old apartment and is now a spacious bedroom and sitting room separated by* ***French doors*** *paneled with sandblasted glass*.(p.112, III.AD.)

> *Elevating as well as restoring as he went along, Shamamian nevertheless artfully left the original* ***Dutch doors*** *and leaded windows and kept what Smith describes as the house's "slightly off-center center-hall plan*. (p.142, III.AD.)

A *French door (1923)* is a type of window that is carried down to floor-level which opens two-leafedly to a garden or terrace. The concept was probably adopted from France, where this would be a typical building element and the easiest way to fill in this lexical gap in English was by means of the adjective ascribing the element to its origin; this is also the case of *Dutch door* (1890), which is a kind of door divided into two pieces (upper/lower) that may be opened independently. The same phenomenon is acknowledged in *Italian glass, Roman mosaic, Venetian window, Venetian plaster, Venetian glass,*

Venetian-stuccoing (note the major importance of Venetian influx in architectonic typologies), also in *Belgian glass* (as pointed out in the OED, a type of glass with an adjective referring to a national origin is *Bohemian glass*, whose meaning is now extended beyond geographical reference to name a typology); another example would be *Batavian tile,* where *Batavian* is the ancient name of Dutch people. *Crucian style* apparently names a building typology originated in St. Croix, (Virgin Islands):

> *Inspired by St. Croix's traditional old Danish houses—the island was under Danish rule from 1733 to 1917—the* ***Crucian-style*** *yellow stucco house has large arches.* (p.124, III.AD.)

In the majority of these expressions the former meaning of origin is rather blurred and it might be the case that they end up naming objects that are no longer produced in the places quoted in the compound. The same resource is quite useful when naming materials as we have seen in N + N compounds; it is so with Adj + N especially when naming wood typology: *French aspen, Lebanese cedar* or *Brazilian cherry:*

> *The walls are hard plaster on concrete; the flooring is of the hardest woods, such as* ***Brazilian cherry****, African makore, and the hickory native to Middle Tennessee.* (p.163, IV.AM.)

Building elements and materials may also be labeled after a brand name, such as *Corian handrail*, where *Corian* stands for the name of a solid material (made of acrylic polymer and alumina trihydrate) created by the company *DuPont* which phonetically echoes other real architectonic terms such as *Corinthian* (as in the classical order):

> *(…) strips of warm fluorescent-tube lighting (modifiable according to exhibition needs), and in the stairs, tube-lit, carved* ***Corian handrails****.* (p.232, V.ARD.)

A similar case would be *Cor-ten steel*, where *Cor-ten* stands for a weathering steel trademark.

Architects and designers also "christen" elements in buildings; take, for example, the compound *Palladian window* coined after the neoclassical architect Andrea Palladio, which refers to a tripartite window, door, or blind characterized by a central opening with a semicircular arch over it:

> *The **Palladian window**, obligatory for all Shingle Style houses, is centered in the master bedroom.* (p.107, III.AD.)

Etymologically speaking, a quite curious term within this group is *Solomonic column*, for its origin may be found in the Bible, in the descriptions of Solomon's temple.

There is another resource regarding proper names in Adj + N compounds that is quite common, namely inserting a proper name (usually animate) hyphenated to an *–ed* adjective (we may see this as an "adjectivation" of the proper name) followed by a Head Noun, as in *Archigram-inspired bridge* (after the group of British designers called *Archigram,*[42] circa 1960):

> *Not counting the **Archigram-inspired bridge** he designed for his graduation project* (p.606, XIX.IM.)

The expression *Botta-designed altar* has been coined after the Swiss architect Mario Botta and *Futurist-inspired velvet* recalls the Futurism art movement.[43] Other premodifying adjectives based on this schema are *Foster-converted* (after the British architect Norman Foster), *Miesian-inspired* and *Mies-designed* (after the German architect Mies van der Rohe). We find the same device applied to brand names as in the premodifying adjective *Kevlar®-reinforced* (*Kevlar*: proprietary name for a synthetic fibre used as a reinforcing agent):

[42] According to ODA (2006, 39) Archigram was a group of English designers formed by Peter Cook, Ron Herron, Warren Chalk and others in 1960 influenced by Cedric Price and disbanded in 1975. This group provided the precedents for the High Tech style and promoted architectural ideas that resembled machines or machine-parts.

[43] According to the OED, it is an art-movement, originating in Italy, characterized by violent departure from traditional forms, the avowed aim being to express movement and growth in objects, not their appearance at some particular moment.

> *Michael Silver (Brooklyn, NY): "Composite Space," sustainable building applications for s-glass, carbon and* ***Kevlar®-reinforced*** *thermoplastic composites fabricated using a multi-axis, CNC fiber placement robot.*(p.529, XIV.ANW.)

Another mechanism where the proper name enters into word-formation processes almost as a common noun is by adding a combining form to it as in the expression *neo-Palladian villa* where we may appreciate that the proper name starts behaving closer to the common noun and its meaning increasingly becomes lexicalized:

> *The couple had hired Joe Brennan, a Palm Beach-based architectural designer, and he had helped them realize their long-held dream of building a* ***neo-Palladian villa*** *in Florida.* (p.117, III.AD)

As far as materials are concerned, the combination Adj + N is commonly used to name materials which are singled out by means of the kind of treatment they have undergone or the technique they have resulted from, such as *poured concrete, cast-cement, cast-concrete*, *raw concrete, tilt-up concrete* or *rusticated concrete*. Metals show many examples, *wrought iron, cast-iron, coated metal, corrugated-steel, welded steel, cold-rolled steel, perforated metal, oxidized titanium, pressed-steel*; also glass types: *locally-sourced glass, cast-glass, stained glass;* different sorts of woods: *black-lacquered mahogany, bleached sycamore, faux-driftwood, hand-hewn timber.* Other materials within this group are *cast-polymer, bitumen-impregnated cardboard, stack-bonded brick, rusticated stone* and *raw plywood*. The compound material *structural plastic,* whose form and meaning is identified in the architecture context, is not listed in the OED:

> *Highly insulated and air-tight walls, including connection details that minimize thermal bridging (for instance, using* ***structural plastic*** *instead of metal for curtain-wall connections)*(p.33, I.AIA.).

This term might have been coined in analogy with others such as *structural iron*, *structural steel*, where the adjective *structural* conveys the fact of pertaining to the art or practice of building. Other term naming a material is *high-performing glass*, where the adjective *high-performing* names a type of material:

> *The building earned a LEED Silver designation by incorporating all the features of Clinton Green, as well as a curtain wall of* ***high-performing glass****, green roofs, and slab-edge covers.* (p.29, I.AIA)

The concept of *high-performance* is commonly used as in *high-performance building.*

As with N + N combinations here there are also combinations that are based on resemblance such as *cobra-head streetlight*, a lighting device whose end looks like the head of this animal:

> *Standard* ***cobra-head streetlights*** *that we see on most American streets use a sodium-vapor bulb hooked to a photosensitive cell.* (p.373, VIII.MT)

The terms *spiral ramp* and *scissoring ramp* recall geometrical shapes; within this group we should highlight the use of *–like*[44] as a postponed combination form as in *freighter-like volume, boat-like geometry, jewel-like pavilion, lantern-like quality, loftlike space, shopping-mall-like interior, mazelike interior, trellislike structure, Zen-like quality, montage-like structure, dune-like mogul, peanut-like gridshell, tepee-like structure;* other postponed adjective which is very productive here is *–shaped*: *flag-shaped site, lozenge-shaped block, wedge-shaped site, teardrop-shaped courtroom, banana-shaped structure, UFO-shaped pavilion* or *donut-shaped geometry.* As we can see, some referents here are quite popular and even naïve (they recall certain childhood nuances and even onirism), such as *banana* or *donut*, leaving the whole compound

[44] I have decided to analyze *–like* as the second element of a compound and not as a suffix following Quirk *et al's* (1985:1553) suggestion that formations such as *child-like* might be regarded as compounds since "the relation between base and suffix is very direct: *x-like* means "like (an)x".

element quite accessible to the general public, a fact that contrasts with other devices we will be dealing with in the corpus:

> *Yeang's competition entry pulled the building into two separate parts—a* ***banana-shaped structure*** *on the east for exhibition spaces and cultural activities and a blockier structure on the west that would house the library collections and reading rooms.* (p.249, V.ARD)

> *The hill, with the profile of a volcano, would sport a hovering* ***donut-shaped*** *roof—almost like a smoke ring floating above a crater*. (p.364, VIII.MT)

Some other adjectives used as the modifiers in these compounds are also zipped comparisons, such as *walllong* (long as a wall) or *pencil-thin* (thin as a pencil):

> *a projecting window—a kind of Cubist oriel—on a stairway landing to the left; one of the house's several* ***walllong*** *square-gridded screen windows, straight ahead.* (p.147, III.AD)

> *broken down into irregular brick and corrugated metal volumes, animated by* ***pencil-thin*** *columns, broad and narrow canopies, exposed terraces and raw steel plates.* (p.321, VII.CA)

Other examples recalling resemblance in this case of a typology are those with a premodifying adjective ended in *–style* as in, for example, *Aubusson-style rug, Georgian-style house, Spanish-style hacienda*, and *Neoclassical-style solarium*. Other adjectives containing *–style* found in the corpus are *Romanesque-style, Libeskind-style, Beaux Arts-style industrial-style, Florentine-style, Egyptian-style* or *Crucian-style.*

We next comment on compound structures that are based on semantic neology; *gesture* is a term listed in *Archispeak* (2004:90) in relation to the metaphor of expressive movement applied to architecture, implying a certain degree of personification:

> *I like the thick line and the red stage as* ***architectural gestures****, and I imagine the space behind will work with a good building on its western edge.* (p.71, II.AA)

The compound *Pilot villages* expresses a concept in architecture which is understood by extension of other concepts including *pilot* as a premodifier such

as *pilot plant* or *pilot study* meaning experimental. Another interesting term would be *green roof*, defined by the ODA (2006:332) as a roof designed to be environmentally and aesthetically pleasing which is connected with all the terminology of what is called green architecture, that is, buildings designed according to energy-saving criteria and the reduction of pollution among other determining factors. In this same line we would find the expression sustainable house, a type of construction built to avoid heat-loss or heat-gain through poor insulation or too much glazing:

> *(…) religious overtones of The Fountainhead;* ***sustainable houses****; American houses; what Georges Bataille would have said about Gordon Matta-Clark's sculpture if he had ever encountered it.* (p.286, VI.ARW)

We also find the term *environment-conscious designer*. The term *self-sufficient housing* is also related to sustainability, where the house is conceived as a living organism that interacts with environment, a term widely spread thanks to a publication with a similar title. Within this same field we will find terms like *thermal performance* and *environmental performance.*

Regarding function and functional versatility of a building there are terms such as *demountable home, interstitial space, transitional space, transformable space, multifunctional auditorium* or *ready-made city,* some of them contain a certain degree of paradox which renders them more creative or shocking to the general public who is not used to perceive space as a chameleon-like concept.

Also referring to function we may find new concepts that have been developed together with their corresponding terms as in *terrorism-resistant building, hazard-resistant design.*

There are compounds that contain other word-formation processes within them as, for example, some sort of truncation as in *mycro-hydro system* where

two combination forms which usually work as prefixes in neoclassical compounds are here combined forming a single unit, namely an adjective; it could be argued that it displays some degree of rhyme motivated compound:

> *The central village is powered by a **micro-hydro system**, and the water supply comes from a natural spring and is stored in a 10,000-gallon water tank*. (p.191, IV.AM)

Prefab-home truncates the adjective *prefabricated* and *Low-E coating* stands for *Low-emissivity coating* referring to the use of building materials that reduce heat transfer. *Eco-tech architecture* has a first element which is a combination form that is very productive in the field of sustainable architecture and design; the truncated *Tech* stands for *technology*, referring to a style of architecture that imitates the aesthetics of industrial technology; I also found in the corpus *high-tech style* (truncation of *high-technology* + *style*). Another abbreviation is encountered in *locoplug,* which stands for *low-comsumption plug.* An acronym turned adjective by adding to it a hyphenated *–ed* form is found in *GPS-guided bulldozer (Global Positioning System-guided bulldozer)*:

> *Receiving approximately one tractor trailer every three minutes thanks to rapid-fire turnaround times and **GPS-guided bulldozers**, every single part of the process is optimized on a time-cost basis.* (p.316, VII.CA)

Expressions like this display not only the tendency towards compacting concepts as much as possible but also the currency of the acronym which enters into word-formation processes as any other lexicalized unit. A similar case is that of *fire-rated MDF* (that is, firerated *Medium Density Fibreboard*). Another possiblility is the one represented by *black-boxed norm*, an adjective resulting from the conversion of a noun (in this case the metaphoric concept *black-box*, refers to the product of a design process that avoids custom-designed or intrusive statements, as in the design of multifunctional auditoriums) enters word-formation processes as an average one.

There are also Adj + N combinations which have a loanword as one of their members as in *structural bravado* and *structural bravura*, two expressions found in architectural journals and blogs to refer to structural excesses in the field of architecture. Other examples such as *exquisite corpse*, *bobo artist* or *minimal dwelling* also entail loanword features and may be cited later, for *exquisite corpse* is a calque of the French compound *cadavre exquis* and the premodifier *bobo* is the truncation of the French word *Bourgeois-bohème.* Another example of a compound resulting from a calque of other language is *minimal dwelling*, from the German *existenzminimum**. In the section devoted to loanwords I will also be dealing with *fauxfresco* (as in *fauxfresco technique*) where we may observe the mingling of the French *faux* and the Italian *fresco* resulting in the compound *fauxfresco*.

As far as the figure of the architect is concerned, for let us not forget architecture culture is quite "architect-centric", there are several compounds, for example, *brand-name architect* (referred to those "starchitects" who are well-known as celebrities and whose works are highly demanded and subject to trade as if it were a commodity) and *authorless architecture*, a concept that is close to what is called *minor architecture*, *do-it-yourself architecture* or even called *bastard* architecture in certain blogs or also to *vernacular architecture*.

It is also quite common within this group to have two coordinated adjectives in the modifier position before the head noun as the modifier of the compound; take, for example, *glass-barrel-vaulted roof* or *anegre-and-Ultrasuede study*.

There are other expressions in ADJ + N that stand out because of their metaphorical burden; *Lilliputian living* recalls Lilliput, the imaginary country in *Gulliver's Travels* hence, a space of tiny size:

> *A little metal cube takes an energy-efficient approach to* ***Lilliputian living****.* (p.390, VIII.MT)

Literary references are not scarce in the lexicon of architecture and they constitute a very creative and suggestive tool. Another term, *geodesic dome* (a dome built according to the principles of geodetic construction) responds, in this case, to the "literature" on architecture by the American designer and architect, R. Buckminster Fuller:

> *Fuller considered Henry Ford 'the greatest artist of the twentieth century' and dreamed of the industrially produced autonomous home air-lifted to the idyll island of your choice using the* ***geodesic dome.*** (p.294, VI.ARW.)

The contemporary concept of the *Ideal city* is said to be already present as early as in the Hellenic culture and gained currency in the Renaissance debate, and more recently reinterpreted by groups such as *Archigram*. *Spatial choreography* and *structural acrobatics* are two other expressions that merge architecture with other disciplines, such as dancing (in order to recall the idea of motion) and performing arts/sports. Other compound which entails a clear metaphor is *Japanese box*, a name coined to refer to a type of architectonic shape identified in Japanese constructions.

The use of personifications is also present in ADJ + N compounds such as *sick building* which refers to the so-called *sick building syndrome,* used to describe buildings with disagreeable or unacceptable environmental characteristics; this is a quite recent coinage that was born in 1983 according to the OED data:

> *This last thought is most important, especially since we're coming out of an age of* ***sick buildings****."* (p.538, XIV.ANW.)

Forms with a premodifier ending in *–ing* usually compress some sort of sentence, such as *shrinkage-compensating concrete* (a type of concrete that compensates shrinkage), *city-shaping tool* (a tool that "shapes" the city), *anchoring system* (a system that "anchors" a structure as in fixing securely):

> *The roof and floor slabs use Type K cement, an expansive cement used to create* ***shrinkage-compensating concrete****.* (p.512, XIII.AW.)

Within this group of ADJ + N compounds, there are others whose lexical complexity recalls that of purely scientific terms, as in *isometric modelling*, *parametric modelling, Light-emitting-diode, piezoelectric transducer, polyisocyanurate insulation, electroluminescent polymer.* Most of them, although currently used in architectural texts, belong to disciplines such as materials science, electronics, etc.

6.1.1.2.6. Marginal types within nominal compounding

Both N + N and Adj + N are the most common composition patterns in nominal compounding as we have seen in the lines above. However, there are examples reproducing other structures we will next be dealing with even though the amounts are not representative. Apart from nouns and adjectives, phrases may also premodify the head noun in a nominal compound as in the following examples:

back-of-house space
floor-to-ceiling glass
knock-your-eyes-out building
master-of-the-universe gym
medium-to-large-scale project
not-so-very-high ceiling
perimeter-to-floor-area ratio
soon-to-be-landscaped square
soon-to-be-tallest building
temple-on-a-podium scheme
thicker-than-the-norm dimension
true-tothe-decade boudoir

In all these examples there is a hyphenated string that premodifies the head noun and such a sequence has been labeled as "phrase" in the database. Most of these phrases convey some sort of measurement details as in *not-so-very-high ceiling, medium-to-large-scale project, perimeter-to-floor-area ratio, thicker-than-the-norm dimension or floor-to-ceiling glass:*

> *The lower end of the 1,100-square-foot space is capped by wall-to-wall,* ***floor-to-ceiling glass****.*(p.174, IV.AM.)

These phrases are clear examples of the tendency towards compacting the information that has been repeatedly mentioned.

In the corpus we may also find V + N as in *drop art, float glass, plop art* or *turnstile; barrier-jumping, steel-making* or *tower-building* may be considered as examples of N + V (although they may also be said to be N + N if we take the *-ing* form as a deverbal noun). A particle (preposition/adverb) may also premodify a Noun as in *backsplash, downpipe* or *undercroft*. *Cross-site* may be taken as an Adv + N and a noun made up a V + N combination may be acknowledged in *add-on*, *back-up*, *cut-out* or *feedback*. Examples containing a N + Adj are rather rare as in *Art Povera,* which is a sort of a calque of the Italian expression *Arte Povera*[45] and thus keeps the word order typical in this Romance language:

> *I am not advocating sloppiness or some sort of architectural equivalent of* ***Art Povera****, but am unsatisfied by extraordinary displays of control over details and joints in projects that remain conceptually banal.* (p.61, II.AA.)

As an analogical form derived from *Art Povera* we also found the hybrid *Urban Povera*, probably a nonce compound that refers to a type of everyday, low-cost architecture made of Adj + Adj, which is also quite an exceptional combination:

[45] According to the OED, it is an artistic movement originating in Italy in the 1960's, incorporating elements of conceptual, minimalist, and performance art and characterized by the use of ostensibly worthless everyday materials, often in temporary installations.

The form and finish of the project are comprised of the most modest means, of materials easily at hand, of direct unfussed details – a type of ***urban povera****, allowing the easy possibility of a makeover, of a giant new fitout.* (p.72, II.AA.)

6.1.1.3. Adjectival compounding

The second most important group of compounds after nouns are adjectives; there are around 366 adjective compounds in our database; when dealing with compound nouns consisting of a compound adjective + Noun, premodification strings are often hyphenated in English and, as a consequence, this results in a high number of complex units working as adjectives. Many of them have already been studied as part of other compounds and hence we will only mention some features here. Almost half of them have an *–ed* form as head (around 156, that is, 42% of the total); out of these there are many that coincide in the first element:

- *Computer:*

computer-aided	*computer-calibrated*	*computer-generated*
computer-automated	*computer-controlled*	*computer-supported*

- *Double:*

double-curved	*double-glazed*	*double-paned*
double-decked	*double-loaded*	*double-skinned*
		double-tiered

- *Hand:*

hand-carved	*hand-peened*	*hand-stenciled*
hand-painted	*hand-planed*	*hand-troweled*

Some other adjectives, namely thirty of them, end up in an *–ing* form. Many of them deal with "sustaintability" and "green design":

energy-conserving	*low-voc-emitting*
energy-consuming	*south-facing*
energy-saving	*south-tending*
heat-reflecting	*water-reducing*
high-performing	*well-performing*

Other important group of compound adjectives will be further discussed in section 6.1.1.6 on *Neoclassical Compounds*, such as *Neo-gothic*, *neo-Palladian*, *eco-friendly, thermoresponsive*, etc.

There are a large number of compound adjectives whose second element is the particle *–like;* although this element is considered to be a suffix by some authors[46] I have decided to include it here as the second member of a compound, that is, as if it were an independent lexical item. There are examples where this particle is used to recall the resemblance with another building or construction such as *basilicalike, bunker-like, castle-like, fortress-like, lantern-like, loftlike, pavilion-like, shopping-mall-like, tent-like* or *tepee-like.* Mechanical elements and structures are also present in these compound terms, such as *boat-like, box-like, crane-like, freighter-like, mazelike, nautilus-like, montage-like, shardlike, trellislike*. Shapes from nature are also evoked such as *dune-like, gill-like, onionlike* or *peanut-like*. Other examples are *jewel-like, tardis-like, zen-like* or *zorro-like*.

6.1.1.4. Remaining compound types

Even though, statistically speaking, the types remaining are of little importance, some examples will be described for the sake of comprehensiveness. Verb compounds are also present in the text, although their scope is minor: *cross-pollinate, kickstart* or *spotlight* and none of them is, technically speaking, related to architecture as such. Compounds belonging to the adverbial category are also scarcely represented: *mutidimensionally* is a case in point. Phrase

[46] See foonote 44.

compounds, or hyphenated compound strings are more numerous, mainly in premodifier position:

architect-as-hero
artist-in-residence
architecture-as-walls
bar-cum-lounge
chairs-on-plinth
poured-in-place
condo-cumgallery
soon-to-be-tallest
soon-to-be-landscaped
construction-management-at-risk
city-on-top-of-a-city
built-from-scratch
cabinet-on-stand
not-so-very-high
waste-by-design
architect-turned-boat-designer
firmitas, utilitas and venustas
wall-to-wall
floor-to-ceiling
joinedupdesignforschools
geological-cumlandscape
onbuildingdowntown
medium-to-large-scale
out-of-scale
perimeter-to-floor-area
temple-on-a-podium
architecture-as-art
state-of-the-art
cast-in-place
sustainability-cum-climate-change
back-of-house
architect-turned-art dealer

Those compounds mentioned by Bauer (1983:212-13) under the label “rhyme-motivated compounds” are also very rare: *win-win* and *no-no* could be possibly considered to be within this category although, once again, they are outside the realm of architecture-related terms.

Apart from all these “peripheral” compounds, we have identified a list of what has been labeled as “hybrids”; most of them have been already mentioned above in their corresponding categories, others will be dealt with in the section devoted to loanwords; however, we have gathered them together to point out the quite common disposition to include loanwords as elements within compounds. Some of them describe materials such as *Blue Cielo marble*, *faux fieldstone*, *faux-chinchilla*, *fauxfresco*, *Garapa wood*, *Light Emperador marble*; there are also hybrids naming people such as *bobo artist* or *Blobmeister*; there are terms regarding furniture: *bouillotte lamp, Aubusson tapestry*. Some others refer to typologies such as *neo-PoMo Piazza*, *Vierendeel Truss* or *neoclassical*

belvedere. Others are *structural bravado* and *structural bravura* and the already-mentioned *urban povera*.

6.1.1.5. Lexical combinations

All the subtypes of compounding considered so far showed one or two word elements at the most; however, as repeatedly mentioned, there may be sequences formed by multiple elements; this is so because of the property of recursivity of compounds, the modification structure within English phrases and the tendency towards lexical density in specialized languages. These combinations have been labelled lexical combinations following Soler *et al* (2007) analysis of usual lexical patterns since their inclusion as compounds has a less straightforward justification. Soler *et al*'s (2007:83) examples such as *performance monitoring capabilities* resemble the examples found in the corpus although I have also encountered even more complex strings in the corpus naming or describing different architecture phenomena; examples of this type of multiword compounds are also acknowledged in Cowan and Smith (2004) where examples such as *random incidence sound absorption coefficient, simply supported beam, thermal performance modelling* or *environmental control glass* are listed. These long strings have been separated from the rest of structures because of the unconcealed controversy regarding their lexical status. Nevertheless, their use is quite common and they bear an important lexical burden regarding architecture; thus I have selected a group of them in order to make them visible. Many expressions which have been grouped together under the heading of lexical combinations are related to interior design elements and furniture such as the following:

"prima donna" steel-and-glass spiral staircase (p.150, III.AD.)
1920s Josef Hoffmann matte-steel-and-black-lacquer end tables (p.127, III.AD.)
a double-tiered 19th-century French ram's head table (p. 134, III.AD.)
Art Déco nickel-and-handblown-glass lamp (p.127, III.AD.)
French Art Déco black-lacquered chocolate-velvet-upholstered chairs (p.127, III.AD.)

Materials are often described in the corpus by means of these complex strings:

Brazilian garapa wood (p.232, V.ARD.)
butt-glazed laminated glass (p.174, IV.AM.)
butt-jointed monolithic glass (p.138, III.AD.)
stack-bonded blue engineering brick (p.437, IX.RJ.)

So are buildings and spaces:

built-from-scratch man-made island (p.199, IV.AM.)
bunker-like Deco interior (p. 204, IV.AM.)
cast-concrete parking area (p.235, V.ARD.)
Christian Menn-designed cable-stay bridge (p.457, IX.RJ.)
copper-clad freighter-like volume (p.314, VII.CA.
crescent-shaped Croydon building (p.597, XVIII.HP.)
Crucian-style yellow stucco house (p.124, II.AD.)
climate-controlled white-box gallery (p.522, XIII.AW.)
cobalt-blue-tiled swimming pool (p.150, III.AD.)
early-20th-century brick-and-cast-stone armory (p.254, V.ARD.)
Prefab barrack-block arrangements (p.598, XVIII.HP.)
storage container/"pre-fab Modernist" housing (p.297, VI.ARW.)
five-bedroom stucco-and-wood mock Tudor (p.142, III.AD.)

It is also common to find long strings when describing elements in buildings:

industrial-style sawtooth rooftop skylights (p.608, XIX.IM.)
computer-generated glass roof (p.593, XVIII.HP.)
Egyptian-style cast-iron columns (p.375, VIII.MT.)
fiberglass-reinforced polyester-resin tubes (p.244, V.ARD.)
individual roof-top extension modules (p.623, XX.NLA.)
piezoelectric brass-reinforced ceramic plates (p.369, VIII.MT.)

This may also be claimed of tools and equipment:

Blast-resistant glazing system (p.23, I.AIA.)
Box-shaped tower clad (p.115, III.AD.)
crane-like mechanical claw (p.176, IV.AM.)
computer-automated fiber-placement robots (p.368, VIII.MT.)
crude first-generation extruded aluminum storefront framing system (p.324, VII.CA.)
optimum-exposure photovoltaic system (p.369, VIII.MT)
electro-conductive gypsum wallboard (p.370, VIII.MT)
"Brise-soleil" responsible pro-active ESD components (p.499, XII.AS.)
state-of-the-art curtainwall glazing technology (p.89, II.AA.)

As can be seen, they are all quite descriptive and they condense a high lexical burden. They contribute to adding opacity and technicality to the discourse in architecture.

6.1.1.6. Neoclassical compounds

A relevant number of compounds can be classified under the subgroup of "neoclassical compounds". These items have been isolated from nominal and adjectival compounds because of their differentiated character marked by the use of combining forms, that is, elements of the classical languages which are used in English word-formation (Bauer 1983:216). These formations have things in common with ordinary compounds and also with derivatives since the ICFs (initial combining forms) are prefixed to English lexemes but with the peculiarity that these ICFs belong to a relatively open set of lexicogrammatical units, that is, new members may be added to the group, as opposed to standard prefixes. According to Tvrtko Prćić (2005:321), these compounds may be divided into several categories; the first one he mentions is "neoclassical compositions", which are complex structures that may combine a classical Initial Combining Form (ICF) and a classical Final Combining Form (FCF) as in *necropolis* or *topology*; a classical ICF and a neoclassical base as in *polychromatic* or *nano-technology;* and, finally, a classical ICF together with a classical base as in *topoanalysis* or *panoptical*. All these examples have been taken from our corpus and, as can be easily appreciated, they show the strongest burden of technicality of all the categories suggested by Tvrtko Prćić. Within the next subtype of compounds, called semineoclassical compositions, we may encounter some more interesting combinations such as those that

merge a modern ICF with classical FCF (Final Combining Form) as in *furniphobia* (aversion to furniture):

> *What couch? What future? Which chairs? If you're suffering from acute* ***furniphobia****, the answer usually is: whatever you pass by and can afford.* (p.396, VIII.MT.)

Another example is *facade-ectomy* (mentioned in section 6.1.1.2) where the FCF *–ectomy* gains an extended use from the OED meaning "words denoting a surgical operation for the removal of a part" conveying in this case the sense of the removal of a building façade; the neologism is marked in between inverted commas and is listed in *Wordspy*[47] as being coined in 1985:

> *Some historic preservationists might decry Foster's solution at the Hearst Tower as a "****facade-ectomy****" in which a dramatically new and different structure is created behind a historic exterior wall, leaving it standing as a generally nonstructural, disembodied element* (p.521, XIII.AW.)

These two "hybrids" are examples of morphological creativity and prove the versatility of the pattern and produce different pragmatic effects. Following Prćić's classification, semineoclassical compositions may also be represented by the blend of a classical ICF and a modern base (simple, complex or compound) as in *thermo-responsive, thermoplastic, technoclutter, technoorganism, electro-conductive, micro-city* or *geo-exchange* (all of them listed in the corpus), a combination which proves to be very productive in the text. If we force the versatility of the pattern a little further, we may find the so-called "quasi-neoclassical compositions", which are made up of a modern ICF and a modern base (simple, complex or compound), that is, the only trace left with neoclassical compounds is the fact of being an analogical extention of such a pattern, a feature that makes this group of formations quite interesting from the point of view of neology and lexical creativity; the word *permaculture* (1978)

[47] See footnote 36.

would be a good case in point; this is defined by the OED as "The development or maintenance of an artificial ecosystem intended to be self-sustaining and to satisfy the living requirements of its inhabitants, esp. by the use of renewable resources". The ICF *perma-* is not directly taken from Greek or Latin as the others were but it is rather a clipping of *permanent* and this form is found in a small number of English formations from the first half of the twentieth century, thus a newly-coined combining element:

> *Homes in the community are built of natural or recycled materials, and the entire site has been planned as a model of* ***permaculture*** *design. (p.191, IV.AM.)*

Another example we may find in the corpus is *infobar*, the combining form *info-* is a shortened version of *information,* whose use as a combining form is reasonably recent and whose first coining outcome was, according to the OED data, *infocentre* in 1942. Forms such as *permaculture* and *infobar* are thus only neoclassical in appearance.

Once we have acknowledged the existence of these subtypes of "neoclassical compounds" in the corpus, we will analyze separately each combining form starting by the most common ones; this is the case of ICFs such as *bio-* and *eco-*, two forms that are some of the most frequently used to coin neoclassical compounds related to architecture issues in the corpus: According to Tvrtko Prćić (2005:327), some of the ICFs that are used to coin neoclassical compounds are gradually suffering a phenomenon that could be called "prefixization"; in general terms, ICFs have non-systematic productivity, that is, they are not used in ready-made morphosemantic patterns, they behave similarly to free bases in compositions; however, certain ICFs may attain prefix characteristics through recurrent use in ready-made morphosemantic patterns where their insertion becomes to a certain degree automatic: this is the case of

bio- and *eco-,* which are gradually showing systematic productivity and thus facing the path towards becoming prefixes instead of ICFs:

- **Bio-:** The OED lists this combination form as coming from Greek meaning "life, course or way of living". Accordingly, it might be found in compounds formed in Greek itself, as *biography* and in modern scientific words in which *bio-* has suffered a semantic extension to mean "organic life". The increasing interest in sustaintability and environmental issues in architecture have given rise to many terms coined by means of the ICF *bio-* (*Word Spy* even mentions a neologism called *biotecture*: "archictecture that incorporates elements of biology -blend of *biological* and *architecture*-)". There are several examples in the corpus which are in turn listed in the OED: *biomass* (1934) *biomimicry* (1982) *bio-remediation* (1986) and *biotech* (1947), as we can see all of them recently coined, which might be a sign of the current productivity of the ICF *Neo-.* Other examples in the corpus which are not listed in dictionaries are *biocybernetics, bio-filtration, biophilia* and *bio-realism*:

  > *Eventually, those lessons will lead us past goals for "greener" projects to thinking about issues such as* ***biophilia*** *and regenerative design.* (p.538, XIV.ANW.)

- **Eco-:** According to the OED, words formed with the ICF *eco-* are found from the early twentieth century (*ecotone* would be the first one). Most of these formations were confined to specialist technical registers in their early stages. Thanks to the emergence of environmentalism, they have gained popularity and some were spread into general language from the 1960s onwards. The following examples quoted by the OED were found

in our corpus: *eco-lodge* (1991), *ecosystem* (1935), *ecotone* (1904) and *eco-house* (1972):

> *Michael Stacey looks at the systems behind the pioneering five-storey* ***eco-house*** *by US architect Kieran Timberlake Associates temporarily erected at the Museum of Modern Art in New York this summer.* (p.647, XXI.BD.)

Other non listed examples are *ecoboulevard, EcoDensity, eco-dome, eco-domestic, Ecopackage, ecoRain, eco-sustainable, eco-tech* or *Eco-minimalism,* this last example occurs in the corpus in between inverted commas probably because of being a consciously coined neologism:

> *Spectrum is an example of climatically responsive modernism or '****Eco-Minimalism'*** *- white, light, permeable, shaded, sunny, green, abstract, box-like.* (p.498, XII.AS.)

Apart from *bio-* and *eco-,* there are forms that have been repeatedly found in the corpus such as *neo-, poly-, photo-, proto-, mega-, multi-, micro-, techno-, thermo-, topo-* and *nano-*:[48]

- **Neo-:** many authors list this form as a prefix; however, we have taken the OED's definition of *neo-* as a combining form in order to include it in this neoaclassical typology. This form comes from the Ancient Greek and as the OED points out, it gives way to compounds referring to a "new, revived, or modified form of some doctrine, belief, practice, language, artistic style, etc., or designating those who advocate, adopt, or use it." The number of such formations is very remarkable since it is a highly productive element in compounding, also in architecture language. The following terms found in the corpus are also quoted in the OED: *neobaroque, neo-classical, neo-gothic, neo-Palladian, neoprene, neo-*

[48] Tvrtko Prćić (2005:329) classifies some of these forms as prefixes and not as ICF; for example, he has established the status of qualyfying prefixes for the first element in *micro*-(city), *mini*-(orb), *mega*-(skyscraper), *neo*-(palladian), *cyber*-(space), *proto*-(Modern); quantifying prefixes: *multi*-(paned), *poly*-(vinyl), *pan*-(optical); Metrical prefixes: *nano*-(tecnology); however, we have included them here as combining forms in compounds following the OED data.

primitive. Other examples which are not listed in the OED are *neo-Goth, neo-modern, neo-pomo, neo-Renaissance, neo-vernacular* or *neo-Italian:*

> *She calmly, coolly and ever so confidently proceeded to renovate and decorate 15 rooms in a* ***neo-Italian*** *Renaissance palazzo facing The Metropolitan Museum of Art.* (p.107, III.AD.)

- **Poly-:** The OED says this combination form is mainly used in scientific and technical fields meaning 'many, much', 'having, involving, containing, consisting of, etc. In our corpus we have found the following instances which are all listed in the OED: *polychromatic, polyester polymer, polystyrene, polyvinyl*, *polyisocyanurate, polychrome* or *polychromy:*

  > *Ricardo Legorreta, on a normal day, is not among those who fear color; his best-known houses are great indulgences in* ***polychromy****, a preference that may have something to do with the celebration of a Mexican spirit in his designs.* (p.147, III.AD.)

- **Photo-:** This combining form also comes from Greek meaning "of or relating to light", according to the OED; its versatility makes it productive in a wide range of scientific and technical fields, such as physics, nuclear physics, chemistry, biochemistry, biology, medicine, botanics, oftalmology, electronics, etc. In the corpus we found among others: *photo-drama, photosensitive, photo-sensor*, *photovoltaic* and *photomontage*; all of them listed in the OED:

  > *Responsibility for implementing these ideas will fall largely on architects, and the plan, through a series of* ***photomontages****, begins to imagine what some of these scenarios might look like.* (p.343, VII.CA.)

- **Proto-:** This Greek-originated combining form occurs with nouns and adjectives with the sense of "earliest, original; at an early stage of development, primitive; incipient, potential". In the corpus we may encounter examples such as *proto-Modern, proto-punk, proto po-mo* and *proto-Palladian,* none of them listed in the OED:

> *From Colen Campbell, who wanted to make him purely into a* ***proto-Palladian*** *for this early 18th-century Palladian revival, to modern historians, who wanted to make him a lone rational revolutionary in the face of Tudor muddle and baroque bombast.* (p. 430, IX.RJ.).

- **Mega-:** This ICF is said to form scientific and technical terms with the sense 'very large', 'comparatively large', or 'abnormally large', according to the OED. Apparently, it often has correlatives beginning *micro-*, and even synonyms beginning *macro-*. The terms found in our corpus are the OED-listed *megalomania* and the non-listed *mega-shape, mega-skyscraper, mega-truss* and *mega-mosque:*

> *Their proposal for a* ***mega-mosque*** *on the London Olympics site is causing all kinds of controversy.* (p. 433, IX.RJ.)

- **Multi-:** This combining form coming from Classical Latin usually forms adjectives with the sense 'more than one, several, many' such as the ones found in our corpus, namely *multi-centered*, *multifaceted* or *multipaned*. There are also adverbs or nouns which are formed with this ICF as *multi-axis* (1962), a noun found in the corpus which is listed in the OED:

> *sustainable building applications for s-glass, carbon and Kevlar®-reinforced thermoplastic composites fabricated using a* ***multi-axis****, CNC fiber placement robot.* (p.529, XIV.ANW.)

- **Micro-:** The OED claims that this element forms terms indicating small size, (often microscopic) or relatively small size, usually in contrast with related terms beginning with *macro-* or *mega-*. These contrasting elements mentioned by the OED are quite common in architecture discourse where measures and scales play a crucial role and thus the ICFs mentioned (*micro-, macro-, mega-*, etc.) are a quite suitable tool for coining new expressions (as in *Micro-Macro city,* a ready-made expression naming an exhibition in the Venice Biennale of architecture

mentioned in the corpus). Examples found in the corpus include: *micro-system, micro-hydro* or *micro-city:*

> *This **micro-city** requires a microclimate that would give the visitor a feeling of entering a different world.* (p.536, XIV.ANW.)

Micro as a separated element works as an adjective and it is also quite common, as in the expression *micro architectures,* used to refer to *Pet Architecture* or the term *micro public space*:

> *Acting as urban detectives, Bow-wow has catalogued the agility of Tokyo's fabric to produce radical programmatic collisions (Made in Tokyo) and nuanced **micro architectures** (Pet Architecture).* (p.474, XI.AN.)

- **Techno-:** As the OED points out, formations containing this ICF (derived from Greek) within English are found from the nineteenth century and are especially numerous from the twentieth century onwards. Some of the most striking examples found in the corpus are *techno-clutter* and *techno-organicism*, none of them are listed in the OED:

  > *Hence, the roof's dune-like moguls appear to allude to the **techno-organicism** of Archigram and the experiments of Buckminster Fuller, David Georges Emmerich and Frei Otto.* (p.82, II.AA.)

- **Thermo-:** Taken from Greek, this combination form expresses the idea of *hot*, *heat* and it enters into many scientific and technical terms. Temperature is an important factor in building and architecture, and *thermo-* enjoys current productivity in this field, as shown in terms found in the corpus such as in the OED-listed noun *thermoplastic* (1883) or the non-listed adjective *thermo-responsive*:

  > ***thermo-responsive** architectural cladding that expands and contracts to regulate building temperature.* (p.372, VIII.MT.)

- **Topo-:** A Greek-derived form that conveys the idea of *place* produces terms in the corpus such as *topology* (listed in the OED) or *topoanalysis* (not listed in the OED):

  > *Bachelard ventures what he calls a **topoanalysis** of specifically felicitous spaces that he discusses with the use of literary images* (p.69, II.AA.)

- **Nano-:** Some examples in the corpus display recently coined ICFs; that is the case of *nanotechnology* (the classical combining form *nano*-, is used in English formations from the mid-twentieth century onwards):

  > *If we think about the rise of China, we'd be mistaken to do so in terms of the Internet, or **nano-technology**, or biotechnology*. (p.599, XVIII.HP.)

Relatively recent is also the coining of words containing the ICF *piezo-,* (according to the OED the combining form *piezo*- relates to pressure or stress) as in the example found in the corpus, *piezo-electric* (1883):

> *BrightWalk, a shoe that incorporates **piezo-electric** transducers and electroluminescent polymers to generate light while the user is walking or running.* (p.529, XIV.ANW.)

Apart from this classification, it is worth mentioning Prćić's (2005:317) claim that neoclassical compounds are often liable to be paraphrased by English equivalents which are less learned or formal; from this premise we might infer that the choice of these elements, as opposed to the English counterparts, may also entail a pragmatic or stylistic positioning beyond the mere terminological need. It might also be inferred that the use of certain neoclassical compounds might be a way of drawing a linguistic boundary that may work as a linguistic "gate-keeping" device, for as Prćić (2005:323) claims, a great deal of the interpretation of neoclassical and semiclassical compositions depends on the knowledge of the classical Greek and Latin participating elements; this is especially so in the case of those which show a high degree of

technicality, thus not straightforwardly available to all general-language speakers.

6.1.2. Derivation

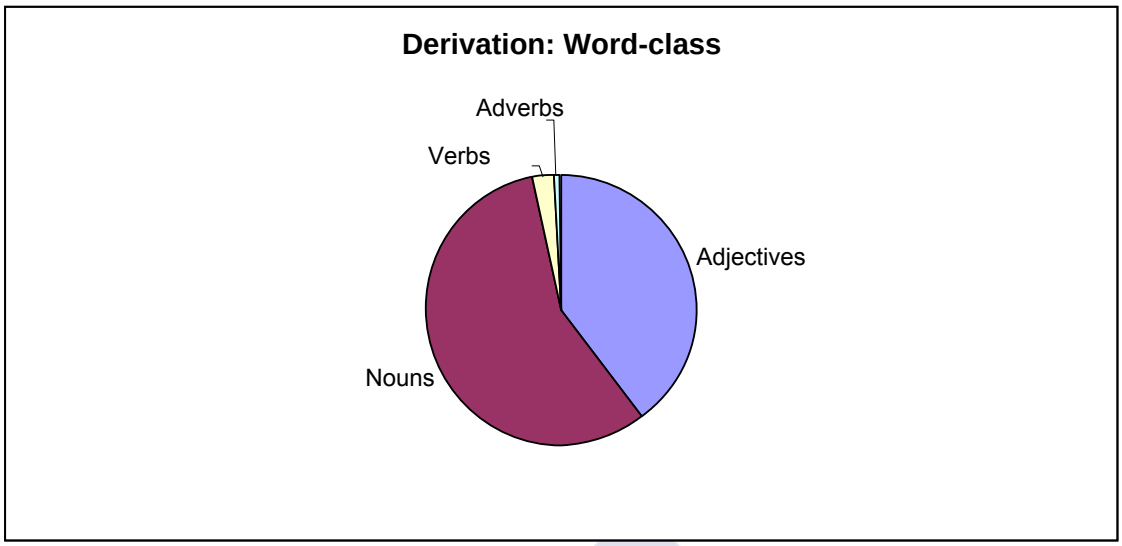
Besides composition, many words used in the language of architecture have been coined by means of derivation. The importance of this word-forming method is not only quantitative; some authors such as Montero (2011:4) work with the assumption that certain derivational processes are more frequent in specialized discourse than in general English, that is, word-formation processes such as derivation might reflect specificity of the field. We will first provide a general overview of all them and we will then analyze particular examples in a more detailed way. To start with, a total of 418 technical and semitechnical words were identified as derivational exemplars. However, I also included within this group a high number of expressions ending in *–ed* which are classified by some scholars as derivatives (Quirk *et al* 1985:1553), a total of 160; examples of these would be *spiral-ramped, glasssheathed, Botta-designed, double-skinned, climate-controlled, mansard-roofed, grid-planned, solar-powered, steel-framed, fiberglass-reinforced, bay-windowed* or *rust-covered.*

They could be analyzed as having a second element with an *–ed* form or as compounds to which the suffix *–ed* has been appended. This type of device is quite common in architecture descriptions:

> *White-clapboard saltboxes, temple-fronted Greek Revivals, and bracketed, frilled, and* ***bay-windowed*** *Victorians have made Greenport, a tiny, 168-year-old seaport at the easternmost reach of New York's Long Island.* (p.250, V.ARD.)

Leaving these examples aside, we will next focus on the remaining ones, namely 258. The following chart shows the figures regarding word-classes:

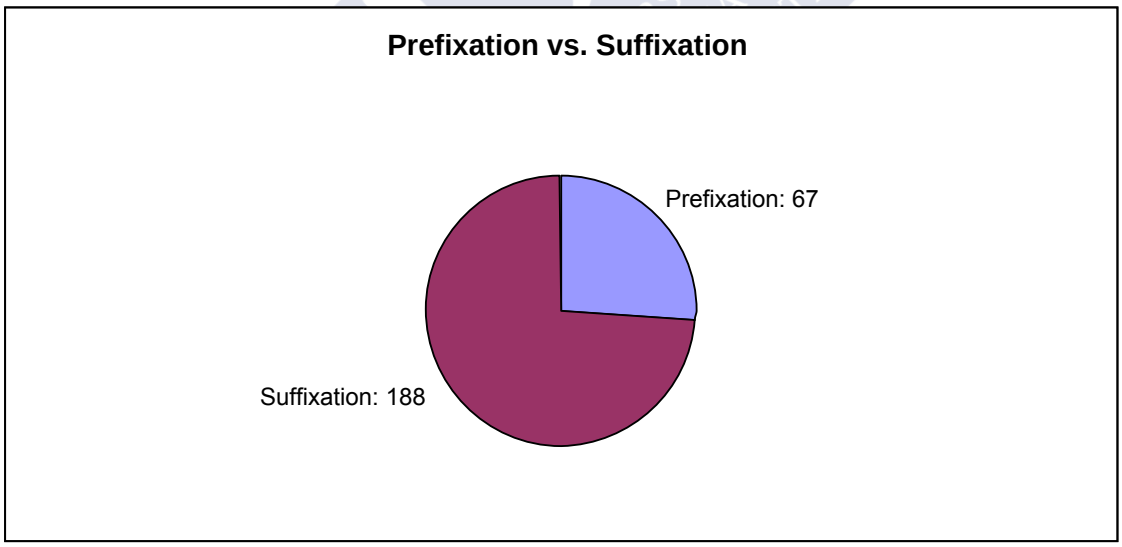
FIGURE 11. *Derivation: Word-class*



As shown by the previous figure, derivation affects mainly nouns and adjectives whereas adverbial and verbal derivation are almost residual.

Figure 12. presents the exact data for prefixation as opposed suffixation:

FIGURE 12. *Prefixation vs. Suffixation*

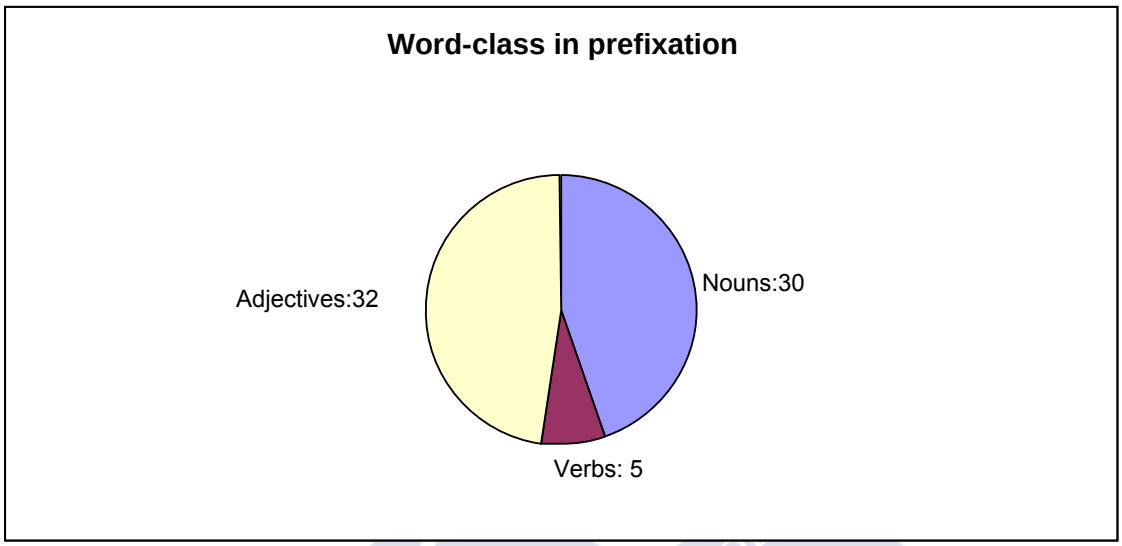


Suffixation is by far more frequent in the corpus than prefixation as can be easily gathered from the figure above.

6.1.2.1. Prefixation

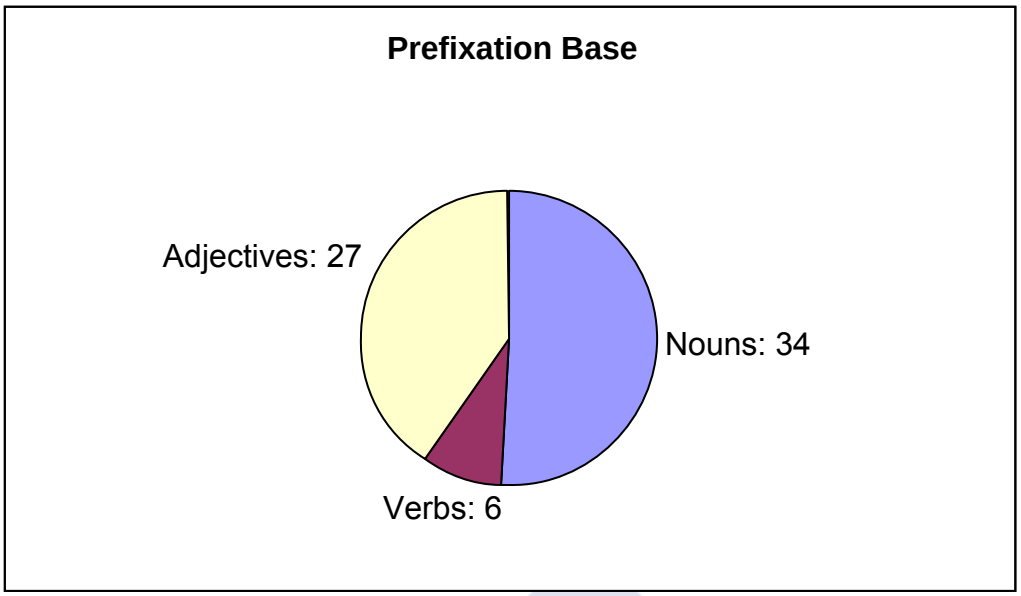
Let us now specify the word-class of words where prefixation has been acknowledged:

FIGURE 13. *Word-class in prefixation*



Following Bauer's (1983:217) classification into "class-maintaining" and "class-changing" prefixes, all of the examples analyzed fell into the "class-maintaining" category, that is, once added, the prefix does not alter the word-class status of the word. As regards the type of base the prefix is added to, the following figure illustrates that prefixes are mainly added to nouns and adjectives, followed by the group of verbs, only six of them:

FIGURE 14. *Prefixation base*



In the pages that follow we will describe in more detail the material found. For that purpose, we will follow Quirk *et al's* (1985) classification of prefixes which is mainly a semantic one:

6.1.2.1.1. Negative prefixes

Negative prefixes regarding architecture terms in the corpus are not particularly numerous; however, they are remarkable as far as they might be somehow more expressive than other equivalent non-negative item; that is the case of the adjective *unobstructed* in the compound expression *unobstructed space* as opposed to other possible expressions such as *open space*:

> *Stadiums may be better suited for command, control and holding, staging, and resource distribution than housing refugees, whereas convention and exhibition centers with large amounts of* ***unobstructed space*** *may lend themselves to a more practical layout for extended housing.* (p. 17, I.AIA.).

The negative prefix *un-* is also used in words such as *unbuilt,* a concept that confronts *built* and which is a relevant notion in architecture: this may explain why it occurs on many occasions in expressions such as the ones below:

> *Regularly publish examples from the vast pool of what often are architects best work – **unbuilt schemes**. Explain why they were not built.* (p.75, II.AA.)
>
> *In the Soane Museum, in London, hangs a painting which shows all the architect John Soane's works, both built and **unbuilt**, as models of different sizes and materials, packed into a single huge room.* (p.76, II.AA.)

The negative prefix *non-* is quite frequent in architecture-related terms; that is the case of *non-architect, non-gallery, non-glass walls, non-load-bearing.* There are some lexical items with the non-prefix which give way to very interesting concepts, some of them highly metaphoric and very often contrary in meaning to their positive counterparts:

> *In form and spirit it is the opposite of the segregated bus interchanges of recent decades, such as Edgecliff or Blacktown, **non-places** seemingly conceived to discourage public transport use.* (p.84, II.AA.)
>
> *This is a very important building, not just for its innovative engineering, but, far more significantly, for the way that every single design element, both spatial and **non-spatial**, has been resolved and integrated to reinforce the concept of creating a unique solution that mimics nature.* (p.91, II.AA.)
>
> *Needless to say the investigation excludes all colonial architecture be it French, British or Danish which the authors obviously consider either **non-traditional, non-Indian,** or both* (p.274, VI.ARW.)
>
> *Architectural texts describing plans as 'rational', speaking of 'fluidity', 'flexibility', and '**non-monumental**, **non-threatening** facades' which are 'transparent', are writing in a code which can only be deciphered with reference to site, project, clients and building users, within a specific society.* (p.278, VI.ARW.).
>
> *With its analysis of key issues such as the increasingly important role that relationships between people play in the production and occupation of art and architecture, as well as the tricky ground that is to be negotiated between the terms 'site', '**non-site'** and 'off-site', this book goes some way to rectify this.* (p.453, IX.RJ.)

6.1.2.1.2. Reversative or privative prefixes

From the point of view of the conceptual structure of the architecture thought, the reversative prefix *de-* ("reversing the action") is quite relevant; take, for example, the terms related to the Deconstruction Theory in architecture:

deconstruction, deconstructivism, deconstructed, deconstructuralist or the clipped form for *Decon*:

> *Quoting writings, and analyzing some of the most well known projects of such people – among them Johnson, Jencks, Gehry, Eisenman, Hadid, Libeskind and Tschumi, but also Derrida himself – Salingaros unveils the truth hidden underneath the meandering rhetoric of* ***deconstruction*** (p. 266, VI.ARW.).
>
> *He pleads for architecture based upon generations of application and adjustments, architecture of human scale stimulating the senses positively, as opposed to intended disorientation, anxiety and tension caused by the paradigms of* ***deconstructivism*** (p.267, VI.ARW.).
>
> *It is an eerily beautiful but sad glimpse of urban depression, the phenomena of decay, scrap futures, and the end of one run-on symbolic* ***deconstructed*** *home* (p. 479, XI.AN.)
>
> *(…) and is much more convincing when she sticks to her own central theme than when diverted by what this or that famous* ***deconstructuralist*** *had to say at any given moment.* (p.279, VI.ARW.)
>
> *Words used by* ***Decon*** *architects – fractals, chaos, evolution – are shown to have no relation to their meaning in a scientific context.* (p.267, VI.ARW.)

There are other reversative uses as, for example, *deurbanize*, a relatively recent term born in 1924, a verb defined in the OED as "to deprive (a district) of its urban character":

> *This sense of loss is significant and drives the production of contemporary memory. We remember an urbanism that apparently* ***deurbanizes****, and we vow not to forget this history* (p.98, II.AA.).

6.1.2.1.3. Prefixes of degree or size

According to Quirk *et al* (1985:1542), the prefix *co-* means "jointly", "on equal footing": as in *co-designed, co-located*, or in the recent expression *cohousing,* a term having its origin in 1988 and defined in the OED as "a residential development in which individual households share some common facilities or amenities, and residents are communally responsible for managing the community":

> *Sonora's social practices are also typical of* ***cohousing****: community, collaboration, conservation* (p.191, IV.AM.).

Another degree prefix, namely *hyper-* (meaning "extreme"), is found in the corpus in expressions such as *hyper-intellectual* or *hyper-cerebral or hypercreative* where it plays an emphatic role increasing the lexical meaning of the adjective:

> *Winnipeg--where dormancy is a thing of beauty--is a culturally intense, seemingly vacant, profoundly social,* ***hypercreative****, love/hate city* (p.326, VII.CA.)

The prefix *over-* expresses "excessiveness" such as in the adjective *oversized* or the noun *overcrowding:*

> *The stone once again has a golden hue when the light strikes it, and the figures and other* ***oversized*** *ornamental details are again clearly visible.* (p.521, XIII.AW.)

> *The problem is compounded by high levels of unemployment,* ***overcrowding****, and substance abuse.* (p.327, VII.CA.)

The particle *super-* ("more than", "very special") is fairly spread in the corpus giving way to hyperbolic adjectives such as *superrural* or *super-thin,* that is, nouns referring to different structures: *superblock, superstructure* or the nonce-formation *superscraper,* analogically related to *skyscraper*:

> *And when the IRA blew up the old Baltic Exchange in the City, thus providing a convenient excuse to build a new tower, Foster stepped up to the mark. His first attempt was a graceless* ***superscraper*** *like a giant stick of celery* (p.596, XVIII.HP.).

Another degree prefix which produces a significant number or derived expressions is *ultra-* ("extreme", "beyond"); it is used in hyperboles, some of them of a technical nature such as *ultra-high-rise, ultra-mannerist, ultra modern, ultra-shiny, ultraspecific, ultrasuede* or *ultra-tall*:

> *After the Eye came the Skyhouse concept of* ***ultra-high-rise living****, where three slender towers in various configurations share a common spine. Several public and private sector developers showed an interest, but to date Skyhouse has been influential rather than actual* (p.424, IX.RJ.)

In this example taken from the corpus we can see that *ultra-* is added in order to name a new building typology that goes beyond the term *high-rise*, defined in the OED as referred to a tall or multi-storey building; thus the prefix gives way to a neologism which may or may not transcend this very example.

6.1.2.1.4. Prefixes of orientation and attitude

Within this category we may only mention the prefix *anti-* (“against”) which produces expressions such as *anti-artefact* or *anti-iconic*; it is also added to certain technical terms such as *marquee* or *sprawl*:

> *Bruce Mau, hired to handle graphics throughout, has complied with an exceedingly diffident aluminum bar protuberance—a kind of* ***anti-marquee****—over the main entrance, on 18th Street.* (p.552, XV.AP.)

> *The National Trust for Historic Preservation now advocates* ***anti-sprawl policies****. Historic preservation can now properly be conceived of as the keystone of sustainability* (p.650, XXI.BD.)

6.1.2.1.5. Locative prefixes

These prefixes, like spatial prepositions, may extend their meaning metaphorically to more abstract spheres, such as *inter-* (“between”, “among”) in the expression *interface,* which is listed in *Archispeak* (2004:101) as a jargon term and it is defined as point of contact where interaction takes place between two forces, processes or subjects. This term occurs more than ten times in the whole corpus:

> *These guidelines—which are being produced with the help of Studio Daniel Libeskind and can be seen as a continuation of his work on the WTC Master Plan—will address issues such as massing, building heights, and street* ***interface*** *for commercial developments.*(p.556, XV.AP.)

The use of the prefix *super-* (“above”) as a locative in the corpus is minor as compared to the degree use we have seen above; the only example we may

deem as locative is *superimposed,* defined in the OED as placed or laid upon something else:

> *In the exterior of the building, the architects were able to play with the volumes thanks to a metal grid of balconies* ***superimposed*** *over the main façades of brick and fibre-cement panelling.* (p.323, VII.CA.)

In the case of the locative prefix *trans-* ("across", "from one place to another"), its use is worth mentioning in two proper names of cited projects in the corpus related to architecture such as *transmaterial.*

6.1.2.1.6. Prefixes of time and order

The first one would be the prefix *ex-* ("former") as in *exurban.* However, according to the OED definition "Of or belonging to a district outside a city or town", this prefix has a locative meaning rather than expressing time:

> *SECOND, energy prices and congestion will force millions of households to reconsider whether living in distant suburban and* ***exurban*** *areas makes sense. It will to many, but to many more it may not.* (p.183, IV.AM.)

More undoubtedly time-related is the prefix *post-* ("after"), which is quite productive when describing certain styles in architecture as in *post-Baudrillardian*[49]*, post-deconstructionist or postmodernism:*

> *Most of Neil Leach's long essay The Anaesthetics of Architecture – promising locution – is simply a* ***post-Baudrillardian*** *drift through the well-explored territory of the aestheticized sign – that 'effacement of depth' – and its anaesthetic consequences for culture* (p.264, VI.ARW.)

> *In US academia today, Greg Lynn is some kind of* ***post-Deconstructionist*** *Wunderkind. Media-savvy and verbally dextrous, Lynn (35) is leading the way towards understanding the architectural possibilities of the now ubiquitous computer* (p.265, VI.ARW.)

> *In 1967, Jerusalem was one of the world's first arenas for* ***postmodernism****. Israeli Jerusalem was a very modernist city* (p.318, VII.CA.)

[49] A term coined after the French philosopher, sociologist and cultural theorist Jean Baudrillard. This term evidences the interdisciplinarity present in many architecture texts.

The prefix *pre-* (“before”, “in advance”) is present for naming steps in different processes regarding materials such as in *prefabrication, pre-glazed, pre-patina, pre-rusted or prestress.* There are also others referring to the design process such as *pre-planning* (a neologism born in 1924 cited in the OED) or *pre-Bilbao Guggenheim:*

> *While a number of design factors can improve a public assembly facility's chances of success as a disaster-relief center, as these examples suggest, extensive **pre-planning** on the part of management remains essential* (p.16, I.AIA.)

> *Even in those **pre-Bilbao Guggenheim** days, the museum figured it needed an architect of international stature to draw the crowds* (p.239, V.ARD.)

Another productive prefix that conveys repetition is *re-* (“again”, “back”). It occurs in architecture concepts such as the word *rezoning*, meaning “to assign (land, property, or people) to a new zone” (1951):

> *Columbia University is expected to submit its official **rezoning** plans for a proposed expansion into Manhattanville to Manhattan Community Board 9 this month, a plan the board and local residents have vocally opposed.* (p.549, XV.AP.)

Another example is *reconfigured*, the past participle of a verb that is defined in *Archispeak as to* “recycle the configurative process. While configure is the act of composing and designing, reconfigure is the process of rearragement”. The OED states this is quite a recent word (1964):

> *Wright substantially **reconfigured** the second floor. He enlarged the master bedroom by taking space from a hallway and a sewing room.* (p.128, III.AD.)

Another neologism created by means of this prefix is *re-positioning* (1968):

> *A series of new public spaces has been created through astute **re-positioning** of existing facilities* (p.72, II.AA.)

The derived expression *re-skinned* (1975) is even more recent:

> *It used to be a lot richer on the outside originally, too - more busy 1950s colour and pattern - but that was mostly scraped off when the building was extended forwards and **re-skinned** in smooth Portland stone in the early 1960s. However, much of the original interior survived. (p.593, XVIII.HP.)*

The word *reurbanization* follows the same pattern although it is not listed in the OED and thus it may be closer to a nonce use:

> *The emphasis on brownfield/greyfield sites offers exciting new opportunities for the* ***reurbanization*** *of large tracts of former industrial land that remained underutilized for many years (e.g. West Don Lands)* (p.343, VII.CA.)

6.1.2.1.7. Miscellaneous neo-classical prefixes

There is a further category that Quirk *et al* (1985:1545) call *Miscellaneous neo-classical prefixes;* here we will only mention *extra-* ("exceptionally") since the others were already dealt with in the section devoted to neoclassical compounds (cf. section 6.1.1.6). Here we pose an example with the nonce-use *extra-insulated*:

> *"We were keen to create a sense of continuity across unit types," he said, though the facades of each building volume will use varied materials in a prefabricated,* ***extra-insulated*** *cladding system* (p.555, XV.AP.)

There are other examples such as *in-house, in-slab, off-site, on-site, out-gas* where the prefixed element is a preposition that, according to the OED, can be considered as a prefix. Other prefix that has not been mentioned is *semi-*, one that Quirk *et* al (1985:1545) list as a number prefix and which occurs in the corpus in expressions such as the following:

> *Brazilian cherry bridges and stairways lead through open cages of laminated pine beams, linking* ***semi-enclosed*** *areas within the light-filled space* (p.119, III.AD.)

There are other two architecture terms, two relatively recent neologisms, namely *condominium* (defined in the ODA as a large development in which individual units are privately owned, but all owners are bound by certain restrictive covenants) and *conurbation* (defined in the ODA as a term coined by Geddes c.1915 for an aggregate of towns linked up to form one built-up area)

which bear a *prefix* of Latin origin; according to the OED, it is an archaic form of the preposition which in classical Latin was as a separate word written *cum*.

To finish with the prefixation subtypes, we would like to mention the word *dystopian*, a term born in 1868, by adding the form *dys-* to the word *utopian*. This concept (actually the noun *Dystopia*) is defined as an architecture term in *Archispeak* (2004:80) being the opposite of utopia, that is, a nightmarish vision of society that is also related to the desolation and placedness of some contemporary urban settings. We find this term in the corpus in the expression *dystopian space:*

> *For the Jewish Museum in Berlin, of course, Daniel Libeskind elected to create a dramatic, disorientating,* ***dystopian*** *space that played games with your sense of perspective* (p.435, IX.RJ.)

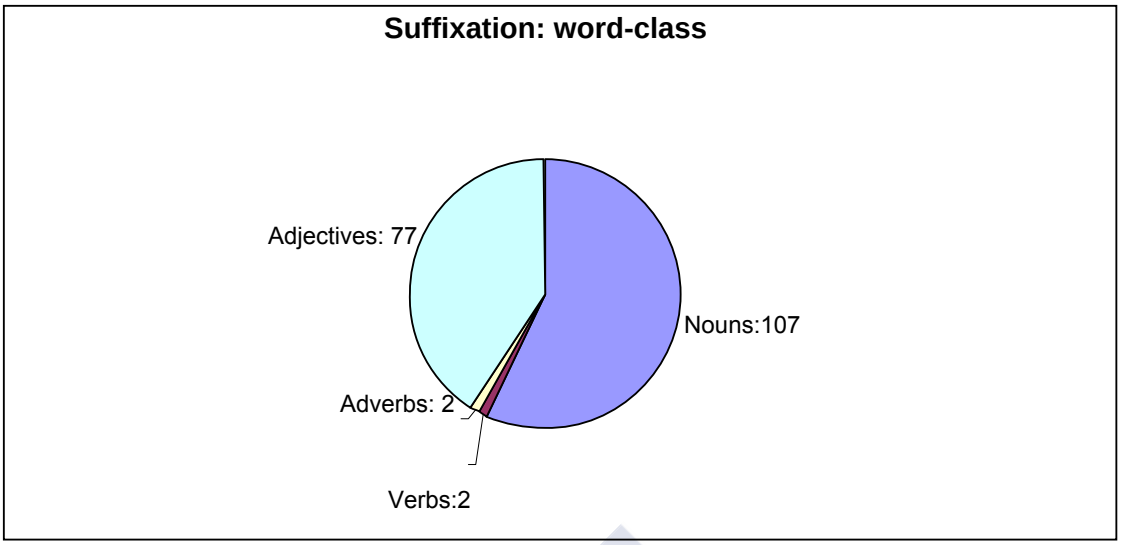
The most recent examples of prefixation (with the first date of being attested, according to the OED) that have been found in the corpus including all the subtypes discussed so far are the following:

McMansion (1990)	unbuildable (1956)	post-modern (1921)
Cohousing (1988)	rezoning (1951)	out-gas (1919)
re-skinned (1975)	post-tensioned (1950)	conurbation (1915)
Deconstruction (1973)	on-site (1939)	postmodernism (1914)
Ultrasuede (1973)	off-site (1939)	demountable (1909)
re-positioning (1968)	prestress (1934)	transmaterial (1903)
reconfigure (1964)	supermarket (1933)	exurban (1901)
nonarchitect (1962)	prefabrication (1932)	re-brand (1900)
interface (1962)	super-block (1928)	
condominium (1962)	deurbanize (1924)	
in-house (1956)	pre-planning (1924)	

6.1.2.2. Suffixation

As shown in the figure 15, I identified a total 107 “forming Noun” suffixes and 77 “forming Adjective” suffixes, which are the two most relevant types.

FIGURE 15. *Suffixation: Word-class*



6.1.2.2.1. Noun suffixes

Within this category, we may discern several subtypes, the first of which deals with abstract nouns formed by means of suffixation:

6.1.2.2.2. Denominal nouns

One of the most productive suffixes belonging to this group is *–ing*; this particle generates many terms regarding architecture terminology such as the processes or activities *landscaping, streetscaping, layering, model-making* or *daylighting.* According to the OED, *landscaping* means to lay out (a garden, etc.) as a landscape and, more interestingly from an architecture point of view, it would convey the idea of concealing or embellishing (a building, road, etc.) by making it part of a continuous and harmonious landscape. This coinage is as recent as 1927, a fact that may suggest *–ing* is still productive in coining new nouns in architecture, at least it was at that period in time:

> *Machado and Silvetti has done a masterful job with the Getty's setting, crafting a sophisticated ensemble of buildings, plazas, and* ***landscaping*** *that finally provides a real home for a relic of another time and place.* (p.255, V.ARD.)

The word *streetscaping*, which does not occur in dictionaries (*streetscape* -1833- does occur in the OED) may be considered a neologism formed in analogy with expressions such as *landscaping*; the pairing together here of both expressions could point towards a nonce-use of *streetscaping* in this specific context:

> *Yet the beauty of the tundra, with its rock formations, flora and fauna, is captivating and can be made part of the landscaping and* ***streetscaping*** (p.327, VII.CA.).

The word *layering* (*layer* + *-ing*) is, according to *Archispeak* (2004:110), an architectural buzzword that was in common currency long before computer imaging and it entails buildings as the conscious expression of a series of layers of space or materials (a concept apparently generated with the early Modernists); this word occurs about ten times in the corpus:

> *The* ***layering*** *of perforated steel slats and custom-made solar tiles adds depth and movement to the loggias.* (p.530, XIV.ANW.)

Its meaning in some other examples is of a more abstract nature:

> *The most sublime moments in the building are like this, where a heightened experiential awareness of the overlapping and* ***layering*** *of space and function occurs*.(p.315, VII.CA.)

Another interesting term coined by means of *–ing* suffixation is *model-making* (1859), a term that refers to the process of making models:

> *The smell is overpowering, cheese is sliced, clumped, and shredded, pieces of dress are used as* ***model-making*** *material, and Cansei de ser Sexy is playing on the background* (p.485 XI.AN.)

Daylighting (1937) is, according to the OED, the process of the illumination of buildings by daylight:

> *The architect successfully employed* ***daylighting*** *strategies, approaches to natural ventilation and air movement in the development of the building's dominant section profile.* (p.352, VII.CA.)

There is another interesting example, namely *balustrading*, a term derived from *balustrade* by adding the *–ing*; the resulting term transcends the individual referent into system connotations, meaning "balustrade-work", that is, a whole arrangement of balustrades:

> *The veranda takes the form of an oak balcony with fat timber handrails and mesh* ***balustrading*** *across the front of the house.* (p.443, IX.RJ.)

Other examples of *–ing* suffixation have to do with terms naming components, equipments or materials; we can consider, for example, two rather technical terms such as *flashing* and *coping;* according to the ODA (2006:285), a *flashing* is a metal set into brick-work joints, or raglets in masonry, where, for example, a pitched roof is pierced by a chimney-stack; *coping* (2006:196) is the top course of masonry, brick, etc., usually sloping, of a chimney, gable, parapet, or wall, formed of cap-stones, copstones, copestones, or coping-stones to throw off water:

> *Picture after picture of walls of great beauty, with never a* ***coping****, an airbrick, a drip mould, a* ***flashing****, a dpc or anything that might mar a purity so perfect that you could frame a photo of the Gilardi House and hang it on the wall as a work of abstract art.* (p.283, VI.ARW.)

Other examples of this kind are *moulding, anchoring, casing, cladding, coating, distempering, dressing, flooring, footing, fritting, harling, outgassing, oversaling, rendering, retooling, roofing, sheeting, shuttering, stencilling***,** *trussing,* or *wainscoting.*

Within the group of *-ing* nouns, there are examples related to styles or processes within architecture, such as *streamlining* and *styling. Streamlining* is defined by the ODA (2006:746) as the aerodynamic design in the 1920s and 1930s in which curving walls, long strips of windows and thin flat roofs with pronounced overhangs were used, often in factories to suggest cleanliness and modernity. The OED dates this term in 1918:

> *The third is scale: an abundance of airspace and the* ***streamlining*** *of operations have given the state a competitive edge, with rock-bottom landfilling prices.* (p.316, VII.CA.)

A similar meaning may be ascribed to *styling (*1928):

> *Be clear that typical Australian building budgets are ridiculously small – a case of first-world* ***styling*** *on a beer budget.* (p.75, II.AA.)

As a final remark on *–ing* nouns, it is important to analyze the term *upcycling;* this word is not listed in the dictionaries used although it was identified in the corpus:

> *It's not just about recycling, but it's about* ***upcycling****, which is you design something, you use a material, and then when it's reused it's even more valuable than it was before.* (p.399, VIII.MT.)

This lexical item seems to be a nonce-formation, made up on the spur of the moment, by analogy with its pair *recycling;* this hypothesis is backed up by the fact that the writer defines it as some sort of value-added recycling. However, the website *Wordspy* sets the first use of this word in 2000;[50] In *Wordspy* quotation we may see the complete lexical sequence: *recycling*, *upcycling* and *downcycling*:

> *If today's recycling is downcycling, then what's* ***upcycling****?*
> *Korean rice husks used as packing for stereo components are now being reused as building insulation. Shipping is free because it travels with the stereo, the insulation is non-toxic, and we eliminate the concept of waste. After use as insulation, the rice husks can be used again as bricks. We've also developed a pulp from newspapers to be recycled into building insulation. We use the intelligence that already exists in those materials.*

This type of neologisms emphasizes the potential of the suffix *–ing* as far as productivity is concerned.

Another suffix that produces, or least has produced, a high number of nouns in the field of architecture is *–ism*; its use is intimately related to the naming of architecture movements and styles, such as the well-known, *Classicism, Expressionism, Romanticism, Historicism, Symbolism, Dadaism,*

[50] See footnote 36.

Modernism, Futurism, Eclecticism, which have an architecture reading among other related to the remaining fine arts.

There are also terms that were not connected with art and architecture and which have gained an architecture use through time; that is the case of *contextualism* (1929), defined in the OED within the field of philosophy as any doctrine emphasizing the importance of the context of inquiry in solving problems or establishing the meaning of terms; there is an entry in the ODA (2006:195) for this term in relation to a type of architecture, *contextual architecture*, an architecture that responds to its surroundings by respecting what is already there:

> *He pioneered new methods of construction and made brilliant use of the newly available electric lighting, and he pioneered a dynamic* ***contextualism*** *which has gone strangely unnoticed by the urban design fraternity* (p.307, VI.ARW.).

Something similar may be said of the term *eclecticism,* which comes from eclectic philosophy, a term defined in *Archispeak* (2004:65) as referring to an architecture of compilation, an architecture which, in the attempt to be progressive, draws from historical pattern-books:

> *Not so the Burrell Gallery. For some, the collection of industrialist Sir William Burrell is more notable for its* ***eclecticism*** *than its quality, but there are works by Degas, Renoir and the Scottish Colourists.* (p.453, IX.RJ.)

Also quite recent and wide-embracing (literature, design, etc.) is the term *Minimalism,* whose architecture sense is defined in the ODA (2006:492) as an style inspired by severe Modern Architecture, traditional Japanese architecture and Zen Buddhist gardens which seeks to avoid clutter, ornament and even color while possessions were stored away:

> *The 'less' in this case is not the less of Miesian* ***minimalism****, but the less of means, in which poverty of resources can lead to richness of expression."* (p.520, XIII.AW.)

Following the continuum towards architecture-specificity there are other "-isms" such as *Functionalism,* defined by the ODA (2006:298) as the theory that good design results from or is identical with functional efficiency, i.e. architecture should be determined by function alone:

> *Steven Holl nicely balances expressionism and* ***functionalism*** *in the University of Iowa's school of art and art history.* (p.240, V.ARD.)

The term *Rationalism* names an architecture theory and is characterized by a rejection of ornament and an emphasis on geometrical simplicity and functionalism. The ODA (2006:625) says this term mostly applied to mean the architectural principles behind the International Modern Movement led by Gropius and Van der Rohe subscribing the so-called Machine Aesthetic and Functionalism:

> *The first begins with a superficial, comparative discussion of positivism versus phenomenology and then touches, with similar brevity, on aspects of romanticism, expressionism,* ***rationalism*** *and classicism.* (p. 273, VI.ARW.)

More recent is the term *Brutalism* (1953); the OED says this style of art or architecture is characterized by deliberate crudity of design:

> *Having said which, the revamp avoided the* ***brutalism*** *that the same design team adopted alongside, and in its own terms was highly successful.* (p.592, XVIII.HP.)

Palladianism is defined in the OED as the Palladian style or school of architecture; more specifically (as cited in the ODA, 2006: 551) a Classical style based on the architecture of the sixteenth century Italian architect Andrea Palladio, disseminated primarily by his *Quattro Libri dell'Architettura*:

> *The show gathers the work of artists, architects, sculptors, modelmakers and poets, all of whom are in one way or another working the seam of* ***Palladianism****.* (p.642, XXI.BD.)

On the final end of that continuum we may find architecture neologisms such as *Mieasianism,* a non-listed term, as a clear reference to the German architect Mies van der Rohe (1886-1969), an iconic figure in Contemporary architecture

linked to the International Modernism movement whose works, according to this nonce word, reached the status of architecture style or school on their own:

> *It plots various architectural manifestations from a surprisingly weak Arts and Crafts Movement (Lambay Island, by Lutyens, being a splendid anomaly) through the elegant* ***Miesianisms*** *of Scott Tallon Walker in the 1960s to the so-called Figurative designers of today.* (p.256, VI.ARW.).

The suffix *–ette* is scarcely used in the corpus to produce architecture terms; cases like *palette* or *charette* are not justified through derivation but rather through borrowing from French. However, the word *kitchenette*, defined by the OED as a small room or alcove in a house combining kitchen and pantry which is cited for the first time in 1910:

> *Each apartment is minute and contains a tiny bathroom, a* ***kitchenette****, a cupboard, a single bed and a desk in a footprint of between sixteen and eighteen square metres.* (p.100, II.AA.)

6.1.2.2.3. Deverbal nouns

In this subcategory we may find examples of *–er* suffix, which produces nouns such as *sleeper* (1607), a long-attested architecture term defined by the ODA (2006:719) as any piece of timber employed to support other timbers, i.e. large horizontal beam from which the posts and studs of a timber-framed wall rise from just above ground level:

> *These walls are also topped with old railway* ***sleepers*** *to provide suitable terracing, whilst the northern wall to the hillsides has been reinforced with second-hand timber pallets placed on an angle.*(p.497, XII.AS.)

Another term carrying the *–er* suffix was born almost at the same time, 1611, according to the OED, namely *girder*, the main timber beam of great size supporting subsidiary beams at right angles to it:

> *They say that London is taking over from New York as the world's pre-eminent financial centre. Glance at the skyline of cranes and* ***girders****, and you'd almost believe that.* (p.595, XVIII.HP.)

Another two architecture terms coined by means of suffixing –*er* and which were born in 17th century are *header* (1688) and *shutter* (1683); the term *riser* occurs in 1771; more recent is the word *developer*, defined in the OED as the person who develops a site, etc., a speculative builder. This sense occurs for the first time quite recently, namely in 1938:

> *In Phoenix,* ***developer*** *John F. Long built not only affordable houses for returning veterans, but worked with California architect Victor Gruen to create a hospital, post office, shopping center, library, community center, swimming pool, and public park.* (p.247, V.ARD.).

The suffix –*ess* is used to create a very interesting term, namely *cityness;* it occurs in between inverted commas in the corpus, maybe because of gaining certain semantic nuances in this specific use:

> *Constellations of things signify and simulate an image or quality of "****cityness****". This urbanism defines the metropolis as a scale of physical differences: large/small, old/new, interior/exterior, passage/stasis and history/ contemporaneity* (p.98, II.AA.).

Architecture terms ending in the suffix –*al* are rather scant in the corpus; we may quote the word *revival* (1850), defined in the ODA (2006:636) as resuscitation of any previous style, properly founded on archaeological studies and scholarship, as with the Egyptian, Gothic, or Greek Revivals, it is then a quite common concept within architecture[51]:

> *From Colen Campbell, who wanted to make him purely into a proto-Palladian for this early 18th-century Palladian* ***revival****, to modern historians, who wanted to make him a lone rational revolutionary in the face of Tudor muddle and baroque bombast, he has been an anachronistic stooge for later ideologies.* (p.430, IX.RJ.)

More widely spread is the use of the suffix –*ation* that triggers terms that convey certain processes involved in architecture and design which entail some sort of transformation such as the relatively recent words *pedestrianization* (1964- the

[51] See also the use of the use of this noun as the second element of a compound, namely *Romanesque revival*, *Gothic revival*, etc. in the section devoted to ADJ + N Compounds.

action or process of prohibiting wheeled or motor traffic from a road), *gentrification* (1973- the process by which an urban area is rendered middle-class) or *customization* (1975- the action or result of customizing). There are others which were coined earlier, such as *monumentalization* (1870) and *restoration* (1824), and some others which are not even listed in the OED, such as *dematerialisation* or *aestheticization:*

> *(…) and mysterious thresholds, intimacy and vastness, not to mention the flooding of space with light through the* ***dematerialisation*** *of walls with glass* (p.438, IX.RJ.)

> *In such circumstances, wilful* ***aestheticization*** *has no way in. Hassell has sought to transform the data into architecture, to transcend quantities with qualities.* (p.84, II.AA.)

Other terms produced by means of *-ation* do not focus so much on processes but rather on the outcome; that is the case of *conurbation* (1915), a word coined by Geddes in 1915 for an aggregate of towns linked up to form one built-up area, e.g. Greater London according to the ODA (2006:195). The word *crenellation* (1874), also derived by means of *-ation*, is the outcome of the action of crenellating or providing with battlements. The impact of the suffix *-ment* is much lower and it occurs in well-grounded architecture terms such as *basement* (1730) or *settlement* (1697).

6.1.2.2.4. Deadjectival nouns

Representing deadjectival nouns, the suffix *–ity* gives way to an important number of abstract terms; among these we would like to highlight a group of words which were coined a long time ago with their general meanings but that have gained a certain degree of lexical specialization within the field of architecture as revealed in *Archispeak*; we are referring to words such as *linearity (1748), materiality (1529), spatiality (1887)* or *tactility (1659). Linearity*,

for example, is described in *Archispeak* (2004:112) as the dominating directional dynamic which is particularly evident in the exterior appearance of buildings grounded in Modernism, with its aversion to ornament and its appreciation of the bold colors and simple patterns. *Materiality* (2004:114) is said to be coined just for use by architectural critics and its meaning refers to the "touchy-feely" nature of material used in a building design, what a building is made of and what it feels like. *Spatiality* (2004:175) refers to the perceived characteristics of space: the void, the nothingness, the "in between" that when brought into existence and given shape by the solids that define its limits becomes invested with its own apparent qualities. *Tactility* (2004:186) deals with the perception of architectural form through touch and, in the face of digital simulation, a restitution of evidence of its tangibility in representation.

Another architecture term which is created by means of the *–ity* suffix is *sustaintability*, defined by *Archispeak* (2004:179), as one of the most important and valuable concepts to enter architectural thinking in the 1990s that pivoted over the idea that today's needs had to be met without compromising the ability of future generations to meet their needs:

> *And as for **sustainability** and embodied energy, best not look too far: just remember that the project has been running for 10 years. (p.635, XXI.BD.)*

6.1.2.2.5. Noun/adjective suffixes

Within this category we may quote many examples created by means of the suffix *-(i)an,* which is added to proper names in order to create adjectives related to them; these describe architecture phenomena such as *Corbusian, Miesian, Framptonian, Palladian* or *Venturian. Corbusian* refers to Swiss-born French architect Le Corbusier; it is listed as such in the OED and is recorded from 1936:

> *Reminiscent of the* ***Corbusian*** *unite module, each has a lower living level and a bedroom mezzanine, spatially unified by a double-height atrium and wintergarden.* (p.95, II.AA.)

The adjective *Miesian*[52] (1956) is also another case in point characteristic of the style of architecture of Ludwig Mies van der Rohe:

> *The new building's concept is* ***Miesian****, with an apparently rational expressed steel structure and central service core.* (p.634, XXI.BD.)

The architecture adjective *Palladian*[53] is first quoted in 1718 as designating the neoclassical style of the sixteenth century Italian architect Andrea Palladio or built in this style:

> *Trudy Cejas had been a longtime collector of Roman glass, but the* ***Palladian*** *rooms wanted more emphatic objects, hence the Roman torsos and Greek pots, the Roman mosaics adapted into low tables and the Corinthian capitals used beside chairs* (p. 118, III.AD.).

The adjective *Framptonian*, from the name of the English-born Modernist architectural critic and historian Kenneth Frampton, is, however, not listed in the OED:

> *The chosen designers (average age 44) might be characterized as Builder Architects, many of them – especially between the coasts – as* ***Framptonian*** *Critical Regionalists.* (p.262, VI.ARW.)

Venturian derives from the name of the American architect Robert Venturi; as was the case with the previous one, it is not listed in the OED although it is analogical to those that are indeed listed:

> *JCSMR-ANU betrays a much broader architectural interest and an appreciation of early rather than late* ***Venturian*** *thinking.* (p.59, II.AA.)

Both Frampton and Venturi can be regarded as recent figures in the history of architecture and this may affect their not being lexicalized in a dictionary entry.

[52] The adjective *Miesian* already occurred as part of the compound adjectives *Miesian-inspired* and *Mies-designed* which in turn function as modifiers in ADJ + Noun structures. See section devoted to Adj + Noun compounds.

[53] This adjective was previously mentioned as part of Neoclassical Compounds *neo-Palladian* or *proto-Palladian* in section 6.1.1.6.

Other terms formed by means of *-(i)an* refer to different styles in architecture such as *Edwardian, Georgian, Jacobean, or Victorian.*

A follower or member of an architecture movement might be described by means of *–ist* suffix: *dadaist, deconstructionalist, expressionist, avant-gardist* or *Brutalist.* We highlight here the productiveness of this suffix for new terms such as *blobbist,* a term that is defined in the ODA (2006:91) as a late twentieth century, early-twenty-first century fashion for anti-urban, anticontextual buildings resembling large blobs with reptile-like shells:

> *Every bit as image-conscious and fashion-driven as the shape-making* ***blobbists****, they are obsessed with the brilliant appearance of the skin of their buildings (p.466, X.IA.)*

6.1.2.2.6. Adjective suffixes

6.1.2.2.6.1. Denominal suffixes

Denominal adjectives ending in *-ed* are very common in the corpus such as the simple forms *coffered, coved, domed, arched, patterned, stuccoed, canopied, buttressed, chamfered, insulated, deconstructed, georgianized, pedestrianized* or *wainscoted* and compounds such as *black-lacquered, hand-carved, tile-roofed, teardrop-shaped, brick-lined, hand-painted, barrel-vaulted, white-walled, mansard-roofed, aluminum-sided, crescent-shaped, Palladian-styled, y-shaped, bay-windowed* and many others.

More rarely is the use of the suffix *-ish*, found in the corpus in examples of non-technical terms such as *amateurish* or *cartoonish.* Although not being very productive, the suffix *-less* creates interesting architecture terms based on the lack of a given element: *scaleless, screenless, windowless, apertureless* or *column-less:*

> *which is all but complete. Both designs feature slender towers set back from rectangular podiums, exposed perimeter steel columns and cross bracing, and* ***column-less*** *corners for unimpeded views.* (p.547, XV.AP.)

Quirk *et al* (1985:1554) also quote the existence of foreign suffixes with restrictions towards bases such as *-esque, -ic*, *-ous* and *–al,* which in our corpus occur in examples such as *experiential, exponential*, *galleryesque, acrylic, Quixotic, isometrics, photovoltaics, volumetrics, curvaceous, axial* or *Aalto-esque:*

> *Establishment of new ceremonial entry and address conditions, the opening of* ***axial*** *vistas to the school site proper and the creation of a fitting setting for the hall.* (p.72, II.AA.)

> *This has been somewhat controversial because it has involved removing the somewhat* ***Aalto-esque*** *original sycamore-ply orchestra canopy(p.589, XVIII.HP.)*

6.1.2.2.6.2. Deverbal suffixes

As deverbal suffix-generated we may pose examples carrying the suffix *-able*: *customizable, decodable, unbuildable or demountable:*

> *From* ***demountable*** *homes providing temporary low cost housing to liftable, individual roof-top extension modules solving problematic access.* (p.623, XX.NLA.)

6.1.2.2.6.3. Adverb suffixes

The suffix *-ly*, used in the creation of countless adverbs in English, is also applied to many architecture-related terms and we will only pose some examples: *multi-dimensionally, thermally, environmentally* or *curvaceously:*

> *a workman prepped the underside of a* ***curvaceously*** *modern wood-and-glass staircase to receive a coat of cobalt lacquer—the hue of a trapezoidal mirror over the fireplace and of a 1930s-style chest near it.* (p.111, III.AD.)

6.1.2.2.6.4. Special cases within suffixation

Before concluding this section devoted to suffixation, we would like to mention a group of terms, mainly dealing with geometry ending in *-ar,* namely *planar, rectilinear, linear*, etc. Apparently, many words with this suffix have been adapted from Latin or French or have been formed after Latin in modern times or rather by analogy with previous terms; that is the case of *planar*, a word that

is recorded six times in the whole corpus and that has been created after *linear,* according to the OED (the term *planarity*, made by the combination of *planar* and the suffix *–ity* is also present in the corpus); this term is mainly used in the US to describe the abstract nature of flat or level surface. *Planar* is more an idealized concept that assumes a monochromatic flatness and orthogonal assembly according to *Archispeak* (2004:142):

> *Shaping the stairwell is a segmented,* ***planar*** *surface that seems to unfurl like a roll of curling ribbon. (p.173, IV.AM.)*

Another suffix originated in classical and post-classical Latin meaning "Having the form or likeness of", is *-oid*, a quite rare element that is present in the terms which are not very architecture-specific such as *rubberoid, amoeboid, cuboid, trapezoid, steroid* or *paranoid.*

The OED also considers *-ia* to be a suffix which is part of architecture terms such as *suburbia* but also in other terms that are found as well in the corpus: *paraphernalia, militia, rithomachia, appraxia, aphasia, nostalgia, inertia, dementia, millennia, megalomania,* etc.

The suffix forming nouns from adjectives *–th* is present, for example, in the qualities of certain elements and materials: *strength, length, depth, growth*, etc. although it does not seem to be productive in present-day English. The suffix *-ard* has its origin in Old French, which according to the OED, appeared in Middle English in words from Old French such as *bastard*, *coward*, *mallard*, *wizard*, also in names of things, as *placard*, or *standard*; it is not a very common one, however, we found it in the term *bollard* (1948), whose etymology is speculated to be a derivation possibly from the form *bole* (trunk of a tree) + *-ard* in the OED; *bollard* is defined in the ODA (2006:98) as a street-furniture piece, often of cast iron, usually in the form of a small column:

London's public realm comprises everything outside our front door: from pavements, ***bollards*** *and street benches to great Georgian squares, Victorian streets and parks, modern roads and transport interchanges.* (p.633, XX.NLA.)

Another peculiar suffix is the one found in *polyvinyl*, *vinyl* or *butyl*: *-yl*, a terminal element of chemical terms:

insulated diffuse glass laminated on the inside with ***polyvinyl butyl****, removing another 60 percent of the daylight.* (p.405, VIII.MT.)

6.1.3. Other word-formation processes

As we have seen so far, composition and derivation are the most common word-formation processes attested in the corpus: We will now analyze other processes that taken in isolation might not seem to be equally relevant but when taken together they seem to deserve our consideration.

6.1.3.1. Conversion and backformation

There are a number of instances of conversion in the corpus; however, they are rather hard to identify and, in general, they are not very frequent. We collected several examples here that seem to illustrate the dynamics of conversion in the corpus, namely nouns coined by means of "converting" verbs or adjectives; this is the case of *duplex*, *blind*, *daub, lumber,* or *rake* among others. According to the OED, *duplex* was originally coined in the US to name a house or other building so divided that it forms two dwelling-places or two different floors. This use as noun is as recent as 1922 and, according to the OED, it comes from the adjective *duplex* which was coined in 1817:

The wife wanted the apartment to read as a glamorous ***duplex****, the husband for it to function as a cozy house, and it does both.* (p.111, III.AD.)

Blind means the screen for a window which is used to prevent the entrance of too much light, etc.; it is probably originated from the verb *blind* or less likely

from the adjective, according to the OED. Both verb and adjective are previous to the occurrence of the noun in 1730:

> *The ceremonial formality of the council chamber on the top floor is alleviated by ample fenestration equipped with* ***blinds*** *for privacy when required. (p.315, VII.CA.)*

Daub is defined as a material for "daubing" walls (plaster, clay, etc) used with laths or wattle to form the walls of cottages, huts, etc. It started to be used as a noun as early as 1446 deriving from the verb *daub* ("to coat or cover with a layer of daub", etc):

> *Then they had to come up with a design that was both sympathetic to the Tudor vernacular – all wattle,* ***daub*** *and wonky timber – while creating a contemporary house without a whiff of ersatz.* (p.442, IX.RJ.)

The noun *lumber* is used to name a kind of prepared timber presented in rough planks. It appeared as such in 1662 and the OED determines it to be most probably derived from the verb which occurred much earlier:

> *Frugality and ingenuity harmonize in IKEA drawers fitted into frames made of construction* ***lumber*** *and cold-rolled steel from the local Handy Metal Mart.* (p.582, XVII.DW.)

Rake (1802) is taken as the "inclination of any object from the perpendicular or to the horizontal; slope; esp. the slope of the stage or the auditorium in a theatre"; this word is "apparently" derived from the verb *rake* according to the OED:

> *They are then rolled off in reverse order from their* ***rake****, revealing a 5,770-square-foot open floor that can be used as a ballroom.* (p.164, IV.AM.)

As can be easily gathered from the previous examples it is less common to have a verb as the result of converting a noun; that is the case of *to interface* (1967) "to come into interaction with", a verb quoted in *Archispeak* (2004:101). This is a example taken from our corpus:

> *that ergonomics as designers practice it on Earth is a primitive science compared to the complex need to interface people with technology and interiors in space.* (p.365,VIII.MT.)

Backformation examples are even more sparse than conversion ones; we quote here the technical word *grid* (1839), defined in the ODA (2006:333) as a "network of one lot of equidistant parallel lines laid at right angles over a similar set forming squares, establishing the pattern for a plan" which is etymologically a backformation of *gridiron* according to the OED:

> *To emphasis the simple but powerful shape of the building, the surrounding landscape is organized in the form of a* ***grid****.* (p.536, XIV.ANW.)

6.1.3.2. Clipping, blend and acronymy

If compounding was explained as a device for compacting information, the following processes, namely *clipping*, *blend* and *acronymy* represent a step further into this tendency. There are several examples of clipped words, out of which there are general vocabulary items as *wiki* (shortened form of *wikiwikiweb*, that is, a type of web page designed in such a way that its content can be edited by anyone who accesses it, using a simplified markup language):

> *Arboleda is using* ***wiki*** *technology to enable full user participation, so that after registering for free, users will be able to create their own entries and upload photos.* (p.181, IV.AM.)

The clipping *op-shop* is obtained out of the compound *opportunity-shop (1978)*:

> *Rainwater will be collected from the roofs and stored in a water tank beneath the* ***op-shop*** *area for use throughout the building* (p.501, XII.AS.)

The word *admin* (1942) is a colloquial abbreviation of *administration* or *administrative*:

> *The top floor is reserved for office and* ***admin*** *space.* (p.423, IX.RJ.)

Another clipping is represented in the word *vibe* (1967), a shortening for *vibration*:

> *Because that's the **vibe**: The clients are not people who have luncheon parties. They wouldn't even have a pool—when you stay with them, they march you right into the freezing-cold ocean and make you go for a swim.* (p.143, III.AD.).

There is also *rehab* (1948), a slang term for *rehabilitation* or *pod* (1963), a shortened version of *tripod*. *Bachelor* is shortened into *bach* (1927), the same as *multiculti (1989),* a rhyming alteration of *multicultural*, thus it could also be taken as a rhyme-motivated compound. *Specs* (1956) are *specifications*, a word that occurs twice in the corpus referring to specifications in a given design:

> *For example, you say, 'In the **specs**, it says this, but in the drawings you have something else.* (p.33, I.AIA.)

Another clipped term, *high-res (high-resolution*) is not listed in the OED but we tend to think it is a rather recent formation:

> *Using handheld touch screens, lobby visitors will be able to spin the **high-res** virtual globe to find the company's offices around the world, get real-time statistics on Web traffic for IAC's many businesses*. (p.554, XV.AP.)

However, *biotech* (1947), a clipping of *biotechnology*, the branch of technology concerned with the development and exploitation of machines in relation to the various needs of human beings is listed in the OED, and so is *co-ed* (1886) which stands for *co-educational*.

There are also many examples which are more architecture-related such as *low-tech* (1981), a word that appears more than once in the corpus; the ODA (2006:455) defines this word as the antithesis of *High Tech* and it involves the recycling of materials and components and the use of traditional construction, insulation, and natural means of heating and ventilation:

> *His elegant **low-tech** solution is an undulating perforated-metal screen that minimizes the need for energy-consuming air-conditioners while maximizing natural light.* (p.370, VIII.MT.)

Its opposed pair *high-tech* (1972) is defined in the ODA (2006:362) as a style expressive of structures, technologies, and services by exposing and even emphasizing them as in the so-called *Machine Aesthetic*:

> *The '**High-Tech'** style is in part the result of strong links to the Eames and to Entenza through figures such as structural engineer Frank Newby.* (p.297, VI.ARW.)

French *Art Décoratif* is frequently shortened to *Art Déco (1966):*

> *The point was also to double the square footage of her family's seven-room apartment in an **Art Déco** landmark facing Central Park.* (p.111, III.AD.)

Another styles named with clipped forms are *Neo-Goth* (*Neo-Gothic*) and *Decon* (abbreviation of *Deconstructionist*), none of them listed in the OED in their shortened versions:

> Though the modern Dane is to our eyes more successful in this than the nineteenth-century **neo-Goth**. (p.289, VI.ARW.)

> Words used by **Decon** architects – fractals, chaos, evolution – are shown to have no relation to their meaning in a scientific context. (p.267, VI.ARW.)

Low-E refers to *Low-emisitivity,* a term applied to the use of building materials designed to reduce heat transfer through thermal conductivity; this is not listed either in the OED:

> *And the absence of **Low-E** coatings in the courtyard glass (contravening University policy) in order to maximize transparency, the architects, contractors, and clients achieved a fine balance.* (p.325, VII.CA.)

Another clipped term related to sustainability is ***eco-tech*** (*eco-technology*), a style of architecture and interior design that imitates the functionalism of industrial technology:

> *This project continues an interest of Environa Studio in **'eco-tech'** architecture using standard construction materials in unusual ways to achieve a highly wrought structure that has a high environmental performance.* (p.492, XII.AS.)

The use of the shortened concept *prefab* (1937- *prefabricated*) is widely spread in architecture texts and it occurs several times in the corpus: The analogical term *self-fab (self-fabricated)* is not listed in the OED and is recorded only once

in the corpus; however, it does so in between inverted commas, which leads us to consider it as a rather creative nonce formation:

> *The 2nd Advanced Architecture Contest directed by Lucas Cappelli encourage in this edition of the Self-sufficient housing competition, the design of a "**SELF-FAB** HOUSE" using industrial or traditional craft-based techniques generated on the basis of the knowledge of the information age.* (p.576, XVI.DA)

The technical term *polythene (1939)* is a shortened version of *polyethylene* whereas *tarmac* (1903) is defined in the OED as an abbreviation of the registered trade-mark *Tar Macadam*, an example of how a proper name becomes a term that is listed in dictionaries and which becomes adapted to some extent, in this case by means of clipping and somehow also by blending:

> *Circling round the east of the church you inevitably come very close to the pinkish brick facade, close enough to see how the rusticated stone base of the church really looks as if it sits on, or is buried in, the black **tarmac** of the ground*. (p.601, XIX.IM.)

There are other clipped words which are frequently used in general language like *condo (1964- condominium):*

> *The Tanabé villa, in Fukuoka, Japan, a luxurious bunker tucked under a lawn; a Tribeca **condo**.* (p.363 VIII.MT.)

6.1.3.3. Blends

Blends are also found in the corpus although some of them are close to clipped terms. Besides the compacting effect, words resulting from blending also display other nuances, such as creativity or trendiness. General words in the corpus that are generated through blending processes include *camcorder* (1982-*camera* + *recorder*), *trifecta* (1974-*tri* + *perfecta*), *retrofit* (1956- *retroactive* + *refit*), *sci-fi* (1955-*science* + *fiction*) and *dodgem* (1921-*dodge* + *them*), all of them listed in the OED; other examples of general words created by means of blending in the corpus and which are not listed in the OED include *infobar* (*information* + *bar*),

tech-savvy (*technology* + *savvy*), *boogazine* (*book* + *magazine*) or *loco* (*low* + *comsumption*), this last example occurs more than once in the corpus:

> *So they set about designing their Locoplug and Locooutlet ("**Loco**" stands for low consumption).(p.371, VIII.MT.)*

There are also instances of blending which are more directly related to architecture, such as the term *PoMo;* this occurs twice in the corpus and stands for *Post Modernism,* being registered in 1987 according to the OED:

> *Little to see therefore of Edge City shopping malls or **PoMo** office buildings; little to read of the important cultural influence of, say, Meier and Eisenman or of Holl, Williams & Tsien, Morphosis and Moss.* (p.262, VI.ARW.)

Another blend, *tensegrity* (1959), results from truncating the compound *tensile integrity*, in order to create a term for a new syncretic quality that the OED defines as the characteristic property of an stable three-dimensional structure consisting of members under tension that are contiguous and members under compression that are not:

> *who worked with Norman Foster on the Reichstag project, and New York–based sculptor Kenneth Snelson, an innovator in **tensegrity** structures, who will advise on the design of the tower's broadcast antenna.* (p.557, XV.AP.)

The combination of *glue* and *lamination* creates *glulam* (1953), a building material consisting of laminations of timber glued together:

> *Clad in finished cedar board and comprised of **glulam** beams and columns, the primary structural system is meant to imply a First Nations post-and-beam architecture.* (p.328, VII.CA.)

Another material that has been named through blending is *plexiglas* (1935), defined in the OED as a proprietary name for a tough transparent thermoplastic used as a substitute for glass which is probably the result of truncating *pleximeter* with *glass* and thus it is written with capital letters:

> *A cylindrical lattice of fiberglass-reinforced polyester-resin tubes encircles a drum clad in translucent **Plexiglas** tubes over clear glass panes.* (p.244, V.ARD.)

A very interesting adjective is born by combining *sudivided* and *suburban* (as explained in the corpus) to obtain the nonce-formation *subdivurban*:

> ***Subdivurban****? What is that?*
> *Sub-divided suburban. The plot should not be that big because it is not central part of city.* (p.476, XI.AN.)

The word *superscraper* was already mentioned in the subsection 6.1.2.1.3 devoted to *prefixes of degree and size* although it could also be included here as the blending of *super* and *skyscraper* meaning a "super skyscraper". The term *diagrid* (OED-1943) names a supporting structure consisting of diagonally intersecting ribs of metal, concrete, etc. and it originates as the result of combining *diagonal* and *grid*:

> *Springing from an ornate 1920s base, the structure's stainless-steel-clad* ***diagrid*** *rises like a great scissor lift, but then, defying expectation, the shaft stops short, without a culminating form topping its 46 stories.* (p.247, V.ARD.)

The words *starchitecture* and *starchitect* are also two blendings of star + architecture/architect, the second one appears up to four times in the whole corpus:

> *His mission it is to rid the world of what he describes as* ***starchitecture*** *(so I'm guessing Norman won't be checking out the Neutral website, opposite?)* (p.413, IX.RJ.)

> *A total of 19.4 million square feet of new construction is being planned, and much of it is being designed by a constellation of international* ***starchitects****.* (p.531, XIV.ANW.)

Another nonce-formation resulting from the outcome of a blend and defined in the corpus is *commersidence* (*commerce* + *residence*):

> *One is a mixture of residential and commercial activity. We call it* ***commersidence****. Cat Street is a really good example.* (p.476, XI.AN.)

The hybrid expression *arch-designer* (*architect* + *designer*) may also be interpreted as a blend formation:

> *In June 5, Christie's will auction off Jean Prouvé's Maison Tropicale, one of three prefabricated houses the* ***arch-designer*** *made in the late 1940s for use in French colonial Africa.* (p.542, XV.AP.)

6.1.3.4. Acronyms

Acronyms are repeatedly used in architecture and their opacity causes the increase of the level of technicality of the text, especially when the whole term the acronym stands for does not occur together with the abbreviation. Only a third of the acronyms occurring in the corpus are listed in the OED, and most of these are as recent as the twentieth century with the only exception of the abbreviations of chemical elements *Vanadium* (V) and *Molybdenum* (Mo). The meanings corresponding to the non-listed acronyms were searched for in the web; there is often a lack of data referring to specific dates of first coinage but since most of them are related to new technologies and current building issues, they are also supposed to be recently coined. The vast majority of them are abbreviated nouns. Acronyms are frequently found in the corpus when dealing with technological equipments and specifications, especially regarding lighting and energy matters as the following:

***OLED**: Organic Light-Emitting Diode*
***RFID**: Radio Frequency Identification*
***GPS**: Global Positioning System*
***LED**: Light-Emitting Diode*
***EAF**: Electric Arc Furnace*
***PV**: Photo Voltaic*
***VLT**: Visible Light Transmittance*
***UV**: Ultraviolet*
***EAS**: Electronic Article Surveillance*
***Tardis**: Time And Relative Dimensions In Space*

Highly sophisticated materials and chemical components are often named by means of acronyms, as well as their specifications:

***V**: Vanadium*
***Mo**: Molybdenum*
***No**: Niobium*
***PCB**: Polychlorinated Biphenyls*
***XPS**: Extruded Polystyrene*
***PET**: Acronym. Polyethylene Terephtalate*
***HSS**: High Speed Steel*
***GRP**: Glass-reinforced Plastic*

***MDF**: Medium Density Fibreboard*
***DPC**: Damp-proof Course*
***FR**: Fire-resistant*
***UPVC**: Unplasticized Polyvinyl Chloride*
***VOC**: Volatile Organic Compound*
***ESD**: Enlightened Sound Daemon*
***EIFS**: Exterior Insulating Foam System*

Technical systems related to building issues may also adopt this device:

***HVAC**: Heating, Ventilating and Air Conditioning*
***CNC**: Computer Numerical Control*
***STC**: Sound Transmission Class*
***IEQ**: Indoor Air Quality and Eco Systems*
***CAD**: Computer-Aided Design.*

There are other reduced terms which are more directly related to architecture:

***POE**: Post-Occupancy Evaluation*
***LEED**: Leadership in Energy and Environmental Design*
***CIAM**: Congrès Internacionaux d'Architecture Moderne*
***SRO**: Single-Resident-Occupancy*
***BPE**: Building-Performance Evaluation*
***BIPV**: Building Integrated Photovoltaics*
***BIM**: Building Information Model*
***M-CH**: Micro Compact Home*

These acronyms may in turn behave like any other word and may be susceptible of word-formation processes, particularly in compounding, where elements are simply put together and the transformation is rather low:

Leed-certified:

> *Framed photographs of **LEED-certified** buildings line the hallways of the U.S. Green Building Council's new headquarters, one floor of an office building in Washington, D.C.* (p.201, IV.AM.)

SRO apartment:

> *"The financing was largely a lump-sum 'Skippy grant' for the **SRO apartments**," he says.* (p.320, VII.CA.)

Low VOC material:

> ***Low VOC materials**, paints and glues are specified throughout. This increases the air quality for workers during construction and for the inhabitants.* (p.495, XII.AS.)

BIPV system:

> *Designed for its cold climate application, it is the largest curtain wall-integrated **BIPV system** in Canada, producing 35 kilowatts of energy* (p.351, VII.CA.).

CNC fiber placement robot:

> *Michael Silver (Brooklyn, NY): "Composite Space," sustainable building applications for s-glass, carbon and Kevlar®-reinforced thermoplastic composites fabricated using a multi-axis,* ***CNC fiber placement robot****.* (p.529, XIV.ANW.)

light-emitting-diode (LED) lamp:

> *Office lighting is monitored by occupancy sensors or photoelectric controls, while outdoor banner projectors use minimal electrical power* ***via light-emitting-diode (LED) lamps.*** (p.530, XIV.ANW.)

fire-rated MDF:

> *That mahogany is milled into planks for the exterior decking; milled as tongue-and-groove boards for the sprung floor of the theater stage; milled into veneer and laminated over* ***fire-rated MDF*** *at the interior walls and ceilings.* (p.173, IV.AM.)

There is a final step left before closing the chapter devoted to word-formation processes in this study; however minor, **ex-nihilo** formations are also present in the corpus; *Kevlar*, for instance, is according to the OED, a proprietary name for "a synthetic fibre of high stiffness and tensile strength, used mainly as a reinforcing agent in composite materials and as a constituent of ropes and cables"; its coinage is quite recent, 1974, and it is said to be an ex-nihilo formation like *Mylar* (1952), which occurs in the corpus as well, being a proprietary name for a type of polyester resin which has high strength and heat resistance. The OED poses the possibility of *Mylar* being related to earlier *Nylon:*

> *The clear shell allows the kayaker unparalleled intimacy with the marine world below, yet it is surprisingly tough, made of a military-grade urethane stretched over a* ***Kevlar*** *frame.* (p.171, IV.AM.)

> *The metallised polyester film used for the Sony Europe project is Alluvial's version of* ***Mylar****, a BoPet polyester film registered as a trademark by Dupont Teijin Films in the 1950s.* (p.641, XXI.BD.)

Other similar case is *Cor-ten,* which is also a trademark for a type of weathering steel:

> *Some 18m high, made of welded plates of safely oxidising* ***Cor-Ten*** *steel, and derived from fractal geometry, it will take a 200m circuit from one circular viewing platform to another through the tree canopy of Kew.* (424, IX.RJ.)

The ex-nihilo *Lucite* (1937), a proprietary name for a type plastic, is a little more motivated since the OED says it might be derived from the Latin *lux* plus the suffix *-ite*:

> *Finally, the designer placed a contemporary* ***Lucite*** *lamp on either side of the sofa.* (p.127, II.AD.)

Another ex-nihilo is *Freon* (1932), a proprietary name related to halogenated simple hydrocarbons used as refrigerants and aerosol propellants:

> *And then there was that chemistry professor who had only to hear the word* ***Freon*** *to abandon moles and measures*.(p.381, VIII.MT.)

A more interesting case is that of *dymaxion* (1929), whose origin seems to be totally arbitrary; it was coined by the well-known designer Buckminster Fuller to convey the idea of yielding the greatest possible efficiency in terms of the available technology. The author's notoriety made it possible for this coinage to thrive beyond mere nonce-formation status:

> *It was a seductive development of his prior hopes for both versions of his* ***Dymaxion*** *House and his Standard of Living Package, neither of which were commercially unsuccessful.* (p.294, VI.ARW.)

6.1.3.5. Analogical formations

Once the episode of word-formation has been completed and before heading towards loanword neology, a couple of aspects regarding analogical formations should be here described. As pointed out previously in this study, Bauer (1983:95-6) defined analogical formations outside word-formation processes as new formations clearly modelled on one already existing lexeme which in general does not trigger a productivity series, although sets of forms may occur as I will attest next. The word *landscape* (an example quoted by Bauer

(1983:96) as some sort of exception to the lack of productivity of analogical formations) has generated by analogy a number of new formations which make it almost viable to consider *-scape* as a combining form or a suffix which would be added to certain nouns in order to create new forms. Several examples of this were found in the corpus:

Tablescape (1968): "A decorative arrangement of ornaments or other objects on a tabletop" (mark the use of inverted commas):

*Marian Macken considers Supermodels: an exhibition of space and form in architectural models – a '**tablescape'** of diverse architectural models curated by Sam Marshall.* (p.76, II.AA.)

Soundscape (1968): "A musical composition consisting of a texture of sounds":

***Soundscapes**: International Garden Festival 2007.* (p.357, VII.CA.)

Townscape (1937): "The arrangement and overall appearance of the buildings, spaces, and other physical features of a town" (also in between inverted commas):

*The Englishness of the concept of '**townscape'** as promoted in pages of the Architectural Review in the 1950s and '60s: the subjects could hardly be more varied.* (p.286, VI.ARW.)

Roofscape (1928): "A scene or view of roofs":

*These large turbines top the building in much the same way as turrets and spires have traditionally done, and they make a similar contribution to the downtown urban **roofscape**.* (p.91, II.AA.)

Cloudscape (1880): "A scene composed of clouds, whether actually or in a painting":

*It feels both literally and metaphorically less weighty than the rest – a lemony meringue instead of a wholesome loaf, a **cloudscape** instead of a landform, dream-like rather than chthonic.* (p.57, II.AA.)

Cityscape (1856): "A view of a city; city scenery; the layout of a city":

Above them, registered by the floating skins of sun-screening, the council's offices occupy the mid-city scale. Higher still, in the zone of the ***cityscape****, are Suncorp offices.* (p.89, II.AA.)

Streetscape (1833): "A view or prospect provided by a city street or streets":

This research centre for the museum, sited on Rue de l'Université, emerges from the existing ***streetscape*** *of neo-baroque nineteenth-century buildings.* (p.63, II.AA.)

And the last example is not quoted in the OED, namely *viewscape*, which has been defined in the web as "a visual connection that occurs between a person and the spatial arrangement of urban and landscape features":[54]

Viewscape*:*

Their residential projects place special emphasis on indoor-outdoor living, with configurations that include rooftop floor plans, glass façades that can open 360 degrees, decks, verandas, and ***viewscapes****.* (p.584, XVII.DW.)

Most of the analogical formations found in the corpus deal with computers and technology, all of them rather recent coinages, such as *laptop* (1984- after *desktop*), *palmtop* (1987-after *laptop*), *wi-fi* (1999-after *hi-fi*), *low-tech* (1981-after *high-tech*), *software* (after *hard-ware*), *pixilated* (after other adjectives ending in -*lated*), *cyberspace* (1982- after *cybernetics*). There are some examples in the sphere of fashion and art: *fashionista* (1993- after earlier borrowings from Spanish like *sandinista*, *peronista* or *senderista*) or *Plop Art* (probably after *Pop Art*). The word *egocide* is very likely derived as an analogy after *suicide*. Other analogical formations which are more specifically related to architecture are: *escalator* (1900-after *elevator*), *polychrome* (after *monochrome*), *planar*[55] (1850-after *linear*), *doncrete* (probably after *concrete* (?)), *superscraper* (most likely after *skyscraper*).

[54] <<http://www.isocarp.net/Data/case_studies/643.pdf >>, last accessed 01/05/2010.
[55] This word was also analyzed in section 6.1.2.2.6.

6.2. Loanword neology

6.2.1. Introduction

> *"In exploring the evolution of the English vocabulary we shall find that words are both fossils in which the culture of the past is stored and vital organisms responsive to the pressures of the present"* (Hughes, 2000:1).

Loanword neology is a further way of coining new words in professional and academic languages that deviates from syntagmatic neology in more than one respect as shown above, one of the most remarkable being, as pointed out by Hope (1963:39), that loanword neology does not involve the creation of a symbol "ex-nihilo". The borrowed word has already proved to be suitable for a specific lexical gap in another language at the time it is adopted, that is, it has revealed itself as efficient; such a pragmatic motivation yielding the borrowing act matches quite well the linguistic behaviour of professional jargons. I have assumed in the present study that borrowing words from a foreign language has to be considered as a suitable device to enlarge the vocabulary of a given professional language even though, as claimed by Cannon (1981), this mechanism is diminishing in importance in recent times. Leaving such questions behind, I will be briefly focusing on the motivations at the rear of this phenomenon in order to understand the criteria that led to the selection of the material taken from the corpus within the present section. In broad terms, it might be concluded that loanwords are liable to be classified into two main groups: *necessity loanwords* and *luxury loanwords*. The first bulk would respond to those words borrowed from another language in order to fill the so-called "lexical gaps". In this case, I could be referring to, for example, every technical or semitechnical word that is imported together with its referent because there is no native equivalent for it, such as *stucco*, a name given to a special material, a

fine plaster one composed of gypsum and marble whose term was introduced from Italian in 1598 according to the OED. This phenomenon has been repeatedly acknowledged in scientific and technical fields where new discoveries, abstract concepts, theoretical constructs, technical equipment, etc, would arrive from beyond national frontiers carrying as well the "lexical paraphernalia" attached to them. More specifically, in the realm of architecture, we could think of the influence of Renaissance treatises reaching England from Italy, full of Italian technical concepts that had to be translated, if possible, if not adopted. Moreover, luxury loanwords are usually said to be superfluous and they are coined mainly responding to stylistic reasons which included euphemism, local atmosphere, brevity, humour, etc. (Gómez Capuz, 1998:274-8). An example of this type of loanwords would be the French word *blasé* (1930- "Bored or unimpressed through over-familiarity; insensitive, supercilious"):

> *There's one final bureaucratic hurdle to overcome regarding the change of use from the old pier, and then construction will start. They're both remarkably casual, going on* ***blasé****, about it.* (p.595, XVIII.HP.)

According to this classification, we would be tempted to think that in the realm of technical and professional languages necessity loanwords are the ones to be dealt with, and that may well be the case; however, many authors highlight the importance of luxury loanwords since they convey important information about historic and cultural exchanges among nations and also because they respond to a conscious willingness to borrow a word, and thus they are also a more "creative" device than necessity terms. Besides those already mentioned, the reasons behind the choice for these so-called "unnecessary" items are manifold. I would like to point here those related to prestige which involve a sympathy of a social group, here architects and architecture critics, towards a given foreign

language. As claimed by Hope (1962:121), foreign words might convey a "signum de classe", a feature interpreted also as the expression of an adherence to a given social group and, subsequently, a boundary against other linguistic communities within a language, a tendency that is linked to the concept of "gated communities" mentioned in section 2.1.1; thus luxury loanwords would transcend snobbism and the love for the exotic to be a device for building the linguistic identity of a professional community in the line of what was claimed by Orts (2005:55) when dealing with the acquisition of foreign terms in Spanish legal discourse which were suggested to be ideological and emotional patterns which transcend mere exhibitions of snobbery and conceit.

Taking all these aspects into account, and in order to analyze the loanword phenomenon in the corpus, I have established certain patterns to decide what to include in the database. I follow many authors such as Cannon (1992) in the use of the term loanword in a broad sense as to cover different types of borrowings (foreign word, loanword, calque, etc.). I have provided no pronunciation for the entries since the corpus is written and thus there was no evidence of foreign pronunciation. As regards technical words, I have done a reverse search from the ODA and *Archispeak* into the corpus and back into the OED, that is, I have searched for every item listed in these two sources in the corpus in order to know its origin by means of the OED. I have established two labels, *loanword*, that is, words taken from a different language almost at any stage of the history of English (the earliest date broadly being around the fourteenth century) and *loanword neology*, a category that was conferred to

terms occurring later than 1850.[56] This arbitrary date was taken as a measure of "relatively recent" in the scope of the history of English. All these terms were considered together with those whose appearance was overtly foreign, for example, the French word *tulipière (Fr), sui generis (Lat), impressario (It)* or *charros (Sp),* regardless of being technical, semitechnical or general vocabulary. Geographical names like *Tokyo* and biographical ones like the architect's *Tadao Ando* were excluded from my analysis for being more related to encyclopaedic data than to loanword neology.

6.2.2. Loanwords

The total number of loanwords that occur in the corpus following the search parameters described above is 499. Most of these loanwords are listed in the OED, namely 415, the remaining ones are sheer foreign words that are not recorded in this dictionary for obvious reasons; there are also 42 foreign expressions, that is, longer sequences which belong to a language different from English such as *les trentes glorieuses*; within this overall figure of 499 there are also 26 calques, such as *minimal dwelling*.

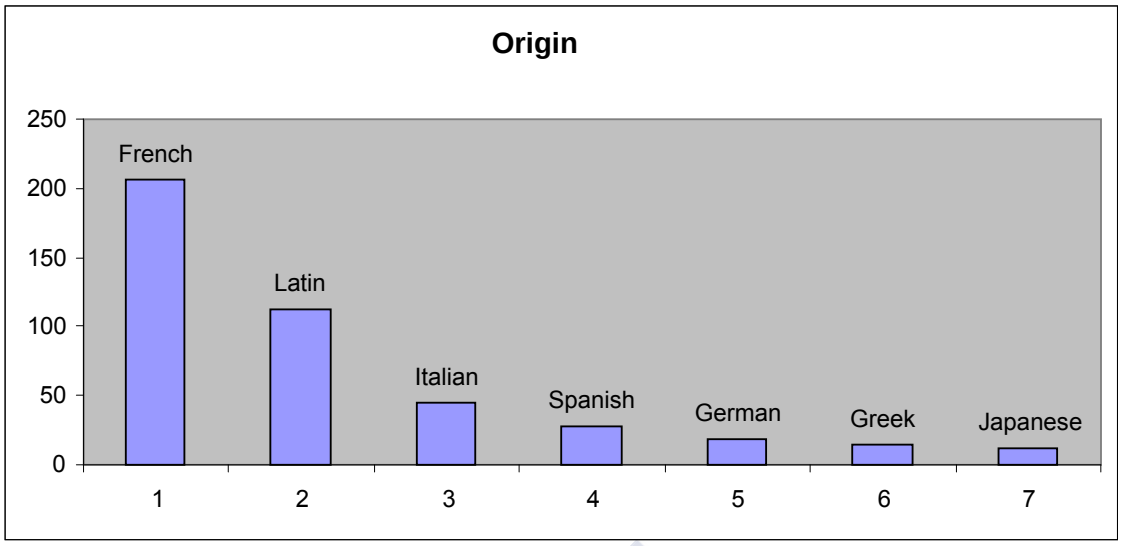
The general distribution of loanwords according to their origin in the corpus is presented in the table below:

TABLE XXIV. *Loanwords*

LOANWORD	***French***	***Latin***	***Italian***	***Spanish***	***German***	***Greek***	***Japanese***	***Total***
	206	113	45	28	19	14	12	437
	47.1%	25.8%	10.2%	6.4%	4.3%	3.2%	2.7%	100%

[56]Some corpus-based studies like the Cannon Corpus mentioned by Cannon (1996), pose a similar time reference to analyze recent Spanish borrowings in English. Ayto (1991) also claims that most words borrowed in the last couple of hundreds years have not yet become thoroughly anglicized.

FIGURE 16. *Origin of loanwords*

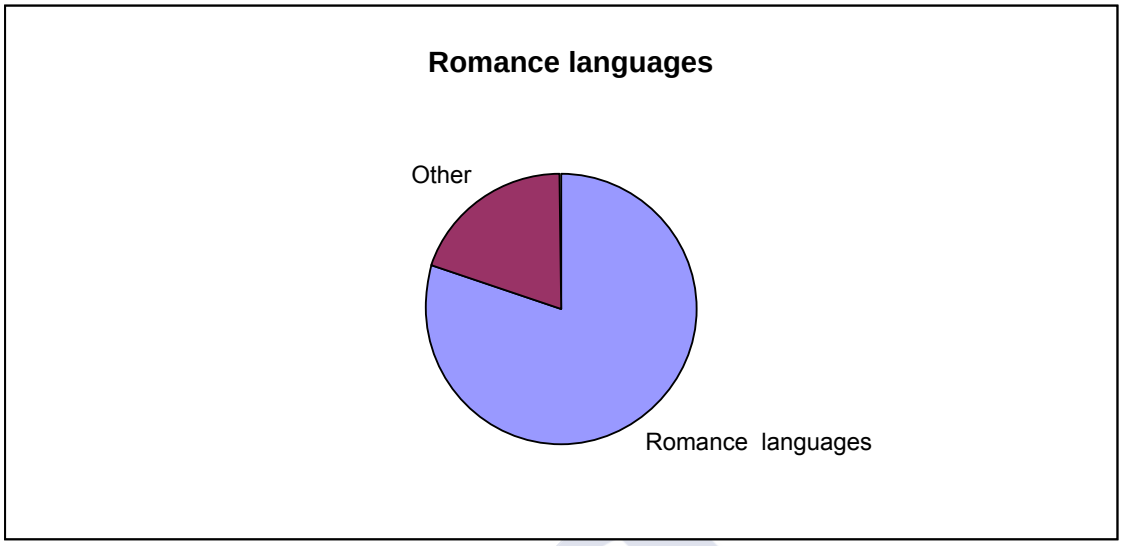


Hughes (2000) pointed out that the English vocabulary is a "fascinating hybrid conglomeration" that has a core vocabulary made up by the Anglo-Saxon component; the Romance element would be derived from the conquering Norman-French elite in the eleventh century and the classical element which is more learned, technical, etc. of Latin and Greek terms that go from late medieval times and which are boosted by the development of printing from the late fifteenth century on. According to this author, common words are usually derived from Anglo-Saxon and Norman-French whereas less familiar and more cultivated vocabulary usually comes from Latin and Greek. As we can appreciate in the following table and figure, the vast majority of borrowed material comes from Romance languages, namely French, Latin, Italian, Spanish and to a lesser extent, Portuguese:

TABLE XXV. *Romance languages*

LOANWORD	*French*	*Latin*	*Italian*	*Spanish*	*Portuguese*	*Other*
	206	113	45	28	7	100

FIGURE 17. *Romance languages*

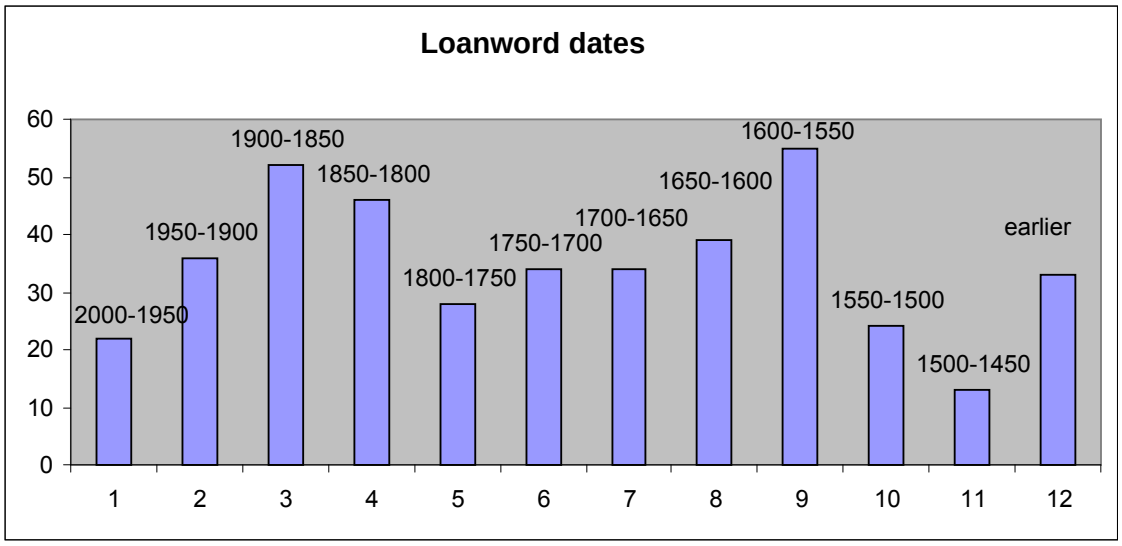


Out of the listed loanwords we may draw differences regarding the date of origin:

TABLE XXVI. *Loanword dates*

LOANWORD	***2000-1950***	***1950-1900***	***1900-1850***	***1850-1800***	***1800-1750***	***1750-1700***
	22	36	52	46	28	34
	1700-1650	***1650-1600***	***1600-1550***	***1550-1500***	***1500-1450***	***EARLIER***
	34	39	55	24	13	33

FIGURE 18. *Loanword dates*

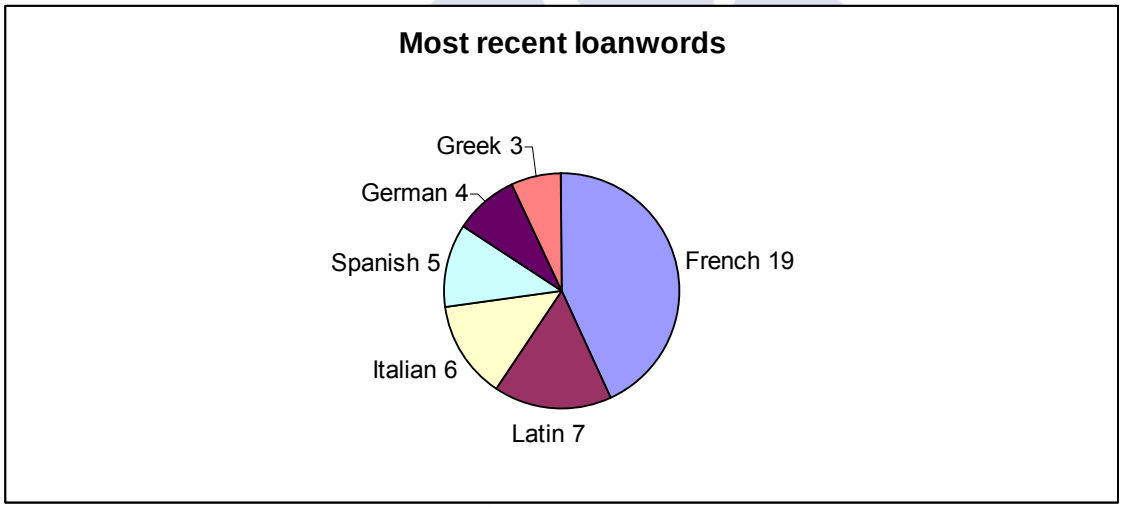


As shown in figure 18 above, there are two periods that stand out: the second half of the nineteenth century and the second half of the sixteenth century and there is a tendency towards the diminishing of loanwords from 1900 onwards. I have drawn from the whole amount of loanwords those which are the most recent, as recent as the twentieth century, in order to know their origin which does not vary regarding the overall one:

TABLE XXVII. *Recent loanwords*

20th C	***French***	***Latin***	***Italian***	***Spanish***	***German***	***Greek***
	19	7	6	5	4	3

FIGURE 19. *Most recent loanwords*

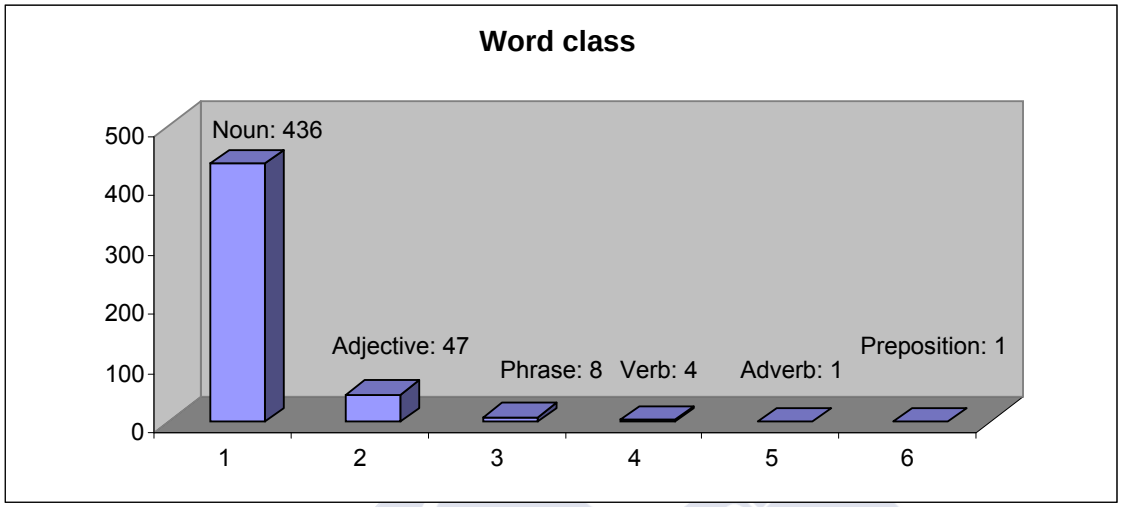


As far as the word-class is concerned, the vast majority of borrowed words in the corpus belong to the noun category, that is, the category used for “naming”, followed by adjectives, the remaining categories being overtly minor in importance:

TABLE XXVIII. *Word-class*

Word Class	Noun	Adjective	Phrase	Verb	Preposi	Adverb
	436	47	8	4	1	1

FIGURE 20. *Word-class*

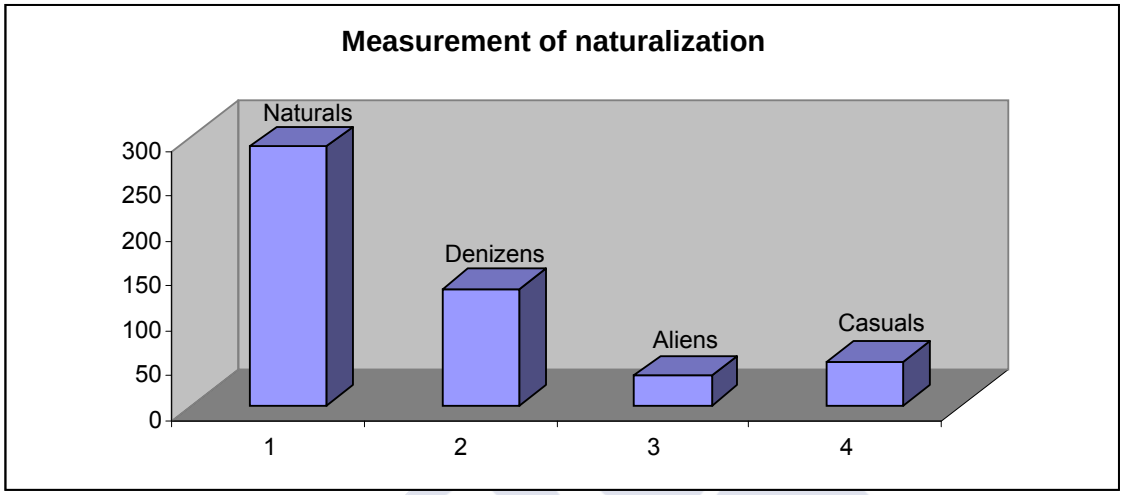


The literature dealing with loanword neology usually establishes levels of what has been called the measurement of naturalization; I have taken for the database organization the well-known *natural*, *denizen*, *alien* and *casual* labels from the OED, a classification which resembles others such as Cannon's (1992), who mentions loan, incipient loan, foreign word and ephemeral or transient word. Needless to say that such a grouping of concepts risks being too intuitive since the final decision for including words in any of the established categories falls on the researcher's judgement which might be biased to a reasonable degree. However, it is interesting to proceed and carry it in order to achieve a general portrayal of the words collected; this is the outcome:

TABLE XXIX. *Measurement of naturalization*

Measurement of Naturalization	*Naturals*	*Denizens*	*Alien*	*Casuals*
	288	130	33	49

FIGURE 21. *Measurement of naturalization*



As can be easily gathered from this figure, the large bulk of lexical material coming from different languages is, according to the OED, utterly naturalized,[57] such as *garland*, *colonnade*, *synagogue*, *transept*, *volute*, etc. Denizens[58] are the next most popular tag, as in *cupola*, *campanile*, *columbarium* or *cabochon*. The following relevant category would be casuals,[59] including examples such as *engawa*, *bibliothèque*, *altération.* Less important would be the ones called alien:[60] *gaandereij*, *tempeh*, *mandala* or *volkspark*.

According to Gómez Capuz (1998:274), borrowed words may have different pragmatic motivations that include several headings. There are a number of loanwords which may be ascribed to more than one stylistic or

[57] *Naturals* are thoroughly assimilated loan-words (Capuz 1998:34).
[58] *Denizens* are foreign words that are reasonably spread in use but which are not wholly adapted as far as form and grammar are concerned (Capuz 1998:34).
[59] *Casuals* are rare words being used in special circumstances such as travel books, letters from abroad, etc. (Capuz 1998:34).
[60] *Aliens* are words designating a foreign reality that lacks a native equivalent and which is frequent in use (Capuz 1998:34).

pragmatic effect. The most common is conceptual accuracy (1998:275), a characteristic that may be related to 388 loanwords in the corpus, that is, the majority of them. These examples have been borrowed basically to fulfil a certain lexical gap in order to be as specific as needed. The following ones would be elevated style and rhetorical variation (1998:277); elevated style is said when the use of a foreign word is meant as a "signum de classe" or to create an erudition aura, this may also serve to increase the level of technicality of the text. The effect named rhetorical variation is conveyed by a borrowed word which is used as some sort of synonym in order to enrich the vocabulary and avoid repetition and boredom. Local atmosphere (1998:276) is the next effect which is achieved by means of using local words, foreign words which recreate the *genius loci* of a given setting. Less common are expressiveness effect and humor which are marginally found in the corpus.

6.2.3. French loanwords

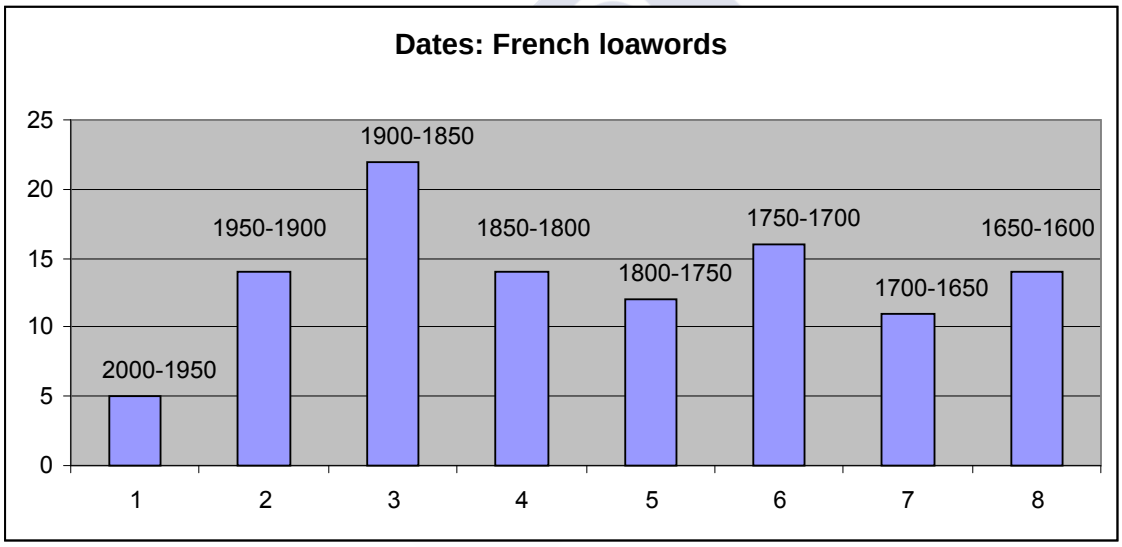
French loanwords are by far the most numerous among the overall figure of loanwords in the corpus, a fact that is quite predictable not only because of the importance of French vocabulary within the English lexicon in general but also because of the importance of the French influence in the history of Architecture. According to Cannon (1996:45), the main semantic categories of recent French loanwords in English would be food, arts (especially theatre and film) and politics. Besides the semantic needs fulfilled by French loanwords, there are other motivations that make French an attractive source of vocabulary; as pointed out by Ayto (1991), French loanwords are surrounded by an aura of a certain cachet and sophistication: "but even in the case of more general

vocabulary, the dropping of a French phrase (*Pièce de résistance, embarras de richesse*) may lend an air of cultivation and worldly polish-albeit sometimes spurious" (1991:vii). As noted in table XXVIII, French loanwords that occur in the corpus entered the language at an early stage, only 41 of them are more recent than 1850:

TABLE XXX. *Dates: French loanwords*

2000-1950	*1950-1900*	*1900-1850*	*1850-1800*	*1800-1750*	*1750-1700*	*1700-1650*	*16500-1600*
5	*14*	*22*	*14*	*12*	*16*	*11*	*14*

FIGURE 22. *Dates: French loanwords*



6.2.3.1. Styles and periods

Semantically speaking, there are many words derived from French that are used to name different periods and styles, many of them originated in France. This is the case of *Art Déco,* a style of design which was born in the 1920s/1930s whose designation occurred in English in 1966 according to the OED. The word

Régence[61] is used to designate the style of the first third of the eighteenth century in France, a term used in English from 1919. This expression shows up three times in the corpus presenting the original French orthography and always ascribed to pieces of furniture:

> *(…) a 19th-century chaise longue,* ***Régence chandeliers****, a large, rough-hewn stone Chinese ball and a spare, wrought iron low table of Vervoordt's own design.* (p.116, III.AD)

There are other terms related to regencies in France like *Louis XIV (1855), Louis XV (1876), Louis XVI (1892)* or *Empire(1869):*

> *The museum quality collection they've amassed brims with items of unique provenance—the pair of* ***Louis XIV*** *Boulle commodes reunited after two centuries, the Louis XVI candelabra from Pavlovsk Palace.* (p.130; III.AD.)
>
> *we needed a couple of skirted pieces to give warmth and to break up all the silhouettes, because the room has an awful lot of legs—the two needlepoint* ***Louis XV*** *chairs, the pedestal table, the Regency desk chair, the Louis XV desk.* (p. 108; III.AD.)
>
> *The* ***Louis XVI–****style library—the room to which Bradfield lost his heart—was decorated with French walnut paneling with gilt trim.* (p.144; III.AD.)
>
> *It took hold in Germany, Austria, and Denmark after the Napoleonic Wars, -largely in reaction to the excesses of the French-influenced* ***Empire*** *era that preceded it.* (p.395, VIII.MT.)

Other well-known terms used to name different periods and styles in architecture and art which are derived from French include the following:

Romanesque (1819): this is the architectural style of buildings erected in Romanized Western Europe from the seventh century to the end of the twelfth century having certain characteristics similar to those in Early Christian, late Roman, Byzantine architecture according to the ODA (2006: 656); as shown in the following example taken from the corpus, it may be present in the formation of compound words such as *Romanesque-style,* where it still preserves the initial capital letter:

[61] According to the ODA, it is a restrained Classical style during the minority of King Louis XV of France (1715-23)

*A case in point: Three years ago, I found myself in a **Romanesque**-style neighborhood school building built in 1896, a structure that was to be demolished and replaced by a new school.* (p.6, I.AIA.)

Beaux-arts (1821): According to the ODA (2006:75), this term is used to name the florid classical style evolved in the École Nationale Supérieure des Beaux-Arts, the main official art-school in France, founded in 1795:

Within an hour, one can glimpse the stately deco and Beaux Arts avenues of the chic, café-dotted Condesa and Roma enclaves, the vast 20th-century masterpieces of Luis Barragán and Abraham Zabludovsky. (p.580; XVII.DW.)

Rococo (1841): According to the OED, this term may be applied to both furniture and architecture and it is related to Louis Quatorze or Louis Quinze workmanship. It has gained negative connotations for being associated to meaningless decoration or for being excessively ornamental. In the corpus it is used more than once, always in the context of furniture and interior design:

*The designer set the tone by flanking a fireplace with a pair of Italian **Rococo** consoles topped with German **Rococo** mirrors.* (p.116; III.AD.)

Renaissance (1845): this movement, which was influenced by classical models, began in Italy in the fourteenth century but the term was indirectly borrowed from French in 1845 and not from Italian. The term is so internalized that it accepts uses like the following, where it tolerates being graded as an adjective:

*It's very **Renaissance**, actually." At this point, the architect is nabbed by some suits.* (p. 610; XIX.IM.)

Or it may be part of neoclassical compounds such as *neo-renaissance*:

*Behnisch Architekten inserted the gleaming Haus im Haus within the **neo-Renaissance** fabric of Hamburg's Chamber of Commerce.* (p. 229, V.ARD.)

Art Nouveau (1899): This term names a style of architecture and decorative arts that flourished in Europe and in the US from 1888 to 1914, featuring asymmetrical compositions as defined in the ODA (2006:44):

*The sinuous shapes of the utensils recall the floral motifs of **Art Nouveau**, and the delicate veins threading through them add an organic—and oddly carnal—touch.* (p.171; IV.AM.).

Surrealism (1917): Although present in architecture contexts, very often by means of metaphoric extension, Surrealism is originally an art and literature movement seeking to express the subconscious mind by any of a number of different techniques:

*it's covered art nouveau, art deco and modernism and later this month the V&A gives **surrealism** the major retrospective treatment.* (p. 440;IX.RJ.)

avant-garde (1910): according to the OED, this term is used to name the pioneers or innovators in any art in a particular period:

*These are 'traditionalists', 'perpetrators of various isms', 'exponents of a new **avant-garde'** and 'environment-conscious designers'*. (p.278; VI.ARW.)

6.2.3.2. Techniques

There are also several terms having their origin in French and which were borrowed by English. They refer to different architecture techniques such as the following:

Assemblage (1727): This term is defined in the OED in various technical uses: the joining, putting together of parts (in Carpentry or of a machine); a collection (e.g. of artefacts); a work of art consisting of miscellaneous objects fastened together. In the example below it is also extended to an architectural dimension also thanks to the modifier *large-scale*:

*(…) a large-scale **assemblage** of polychromatic drums and cubic blocks that arguably adds an equally "eccentric" note on the the park.* (p.239; V.ARD.).

Eglomise (1877): The word eglomise is in the following example part of the compound *eglomise-paneled:*

*the daughter's into a glamorous **eglomise**-paneled dressing room for Cullman, the older son's into an anegre-and-Ultrasuede study for Cullman's husband, and the younger son's into a proper guest room.* (p.141; III.AD.)

Gouache (1882): According to the OED, this painting method consists in opaque colours ground in water and mixed with gum and honey so as to form a sort of paste:

*The vibrant color is echoed in the John Grillo **gouache** that stands in front of them, and again—more faintly—in the glazes of the Tang sculptures in the hall.* (p.122; III.AD.)

Collage (1919): Here *collage* is extended in its use from the original art meaning[62] to the concept of *architectural collage*; applying art concepts to architecture is a quite common phenomenon:

*But ad hoc additions over the years left the museum an architectural **collage** of disjointed constituent parts.* (p.233; V.ARD.)

Montage (1934): This term describes a mixture, blend, or medley of various elements; a pastiche, miscellany:

*Rome's monstrous ruins and angelic traces constitute a city filled with architectural details and spoils that suggest parallels with modern collage and **montage*** (p.332; VII.CA).

6.2.3.3. Furniture and design elements

Other semantic group is related to terms used to name pieces of furniture or design elements. There is some sort of chic aura, snobbism and sense of opulence inherent to the sometimes excessive use of French terms in the texts describing furniture and interior decoration:

[62] According to the OED, *collage* is an abstract form of art in which photographs, pieces of paper, newspaper cuttings, string, etc., are placed in juxtaposition and glued to the pictorial surface.

Console (1706): It means a type of Classical bracket or corbel with parallel sides, usually an ogee curve terminating in a volute at the top and bottom:

Ornamental forms which were scarcely sanctioned by antiquity, such as brackets, volutes, ***consoles****, balustrades, parapets, masks, shells, frames, garlands, and niches.* (p. 273; VI.ARW.).

Bergères (1762): This word defines a large easy chair of a style fashionable in the eighteenth century; also, a kind of couch:

Guests who venture through this thicket have every right to expect a world of rattan furniture inside, so the ***bergères*** *and fauteuils are both a surprise and a delight.* (p.135; III.AD.)

Commode (1786): This is a piece of furniture with drawers and shelves:

Some very fine pieces, Louis XV and Louis XVI," the client says, indicating chairs, benches, chests, consoles and ***commodes*** *of unsurpassable grace and form.* (p. 108; III.AD.).

Chaise longue (1800): a kind of sofa with a rest for the back at one end only) and ***chandelier*** (1736- an ornamental branched support or frame to hold a number of lights):

(…) a 19th-century ***chaise longue****, Régence* ***chandeliers****, a large, rough-hewn stone Chinese ball and a spare, wrought iron low table of Vervoordt's own design.* (p.116; III.AD.)

Boiserie (1832): According to the ODA (2006:97), this term applied to wooden panelling, usually from floor to ceiling on interior walls, embellished with carvings in low relief, gilding, inlay, etc. The word is here used instead of simple *panelling* or *wainscoting* in order to match the whole French flavour and the technical sophistication of the text:

Walls were dressed up with ***boiserie*** *inspired by various French hôtels, or clad in imported mahoganies and walnuts.* (p. 130, III.AD.)

.

Chinoiserie (1883): The ODA (2006:172) defines this word as a style of European architecture and the artefacts in the Chinese Taste, intended to evoke China, first appearing in the seventeenth century and reaching

heights of delicacy and inventiveness in the eighteenth century and early nineteenth century. It is here used to describe a wallcovering:

In the dining room, Easton has hung a large French Art Déco mirror to reflect the flowers in the antiqued hand-painted ***chinoiserie*** *wallcovering.* (p.131; III.AD).

6.2.3.4. Building Typology

There are a number of terms borrowed from French that designate different types of buildings, such as the following: *chalet, atelier, station, boulevard* or *colonade*:

Colonnade (1718): Series of columns placed at regular intervals, and supporting an entablature:

As with housing for the living in the South-east, demand is high, and a second phase of the mausoleum, extending the ***colonnade****, is likely to start on site almost immediately.* (p.438; IX.RJ.).

Boulevard (1769): Broad street, promenade, or walk, planted with rows of trees:

Ground-floor businesses with residential units above would line the ***boulevard****.* (p. 156;IV.AM.)

Chalet (1817): Wooden dwelling-house of a type common in Switzerland, with a broad, low-pitched roof with wide overhanging eaves and often timber balconies and external stairs:

The promenades and parks, the bandstands and beach ***chalets****, the entertainment halls and amusement parks.* (p.425; IX.RJ.)

Station (1830): This term applies to fixed stopping-places and the buildings of such stations:

Deustche Bahn must rebuild train ***station*** *according to original plans.* (p.152; IV.AM.)

Atelier (1840): A workshop or an artist's studio:

*For many members of the **atelier**, it's the first time they've seen these pieces in the flesh.* (p.638; XXI.BD.).

6.2.3.5. Characterization terms

Apart from terminology, there are certain words used to describe a given atmosphere related to the architectural sphere; these items also have their origin in French:

Connoisseur (1714): This word describes a person well acquainted with one of the fine arts:

*The aesthetic movement toward spareness began not with the bourgeoisie, Winters says, but with well-known cabinetmakers designing **connoisseur** pieces for the royal households of Vienna.* (p.396; VIII.MT.)

Elegance (1797): It refers to a refined grace of form and movement, tastefulness of adornment, refined luxury, etc.:

*(…) but its capacious interior lacks the structural **elegance** and expressive detailing expected in the project's principal in-door space.* (p.385; VIII.MT.).

Repertoire (1847): This French-originated word means a stock of dramatic or musical pieces which a company or player is accustomed or prepared to perform:

*Libeskind's overbearing formal **repertoire** always intoxicates exhibition designers. Just as at the Imperial War Museum, the installation here is an attempt at Libeskind-style display cabinets (there is image-repertoire).* (p.612; XIX.IM.).

***Flaneur** (1854): Archispeak* (2004:78) mentions *flâneur* as one of the means of coping with the shock and discontinuity when experiencing the impact of the modern city:

*The important thing is that the building is once again the domain of the cultured **flaneur**. Long may it remain so.* (p. 590; XVIII.HP.).

Chic (1879): According to the OED, this adjective denotes 'stylish' in the best fashion and best of taste. In the corpus we may also find the compound formation *hippy-chic* meaning a fashionable *hippy* style:

> *Queensbridge Square faces westward to the* ***chic*** *end of Crown Towers – Burberry, Versace, prestige cars idling at the porte-cochère.* (p. 70; II.AA.)

> *Free People signals its hippie-chick spirit with giant balls of yarn at its entrance.* (p.375, VIII.MT.)

Most of the terms so far mentioned preserve to a reasonable extent their French flavour despite being quite well-known and commonly used in English. They are all coined after the seventeenth century. There are other terms in the corpus that belong to the field of architecture and which are also derived from French but which are older than the eighteenth century. Many of the labels used in English to name different building typologies belong to this group:

> *synagogue (1175), cottage (1272), fortress (1330), edifice (1386), mosque (1425), baptistery (1480), pyramid (1500), residence (1508), gallery (1509), rectory (1536), canal (1538), compartment (1564), cathedral (1587), hippodrome (1549), cenotaph (1603), peristyle (1612), alcove (1623), kiosk (1625), sacristy (1630), apartment (1641), dome (1656), hut (1658), square (1684), counter (1688), Salon (1699), bibliothèque (?).*

There are also terms related to the theory of architecture design:

> *dimension (1529), projection (1551), composition (1555), symmetry (1563), parallax (1574), camber (1618), diagram (1645), plan (1664), grille (1686), section (1704).*

Many building elements derive from French, specially those typically related to Renaissance and Baroque elements:

> *Chevron (1300), gutter (1300), garland (1303), lozenge (1327), front (1365), louvre (1367), gable (1374), lattice (1382), portal (1400), corbel (1400), lantern (1406), column (1481), garret (1483), nave (1501), effigy (1539), mosaic (1540), frieze (1563), pedestal (1563), cornice (1563), pilaster (1573), Terrace (1575), Cabochon (1578), roundel (1578), gabion (1579), bracket (1580), piloti (1580), dormer (1592), bastion (1598), parapet (1598), arabesque (1611), closet (1616), vent (1617).*

Other more abstract terms include the following:

> *porosity (1398), preservation (1425), policy (1472), fabric (1483), metaphor (1500), paradox (1533), erosion (1541), architect (1563), fragment (1583), ideal (1647), architecture (1563), folly (1654), juxtaposition (1665).*

Terms that refer to materials are far less numerous:

> *Slate (1455), bronze (1617), Grout (1638).*

There are other expressions that are written directly in French and most of them even preserve graphic elements such as accents:

> *Hôtel, appliqués, rendezvous, célèbre, boîte noire, altération, blasé, bobo, CIAM, mélange, fauxfresco, fêted, jouissance, jouir, entrée, bouillotte, exposé, éminence, émigré, passé, latté, wengé, mêlée, moiré, décor, montée, parti, protégé, art de vivre, château, clichéd, tulipière, ville-musée, élan.*

6.2.3.6. French calques

In this section I have included calques from French (which are not included in the overall figure of loanwords) such as *Metaphoricity* (1970), a quite recent word in English, meaning the fact or quality of being metaphorical; according to the OED, this word is said to be an analogy with French *métaphoricité*:

> *This is not an easy book to read, partly because of the simple-but-difficult subject matter and partly because of Vesely's fondness for words like 'reciprocity', 'specificity' and even '**metaphoricity'**.* (p.280, VI.ARW.)

The word *drum*, taken in its technical meaning as a vertical wall constructed on a circular or polygonal plan, usually carrying a cupola or dome could possibly be a calque of French *tambour:*

> *The inner **drum**, containing the auditorium, takes its footprint from the former albero* (p.244, V.ARD.)

The word *urbanism* (1889) is claimed to be derived from French *urbanism;* the ODA (2006:803) says this term was widely used in the 1980's as a result of the influences of the French architect Le Corbusier's ideas concerning town-planning; thus it makes sense to consider this word as a calque from the French one:

> *This **urbanism** defines the metropolis as a scale of physical differences: large/small, old/new, interior/exterior, passage/stasis and history/ contemporaneity.* (p.98, II.AA.)

The term *cubism* (1911), describing the early twentieth-century revolutionary movement in art originating with the work of Pablo Picasso and Georges Braque

and mainly dating from 1905-1914, comes from French *cubism,* which in turn derives from French *cube*:

> *Enlightenment induced technology led to photography and its painterly antidote* ***Cubism****: Le Corbusier invented the promenade architecturale.* (p.272, VI.ARW.)

The term *demountable* is, according to the OED, probably created after French *démontable* in 1909:

> *From* ***demountable*** *homes providing temporary low cost housing to liftable, individual roof-top extension modules solving problematic access.* (p.623, XX.NLA.)

Another interesting calque is *exquisite corpse*, probably a direct translation from French *cadavre exquis,* a concept created in the Surrealist movement, although this is not quoted in the OED:

> *And if that mix—with juxtapositions as unexpected as a Surrealist's "****exquisite corpse****"—were not complex enough, the 350,000-square-foot facility morphs slightly wherever its contrasting "body parts" touch one another or meet such adjacencies.* (p.245, V.ARD.)

The concept of the *primitive hut* is derived from the re-examination of architectural principles in the eighteenth century which is probably a calque from *la cabane primitive,* a concept born in the texts of French authors:

> *Wood is seen here as a kind of model of the* ***primitive hut****, conveying a sense of an assembled material versus the monolithic nature of concrete.* (p.339, VII.CA.)

Other calques are basement (1730), from French *soubassement,* and *pituresque* (1705), from French *pittoresque.*

6.2.4. Latin loanwords

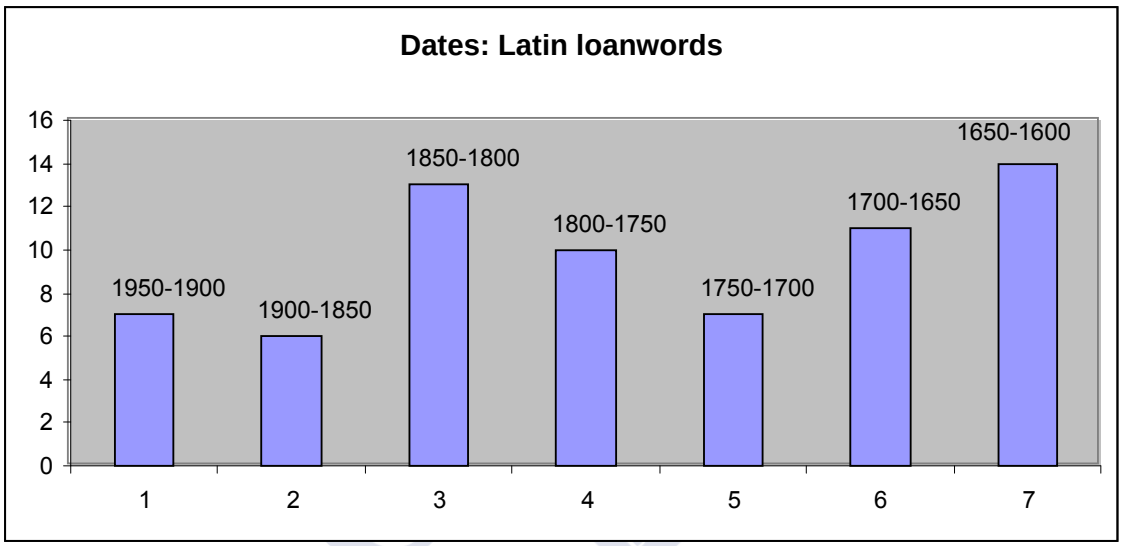
According to Byrne (1987:5), the influence of Latin on English began when England was part of the Roman Empire, and it continued through the influence of continental culture reinforced indirectly by the weight of Norman French. Latin and Greek have been traditional sources of new scientific and technical

vocabulary, a tendency that reaches present-day English. According to Byrne (1987:6), the use of Latinisms may indicate firm intellectual virtues. The same as French loanwords, most Latin loanwords have been introduced quite early in the language as Table XXIX illustrates:

TABLE XXXI. *Dates: Latin loanwords*

1950-1900	1900-1850	1850-1800	1800-1750	1750-1700	1700-1650	1650-1600
7	6	13	10	7	11	14

FIGURE 23. *Dates: Latin loanwords*



As we can see in the figure above, the period that registers the highest number Latin borrowings is from 1800 to 1850. Latin is also the source of many architectural terms referred to building typologies:

> *altar (1200), Theatre (1374) monument (1400), monastery (1425), mausoleum (1500), circus (1546), obelisk (1561), basilica (1563), octagon (1594), stadium (1603), Arena (1627), observatory (1673), rotunda (1700), pantheon (1713), auditorium (1727), crypt (1789) viaduct (1816) columbarium (1881), Opus(1895).*

There are other words related to settlements and urbanism:

> *metropolis (1398), forum (1460), utopia (1610), continuum (1650), campus (1774), Arboretum (1838), node (1902).*

There are also expressions that name habitation units and elements within buildings that have their origin in Latin:

pan (1284), lavatory (1375), cubicle (1483), refectory (1483), dormitory (1485), foundation (1494), transept (1538), Astragal (1563), plinth (1563), torus (1563), segment (1570), plane (1604), proscenium (1606), skeleton (1608), apex (1610), module (1628), aperture (1665), fulcrum (1674), volute (1696), podium (1724), vestibule (1730), elevator (1787), catenary (1788), disc (1803), candelabrum (1834), apse (1846), fenestration (1846), oculus (1848), chord (1877), solarium (1891), armature (1903).

Other well-known terms such as *Doric (1563), ionic (1563), Corinthian (1563)* or *Gothic* (1641) are also derived from Latin.

There are also lexical items whose shape remains fully Latin-like and they may be taken as Latinisms:

tabula rasa (1531), torus (1563), praxis (1583), Utopia (1610), ex cathedra (1635), camera obscura (1668), genius loci (1771), campus (1774), sui generis (1787), illuminati (1816), circa (1861), opus (1895).

Many of them preserve the typical Latin *–um* ending:

forum (1460), mausoleum (1500), stadium (1603), proscenium (1606), datum (1646), continuum (1650), fulcrum (1674), podium (1724), auditorium (1727), Molybdenum (1794), simulacrum (1805), gypsum (1823), candelabrum (1834), arboretum (1838), columbarium (1881), solarium (1891).

There are also many abstract concepts used in architecture which are conveyed by means of words whose source is Latin:

allegory (1382), gesture (1410), intervention (1425), transformation (1492), mediate (1538), diagonal (1541), transition (1551), icon (1572), praxis (1586), Matrix (1586), theory (1597), synthesis (1611), iconography (1678), sign (1690), articulation (1868), stasis (1920).

6.2.4.1. Latin calques

The most salient calque in the corpus of a Latin expression is *firmness, commodity and delight,* a calque of *firmitas, utilitas, venustas,* the well-known tripartite architecture concept defined in *Archispeak* (2004:28) as the recipe found in the *Ten Books on Architecture* by Vitruvius.

*In the first century BC, the Roman architect Vitruvius set forth three major requirements for well-performing buildings: "**firmness, commodity, and delight**." (p.24, I.AIA.)*

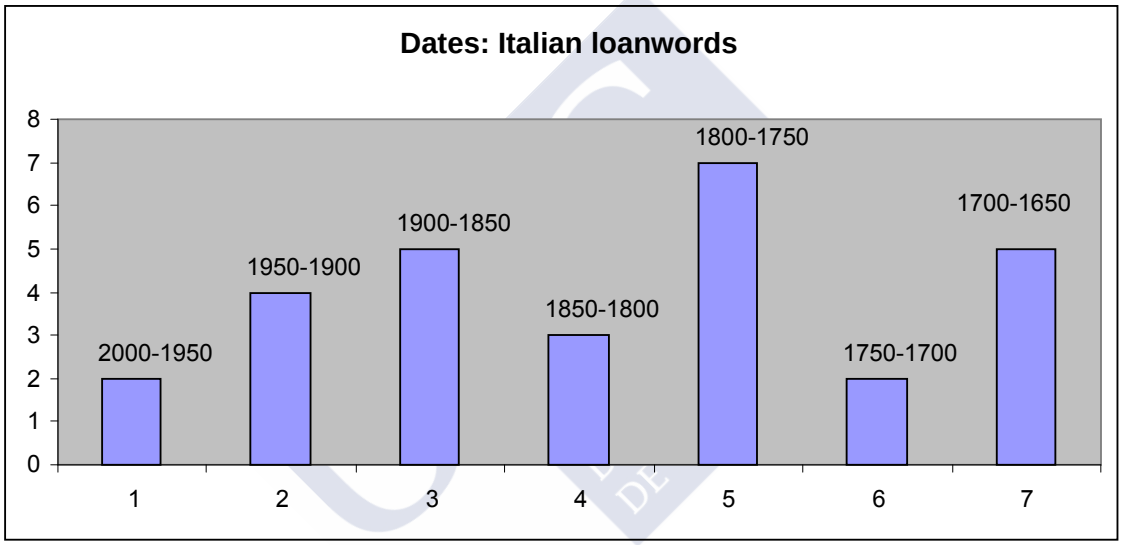
6.2.5. Italian loanwords

Italian loanwords are also highly represented in the language of architecture although according to the data below, their importance diminished after 1850:

TABLE XXXII. *Dates: Italian Loanwords*

2000-1950	1950-1900	1900-1850	1850-1800	1800-1750	1750-1700	1700-1650	16500-1600
2	4	5	3	2	5	7	7

FIGURE 24. *Dates: Italian loanwords*



6.2.5.1. Materials

There are a high number of materials that have been originally imported or popularized in Italy and thus their names in English remained so:

travertine (1555), stucco (1598), granito (1644), pastelone (¿),basaltina (¿), granite (1613), terracotta (1722), majolica (1851), terrazzo (1902), plastic (1909).

6.2.5.2. Building typology

The well-acquainted architecture tradition in Italy is also represented in the number of terms which name different building typologies such as the following:

galleria (1598), campanile (1640), palazzo (1657), replica (1824), casino (1851).

6.2.5.3. Building elements

Apart from building typologies, there are also numerous terms which label elements that are found in constructions:

> *nave (1501), cornice (1563), cupola (1579), Belvedere (1596), relief (1606), portico (1607) soffit (1613), balcony (1618), vista (1657), dado (1664), pergola (1664), serliana (¿),piano nobile (1715), loggia (1742), fresco (1753), majolica (1851).*

6.2.5.4. Techniques

The Italian print is also present when naming the processes or techniques used in architecture:

> *Stucco (1598), fresco (1598), alfresco (1613), profile (1665), fauxfresco (¿), sfumato (1847).*

Among the list of loanwords, there are also Italian words which are not related to architecture. Some belong to the field of music, an area that witnessed an important borrowing activity from Italian as seen in the following words:

> *allegro (1721), Crescendo (1785), prima donna (1834), fiasco (1855), maestro (1938).*

6.2.5.5. Italian calques

There are not too many calques from Italian. We may highlight the hybrid *Art Povera* derived from *Arte Povera*[63] which was, according to the OED, "an artistic movement originating in Italy in the 1960's, incorporating elements of conceptual, minimalist, and performance art and characterized by the use of ostensibly worthless everyday materials, often in temporary installations":

> *I am not advocating sloppiness or some sort of architectural equivalent of* ***Art Povera****, but am unsatisfied by extraordinary displays of control over details and joints in projects that remain conceptually banal.* (p.61, II.AA.)

[63] This expression was already mentioned in the section devoted to Marginal types within Nominal compounding.

Another example would be *mannerism*, according to the OED a word constructed after Italian *manierismo,* the style of architecture from the period of Michelangelo characterized by the use of Classical elements in a strange or abnormal way, or out of context, ODA (2006: 469):

> *In Europe, locked between the peculiarities of* ***mannerism*** *and drama of the baroque, there emerged a restrained and scholarly classical style. This has been largely ignored by architectural historians. (p.432, IX.RJ.)*

6.2.6. Spanish loanwords

Spanish (especially New World Spanish as opposed to European Spanish) occupies a special position since at present time it is in a direct and constant contact with English as opposed to other languages, such as the Asian ones. However, as pointed out by Cannon (1996:52), its contribution is not as important as that of Romance languages in English during the Renaissance period. Cannon (1996:45) claims that the main semantic categories of recent Spanish loanwords are politics, food or drink and occupation and status, followed by sociology, sports and ethnology (including bullfighting), narcotics and music, etc. Rodríguez González (1996) also mentions the importance of physical environment, expressiveness, socio-political jargon, of "nonce-borrowings" used by authors, etc. Rodríguez González (1996: 67) also includes the terms related to degrading conditions of life, which have to do with habitation models and thus to architecture. The following would be examples of this: *el Barrio* (a guetto area of upper Manhattan), *ranchos* (Venezuela), *tugurios* (Colombia), *callampas* (Chile), *villas miseria* (Argentina), *barriadas* (*Peru*), which resemble the well-known Luso-Brasilian *favelas*. Almost half of the Spanish loanwords found in the corpus are not specific from architecture, that is, they are not used as necessity loanwords to fill lexical gaps, they are in fact luxury

loanwords. This use of loanwords for other reasons different from the strict lexical needs is very interesting since this tendency also defines the style of architecture discourse as a whole:

Machete (1575)

> *The ghastly efficiency with which up to a million Rwandan Tutsis were slaughtered in 1994 - mainly with **machetes** costing less than a dollar each, and clubs costing nothing.* (p. 599, XVIII.HP.)

Armadillo (1594)

> *"We started from the metaphor of a pangolin (similar to an **armadillo**)"* (p.519, XIII.AW.)

Embargo (1602)

> *The Arab oil **embargo** in 1973 led to two-hour waiting lines to buy gasoline. Perhaps energy resources were not boundless. (p. 53, I.AIA.).*

Guerilla (1819)

> *By leveraging a gamut of traditional and nontraditional media, including print, television, radio, out-of-home and online, as well as viral and **guerilla** marketing tactics."* (p.366, VIII.MT.).

Aficionado (1845)

> *We have become a social office where there is usually an architect or an architecture **aficionado** looking at books, magazines, or reading in our resource library*. (p.9 I.AIA.)

Conga (1935)

> *but you can't avert your ears if, for instance, your subway car suddenly becomes the chosen venue for a group of **conga** drummers playing for spare change. (p. 400, VIII.MT.).*

Fashionista[64] (1993)

> *No wonder the company's downtown **fashionistas** have been able to slip into the military architecture like a hermit crab insinuating itself into a mollusk's shell. (p.376, VIII.MT.)*

Completo (?)

> *which didn't mean we couldn't find time to stop for completo, tequila served straight up and alternated with sips of spicy red sangrita.* (p. 580, XVII.DW.)

[64] Here the Spanish suffix *-ista* is applied to a native base.

Arroyo (?)

> *Sliding a wall one way would weave an outcropping into the architecture, and another wall would curve around an arroyo carrying off rainwater.* (p.137, III.AD.)

Charros (?)

> *There is also this store for **charros**—Mexican horsemen, the refined version of the American cowboy—downtown, in front of the Museo de la Ciudad de México.* (p.582 XVII.DW.)

Piñon (?)

> *They eventually settled on a handsome piece of property outside of town: 14 ridgetop acres nestled among sheltering piñons that overlooked not only the iconic Santa Fe Baldy but also the striking Jemez Mountains*. (p.114, III.AD.)

Sangrita (?)

> *which didn't mean we couldn't find time to stop for completo, tequila served straight up and alternated with sips of spicy red sangrita.* (p.580, XVII.DW.).

As Cannon (1992) pointed out, borrowed items, such as for example *bamboo curtain* or our *telenovela farce,* are forms which are built taking an original loanword as part of them rather than as a translation of some new borrowing. This fact that also points out towards the measurement of naturalization of the borrowed word since it is likely to become eligible as a compound element such as any other native element.

Telenovela (1976)

> *Local politics often resemble a **telenovela** farce. The ground is sinking at a rate of up to a foot per year.* (p. 580, XVII.DW.).

There are materials like *ziricote*[65] *(?)*, *adobe (1748) or balsa (1866):*

> *Though the 1985 MacArthur Genius award–winner's rocking chairs now sell for upward of $25,000 apiece—and a double rocker in **ziricote**, a notoriously difficult hardwood, is going for a record $100,000.* (p.394, VIII.MT.)

> *A former practicing archaeologist and currently a clinical psychologist, she had been living for many years in a more than century-old Santa Fe **adobe** house.* (p.120, III.AD.)

[65] *Ziricote* is a heartwood which has various shades of black with irregular wavy black streaks, lines and variations.

> *and the mono-materiality of **balsa** (Backpacker Hostel, Connie Zhang) and boxboard (Negative Space, Jenny Hien) to assemblages in wood, metal, resin, plastic, clay, sandstone, bronze and folded paper.* (p.77, II.AA.)

We also find elements referring to buildings and building typology, such as *cantilever* (1667), *albero* (?), *plaza* (1673), *hacienda* (1717), *barrio* (1841), *silo* (1920) and *patio* (1931):

> *It's really a cantilever off of a **cantilever**," Diller admits. "It's what you tell your architecture students not to do: don't put more load on something that's already vulnerable.* (p.608, XIX.IM.)

> *The inner drum, containing the auditorium, takes its footprint from the former **albero**, or ring of sand, where bullfights once took place.* (p.244, V.ARD.)

> *Machado and Silvetti has done a masterful job with the Getty's setting, crafting a sophisticated ensemble of buildings, **plazas**, and landscaping that finally provides a real home for a relic of another time and place.* (p.255, V.ARD.)

> *Nevertheless, it was razed by Hernán Cortés's army in 1521, and its stones were promptly reappropriated to build Spanish-style **haciendas** in the streets radiating from the new central plaza, the Zócalo.* (p.580, XVII.DW.)

> *and the subtle spatial adjustment and restructuring of the **barrios** (shantytowns) of Caracas were enough to instigate the desire for an instant Latin American pilgrimage.* (p.79, II.AA.)

> *It is supported by seemingly randomly placed piloti and several concrete-enclosed "**silos**" that camouflage vertical circulation elements and mechanical equipment.* (p.237, V.ARD.)

> *but are actually rows of planters, and the deeper erosions formed by sunken **patios** and light wells (p.231, V.ARD.).*

6.2.7. German loanwords

It has been considered that German loanwords are less important in English if compared to the other major languages such as Latin, Greek, French and Italian and relatively few words have been directly borrowed from it. The majority of these lexical items are basically technical items, the main ones are chemistry, mineralogy, biology, geology, botany, biochemistry, philosophy, psychology, zoology and military terms (Pfeffer and Cannon, 1994:xxii).

Pfeffer and Cannon (1994:76-79) quote several German loandwords in the field of *art, architecture and pottery* that point to the fact that the German influx had only two important moments, namely those related to the *Jugendstil*[66] and *Bauhaus*; only the second occurs in the corpus:

> ***Bauhaus*** (1923): A German word defined by the OED as "the name of a school of design founded in Weimar, Germany, in 1919 by Walter Gropius (1883-1969); used for the principles or traditions characteristic of the Bauhaus."

This is the example from the corpus:

> *where Walter Gropius designed the legendary* ***Bauhaus*** *in 1925–26, after he had moved the school from its original home in Weimar.* (p. 248, V.ARD.)

Pfeffer and Cannon (1994) also mention the importance of terms related to trends or artistic styles such as ***Biedermeir*** or ***expressionism:***

> ***Biedermeir*** (1854): According to the OED, this term is applied to the period between 1815 and 1848 in Germany and to styles, furnishings, etc., characteristic of that period, especially to a type of furniture derived from the French Empire style.

This is how it is defined in the corpus:

> ***Biedermeier****, as the style (and period) came to be known only later, began around 1815 and ended unceremoniously in about 1830* (p.395, VIII.MT.).
>
> ***Expressionism*** (1908). Style of painting in which the artist seeks to express emotional experience rather than impressions of the physical world. It appears in the text preceded by the modifier *over-the-top:*
>
> *New York architect Steven Holl's $21.5 million, 70,000-square-foot art and art history building for the University of Iowa winningly navigates a third way between the extremes of over-the-top* ***expressionism*** *and prosaic functionalism.* (p.24, V.ARD.)

[66] According to the ODA (2006:406), it is the German version of Art Nouveau named after the journal *Die Jugend* which publicized the style.

In the realm of art criticism, they quote the loanword *kitsch* (1926) and *stylize* (1898), both of them are found in the corpus:

> ***Kitsch*** (1926): Art or *objets d'art* characterized by worthless pretentiousness; the qualities associated with such art or artefacts:
>
> *As a designer, it's interesting to be confronted by this profusion of objects that cost nothing, that are absolutely not design, that are either pure utilitarianism or pure* ***kitsch****.* (p.587, XVII.DW.)
>
> ***Stylize*** (1898). To conform (an artistic representation) to the rules of a conventional style:
>
> *The poetry of broken, improper relations between property and kin is presented alongside a theatrical architecture of* ***stylized*** *perspectival sequences as in an almost contemporary Inigo Jones set for a masque, for example.* (p.279, VI.ARW.)

Pfeffer and Cannon (1994) also quote the word ***Gesamtkunstwerk*** as introduced in 1939, an item that also occurs in the corpus:

Gesamtkunstwerk (1939)

> *Seidler's methodology and principles are important for understanding his work. He described his approach as* ***gesamtkunstwerk****, in which the architecture aims to be a totally integrated work of art.* (p.66, II.AA.)

Other loanwords that are found in our corpus in the field of architecture theory and history are the following:

> ***ersatz*** (1875). It is is defined by the OED as a substitute or imitation (usually, an inferior article instead of the real thing):
>
> *Then they had to come up with a design that was both sympathetic to the Tudor vernacular – all wattle, daub and wonky timber – while creating a contemporary house without a whiff of* ***ersatz****.*(p. 442, IX.RJ.)
>
> ***Zeitgeist*** (1848). This German word conveys the spirit or genius which marks the thought or feeling of a period or age:
>
> *as gateway to success for architecture students has also contributed to consolidation of the cultural soil for the Korean architecture by suggesting such themes as honor the tradition and* ***Zeitgeist*** *of the Korean culture*. (p.569, XVI.DA).
>
> ***Tectonics*** (1850). A term for the arts of construction in general:

*Here **tectonics** become an issue – elsewhere this is skilfully and deliberately denied.* (p.58. II.AA.)

Schloss (1617) It means castle in German:

*The Modern Literature Museum would form the third component of a unique compound centered around the National Schiller Museum, a neo-Baroque **schloss** designed by Ludwig Eisenlohr and Carl Weigle.*(p. 236, V.ARD.)

Hinterland *(1890)* The district behind that lying along the coast (or along the shore of a river); also applied especially to the area lying behind a port and to the fringe areas of a town or city:

*The uniformly one-apartment-deep configurations in both towers allow the potential for cross ventilation and for all apartments to take in a range of views to the sea, **hinterland** and north or south across the city.* (p.93, II.AA.)

Other expressions occurring in the corpus are *Existenzminum*, usually calqued in English as *Minimal dwelling*, a concept directly related to Modernism; it appears in in the corpus between inverted commas together with its translation:

Existenzminimum *(?)*

*Minimal dwellings have been popular in other places and times – in 1929, the second CIAM congress advocated "**Existenzminimum**", or the minimal dwelling, as a societal good.* (p.101, II.AA.)

Other German calques are *good design*, *clapboard* and *spectrometer*.

The following loan conveys a type of public space, *volkspark* or park of the people:

Volkspark *(?)*

*Moses began as a dynamic creator of modernist **volksparks** and ended by decimating relationships of urban scale, typology and demographics.* (p.409, IX.RJ.)

Pfeffer and Cannon (1994) provide several examples of German loanwords in in the field of music in English, many of them naming musical instruments, terms referring to voice and also words related to the leader or subleader of the orchestra like the word ***Concertmeister,*** which also occurs in the corpus:

Concertmeister (c. 1876)

Inside, the structure is a dense honeycomb of spaces: a lecture hall, a music library, the symphony's offices, various dressing rooms, the ***concertmeister's*** *suite, four lobbies, a series of reception rooms.* (p.162, IV.AM.)

Other expressions that do not belong directly to the field of architecture include the word ***Wunderkind:***

Wunderkind *(1930) According to the OED: A talented or successful young man, a 'whizz-kid'.*
In US academia today, Greg Lynn is some kind of post-Deconstructionist ***Wunderkind****. (p.265, VI.ARW.)*

Other expressions that are not listed in the OED since they are almost raw German material that could be said to be nonce-loanwords:

Haus im Haus (House within a House)

Completed in March, the bold $8.2 million, reflective steel-and-glass project—called ***Haus im Haus*** *(House-Within-a-House)—provides a jolt of Modern elegance that enlivens and casts a new light on its historic setting.* (p.229, V.ARD.)

6.2.8. Greek loanwords

Greek elements in the corpus are semantically quite varied. There are terms for places, buildings and elements in buildings such as *agora (1598), necropolis (1819), pylon (1851), astylar (1842)*:

Agora (1598). An assembly; hence, the place of assembly, more in particular the market-place.

*Such an intention is signalled in the use of the term "****agora****". This is a loose-fit space, with a variety of activities spilling into it.* (p.56, II.AA.).

Necropolis (1819) A word used for a cemetery used as the name of a large cemetery in or near a city:

The great ***necropolises****, planned townships of the dead, duly came into being.* (p.436, IX.RJ.)

Astylar (1842): without columns or pilasters:

*The 'regular, **astylar**, hipped roof manner', as Worsley calls it, was, in fact, an interpretation of the published designs of Serlio.* (p. 431, IX.RJ.).

Pylon (1851). The OED describes it as any imposing tower or pillar or any massive or weight-bearing pillar supporting a bridge, road, etc.:

*The building was more an architectural folly, or grotesque, than an example of good urban design. It had soaring, out-of-scale, fluted **pylons** capped by urns at the corners and flanking the entrances.* (p.521, XIII.AW.)

There are other terms of Greek origin which rather refer to theoretical issues: *typology (1845)*, *archaic (1846), semiotics (1880), ergonomics (1950)*, *ergonomic (1958), anthropomorphic (1858), kinetic (1864), holistic (1926).*

6.2.9. Japanese loanwords

According to Cannon (1981), in reasonably recent times, Japanese would be the third main source of borrowed words in English, after French and Latin followed by Italian, Spanish, German and Greek. This relevant role of the Japanese language is partly explained due to the increasing Japanese cultural and economic strength after the Second World War at an international level. Cannon (1981) draws some semantic characterization of Japanese loanwords, he highlights the fields of science (including geography, biology, medicine, geology, etc.), arts (swords and sword-making, pottery, theatre, literature, painting, music, cultural periods, status, foods or drinks, martial arts, clothing, (including furniture, places within the building and measures), etc. Cannon (1996:45) points out that recent Japanese loanwords concentrate on the semantic categories of arts and martial arts (chiefly pottery). To this general configuration of the nature of Japanese loanwords, some data must be added regarding architecture. Japanese architecture has achieved a decisive position in the international scene in the last few years, the eighties being the moment of its

breakthrough displaying a model where tradition and modernity coexist. The Japanese economic boom boosted the work of many Japanese architects and it also fostered foreign architects to carry out their designs in Japan and hence spreading the influence of Japanese architecture; However, the Japanese loanwords found in the corpus are quite hard to classify since they respond to very different semantic stimuli; there are architectural terms such as *engawa (?)*:

> *Another time-honored Japanese design element gave the Higashibatas' house its name: **Engawa**. The word describes the wide corridor, protected under eaves, that skirts the perimeters of a traditional house.* (p.584, XVII.DW.)

There are also furniture-related words such as *tatami (1614), futon (1876)* and terms metaphorically related to architecture as *shoji* (1880), *zen* (1881), *origami* (1956):

> *(…) or the wife, a small secluded room with a **tatami** platform overlooks the same courtyard but from an entirely different perspective—a low slit in the wall that practically begs one to assume the lotus position.* (p.115, III.AD.).

> *The old $300 **futon** I'd been living on for a year ended up on the sidewalk, was scavenged immediately, and reappeared a month later on the curb three doors down.* (p. 397, VIII.MT.)

> *The thin concrete walls were cast on the ground and tilted up into position. There were sliding canvas doors, like **shoji** screens* (p.468, X.IA.).

> *It's something that only someone who has the **Zen** quality of a stone-wall builder would be up to doing," Wedlick marvels. "When you're there, you just wonder how the guy did it.* (p.132, III.AD.)

> *The four-level family home, shaped like a precious stone or an elaborate piece of **origami**, is the latest work from Japanese architect Atelier Tekuto*.(p.608, XIX.IM.)

There are also casual terms describing Japanese culture in general as *sushi* (1893- the Japanese dish), *manga* (1951- the Japanese genre of cartoons and comic books) or *pachinko* (1952- a form of pinball originating in Japan). There is another term which is probably a translation of the corresponding Japanese word, *Metabolism* (1960), since it was a Japanese architectural movement founded in 1960 by the Japanese architect Kenzo Tange:

*Maybe the Metabolists are the most important reference. Our work can be a critique on **metabolism**. The situation is really different.* (p.477, XI. AN).

6.2.10. Portuguese loanwords

Most of Portuguese loanwords in the corpus are of a Brazilian origin. The first and most important one corresponds to a type of settlement related to the concept of the slum but which was initially endowed with local connotations, later one used metaphorically:

Favela (1961). In Brazil, a shack, shanty; a slum; usually in plural favelas, a collection of improvised huts, a shanty town:

*Life on the Edge, which fills the Florence Hall with story-telling temporary structures of timber and tape in a bid to engage architects with the world of the slum, the **favela** and the aftermath of natural disaster.* (p.428, IX.RJ.).

Other loanwords point towards the importance of Brazil as a source of raw materials, more specifically wood:

Angelim (¿). The name of a type of wood belonging to the Leguminosae species all of them traded as *angelim*.

*Raw concrete, serried tablets of limestone, sinuous **angelim** planking, galvanised window boxes, green glass and rough-hewn oak floors.* (p.456, X.IA.)

Another type of good is called *garapa*:

*The architect finished the spaces simply with white walls, floors of Brazilian **garapa** wood, and strips of warm fluorescent-tube lighting (modifiable according to exhibition needs), and in the stairs, tube-lit, carved Corian handrails.* (p.232, V.ARD.)

There is a building typology whose name comes from Portuguese, namely *pagoda*.

Pagoda (1582): According to the OED, a Buddhist temple or sacred building which has the form of a many-tiered tower with storeys of diminishing size, each with an ornamented projecting roof.

*It is flanked by a pair of circa 1820 Chinese ivory **pagodas**.* (p.131: III.AD.)

There is a further Brazilian word which is a typically casual loan, it is rare and committed to local atmosphere, namely ***Anambé***, a type of language originated near the Tocatins river; its morphology remains pure keeping the accent mark:

> *The site is the first internet database of its kind, he says, with information on nearly 7,300 different linguistic groups (from Brazil's* ***Anambé*** *to Nigeria's Zeem).* (p.181, IV.AM.)

There is a very interesting calque from Portuguese which is *Urban acupuncture*[67], probably translated directly from the Portuguese title of the book *Acupuntura Urbana* (2003), by Jaime Lerner, a study applied to Sao Paulo which began popularized as a concept in architecture:

> *Let me rephrase: is the* ***urban acupuncture*** *implied in their programmes sufficient to look after the quality of the growing metropolitan body.* (p.68, II.AA.)

6.2.11. Other sources

6.2.11.1. European languages

- ***Dutch***

There are several words originated from Dutch that are present in the corpus:

> ***Maelstrom*** (1834). The OED defines it as "any state of turbulence or confusion; a swirling mass of small objects". In the corpus it occurs in between inverted commas, probably as a result of its metaphoric use:
>
> *What cities should be is elegantly described by Marshall Berman, the philosopher and writer, as a "****maelstrom****" of reality, not a tasteful mausoleum of white marble.* (p. 205, IV.AM.)

Other Dutch loans related to architecture are:

> ***Stoop*** (1789). This word, according to the ODA, represents a raised uncovered platform before the entrance of a North American house, approached by steps according to the ODA (2006: 745):
>
> *So it was back to the used-furniture shop, or the* ***stoop****. (p.396, VIII.MT.)*

[67] This trend combines urban design with the theory of acupuncture. This method treats cities as living organisms and pinpoints areas in need of repair.

Mesh (1904): a steel network used as reinforcement in concrete.

*Gabion walls consisting of dry stack stone stabilized by a casing of chain-link **mesh** — also hand made on site — formed the heavier structural elements and foundations.* (p.520, XIII.AW.)

***Gaandereij** (?)* (meaning *gallery)*

*This screen serves to separate the voorkamer from the spacious back hall (or **gaandereij**) that is now used as a formal dining room (the couple entertain a great deal.* (p.146, III.AD.)

Sconce (1571): A small fort or earthwork; specially one built to defend a ford, pass, castle-gate, etc., or erected as a counter-fort:

The architecture training at Cornell was very Corbusian, very white," she says. "I thought a sconce was something you ate." (p. 221, V.ARD.)

- ***Dannish***

The following loanword seems to belong to a proper name and thus it is of relative little relevance in the text:

Landkabsarkitekter (*Landscape Architects*, it refers to the name of a studio of architecture)

*The jury's remarks about the winning entry submitted by GHB **landskabsarkitekter** A/S: "This is a charming, alluring entry of high architectural quality, featuring a fine balance between poetry and functionality.* (p. 562, XVI.DA).

- ***Russian***

The Russian word *Taiga* (1888), conveying a "*swampy coniferous forest area of Siberia"* or also, *"the zone of temperate coniferous forest stretching across Europe and North America"* (OED) also occurs in the corpus:

*An architect by training, Thibault has created a series of haunting installations in the Conservation Park of Charlevoix, the southernmost **taiga** in Quebec.* (p.359, VII.CA.)

- ***Yiddish***

Mikveh (1904). According to the OED, this word means a bath in which certain Jewish ritual purifications are performed; a ritual bath:

It's a fascinating and effective mix of ancient ritual and contemporary architecture. 'In synagogues you don't have a specified style,' explains Wandel-Hoefer, noticeably tense about having to meet the rabbis and discuss the ins and outs of the ***Mikveh*** *(p.436, IX.RJ.)*

Tchotchke (1964): A trinket or gewgaw; also a pretty girl.

this holiday season the Ikea of Japan, Muji, www.muji.net/eng, is scheduled to open its flagship U.Sstore in Manhattan, guaranteed to be packed with tchotchkes designed by the master himself. (p.387VIII.MT.)

- ***Basque***

Txori Toki *(?)*
It joins ***Txori Toki*** *(the Basque term for birdhouse), a colorful lookout tower that crowns the López residence, built around 1886.* (p.237, V.ARD.)

- ***Lithuanian***

Aciu (?) This word occurs together with its translation, namely thank you**:**

about my Lithuanian, which is limited to one word, ***aciu****—thank you—from the passport control guy.* (p.577, XVII.DW.)

- ***Turkish***

Waqfiyyas (meaning *endowment deeds*)

Necipoglu's most valuable contribution is that, in addition to consulting archival documents, she has made extensive use of unpublished ***waqfiyyas*** *or endowment deeds*. (p.261, VI.ARW.)

Arasta (meaning *outdoor bazaar*)

(…) that has not been adequately translated and the book lacks a glossary – ***arasta****, for instance, is a term used for a row of shops whose income is for the benefit of a foundation.*(p.261, VI.ARW.)

Macramé (1865). A fringe or trimming of knotted string, thread, or cord; openwork formed by such knotting (also more fully macramé lace, macramé work); note that the accent is still present:

Every other wireless chip still needs battery power; otherwise the Internet of Things becomes one giant lethal ***macramé*** *of power cords.* (p.403, VIII.MT.)

Minaret (1682). A tall, slender tower usually attached to a mosque, with one or more projecting balconies from which Muslims are called to prayer:

Her book on Sinan is a complete contrast to the countless coffee table books with stunning photographs of domed mosques and pointed ***minarets.*** (p.260, VI.ARW.)

6.2.11.2. Malay, Javanese, Indonesian

Cannon (1992) deals with Malay borrowings in English and claims that the impact of this language is of little influence, most items being related to animals, birds and plants (1992:138):

Pangolin (1734). According to the OED, any of several mammals constituting the order Pholidota and family Manidae, comprising insectivorous animals of southern Asia and Africa that have a body covered with large horny scales:

We started from the metaphor of a ***pangolin*** *[similar to an armadillo]" Maritz says, "where overlapping scales protect against predators* (p.519, XIII.AW.).

Bumiputera (1966). Word for Malaysian citizens of indigenous Malay origin. Note the use of inverted commas in the text:

*Policy with its affirmative action in favour of the '****bumiputera'*** *Malays, while ignoring the colonial history that independent Malaysia inherited. (p.302, VI.ARW.)*

Cannon (1992:138) mentions that very often in different studies Malay items included words coming from Madagascar, Vietnam and Indonesia, Borneo, Philippines and other Pacific Islands languages. Malay also borrowed terms from Tamil and Tamil, in turn, uses words from Sanskrit, Hindi and other Indic languages. Malay has even provided Chinese and Arabic items into English. The following word is quoted in Cannon's (1992:155) glossary of Malay words and he labels it as "4", that is, completely naturalized; it occurs in the corpus used as a metaphorical extension. The OED says it is borrowed from Javanese:

Batik (1914). The Javanese art and method (introduced into England by way of Holland) of executing designs on textiles by covering the material

with wax in a pattern, dyeing the parts left exposed, and then removing the wax:

*The only exceptions were the spectacular **batik** lawns, named for the famous fabric that is a Javanese specialty.* (p.121, III.AD.)

The following two loanwords are apparently borrowed from Indonesian, they are *Tempeh* and *Amboyna*:

Tempeh (1966). An Indonesian foodstuff made by fermenting soya beans with Rhizopus and deep-frying them in fat:

*Soybean farming and research led to commercial sales of soy products such as tofu, **tempeh**, soy yogurt, and Ice Bean, an ice cream equivalent.* (p.190, IV.AM.).

Amboyna (?). This word is probably Indonesian and it refers to a type of wood. The fact of not using italics or commas makes us think of a term commonly used as a material in the field of architecture and construction:

*it is made of **amboyna** and the not misnamed stinkwood—the tree does indeed give off an unpleasant odor (*p. 146, III.AD.)

6.2.11.3. South-Asian languages

- ***Hindu***

Mandir (meaning a *Hindu temple*)

*Nonconformist chapels traced the characters of many an industrial town, synagogues sprang up to serve displaced communities, and the spread of urban mosques and **mandirs** indicated the aftermath of Empire.* (p.433, IX.RJ.)

Hari (This word means an *avatar,* the incarnation of a deity)

*The result was a presentation on **hari**, an Eastern philosophy, distilled down into design language.* (p.361, VIII.MT.).

Mantra (1971). Defined by the OED as a constantly or monotonously repeated phrase or sentence; a characteristic formula or refrain; a byword, slogan, or catchphrase:

*The phrase soon became a **mantra**. One day the designer was watching a CD spin, and it reminded him of a fan.* (p.361, VIII.MT.)

- ***Hindustani***

Bungalow (1676) This is referred to a one-storied house (or temporary building, e.g. a summer-house), lightly built, usually with a thatched roof. In the text it is somehow related to another building typology, *cottage*:

*That's house, as opposed to cottage or **bungalow**—house, as in properly proportioned rooms," Roth's longtime decorator, Los Angeles-based Michael S. Smith, proprietorially points out.* (p.142, III.AD.)

- ***Hindi***

Veranda (1711). An open portico or light roofed gallery extending along the front of a dwelling or other building:

*The building code also dictated the eight-foot-deep porch and corresponding **veranda**.* (p. 150, III.AD.)

Pukka (according to the OED when referred to a building or other construction this word means permanent, solidly-built, made of stone or brick and mortar):

*The authors' journey through India's kachha architecture (which in Hindi means unripe or incomplete as opposed to **pukka** which means ripe and proper) has revealed many wonders which are beautifully recorded by Barry Dawson's fine photographs.* (p.274,VI.ARW.)

Kachha. This is apparently a type of building made of natural materials such as mud, grass, bamboo, thatch or sticks and is therefore a short-lived structure:

*The authors' journey through India's **kachha** architecture (which in Hindi means unripe or incomplete as opposed to pukka which means ripe and proper) has revealed many wonders which are beautifully recorded by Barry Dawson's fine photographs.* (p.274, VI.ARW.)

6.2.11.4. Middle East languages

- ***Sanskrit***

Avatar (1986): This word is defined by the OED as a graphical representation of a person or character in a computer-generated environment, especially one which represents a user in an interactive game

or other setting, and which can move about in its surroundings and interact with other characters; it is followed by a periphrasis in the corpus:

*The opera will also incorporate real-time motion capture technology, in which performers on stage will also appear as multiple **avatars** (graphical images) on the structure's screens.* (p.165, IV.AM.)

Mandala: This word stands for a geometrical figure with a centre, such as a circle, or polygon, or a square, often in the form of a labyrinth or maze with symbolic meanings and it is listed in the ODA (2006:469):

*The form, spiraling and segmented, was inspired by barrel cacti indigenous to the Arizona desert, and Native American symbols, such as the coiled snake and the **Mandala**, says design architect Peter Eisenman.* (p. 243, V.ARD.)

- ***Persian***

Caravanserai (1599): A kind of inn in Eastern countries where caravans put up, being a large quadrangular building with a spacious court in the middle:

*Fluidcity by Dominic Stevens is a river-borne **caravanserai** of urban amenities, a moving city that appears overnight, then vanishes quietly, departing in the mist to a new location.* (p.460, X.IA.)

- ***Hebrew***

Mechitzah: This word conveys a partition that is used to separate men and women:

*Only men are allowed to worship in this area. Women take a short flight of steps at either side to sit in the **Mechitzah** in the wings.(p.436, IX.RJ.).*

Bar mitzvah (1861): A Jewish boy who has reached the age of thirteen, regarded as the age of religious responsibility and also the 'confirmation' ceremony in a synagogue on this occasion:

*However, the hall has proven to be a highly popular site, hosting everything from business events and **bar mitzvahs** to weddings and family reunions.* (p.540, XIV.ANW.)

Kosher (1851): This word is used to name the right, good; applied to meat and other food prepared according to the Jewish law:

*Just as a piece of meat is rendered **kosher** by the whim of the Beth Din, so is a dismal terraced house transformed into a holy mosque at the click of an imam's finger.* (IX.RJ., p.428).

- ***Lebanese***

Machini: Note the use of inverted commas and the periphrasis:

*The Lebanese have a word, "**machini**", which refers to their tendency to fix things temporarily – for now – irrespective of future problems* (p.615, XIX.IM.)

- ***Assyrian***

Ziggurat (1959): According to the ODA, (2006:875), this word refers to the ancient Mesopotamian staged temple-tower of pyramidal form in which each successive stage is smaller than that below; it is used metaphorically in the corpus:

*Perhaps this is a good augury for Herzog & de Meuron's projected glass **ziggurat** of Tate Modern 2 in London.* (p.458, IX.RJ.)

- ***Arabic and Arab***

Bimah: (from Arabic al-minbar, "platform", in <<http://www.britannica.com>>, last accessed 10/12/2011)

*who "grew up worshipping in Orthodox synagogues like this in Rome, Italy, and Rochester, N.Y.," faced the dilemma of whether to recreate the original **bimah** (raised platform) or create a new one to replace the church's altar.* (p. 45, I.AIA.)

Dahieh: It means "the southern suburb" and it is a mainly Shi'ite Muslim district of southern Beirut, Lebanon:

*Why have the rents gone up in Ein al Rumaneh? Because now they have a sea view. "**Dahieh**" means suburb.* (p.614, XIX.IM.)

Mecca (1843): A place regarded as supremely sacred or valuable, or where a faith, policy, truth, etc., originates:

*Already the subject of songs by the Talking Heads and the Ramones, the music and performance art **mecca** the Mudd Club, located on White Street from 1978 to 1983, gets this more formal memorial too.* (p.547, XV.AP.)

Hookah (1763): The OED defines it as "a pipe for smoking, of Eastern origin, having a long flexible tube, the smoke being drawn through water

contained in a vase, to which the tube and the bowl are attached; the narghile of India"*:*

Eastern-themed decorations are here and there—at one point I knock over a ***hookah*** *that's sitting by the stereo, which Mikulionis says is more for show than for shisha.* (p. 578, XVII.DW.)

***Ijtihad* (¿):** a word related to the Corán and the Sunnah defined in the corpus as "a critical interpretation of Islamic texts"

Maybe so, but with the sect banning the practice of ***Ijtihad*** *(a critical interpretation of Islamic texts), and reliant on literal, medieval readings, isn't the design of the mosque merely a radical skin protecting a highly conservative programme? (p. 434, IX.RJ.)*

Hammam (1625): According to the ODA (2006:345), it is a Islamic bath complex, usually containing changing rooms, latrines, and steam-room heated by the hypocaust method:

The caravanserais, souks, ***hammams*** *and charitable institutions which share the same architectural language throughout the Muslim world are not compared or discussed.* (p. 261, VI.ARW.)

6.2.11.5. Other sources in the American continent

- ***Sioux or Dakota Indian***

Tepee (1743): A tent or wigwam of the American Indians, formed of bark, mats, skins, or canvas stretched over a frame of poles converging to and fastened together at the top.

We have been exploring with our consultants, TransSolar, a method of cooling outdoor spaces based on the very old idea of the open-top ***tepee*** *that draws hot air out of the space.* (p.535, XIV.ANW.)

- ***Louisiana Fr.***

Lagniappe (1849): Something given over and above what is purchased, earned, etc., to make good measure or by way of gratuity:

The long box in back (concealing the extra depth) overhangs the raised floor; that the shelf on top is an easy reach from the dining-room table is just ***lagniappe****.* (p. 397, VIII.MT.).

- ***Canadian Native Laguage and Eskimo***

Gilseyhu, ***Gitdumden***, ***Tsayu, Gitdumden***, ***Laksamishu***, all quoted with their equivalents in English:

*where families belong to five family groups or clans which comprise **Laksilyu** (small frog), **Gilseyhu** (frog), **Tsayu** (beaver), **Gitdumden** (bear), and **Laksamishu** (fireweed).* (p. 328, VII.CA.)

Inuit (1765). It refers to an Eskimo or to the Eskimos collectively:

*Emphasizing that '**Inuit'** (the politically acceptable term) describes only a subgroup of Canadian Eskimos, and is irrelevant for most Siberian, Alaskan and Greenland Eskimos.* (p. 308,VI.ARW.)

Igloo (1662): According to the OED, it is an Eskimo dome-shaped hut; especially one built of blocks of compact snow:

*While the **igloo** remains important, it is the alternation of summer and winter housing, or at least summer/winter entrances to houses that characterizes Eskimo buildings.*(p. 308, VI.ARW.)

- ***Aztec language***

Coatlicue: This term is defined as the Aztec mother of gods and goddess of death and life in the corpus:

*But the real reason to go is to see the magnificent sculpture of **Coatlicue**, the Aztec mother of gods and goddess of death and life, who wears a skirt of serpents.* (p. 581, XVII.DW.)

6.2.11.6. African languages

- ***Egyptian arabic***

Shisha (1832): A water-pipe through which tobacco is smoked; a hookah:

*Eastern-themed decorations are here and there—at one point I knock over a hookah that's sitting by the stereo, which Mikulionis says is more for show than for **shisha**.* (p.578, XVII.DW.)

- ***Africans***

Voorkamer (1775): The front room of a Cape Dutch house or farmhouse:

*The front hall (or **voorkamer**), paved with its original Batavian oxblood tiles, has been left austere in the Dutch way* (p.146, III.AD.)

- ***African language***

Anegre *(light tone wood)*

the daughter's into a glamorous eglomise-paneled dressing room for Cullman, the older son's into an ***anegre****-and-Ultrasuede study for Cullman's husband, and the younger son's into a proper guest room.* (p. 141, III.AD.)

Makore (1915): A large West African tree, Tieghemella heckelii, of the family Sapotaceae; the reddish- or purplish-brown, sometimes dark-streaked, wood of this tree:

The walls are hard plaster on concrete; the flooring is of the hardest woods, such as Brazilian cherry, African ***makore****, and the hickory native to Middle Tennessee.* (p.163, IV.AM.)

mumbo-jumbo (1738): A god or spirit said to have been worshipped by certain West African peoples:

Mumbo-jumbo *is its own motor. It claps and whirls and prostrates itself in ad-hoc surroundings bereft of beauty, bereft of any but the most rudimentary architectural interventions.* (p.428, IX.RJ.)

Zeem*:* A language from Nigeria:

The site is the first internet database of its kind, he says, with information on nearly 7,300 different linguistic groups (from Brazil's Anambé to Nigeria's ***Zeem****)* (p.181, IV.AM.)

6.3. Semantic neology

So far I have dealt with the different processes used in coining new words in the field of architecture which were mainly based on word-formation devices and the on the borrowing of words lexical items from different languages. I would like to mention here a further possibility of filling lexical gaps by means of what could be called semantic neology, a phenomenon that was explained more in detail in section 4.6 of this study. This section would then treat some aspects of the vocabulary obtained through semantic tools, mainly the use of metaphors and the acquisition of new semantic nuances. I do not aim at providing an exhaustive list here since the use of different types of metaphors is widely spread and quite

hard to delimit, and the whole issue would call for a study of its own. I will just present some examples found in the corpus regarding semantic neology so that the relevance of these processes within architecture discourse may also be apprehended.

6.3.1. Scientific metaphors

According to Forty (2000:100), many metaphors in architecture come from the field of science, ranging from many different scientific fields, such as natural sciences, anatomy, biology, physics, mathematics, mechanics, etc. According to Forty (2000:101), scientific metaphors in architecture belong solely to the modern era since there was no theoretical separation between science and architecture before the eighteenth century; once this distinction was made relevant, the use of scientific metaphors became effective due to the increasing interest in seeing architecture as if it were a science. One of the most important metaphors within this section mentioned by Forty (2000:87) is that of *circulation*, a notion born in the physiology area; here several examples of the corpus are quoted featuring terms that would fit within the overall metaphor of circulation, namely *distribution, accessibility, connections,* and *interconnected spaces:*

> *The house is a mineral, half-buried in deep earth," says Hiro Yamashita, founder of the Tokyo-based practice, referring both to the crystalline structure of the building and the unusual* ***distribution*** *of living space.* (p.608, XIX.IM.)

> ***accessibility*** *and identity,* ***connections*** *between spaces, the relationship between public and private, safety and security, community and users, density and value, maintenance and after-care, history and change.* (p.619, XX.NLA.).

> *One of the biggest problems with the Taniguchi makeover—with its massive atrium, hard floors, and cleverly* ***interconnected spaces****—is that the whole building seems to act as a woofer* (p.402, VIII.MT.).

According to Forty (2000:88), this physiological metaphor acquires a double meaning when it concurs on the French concept of circulation meaning *traffic*, a sense apparently introduced in the late eighteenth century; derived from this notion, I have selected from the corpus the metaphors of *circuit* and *journey*:

> *It will take a 200m **circuit** from one circular viewing platform to another through the tree canopy of Kew.* (p.595, XVIII.HP.)

> *Where Thompson's domestic designs enclose space with wonderful dexterity, here she has created an armature that, as we **journey** through it, allows us, the visitors, to make the space through a looking glass, as it were.* (p.87, II.AA.)

There is a further one that belongs to the architect Le Corbusier's theoretical contributions and that is quoted as a raw term in French, *promenade architecturale;* according to *Archispeak* (2004:150), this term was invented by Le Corbusier to describe the journey through a building:

> *Enlightenment induced technology led to photography and its painterly antidote Cubism: Le Corbusier invented the **promenade architecturale** (p.272, VI.ARW.).*

Human anatomy and biology are other important sources of metaphors in architecture. One of the most common metaphors is the one represented by the word *skin*; the OED quotes a specific meaning (1884) in the field of architecture regarding this term, namely described as "the facing of a wall, in contrast to the material in the heart of it"; this word appears several times in the corpus since it is a very popular and thoroughly internalized metaphor:

> *The house presents the same **skin** on all sides, like a barrel – a **skin** formed from a rusting steel grate.* (p.60, II.AA.)

Archispeak (2004:172) relates this concept of *skin* to that of *skeleton*, both being words taken in architectural vocabulary from the human body-building analogy; *skeleton* is also present in the corpus. The ODA (p.718) also quotes a compound expression based on *skeleton*, namely *skeleton-frame*, being a

"structural frame of concrete, metal, or timber, supporting the floors, roof, and exterior treatment". Here we pose an instance taken for the corpus:

> *The steel **skeleton** is exposed everywhere, with the fast-crumbling layers of rain-stained bricks also revealing the heavy concrete formwork.* (p.604, XIX.IM.)

We may also find the composite expression **exoskeleton**, defined by the OED as the external integument, whether bony or calcified, as in some animals, or leathery as in others, here rather applied to a building:

> *The superstructure continues above the building to create a roof feature in the form of a triangulated **exoskeleton**, the angle of which is dictated by the solar access plane to Martin Place.*(p.97, II.AA.)

Another word, derived from the body analogy is *rib,* which, according to the OED, occurs in 1378 with an architecture meaning: "a piece of timber, metal, etc., forming part of the framework or roof of a building":

> *Using the same router, the company also produced the plywood **rib** structure for the School of the Art Institute of Chicago's fashion show stage set.* (p.186, IV.AM.)

The metahor *rib* also names a kind or vault, the *rib vault* (a coumpound dating from 1814 according to the OED), which is also present in the corpus:

> *The triangular framing of the amber, chartreuse, and violet stained glass suggests **rib vaults**, while the sloped interior walls culminate in pointed apexes that give the illusion of soaring Gothic arches.*(p.380, VIII.MT.).

Other metaphor that is found in the corpus is *lung*, a term that, according to *Archispeak* (2004:113), is also one of that series of body-related metaphors, such as *heart*, that "entered the architectural vocabulary during the eighteenth century via a more enlightened approach to city design"; both are present in the corpus:

> *It needs green **lungs** for people's well-being, so you create parks and things preferably using existing and domestic nature.* (p.487, XI.AN.)

> *Thus when the foyers are illuminated, it will be possible to look into the **heart** of the building from outside and to appreciate its structural anatomy."* (p.591, XVIII.HP.)

Another anatomy-related metaphor is *cranium*; however, it is here probably used rather as a visual simile:

> *The intellectual nexus of a dense network of linked buildings, the new library of the faculty of philology indeed looks like a* ***cranium*** *when viewed from above.*(p.242, V.ARD.)

The word *body* is also commonly used to name the main bulk of a building as opposed to its accretions:

> *Because the building is a fusion of landscape and architecture, the* ***body*** *of the building is folded into the landscape.* (p.404, VIII.MT.)

Tongue is another metaphor which occurs in the corpus lexicalized within the expression *tongue-and-groove;* the ODA (2006:782) defines this term as a narrow projection or feather just below the middle of the edge of a timber board that fits into a groove or slit along the edge of the adjacent board, in floor, etc.:

> *He used simple though beautifully joined materials, such as a combination of board-and-batten and cedar siding on the exterior, and inside, open beams,* ***tongue and- groove*** *paneling on the ceiling and isolated walls.* (p.173 IV.AM.)

There are other metaphors related also to the animal world, such as the well-known term *wing*; a word defined by the ODA (2006:853) as "part of a building, or any feature of a building, projecting from and subordinate to the main, central part.". The OED records this specific meaning as early as 1523:

> *In one hallway, in a* ***wing*** *devoted to the children's bedrooms, Wedlick and his collaborators arranged part of his collection on a beadboard wall behind an antique workbench.* (p.132, III.AD.)

Shapes of animals are also used as the one below referring to the outer shape of a *pangolin*:

> *The purpose of the center is to research and promote sustainable strategies for housing. "We started from the metaphor of a* ***pangolin*** *[similar to an armadillo]" Maritz says, "where overlapping scales protect against predators, in this case the harsh climate and environment... it opens the vulnerable inside to the streambed."* (p.519, XIII.AW.)

Shell is also a very common metaphor, described by the ODA (2006: 711) as a concrete structure evolved from the work by architects and engineers Candela, Freyssinet, Maillart, Nervi, Nowicki, Saarinen, and Torroja; it is derived from the exemplar of an eggshell:

> *This was achieved by making the ground floor structure an in-situ concrete **shell**, with robust retaining walls.* (p.636, XXI.BD.)

From the vegetable world, there are also other metaphors like *mushroom*, which occurs in the corpus within a compound, namely *mushroom-headed*, referring to the shape of this vegetable:

> *it had impressive **mushroom**-headed columns and large areas of glazing, but was decorated at the front with panels of tiles and ornamental roses on reduced capitals.* (p.634, XXI.BD.)

Other term related to organic metaphors is that expressed through the word ***blob,*** which in architecture refers to free-formed shapes used in *Blobism*: a late twentieth century -early twenty first century style in architecture where buildings resemble large blobs with reptile-like carapaces:

> *Devotees of the **blob** - an architecture of sculptural shapes made easier by advanced software programmes of the type pioneered in the design of Frank Gehry's Guggenheim Museum in Bilbao.* (p. 466, X.IA.)

Another group of scientific metaphors mentioned by Forty (2000:95) has to do with mechanics: here we find words like *expansion*, *tension*, *compression*, *stress* or *fluidity*:

> *This **expansion** puts the reinforcing steel in **tension** and, as a result, prestresses the concrete to keep it under **compression**.* (p.512, XIII.AW).

> *This puts enormous **stress** on each panel's perimeter seal, so to prepare the units for cold warping, Permasteelisa specially designed each silicon seal with the glass fabricator.* (p.553, XV.AP.).

> *Using a wide variety of materials such as steel, aluminium, ceramic and paper, his work plays with **equilibrium**, freeing sculpture from the constraints of the base.* (p.649, XXI.BD.)

> *The orange ribbon that twists through the main stair void hints at a playful **fluidity** that is denied by a more stilted bending, folding and collision of materials.* (p.58, II.AA.).

According to Forty (2000:95), these mechanical metaphors were born out of German aesthetics where there was a tradition "of seeing architecture as the expression of its resistance to the force of gravity".

Within the group of fluid mechanics Forty (2000:98) also includes metaphors that recall qualities of objects, such as surface, texture and shape; we have gathered the following ones that match this description: *frontality*, *depth, plasticity, transparency, articulation, texture,* and we add *porosity*, etc.:

> *Interrupting the mood, a wall forces you to turn abruptly toward a front door whose flat color panels and cold **frontality** slap away any trace of reverie.* (p.227, V.ARD.)

> *As the terrain freezes to a **depth** of two to three metres, the use of conventional pipes is forbidden.* (p.326, VII.CA.)

> *This techno-organicism has been updated by the use of digital software, and the resultant tectonic **plasticity** far outstrips Thompson's musings in On Growth and Form and the experiments of the 1960s.* (p.82, II.AA.)

> *But Silverberg and Burnette didn't want to create a wall of buildings separating the park to the west from the thoroughfare on the east, so they explored the issue of **transparency** in their architecture (…).* (p.247, V.ARD.)

> *So different places can be seen each other in the distance, but it is all connected. Instead of making a strong partition between rooms we use the sense of occupancy to give a subtle **articulation** in the continuous space.* (p.475, XI.AN.)

> *In this way a number of diverse materials and **textures** are colours are used on the three visible facade of the house to increase its diversity visually from the street.* (p. 493, XII.AS.)

> *(…) includes a plan that allows architecture to become a champion for a free-flowing system of sustainable components by addressing, in Lobko's words, "a need to expose the place and allow for more **porosity**."* (p.313, VII.CA.)

6.3.2. Social metaphors

According to Forty (2000:103), architectural modernism and its aim to improve the social qualities of buildings gave way to a series of metaphors related to

social properties of architecture, such as *functional, organic, flexibility, urbanity, living, monumental,* etc:

> *It was believed that the AIA and its members were skilled to respond only to stages two and three, when the focus shifts from emergency response to making homes **livable** and workplaces **functional*** (p.11, I.AIA.)
>
> *In the 1960s, all of these architects sought to apply **organic** ideas to prefabricated processes and modular systems of construction.* (p.82, II.AA.).
>
> *Because of its **flexibility** and Holl's creativity, Iowa's art building uplifts both its users and its site.* (p.240, V.ARD.).
>
> *The challenge here was to match the scale of the architectural intervention to Parramatta's evolving **urbanity**.* (p.83, II.AA.)
>
> *This project allowed for the delivery of high-quality **living** space with minimal cost through innovative "first principles" design, and careful implementation of technical and design efficiencies.* (p.350, VII.CA.).
>
> *The architectural idea for the museums is derived from the history of the Metropolitan Water District of Southern California's **monumental** architecture, such as Gordon B. Kaufman's Parker Dam pump buildings at Lake Havasu.* (p.530, XIV.ANW.).

6.3.3. Language and arts metaphors

Forty (2000:63) claims that the linguistic analogy in architecture is both controversial and heterogeneous; in Forty's opinion, a language metaphor such as "reading" a plan, may be the most suitable way to describe the process of perception that is implied in such a practice. We quote this metaphor in our corpus:

> *But after carefully **reading** the plan and viewing images of Arlington public and private buildings, Norten said he was concerned that the County's careful planning is not reflected in the quality of design of its buildings*. (p.532, XIV.ANW.).

Another interesting metaphor that poses the similarity of architecture and language is that caught in the word *dialogue*; according to *Archispeak* (2004:58), this word is pure jargon for the recognition that certain elements in a design display a discursive relationship, as if engaged in a "conversation" that is perceived by the user:

> *here is a link between the height of the towers. I have created a constructive harmonious relationship with the surroundings and an interesting* ***dialogue*** *with the space around them.* (p.610, XIX.IM.)

One of the linguistic aspects that, according to Forty (2000:64), may be equated with architecture has to do with the concept of syntax; this very metaphor has been identified in the corpus:

> *Alone among architects working in a traditional* ***syntax****, Krier has extended the vocabulary of Classicism through a bold use of proportion, and a free interpretation of its tropes and motifs.* (p.244, V.ARD.).

Some other metaphors compare architecture with literature, in this case with poetry:

> *"This is a charming, alluring entry of high architectural quality, featuring a fine balance between* ***poetry*** *and functionality.* (p.562, XVI.DA).

There are also interesting metaphors in architecture that refer to literature characters or episodes such as the following one inspired in Guliver's travels by Jonathan Swift:

> *A little metal cube takes an energy-efficient approach to* ***Lilliputian living****.* (p.390, VIII.MT.)

I would like to quote here a quite interesting metaphor that focuses on a real architecture referent, not a literary one, more precisely, on an element that belongs to the recent history of architecture, namely the whole issue regarding the consequences of Frank Gehry Guggenheim building in Bilbao, referred in the corpus as the *Bilbao Effect:*

> *A private enterprise is attempting to improve on that by resorting to the* ***"Bilbao effect"****, with Calatrava providing the architectural theatrics.* (p.609, XIX.IM.).

According to Forty (2000:66), during the seventeenth century and the eighteenth century there was a need within the profession to ascertain architecture as a liberal and not a mechanical art, following the trail of music, paint and poetry and therefore there was a tendency towards the use of metaphors that would point towards this direction:

- *Fine Arts*

  *"I use the materials as **canvas** on which light becomes the medium," he continues.* (p.321, VII.CA.).

  *He responds to the architectural environment by exploring each site's unique physical space, its purpose and its significant cultural and historical aspects. After a period of familiarization, consultation and research, he expresses his concepts for the site in his work, producing **sculpture** that is both visually engaging and which resonates with those who experience it.* (p.356, VII.CA.).

- *Music*

  *(…) and thought a freestanding element might be too competitive with the attention-grabbing pool and the "**prima donna**" steel-and-glass spiral staircase prominent from outside, the white aluminum-framed structure with a hip roof lattice.* (p.150, III.AD.)

  *a combination of bland descriptions of buildings that are 'interesting', 'inviting' or 'successful', of photographs that invariably fail to do justice to their subject, and of various repetitive quotations from the **maestro** which fail to throw any light on anything valuable.* (p.289, VI.ARW.).

- *Dance*

  *The route into the building descends from the entry terrace (or rises from the garage) to a central patio, open to the sky, where the lobbies of the new structure's three wings open to a changing **spatial choreography**, masterfully composed by local architect Paulo David (…).* (p. 231, V.ARD.).

6.3.4. Visual metaphors

Apart from the metaphors already mentioned by Forty (2000), we have also gathered some others under the label of "visual metaphors" for they are fundamentally based on a resemblance of shapes or images; as mentioned by Forty, when analysing the language of architecture we have to bear in mind the importance of visual communication and the capacity of architects to represent ideas through graphic means; thus the possibility of translating new ideas into already existing shapes and images might be also inferred.

Some visual metaphors have their referents in elements that are common in popular culture; these might be very recognizable and conceptually sizeable

outside architecture circles like the ones found in the corpus, namely *cheesegrater, jewel-box* or *envelope*:

> *They've just started to build Richard Rogers' Leadenhall Tower, a.k.a the "**cheesegrater**".* (p.596, XVIII.HP.)

> *(…) not to mention the vintage hooked and needlepoint rugs in the three college-age children's **jewel-box** rooms.* (p.144, III.AD.)

> *However, as illustrated by examples such as Carlos de Beistegui's interior for his rooftop apartment over-looking the Champs-Elysées in an **envelope** created by Le Corbusier, the inside of buildings was a very different matter.* (p.441 IX.RJ.)

Other visual metaphors appeal to texture and have more sophisticated referents like the loans *moiré* and *papier-mache*:

> *The mural's surface forms a shifting **moiré** of hues, animating the lobby, and slips past the adjacent wall, creating an alcove to rest or gather before and after performances.* (p. 537, XIV.ANW.)

Moiré is defined in *Archispeak* (2004:124) as "a visual effect that occurs when the periodic units of two or more grids or mesh screens are overlapped and superimposed". *Papier-mache* is defined by the ODA (2006: 557) as a paper-pulp mixed with resin and glue, or consisting of shreds of paper glued, together and pressed into mould, used to make ornaments or wall- or ceiling-coverings, however, here it is used figuratively:

> *The main ceiling may look the same as ever, but in fact is now massively dense plasterwork rather than the original which was as thin and sound-transparent as **papier-mache.*** (p. 589, XVIII.HP.)

Other important set of visual metaphors relies on the equation of geometrical forms such as the common compound expressions *T-figure, S-curve, L-plan,* or *H-pile:*

> *The **T-figure** schema of the residential tower is composed of a broad, thin, lozenge-shaped block of one- and two-level apartments facing the ocean, and a square satellite tower uniformly containing one apartment per floor plate*. (p.93, II.AA.)

*They can give rise to places of character throughout the city, like Little Italy (centred on the gentle **S-curve** of College Street) or Little India (which crunches against a shift in grid where Gerrard Street East jogs north to avoid a former marshland).*(p.319, VII.CA.)

*(…) and the rear theatre, and the construction of a new five-level building in an **L-plan** shape to replace those two buildings.* (p.501, XII.AS.)

*Either proposal would need to fix severely deteriorated steel **H-piles** holding the structure up.* (p.546, XV.AP.)

6.3.5. Other semantic changes

Many of the words that are about to be analyzed could also be claimed to be metaphors or metaphoric extensions of an original meaning. I have rather decided to discuss them here as examples of semantic neology by semantic change, more specifically what has been called above in section 1.3.7. as examples of "terminologization", that is, a term taken from general language which acquires a technical meaning or "migration of terms", that is, a technical term from one specific language is used in another one, both quite interesting ways of filling lexical gaps in architecture.

6.3.5.1. General language towards architecture jargon

According to the OED, the general meaning of the adjective ***dense*** appears in 1599. *Archispeak* (2004:50) describes it as an architecture term (no date is recorded): "crowded or closely compacted. In environmental terms it describes the compactness of population and a spatial compression caused by a close-knit structuring of form."

*a city government run by greedy Tammany Hall hacks to a power-engorged monster who rammed highways through **dense** urban neighborhoods with a "meat-ax".*(p.407, VIII.MT.)

The word ***slab*** is quoted for the first time in 1290; its architecture meaning dates from much later, namely 1927, and it is described in the OED as "a rectangular block of pre-cast, reinforced concrete used in building, esp. in multi-storey constructions":

> *Ordinary portland cement concrete **slabs** can't be relied on for watertight construction due to the material's proclivity to crack.* (p.512, XIII.AW.)

The word ***bach*** (1855), a clipping from the form *Bachelor,* recently (1927) assumed an architecture-specific meaning in New Zealand. English as a makeshift hut or a small house at the seaside or at a holiday resort:

> *most of the twentieth century the Australian beach shack and its counterpart in New Zealand, the **bach**, facilitated days spent outdoors unconcerned by tidiness.* (p.61, II.AA.)

The word ***concept*** (1556) is another example of a general language word which has became established as an architecture term; the OED acknowledges a use in the context of marketing and design where it means a theme, a set of matching or co-ordinated items. In *Archispeak* (2004:33) it is listed as part of the designing process: "during or following the act of digesting and interpreting the program of requirements, or brief, the designer's next undertaking leads to the formation of a concept":

> *But the principal overture of Cooper's **concept** is to carve out a daylit atrium at the core of the building that would serve as a new main reading room and become a social heart for the building. (The space that would be lost would be replaced in a new fifth floor that Mies intended but that was never built.)* (p.195, IV.AM.).

Brutalism as a synonym of "brutal state" or "brutality" occurred in 1803; the architecture meaning is located in 1953, as "a style of art or architecture characterized by deliberate crudity of design"; this meaning is ascertained in the corpus:

> *Having said which, the revamp avoided the **brutalism** that the same design team adopted alongside, and in its own terms was highly successful* (p. 592, XVIII.HP.).

Intervention is a word born around 1425 according to the OED; it has a specialized sense in architecture, *Archispeak* (2004:103) claims that it is similar to the widespread use of the word *installation* in art circles, "*intervention* is popular archispeak jargon for describing an architectural design intention", a meaning that is not reflected in the OED but which does occur in the corpus:

> *(…) as part of an **intervention** directed by Spanish architects José Luis Iñiguez de Onzoño and Antonio Vázquez de Castro, British architect Ian Ritchie memorably added frameless glass elevator towers to the entry facade.* (p.250, V.ARD.).

Iconic (1656) has developed a meaning designating a person or thing regarded as representative of a culture or movement (1976); the specialized meaning in architecture is described in *Archispeak* (2004:99) as the pictorial or mental picture of an architectural example that is exemplary of the type:

> *Another 'village' type environment has been created at The Brunswick Centre - the major refurbishment of one of London's most recognisable and **iconic** buildings from the 1960's.* (p.616, XX.NLA.)

Interface occurs in 1882 with the meaning of a surface lying between two portions of matter or space, and forming their common boundary. *Archispeak* (2004:101) defines it as the point of contact where interaction takes place between two forces, processes or subjects. Interface is a surface lying between two spaces:

> *Instead of a security wall or fence, the prison is ringed with equally impenetrable lower buildings that act as an **interface** with the outside world, a kind of halfway house.* (p.598, XVIII.HP.)

The word **armature** appears in the sixteenth century; it gained a meaning in architecture by 1903, according to the OED, as the iron bars or framing employed in the consolidation of a building:

> *Where Thompson's domestic designs enclose space with wonderful dexterity, here she has created an **armature** that, as we journey through it, allows us, the visitors, to make the space through a looking glass, as it were.* (p.87, II.AA.)

According to the ODA (2006:28), **annex** is a wing of a building or a supplementary building designed to provide additional accommodation, such as outbuildings; this word first appeared around the sixteenth century with more general connotations as something that is "annexed":

> *The more subdued 1928 marble **annex** modeled after it by Benjamin Wistar Morris on the corner of 36th Street and Madison Avenue.* (p.246, V.ARD.)

Archispeak (2004:168) quotes the word ***shard*** (a gap or notch) in its architectural usage in the context of student projects which assemble design proposals using jagged, dart-shaped forms with fiercely tapered and pointed curved planes:

> *His slavish attempts to represent the exterior form of intersecting **shards** and boxes on the interior leaves rooms with inexplicable pieces of drywall appearing in the corners.* (p.612, XIX.IM.)

Linearity is another of those terms borrowed from general language to become architecture-loaded. *Archispeak* (2004:112) describes it as the dominating directional dynamic which is particularly evident in the exterior appearance of buildings grounded in Modernism. This term is quoted as part of a book title in the corpus, namely, *Architecture and the Burdens of **Linearity*** (p. 279, VI.ARW.), in relation with its nonce synonym *directionalism*.

The word ***additive*** is described in the ODA (2006:8) away from its original general meaning as a method of agglutinative or serial design involving asymmetrical plans and elevations, where the interior spaces and volumes are suggested by the exterior treatment of projections, roofs, etc.

> *In another unifying gesture, the architects designed a metal-framed GRP-covered canopy that runs the length of the building, which Auletta says was in the spirit of Ted Cullinan's '**additive'** design concept for the campus*.(p.420, IX.RJ.)

According to *Archispeak* (2004:110), ***layering*** is an architectural buzzword that was in common currency long before computer imaging. The idea of a

building as the conscious expression of a series of layers of space or materials seems to have begun with the early Modernists:

> *The **layering** of perforated steel slats and custom-made solar tiles adds depth and movement to the loggias.*(p.530, XIV.ANW.)

According to *Archispeak* (2004:116), the word **mediate** is derived from the adjective "median", *mediate* means to intervene between hostile factions or conflicting ideas or principles:

> *However, the architect must **mediate** between the client's programmatic requirements and the building's capacity to meet them.* (p. 4, I.AIA.)

The word **brief**, born in the thirteenth century, is quoted in *Archispeak* (2004:20) as the representation of instructions and specifications given for a design task;

> *A **brief** to design new buildings in so culturally rich an environment is one with particular responsibilities for the architect.*(p. 432, IX.RJ.)

Policy (originally fourteenth century) is another general word that is quoted in the ODA (2006:589) as the improvement or embellishment of an estate or town; here we cite an example from the corpus within the compound ***urban policy***:

> *The work is informed by urban **policy** and design, leading to city-building, and has included many artful designs in the public realm*.(p.349,VII.CA.)

6.3.5.2. From a specialized language towards architecture

There are many terms in architecture that originally belong to the field of Engineering, Physics, Chemistry, etc., in the case of the term *extrusion* it could be claimed to be borrowed from material science. *Extrusion* occurred in 1638, but its specific meaning related to industrial materials appears as recently as 1921;

> *The plane of the guardrail is illuminated by a continuous vertical lighting element of fluorescent fixtures, which are housed in aluminum **extrusions** and supported by a steel tension rod and extend the entire four-story height.*(p.173, IV.AM.).

The term ***Metabolism*** defined as **"**structural change in a tissue" (and thus originally pertaining to Medicine) appeared, according to the OED, in 1872; the OED quotes an architecture-specific meaning in 1960 as a "modernist movement in Japanese architecture, which viewed the city as a single entity and emphasized the need for an integrated approach to urban life, with buildings serving both public and private functions and being adaptable to changes in the city as a whole"; this concept is introduced in the corpus:

> *Maybe the Metabolists are the most important reference. Our work can be a critique on* ***metabolism****. The situation is really different.* (p. 477, XI.AN.).

Another term coming from science that has been mentioned above among scientific metaphors is the adjective ***organic;*** its meanings were, according to the OED, initially related to Medicine and Biology (around 1400). Its application to architecture is connected with the writings of Frank Lloyd Wright to designate "any of various styles in which the character of buildings is more or less reminiscent of a living organism". In the corpus it is also mentioned in reference to this architect:

> *Fay Jones stands out as a follower of Frank Lloyd Wright who managed to carry the legacy of* ***organic*** *architecture forward to the end of the twentieth century (p.39, I.AIA.)*

The word ***green*** was applied to environmentalism and ecological movements in the 1970s (and thus it was an example back then of "terminologization"): around this time the term *ecological architecture* is also coined probably borrowed from environmentalism. The term *green* is commonly applied in architecture:

> *Today, the news about* ***green*** *buildings is that they're no longer newsworthy (p.201, IV.AM.)*

It occurs also in compounds such as ***green design*** or ***green-built homes***:

> *As awareness about humanity's impact on the health of the planet continues to grow,* ***green design*** *and sustainability have become hot topics for the architectural community as well as for those who work, live, and play in and around its structures.* (p.188, IV.AM.)

> *Townhouses sit in groupings of three or four units around highly landscaped "placitas," forming natural conversation points in the landscape. The "****green-built****" homes are energy efficient, with active and passive solar energy elements, and are structured to facilitate water harvesting.* (p. 191, IV.AM.)

The word **accent,** originally belonging to linguistic circles (1521) reaches its specific meaning in architecture in 1972:

> *Each of the studio's projects features clever metal* ***accents****. For the Brooklyn Kinetoscope, a backlit metal panel facade recalls the bright, flashing lights of old cinemas. (p.224, V.ARD.)*

Another term would be **bollard**, initially a wooden or iron post, on a ship, a whale-boat, or a quay, for securing ropes to; in 1948 it was applied to urban furniture as a post on a traffic island:

> *London's public realm comprises everything outside our front door: from pavements,* ***bollards*** *and street benches to great Georgian squares, Victorian streets and parks, modern roads and transport interchanges.* (p. 633, XX.NLA.)

The following words have the added peculiarity of being originally loanwords that maintain to a great extent their foreign façade and that have acquired a specific architectural meaning, namely *ersatz*, *charette*, *vignette* and *genius loci*. The German word **ersatz**, when applied to architecture, is defined by the ODA (2006:267) as that indiscriminately eclectic architecture with motifs taken from many sources and verging on kitsch as in many examples of Post-Modernism:

> *Then they had to come up with a design that was both sympathetic to the Tudor vernacular – all wattle, daub and wonky timber – while creating a contemporary house without a whiff of* ***ersatz****.* (p.442, IX.RJ.)

Initially a word taken from Old French around the fifteenth century meaning a type of vehicle, ***charette,*** is an architectural term recently rebaptized (1959) conveying a period of group work, typically undertaken in order to meet a

deadline or collaborative workshop focusing on a particular problem or project, etc:

> *The AIA SF Urban Design Committee also held a **charette**, resulting in a policy paper entitled "The Embarcadero: Addressing the Issues".* (p. 20, I.AIA.)

The word **vignette** which initially meant an ornamental or decorative design on a blank space in a book or among printed matter (1751) is taken in architecture as referred to the smallness of impression or view, such as a short descriptive essay or character sketch:

> *The models range in type, including modelled **vignettes** of the development of individual schemes; presentation models.*(p.77, II.AA.)

The Latin term **Genius Loci** connotes the genius of the place and it is, according to the ODA, (2006:310) an architectural term referring to the presiding deity or spirit of a place and thus every place has its own unique qualities, not only in terms of its physical makeup, but of how it is perceived. This definition resembles the one given in the OED but it is of great currency in architecture discussions:

> *Alexander Tzonis, Liane Lefaivre, and Kenneth Frampton promoted the practice of critical regionalism as a venue for an architecture that resisted the corrosive forces of globalization by attending to the **genius loci** of particular sites* (p.8, I.AIA.).

The Latin word ***opus*** is, according to the OED, a work or production in any of the arts; a production or performance more generally. In the ODA (2006:538) it refers to "work, as intended to designate constructions, or arrangement of materials in construction":

> *Whatever your reaction to the church is, you cannot deny that you are in the presence of a flagrantly unforgettable architectural **opus*** (p.227*V.ARD.).*

7. Conclusions

7.1. Introduction

The current research was intended to embody a new contribution to the field of ESP, in that it represents a close, comprehensive description of the lexicon of AD in English. Although there is a varied literature on the description of specialized languages, to my knowledge none has been devoted wholly to the lexicon of architecture. As described in section 1.1.3, those professional and academic languages that have been extensively studied include marketing, scientific English, the language of advertising, the language of law, the language of cycling, civil engineering and the language of computer science, among others.

I have taken the position that AD is a type of professional language and thus is expected to display specific lexical features, as is the case with varieties such as law, business, medicine, engineering, advertising, computer science, etc. To my knowledge, the most pertinent study here is Caballero's (2006), yet while this is a rigorous and interesting work, it is devoted mainly to the description of the role of metaphor in AD, and the lexicon therein is not itself analyzed.

Thus, the current study represents a unique contribution to the field, not only because of its innovative character in the field of ESP but also due to its methodology. The main innovation in this sense is the corpus, which has been designed and compiled in order to characterize the main lexical features of the language of architecture. This was developed according to pre-established research aims and combines manual inspection with computerized processing. The corpus was printed out for a preliminary reading, allowing for an overall

impression of the data and to the identification of general features and lexical patterns. This opened up other areas of the specialized lexicon of architecture that helped me during the subsequent analysis of the material. Hence, this dissertation is a corpus-based study but also has some corpus-driven traits.

The main corpus was developed after a preliminary pilot corpus, which helped in arriving at an overview of the main features to be analyzed in my study. Biber *et al* (1998) suggest that the best way to analyze registers, dialects, styles, etc. is by means of a corpus, since the data derived from it are empirical; a corpus not only uses natural texts but also permits the use of automated searches, making it the most reliable and appropriate approach for the current study. The corpus compiled collects around half a million words of real, relevant, manageable, and up-to-date linguistic material, all representing the language of architecture. Caballero (2006:65) worked with similar materials. Indeed, some of our sources coincide, but her overall corpus is smaller (95 texts of 500 words each, a total of 47.500 words). I designed the present corpus according to objective criteria: representativeness (size, topic, sources, level of technicality) and accessibility (genre, mode: press, online, free, computerized), and expressly to respond to the needs of this particular goal. The corpus includes recognized sources from the contemporary world of international architecture, and these are fully accessible. Athough it has been compiled specifically for the present research, the corpus is potentially of use for other studies, not only on the discourse of architecture from a lexical perspective but from other linguistic approaches.

The third most important contribution of this study is the glossary, which has been compiled using the technical database specifically created using the

corpus. I decided to develop this as a means of illustrating the considerable potential for lexical research in the field of specialized languages. This glossary is an *English-Spanish-Galician Glossary of Architecture Terms;* it is included in the appendix and is envisaged as a reference guide for architectural terminology. This trilingual glossary contains more than 1300 technical terms, indexed according to the three language groups (English, Spanish and Galician), meaning that it is possible to conduct different types of searches across these three languages. As far as I know, no other glossary has been compiled with the same characteristics. It is aimed at people who are directly or indirectly connected with the field of architecture: teachers, students who need to make use of certain technical vocabulary in Spanish, Galician or English, associations of architects and architecture professionals in general (architects, engineers, builders, building surveyors, architecture critics, etc.). I believe this type of resource will also be of use to translators and lexicographers more generally. Apart from the glossary, the results of this study will be relevant to applied linguists in terms of the design of materials for teaching ESP to non-native students of architecture in technical schools and departments of higher education. One of the main targets in teaching is to introduce students to the concepts of a given discipline, an aim that involves the acquisition of terminology. According to Crawford (2007:127), this explains why a study of the specialized lexical environment of a discipline is so important from the perspective of applied linguistics.

7.2. Concluding remarks

In what follows I will set out the aims of the study, as described in section 5.2, in order to illustrate how these have been attained through specific analyzes of the main findings. Firstly, in order to describe the lexicon in AD, I had to contextualize this study within the field of English for Specific Purposes. I noted how the lexicon of certain professional languages was typified by the use of a number of mechanisms: borrowings, abbreviations, analogies, clipping, blends, affixation, acronyms, specialization, etc. It was my point of departure that a professional language such as that of architecture would also have a lexical profile of its own. Take, for example, Swales *et al's* observation that AD has "interesting and unique features" (2001:439). I also found cause to believe that the building of AD starts back at university, a time when architecture students begin to acquire a distinctive way of communicating. Part of the process of building a linguistic identity may lead to the acquisition of a certain level of obscurity in the language; such linguistic opacity is derived from the inherent complexity of a technical discipline like architecture, but might also be the result of those within the discipline trying to elevate it to a position where it shares the privileged status of science, literature, philosophy, etc.

My first impressions as to the specific nature of this professional language arose during the course of four-years' research at the *Instituto Galego de Información*[68], and also while writing three essays[69] on different aspects of the

[68] This institution was created by Isaac Díaz Pardo as a centre for the creation of cultural work and constitutes a significant focus for the cultural heritage of Galicia, thanks to its library, publishing house (*Ediciós do Castro*), its circular theatre, offices, etc. The library holds an extensive collection on design and architecture, which was of great help to me during my research.

history of industrial design and architecture. Explicit quotations in architectural publications, most of which have been included in this work, pointed towards the existence of a differentiated language, in use by the very those engaged in AD here. As Lawson (2001: 4) notes:

> *Architects as a group think about architecture in a distinctly different way to the rest of humanity. This is not surprising since all professional groups begin to develop highly sensitized and specialized ways of both conceptualizing and evaluating the work in their field. They develop jargon as shorthand for some of these concepts, and communicate in ways that make it difficult for outsiders to penetrate*

These first impressions were confirmed through a pilot corpus, which showed a highly resourceful language laden with neologisms and rule-bending creativity. This evidence of a "marked" lexicon suggested the presence of a lexical inventory which belied a whole conceptual system, that of AD.

Having identified and described the subject and methodology of the study, I examined the main devices used to coin new words, such as compounding, derivation, clipping, semantic neology, borrowings, etc. Each device was analyzed separately with the intention of depicting the role of each process in the coining of new words in AD.

My initial area of interest was the use of word-formation in the corpus, and of these devices, I looked first at compounding. The literature describes how compounding is an important device for coining new terms in specialized languages, noting its attractiveness as a lexical tool grounded on properties such as concision, interpretability, compactness, semantic transparency and high productivity. Indeed, the data here has shown that compounding is one of the most productive means to create new words in the realm of architecture.

---

[69] *O Arquitecto Constantino Candeira*, Ediciós do Castro, 2006; *O Drama dos Arquitectos na Guerra Civil e no Exilio*, Ediciós do Castro, 2006; *O Deseño dende Milán coa figura crítica de Tomás Maldonado*, Ediciós do Castro, 2005.

The propensity to form compounds might itself be seen as part of a general tendency towards compacting words in order to express a complex concept. *Compactness* is also obtained through the property of recursivity in many compounds, with long strings becoming denser but these being more concise than the original string. This lexical density is so common that it represents one of the main factors in the building of AD and its specifically technical nature. Described as "compression" by Gotti (2003: 279), it is one of the main features of concision and economy of expression typical of specialized discourse; however, long strings of words might also trigger difficulties of comprehension and thus may add lexical obscurity to technical texts, especially from the point of view of non-experts.

Within the notion of compactness we may explain many examples of the use of hyphenation to bundle words together as a means of achieving an effect of *wordness*. Although I found the hyphen to be used inconsistently, the same compound occurring with and without hyphen in the corpus, the practice of stacking words together, even long strings, was well-attested in the data.

We also witnessed examples of compacting words using the slash, as in *chapel/cemetery/belvedere/bar*; this use, which is not uncommon in the corpus, might be explained as a graphic solution to express semantic content such as hybridation or mutlifunctionality, as is the case in this example. It may be tentatively concluded that this phenomenon may also reflect concision and compactness in the form of an "equation" made of words. It is also important to note the use of inverted commas, not as way of compacting information, but as a means of highlighting "rule-bending creativity", such as in the introduction of the neologisms such as "façade-ectomy", "mega-mosque" or "egocide".

In keeping with the literature, my own corpus analysis showed that the most common type of compounding was nominal compounding. The most recent examples of N + N nominal compounding referred to new technologies and equipment (e.g. *motion-sensor*), materials (e.g. *carbon fibre*) and building typologies (e.g. *row house*), and thus we can say that compounding is still a fully productive means of coining words when new terminological gaps arise through the emergence of new concepts. Regarding the "listedness" of nominal compounds, that is, a term's inclusion in a dictionary and hence its institutionalized status, my analyisis showed that certain words can be found in both a general dictionary such as the OED *(Oxford English Dictionary)*, in a technical-architectural dictionary such as the ODA *(Oxford Dictionary for Architecture and Ladscape)* or in a specific jargon glossary, such as *Archispeak*; other terms are listed only in the ODA and *Archispeak*, while others are recorded solely in *Archispeak* or even not at all. Differences between the OED and the ODA might be explained by the fact that certain lexical units are far too technical to be included in a general reference dictionary, or that their status as compound terms is only acknowledged on a technical reading.

However, the current study has seen how some of these terms are moving quickly from technical sources and being included in the OED. This might be so because the OED is becoming more and more comprehensive but also because these terms are increasingly determinologized to some extent. This, for example, is the case with the term *engineering brick*, which was not listed in 2008 in the OED when I first included it in the database, although at that stage it was listed in the ODA; however, by June 2012 it was defined in the OED

as “a brick which is strong, dense, semi-vitreous, and impervious to water, used in the construction of underground or exposed areas of a building”.

Those words whose architectural meaning is only recorded in *Archispeak* are often cases of specialization whose subtleties have not yet been included in what is strictly speaking a technical source, such as the ODA. Those compounds listed in none of these dictionaries are perhaps the most interesting linguistically. They attest a very particular stage in their course of lexicalization and institutionalization, and also confirm the ongoing process of the creation of vocabulary in AD by means of compounding, as well as confirming the continued legitimacy of compounding as a fully productive device for coining new words in the area of architecture. Such a conclusion has been further confirmed by the fact that a number of compounds that I classified as listed only in *Archispeak* in 2008 have more recently been included in the OED, which suggests that many others will be soon considered as compound terms in the future and will be listed as such. *Channel glass,* for example, occurs three times in the corpus, and thus can be considered a recurrent Noun Phrase, one which might eventually be considered a fixed compound term and included in dictionaries. With the term *building performance* we may sense that this is a compound in the process of becoming lexicalized, in that it already occurs as a whole unit embedded in the compound *building-performance design.*

The category of non-listed terms includes brand names which are not yet listed as proper names of registered brands but which might also have become popularized as common nouns. Such is the case of *K cement*, a brand name for a type of cement defined in the corpus as “an expansive cement used to create shrinkage-compensating concrete”, a definition which already differentiates it

from its original meaning. Some terms occurring in the corpus which have been lexicalized despite their origin as brand names are the material terms *Lucite* (1937) and *Kevlar* (1974), both of which were originally proprietary names.

The semantic interpretability of certain compounds, such as *mission statement* or *design rationale*, is only apparent because these compounds in the field of architecture have undergone a terminologization or specialization process, as recorded in *Archispeak:* these terms gained new semantic nuances that served to shift them subtly away from general language, rendering them true architectural terms, and thus they occur in specialized glossaries such as *Archispeak.*

The most common items in the technical lexicon found in the corpus are related to elements in buildings, namely building typology, materials and attributes and properties; this is due, of course, to the prevalence of descriptions of buildings in many of the texts in the corpus. Semantically speaking, however, the most important characteristic in AD as far as compounding is concerned is the power of certain compounds to act as models for inductive generalizations by means of which new compounds are created, that is, compound paradigms which become the model for newly created combinations. Caballero (2006-141/2) refers to such constructions as “stock of constructions” or “linguistic templates”. This form of creating new terms, by analogy with certain models, might seem to be quite mechanical and thus less creative; however, it is a most productive device. Terms are created on analogy with consolidated words which are well-known in the linguistic community; once they are coined, they go through a process of institutionalization, finally appearing in dictionaries. Take, for example, *window frame*, which occurs in 1703; we can assume that *window*

head (1730) was coined after it, as with *window shutter* (1756), *window seat* (1778), *window grate* (1813) and *window pane* (1819), all of them recorded in the OED, that is, their status as lexical units has already been institutionalized; however, *window trim,* another such compound occuring in architectural texts, has not yet been registered in the *OED*. There are other templates or paradigms which are more abstract and metaphorical, such as the properties *building performance*, *energy efficiency* or *material authenticity*.

Those nominal compounds made from a sequence of an adjective and a head noun are very often taken as simple Noun Phrases. Their semantic recoverability and transparency make them liable not to be listed in dictionaries. The most recent one-word compounds of this type in our corpus refer to materials and equipment, such as *double-glazing* (1943) or *grey-water* (1970). Recent two-word compounds of this kind include technical expressions such as *solar cell* (1955) and *solar heating* (1952), and more abstract concepts such as *lateral thinking* (1966) or *critical mass* (1940). These last two specialized concepts are originally from psychology and nuclear physics, respectively; they are both listed in *Archispeak* with an architectural semantic reading, a semantic change which adds discourse opacity to the text and a higher level of conceptual sophistication, thus contributing to the creation of the effect of *gatekeeping,* that is, the establishment of a linguistic boundary that separates experts from non-experts. These are terms which apparently do not belong to the technical vocabulary of architecture as such, but which have certain specific nuances when used in texts on architecture. There is also the case of simple common nouns which become architectural terms, such as *tall building*, an expression used as a synonym for *skyscraper*, and *long gallery*, a type of Jacobean gallery,

which can be classified as cases of specialization. Other cases here might include *historic character*, *ideal city*, *urban fabric* and *ecological footprint*, all derived from general language terms but resulting in a technical meaning.

AD is also sensitive to new phenomena in the field, as is the case with the compound *cultural tourism*, which already has an entry in the ODA; although still unrecorded in the OED, this term refers to the specific interest in visiting sites of architectural and historic interest.

Within Adjective + Noun compounds, a wide number of technical items have not been yet listed in any of the sources used, examples being *coffered ceiling* and *leaded window*. Both these expressions occur in Harris (2006) in the description of other technical terms, but they themselves have not yet been recorded by either the OED or ODA. It is interesting to note the productivity of a number of adjectives, including *sustainable*, *raw* and *faux*, in the formation of nominal compounds of the type adjective + noun:

- *Sustainable design, sustainable technology, sustainable building, sustainable material*, etc.
- *Raw metal, raw steel, raw plywood, raw architecture*, *raw tactility*, etc.
- *Faux finish, faux fieldstone, faux driftwood, faux architecture*, etc.

Whereas we can consider these adjectives to have become popularized and productive in AD, there are others which only combine with certain nouns, such as *dividing* or *coffered*, which co-occur almost exclusively in the corpus with *wall* and *ceiling* respectively.

Some elements can be so useful that they become almost a combining form; consider, for example, the term *revival*, which might have lost part of its semantic content in expressions such as *Romanesque revival, Georgian-revival,*

Gothic revival or *Greek revival*. But if we really want to see examples of lexical loss in terms that seem to be in the process of becoming a particle, we have to point towards very productive expressions like *–shaped*, *–style* or *–like*, which occur repeteadly in the corpus. The latter is highly productive in building typologies where there is no specific word to name a given concept, and in such cases an approximation is used instead, as with *basilicalike, bunker-like, castle-like, fortress-like, lantern-like, loftlike, pavilion-like, shopping-mall-like, tent-like* or *tepee-like*. All of these resort to an already-known term, which is associated with a concept in order to create another.

In section 6.1.1.6 devoted to neoclassical compounds, we also saw the same process in initial combining forms (ICFs), such as *bio-* or *eco-*, whose systematic productivity leads towards a possible transformation into prefixes instead of ICFs.

There are also cases of analogy such as *suburban sprawl* (1949), generated by drawing an analogy with another expression, as in *urban sprawl* (1934). The term *vertical sprawl* deserves special mention. It is not yet listed in the OED or in the ODA, and it appears to be analogous to the previous terms using *sprawl*; however, it radically transforms the idea of sprawl, which was traditionally horizontal, thus introducing a high quotient of figurative language here, which illustrates the creativity, versatility and malleability of AD. As we can see, there is a model, which is recognizable, familiar, and which functions as a point of departure; this is then enriched, while maintaining some coherence. The language is enlarged responding to the new conceptual needs, which emerge constantly.

Another remarkable example of analogy, which is not yet listed in the dictionaries, is that of *structural plastic*, born through a similarity with *structural iron* and *structural steel*, which are listed in the OED.

This type of compounding also shows the importance of the contextualization of architecture vocabulary in that there are many references to the source of materials and styles; consider, for example, the compounds *French door, Venetian window, Dutch door, Roman mosaic* and *Belgian glass*. All these, created using a reference to a place of origin, illustrate in their coining a certain desire for traceability. This contextual referencing might also be applied to the concept of authorship, both for persons and brand names, as in *Botta-designed altar, Mieasian-inspired planes*, *Palladian window* or *Kevlar-reinforced thermoplastic*.

Traceability is important, and so too is the visibility of the process by which certain materials are obtained, as in *wrought-iron, locally-sources glass, oxidized titanium* or *black-lackered mahogany*. These are condensed descriptions which manage to relate significant information about how a material has been obtained.

Other cases of personification include examples such as the concept *self-sufficient housing.* This type of metaphorical perception is common in architecture. Some apparent paradoxes are also found, such as *demountable house*, *transitional space* and *transformable space*, all of which might sound strangely contradictory to the uninitiated.

The complexity of AD is expressed not only through single devices of word-formation but also through the combination of various of these processes: *structural bravura* combines compounding with borrowing, the adjective *micro-*

hydro combines two neoclassical combing forms in a rhyme-motivated compound, and *low-e coating* combines clipping and compounding, as do *eco-tech* and acronym and compounding in *GPS-guided bulldozer*.

Another remarkable phenomenon is that of making adjectives from nouns. Thus *black-box*, a noun denoting a notional location where the act of designing takes place, or the product of a design process that avoids custom-designed or intrusive statements, becomes used as an adjective in *black-boxed norm.* The opposite is also true, with adjectives that become nouns, as in *tactility.* Again, these transformations point towards the ductility of the lexicon in the discourse of architecture which tends towards the full exploitation of the resources at hand.

There is a further feature, which we might call the "architect-centric" character of architecture, that is, the central role of the architect; this is also reflected in the coining of vocabulary, as in expressions such as *brand-name architect, starchitect, authorless architecture* and *bastard architecture*, all of these referring to the authorship of buildings or to the relevance of those who produce architecture. This tendency is indirectly captured in vocabulary that has been coined and later popularized by an architect or designer, as is the case with *Geodesic dome*, a term used by the American designer and architect, R. Buckminster Fuller.

The tendency for compactness, mentioned above, may also give rise to expressions such as *soon-to-be-landscaped square*, *soon-to-be-tallest building*, *knock-your-eyes-out building*, etc., where a certain tendency towards *wordness* may lead to a humorous effects.

There are also examples of interdisciplinarity, as in *urban povera*, an analogical term deriving from *arte povera*, an expression coming from the field of art which again shows the conceptual repertoire behind the creation of terms in AD.

Also analyzed in this study are long strings of terms not classified as compounding which contribute to the fostering of a sense of opacity, lexical density, technicality and the lexical identity of AD. This helps to increase the sense of expertise in a specialized language.

As for examples of rule-bending creativity, a neoclassical compound occurring in the corpus was *furniphobia*, where a modern stem *furni-* deriving from *furniture* is followed by a neoclassical final combining form *-phobia*. This term exploits the productivity of a given pattern in order to create a neologism which is employed ironically, a given taste in interior design described as a syndrome. The same happens with *façade-echtomy*, where a modern base is followed by a neoclassical final combining form; both *furniphobia* and *façade-echtomy* recall the metaphorical nature of architecture in relation to medicine and they can be regarded as examples of morphological creativity: they show the productivity and versatility of a given device and produce interesting pragmatic effects. At the extreme there is the term *permaculture* (1978), which is not a nonce-formation but a relatively recent neologism already listed in the OED. Superficially it follows the structure of a neologism but both elements (*perma-* and *–culture*) are modern, pointing towards the adaptability of the neoclassical paradigm behind it: it is a model which is not dead and it is achieving new ways of being used productively. Some neologisms, like *biophilia,* were registered in the OED when I collected the database in 2007/8; however,

biophilia is now listed in the OED. The same happened with *biofiltration* and *biocybernetics*. The term *biorealism*, which is not listed yet, is likely to be fully recognized at some point soon, along with all the rest. Another way of looking at the use of the neoclassical devices to coin new words is that they represent a way of legitimizing and enhancing the lexicon of architecture by using a conventional and long-established mechanism, one which is also typical of scientific discourse.

The Initial Combining Form (ICF) *neo-* is also very commonly attested in the corpus, serving in the creation of many terms, such as *neo-primitive, neo-palladian, neo-modern, neo-Italian, neo-baroque, neo-gothic, neo-vernacular* and *Neo-PoMo*. Other ICFs are less common, like *proto-*, which produces terms such as *proto-punk*, a compound adjective which was not listed in the OED in 2008 but which is now registered. The ICFs *mega-, micro-* and *macro-* are very frequently used, probably because they convey the idea of space, and because they can also express hyperbolic nuances. *Thermo-* is also frequent, given its use in describing building performance qualities. One of the most recent ICFs is *Nano-*, which first surfaced around 1947.

As Prćić (2005-317) claims, neoclassical compounds are often liable to be paraphrased using English equivalents which are less learned and formal; from this we may infer that the propensity towards their use in the corpus may be a pragmatic and stylistic positioning that goes beyond mere terminological need and thus draws a linguistic boundary that also contributes to generating a sense of cultural identity. This is supported by Prćić's (2005-323) claim that a great deal of the interpretation of neoclassical compositions depends on the knowledge of the classical Greek and Latin elements themselves, especially so

in those cases that show a high degree of technicality and which are thus not always available to all speakers.

As for adjectival compounds, it is interesting to attest a number of terms that appear and become gradually institutionalized, as with those lexical items not listed in the OED by 2008 and which are now registered, among them *solar-powered.* The structure here, with a final adjective ending in *–ed*, is highly productive in the corpus: *mansard-roofed*, *climate-controlled, steel-framed*, etc.

I turn now to derivation and to prefixation more specifically. Within the scope of prefixation, the use of the negative prefix *non-* in expressions such as *non-spatial* or *non-place* lends these derivatives literary and philosophical undertones. There are also neologisms such as *deurbanize* and *superstructure*, the latter recently included in the OED, as well as *transmaterial;* meanwhile, *superstructure* is not listed and thus has no recorded date. Recent neologisms coined by prefixation are *ex-urban, re-zoning* or *pre-planning*, which serve as evidence of the extent to which prefixation is a productive device for the coining of new words in AD. The use of prepositions as prefixes is also observed, as in *conurbation* (1915), *off-site* (1939), *in-house* (1956) and *condominium* (1962).

The suffix *–ing* is quite frequent and is present in recent neologisms such as *landscaping* (1927), *streamlining* (1918), *daylighting* (1937) and *streetscaping*, the latter not yet registered in the OED. Another suffix which shows a high degree of productivity is *–ism* (mainly for styles and movements, as in *Palladianism*), to be found in relatively new terms such as *Miesianism* (after architect Mies van der Rohe, not listed in the OED) and *Brutalism* (1953). The suffix *–ation* is still productive, leading to *gentrification* (1973) and *pedestrianiazation* (1964). Certain significant abstract concepts in the discourse

of architecture have been created by means of the suffix *–ity*, as in *linearity*, *tactility* and *materiality*. This trend is still seen in recent examples, for example *sustainability* (1980). It is not rare to find relatively recent adjectives derived from a proper name, usually an architect's name, as in *Palladian* (1718); a more recent exanple being *Corbusian* (1936). Many of these have not been registered yet, such as *Venturian*, *Miesian* and *Framptonian*. The suffix *–ed* is used extensively to condense information, as in *domed* (instead of dome-shaped, made dome-like) or *buttressed* (instead of furnished with a buttress). Within derivation we have also witnessed interesting neologisms such as *Aalto-esque* (after architect Alvar Aalto).

In general terms, the impact of backformation and conversion is rather low compared to compounding and derivation; recent examples of conversion include *duplex* (1922), an adjective that became a noun, and *interface* (1967), a noun that led to the coining of a verb. Examples of backformation include *grid,* a backformation from *gridiron.*

Clipping tends to be more common in the language of architecture. This word-formation process produces interesting items, such as *rehab (rehabilitation), prefab (prefabricated)* or *self-fab (self-fabricated)*. The word *rehab*, with an architectural meaning, is as recent as 1967; *prefab* dates from 1937 and *self-fab* has not been yet registered as a clipped term. We have seen other non-institutionalized examples of clipping, as in *Neogoth* (*Neogothic*)*, decon* (*deconstructionist*) and Low-E. The OED does acknowledge others, such as *spec* (a detailed working description; a standard of manufacture or construction). The phenomenon of clipping is also attested in highly technical terms such as *tarmac* (from *tar macadam*) and *polythene* (from polyethylene).

Examples of blends are more restricted in number, although some of those that have arisen are noteworthy as technical expressions, such as *tensegrity* (*tensional integrity*- 1959) and the material called *glulam* (*glue lamination*- 1953).

Acronyms are very widespread in the corpus, their usefulness a result of their obvious concision, and their opacity increases the level of technicality of the discourse. Very few were listed in the OED, these including *LED, CAD* and *GPS*, with most not listed in dictionaries; for those whose meaning was not evident from the corpus itself (e.g. *BPE- Building Performance Evaluation*), I had to find their meaning elsewhere, using tools such as the Internet (an example being *CNC- Computer Numerical Control*). As a resource acronym formation might seem repetitive and scarcely creative, but it is in fact quite common and seems to foster a sense of concision and technicality.

Ex-nihilo formations are not numerous but are salient, notably in the coining of proper names such as *Lucite* (1937), *Freon* (1932) and *Dymaxion* (1929). There are others which have been created arbitrarily, such as *Nylon* (1938), but which have served as the basis or inspiration of others, in this case *Mylar* (1952) or *Kevlar* (1974); these terms illustrate how the lexicon itself serves as a reference for the creation of new words, using internal resources, so that these new forms become ex-nihilo formations to a lesser extent. However, it is analogy that is seen as the process resorting to “lexical self-sufficiency” in the highest degree. As has been described in this study, new formations are created by means of analogy from already existing lexemes. This process does not generate a productivity series (as might be the case with a proper suffix such as *–ation*); however, it does trigger whole sets of terms, one such found in the

corpus being *landscape, townscape, cloudscape, streetscape, roofscape,* etc. These analogically related sets or families are built on an associative reasoning whose lexicalized elements are the basis for new coinages. Terms such as *townscape* (1937), *streetscape* (1833), *roofscape* (1928) and *cityscape* (1856) are recorded in the OED; others, like *viewscape*, are as yet unrecognized; the expression *cemeteryscape* is not listed in the OED although there is an entry for it in the ODA. These analogical formations may show the false assimilation of *–scape* to a suffix status; as a result, it would gradually lose its lexical properties, becoming a sort of final combining form. Analogy functions as a kind of internal etymology by means of which analogy maps one morphophonemic pattern or "template" (one already existing in the architecture discourse repertoire) onto other lexical items which are newly created, as a means of plugging lexical gaps.

Another device used for the coining of new words that has been analyzed in this study was loanword neology. As the corpus data illustrate, loanwords satisfy two basic functions: lexical and stylistic needs. Lexical needs refer to gaps in the lexicon that have to be filled, and this is done outside native resources by adopting a foreign term that has already proved to be valid in a different code. Stylistic needs include the adoption of foreign terms in order to contribute to the construction and refinement of the linguistic identity of AD by creating boundaries to set it apart from other linguistic communities.

However, as claimed by Canon (1981), the tendency towards loanword neology is a diminishing trend in modern English. Most loanwords found in our architecture corpus come from French and Latin, which, even in recent cases, is a tendency that coincides with what happens in general English. The majority of

borrowed words are nouns which are in general highly naturalized, that is, fully adapted to the English language. The overall bulk of architecture terms introduced from abroad are not recent and most of these borrowings have been coined in order to satisfy the need for conceptual accuracy, that is, to fill lexical gaps. More narrowly, there are also loanwords that have been introduced for stylistic reasons. This is done as a means of elevating the style of a text or to introduce elements of rhetorical variation. Loanwords may also portray the essence of the local atmosphere in a text, a fact that illustrates the importance of context for architecture and its actors, that is, the need to be sensitive towards the "genius loci" of a place (its denoting spirit or essence) by reflecting all its features: language, traditions, history, people, etc.

The abundance of French loanwords in the corpus shows not only the historical weight of the French legacy in the English language in general but also the influence of French architecture in the development of the variety of English used in this particular field. A further reason here is the aura of sophistication and erudition with which French words endow the discourse. Semantically speaking, most French-originated terms refer to names of styles and periods, architectural techniques, furniture, elements of design, and building typologies. There are also non-technical luxury loanwords like *repertoire* or *flaneur* which seem to convey the intention to elevate the character of the discourse with an air of cultivation. There are also calques such as *drum, demountable, primitive hut*, etc. which show a stronger integrating purpose and go more unnoticed in the discourse.

Latin is a traditional source of scientific and technical vocabulary in general, and also of architectual terms. As our findings reveal, there are two

peaks of Latin borrowings, from the periods 1600 to 1650 and 1800 to 1850. Most Latin loanwords refer to building typologies (e.g. *monastery, mausoleum, columbarium*), settlements and urbanism (e.g*. metropolis, campus, arboretum*), and building elements (e.g. *transept, volute, oculus*). These peaks may indicate points in time at which terms were acquired in order to fill in lexical gaps because of the terminological needs of the development of teaching in architecture schools and the proliferation of treatises. Several abstract concepts have also been coined recently, such as *stasis* (1920).

Italian loanwords have their peak in the period between 1750 and 1800. They tend to name materials (e.g. *travertine, granito, terracotta*), building typologies (e.g. *palazzo, campanile, galleria*), building elements (e.g. *cupola, pergola, portico*) and techniques (e.g. *fresco, sfumato, stucco*). However, perhaps more significant are those Italian loanwords which do not refer to technical items in architecture and which might be labelled as luxury loanwords, including *allegro, crescendo, prima donna*, *fiasco* and *maestro*, these are usually drawn from other disciplines and thus having a higher impact and metaphorical expressiveness.

The most salient Spanish loanwords in the corpus are those related to architectural terms, namely *albero, plaza, hacienda, barrio, silo* and *patio*. German loanwords related to architecture include a smaller number of items which are important with regard to styles and architecture theory: *Biedermeir, expressionism, kitsch, ersatz* or *zeitgeist.* Greek loanwords display the importance of classical architecture, as in *agora, necropolis, astylar* and *pylon*. According to Canon (1981), in relatively recent times Japanese would come to be the third main source of borrowed words in English after French and Latin, an

influence explained due to the increasing Japanese cultural and economic strength following the Second World War; Japanese architecture itself has reached a significant position in the international architectural scene in the last few decades. However, I have not found many architecture-related terms from Japanese, the most salient here being *engawa, futon* and *tatami*. Portuguese loanwords include terms referring to building typologies such as *favela* and *pagoda* and materials like *anambé*. More significant in recent times seems to be those terms coming from Brazil rather than Portugal, probably due to the richness in exported materials, above all wood materials such as *anambé* and *angelim.* There is also the term *urban acupuncture*, which again comes from Brazilian rather than Portuguese architecture. The remaining loanwords have their origin in minor sources (Dutch, Danish, Russian, Yiddish, Basque, Lithuanian, Turkish, Malay, etc), and although scarcely relevant in number they are a good example of the process of trying to recreate a local atmosphere in AD and the aim of endowing the discourse with exotic and erudite nuances, above all by means of the introduction of casual, alien loanwords. Broadly speaking, beyond the mere terminological needs, Latin terms are justified in the corpus by the need for scientific legitimization, French loanwords for sophistication and erudition, Italian borrowings to convey cultural and artisanal nuances, and Spanish loanwords for hints of folklore and local color.

The study of semantic neology in AD shows the importance of the use of metaphors. As pointed out by Gotti (2003:268), the use of metaphorical processes is reasonably frequent and crucial for the formulation of new concepts in technical fields when these concepts, due to being newly created, can only be named by allusion to or on analogy with already existing realities. Many of the

metaphors in architecture are of the scientific type, from fields as diverse as the natural sciences, anatomy, biology, physics, mathematics, mechanics, etc. and, as Forty (2000:11) claims, they belonged to the modern era, since it was not in fact until modern times that architecture and science were theoretically separated. Those metaphors related to biology and anatomy are especially relevant and are widely repeated in AD in general, as reflected in the corpus, where we find expressions such as *skin, lung, heart, wing, body, shell*, etc. All these metaphors emphasize the vision of buildings as living organisms, materials that age and spaces that flow; although the use of metaphors is of course not specific to AD, this particular perspective is difficult to find to the same degree in other disciplines. Social metaphors reflect an interest in the social qualities of buildings and those metaphors which bring together architecture and language/arts have led to some well-known positions in which architecture is seen as a "text". The use of visual metaphors based on the resemblance of shapes and images should also be noted, a fact that reflects the capacity of architects to assimilate and produce ideas by graphic means and to translate ideas into shapes, as opposed to other disciplines where the visual component is often not so intrinsic.

From a linguistic point of view, there are several remarkable processes regarding semantic neology, such as those of specialization or *terminologization*. As noted in this study, it is very often the case that words from general language acquire specialized or technical meanings. The use of such terms implies a high level of difficulty since their nuances may not be perceived by the uninitiated. Through this process architects take general language and transform it through a sort of technical-linguistic colonization. AD reinterprets

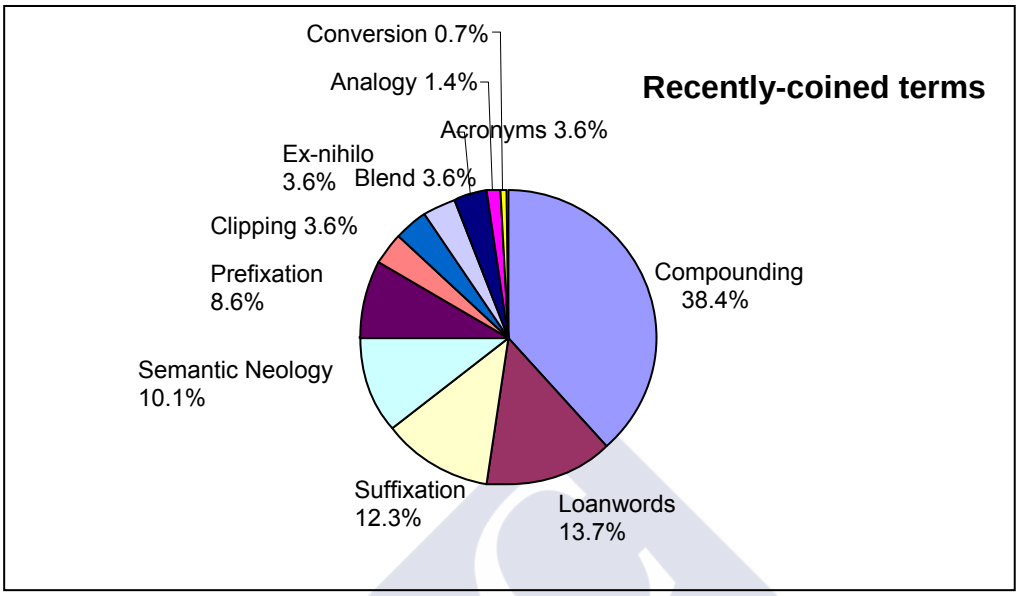
words, producing new terms which are very often enriched with metaphorical connotations (e.g. *dense, concept, intervention, mediate, brief*, etc.). Thanks to one of the sources used in the study, *Archispeak*, we can observe how effective *terminoligization* is in generating a highly complex textual fabric. The migration of terms from a specialized language to architecture has also been attested in the corpus (e.g. *Metabolism, green, ersatz, charette*, etc.), a fact that highlights the complex nature of AD, its intellectual ambition, and its interdisciplinary nature. We can also notice the "popularization" of architecture terms into general language, subsumed into the general culture, probably the result of architecture having become of general interest in society.

Through the close analysis of the lexis of the corpus, the processes which are most commonly used in the formation of architectural terms have been described. It seems that language-internal resources of word-formation as a whole exceed the use of borrowed material. If we take processes individually, whereas loanwords have an important impact, it is compounding that is by far the most prevelant process. Derivation processes, especially suffixation are also relatively common.

Broadly speaking, syntagmatic neology is by far the most common type of neology in AD. More specifically, if we analyze the most common processes taking place from 1900 onwards in technical and semitechnical terms, that is, the most recently coined architectural terms (here I only take into account those listed in the OED, since only those have a recorded date), the current devices employed for coining new words in the field of architectural may be outlined. The analysis of recently-coined terms in the language of architecture (138 items) reveals that the most common process is still compounding, followed by

loanwords, suffixation, specialization and prefixation; equally minor, although still present, are blends, acronymy, clippings and ex-nihilo formations:

FIGURE 25. *Recently-coined terms*



We see here the varied and rich nature of the formation of lexis in AD, in which all processes make at least some contribution.

Leaving aside the issue of recent coinages, if we consider specifically the core architectural terms, that is, those listed in the ODA, we see that more than one third have a foreign origin, that is, they have been coined by means of loanword neology at some point in the history of architectural lexicon; compounding is the next most common device, followed by derivation and different forms of semantic neology. Other word-formation processes such as conversion, clipping, blend, etc., make relatively minor contributions. Apart from word-formation processes, there is a bulk of vocabulary coming mainly from Old French, Middle English, Old English, Anglo-Norman and Common Germanic. Few expressions are variants, corruptions or of obscure/unknown origin.

With the lexis of architecture closely examined, I have come to conclude that the word-formation processes in this specialized discourse (compounding,

borrowing, derivation, metaphor, specialization, acronymy, analogy, etc.) are not essentially different from those found in general English or in other specialized languages. The crucial difference is the frequency in their occurrence and the discourse identity to which they conform.

7.3. Closing remarks

Let us here remind ourselves of the definition of architecture as found in the *Oxford Dictionary of Architecture and Landscape*:

> *Architecture might be described as the art and science of designing a building having qualities of beauty, geometry, emotional and spiritual power, intellectual content and complexity, soundness of construction, convenient planning, many virtues of different kinds, durable and pleasing materials, agreeable colouring and decorations, serenity and dynamism, good proportions and acceptable scale, and many mnemonic associations drawing on a great range of precedents* (*ODA,* 2006:40).

This definition encapsulates the essence of what has been described throughout this study; the language of architecture, as architecture itself, responds both to art and to science and thus its nature is somewhat unusual when seen in relation to other technical and scientific languages. As an art, the language of architecture and its lexicon has creative undertones, and it also draws on other artistic disciplines such as painting, sculpture, literature, music, and the creation of vocabulary by means of semantic neology and metaphors. As a science, architecture shares terminology with mathematics, physics, biology, engineering and medicine, etc. Architecture enbraces design, driven by beauty and geometry, a fact that explains the frequency of visual metaphors and graphic language; architecture, however, is also driven by emotions (the idea of buildings as living organisms, very often personified, that fulfil functions and needs) and cultivated content, which may explain the apparent need for scholarly references

and indeed the intellectual recognition of the discipline through its language. Architecture includes sound construction, planning, proportion, scale and materials which produce the main bulk of construction terms, most of them adopted long ago, but with new terms derived from the influx of new materials and techniques. Finally, architecture has "many mnemonic associations drawing on a great range of precedents" that constantly feed its vocabulary with references to its own history and its own lexical constructs. Thus, the lexicon of AD responds to the very nature of the discipline, that is, it represents each and every aspect of architecture. But not only is AD an accurate reflection of the kaleidoscopic nature of the discipline; those working in the field are aware not only of having a discourse of their own, but are indeed fond of this. Hence they allow themselves poetic licence, including rule-bending creativity, neologisms, foreign words, metaphors, etc. in the use of their specialized language. Their view of architecture is different from that of the uninitiated, and they use all available resources to draw a boundary (by means of all the devices I have mentioned that encourage opacity and technicality) to keep their linguistic identity differentiated.

To use a metaphor from the field, Vitruvian's definition of architecture as *firmness, commodity* and *delight*, we may say that a part of the lexicon of architecture responds to *firmness* (the sound vocabulary referring to construction, materials, building typology), part to *commodity* (terms related to properties and functions of architecture) and part to *delight* (those words included in order to fulfil stylistic needs and creativity).

8. Summary in Spanish/ Resumen en español

Este trabajo de investigación representa una aportación significativa al campo del Inglés con fines específicos dado que constituye una descripción pormenorizada de los aspectos léxicos más reseñables del discurso de arquitectura en inglés desde el enfoque de la Lingüística de corpus. Aunque existe una amplia variedad de estudios que describen distintos lenguajes especializados desde múltiples orientaciones, no nos consta ninguno dedicado de manera específica al léxico de la arquitectura desde la perspectiva del Inglés con fines específicos partiendo de un corpus de textos reales diseñado *ad hoc*. Si bien existe un interesante y detallado estudio sobre el papel de la metáfora en el lenguaje de la arquitectura (Caballero 2006), éste parte de una concepción muy distinta y no trata los mismos aspectos que aborda este trabajo, cuya especificidad léxica es muy acentuada y cuyo corpus es mucho mayor que el que se toma como referencia en ese estudio anterior. Tampoco se centra en aspectos léxicos el trabajo de Roldán *et al* (2011), una proximación al lenguaje de la arquitectura y de la ingeniería civil desde un ángulo muy concreto, el de la lingüística aplicada; su estudio tiene una clara orientación pedagógica marcada de ayudar a los estudiantes y profesionales de ambas disciplinas a comunicarse en escenarios académicos y profesionales.

Entre los lenguajes profesionales y académicos más representados en la bibliografía especializada se encuentran el inglés del marketing y los negocios, el inglés científico, el inglés de la publicidad, el inglés de la tecnología, el inglés jurídico, etc. En este trabajo se parte de la premisa de que siendo un lenguaje profesional adscrito a una disciplina específica, al igual que los mencionados anteriormente, el lenguaje de la arquitectura debe poseer características

propias que lo diferencien y caractericen frente al lenguaje común y a los demás lenguajes técnicos o especializados. A la necesidad de cubrir este vacío en el análisis de un discurso especializado, el de la arquitectura, en el campo del inglés con fines específicos, hay que sumar la coyuntura que atraviesa el panorama educativo europeo derivado del proceso de Bolonia que ha favorecido la predominancia de la lengua inglesa en un contexto de movilidad estudiantil y de fuerza de trabajo (programas de intercambio, diplomas internacionales, etc.) derivando en un proceso progresivo de internacionalización que se verifica especialmente en el ámbito de la arquitectura cuya práctica está cada vez más globalizada: el lenguaje especializado de la arquitectura es utilizado por un gran número de profesionales que se tienen que formar para desarrollar su profesión globalmente, algo que, sin duda, implica la necesidad de profundizar en el conocimiento del inglés especializado en este campo; el papel fundamental de la lengua inglesa como *lingua franca* en esta disciplina justificaría la realización de estudios como el que nos ocupa para facilitar el conocimiento de dicho lenguaje.

Por lo tanto, esta aportación sería relevante, no sólo desde el punto de vista de la investigación en el campo de las lenguas con fines específicos sino también desde la lingüística aplicada a la enseñanza de un lenguaje técnico y también de la lexicografía, de la lingüística de corpus y de la traducción.

Esta investigación consta de dos partes diferenciadas: el primer bloque está dedicado a la revisión del marco conceptual sobre el que se sostiene el estudio, mientras que el segundo bloque desarrolla los objetivos, la

metodología, la descripción de los resultados y conclusiones del estudio de corpus.

Entre los conceptos que se desenvuelven en la primera parte se encuentran aquellos articulados en torno a las lenguas específicas: las comunidades epistemológicas y las comunidades discursivas, la importancia del inglés como *lingua franca* a nivel internacional, el grado de carácter técnico de las lenguas específicas, etc. Se presenta así mismo una revisión de bibliografía variada que trata estas lenguas de especialidad como son el inglés técnico, el inglés científico, el inglés de los negocios y el marketing, el inglés de la publicidad, el inglés jurídico, etc. Se perfilan brevemente también algunos apuntes sobre el discurso de la arquitectura en inglés que dejan entrever la conciencia de la existencia de una identidad lingüística diferenciada, no sólo desde el interior de los círculos profesionales y académicos de la arquitectura sino también desde fuera. A continuación, se introduce un breve apunte sobre el desarrollo del discurso de arquitectura a través de la historia destinado a caracterizar el papel de la comunicación en el campo de la arquitectura: el papel de los tratados de esta disciplina, la importancia del lenguaje, la influencia de la arquitectura en el vocabulario, el carácter interdisciplinar, los intercambios geográficos, las traducciones de los textos de arquitectura, etc. todos ellos, aspectos que, sin duda, tendrán huella en la evolución y carácter de este lenguaje.

Un vez que ha quedado perfilado el contexto del trabajo a través de las secciones dedicadas al ámbito de las lenguas profesionales y académicas en general y al de la de arquitectura en particular, el estudio avanza hacia el campo de la morfología: una sucinta introducción de los conceptos básicos en

la creación de palabras como son la neología, la productividad y la creatividad da paso a la descripción de los principales métodos de formación de palabras que incluyen procesos de neología sintagmática, semántica y por préstamo, procesos todos ellos que serán susceptibles de ser identificados en el corpus para la creación del vocabulario de la arquitectura. Siguiendo como principal referencia a Bauer (1978,1983,1998,2001), se apuntan los llamados *word-formation devices* entre los que se encuentran la composición, la derivación, la conversión, la derivación regresiva, la truncación, los acrónimos, las formaciones ex-nihilo, las analogías, etc. De entre ellos, se presta mayor atención a la composición, dado que ha demostrado ser muy productiva en el campo del ESP como afirmaba Leech (1972:136) cuando acuñaba el término "compounding propensity". El siguiente proceso que se describe es el de la neología a través de los préstamos en el que se mencionan los principales conceptos implicados: definición de préstamos, niveles de naturalización, préstamos de lujo y préstamo necesario, préstamos técnicos, calcos, etc. El último proceso de creación de términos que se analiza es el de la neología semántica en el que se dedica especial atención a la definición de metáfora y, de manera más específica, al papel de la metáfora en el léxico de las lenguas profesionales, como es el caso de la ingeniería y la arquitectura. Se exponen también procesos de cambio semántico como las transiciones de palabras comunes al lenguaje técnico y viceversa. El bloque teórico concluye con una sección sobre la formación de términos desde la perspectiva de los estudios de terminología.

Ya en la parte consagrada al estudio en sí, éste se describe como un trabajo eminentemente descriptivo y sincrónico que trata sobre el discurso de los arquitectos en inglés moderno a partir de materiales escritos.

Desde el punto de vista metodológico, este estudio constituye una aportación novedosa, dado que toma como punto de partida un corpus que ha sido diseñado y compilado para este fin específico. Esta herramienta ha sido creada de acuerdo con un propósito de investigación preestablecido y combina la inspección manual y el procesamiento computarizado. Este corpus fue precedido de otro piloto preliminar de 200.000 palabras que permitió, tras su evaluación manual, obtener una visión global de los aspectos más sobresalientes que serían sujeto de la investigación. Este corpus piloto fue elaborado a partir de un listado de conocidas publicaciones en inglés aportado por la sección de documentación del Colegio de Arquitectos de Galicia. A continuación y como consecuencia, se compiló un corpus definitivo de 500.000 palabras con el asesoramiento de los departamentos de documentación y archivo de varios colegios de arquitectos de este país, siguiendo unos parámetros preestablecidos y científicos que se resumen en tres principios: *representatividad* (tamaño, temática, fuente, nivel técnico), *contemporaneidad* (textos reales pertenecientes a la actualidad) y *accesibilidad* (publicaciones gratuitas y en línea). El corpus resultante se ajusta perfectamente a las necesidades de este estudio, pero al mismo tiempo podría ser utilizado para otros similares relativos a diferentes aspectos lingüísticos del discurso de la arquitectura en inglés. Para poder manipular y organizar los datos obtenidos a través de esta herramienta fue necesaria la creación de una base de datos con 2.865 entradas, una entrada por cada término que sería objeto de estudio.

Cada entrada se corresponde con una ficha del término en la que se incluyeron sus principales características léxicas (definición, etimología, campo semántico, proceso de formación de palabras utilizado, clasificación, etc.) permitiendo posteriores clasificaciones y contabilizaciones.

La segunda aportación del estudio es la realización de un glosario en tres idiomas (inglés/español/gallego), que contiene más de 1.300 entradas de términos arquitectónicos y de otros utilizados en el discurso de arquitectura que pertenecen a disciplinas íntimamente relacionadas con éste (ingeniería, matemáticas, física, química, ciencia de los materiales, diseño interior, diseño industrial, etc.). La relevancia de este corpus viene dada, no sólo porque no exista, al menos a mi conocimiento, un glosario trilingüe de estas características que incluya la lengua gallega, sino porque ilustra las posibles aplicaciones prácticas de esta clase de estudios léxicos en el campo del Inglés con fines específicos del que se pueden beneficiar profesionales del ámbito de la arquitectura y la construcción al igual que docentes y estudiantes de estas disciplinas, incluyendo aquí también lingüistas y traductores.

El análisis de resultados comienza con la observación de uno de los procedimientos de creación de palabras más común la composición, dadas sus propiedades como su capacidad para expresar conceptos de forma compacta, la interpretabilidad, concisión y alta productividad. La propensión hacia la composición se constata también en el discurso de la arquitectura y la densidad léxica que se deriva de ello es uno de los aspectos que marca la naturaleza técnica del discurso de la arquitectura. El tipo más común de composición dentro del corpus es el de la composición nominal, cuya productividad y vigencia se constatan en numerosos neologismos que aparecen en el corpus

bajo este formato,como, por ejemplo, *theme park*, *row house*, *thatch roof* o *picture window*. Se evidencia que hay muchos términos compuestos que son neologismos y que aún no están listados en los diccionarios que se basan por analogía en otros ya creados gracias a la existencia de modelos o patrones de composición. Dentro de la creación de compuestos, destaca también el papel de la especialización semántica de términos. Entre los compuestos nominales también tiene una alta productividad la combinación Adjetivo + Nombre donde los patrones de composición y la analogía juegan una función relevante. Otros rasgos que se perciben son la trazabilidad de algunos términos, visibilidad de procesos, conversión de nombres en adjetivos, combinación de varios procesos en un solo término, tendencia a la compactación (como, por ejemplo, convertir en palabras frases completas, como es el caso de *not-so-very-high-ceiling*), etc. En el capítulo dedicado a los compuestos neoclásicos apreciamos el auge de algunos elementos como son *bio-*, *eco-* o *neo-* entre otros. Dentro de estos se advierte también el uso de la analogía (*urban sprawl- suburban sprawl- vertical sprawl*). Existen interesantes ejemplos de neologismos que muestran gran creatividad a partir de modelos establecidos (*permaculture*, *furnipphobia*, *proto-punk*), lo que ejemplifica la gran versatilidad del compuesto neoclásico dentro de la composición. Dado que hay fórmulas nativas equivalentes a los compuestos neoclásicos, su uso implica un cierto gusto por el carácter formal y erudito en la creación de léxico, lo que contribuye a establecer barreras en el discurso con respecto a otros discursos.

La derivación, más concretamente, la prefijación, también favorece la creación de nuevos términos con gran número de neologismos, lo que confirma la productividad de este proceso en el lenguaje de la arquitectura con

neologismos como *deurbanize* (1924) or *condominium* (1962). Más numerosos son los ejemplos de sufijación, sobre todo en la creación de nombres (movimientos, propiedades, procesos, etc.), así como adjetivos (a partir de un nombre propio, de una tipología de edificación, etc.). Más allá de la composición y de la derivación se aprecian otros procesos de formación de palabras como la conversión, la derivación regresiva, la truncación, la combinación, los acrónimos o las formaciones *ex-nihilo*, que a pesar de ser menos relevantes en número de apariciones, sí lo son en cuanto que su uso tiene a menudo una gran visibilidad y da lugar a términos utilizados muy comúnmente en el lenguaje de la arquitectura, sobre todo en el caso de los acrónimos.

El siguiente proceso de creación de palabras analizado es el de los préstamos. Según los resultados analizados, se aprecia que la neología por préstamo responde tanto a necesidades puramente terminológicas, es decir, para solventar una laguna léxica cuando surge un nuevo concepto, como a necesidades estilísticas, para dotar a un texto de un carácter y un estilo particulares. Ambas confieren al discurso una identidad léxica propia y diferenciada. Como ocurre en la lengua inglesa de uso general, la mayor parte de términos de origen extranjero del discurso de arquitectura no fueron introducidos recientemente y están altamente naturalizados. Los préstamos encontrados en su gran mayoría responden a la función de precisión conceptual, es decir, fueron introducidos para cubrir vacíos terminológicos. Otros préstamos sin embargo, fueron adquiridos por motivos de estilo para fomentar la variación retórica, crear sensación de atmósfera del lugar debido a la importancia del contexto en la arquitectura, etc. tal es el caso de términos

como *telenovela*, *prima donna* or *repertoire*. La abundancia de préstamos del francés evidencia, no solo la importancia del legado de esta lengua en el inglés en general, sino también la importancia de la arquitectura francesa en el desarrollo del vocabulario técnico de arquitectura en inglés. El latín es otra fuente importante de préstamos, lo es en general de los discursos científicos y técnicos, y en particular, de la arquitectura. El mayor número de términos italianos se introdujo entre 1750 y 1800, utilizándose para referirse a materiales y técnicas (*terrazzo*, *cupola*, *sfumato*), así como en préstamos de lujo que no son necesariamente específicos del vocabulario de la arquitectura pero que se utilizan en este discurso para otorgarle un carácter erudito. Los préstamos del español son, en su mayor parte, referidos a tipologías constructivas (*barrio*, *plaza*, *hacienda*), mientras que los alemanes aluden fundamentalmente a movimientos arquitectónicos y estilos (*Biedermeier*, *expressionism*, *kitsch*). Los préstamos griegos traslucen la importancia de la arquitectura clásica (*agora*, *necropolis*, *astylar*); los japoneses (*engawa*, *tatami*, *zen*), por su parte, se explican por el empuje cultural y económico de Japón después de la segunda guerra mundial y el prestigio de la influencia japonesa en el campo de la arquitectura. En los préstamos portugueses (*favela*, *angelim*, *anambé*) parece haber recientemente una preeminencia por los de origen brasileño sobre todo en términos de materiales. El resto de préstamos pertenecen a fuentes menores como el holandés, el danés, ruso, lituano, turco, etc. que, aunque poco importantes en número, lo son por su capacidad de recrear el contexto del discurso arquitectónico. En términos generales se podría decir que más allá de las necesidades terminológicas, los préstamos del latín se justifican por la necesidad de legitimación científica, los franceses buscan la erudición y la

sofisticación, los italianos transmiten matices culturales y los españoles aportan folklore y colorido local.

El análisis del discurso de la arquitectura muestra un uso significativo de metáforas (*skin*, *skeleton*, *shell*); muchas de las encontradas están entroncadas con las Ciencias Naturales (la Anatomía, la Bilogía, la Física, las Matemáticas, la Mecánica, etc.) En muchas de ellas se verifica la percepción de la obra arquitectónica como un organismo vivo, una percepción que es muy característica de la arquitectura. Cabe subrayar también las metáforas sociales (*functional*, *livable*, *monumental*) que relacionan la arquitectura con el lenguaje y el arte así como las metáforas visuales (T-*figure*, *cheesegrater*, *L-plan*) que se basan en parecidos formales. Dentro de la neología semántica destaca el proceso de especialización o "terminologización" a través del cual palabras que pertenecen a la lengua común se convierten en términos especializados, en este caso de la arquitectura. Estos términos (*dense*, *layering*, *interface*) crean una gran dificultad porque contienen matices que se escapan a los no iniciados. Se confirma así mismo la migración de términos de otras disciplinas al discurso de arquitectura como también la popularización de vocablos arquitectónicos que acaban formando parte de la lengua común.

En términos generales, la neología sintagmática es el tipo de neología más común en el discurso de la arquitectura. Concretamente, los procesos más extendidos para la creación de palabras técnicas y semitécnicas a partir de 1900 son la composición, seguida de los préstamos, la sufijación, la especialización y la prefijación. Aunque de menor importancia, también están presentes otros procesos como los acrónimos, las combinaciones, los truncamientos y las formaciones *ex nihilo*.

El discurso de arquitectura en inglés es de índole compleja como lo es el universo conceptual que representa. La arquitectura responde al arte y a la ciencia por lo que su discurso se diferencia de otros lenguajes técnicos y científicos. Como arte, su lenguaje es creativo y se vincula a otras disciplinas como la pintura, la poesía, la escultura, la música, etc. a través de la neología semántica y las metáforas. Como ciencia, la arquitectura comparte terminología con las Matemáticas, la Física, la Biología, la Ingeniería, la Medicina, etc. La arquitectura contiene diseño y, por lo tanto, se mueve por la geometría y la belleza, lo que propicia la existencia de metáforas visuales y lenguaje gráfico. La arquitectura se construye también a través de las emociones y el contenido intelectual, lo que propicia su interdisciplinariedad y su concepción humanista, así como referencias eruditas y un afán de reconocimiento intelectual. Pero la arquitectura implica también construcción, planificación, proporción, escala y materiales, contenidos que producen el cuerpo central de términos de arquitectura, la mayor parte de los cuales han sido adoptados hace mucho tiempo aunque continuamente irrumpen en el panorama arquitectónico materiales y técnicas que provocan la necesidad de acuñar nueva terminología en este discurso. En último lugar, la arquitectura tiene asociaciones mnemotécnicas suscitadas por un amplio repertorio de referentes, hecho que continuamente alimenta su vocabulario con referencias a su propia historia y universo léxico.

De este modo, el léxico de la arquitectura responde a la naturaleza inherente de la disciplina y representa todos y cada uno de sus rasgos como un reflejo de su naturaleza caleidoscópica. Los causantes de este lenguaje son conscientes y a la vez entusiastas de su propio discurso. Es por ello que se

suceden las licencias poéticas como la creatividad que rompe las normas, los neologismos, las palabras extranjeras, las metáforas, etc. Sus actores ven la arquitectura con ojos distintos a los de aquellos no iniciados y crean su discurso a partir de las necesidades terminológicas propias de cualquier disciplina en continuo desarrollo, así como de la conciencia de identidad de grupo por lo que utilizan los recursos a su alcance para crear una barrera lingüística que fomente y proteja una identidad lingüística diferenciada.

USC UNIVERSIDADE DE SANTIAGO DE COMPOSTELA

9. References

9.1. Primary sources

Curl, James Stevens. 2006. *Dictionary of Architecture and Landscape Architecture*. Oxford: Oxford University Press.

Forty, Adrian. 2000. *Words and Buildings: A Vocabulary of Modern Architecture*. London: Thames and Hudson.

Grech, Chris. 1998. *Diccionario Plurilingüe de Términos de Arquitectura y Construcción*. Barcelona: Gustavi Gili.

Harris, Cyril M. 2006. *Dictionary of Architecture and Construction*. New York: McGraw Hill.

Porter, Tom. 2004. *Archispeak*: *An Illustrated Guide to Architectural Terms*. New York: Spon Press.

9.2. Secondary sources

Adams, Valerie. 1988. *An Introduction to Modern English Word-formation*. London: Longman.

Aguado de Cea, Guadalupe. 1993. *Diccionario comentado de terminología Informática*. Madrid:Editorial Paraninfo.

Ahmad, Khurshid. 2006. Metaphors in the languages of science? In Gotti, Maurizio and Davide Giannoni (eds). *New Trends in Specialized Discourse Analysis*. Bern: Peter Lang, pp.197-220.

Alamán, Teresa and Maite González. 2004. Scientific popularisation in internet: a new resource for ESP teaching materials. In Fortanet, Inmaculada, Juan C. Palmer and Santiago Posteguillo (eds). *Linguistic Studies in Academic*

and Professional English. Castelló de la Plana: Publicacions Universidat Jaume I., pp. 203-215.

Alcaráz Varó, Enrique. 1982. *Semántica de la novela inglesa: el vocabulario de "Hurry on Down" de John Wain*. Alicante: Caja de Ahorros Provincial.

Alcaráz Varó, Enrique. 1990. *Tres paradigmas de la investigación lingüística*. Alcoy: Marfil.

Alcaráz Varó, Enrique. 1999. *Diccionario de términos de Marketing, Publicidad y Medios de Comunicación: Inglés-Español, Spanish- English.* Barcelona: Ariel.

Alcaráz Varó, Enrique. 2000. *El Inglés Profesional y Académico*. Madrid: Alianza Editorial.

Alcaráz Varó, Enrique, Miguel Angel Campos Pardillos and Cynthia Miguélez. 2002. *El Inglés jurídico norteamericano.* Barcelona: Ariel.

Alcaráz Varó, Enrique. 2007. *Las lenguas profesionales y académicas*. Barcelona: Ariel.

Algeo, John. 1996. Spanish loanwords in English by 1900. In Rodríguez González, Félix (ed). *Spanish Loanwords in the English Language- a Tendency towards Hegemony Reversal*. Berlín: Mouton de Gruyter, pp.13-40.

Alejo González, Rafael. 1997. *Aprender inglés en Internet*. Cáceres: Universidad de Extremadura.

Arnau Amo, Joaquín. 1987. *La Teoría de la Arquitectura en los Tratados I.* Albacete: Tebar Flores.

Aronoff, Mark. 1976. *Word-formation in Generative Grammar.* Cambridge: MIT.

Aronoff, Mark and Kirsten Fudeman. 2005. *What is Morphology?* Malden: Blackwell.

Arts, Jan and Willem Meijs (eds). 1986. *Corpus Linguistics II: New Studies in the Analysis and Exploitation of Computer Corpora*. Amsterdam: Rodopi.

Ayto, John. 1991. *Making Sense of Foreign Words in English*. Edimburgh: Chambers.

Ayto, John. 1995. *The Wordsworth Dictionary of Foreign Words in English*. Hertfordshire: Wordsworth.

Baayen, R. Harald. 1992. Quantitative aspects of morphological productivity. In Booij Gert and Jaap van Marle (eds). *Yearbook of Morphology 1991.* Dordrecht: Kluwer, pp. 109-49.

Baayen, R. Harald and Antoinette Renouf. 1996. Chronicling *The Times*: productive lexical innovations in an English newspaper. *Language* 72(1): 69-96.

Baayen, R. Harald and Robert Schreuder. 2003. *Morphological Structure in Language Proceeding*. Berlin: Gruyter.

Baldinger, Kurt. 1980. *Semantic Theory: towards a Modern Semantics.* Oxford: Basil Blackwell.

Balteiro Fernández, María I. 2005. *Conversion in English, the Question of Directionality and other Relevant Issues.* Santiago de Compostela: Universidade de Santiago de Compostela, Servizo de Publicacións e Intercambio Científico.

Bardsley, Dianne. 2005. A specialist study in New Zealand English lexis: the rural sector. *International Journal of Lexicography* 19(1): 41-72.

Barnhart, Clarence. 1973. *A Dictionary of new English*. London: Longman.

Bassey, Antia E. 2000. *Terminology and Language Planning: an Alternative Framework of Practice and Discourse*. Amsterdam: John Benjamins.

Bassey, Antia E., Christy G. Emoabino and Cosmas Egbejimba. 2006. Drug Trade Names: a morpho-semantic study in resourcefulness and perfidy. *LSP & Professional Communication* 6(1): 52-81.

Bauer, Laurie. 1978. *The Grammar of Nominal Compounding with Special Reference to Danish, English and French*. Odense: University Press.

Bauer, Laurie. 1998. When is a sequence of two nouns a compound in English? *Englllish Language & Linguistics* 2(1): 65-86.

Bauer, Laurie. 2001. *Morphological Productivity*. Cambridge: CUP.

Bauer, Laurie. 1983. *English Word-formation*. Cambridge: CUP.

Becher, Tony. 1993. *Academic Tribes and Territories*. Buckingham: Open University Press.

Benczes, Réka. 2006. *Creative Compounding in English*. Amsterdam: John Benjamins.

Benevolo, Leonardo. 1979. *Historia de la arquitectura moderna*. Barcelona: Gustavo Gili.

Berkenkotter, Carol and Thomas N. Huckin. 1995. *Genre Knowledge in Disciplinary Communication: Cognition, Culture, Power.* New Jersey: Lawrence Erlbaum.

Bernárdez, Enrique. 1987. *Lingüística del texto*. Madrid: Arco Libros.

Berners-Lee. 2000.*Tejiendo la red*. Madrid: Siglo XXI.

Bhatia, Vijay K. 1997. Analysing genre: language use in professional settings. *Hermes* 19: 227-239.

Biber, Douglas *et al*. 1999. *Longman Grammar of Spoken and Written English*. Essex: Longman.

Biber, Douglas, Susan Conrad and Randi Reppen. 1998. *Corpus Linguistics. Investigating Language Structure and Use*. Cambridge: CUP.

Bielenia-Grajewska, Magdalena. 2009. The role of metaphors in the language of investment banking. *Ibérica* 17: 139-155.

Bloomfield, Leonard. 1984. *Language*. Chicago: The University of Chicago Press.

Bolinger, Dwight. 1977. *Meaning and Form*. London: Longman.

Boquera Matarredona, María. 2005. *Las metáforas en textos de ingeniería civil: Estudio contrastivo español-inglés.* Tesis Doctoral. Valencia: Universitat de Valencia.

Boquera Matarredona, María. 2005. *El Lenguaje metafórico de los ingenieros de caminos, canales y puertos. Glosario Español-Inglés/Inglés-Español.* Valencia: Universidad Politécnica de Valencia.

Brown, Gillian and George Yule. 1987. *Discourse Analysis*. Cambridge: CUP.

Brown, Theodore L. 2003. *Making Truth: Metaphor in Science*. Chicago: University of Illinois Press.

Butler, Judith. 2004. *Lenguaje, poder e identidad*. Madrid: Síntesis.

Bybee, Joan L. 1985. *Morphology*. Amsterdam/Philadelphia: John Benjamins.

Byrne, Mary. 1987. *Eureka!:A Dictionary of Latin and Greek Elements in English Words.* London: David and Charles.

Caballero Rodríguez, Mª del Rosario. 2002. The lexicogrammar of metaphor in the discourse of architects. *Estudios Ingleses de la Universidad Complutense* 10: 43-66.

Caballero Rodríguez, Mª del Rosario. 2006. *Re-viewing Space: Figurative Language in Architects' Assessment of Built Space*. Berlin: Mouton de Gruyter.

Cabanillas, Isabel de la Cruz, Guzmán Mancho and Cristina Tejedor. 2007. English loanwords in Spanish computer language. *English for Specific Purposes* 26: 52-78.

Cabré, María T. 1996. Terminology today. In Somers, Harold (ed). *Terminology, LSP and Translation: Studies in Language Engineering in Honour of Juan C. Sager*. Amsterdam: John Benjamins, pp.15-33.

Cabré, María T. 1999. *Terminology: Theory, Methods and Applications*. Amsterdam: John Benjamins.

Campoy, Mari and Juan F. Coll. 2001. Degree and size prefixes in scientific English: neologisms with ultra-, super-, hyper-, extra- and over-. In Palmer, Juan C., Santiago Posteguillo and Inmaculada Fortanet (eds). *Discourse Analysis and Terminology in Languages for Specific Purposes*. Castelló de la Plana: Universitat Jaume I, pp. 313-321.

Cannon, Garland. 1981. Japanese borrowings in English. *American Speech* 56: 190-206.

Cannon, Garland. 1988. Chinese borrowings in English. *American Speech* 63: 3-33.

Cannon, Garland. 1992. Malay borrowings in English. *American Speech* 67: 134-62.

Cannon, Garland. 1996. Recent borrowings from Spanish. In Félix Rodríguez González (ed). *Spanish Loanwords in the English Language- A Tendency towards Hegemony Reversal*. Berlin: Mouton de Gruyter, pp. 41-60.

Carriscondo, Francisco M. 2006. *Creatividad léxica-semántica y diccionario. Cinco estudios*. Santiago de Compostela: Universidad de Santiago de Compostela.

Coleman, Julie and Kay, Christian J. 2000. *Lexicology, Semantics, and Lexicography.* Amsterdam: John Benjamins.

Conrad, Susan. 2002. Corpus linguistic approaches for Discourse Analysis. *Annual Review of Applied Linguistics* 22: 75-95.

Cordero Sánchez, María del Mar, Concepción Fernández Fores and Blanca Serrano. 1997. Análisis de fraseología y creaciones léxicas populares en colaboraciones periodísticas. In Luque, Juan de Dios and Francisco J. Manjón (eds). *Estudios de Lexicología y Creatividad Léxica: III Jornadas Internacionales sobre Estudio y Enseñanza del Léxico*. Granada: Método ediciones, pp.75-186.

Cortés, Viviana. 2004. Lexical bundles in published and student disciplinary writing: examples from history and biology. *English for Specific Purposes* 23: 397-423.

Crawford, Belinda. 2007. *The Language of Business Studies Lectures*. Amsterdam/Philadelphia: John Benjamins.

Crystal, David. 2001. *Language and the Internet*. Cambridge: CUP.

Crystal, David. 2003. *English as a Global Language.* Cambridge: CUP.

Curado, Alejandro. 2001. Comparing lexical data from specific English corpora in science and technology. In Palmer, Juan C., Santiago Posteguillo and Inmaculada Fortanet (eds). *Discourse Analysis and Terminology in Languages for Specific Purposes*. Castelló de la Plana: Universitat Jaume I, pp.273-280.

Douglas, Dan. 2000. *Assessing Languages for Specific Purposes*. Cambridge: CUP.

Dressen-Hammouda, Dacia. 2008. From novice to disciplinary expert: disciplinary identity and genre mastery. *English for Specific Purposes* 27: 233-252.

Dudley-Evans, Tony and Maggie Jo St John. 1998. *Developments in English for Specific Purposes. A Multidisciplinary-Approach.* Cambridge: CUP.

Duff, Patricia A. 2010. Language socialization into academic discourse communities. *Annual Review of Applied Linguistics* 30: 169-192.

Díaz Prieto, Petra. 1995. *Glosario de términos mineros: Inglés-Español, Español-Inglés.* León: Universidad de León.

Díaz-Santos, Gilberto. 2000. Technothrillers and English for Science and Technology. *English for Specific Purposes* 19: 221-236.

Dirven, Rene and Ralf Pörings. 2002. *Metaphor and Metonymy in Comparison and Contrast.* Berlin: Mouton de Gruyter.

Don, Jan. 1993. *Morphological Conversion*. Utrecht: Led.

Drucker, Peter F. 1993. *La Sociedad poscapitalista*. Barcelona: Apóstrofe.

Dury, Pascaline. 2008. The rise of carbon neutral and compensation carbone. *Terminology* 14(2) 230-248.

Edo Marzá, Nuria. 2009. The generation of active entries in a specialised, bilingual, corpus-based dictionary of the ceramics industry: what to include, why and how. *Ibérica* 18: 43-70.

Elder, Catherine and Davies Alan. 2006. Assessing English as lingua franca. *Annual Review of Applied Linguistics* 26: 282-301.

Estévez Hornero, M. *et al.* 1997. La creatividad léxica en los nombres de algunas bebidas alcohólicas populares (I)/(II). In Luque Durán, Juan de Dios and Francisco José Manjón Pozas (eds). *Estudios de lexicología y creatividad léxica: III Jornadas Internacionales sobre Estudio y Enseñanza del Léxico*. Granada: Método ediciones, pp. 87-100.

Evers, Bernd. 2003. *Teoría de la arquitectura: del Renacimiento a la actualidad.* Köln: Taschen.

Frampton, Kenneth. 1997. *História crítica da arquitectura moderna*. São Paulo: Martin Fontes.

Fernández, Julio. 1982. *Neología y neologismo en español contemporáneo*. Granada: Universidad de Granada.

Fortanet-Gómez, Inmaculada and Räisänen Christine A. (eds). 2008. *ESP in European Higher Education: Integrating Language and Content.* Amsterdam/Philadelphia: John Benjamins.

Fox, Renata. 1999. The social identity of management ergolect. *English for Specific Purposes* 18(3): 261-278.

Fries, Marie Hélène. 2006. A clear magnetic light"- Can metaphors help with scientific models in ESP? The case of gadolinium. In *LSP & Professional Communication* 6(2): 8-32.

Fundación Efe. 1992. *El Neologismo necesario*. Madrid: Fundación Efe.

Gambier, Yves. 1998. *Discours Professionels en Français*. Frankfurt: Peter Lang.

Goatly, Andrew. 1997.*The Language of Metaphors*. London/New York: Routledge.

Gomez Capuz, Juan. 1998. *El préstamo lingüístico: conceptos, problemas y métodos.* Valencia: Universitat de Valencia.

González Pueyo, Isabel and Alicia Redrado. 2003. A functional-Pragmatic approach to the analysis of Internet scientific articles. *LSP & Profesional Communication* 3(1): 43-59.

Gotti, Maurizio. 2003. *Specialized Discourse: Linguistic Features and Changing Conventions*. Bern: Peter Lang.

Guilbert, Louis. 1975. *La Créativité Lexicale.* Paris : Larousse.

Gunnarsson, Britt-Louise. 2009. *Professional Discourse*. London/New York: Continuum.

Gamper, Johann and Oliviero Stock. 1998-9. Corpus-based terminology. *Terminology* 5(2): 147-159.

Galimberti, Beatriz and Roy Russell. 2003. *Gran diccionario Oxford: Español-Inglés, Inglés-Español.* Oxford: Oxford University Press.

Galinsky, Hans. 1964. Stylistic aspects of borrowing. A stylistic and comparative view of American elements in modern German and British English. In Lunt, Horace G. (ed). *Proceedings of the 9th International Congress of Linguistics. Cambridge: Mass., August 27-37, 1962*. The Haugue: Mouton, pp. 374-381.

García Mayo, María del Pilar. 2000. *English for Specific Purposes: Discourse Analysis and Course Design.* Bilbao: Universidad del Pais Vasco.

García Salinero, Fernando. 1964. *Contribución al estudio del vocabulario español de Arquitectura e Ingeniería de los siglos XVI y XVII: Léxico de trazadores*. Madrid: Facultad de Filosofía y Letras.

Gavioli, Laura. 2005. *Exploring corpora for ESP learning*. Amsterdam: John Benjamins.

Gavioli, Laura. 2002. Some thoughts on the problem of representing ESP through small corpora. In Kettemann, Bernhard and Georg Marko (eds). *Teaching and Learning by doing Corpus Analysis*. Amsterdam/New York: Rodopi, pp. 293-303.

Ghadessy, Mohsen, Alex Henry and Robert L. Roseberry (eds). 2001. *Small Corpus Studies and ELT: Theory and Practice*. Amsterdam/Philadelphia: John Benjamins.

Glancey, Jonathan. 1999. *Twentieth Century Architecture*. London: Carlton Books.

Glendinning, Eric H. and Ron Howards. 2007. *Professional English in Use*. Cambridge: CUP.

González Álvarez, E. 2004. *Interlanguage Lexical Innovation*. Muenchen: Limcom Europa.

González Pueyo, Isabel and Val, Sonia. 1996. The construction of technicality in the field of plastics: A functional approach towards teaching technical terminology. *English for Specific Purposes* 15(4): 251-278.

Grijns, Cornelis D. 1998. Between brackets: On “vocabulary building” in Batavia ca. 1930. In Janse, Mark (ed). *Productivity and Creativity: Studies in General and Descriptive Linguistics in Honor of E. M. Uhlenbeck*. Berlin: Mouton de Gruyter, pp. 297-316.

Hacken, Pius Ten. 1994. *Defining Morphology: a Principled Approach to Determining the Boundaries of Compounding, Derivation, and Inflection.* Hildesheim: Georg Olms.

Hacken, Pius Ten. 2006. Word formation in an electronic learners' dictionary: ELDIT. *International Journal of Lexicography* 19(3): 243-256.

Halliday, Michael A. K, Wolfgang Teubert, Colin Yallop and Anna Cermakova. *Lexicology and Corpus Linguistics.* London/New York Continuum: 2004.

Halliday, Michael A. K. and Jim R. Martin. 1978. *Language as Social Semiotic*. Baltimore: University Park Press.

Halliday, Michael A. K. and Jim R. Martin. 1993. *Writing Science. Literacy and Discourse Power*. Pittsburg: University of Pittsburg Press.

Harding, Keith. 2007. *English for Specific Purposes*. Oxford: OUP.

Hartmann, Reinhard R.K. 1983. *Lexicography: Principles and Practice*. London: Academic Press.

Helmersen Ole, Karen Lauridsen and Bigitte Norlyk. 2008. New trends in the language professions. A report from the World of work. *LSP & Professional Communication* 8(1): 8-23.

Henríquez Salido, María do Carmo. 1998. *Prefijación y parasíntesis en el léxico de la jurisprudencia y de la legislación*. Vigo: Departamento de Filología Española, Universidade de Vigo.

Herzberg, Bruce. 1986. *The Politics of Discourse Communities*. Paper presented at the annual meeting of the Conference on College Composition and Communication. New Orleans, March 1986.

Hope, Thomas E. 1963. Loanwords as cultural and lexical symbols. *Archivum Linguisticum* 14-15: 111-121; 29-42.

Hughes, Geofrey. 2000. *A History of English Words*. Oxford: Blackwell.

Hyland, Ken. 2008. As can be seen: lexical bundles and disciplinary variation. *English for Specific Purposes* 27: 4-21.

Ivanič, Roz. 1998. *Writing and Identity: the Discoursal Construction of Identity in Academic Writing*. Amsterdam: John Benjamins.

Jespersen, Otto. 1954. *A Modern English Grammar on Historical Principles: Part VI -Morphology*. London: Bradford and Dickens.

Jiménez Serrano, Oscar. 1997. Desarrollo tecnológico y evolución léxica: el caso de la telefonía móvil. In Luque, Juan de Dios and Francisco J. Manjón (eds). *Estudios de Lexicología y Creatividad Léxica: III Jornadas Internacionales sobre Estudio y Enseñanza del Léxico*. Granada: Método Ediciones, pp. 223-228.

Joseph, John E. 2004. *Language and Identity: National, Ethnic, Religious*. New York: Palgrave Macmillan.

Kagueura, Kyo. 2002. *The Dynamics of Terminology: A Descriptive Theory of Term Formation and Terminological Growth*. Amsterdam: John Benjamins.

Kaplan, Robert B. 2001. English- the Accicental Language of Science? In Ammon, Ulrich (ed). *The Dominance of English as a Language of Science*. Berlin: Mouton de Gruyter, pp. 3-26.

Kastovsky, Dieter. 1977. Word-formation, or: at the crossroads of morphology, syntax, semantics, and the lexicon. *Folia Linguistica* 10: 1-33.

Katamba, Francis. 1993. *Morphology*. London: Macmillan.

Kennedy, Chris and Rod Bolitho. 1984. *English for Specific Purposes.* London: Modern English Publications.

Klajn, Ivan. 1972. *Influssi inglesi nella lingua italiana*. Firenze: Leo S. Olschki.

Knox Paul L. and Peter J. Taylor. 2005. Toward a geography of the globalization of architecture office networks. *Journal of Architecture Education* 58(3): 23-32.

Kraska-Szlenk, Iwona. 2007. *Analogy: the Relation between Lexicon and Grammar*. München: Lincom Europa.

Kress, Gunter R. and Theo Van Leeuwen. 1996. *Reading Images: the Grammar of Visual Design*. London: Routledge.

Krishnamurphy, Ramesh. 2008. Corpus-driven lexicography. *International Journal of Lexicography* 21(3): 231-242.

Kruft, Hanno Walter. 1990. *Historia de la teoría de la arquitectura I*. Madrid: Alianza Editorial.

Kruft, Hanno Walter. 1990. *Historia de la teoría de la arquitectura II.* Madrid: Alianza Editorial.

Lakoff, George and Mark Johnson. 1980. *Metaphors We Live by*. Chicago: Chicago University Press.

Lameiras, Maria Teresa and Correia, Raquel. 2001. Glossário de contabilidade de gestão: novo contributo e novas opções na elaboração de um auxiliary de estudo. In Palmer, Juan C., Santiago Posteguillo and Inmaculada Fortanet (eds). *Discourse Analysis and Terminology in Languages for Specific Purposes*. Castelló de la Plana: Universitat Jaume I, pp. 281-286.

Lawson, Bryan. 2001.*The Language of Space*. Oxford: Oxford Architectural Press.

Leatherdale, William H. 1974. *The Role of Analogy, Model and Metaphor*. Amsterdam: North-Holland.

Leech, Geoffrey. 1972. *English in Advertising: a Linguistic Study of Advertising in Great Britain.* London: Longman.

Leech, Geoffrey. 1983. *Principles of Pragmatics*. New York: Longman.

Lehrer, Adrienne. 1974. *Semantic Fields and Lexical Structure*. Amsterdam: North-Holland.

Leonardi, Natascia. 2010. Knowledge organisation in LSP texts and dictionaries: a case study. *LSP & Professional Communication Knowledge Management, Cognition* 1(1): 81-97.

Levi, Judith N. 1978. *The Syntax and Semantics of Complex Nominals*. New York: Academic Press.

L'Homme, Marie-C. 2000. Understanding specialized lexical combinations. *Terminology* 6(1): 89-109.

Li So-miu, Florence and Mead, Kate. 2000. An analysis of English in the workplace: The communication needs of textile and clothing merchandisers. *English for Specific purposes* 19: 351-368.

Lieber Rochelle and Pavol Stekauer. 2005. *Handbook of Word-Formation*. The Netherlands: Springer.

Lieber Rochelle and Pavol Stekauer. 2009. *The Oxford Handbook of Compounding*. Oxford/New York: OUP.

Lipka, Leonard. 1990. *An Outline of English Lexicology*: *Lexical Structure, Words Semantics and Word-formation*. Tübingen: Niemeyer.

Liu, Dilin. 2012. The most frequently-used multi-word constructions in academic writen English: a multi-corpus study. *English for Specific Purposes* 31: 25-35.

Lodge, David. 1977. *The Modes of Modern Writing: Metaphor, Metonymy and the Typology of Modern Literature.* London: Edward Arnold.

Lorenzo, Emilio. 1996. *Anglicismos hispánicos*. Madrid: Gredos.

Luzón, María José. 2005. Analysis of online product reviews in the field of Computing: A user's perspective. *LSP & Professional Communication* 5(2) 28-47.

Maldonado, Tomás. 2004. *¿Es la arquitectura un texto?* Buenos Aires: Ediciones Infinito.

Marchand, Hans. 1969. *The Categories and Types of Present-day English Word-Formation : A Synchronic Approach.* München: Beck.

Martel, Angeline. 2001. When does knowledge have a national language? Language policy-making for science and technology. In Ammon, Ulrich (ed). *The Dominance of English as a Language of Science*. Berlin: Mouton de Gruyter, pp. 27-58.

Martel Pierre and Jacques Maurais. 1994. *Langues et sociétés en contact: mélanges offerts à Jean-Claude Corbeil*. Tübingen: Max Niemeyer Verlag.

Matthews, Peter H. 1991. *Morphology*. CUP, Cambridge.

Mauranen, Anna. 2005. An unknown language? In Giuseppina Cortese and Anna Duszak (eds). *Identity, Community, Discourse: English in Intercultural Settings*. Frankfurt: Peter Lang, 269–293.

Mauranen, Anna, Niina Hynninen and Elina Ranta. 2010. English as an academic lingua franca: the ELFA project. *English for Specific Purposes* 29: 183-190.

McDermott, Anne. 2005. Johnson's definitions of technical terms and the absence of illustrations. *International Journal of Lexicography* 18(2): 173-187.

Meyhöfer, Dirk. 1994. *Contemporary Japanese Architects.* Köln: Taschen.

Meyer, Charles F. 2006. Corpus linguistics, the world wide web, and English language teaching. *Iberica* 12: 9-21.

Meyer, Ingrid, Victoria Zaluski and Kristen Mackintosh. 1997. Metaphorical internet terms: A conceptual and structural analysis. *Terminology* 4(1): 1-33.

Meyer, Ingrid and Kristen Mackintosh. 2000. When terms move into everyday lives: an overview of de-terminologization. *Terminology* 6(1): 111-138. Amsterdam: John Benjamins.

Meys, Willem J. 1975. *Compound Adjectives in English and the Ideal Speaker-Listener: a Study of Compounding in a Transformational-Generative Framework.* Amsterdam: North-Holland.

Mooij, Jan Johan A. 1976. *A Study of Metaphor.* Amsterdam: North Holland.

Montero, Begoña. 2011. Suffixes in Word-formation processes in scientific English. *LSP Journal* 2(2): 4-14.

Monterde, Ana M. 2004. Evolución de modelos de formas de representación del conocimiento a nivel terminológico: propuesta de un modelo actual. *LSP & Professional Communication* 4(1): 49-68.

Montesinos Anna and Bracho Llum. 2001. Elaboración y caracterización de un vocabulario terminológico del ámbito de la topografía. In Palmer, Juan C., Santiago Posteguillo and Inmaculada Fortanet (eds). *Discourse Analysis and Terminology in Languages for Specific Purposes*. Castelló de la Plana: Universitat Jaume I, pp.305-312.

Mudraya, Olga. 2006. Engineering English: A lexical frequency instructional model. *English for Specific Purposes* 25: 235-256.

Nistrup Madsen, Bodil. 2011. Why knowledge modelling is important for business and for Danish terminology and knowledge bank. *LSP Journal* 2(2): 17-33.

Nelson, Mike. 2006. Semantic Associations in Business English: A corpus-based analysis. *English for Specific Purposes* 25: 217-234.

Newton, Jonathan and Ewa Kusmierczyk. 2011. Teaching second languages for the workplace. *Annual Review of Applied Linguistics* 31: 74-92.

Norman, Guy. 2002. Description and prescription in dictionaries of scientific terms. *International Journal of Lexicography* 15(4): 259-276.

Ooi, Vincent B.Y. 2008. The lexis of electronic gaming on the web: A Sinclarian approach. *International Journal of Lexicography* 21(3): 311-323.

Orna-Montesinos, Concepción. 2008. A contribution to the lexis of construction engineering textbooks: the case of 'building' and 'construction'. *Ibérica* 16: 59-79.

Orna-Montesinos, Concepción. 2011. Words and patterns: lexico-grammatical patterns and semantic relations in domain-specific discourses. *Revista Atlántica de Estudios Ingleses* 24: 213-233.

Orna-Montesinos, Concepción. 2012. The duality of communicative purposes in the textbook for construction engineering and architecture: A corpus-based study of blurbs. *Atlantis* 34 (2): 125-45.

Orna-Montesinos, Concepción. 2012. The Language of architecture and civil engineering. *Ibérica* 24: 317-320.

Orts, M. Angeles. 2005. Neological patterns in Spanish legal discourse; the phenomenon of *Mobbing*. *LSP & Professional Communication* 5(2): 48-58.

Palmer, Juan C., Santiago Posteguillo and Inmaculada Fortanet. 2001. *Discourse Analysis and Terminology in Languages for Specific Purposes*. Castelló de la Plana: Universitat Jaume I.

Palmer, Juan C. 2004. El inglés como lengua global. Imperialismo cultural, lenguas de especialidad, y repercusiones socioeconómicas. In Fortanet, Inmaculada, Juan C. Palmer and Santiago Posteguillo (eds). *Linguistic Studies in Academic and Professional English*. Castelló de la Plana: Publicacions Universidat Jaume I, pp.33-46.

Pastor, Iria. 2011. *The Status and Development of N + N Sequences in Contemporary English Noun Phrases*. Bern: Peter Lang.

Paniagua, José Maria. 2006. *El sistema de la comunicación mediática*. Valencia: Tirant lo Blanch.

Pallasmaa, Juhani. 2007. New Architectural Horizons. *Architectural Design* 77(2): 16-23.

Pearson, Jennifer. 1998. *Terms in Context*. Amsterdam/Philadelphia: John Benjamins.

Pevsner, Nikolaus. 1979. *Historia de las tipologías arquitectónicas*. Barcelona: Gustavo Gili.

Pfeffer, J. Alan and Garland Cannon. 1994. *German Loanwords in English: A Historical Dictionary.* Cambridge: CUP.

Piqué, Jordi and Andreu-Besó J. Vicent. 1998. Bridging the gap in scientific articles. In Fortanet, Inmaculada, Santiago Posteguillo, Juan C. Palmer and Juan F. Coll (eds). *Genre studies in English for Academic Purposes*. Castelló de la Plana: Publicacions Universitat Jaume I.

Picht, Heribert. 1985.*Terminology: An Introduction*. Surrey: Surrey University.

Plag, Ingo. 2003. *Word-Formation in English.* Cambridge: CUP.

Porter, Tom. 1997. *The Architect's Eye Visualization and Depiction of Space in Architecture.* London: E & F Spon.

Procter, Paul. 1999. *Cambridge International Dictionary of English*. Cambridge: CUP.

Prćić, Tvrtko. 2005. Prefixes vs. initial combining forms in English: a lexicographic perspective. *International Journal of Lexicography* 18(3): 313-334.

Prćić, Tvrtko. 2008. Suffixes vs. final combining forms in English: a lexicographic perspective. *International Journal of Lexicography* 21(1): 1-22.

Póveda Cabanes, Paloma. 2008. Uso y funciones comunicativas de los atenuantes retóricos en la memoria de arquitectura: un estudio inglés-español.

Ibérica 15: 113-133.

Póveda Cabanes, Paloma. 2010. La estructura retórica de la memoria de arquitectura de divulgación: un análisis de género*. Ibérica* 19: 55-76.

Putnam, Frank W and Eve B. Carlson. 2005. *Diccionario de arquitectura, construcción y obras públicas*. Madrid: Thomson-Paraninfo.

Quirk, Randolph, Sidney Grenbaum, Geoffrey Leech and Jan Svartvik*.* 1985. *A Comprehensive Grammar of the English Language*. London: Longman.

Quirk, Randolph. 1986. *Words at Work: Lectures on Textual Structure*. Essex: Longman.

Rey, Alain. 1995. *Essays on Terminology*. Amsterdam: John Benjamins.

Rey, Alain. 2005. The concept of neologism and the evolution of terminologies in individual languages. *Terminology* 11(2): 311-331.

Rodríguez Díez, Bonifacio. 1981. *Las Lenguas Especiales, el Léxico del Ciclismo*. León: Colegio Universitario.

Rodríguez González, Félix. 1996. Stylistic aspects of Spanish borrowings in the political press: lexical and morphological variations. In Rodríguez González, Félix (ed). *Spanish Loanwords in the English Language- a Tendency towards Hegemony Reversal*. Berlín: Mouton de Gruyter, pp. 61-104.

Rodríguez González, Félix. 1996. *Spanish Loanwords in the English Language- A Tendency towards Hegemony Reversal*. Berlin: Mouton de Gruyter.

Roldán, Ana Mª, Joaquín Santiago and Paloma Úbeda. 2011. *The Language of Architecture and Civil Engineering.* New Castle upon Tyne: Cambridge Scholars Publishing.

Rowley-Jolivet, Elizabeth. 2002. Visual discourse in scientific conference papers: a genre based study. *English for Specific Purposes* 21: 19-40.

Rowley-Jolivet, Elisabeth and Sandra Campagna. 2011. From print to web 2.0: the changing face of discourse for special purposes. *LSP Journal* 2(2): 44-51.

Ruiz Garrido, Miguel F. 2006. *English Communication for International Business I*. Castelló de la Plana: Universitat Jaume I.

Sager, Juan C. 1990. *A Practical Course in Terminology Processing*. Amsterdam: John Benjamins.

Saorín, Ania and Miguel F. Ruiz. 2003. Some text features in Business e-mail messages: a pilot study. In Posteguillo Santiago, Elena Ortells, José

Ramón Prado, Alicia Bolaños and Amparo Alcina (eds). *Internet in Linguistics, Translation and Literary Studies.* Castelló de la Plana: Universitat Jaume I.

Schultink, Henk. 1998. Morphology and meaning: from Bopp to Bob, before and after. In Janse, M. (ed). *Productivity and Creativity: Studies in General and Descriptive Linguistics in Honor of E. M. Uhlenbeck*. Berlin: Mouton de Gruyter, pp. 211-230.

Scott, Mike. 2001. Comparing corpora and identifying key words, collocations, frequency distributions through the Wordsmith Tool suit of computer programs. In Ghadessy, Mohsen, Alex Henry, Robert L. Roseberry (eds). *Small Corpus Studies and ELT: Theory and Practice*. Amsterdam/Philadelphia: John Benjamins, pp. 47-67.

Siguan, Miquel. 2001. English and the language of science: On the unity of language and the plurality of languages. In Ammon, Ulrich (ed). *The Dominance of English as a Language of Science*. Berlin: Mouton de Gruyter, pp. 59-69.

Sinclair, John (ed.). 1990. *Collins Cobuild English Grammar*. London: Cobuild Ed. Collins.

Sinclair, John. 1991. *Corpus, Concordance, Collocation*. Oxford: OUP.

Slaouti, Diane. 2002. The World Wide Web for academic purposes. *English for Specific Purposes* 21: 105-124.

Soler, Carmen, Luz Gil and María Carbonell. 2007. Combinaciones léxicas en inglés de la tecnología. *LSP & Professional Communication* 7: 73-95.

Sonneveld, Helmi. and Loening, Kurt. 1993. *Terminology: Applications in Interdisciplinary Communication*. Amsterdam: John Benjamins.

Stubbs, Michael. 1996. *Text and Corpus Analysis.* Oxford: Blackwell.

Swales, John M. 2000. Languages for Specific Purposes. *Annual Review of Applied Linguistics* 20: 59-76.

Swales, John M. 2001. *Genre Analysis: English in Academic and Research Settings.* Cambridge: CUP.

Swales, John M. 2004. *Research Genres: Exploration and Applications*. Cambridge: CUP.

Swales, John M., Debbie Barks, Ana C. Ostermann and Rita C. Simpson. 2001. Between critique and accommodation: Reflections on an EAP course for Masters of architecture students. *English for Specific Purposes* 20: 439-458.

Swaan, Abram. 2001. English in the Social Sciences. In Ammon, Ulrich (ed). *The Dominance of English as a Language of Science*. Berlin: Mouton de Gruyter, pp. 71-83.

Tedeschi, Enrico. 1980. *Teoría de la arquitectura*. Buenos Aires: Nueva Visión.

Tognini-Bonelli, Elena. 2001. *Corpus Linguistics at Work*. Amsterdam: John Benjamins.

Úbeda Mansilla, Paloma. 2003. Metaphor at work: A study of metaphors used by European architects when talking about their projects. *Ibérica* 5:35-48.

Upton, Thomas A. and Ulla Connor. 2001. Using computerized corpus analysis to investigate the textlinguistic discourse moves of a genre. *English for Specific purposes* 20: 313-329.

Vallés, Teresa. 2004. *La creativitat lèxica en un model basat en l'us*. Barcelona: Publicacions de l'Abadia de Montserrat.

Vandenberghe, Jean P. 1988. *Elsevier's Dictionary of Architecture*. Amsterdam: Elsevier.

Vendler, Zeno. 1967. *Linguistics in Philosophy*. Ithaca, N.Y.: Cornell University Press.

Venturi, Robert. 1972. *Complejidad y contradicción en la arquitectura*. Barcelona: Gustavo Gili.

Vogel, Matthias. 2004. Software terminology as a curse or a blessing: possible solutions for terminological problems. In *LSP & Professional Communication* 4(2): 55-73.

Walton, M. 1988. *Relational Models of the Lexicon: Representing Knowledge in Semantic Networks.* Cambridge, CUP.

Warren, Beatrice. 1978. *Semantic Patterns of Noun-Noun Compounds*. Göteborg: Gothenburg Studies in English.

White, Roger M. 1996. *The Structure of Metaphor*. Oxford: Blackwell.

Widdowson, Henry G. 1998. Communication and community: The pragmatics of ESP. *English for Specific Purposes* 17(1): 3-14.

Wiebenson, Dora. 1988. *Los tratados de arquitectura: de Alberti a Ledoux*. Madrid: Herman Blume.

Wilson, Margaret A. 1996. The socialization of architectural preference. *Journal of Environmental Psychology* 16: 33-44.

Wozniak, Severine. 2010. Language needs analysis from a perspective of International professional mobility: The case of French mountain guides. *English for Specific Purposes* 29: 243-252.

Zevi, Bruno. 1999. *Leer, escribir, hablar de arquitectura*. Barcelona: Apóstrofe.

9.3. Other resources

<<http://*www.linguee.es*/>> (last accessed *November 2012)*

<<http://*www.wordreference.com*/>> *(*last accessed *December 2012)*

<<http://*www.wordspy.com*/>> *(*last accessed *October 2012)*

<<http://*www.oed.com*/>> *(*last accessed *December 2012)*

USC
UNIVERSIDADE
DE SANTIAGO
DE COMPOSTELA

APPENDIX:
ENGLISH, SPANISH, GALICIAN GLOSSARY OF ARCHITECTURE TERMS

USC
UNIVERSIDADE
DE SANTIAGO
DE COMPOSTELA

INDEX

1. Introduction and overview 7

2. Contents and general features 8

3. Target audience 9

4. Semantic scope of lexical material 11

5. Sources and Methodology 14

6. Organization and presentation of entries 17

7. Conclusions 19

8. Bibliography 20

A. Bibliographical Sources used for the Glossary of English Terms ... 20

B. Bibliographical Sources used for the Glossary of Spanish Terms ... 21

C. Bibliographical Sources used to the Glossary of Galician terms 21

TABLE OF FIGURES

Figure I. *Glossary structure and organization* 8

Figure II. *Target Audience* 11

Figure III. *Semantic fields* 13

USC
UNIVERSIDADE
DE SANTIAGO
DE COMPOSTELA

List of Abbreviations

adj	**adjective**
adj.func.	**adjectival function**
adv	**adverb**
adv.func.	**advervial function**
n	**noun**
v	**verb**

USC UNIVERSIDADE DE SANTIAGO DE COMPOSTELA

USC
UNIVERSIDADE
DE SANTIAGO
DE COMPOSTELA

1. Introduction and overview

As Montesinos and Llum (2001:305) have pointed out, terminology is one of the central concerns in the study of languages for specific purposes. Indeed, one of the intended aims of the analysis of the specialized discourse undertaken here is the creation of materials that may themselves be of interest in the study of such a specialized language. Dictionaries and terminological glossaries are crucial tools in the development of didactic activities for the learning of specialized languages. Montesinos and Llum (2001:305) also note that terminological resources regarding specific fields within minor languages (Galician in the present case) are usually insufficient. In light of this, *Architecture Terms: English-Español-Galego Glossary* in this appendix is envisaged as an important contribution to the teaching and acquisition of architecture terminology in English, specifically from the perspective of the Galician language, something that, to my knowledge, has not previously been undertaken. From a sociolinguistic point of view, the creation of terminological materials is important for a bilingual community such as that of Galicia and Galician, which, similarly to the situation with Catalan discussed by Montesinos and Llum (2001:306), is involved in the process of linguistic standardization.

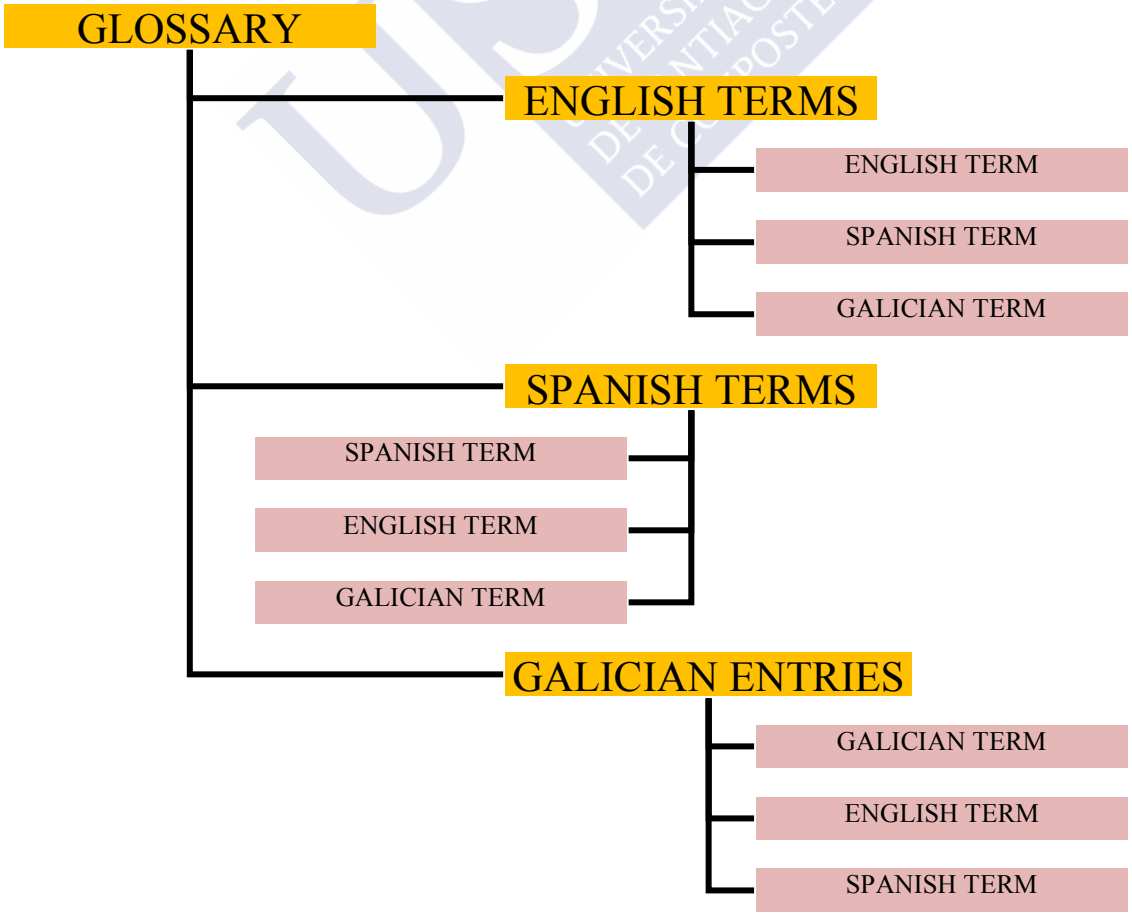
This glossary derives from both my research background in the field of architecture and, more specifically, from my study of the lexical description of the discourse of architecture.

2. Contents and general features

The corpus I designed to describe the lexical features of English in the field of architecture, together with the database used to filter the materials, has allowed me to compile a trilingual glossary of architectural terms containing more than 1300 discipline-specific entries together with other terms from those fields intimately related to architecture, including engineering, mathematics, physics, chemistry, material science, interior design, etc.

These technical and semi-technical terms have been organized so that it may be possible to conduct searches, taking any of these three languages, English, Spanish or Galician, as a starting point:

Figure I. *Glossary structure and organization*



Lexical units have been retrieved using the database, in which each token had an index card containing all relevant information including its status as a technical or semi-technical term. The majority of the items included in this glossary are nouns, given that our main point of departure for classifying terms has been through the use of technical dictionaries such as the *Oxford Dictionary of Architecture and Landscape Architecture*, in which this category predominates.

The glossary has been arranged alphabetically, and in that it translates English terms into both Spanish and Galician can be regarded as pioneer in the field of terminological glossaries; to my knowledge, this has not been done before in any specific field of terminology with these three languages.

3. Target audience

It has been considered interesting to develop this tool within the current research as a means of demonstrating some potential uses of lexical research in the field of specialized languages. This glossary is intended for use by associations of architects and those professionals working in the fields of architecture and construction: architects, engineers, builders, building surveyors, etc. It is also intended for those involved in the teaching and study of architecture as a resource to enhance and develop their activities; this includes students and teachers who need to make use of certain technical vocabulary to develop their activities in Spanish, Galician or English. It should also be borne in mind that there is a School of Architecture in Galicia, and future professionals studying

here should be trained to confront the linguistic challenge of communicating their ideas in other languages, especially in English, given the increasingly globalized nature of architecture. In order to respond to such a need, academic institutions should be able to provide all the educational materials necessary to fill this gap, including the present glossary. Translators may also benefit from such a resource, especially those working from English to Galician or vice versa, in that it will facilitate the dissemination of work for foreign audiences and also be of use to companies and institutions that produce written materials on architecture and for whom this glossary may thus be of benefit when reaching for their targets, both at home and abroad.

USC UNIVERSIDADE DE SANTIAGO DE COMPOSTELA

FIGURE II. *Target Audience*



4. Semantic scope of lexical material

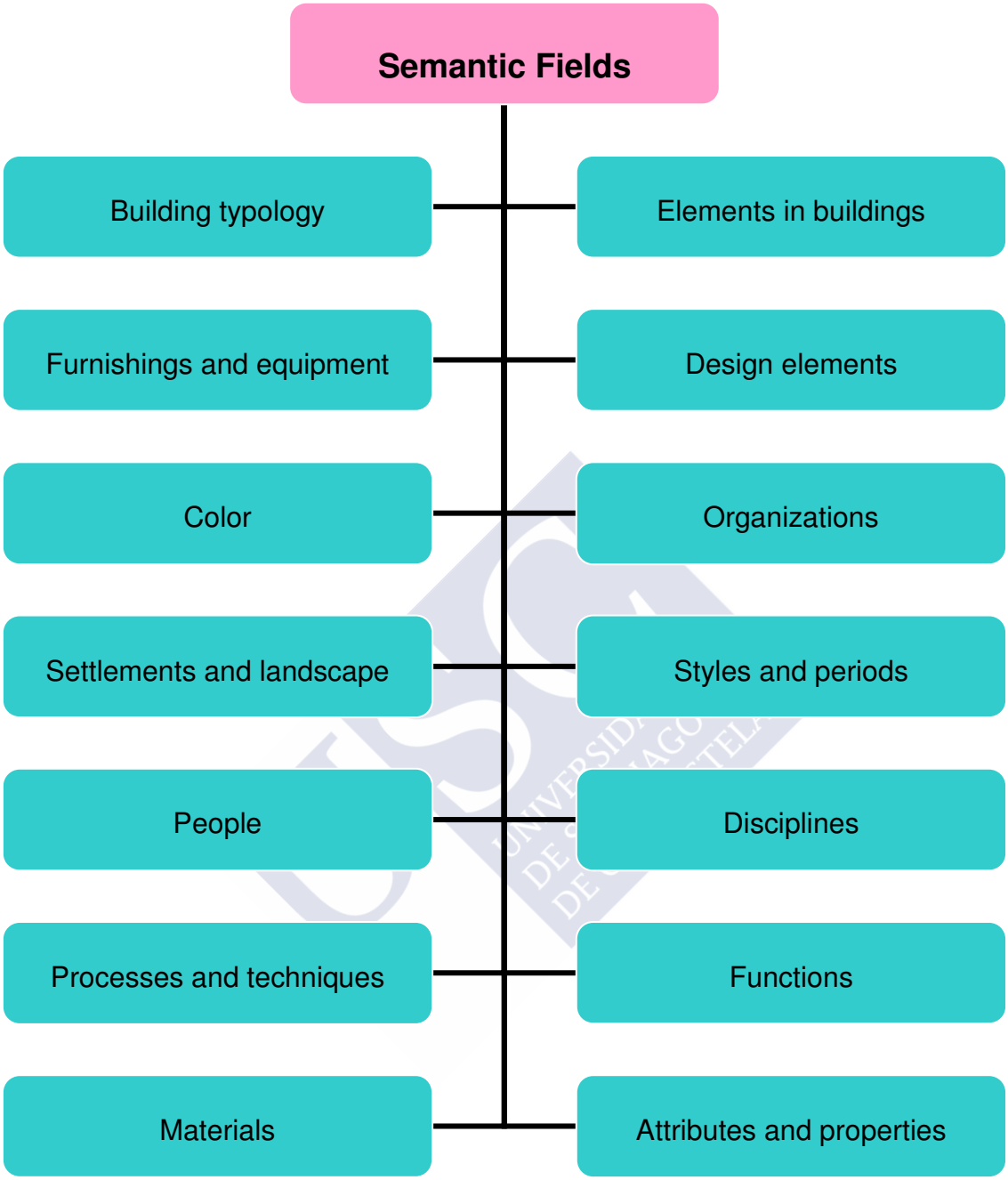
This is primarily a technical glossary which includes vocabulary of architecture and architecture related-issues: more specifically, it comprises a number of different branches within the areas of architecture (building typology, architecture movements and styles, etc.), interior design (furniture, design elements, colors, etc.) urbanism

(urban furniture, urban planning), construction (materials, techniques, elements in buildings, infra-structure, engineering), landscape architecture, etc. As noted above, there are also some terms belonging to disciplines which are closely related to architecture, such as engineering, mathematics, physics, chemistry, material science, interior design, etc.

The lexicon has not been arranged according to thematic areas, since the glossary is organized alphabetically, but the database which serves as a point of departure contains the following semantic taxonomy within the field of architecture:

USC UNIVERSIDADE DE SANTIAGO DE COMPOSTELA

Figure III. *Semantic fields*



The label *building typology* includes terminology denoting individual building types (*bell tower*, *abbey*, *stadium*) as well as building typologies within buildings (*cellar*, *galleria*, *tombstone*). Under the heading *Elements in buildings* I list a large number of terms, mainly elements of construction (*gabion wall*, *hip roof*, *ribbon window*). The

category *furnishings and equipment* includes terms such as *underfloor heating* and *photovoltaic cell*. *Design elements* covers words such as *egg and dart moulding* as well as furniture names such as *console* and urban furniture terms like *bollard*. There are also categories for *colors* (*cobalt-blue*) and *styles and periods* (*Futurism*, *Rococo*, for example). There are terms related to people (*Dadaist*, *blobbist*) and for disciplines (*urban design*, *photovoltaics*). *Functions* label embraces terms such as *rezoning* and *iconicity,* among many others. *Processes and techniques* includes items such as *virtual modelling* and *collage*, whereas *materials* deals with terms such as *bronze*, *Portland stone* and *s-glass*. *Attributes and properties* is a broad category, and lists expressions such as *exurban* and *cast-in-place*.

5. Sources and Methodology

In order to compile a glossary of this nature, a considerable number of terms from the corpus had first to be translated into Spanish and Galician; I took as a point of departure those words in the corpus which were listed in the *Oxford Dictionary of Architecture and Landscape Architecture,* since these represent the main bulk of the terms in our glossary; to these I added those listed in *Archispeak,* which were also used in the corpus. A small number of words which were not found in these sources were added due to their technical pertinence: take, for example, technical compounds such as *blind wall* and *Belgian Glass*. Some architectural neologisms not listed yet in dictionaries, such as *Pet Architecture,* an expression coined in Japan by Atelier Bow-wow and

referring to tiny structures in the urban fabric, were also included. There are also certain foreign technical terms, notwithstanding that they preserve their foreign morphology, since these might be used by architects and thus should be reflected in the glossary; examples include *garapa*, *anambé* and *angelim*. Also included are words dealing with building typologies which remain foreign, such as *albero* and *favela,* these have been listed in order to reflect a special kind of lexical behavior within this technical language. I have also decided to incorporate a number of acronyms commonly used in the field because of their technical significance and in order to make them more intelligible; thus we have (EN) FR (Fire-Resistant) / (SP) *Resistente al Fuego* / (GA) *Resistente ao Lume*, and (EN) MDF (*Medium Density Fibreboard*) / (SP) *Fibra de densidad Media* / (GA) *Fibra de densidade Media*. Within this group are also some terms resulting from processes of word-formation, such as the derived adjective (EN) *Corbusian-* (SP) *Corbusiano-* (GA) *Corbusiano,* meaning "characteristic or typical of the designs of Le Corbusier". Proper names such as *Archigram* have been overlooked, with a few exceptions, such as *Bauhaus* since it is so commonly used.

Having established the list, I consulted each lexical item in Grech's (1998) plurilingual dictionary of architecture and construction; in addition I used Putnam & Carlson's (2005) glossary. I then carried out an inverted search of the corpus database using these two sources, in order to collect those terms which were not cited in either the *Oxford Dictionary of Architecture* or in *Archispeak* but which were nevertheless

present in the corpus; such terms included *doorset*. Thanks to Vandenberghe (1988), Cyril M. Harris (2006), the *Oxford Spanish Dictionary* (2003) and in some cases the crossed-compared translations provided by the website ‹‹http://*www.linguee.es*››, I was able to clarify most of the equivalences. The majority of terms could be found thanks to these lexical resources; exceptions included items such as *ventanaje*, a translation into Spanish of *fenestration* which was found by means of texts found on the internet. A very few cases, such as *triple-hung window/ventana de triple guillotina/ventá de triple guillotina,* involved finding a translation by means of comparing technical explanations, typologies and architectural drawings and the existing lexical evidence. For the lexical entries in Galician I used the *Dicionario Visual da Construción* together with the *Léxico de Urbanismo, construcción e arquitectura, castelán-galego.* The *Diccionario Xerais Castelán-Galego* and the *Diccionario Cumio Avanzado español-galego, galego-español* have also been consulted, among others. As pointed out by Montesinos and Llum (2001:311), those terms that do not find a correspondence in the sources used have to be adapted in a coherent way, and this is what I have done where necessary, mostly neological compounds that had to be adapted according to their forming elements, such as *ecotone-ecotono-ecotón;* I also consulted the collection of dictionaries held at the library of the Faculty of Architecture, University of Porto, in order to find translations for a small number of entries which were in this way adapted from the Portuguese: sources here included the *Dicionário de Termos de Arte e Arquitectura, Dicionário Básico da Construção,*

Dicionário Técnico Multilingüe, *Dicionário Técnico Políglota* and *Diccionário dos termos d'arquitectura: suas definições e noções históricas,* among others; Portuguese, then, has been used as a resource in cases where a Galician counterpart was not found *e.g.* (EN)*egg-and-dart/*(PT) *ovas e dardos*.

6. Organization and presentation of entries

As explained above, the terms will be alphabetically listed in three columns, each listing starting with a different language following the order below:

ENGLISH	***SPANISH***	***GALICIAN***
abbey (n)	abadía (n)	abadía (n)
SPANISH	***ENGLISH***	***GALICIAN***
abadía (n)	abbey (n)	abadía (n)
GALICIAN	**ENGLISH**	**SPANISH**
abadía (n)	abbey (n)	abadía (n)

As shown above, the main entry (in this case the English one) appears in boldface together with the grammatical category, namely (n) for nouns, (adj) for adjectives and phrases with an adjectival function (*e.g.* SP *en forma de D*), (adv) for adverbs and (v) for verbs.

This glossary includes terms which are foreign words[1] used in the realm of architecture and which have been listed in the English entries, something that might cause some confusion; this has been so since it has been deemed interesting to portray an inclusive array of lexical

[1] They will be accompanied by a footnote which will clarify their origin.

items of architecture discourse and the phenomenon of borrowing foreign term is widely spread:

ENGLISH	*SPANISH*	*GALICIAN*
arasta (n)	arasta (fila de tiendas) (n)	arasta (fileira de tendas) (n)

There are a number of acronyms and abbreviations which occur in the English entries and they are listed together with the whole phrase they stand for; this phrase has then been translated into the other two languages:

ENGLISH	*SPANISH*	*GALICIAN*
CNC (Computer Numerical Control) (n)	control numérico por ordenador (n)	control numérico por computador (n)

Entries are listed in singular, with very few exceptions due to the nature of the term:

ENGLISH	*SPANISH*	*GALICIAN*
site lines (n)	lineas libres (n)	lineas libres (n)

Certain concepts include words with capital letters, as with the following:

ENGLISH	*SPANISH*	*GALICIAN*
T-wall (n)	muro en T (n)	muro en T (n)

Finally, phrases with an adjectival function that start with a preposition are listed as such, starting with the preposition:

SPANISH	*ENGLISH*	*GALICIAN*
de doble hoja (adj)	double-glazed (adj)	de dúas follas (adj)

7. Conclusions

The information provided in this glossary will be relevant to the different disciplinary fields which it reflects. It will be a useful resource for the teaching and study of architecture in English in Technical Schools and will also offer English language professionals new concepts in the investigation of linguistic issues in the field of ESP. I hope it will shed some light on the under-developed area of specialized terminology in general, and more particularly on this area for a lesser language such as Galician. There is still a great deal of scope for further research in this area, one clear objective for further work being the provision of a glossary that is not limited to the current corpus database but which embraces a complete and thorough treatment of all architectural terms in these three languages, and also possibly including Portuguese.

8. Bibliography

A. Bibliographical Sources used for the Glossary of English Terms

Abel, Chris. 1997. *Architecture and Identity*. Oxford: Architectural Press.

Cowan, Henry J. and Peter R. Smith. 2004. *Dictionary of Architectural and Building Technology*. New York: Spon Press.

Curl, James S. 2006. *A Dictionary of Architecture and Landscape Architecture*. Oxford: Oxford University Press.

Cyril M. Harris. 2006. *Dictionary of Architecture and Construction*. New York: McGraw Hill.

Fleming, John, Nikolaus Pevsner and Hugh Honour. 1991. *The Penguin Dictionary of Architecture*. London: Penguin.

Porter, Tom. 2004. *Archispeak: an Illustrated Guide to Architectural Terms*. New York: Spon Press.

Procter, Paul (ed). 1995. *Cambridge International Dictionary of English*. Cambridge, CUP.

Sinclair, John (ed). 1990. *Collins Cobuild English Grammar*. London: Cobuild Ed. Collins.

Soanes, Catherine and Angus Stevenson (eds). 2005. *Oxford dictionary of English*. Oxford/New York: Oxford University Press.

Vandenberghe, Jean P. 1988. *Elsevier's Dictionary of Architecture* (English, French, Spanish, German and Dutch). Amsterdam: Elsevier.

Oxford English Dictionary (online) <<http://www.oed.com/>> (last accessed November 2011)

<<http://www.wordspy.com/>> (last accessed October 2011)

B. Bibliographical Sources used for the Glossary of Spanish Terms

Camino Olea, Mª Soledad. 2001. *Diccionario de Arquitectura y Construcción*. Madrid: Ed. Munilla-Lería.

Grech, Chris. 1998. *Diccionario Plurilingüe de Términos de Arquitectura y Construcción*. Barcelona: Gustavo Gili.

Putnam, Frank W. and Eve B. Carlson. 2005. *Diccionario de Arquitectura, Construcción y Obras Públicas*. Madrid: Thomson-Paraninfo.

Ramírez, Juan Antonio. 2003. *Edificios-cuerpo: Cuerpo Humano y Arquitectura: Analogías, Metáforas, Derivaciones*. Madrid: Siruela.

<<http://lema.rae.es/drae/>> (last accessed November 2011)

<<http://*www.linguee.es*/>> (last accessed November 2011)

Wordreference.com <<http://www.wordreference.com/>> (last accessed November 2011)

C. Bibliographical Sources used to the Glossary of Galician terms

Ares Vázquez, M. Carme *et al*. 1990. *Diccionario Xerais Castelán-Galego*. Vigo: Xerais.

Assunção, Tomás Lino da. 1895. *Diccionário dos Termos d'Arquitectura: suas definições e noções históricas.* Lisboa: Antiga Casa Bertrand.

Carballeira Anllo, Xosé M. (coord). 2009. *Gran dicionario Xerais da Lingua.* Vigo: Xerais.

Carvalho, Maria Manuela Machado de (ed). 1998. *Glossário de Termos: Ordenamento do Território Ambiente, Patrimonio Cultural, Reabulitação Urbana.* Porto: CCRN.

Castro Maciá, Luis. 2005. *Diccionario Xerais Galego-Castelán Castellano-Gallego*. Vigo: Xerais.

Ching, Francis D.K. 1997. *Diccionário Visual de Arquitectura*. Barcelona: Gustavo Gili.

Croft, Vasco. 2001. *Arquitectura e Humanismo. O Papel do Arquitecto, Hoje, em Portugal*. Lisboa: Terramar.

Díaz Pardo, Isaac, Victor F. Freixanes, Antón Mascato. 2006. *Diciopedia do Século 21*. Vigo/Sada: Galaxia-Edicións do Cumio-Ediciós do Castro.

Dosil López, Benxamín (coord). 2001. *Léxico da Construcción*. Pontevedra: Fundación Instituto Tecnológico de Galicia, D.L.

Galipedia (online) <<http://gl.wikipedia.org/wiki/Portada>> (last accessed November 2011)

García, Constantino and Manuel González González. 2004. *Dicionario Castelán-Galego da Real Academia Galega*. A Coruña: Real Academia Galega-Fundación Pedro Barrié de la Maza.

Dicionario da Real Academia Galega (online). <<http://www.realacademiagalega.org/dicionario>> (last accessed November 2011)

González Rodríguez, Alberte. (coord). 2004. *Dicionario Visual da Construción*. Santiago de Compostela: Colexio Oficial de Arquitectos de Galicia.

Groba Bouza, Fernando. 2006. *Vocabulario Galego-castelán de Carpintaría de Madeira*. Vigo: Universidade de Vigo, Servizo de Publicacións.

Hatje, Gerd. 1982. *Diccionário Ilustrado de la Arquitectura Contemporánea.* Barcelona: Gustavo Gili.

Leboreiro, Maria A. 1998. *Léxico de Urbanismo, Construcción e Arquitectura, Castelán-Galego*. Vigo: COAG.

López Varela, Elisardo *et al.* 1992. *Vocabulario Temático Ilustrado: Galego, Français, Español, English.* Vigo: Galaxia.

Lucca, de, José L. 1996. *Dicionário Técnico Multilíngüe: Inglês, Português, Francês, Italiano, Alemão, Espanhol.* São Paulo: Melhoramentos.

Pais da Silva, Jorge H. and Margarida Calado. 2005. *Dicionário de Termos de Arte e Arquitectura*. Lisboa: Presença.

Llano, Pedro de. 1996. *Arquitectura Popular en Galicia: Razón e Construcción.* Santiago de Compostela: COAG.

Pena, Xosé A. (dir). 2004. *Dicionario Cumio da Lingua Galega*. Vigo: Edicións de Cumio.

Silva de Medeiros, Manuel. 1949-1957. *Dicionário Técnico Poliglota: Português, Español, Français, Italiano, English, Deutsch.* Lisboa: Gomes & Rodrigues.

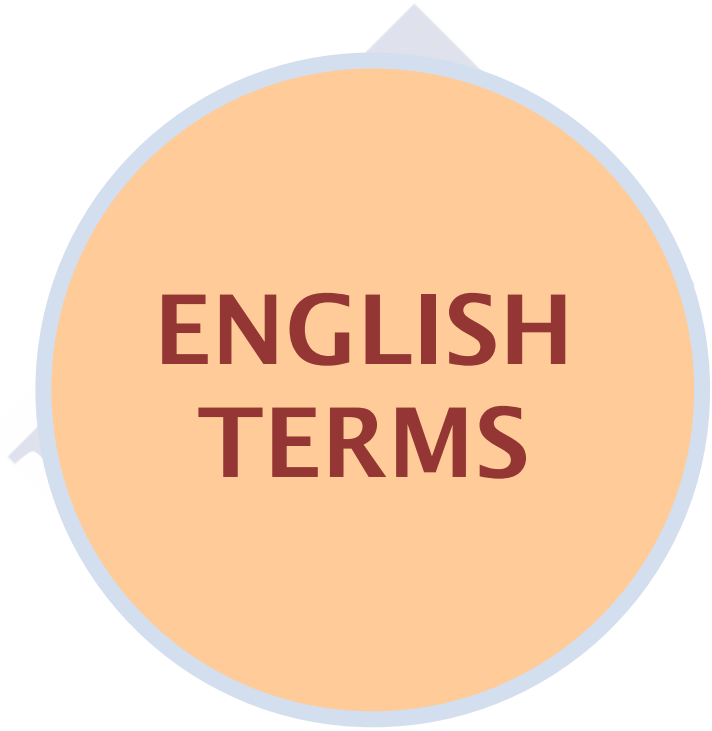
TILGA (Tesouro Informatizado da Lingua Galega) (online) http://www.ti.usc.es/tilg/index.asp (last accessed November 2011)

Zurita Ruiz J. 1999. *Dicionário Básico da Construção*. Lisboa: Plátano.

USC
UNIVERSIDADE
DE SANTIAGO
DE COMPOSTELA


THE
GLOSSARY

USC
UNIVERSIDADE
DE SANTIAGO
DE COMPOSTELA


ENGLISH
TERMS

USC
UNIVERSIDADE
DE SANTIAGO
DE COMPOSTELA

ENGLISH	SPANISH	GALICIAN
A		
abbey (n)	abadía (n)	abadía (n)
abutement (n)	contrafuerte, estribo (n)	contraforte (n)
acanthus (n)	acanto (n)	acanto (n)
acid-etched (adj)	tratado al ácido (adj)	tratado con ácido (adj)
acrylic (adj)	acrílico (adj)	acrílico (adj)
additive (n)	aditivo, agregación (n)	aditivo (n)
add-on (n)	añadido (n)	engadido (n)
adobe (n)	adobe (n)	adobe (n)
aestheticization (n)	estetización (n)	estetización (n)
aggregate	áridos	áridos
agora (n)	ágora (n)	ágora (n)
airbrick (n)	ladrillo de ventilación (n)	ladrillo de ventilación (n)
airconditioning (n)	aire acondicionado (n)	aire acondicionado (n)
air-tight (adj)	hermético (adj)	hermético (adj)
air-tight wall (n)	muro hermético (n)	muro hermético (n)
aisle (n)	nave central (n) (iglesia) (n), pasarela (n), pasillo (n)	nave central (n)
alabaster (n)	alabastro (n)	alabastro (n)
albero (n)	albero (n)	albero (n)
alcove (n)	hornacina, nicho (n)	fornela, nicho (n)
alignment (n)	alineación (n)	aliñamento (n)
allegory (n)	alegoría (n)	alegoría (n)
alley (n)	callejón (n)	ruela, calella (n)
altar (n)	altar (n)	altar (n)
alucobond (n)	alucobond (n)	alucobond (n)
aluminium (n)	aluminio (n)	aluminio (n)
ambiguity(n)	ambigüedad (n)	ambigüidade (n)
amboyna[1] (n)	amboyna (n)	amboyna (n)
amphitheatre (n)	anfiteatro (n)	anfiteatro (n)
anambé[2] (n)	anambé (n)	anambé (n)
anchoring (n)	anclaje (n)	ancoraxe (n)
anchoring system (n)	sistema de anclaje (n)	sistema de ancoraxe (n)
angelim[3] (n)	angelim (n)	angelim (n)
animate(adj)	animado (adj)	animado (adj)
annex (n)	anexo, anejo (n)	anexo (n), engadido (n), agregado (n)
anthropomorphic (adj)	antropomórfico (adj)	antropomórfico (adj)
apartment (n)	apartamento (n)	apartamento (n)
aperture (n)	apertura (n)	apertura (n)

[1] A type of wood originated in Indonesia.
[2] A language originated in Brazil.
[3] A type of tropical wood.

ENGLISH	SPANISH	GALICIAN
apex (n)	cúspide (n)	cume (n)
appliqués (n)	aplicaciones (n)	aplicacións (n)
apse (n)	ábside (n)	ábsida (n), ousía (n)
arabesque (n)	arabesco (n)	arabesco (n)
arasta (n)	arasta (fila de tiendas) (n)	arasta (fileira de tendas) (n)
arboretum (n)	jardín botánico (n)	xardín botánico (n)
arcade (n)	arcada (n)	arcada (n)
arch (n)	arco (n)	arco (n)
archaic (adj)	arcaico (adj)	arcaico (adj)
arched (adj)	en arco (adj)	en arco (adj)
archigram (n)	archigram (n)	archigram (n)
architect (n)	arquitecto (n)	arquitecto (n)
architectonic (adj)	arquitectónico (adj)	arquitectónico (adj)
architectural gesture (n)	gesto arquitectónico (n)	xesto arquitectónico (n)
architecture (n)	arquitectura (n)	arquitectura (n)
arcology (n)	arquitectura ecológica (n)	arquitectura ecolóxica (n)
arena (n)	estadio (n)	estadio (n)
armature (n)	armadura (n), armazón (n), entramado (n)	armadura (n), armazón (n)
Art Déco (n)	Art Déco (n)	Art Déco (n)
Art Nouveau (n)	Art Nouveau (n)	Art Nouveau (n)
art-glass (n)	vidriera artística (n)	vidreira de cores (n), vidreira artística (n)
articulation (n)	articulación (n)	articulación (n)
asbestos (n)	amianto, asbesto (n)	amianto, asbesto (n)
asphalt (n)	asfalto (n)	asfalto (n)
assemblage (n)	ensamblaje (n)	ensamblaxe (n)
astragal (n)	astrágalo (n), collarino (n)	astrágalo (n), colariño (n)
astylar (n)	columna, astilla (n)	columna (n)
atelier (n)	taller (n)	obradoiro (n)
atrium (n)	atrio (n)	adro (n), adral (n), atrio (n)
auditorium (n)	auditorio (n)	auditorio (n)
authorless architecture (n)	arquitectura anónima (n)	arquitectura anónima (n)
automotive design (n)	diseño automotriz (n)	deseño automotriz (n)
avant-garde (n)	vanguardia (n)	vangarda (n)
avenue (n)	avenida (n)	avenida (n)
awning (n)	toldillo (n), marquesina (n)	marquesiña (n)
axial (adj)	axial (adj)	axial (adj)
axis (n)	axis (n)	axe (n)
axonometrics (n)	axonometría (n)	axonometría (n)

ENGLISH	SPANISH	GALICIAN
B		
backlit (adj)	retroiluminado (adj)	retroiluminado (adj)
backsplash (n)	guardaaguas (n)	cubrexuntas (n)
back-to-back (n)	casa adosada (n)	casa apegada (n)
back-up (n)	parte trasera del muro (n)	parte traseira do muro (n)
balance (n)	equilibrio (n)	equilibrio (n)
balcony (n)	balcón (n)	balcón (n)
balsa (n)	madera de balsa (n)	madeira de balsa (n)
baluster (n)	balaustre (n)	balaústre (n)
balustrading (n)	balaustrada (n)	balaustrada (n)
band (n)	banda (n), cinta (n), correa (n)	cinta (n), banda (n)
banister (n)	pasamanos (n)	pasamáns (n)
baptistery (n)	baptisterio (n)	baptisterio (n)
barbican (n)	barbacana (n), aspillera (n)	barbacá (n), seteira (n)
barn (n)	granero, establo (n)	celeiro (n), corte (n)
baroque (adj)	barroco (adj)	barroco (adj)
barrack (n)	barracón (n)	Barracón (n)
barrel (n)	cañón (n)	canón (n)
barrel-vaulted (adj)	con bóveda de cañón (adj.func.)	con bóveda de canón (adj.func.)
barrier-free (adj)	sin barreras arquitectónicas (adj.func.)	sen barreiras arquitectónicas (adj.func.)
basement (n)	sótano (n), subsuelo (n)	soto (n)
basilica (n)	basílica (n)	basílica (n)
basin (n)	lavabo (n), pileta (n)	pía (n)
bastion (n)	bastión (n)	bastión (n)
batten (n)	alfajía (n), listón (n), tabla (n)	listón (n)
Bauhaus[4] (n)	Bauhaus (n)	Bauhaus (n)
bay (n)	crujía (n), ventana (n), mirador (n)	coxía (n), xanela (n), fiestra (n)
bazar (n)	bazar (n)	bazar (n)
beam (n)	viga (n)	trabe (n)
beaux arts-style (n)	estilo beaux arts (n)	estilo beaux arts (n)
beaux-arts (n)	beaux-arts (n)	beaux-arts (n)
bedouin tent (n)	tienda beduina (n)	tenda beduína (n)
Belgian glass (n)	vidrio belga (n)	vidro belga (n)
bell tower (n)	campanario (n)	campanario (n)
belvedere (n)	mirador (n)	miradoiro (n)
bentwood (n)	madera curvada (n)	madeira curvada (n)
berm (n)	andén (n), escalón (n), terraplén (n)	plataforma (n), terraplén (n)

[4] The name of a German school of design.

ENGLISH	SPANISH	GALICIAN
Bermuda shutter (n)	contraventana bermuda (n)	contra bermuda (n)
bespoke (adj)	hecho a medida (adj)	feito á medida (adj)
Biedemeier[5] (n)	biedemeier (n)	biedemeier (n)
bifurcated window (n)	ventana con doble arco (n)	ventá de dobre arco (n)
Bilbao effect (n)	efecto Bilbao (n)	efecto Bilbao (n)
bimah (n)	bimá (n)	bimá (n)
biocybernetics (n)	biocibernética (n)	biocibernética (n)
bio-filtration (n)	bio-filtración (n)	bio-filtración (n)
bio-filtration garden (n)	jardín de biofiltración (n)	xardín de biofiltración (n)
biomimicry (n)	biomimetismo (n)	biomimetismo (n)
biophilia (n)	biofilia (n)	biofilia (n)
bio-realism (n)	bio-realismo (n)	bio-realismo (n)
BIPV (Building-Integrated Photovoltaic system)(n)	elementos fotovoltaicos integrados en el edificio (n)	elementos fotovoltaicos integrados no edificio (n)
bitumen (n)	betún (n)	betume (n)
black box (n)	caja negra (n)	caixa negra (n)
black-lacquered (adj)	lacada en negro (adj)	lacada en negro (adj)
black-water (n)	aguas residuales (n)	augas residuais (n)
blank wall (n)	pared lisa (n)	parede lisa (n)
blaster (n)	mortero (n)	morteiro (n)
blast-resistant (adj)	resistente a explosiones (adj)	resistente a explosións (adj)
blind (n)	persiana, cortina (n)	persiana (n)
blind wall (n)	muro ciego (n)	muro cego (n)
blob (n)	blob (n)	blob (n)
blobbist (n)	blobista (n)	blobista (n)
blue-chip (n)	valores punteros (n)	valores destacados (n)
board (n)	tabla (n), tablero (n)	táboa (n), taboleiro (n)
board-and-batten (n)	entablado y listonado (n)	entaboado e listonado (n)
boiserie (n)	carpintería (n)	carpintaría (n)
bollard (n)	bolardo (n)	morrón (n)
bond (n)	enlace (n)	enlace (n)
bond-brick (n)	ladrillo en aparejo (n)	ladrillo en aparello (n)
bone (n)	hueso (n)	oso (n)
borosilicate (n)	borosilicato (n)	borosilicato (n)
borosilicate glass (n)	vidrio de borosilicato (n)	vidro de borosilicato (n)
boulevard (n)	bulevar (n)	bulevar (n)
boundary (n)	lindero (n)	lindeiro (n)
bowl (n)	pila (n), barreño (n)	pía (n), barreño (n)
box (n)	caja (n)	caixa (n)
box girder (n)	viga tubular (n)	trabe tubular (n)
BPE (Building-Performance Evaluation)	Evaluación de la Eficiencia de los Edificios (n)	Evaluación da Eficiencia dos Edificios (n)

[5] Central-European style of architecture.

ENGLISH	SPANISH	GALICIAN
bracket (n)	ménsula (n)	ménsula (n)
branding (n)	desarrollo de marca (n)	desenvolvemento de marca (n)
brass (n)	latón (n)	latón (n)
Brazilian cherry (n)	cerezo brasileño (n)	cerdeira brasileña (n)
breathe (v)	respirar (v)	respirar (v)
bric-a-brac (n)	mezcolanza (n)	mesturanza (n)
brick (n)	ladrillo (n)	ladrillo (n)
bridge (n)	puente (n)	ponte (n)
brief (n)	programa (n), objetivos (n)	programa (n), obxectivos (n)
brise-soleil (n)	brise-soleil (n), parasol (n)	brise-soleil (n), persiana parasol (n)
bronze (n)	bronce (n)	bronce (n)
brutalism (n)	brutalismo (n)	brutalismo (n)
brutalist (adj)	brutalista (adj)	brutalista (adj)
building line (n)	límite de la construcción (n)	liña límite de edificación (n)
built environment (n)	espacio construido (n)	espazo construído (n)
built landscape (n)	paisaje construido (n)	paisaxe construída (n)
bulletproof (adj)	a prueba de balas (adj)	antibala (adj)
bulletproof glass (n)	vidrio a prueba de balas (n)	vidro antibala (n)
bungalow (n)	chalé (n), bungalow (n)	chalé (n)
business park (n)	parque de negocios (n)	parque de negocios (n)
butt-jointed (adj)	con junta a tope (adj.func.)	con unión a tope (adj.func.)
buttress (n)	machón (n), contrafuerte (n)	machón (n)
butyl (n)	butilo (n)	butilo (n)

C

cabin (n)	cabaña (n), choza (n)	cabana (n)
cabinet (n)	gabinete (n), escritorio (n), cajón (n)	caixón (n)
cabochon (n)	cabujón (n)	cabuxón (n)
CAD (n)	Diseño Asistido por Ordenador (n)	Deseño Asistido por Computador (n)
cage (n)	jaula (n)	gaiola (n)
camber (n)	contraflecha (n), convexidad (n), curvatura de una viga (n)	curvatura de trabe (n)
camera obscura (n)	cámara oscura (n)	cámara escura (n)
campanile (n)	campanario (n)	campanario (n)
camphorwood (n)	madera de alcanfor (n)	madeira de alcanfor (n)
campus (n)	campus (n)	campus (n)
canal (n)	canal (n)	canal, canle (n)
candelabrum (n)	candelabro (n)	candelabro (n)
canopy (n)	dosel (n), baldaquín (n)	dosel (n),

ENGLISH	SPANISH	GALICIAN
		baldaquino (n)
cantilever (n)	loza o viga en voladizo (n)	trabe cantilever (n)
caravanserai (n)	caravasar (n)	caravasar (n)
carbon fibre (n)	fibra de carbono (n)	fibra de carbono (n)
carcass (n)	armazón (n)	armazón (n)
cardboard (n)	cartón (n)	cartón (n)
carpentry (n)	carpintería (n)	carpintaría (n)
cartoon (n)	viñeta (n)	viñeta (n)
casement (n)	marco de ventana de dos hojas (n)	marco de ventá de dúas follas (n)
casing (n)	carcasa (n), marco (n)	carcasa (n), marco (n)
casino (n)	casino (n)	casino (n)
cast glass (n)	vidrio fundido (n)	vidro fundido (n)
cast-cement (n)	cemento fundido (n)	cemento fundido (n)
cast-concrete (n)	hormigón fundido (n)	formigón fundido (n)
castellated (adj)	almenado (adj)	ameado (adj)
cast-in-place (adj)	vertido in situ (adj)	vertido in situ (adj)
cast-iron (n)	hierro fundido (n)	ferro fundido (n)
cast-iron column (n)	columna de fundición (n)	columna de fundición (n)
castle (n)	castillo (n)	castelo (n)
cast-stone (n)	piedra artificial (n)	pedra artificial (n)
catenary (n)	catenaria (n)	catenaria (n)
cathedral (n)	catedral (n)	catedral (n)
cedar-clad (adj)	revestido de cedro (adj)	revestido de cedro (adj)
celebrate (v)	celebrar (v)	celebrar (v)
cellar (n)	sótano (n), bodega (n)	soto, bodega (n)
cement (n)	cemento (n)	cemento (n)
cemetery (n)	cementerio (n)	cemiterio (n)
cemeteryscape (n)	paisaje de cementerio (n)	paisaxe de cemiterio (n)
cenotaph (n)	cenotafio (n)	cenotafio (n)
chalet (n)	chalet (n)	chalé (n)
chamfered (adj)	achaflanado (adj)	chafranado (adj)
chancel (n)	presbiterio (n)	presbiterio (n)
chandelier (n)	araña (n)	araña (n)
channel (n)	canal (n)	canle (n), acanaladura (n), cano (n)
channel glass (n)	vidrio en u (n)	vidro en u (n)
chapel (n)	capilla (n)	capela (n)
charette (n)	charrette (n)	charrette (n)
château (n)	castillo francés (n), finca elegante (n)	castelo francés (n), predio elegante (n)
checker (n)	cuadrícula (n)	cuadrícula (n)
checkerboard (n)	tablero de ajedrez (n)	taboleiro de xadrez (n)
chevron (n)	moldura decorativa (n)	moldura decorativa (n)
chiaroscuro (adj)	claroscuro (adj)	claroscuro (adj)
chimney (n)	chimenea (n)	cheminea (n)
chinoiseire (n)	objetos chinescos (n)	obxectos chineses (n)

ENGLISH	SPANISH	GALICIAN
choir (n)	coro (n)	coro (n)
chord (n)	cordón de viga (n)	cordón de trabe (n)
church (n)	iglesia (n)	igrexa (n)
cill (n)	antepecho (n), marco de ventana (n)	antepeito (n), peitoril (n)
circus (n)	circo (n)	circo (n)
cistern (n)	cisterna (n), depósito (n), tanque (n)	cisterna (n), tanque (n), depósito (n)
city planning (n)	planificación urbana (n)	planificación urbana (n)
cityscape (n)	paisaje urbano (n)	paisaxe urbana (n)
city-shaping (n)	conformación de ciudad (n)	conformación de cidade (n)
clad (adj)	revestido (adj)	revestido (adj)
cladding (n)	revestimiento (n)	revestimento (n)
cladding material (n)	material de revestimiento (n)	material de revestimento (n)
clamp (n)	grapa (n)	grampa (n)
clapboard (n)	chilla (n), tablilla (n)	placa (n)
classicism (n)	clasicismo (n)	clasicismo (n)
clerestory (n)	triforio (n)	triforio (n)
cloister (n)	claustro (n)	claustro (n)
closet (n)	armario (n), ropero	armario (n)
closure (n)	cierre (n)	cerramento (n)
cluster (n)	lámpara de brazos (n)	lámpada de brazos (n)
CNC (Computer Numerical Control) (n)	Control Numérico por Ordenador (n)	Control Numérico por Computador (n)
coated-metal (n)	metal revestido (n)	metal revestido (n)
coating (n)	baño (n), capa (n), revestimiento (n)	capa (n), revestimento (n)
cobalt-blue (n)	azul cobalto (n)	azul cobalto (n)
cobra-head (n)	cabeza de cobra (n)	cabeza de cobra (n)
cobra-head streetlight (n)	farolas cabeza de cobra (n)	candelabro cabeza de cobra (n)
co-designed (adj)	co-diseñado (adj)	codeseñado (adj)
coffer (n)	casetón (n)	casetón (n), artesón (n)
coffered ceiling (n)	artesonado (n)	artesoado (n)
coffering (n)	artesonado (n)	artesoado (n)
cohousing (n)	covivienda (n)	covivenda (n)
cold-rolled (adj)	laminado en frío (adj)	laminado en frío (adj)
collage (n)	collage (n)	colaxe (n)
collapsible furniture (n)	muebles plegables (n)	mobles pregables (n)
colonnade (n)	columnata (n)	columnata (n)
columbarium (n)	columbario (n)	columbario (n)
column (n)	columna (n)	columna (n)
column-free (adj)	sin columnas (adj)	sen columnas (adj)
commode (n)	cómoda (n)	cómoda (n)
commodity, firmness and delight (n)	utilidad, firmeza y belleza (n)	utilidade, firmeza e beleza (n)
compartment (n)	compartimento (n)	compartimento (n)
complexity (n)	complejidad (n)	complexidade (n)

ENGLISH	SPANISH	GALICIAN
composition (n)	composición (n)	composición (n)
computer-aided (adj)	asistido por ordenador (adj)	asistido por computador (adj)
computer-aided design (n)	diseño asistido por ordenador (n)	deseño asistido por computador (n)
concept (n)	concepto (n)	concepto (n)
concrete (n)	hormigón (n)	formigón (n)
concrete-clad (adj)	revestido de cemento (adj)	revestido de cemento (adj)
condo (n)	condo (n)	condo (n)
condominium (n)	condominio (n)	condominio (n)
cone (n)	cono (n)	cono (n)
cone-shaped (adj)	en forma de cono (adj.func.)	en forma de cono (adj.func.)
conservation (n)	conservación (n)	conservación (n)
console (n)	consola (n)	consola (n)
construction lumber (n)	madera de construcción (n)	madeira de construción (n)
constructivism (n)	constructivismo (n)	contrutivismo (n)
contemporary style (n)	estilo contemporáneo (n)	estilo contemporáneo (n)
context (n)	contexto (n)	contexto (n)
contextualism (n)	contextualismo (n)	contextualismo (n)
continuum (n)	continuo (n)	continuo (n)
contrast (n)	contraste (n)	contraste (n)
conurbation (n)	conurbación (n)	conurbación (n)
convention (n)	convención (n)	convención (n)
coping (n)	albardilla (n)	sobrepena (n), topete (n)
copper-clad (adj)	revestido de cobre (adj)	revestido de cobre (adj)
corbel (n)	can (n), ménsula (n)	soporte en escuadra (n)
corbusian (adj)	corbusiano (adj)	corbusiano (adj)
corinthian (adj)	corintio (adj)	corintio (adj)
cornice (n)	cornisa (n), galería para las cortinas (n)	cornixa (n)
corrugated metal (n)	metal corrugado (n)	metal corrugado (n)
corrugated-iron (n)	hierro corrugado (n)	ferro corrugado (n)
corrugated-iron sheeting (n)	revestimiento de placa ondulada (n)	revestimento de ferro corrugado (n)
corrugated-steel (n)	acero corrugado (n)	aceiro corrugado (n)
cottage (n)	casita de campo (n)	casa rural (n)
counter (n)	mostrador (n)	mostrador (n)
countertop (n)	encimera (n)	cimeira (n), mesado (n)
court (n)	juzgado (n)	xulgado (n)
courthouse (n)	palacio de justicia (n)	palacio de xustiza (n)
courtroom (n)	sala de justicia (n)	sala de xustiza (n)
courtyard (n)	patio (n)	patio (n)
cove (n)	caveto (n), media caña (n)	caveto (n)
coved (adj)	de media caña (adj)	de mediacana (adj)
cradle (n)	andamio volante (n), plataforma colgante (n)	estada saliente (n)

ENGLISH	SPANISH	GALICIAN
crenellations (n)	almena (n)	amea (n)
crescent (n)	media luna (n)	media lúa (n)
crescent-shaped (adj)	en forma de media luna (adj.func.)	con forma de media lúa (adj.func.)
crewelwork (n)	tejido bordado (n)	tecido bordado (n)
crit (n)	crítica (n)	crítica (n)
critical mass (n)	masa crítica (n)	masa crítica (n)
critical regionalism (n)	regionalismo crítico (n)	rexionalismo crítico (n)
cross (n)	cruz (n)	cruz (n)
crown (n)	vértice (n), bombeo de firmes (n)	vértice (n)
crown molding (n)	moldura de cornisa (n)	moldura de cornixa (n)
crucian style (n)	estilo cruciano (n)	estilo cruciano (n)
cruciform (adj)	cruciforme (adj)	cruciforme (adj)
crypt (n)	cripta (n)	cripta (n)
cubicle (n)	cubículo (n)	cubículo (n)
cubism (n)	cubismo (n)	cubismo (n)
cul-de-sac (n)	callejón sin salida (n)	ruela sen saída (n)
cultural tourism (n)	turismo cultural (n)	turismo cultural (n)
cupboard (n)	armario (n), aparador (n)	armario (n)
cupola (n)	cúpula (n)	cúpula (n)
curtain-wall (n)	muro cortina (n)	muro cortina (n)
customization (n)	customización (n)	customización (n)
customized (adj)	customizado (adj)	customizado (adj)
customizing (v)	customizar (v)	customizar (v)
custom-made (adj)	hecho por encargo (adj)	feito de encarga (adj)
cut-away (adj)	en sección (adj)	en sección (adj)
cutting-edge (adj)	innovador (adj)	innovador (adj)
cyberspace (n)	ciberespacio (n)	ciberespazo (n)

D

dadaism (n)	dadaísmo (n)	dadaísmo (n)
dadaist (adj)	dadaísta (adj)	dadaísta (adj)
dado (n)	plinto (n), zócalo (n)	plinto (n)
dam (n)	dique (n)	dique (n)
dart (n)	dardo (n)	dardo (n)
datum (n)	dato (n), nivel de referencia (n)	dato (n), nivel de referencia (n)
daub (n)	enfoscado (n)	recebo (n)
daylighting (n)	iluminación natural (n)	iluminación natural (n)
decodable (adj)	descodificable (adj)	descodificable (adj)
deconstructed (adj)	deconstruído (adj)	deconstruído (adj)
deconstruction (n)	deconstrucción (n)	deconstrución (n)
dematerialisation (n)	desmaterializacion (n)	desmaterializacion (n)
demountable (adj)	desmontable (adj)	desmontable (adj)
demountable home (n)	casa desmontable (n)	casa desmontable (n)
dense (adj)	denso (adj)	denso (adj)

ENGLISH	SPANISH	GALICIAN
design intent (n)	intención de diseño (n)	intención de deseño (n)
design rationale (n)	fundamento de diseño (n)	fundamento de deseño (n)
detached (adj)	exento (adj)	independente (adj), illado (adj)
deurbanize (v)	desurbanizar (v)	desurbanizar (v)
developer (n)	promotor inmobiliario (n)	promotor inmobiliario (n)
diagonal (n)	diagonal (n)	diagonal (n)
diagram (n)	diagrama (n)	diagrama (n)
diagrid (n)	rejilla en diagonal (n)	enreixado en diagonal (n)
dialogue (n)	diálogo (n)	diálogo (n)
digital architecture (n)	arquitectura digital (n)	arquitectura dixital (n)
digital design (n)	diseño digital (n)	deseño dixital (n)
dike (n)	dique (n), acequia (n)	dique (n)
dimension (n)	dimensión (n)	dimensión (n)
disc (n)	disco (n)	disco (n)
disjunction (n)	disyuntiva (n)	disxuntiva (n)
distempering (n)	pintura al temple (n)	témpera (n)
dividing wall (n)	muro cortafuego (n)	muro antilume (n)
dome (n)	cúpula (n)	cúpula (n)
dome builder (n)	constructor de cúpulas (n)	construtor de cúpulas (n)
domed (adj)	abovedado (adj)	abovedado (adj)
door (n)	puerta (n)	porta (n)
door handle (n)	manivela de puerta (n)	manubrio (n), manivela de porta (n)
doorframe (n)	bastidor de puerta (n)	bastidor de porta (n)
doorknob (n)	pomo (n)	pomo (n)
doorset (n)	juego de puerta (n)	conxunto de porta (n)
doorway (n)	entrada (n), portal (n)	entrada (n), porta (n)
doric (adj)	dórico (adj)	dórico (adj)
dormer (n)	buhardilla (n)	faiado (n), bufarda (n)
dormitory (n)	dormitorio (n)	dormitorio (n)
double-glazed (adj)	de doble hoja (adj)	de dúas follas (adj)
double-glazed panel (n)	panel con dos hojas (n)	panel de dúas follas (n)
double-glazing (n)	doble acristalamiento (n)	vidro dobre (n)
double-hung (adj)	de contrapeso (adj)	contrapeso (adj)
double-hung window (n)	ventana de contrapeso (n)	ventá de contrapeso (n)
double-paned (adj)	de doble cristal (adj)	de vidro dobre (adj)
dovecote (n)	palomar (n)	pombal (n)
dovetail (n)	cola de milano (n)	cola de andoriña (n)
dovetailing (n)	union a cola de milano (n)	empalme de cola de andoriña (n)
downpipe (n)	bajante (n)	baixante (n)
dressing (n)	acabado (n)	acabado (n)
driftwood (n)	madera de deriva (n)	madeira de garete (n)

ENGLISH	SPANISH	GALICIAN
drip (n)	verteaguas (n)	verteaugas (n)
drip mould (n)	moldura vierteaguas (n)	moldura verteaugas (n)
drum (n)	tambor (n)	tambor (n)
drywall (n)	tabique de cartón-yeso (n)	tabique de xeso (n)
D-shaped (adj)	en forma de D (adj)	en forma de D (adj)
duplex (n)	dúplex (n)	dúplex (n)
Dutch door (n)	puerta holandesa (n)	porta holandesa (n)
dymaxion (n)	dymaxion (n)	dymaxion (n)
dynamic (adj)	dinámico (adj)	dinámico (adj)
dystopian (adj)	distópico (adj)	distópico (adj)

E

EAF (Electric Arc Furnace) (n)	Horno de Arco Eléctrico (n)	Forno de Arco Eléctrico (n)
EAS (Electronic Article Surveillance)	Vigilancia Electrónica de Artículos (n)	Vixilancia Electrónica de Artigos (n)
east-facing (adj)	orientado al este (adj)	orientado cara o leste (adj)
eaves (n)	alero (n), socarren (n)	beirado (n)
eclecticism (n)	eclecticismo (n)	eclecticismo (n)
ecoboulevard (n)	ecobulevar (n)	ecobulevar (n)
ecodensity (n)	ecodensidad (n)	ecodensidade (n)
eco-dome (n)	eco-cúpula (n)	eco-cúpula (n)
eco-domestic (adj)	eco-doméstico (adj)	eco-doméstico (adj)
eco-friendly (adj)	ecológico (adj)	ecolóxico (adj)
ecological footprint (n)	huella ecológica (n)	pegada ecolóxica (n)
eco-minimalism (n)	eco-minimalismo (n)	eco-minimalismo (n)
eco-sustainable (adj)	eco-sostenible (adj)	eco-sostible (adj)
ecotone (n)	ecotono (n)	ecotón (n)
edifice (n)	edificio (n)	edificio (n)
Edwardian (adj)	eduardino (adj)	eduardino (adj)
effigy (n)	efigie (n)	efixie (n)
egg and dart (n)	ovas y dardos (molduras) (n)	ovas e dardos (molduras) (n)
egg and dart moulding (n)	moldura con ovas y dardos (n)	moldura con ovas e dardos (n)
Egyptian architecture (n)	arquitectura egipcia (n)	arquitectura exipcia (n)
EIFS (Exterior Insulating Foam System) (n)	Sistema Exterior de Espuma Aislante (n)	Sistema Exterior de Espuma Illante (n)
electro-conductive (adj)	electro-conductor (adj)	eletro-condutor (adj)
electroluminiscent (adj)	electroluminiscente (adj)	electroluminiscente (adj)
elegance (n)	elegancia (n)	elegancia (n)
elevator (n)	ascensor(n)	ascensor (n)
ellipse (n)	elipse (n)	elipse (n)
empire (n)	imperio (n)	imperio (n)

ENGLISH	SPANISH	GALICIAN
enclosure (n)	cerramiento (n)	cerramento(n), cerrado (n), cerrume (n), zarrume (n)
energy efficiency (n)	eficiencia energética (n)	eficiencia enerxética (n)
energy-conscious (adj)	preocupado por la energía (adj)	preocupado pola enerxía (adj)
energy-consuming (adj)	consumidor de energía (adj)	consumidor de enerxía (adj)
engage (v)	embeber (v)	embeber (v)
engawa[6] (n)	engawa (n)	engawa (n)
engineering brick (n)	ladrillo prensado (n)	ladrillo prensado (n)
envelope (n)	envolvente (n)	envolvente (n)
environmental design (n)	diseño de la climatización (n)	deseño da climatización (n)
environmentally responsible architecture (n)	arquitectura responsable con el medio ambiente (n)	arquitectura responsable co medio ambiente (n)
epoxy (n)	epóxico (n)	epóxico (n)
epoxy resin (n)	resina epóxica (n)	resina epóxica (n)
ergonomic (adj)	ergonómico (adj)	ergonómico (adj)
ergonomics (n)	ergonomía (n)	ergonomía (n)
erosion (n)	erosión (n)	erosión (n)
ersatz (n)	ersatz (n)	ersatz (n)
escalator (n)	escalera mecánica (n)	escaleira mecánica (n)
esquisse (n)	proyecto (n)	proxecto (n)
Existenzminimum (n)	vivienda mínima (n)	vivenda mínima (n)
exoskeleton (n)	exo-esqueleto (n)	exo-esqueleto (n)
experiential (adj)	experiencial (adj)	experiencial (adj)
exponential (adj)	exponencial (adj)	exponencial (adj)
Expressionism (n)	expresionismo (n)	expresionismo (n)
expressionist (adj)	expresionista (adj)	expresionista (adj)
expressionistic (adj)	expresionista (adj)	expresionista (adj)
exquisite corpse (n)	cadáver exquisito (n)	cadáver exquisito (n)
extra-insulated (adj)	extra-aislado (adj)	extra-illado (adj)
extrusion (n)	extrusión (n)	extrusión (n)
exurban (adj)	exurbano (adj)	exurbano (adj)

F

fabric (n)	cuerpo de un edificio (n), fábrica (n)	corpo dun edificio (n)
facade (*also façade*)(n)	fachada (n)	fachada (n)
false (adj)	falso (adj)	falso (adj)
fanlight (n)	montante (n)	mainel (n), montante (n)
fashionista (n)	fashionista (n)	fashionista (n)
faux-bamboo (n)	falso bambú (n)	falso bambú (n)

[6] Japanese building element.

ENGLISH	SPANISH	GALICIAN
faux-inlaid (n)	falsa marquetería (n), falsa incrustación (n)	falsa marquetaría (n), falsa incrustación (n)
favela [7](n)	favela (n)	favela (n)
feedback (n)	retroalimentación (n), reacción (n)	retroalimentación (n), reacción (n)
fenestration (n)	ventanaje (n)	fiestraxe (n)
feng shui (n)	feng shui (n)	feng shui (n)
fiasco (n)	fiasco (n)	fiasco (n), fracaso (n)
fiber optics (n)	fibra optica (n)	fibra óptica (n)
fiberglass (n)	fibra de vidrio (n)	fibra de vidro (n)
fibre-cement (n)	fibrocemento (n)	fibrocemento (n)
fibreglass insulation (n)	aislamiento de fibra de vidrio (n)	illamento de fibra de vidro (n)
fieldstone (n)	piedra sin labrar (n)	pedra sen labrar (n)
figurehead (n)	figura decorativa (n)	figura decorativa(n)
filter (n)	filtro(n)	filtro (n)
finial (n)	remate de pináculo (n)	remate de pináculo (n)
firmitas, utilitas and venustas (n)	firmeza, utilidad, belleza (n)	firmeza, utilidade, beleza (n)
fir-wood (n)	madera de abeto (n)	madeira de abeto (n)
flaneur (n)	flaneur (n)	flaneur (n)
flank (n)	lateral (n)	lateral (n)
flashing (n)	cubrejuntas estanco (n), tapajuntas de metal (n)	cubrexuntas metálico (n)
flat (n)	apartamento (n)	apartamento (n)
flat-roofed (adj)	con azotea (adj)	con azotea (adj), con eirado (adj)
flat-wire (n)	cable plano (n)	cable plano (n)
flight (n)	tramo (n)	tramo (n)
float glass (n)	vidrio flotado (n)	vidro flotado (n)
floor (n)	piso (n), planta (n), suelo (n)	planta (n)
floorboard (n)	tabla de piso (n)	taboado (n)
flooring (n)	revestimiento de piso (n)	revestimento de piso (n)
floorplate (n)	placa de anclaje (en piso) (n)	placa de ancoraxe (n)
Florentine-style (n)	estilo florentino (n)	estilo florentino (n)
flush (adv)	a nivel (adv.func.)	a nivel (adv.func.)
flying buttress (n)	arco botarel (n)	contraforte (n), arcobotante (n)
foil (n)	lóbulo (n), chapa (n), hoja delgada (n), pan (n)	chapa (n)
folly (n)	capricho arquitectónico (n)	capricho arquitectónico (n)
font (n)	fuente (n), pila bautismal (n)	fonte (n), pía bautismal (n)
footing (n)	zapata (n), lecho de cimentación (n)	zapata (n)
footprint (n)	huella (n)	pegada (n)

[7] Brazialian shanty town.

ENGLISH	SPANISH	GALICIAN
forecourt (n)	patio (n)	patio (n)
forefront (n)	frente (n)	fachada (n), fronte (n)
formwork (n)	encofrado (n)	encofrado (n)
form-Z (n)	forma de Z (n)	forma de Z (n)
fortress (n)	fortaleza (n)	fortaleza (n)
forum (n)	foro (n)	foro (n)
foundation (n)	cimentación (n), cimiento (n)	cimentación (n), cimento (n)
foyer (n)	salón de descanso (n)	salón de descanso (n)
FR (Fire-Resistant)	Resistente al Fuego (adj), ignífugo (adj)	antilume (adj), ignífugo (adj)
fractal (adj)	fractal (adj)	fractal (adj)
fragment (n)	fragmento (n)	fragmento (n)
frame (n)	armazón (n), entramado (n)	armazón (n)
framing (n)	composición de un edificio (n)	composición dun edificio (n)
framptonian (adj)	framptoniano (adj)	framptoniano (adj)
free-standing (adj)	autoestable (adj), independiente (adj)	independente (adj), non encastrado (adj)
free-standing volume (n)	volumen independiente (n)	volume independente (n)
French aspen (n)	álamo francés (n)	álamo francés (n)
French door (n)	puerta cristalera (n)	porta cristaleira (n)
freon (n)	freon (n)	freon (n)
fresco (n)	fresco (n)	fresco (n)
frieze (n)	friso (n)	friso (n)
fritting (n)	esmaltado (n)	esmaltado (n)
front (n)	fachada principal (n)	fachada principal (n)
frontality (n)	frontalidad (n)	frontalidade (n)
frosted (adj)	delustrado (adj), esmerilado (adj)	esmerilado (adj)
fruitwood (n)	madera de árboles frutales (n)	madeira de árbores froiteiras (n)
fulcrum (n)	fulcro (n)	fulcro (n)
functionalism (n)	funcionalismo (n)	funcionalismo (n)
futurism (n)	futurismo (n)	futurismo (n)

G

gabion (n)	gabión (n)	gabión (n), cestón (n)
gabion wall (n)	muro de gaviones (n)	muro de gabións (n)
gable (n)	hastial (n), frontón (n), piñón (n)	pinche (n)
galleria (n)	galería (n)	galería (n)
gallery (n)	galería (n), balcón (n), corredor (n)	galería (n), balcón (n)
garapa wood (n)	madera de garapa (n)	madeira de garapa (n)
garden city (n)	ciudad jardín (n)	cidade xardín (n)

ENGLISH	SPANISH	GALICIAN
garland (n)	guirnalda (n)	grilanda (n), grinalda (n)
garret (n)	buhardilla (n)	faiado (n), bufarda (n)
gateway (n)	entrada (n)	entrada (n)
genius loci (n)	espíritu del lugar (n)	espírito do lugar (n)
gentrification (n)	aburguesamiento (n)	aburguesamento (n)
gentrified (adj)	aburguesado (adj)	aburguesado (adj)
geodesic dome (n)	cúpula geodésica (n)	cúpula xeodésica (n)
Georgian (adj)	georgiano (adj)	xeorxiano (adj)
Georgian-style (n)	estilo georgiano (n)	estilo xeorxiano (n)
geothermal (adj)	geotérmico (adj)	xeotérmico (adj)
gestalt (n)	gestalt (n)	gestalt (n)
gesture (n)	gesto (n)	xesto (n)
girder (n)	jácena (n)	trabe (n), parella (n)
glass (n)	vidrio (n)	vidro (n)
glass-blowing (n)	soplado de vidrio (n)	soprado de vidro (n)
glassed-in (adj)	acristalado (adj)	acristalado (adj)
glassmaking (n)	fabricación de vidrio (n)	fabricacion de vidro (n)
glazing (n)	encristalado (n), vidrio (n)	encristalamento (n), envidramento (n)
glulam (n)	madera laminada (n)	madeira laminada (n)
glulam beam (n)	viga de madera laminada(n)	trabes de madeira laminada (n)
good design (n)	buen diseño (n)	bo deseño (n)
gothic (adj)	gótico (adj)	gótico (adj)
gothic revival (n)	resurgimiento gótico (n)	rexurdimento gótico (n)
GPS (Global Positioning System) (n)	sistema de posicionamiento global (n)	sistema de posicionamento global (n)
granite (n)	granito (n)	granito (n)
granito (n)	granito (n)	granito (n)
Greek revival (n)	resurgimiento griego (n)	rexurdimento grego (n)
green (adj)	verde (adj)	verde (adj)
green architecture (n)	arquitectura verde (n)	arquitectura verde (n)
green building (n)	edificio verde (n)	edificio verde (n)
green roof (n) (n)	techo vegetal	teito vexetal (n)
greenbelt (n)	zona verde (n)	zona verde(n)
greenhouse (n)	invernadero (n)	Invernadoiro (n)
grey-water (n)	aguas residuales (n)	augas residuais (n)
grid (n)	cuadrícula (n), retícula (n)	retícula (n), cuadrícula (n)
gridiron (n)	retícula (n)	retícula (n)
grille (n)	verja (n), reja (n)	enreixado (n)
grillwork (n)	enrejado (n)	enreixado (n)
ground glass (n)	vidrio esmerilado (n)	vidro esmerilado (n)
ground-storey (n)	planta baja (n)	planta baixa (n)
grouped (adj)	agrupado (adj)	agrupado (adj)
grout (n)	lechada de cemento (n)	coada de cemento (n), leitada de cemento (n)
GRP (Glass-Reinforced Plastic) (n)	Plástico Reforzado con Fibra de vidrio (n)	Plástico Reforzado con Fibra de vidro (n)

ENGLISH	SPANISH	GALICIAN
gutter (n)	canalón (n)	canlón (n)
gypsum (n)	yeso (n)	xeso (n)

H

hacienda (n)	hacienda (n)	facenda (n)
hall (n)	vestíbulo (n)	vestíbulo (n)
hammam (n)	baño turco (n)	baño turco (n)
hand-carved (adj)	tallado a mano (adj)	tallado a man (adj)
hand-painted (adj)	pintado a mano (adj)	pintado a man (adj)
handrail (n)	pasamanos (n)	pasamáns (n)
hand-troweled (adj)	enlucido a mano (n)	lucido a man (n)
hardwood (n)	madera brava (n), madera dura (n)	madeira dura (n)
hazard-resistant (adj)	resistente a los desastres naturales (adj)	resistente aos desastres naturais (adj)
hazard-resistant design (n)	diseño resistente a amenazas naturales (n)	deseño a proba de ameazas naturais (n)
head (n)	cabecero de arco (n), cabeza (n), cabezal (n)	lintel (n), travesal (n)
header (n)	tizón (n)	tizón (n)
health-facility (n)	centro de salud (n)	centro de saúde (n)
heroic (adj)	heroico (adj)	heroico (adj)
high-density (n)	alta densidad (n)	alta densidade (n)
high-design (n)	diseño de alta calidad (n)	deseño de alta calidade (n)
high-performing (adj)	de alto rendimiento (adj)	de alto rendemento (adj)
high-performing glass (n)	vidrio de alto rendimiento (n)	vidro de alto rendemento (n)
high-relief (n)	alto relieve (n)	alto relevo (n)
high-rise (adj)	en altura (adj.func.)	en altura (adj.func)
high-strength (n)	alta resistencia (n)	alta resistencia (n)
high-tech (n)	alta tecnología (n)	alta tecnoloxía (n)
high-tech style (n)	estilo high-tech (n)	estilo high-tech (n)
hinterland (n)	interior (n)	interior (n)
hip (n)	limatesa (n), caballete (n), cumbrera (n)	cumio (n)
hip roof (n)	cubierta a cuatro aguas (n)	cuberta a catro augas (n)
hippodrome (n)	hipódromo (n)	hipódromo (n)
historic character (n)	carácter histórico (n)	carácter histórico (n)
historicism (n)	historicismo (n)	historicismo (n)
hollow-core (n)	hueco aislante (n)	cavidade illante (n)
HSS (High Speed Steel) (n)	Acero de Alta Velocidad (n)	Aceiro de Alta Velocidade (n)
human-scaled (adj)	a escala humana (adj.func)	a escala humana (adj.func.)
hut (n)	barracón (n), cabaña (n), choza (n)	barracón (n), cabana (n)
hydraulic ramp (n)	rampa hidráulica (n)	rampla hidráulica (n)

ENGLISH	SPANISH	GALICIAN
I		
i-beam (n)	viga doble T (n)	trabe de doble T (n)
icon (n)	icono (n)	icona (n)
iconic (adj)	icónico (adj)	icónico (adj)
iconicity (n)	iconicidad (n)	iconicidade (n)
iconography (n)	iconografía (n)	iconografía (n)
ideal (adj)	ideal (adj)	ideal (adj)
ideal city (n)	ciudad ideal (n)	cidade ideal (n)
igloo (n)	iglú (n)	iglú (n)
in situ (adv)	in situ (adv)	in situ (adv)
industrial designer (n)	diseñador industrial (n)	deseñador industrial (n)
industrial floor (n)	suelo industrial (n)	solo industrial (n)
industrial park (n)	polígono industrial (n)	polígono industrial (n)
industrial-design (n)	diseño industrial (n)	deseño industrial (n)
infrastructure (n)	infraestructura (n)	infraestrutura (n)
insulated (adj)	aislado (adj)	illado (adj)
interaction (n)	interacción (n)	interacción (n)
interactive-design	diseño interactivo (n)	deseño interactivo (n)
interface (n)	interfaz (n)	interface (n)
interior-design (n)	diseño de interiores (n)	deseño de interiores (n)
international style (n)	estilo intenacional (n)	estilo internacional (n)
interrupted (adj)	interrumpido (adj)	interrumpido (adj)
intersecting (adj)	corta, que (adj)	corta, que (adj)
intersection (n)	intersección (n)	intersección (n)
interstitial space (n)	espacio intersticial (n)	espazo intersticial (n)
intervention (n)	intervención (n)	intervención (n)
intra-muros (adv)	intramuros (adv)	intra muros (adv)
inverted brick arch (n)	arco invertido de ladrillo (n)	arco invertido de ladrillo (n)
ionic (adj)	jónico (adj)	xónico (adj)
iron (n)	hierro (n)	ferro (n)
ironwork (n)	herrajes (n)	carpintaría de ferro (n)
isometric projection (n)	proyección isométrica (n)	proxeción isométrica (n)
issue (n)	cuestión (n)	cuestión (n)
Italian glass (n)	vidrio italiano (n)	vidro italiano (n)
italianate (v)	italianizado (v)	italianizado (v)
J		
Jacobean (adj)	jacobeo (adj)	xacobeo (adj)
Japanese box (n)	caja japonesa (n)	caixa xaponesa (n)
Japanese style (n)	estilo japonés (n)	estilo xaponés (n)
joinery (n)	ensamblaje de madera (n), ebanistería (n)	ensamblaxe de madeira (n)

ENGLISH	SPANISH	GALICIAN
joint-free (adj)	sin junturas (adj.func.)	sen xunturas (adj.func.), sen xuntas (n)
joist (n)	viga (n),vegeta de bovedilla (n)	trabe (n)
juxtaposition (n)	yuxtaposición (n)	xustaposición (n)

K

kelly green (n)	verde kelly (n)	verde kelly (n)
kevlar[8] (n)	kevlar (n)	kevlar (n)
kinetic (adj)	cinético (adj)	cinético (adj)
kiosk (n)	quiosco (n)	quiosco (n)
kit of parts (n)	kit de piezas (n)	conxunto de pezas (n)
kitchenette (n)	cocina pequeña (n)	cociña pequena (n)
kitsch (adj)	kitsch (adj)	kitsch (adj)

L

land art (n)	land art (n)	land art (n)
landscape architecture (n)	arquitectura del paisaje(n)	arquitectura da paisaxe (n)
landscaping (n)	paisajismo (n)	paisaxismo (n)
lantern (n)	linterna (n), farol (n)	lanterna (n)
lath (n)	lata (n), listón (n), tabla delgada (n)	lata (n), listón (n)
Latin cross (n)	cruz latina (n)	cruz latina (n)
lattice (n)	enrejado (n), celosía (n)	enreixado (n)
lavatory (n)	retrete (n)	retrete (n)
layering (n)	diseño por capas (n)	deseño por capas (n)
leaded window(n)	ventana emplomada (n)	ventá chumbada (n)
leaded-glass (n)	vidrio emplomado (n)	vidro chumbado (n)
Lebanese cedar (n)	cedro libanés (n)	cedro libanés (n)
lectern (n)	atril (n)	atril (n)
LED (Light-Emitting Diode) (n)	LED, (Diodo Luminoso) (n)	LED, (Diodo Luminoso) (n)
LEED (Leadership in Energy & Environmental Design) (n)	Liderazgo en Energía y Diseño Medioambiental (n)	Liderato en Enerxía e Deseño Medioambiental (n)
L-figure (n)	forma de L (n)	forma de L (n)
lift (n)	ascensor (n)	ascensor (n)
lighting design (n)	diseño de iluminación (n)	deseño de iluminación (n)
Lilliputian living (n)	vivienda liliputiense (n)	vivenda liliputiense (n)
lime (n)	cal(n)	cal (n)
limestone (n)	piedra caliza (n)	pedra calcaria (n)

[8] A proprietary name for a synthetic material.

ENGLISH	SPANISH	GALICIAN
linearity (n)	linearidad (n)	linearidade (n)
living space (n)	espacio habitable (n)	espazo habitable (n)
load-bearing (adj)	portante (adj)	portante (adj)
loading dock (n)	muelle de carga (n)	peirao de carga (n)
lodge (n)	portería (n), pabellón (n)	portaría (n), pabillón (n)
log (n)	tronco (n), leño (n)	tronco (n), madeiro (n)
loggia (n)	galería (n)	galería (n)
long gallery (n)	galería larga (n)	galería longa (n)
Louis XIV (n)	Luis XIV (n)	Luís XIV (n)
Louis XV (n)	Luis XV (n)	Luís XV (n)
Louis XVI (n)	Luis XVI (n)	Luís XVI (n)
louver (n)	respiradero (n)	respiradoiro (n)
louvre (n)	persiana (n)	persiana (n)
low-cost housing (n)	casa de bajo coste (n)	casa de baixo custo (n)
low-e (n)	bajas emisiones (n)	baixas emisións (n)
low-rise development (n)	crecimiento en baja altura (n)	crecemento de baixa altura (n)
low-tech (n)	baja tecnología (n)	baixa tecnoloxía (n)
lozenge (n)	rombo (n)	rombo (n)
L-plan (n)	plano en L (n)	plano en L (n)
lumber (n)	madera (n)	madeira (n)
lung (n)	pulmón (n)	pulmón (n)

M

macramé (n)	macramé (n)	macramé (n)
majolica (n)	mayólica (n)	louza esmaltada (n)
makore[9] (n)	madera de makore (n)	madeira de makore (n)
mandala[10] (n)	mandala (n)	mandala (n)
mannerism (n)	manierismo (n)	manierismo (n)
mansard (n)	mansarda (n)	mansarda (n)
mansard-roofed (adj)	con tejado mansarda (adj), con techo de bohardilla (adj)	con cuberta en mansarda (adj)
mantel (n)	repisa de chimenea (n)	repisa da cambota (n)
mapping (n)	configuración (n)	configuración (n)
marble (n)	marmol (n)	mármore (n)
mark (n)	linde (n)	linde (n)
market (n)	mercado (n)	mercado (n)
mask (n)	máscara (n)	máscara (n)
masonite[11] (n)	masonite (n)	masonite (n)
masonry (n)	mampostería (n), albañilería (n)	cachotaría (n)
mass (n)	masa (n)	masa (n)

[9] The wood of a large West African tree.
[10] A geometrical figure often with the shape of a laberynth (Sanskrit origin).
[11] A propietary name for a a type of hardboard.

ENGLISH	SPANISH	GALICIAN
mass-produced (adj)	producido en masa (adj)	producido en masa (adj)
masterplanner (n)	plan director (n)	proxecto director (n)
material authenticity (n)	autencidad de los materiales (n)	autenticidade dos materiais (n)
materiality (n)	materialidad (n)	materialidade (n)
matrix (n)	matriz (n)	matriz (n)
mausoleum (n)	mausoleo (n)	mausoleo (n)
MDF (Medium Density Fibreboard)(n)	Fibra de Densidad Media (n)	Fibra de Densidade Media (n)
mediate (v)	intervenir (v)	intervir (v)
mediatheque (n)	meaditeca (n)	mediateca (n)
memory (n)	memoria (n)	memoria (n)
metabolism (n)	metabolismo (n)	metabolismo (n)
metaphor (n)	metáfora (n)	metáfora (n)
metaphoricity (n)	metaforicidad (n)	metaforicidade (n)
methodology (n)	metodología (n)	metodoloxía (n)
metropolis (n)	metrópolis (n)	metrópole (n)
mews (n)	caballerizas (n)	cortes (n), cabalarías (n)
mezzanine (n)	entresuelo (n)	entreplanta (n)
Miesian (adj)	miesiano (adj)	miesiano (adj)
Miesianism (n)	miesianismo (n)	miesianismo (n)
minaret (n)	minarete (n)	minarete (n)
minimal dwelling (n)	vivienda mínima (n)	vivenda mínima (n)
minimalism (n)	minimalismo (n)	minimalismo (n)
mirrored wall(n)	pared de espejos (n)	parede de espellos (n)
mission statement (n)	declaración de objetivos fundamentales (n)	declaración de obxectivos fundamentais (n)
moat (n)	foso (n)	foxo (n)
mock Tudor (n)	falso tudor (n)	falso tudor (n)
model making (n)	diseño de maqueta (n)	deseño de maqueta (n)
model-maker (n)	maquetista (n)	maquetista (n)
Modernism (n)	Modernismo (n)	Modernismo (n)
modernity (n)	modernidad (n)	modernidade (n)
module (n)	módulo (n)	módulo (n)
Modulor (n)	Modulor (n)	Modulor (n)
moiré (n)	moaré (n)	tea de seda (n)
monastery (n)	monasterio (n)	mosteiro (n), cenobio (n)
monolithic (adj)	monolítico (adj)	monolítico (adj)
mono-materiality (n)	mono-materialidad (n)	mono-materialidade (n)
montage (n)	montaje (n)	montaxe (n)
monumental (adj)	monumental (adj)	monumental (adj)
monumentalization (n)	monumentalización (n)	monumentalización (n)
monumento (n)	monumento (n)	monumento (n)
morphing (n)	transformación (n)	transformación (n)
morphology (n)	morfología (n)	morfoloxía (n)
mortar (n)	mortero (n)	morteiro (n)
mosaic (n)	mosáico (n)	mosaico (n)
mosque (n)	mezquita (n)	mesquita (n)
motion-sensor (n)	sensor de movimiento (n)	sensor de movemento (n)

ENGLISH	SPANISH	GALICIAN
motorway (n)	autopista (n)	autopista (n)
moulding (n)	moldura (n)	moldura (n)
mud brick (n)	adobe (n)	adobe (n)
mullion (n)	mainel (n), parteluz (n)	mainel (n), parteluz (n)
multi-disciplinary (adj)	multidisciplinar (adj)	multidisciplinar (n)
multifunctional (adj)	multifuncional (adj)	multifuncional (adj)
multi-storey (adj)	en altura (edificio)(adj.func.)	en altura (adj.func.)
mylar[12] (n)	mylar (n)	mylar (n)

N

naked (adj)	desnudo (adj)	limpo (adj)
narrative (adj)	narrativo (adj)	narrativo (adj)
nave (n)	nave central de iglesia (n)	nave central (n)
necropolis (n)	necrópolis (n)	necrópole (n)
Neo-baroque (adj)	Neo-barroco (adj)	Neo-barroco (adj)
Neo-classical (adj)	Neo-clásico (adj)	Neoclásico (adj)
Neo-gothic (adj)	Neo-gótico (adj)	Neo-gótico (adj)
Neo-italian (adj)	Neo-italiano (adj)	Neo-italiano (adj)
Neo-modern (adj)	Neo-moderno (adj)	Neo-moderno (adj)
Neo-palladian (adj)	Neo-paladiano (adj)	Neo-paladiano (adj)
neoprene (n)	neopreno (n)	neopreno (n)
Neo-primitive (adj)	Neo-primitivo (adj)	Neo-primitivo (adj)
Neo-primitive architecture (n)	arquitectura neo-primitiva (n)	arquitectura neo-primitiva (n)
Neo-renaissance (n)	Neo-renacimiento (n)	Neo-renacemento (n)
Neo-vernacular (adj)	Neo-vernáculo (adj)	Neo-vernáculo (adj)
New Urbanism (n)	Nuevo Urbanismo (n)	Novo Urbanismo (n)
niche (n)	nicho (n), hornacina (n)	nicho (n), fornela (n)
node (n)	nodo (n)	nodo (n)
nook (n)	rincón (n), ángulo (n), encuentro (n)	recanto (n), ángulo (n)
north light (n)	luz cenital (n)	luz cenital (n)

O

obelisk (n)	obelisco (n)	obelisco (n)
observatory (n)	observatorio (n)	observatorio (n)
occupancy sensor (n)	sensor de ocupación (n)	sensor de ocupación (n)
octagon (n)	octógono(n)	octógono (n)
oculus (n)	tragaluz circular (n)	bufarda circular (n)
office (n)	oficina (n)	oficina (n)
OLED (Organic Light-	Diodo Orgánico Emisor	Díodo Orgánico Emisor

[12] A proprietary name for a form of polyester resin.

ENGLISH	SPANISH	GALICIAN
Emitting Diode) (n)	de Luz (n)	de Luz (n)
on-site (adj)	a pie de obra, in situ (adv. Func.)	a pé de obra (adv.func.)
open floor (n)	planta abierta (n)	planta aberta (n)
open hearth (n)	hogar abierto (n)	fogar aberto (n)
open plan (n)	planta libre (n)	planta libre (n)
open roof (n)	cubierta abierta (n)	cuberta aberta (n)
opus (n)	obra (n)	obra (n)
oratory (n)	oratorio (n)	oratorio (n)
order (n)	orden (n)	orde (n)
organic (adj)	orgánico (adj)	orgánico (adj)
organic architecture (n)	arquitectura orgánica (n)	arquitectura orgánica (n)
oriel (n)	ventana saliente (n)	ventá saínte (n)
orientation (n)	orientación (n)	orientación (n)
ornament (n)	ornamento (n)	ornamento (n)
overdoor (n)	friso de puerta (n)	friso de porta (n)
overhang (n)	alero (n), saliente (n)	beirado (n), saínte (n)
overmantel (n)	ornamento sobre la repisa de la chimenea (n)	ornamento sobre a repisa da cheminea (n)
oversailing (adj)	saliente (adj)	saínte (adj)
oxidized titanium (n)	titanio oxidado (n) (n)	titanio oxidado

P

pagoda (n)	pagoda (n)	pagoda (n)
palazzo[13] (n)	palacio (n)	palacio (n), pazo (n)
Palladian (adj)	paladiano (adj)	paladiano (adj)
Palladian window (n)	ventana paladiana (n)	ventá paladiana (n)
Palladianism (n)	paladianismo (n)	paladianismo (n)
pan (n)	lienzo (n)	lenzo (n)
pane (n)	cristal de ventana (n)	vidro de ventá (n)
panel (n)	entrepaño (n), cuarterón (n), artesón (n)	entrepano (n), almofada (n)
panoptical (adj)	panóptico (adj)	panóptico (adj)
panorama (n)	panorama (n)	panorama (n)
panteón (n)	panteón (n)	panteón (n)
papier-mache (n)	papel maché (n)	papel maché (n)
paradigma (n)	paradigma (n)	paradigma (n)
paradox (n)	paradoja (n)	paradoxo (n)
parallax (n)	paralaje (n)	paralaxe (n)
parameter (n)	parámetro (n)	parámetro (n)
parametric design (n)	diseño paramétrico (n)	deseño paramétrico (n)
parametric modelling (n)	maquetación paramétrica (n)	maquetación paramétrica (n)
parapeto (n)	pretil (n)	peitoril (n), antepeito (n)
park (n)	parque (n)	parque (n)
parkway belt (n)	cinturón de avenidas	cinturón de avenidas

[13] Italian word.

ENGLISH	SPANISH	GALICIAN
	ajardinadas (n)	axardinadas (n)
parlour (n)	salón (n)	salón (n)
Parthenon (n)	Partenón (n)	Partenón (n)
parti (n)	concepto (n), esquema	concepto (n)
partition (n)	partición (n)	partición (n)
parvis (n)	atrio de iglesia (n)	adro de igrexa (n)
pastiche (n)	pastiche (n)	pastiche (n)
patio (n)	patio (n)	patio (n)
patterned (adj)	diseño (n), motivo (n)	deseño (n), motivo (n)
pattern-making (n)	dibujo (n), diseño (n)	debuxo (n), deseño (n)
pave (v)	pavimentar (v)	pavimentar (v)
pavement (n)	pavimento (n), empredrado (n)	pavimento (n)
PCB (Polychlorinated Biphenyl) (n)	Bifenilos Policlorados (n)	Bifenilos Policlorados (n)
pedestal (n)	pedestal (n)	pedestal (n)
pedestrian friendly (n)	pensado para peatones (n)	pensado para peóns (n)
pedestrianization (n)	peatonalización (n)	peatonalización (n)
pedestrianized (adj)	peatonal (adj)	peatonal (adj)
pediment (n)	frontón (n)	frontón (n)
pergola (n)	pérgola (n)	pérgola (n)
peristyle (n)	peristilo (n)	perístilo (n)
permaculture (n)	permacultura (n)	permacultura (n)
permaculture design (n)	diseño de la permacultura (n)	deseño da permacultura (n)
PET (Polyethylene Terephthalate) (n)	polietileno tereftalato (n)	polietileno tereftalato (n)
Pet Architecture (n)	arquitectura mascota (n)	arquitectura mascota (n)
pew (n)	banco (n)	banco (n)
phenomenology (n)	fenomenología (n)	fenomenoloxía (n)
photoelectric control (n)	control fotoeléctrico (n)	control fotoeléctrico (n)
photomontage (n)	fotomontaje (n)	fotomontaxe(n)
photosensitive (adj)	fotosensible (adj)	fotosensible (adj)
photosensitive cell (n)	célula fotosensible (n)	célula fotosensible (n)
photo-sensor (n)	fotosensor (n)	fotosensor (n)
photovoltaic (adj)	fotovoltáico (adj)	fotovoltáico (adj)
photovoltaic array (n)	conjunto fotovoltaico (n)	conxunto fotovoltaico (n)
photovoltaic cell (n)	célula fotovoltaica (n)	célula fotovoltaica (n)
photovoltaic panel (n)	panel fotovoltaico (n)	photovoltaic panel (n)
photovoltaics (n)	energía fotovoltaica (n)	enerxía fotovoltaica (n)
piano nobile (n)	planta noble (n)	planta noble (n)
piazza (n)	plaza (n)	praza (n)
picture window (n)	ventanal (n)	fiestra grande (n)
picturesque (adj)	pintoresco (adj)	pintoresco (adj)
pier (n)	paño de muro entre medianeras(n), estribo (n)	medianeira (n), estribo (n)
pilaster (n)	pilastra (n)	pilastra (n)

ENGLISH	SPANISH	GALICIAN
pile (n)	pilote (n)	estaca (n)
pillar (n)	pilar (n)	piar(n)
pilot village (n)	ciudad piloto (n)	ciudad piloto (n)
piloti (n)	piloti (n)	piloti (n)
pinnacle (n)	pináculo (n)	pináculo (n)
pitch (n)	inclinación (n), pendiente (n)	inclinación (n), pendente (n)
pixilated (adj)	pixelazo (adj)	pixelazo (adj)
place (n)	lugar (n)	lugar (n)
plan (n)	planta (n)	planta (n)
planar (adj)	planar (adj)	planar (adj)
plane (n)	plano (n)	plano (n)
plank (n)	tablón (n)	taboleiro (n)
plaque (n)	placa (n)	placa (n)
plasterboard (n)	cartón-yeso (n)	cartón-xeso (n)
plastic (adj)	plástico (adj)	plástico (adj)
plate (n)	lámina (n)	lámina (n)
plate-glass (n)	vidrio plano pulido (n)	vidro plano pulido (n)
plaza (n)	plaza (n)	praza (n)
plexiglas (n)	plexiglás (n)	plexiglás (n)
plinth (n)	plinto (n)	plinto (n)
plywood (n)	madera contrachapada (n)	madeira contrachapada (n)
podium (n)	podio (n)	podio (n)
POE (Post Occupancy Evaluation)(n)	Evaluación Postocupación (n)	Evaluación Postocupación (n)
poetic (adj)	poético (adj)	poético (adj)
pointed arch (n)	arco ojival (n)	arco apuntado (n), arco oxival (n)
policy (n)	norma (n)	norma (n)
poliéster (n)	poliéster (n)	poliéster (n)
polychromatic (adj)	policromático (adj)	policromático (adj)
polychrome (adj)	polícromo (adj)	polícromo (adj)
polychromy (n)	policromía (n)	policromía (n)
polyester-resin (n)	resina de poliéster (n)	resina de poliéster (n)
polyester-wool (n)	lana de poliéster (n)	la de poliéster (n)
polyisocyanurate (n)	poliisocianato (n)	poliisocianato (n)
polymer (n)	polímero (n)	polímero (n)
polystyrene (n)	poliestireno (n)	poliestireno (n)
polythene (n)	polietileno (n)	polietileno (n)
polyvinyl (n)	polivinilo (n)	polivinilo (n)
polyvinyl butyl (n)	butilo polivinílico (n)	butilo polivinílico (n)
pomo (n)	post-modernismo (n)	post-modernismo (n)
porch (n)	porche (n), pórtico (n)	porche (n), pórtico (n)
porosity (n)	porosidad (n)	porosidade (n)
portal (n)	portada (n), portal	porta (n)
porte cochère (n)	entrada de coches (n)	entrada de coches (n)
portico (n)	atrio (n), pórtico (n)	portico (n)
Portland cement (n)	cemento Portland (n)	cemento Portland (n)
Portland stone (n)	piedra de Portland (n)	pedra de Portland (n)

ENGLISH	SPANISH	GALICIAN
post (n)	pilar (n), poste (n)	piar (n)
post-and-beam (n)	pies derechos y vigas (n)	pés dereitos e trabes (n)
post-and-beam architecture (n)	arquitectura de pies derechos y vigas (n)	pés dereitos e trabes (n)
post-deconstructionist (adj)	post-deconstructivista (adj)	post-deconstrutivista (adj)
post-modern (adj)	post-moderno (adj)	post-moderno (adj)
Postmodernism (n)	post-modernismo(n)	postmodernismo (n)
post-tensioned (adj)	postensado (adj)	postensado (adj)
poured concrete (n)	hormigón colado (n)	formigón lixeiro (n)
prairie-style (n)	estilo prairie (n)	estilo prairie (n)
praxis (n)	praxis (n)	parse (n)
precedent (n)	precedente (n)	precedente (n)
prefab (adj)	prefabricado (adj)	prefabricado (adj)
prefabrication (n)	construcción prefabricada (n)	construción prefabricada (n)
presbytery (n)	presbiterio (n)	presbiterio (n)
preservation (n)	preservación (n)	preservación (n)
pressed-steel (n)	acero estampado (n), acero troquelado (n)	aceiro acuñado (n), aceiro estampado (n)
prestress (v)	pretensar (v)	pretensar (v)
primitive hut (n)	cabaña primitiva (n)	cabana primitiva (n)
prison (n)	prisión (n)	prisión (n)
profile (n)	perfil (n)	perfil (n)
projection	proyección (n), vuelo (n)	proxección (n)
promenade architecturale (n)	recorrido arquitectónico (n)	percorrido arquitectónico (n)
proportion (n)	proporción (n)	proporción (n)
proscenium (n)	proscenio (n)	proscenio (n)
proto-modern (adj)	proto-moderno (adj)	proto-moderno (adj)
proto-palladian (adj)	proto-paladiano (adj)	proto-paladiano (adj)
public park (n)	parque público (n)	parque público (n)
pueblo[14] (n)	pueblo (n)	pobo (n)
pulpit (n)	púlpito (n)	púlpito (n)
punched window (n)	ventana perforada (n)	ventá perforada (n)
purbeck (n)	purbeck (n)	purbeck (n)
pv cell (n)	panel fotovoltaico (n)	panel fotovoltaico (n)
pylon (n)	torre metálica (para líneas eléctricas) (n)	poste (n)
pyramid (n)	pirámide (n)	pirámide (n)

Q

quad (n)	patio cuadrangular (n)	patio cuadrangular (n)
quadrant (n)	cuadrante (n)	cuadrante (n)

[14] Foreign word of Spanish origin.

ENGLISH	SPANISH	GALICIAN
R		
rabbet (n)	acepilladura (n), ranura de inglete (n), barbilla (n)	fenda de bispel (n)
radial brick (n)	ladrillo adovelado (n), labrillo escopetado (n)	ladrillo adoelado (n)
radical architecture (n)	arquitectura radical (n)	arquitectura radical (n)
rafter (n)	cabio (n), viga (n)	lintel (n), travesal (n)
rail (n)	barra (n), barandilla (n), antepecho (n)	peitoril (n), antepeito (n), varanda (n)
rake (n)	pendiente (del patio de butacas) (n)	pendente (n)
rammed (adj)	apisonada (adj)	apisoada (adj)
rammed-earth (n)	tierra apisonada (n)	terra compactada (n)
ramp (n)	rampa (n)	rampla (n)
rationalism (n)	racionalismo (n)	racionalismo (n)
reciprocity (n)	reciprocidad (n)	reciprocidade (n)
reconfigure (v)	reconfigurar (v)	reconfigurar (v)
reconstruction (n)	reconstrucción (n)	reconstrucción (n)
rectilinear (adj)	rectilíneo (adj)	rectilíneo (adj)
rectory (n)	rectoría (n)	rectoría (n), reitoral (n)
recycled glass (n)	vidrio reciclado (n)	vidro reciclado (n)
redbrick (n)	ladrillo rojo (n)	ladrillo vermello (n)
redwood (n)	secuoya (n)	sequoia (n)
reed (n)	caña (n), junco (n)	cana(n), xunco (n)
refectory (n)	comedor (n)	comedor (n)
refuge (n)	refugio (n)	refuxio (n)
Régence (n)	regencia (n)	rexencia (n)
Regency (n)	regencia (n)	rexencia (n)
regeneration (n)	regeneración (n)	rexeneración (n)
reinforced-concrete (n)	hormigón armado (n)	formigón armado (n)
relief (n)	relieve (n)	relevo (n)
religious-facility (n)	instalación religiosa (n)	instalacion religiosa (n)
renaissance (n)	renacimiento (n)	renacemento (n)
rendering (n)	enlucido (n)	lucido (n)
repertoire (n)	repertorio (n)	repertorio (n)
replica (n)	réplica (n)	réplica (n), reproducción (n)
residence (n)	residencia (n)	residencia (n)
resolved (adj)	resuelto (adj)	resolto (adj)
restoration (n)	restauración (n)	restauración (n)
retaining wall (n)	muro de contención (n)	muro de contención (n)
retro (n)	retro (n)	retro (n)
retrofit (n)	reconversión (n)	reconversión (n)
return (n)	vuelta (n)	volta (n)
reurbanization (n)	reurbanización (n)	re-urbanización (n)
revival (n)	resurgimiento (n)	rexurdimento (n)

ENGLISH	SPANISH	GALICIAN
revolving door (n)	puerta giratoria (n)	porta xiratoria (n)
rezoning (n)	rebonificación (n)	rebonificación (n)
rhythm (n)	ritmo (n)	ritmo (n)
rib (n)	nervadura, costilla (n)	nervadura (n)
ribbed vault (n)	bóveda de crucería (n)	bóveda de cruzaría (n)
ribbon (n)	larguero (n)	traveseiro (n)
ribbon window (n)	ventana corrida (n)	ventá corrida (n)
riser (n)	contrahuella (n), montante (n), tubería (n)	tabica (n)
robust (adj)	robusto (adj)	robusto (adj)
Rococo (n)	rococo (n)	rococo (n)
Roman mosaic (n)	mosaico romano (n)	mosaico romano (n)
Romanesque (adj)	románico (adj)	románico (adj)
Romanesque revival (n)	resurgimiento del románico (n)	rexurdimento do románico (n)
Romanesque-style	estilo románico (n)	estilo románico (n)
romanticismo (n)	romanticismo (n)	romanticismo (n)
roof (n)	tejado (n), cubierta (n)	tellado (n)
roof garden (n)	cubierta-plana jardín (n)	cuberta axardinada (n)
roofing (n)	material para tejado (n), techumbre (n)	material para tellado (n)
roofline (n)	techo (n), tejado (n)	teito (n), tellado (n)
rooftop (n)	tejado (n), techo (n)	tellado (n), teito (n)
roof-top (n)	tejado (n), techo (n)	tellado (n), teito (n)
rotunda (n)	rotonda (n)	rotonda (n)
round (adj)	circular (adj)	circular (adj)
roundel (n)	medallón (n)	medallón (n)
row house (n)	casa adosada (n)	casa acaroada (n), casa aliñada (n)
rubble (n)	cascote (n)	cascote (n)
ruin (n)	ruina (n)	ruína (n)
Russian avant-garde (n)	vanguardia rusa (n)	vangarda rusa (n)
Russian constructivism (n)	constructivismo ruso (n)	construtivismo ruso (n)
rustic (adj)	rústico (adj)	rústico (adj)
rusticated stone (n)	piedra almohadillada (n)	pedra almohadada (n)

S

sacred space (n)	espacio sagrado (n)	espazo sagrado (n)
sacristy (n)	sacristía (n)	sancristía (n)
safe-deposit (n)	caja de seguridad (n)	caixa de seguridade (n)
salon (n)	salón (n)	salón (n)
sanctuary (n)	santuario (n)	santuario (n)
sandblasted (adj)	chorreado con arena (adj)	chorreado con area (adj)
sandstone (n)	piedra arenisca (n)	pedra arenita (n)
saracenic (adj)	sarraceno (adj)	sarraceno (adj)
sash window (n)	ventana de guillotina (n)	ventá de guillotina (n)

ENGLISH	SPANISH	GALICIAN
satellite city (n)	ciudad satélite (n)	cidade satélite (n)
sawtooth rooftop (n)	cubierta en diente de sierra (n)	cuberta en dente de serra (n)
scale (n)	escala (n), balanza (n)	escala (n)
scholss[15] (n)	castillo (alemán) (n)	castelo (alemán) (n), facultade (n)
scissor truss (n)	cercha tipo tijera (n)	armazón (n), tesoiras (n)
scissoring ramp (n)	rampa de tijera (n)	rampla de tesoira (n)
sconce (n)	brazo de luz (n)	brazo de luz (n)
screen (n)	mampara (n), pantalla (n)	anteparo (n), pantalla (n)
screen façade (n)	fachada pantalla (n)	fachada pantalla (n)
scrim (n)	entelado (n), venda (n)	venda (n)
Second Empire (n)	segundo imperio (n)	segundo imperio (n)
section (n)	sección (n), división (n), cortadura (n)	sección (n)
segment (n)	segmento (n)	segmento (n)
self-sufficient housing (n)	viviendas autosuficientes (n)	vivendas autosuficientes (n)
self-supporting (adj)	autoportante (adj)	autoportante (adj)
semiotics (adj)	semiótica (adj)	semiótica (adj)
serendipitous (adj)	fortuito (adj)	fortuíto (adj)
serendipitously (adv)	por casualidad (adv)	por casualidade (adv)
serendipity (n)	serendipia (n)	serendipia (n)
Serlian window (n)	ventana serliana (n)	ventá serliana (n)
serliana (n)	serliana (n)	serliana(n)
settlement (n)	asiento (n)	asentamento (n)
shaft (n)	fuste (n), columna (n)	fuste(n), cana (n)
Shanghai model (n)	modelo Shanghai (n)	modelo Shanghai (n)
shape-memory (n)	memoria de forma (n)	memoria de forma (n)
shard (n)	fragmento (n)	fragmento (n)
shed roof (n)	tejado de cobertizo (n)	tellado de alboio (n)
sheeting (n)	revestimiento (n)	revestimento (n)
Shell (n)	membrana (n), edificio cáscara (n)	membrana (n), edificio casca (n)
shingle (n)	teja (n)	tella (n)
shingle style (n)	estilo shingle (n)	estilo shingle (n)
shoji (n)	shoji (n)	shoji (n)
shopping arcade (n)	galería comercial (n)	galería comercial (n)
shopping center (n)	centro comercial (n)	centro comercial (n)
shopping mall (n)	centro comercial (n)	centro comercial (n)
shrine (n)	ermita (n), santuario (n)	ermida (n), santuario (n)
shuter (n)	contraventana (n)	contra (n), persiana (n)
shuttering (n)	encofrado (n)	encofrado (n)
sick building (n)	edificio enfermo (n)	edificio enfermo (n)
siding (n)	tablas de chilla (n), forrado (n)	revestimento (n)
sign (n)	señal (n)	sinal (n)

[15] Foreign word of a Ferman origin.

ENGLISH	SPANISH	GALICIAN
sill (n)	antepecho (ventana) (n), umbral (puerta)	antepeito (n), limiar (n)
silo (n)	silo (n)	silo (n)
simulacrum (n)	simulacro (n)	simulacro (n)
single-family (adj)	unifamiliar (adj)	unifamiliar (adj)
síntesis (n)	síntesis (n)	síntese (n)
site lines (n)	lineas libres (n)	lineas libres (n)
site-specific (adj)	específico del emplazamiento (adj)	específico da localización (adj)
skeleton (n)	esqueleto (n), estructura (n)	armazón (n), esqueleto (n)
skew	sesgado (adj)	nesgado (adj)
skin (n)	forro (n), piel (n)	pel (n), forro (n)
skylight (n)	lucernario (n)	claraboia (n)
skyline (n)	perfil (n), horizonte (n)	perfil (n), horizonte (n)
skyscraper(n)	rascacielos (n)	rañaceos (n)
slab (n)	baldosa (n), losa (n)	baldosa (n), lousa (n)
slat (n)	listón (n), tablilla (n)	listón (n), placa (n)
slate (n)	pizarra (n)	lousa (n)
sleeper (n)	rastrel (n), durmiente (n)	listón (n), dormente (n)
sliding door (n)	puerta corredera (n)	porta corredía (n)
sliding-glass (n)	vidrio corredizo (n)	vidro corredlo (n)
slum (n)	barriada (n)	barriada (n)
social housing (n)	viviendas de protección oficial (n)	vivendas de protección oficial (n)
soffit (n)	cielo raso (n), intradós (n), plafón (n)	falso teito (n), intradorso (n), plafón (n)
softwood (n)	madera de coníferas (n)	madeira de coníferas (n)
solar cell (n)	panel solar (n)	panel solar (n)
solar heating (n)	calefacción solar (n)	calefacción solar (n)
solarium (n)	solarium (n)	solarium (n)
Solomonic columna (n)	columna salomónica (n)	columna salomónica (n)
sounding borrad (n)	caja de resonancia (n)	caixa de resonancia (n)
soundproofing (n)	aislamiento acústico (n)	illamento acústico (n)
south-facing (adj)	orientado al sur (adj)	orientado ao sur (adj)
span (n)	luz (n), vano (n)	luz (n), van (n)
spandrel (n)	tímpano (n)	tímpano (n)
spar (n)	palo (n)	pau (n)
spatial choreography (n)	coreografía espacial (n)	coreografía espacial (n)
spatiality (n)	especialidad (n)	espacialidade (n)
spec (n)	especificación (n)	especificación (n)
spiral-ramp (n)	rampa en espiral (n)	rampla en espiral (n)
spire (n)	aguja (n)	agulla (n)
splitface (n)	cara de desbaste (n), cara en bruto (n)	cara de desbaste (n), cara en bruto (n)
spray-painted (adj)	pintado a pistola (adj)	pintado a pitola (adj)
spread footing (n)	cimiento con retallo (n)	cimento con resalto (n)
sprocket (n)	cabio de quiebra (n)	traveseiro de creba (n)

ENGLISH	SPANISH	GALICIAN
square (n)	plaza (n)	praza (n)
stack-bonded (adj)	aparejo apilado, de (adj)	aparello amoreado, de (adj)
stadium (n)	estadio (n)	estadio (n)
stage (n)	fase (n)	fase (n)
stained glass (n)	vidriera de colores (n)	vidreira de cores (n), vidreira artística (n)
stain-glass (n)	vitral (n), vidriera (n)	vitral (n), vidreira (n)
stainless-steel (n)	acero inoxidable (n)	aceiro inoxidable (n)
stair (n)	escalera (n)	escaleira (n)
staircase (n)	escalera (n)	escaleira (n)
standardization (n)	normalización (n)	normalización (n)
stasis (n)	estasis (n)	estasis (n)
station (n)	estación (n)	estación (n)
STC (Sound Transmission Class) (n)	Clasificación de la Transmisión del Sonido (n)	Clasificación da Transmisión do Son (n)
steel (n)	acero (n)	aceiro (n)
steel reinforcement (n)	refuerzo en acero (n)	reforzo de aceiro (n)
steeple (n)	chapitel (n)	agulla (n), frecha (n), chapitel (n)
stenciling (n)	estarcido (n)	pintado con patrón (n)
step (n)	escalón (n)	chanzo (n), banzo (n)
stilted (adj)	con pilote (adj.func.)	con estaca (adj.func.)
stoop (n)	escalinata (n)	escalinata (n)
storey (n)	planta (n)	planta (n)
stormwater drain (n)	escorrentía (n)	escorrentía (n)
strapwork (n)	entrelazado (n)	entrelazado (n)
streamlining (n)	aerodinamismo (n)	aerodinamismo (n)
street furniture (n)	mobiliario urbano (n)	mobiliario urbano (n)
streetscape (n)	paisaje urbano (n)	paisaxe urbana (n)
streetscaping (n)	diseño urbano (n)	deseño urbano (n)
strip (n)	banda (n), faja (n), tira (n)	banda (n), faixa (n)
structural plastic (n)	plástico estructural (n)	plástico estrutural (n)
strutt (n)	codal (horizontal) (n), columna (vertical)(n), jabalcón (n)	tirante (n)
stucco (n)	estuco (n)	estudo (n), revestimento (n)
stuccoed (adj)	estucado (adj)	estucado (adj)
stud (n)	montante (n), pie derecho (n), conector (n)	esteo de unión (n)
styling (n)	styling (n), diseño (n)	styling (n), deseño (n)
suburban fringe (n)	límite suburbano (n)	límite suburbano (n)
suburban sprawl (n)	dispersión urbana (n)	espallamento urbano (n)
suburbanizing (n)	suburbanización (n)	suburbanización (n)
suburbia (n)	suburbios (n)	suburbios (n)
sunroom (n)	terraza acristalada (n)	terraza acristalada (n)

ENGLISH	SPANISH	GALICIAN
sun-screening (n)	pantalla solar (n)	pantalla solar (n)
sun-shading (n)	protección solar (n)	protección solar (n)
superimposed (adj)	superpuesto (adj)	superposto (adj)
supermarket (n)	supermercado (n)	supermercado (n)
superrural (adj)	super-rural (adj)	super-rural (adj)
superstructure (n)	superestructura (n)	superestrutura (n)
Surrealism (n)	surrealismo (n)	surrealismo (n)
suspended (adj)	suspendido (adj)	pendurado (adj)
suspension rod (n)	barra de suspensión (n)	barra de suspensión (n)
sustainability (n)	sostenibilidad (n)	sostenibilidade (n)
sustainable architecture (n)	arquitectura sostenible (n)	arquitectura sostible (n)
sustainable building (n)	edificio sostenible (n)	edificio sostible (n)
sustainable city (n)	ciudad sostenible (n)	cidade sostible (n)
sustainable house (n)	casa sostenible (n)	casa sostible (n)
swinging door (n)	puerta batiente (n), puerta giratoria (n)	porta xiratoria (n)
Symbolism (n)	simbolismo (n)	simbolismo (n)
symmetry (n)	simetría (n)	simetría (n)
synagogue (n)	sinagoga (n)	sinagoga (n)

T

tabernacle (n)	tabernáculo (n), templo (n), santuario (n)	santuario (n)
tablet	placa (n)	placa (n)
tabula rasa (n)	tabula rasa (n)	tabula rasa (n)
tactility (n)	tactilidad (n)	tactilidade (n)
tall building (n)	edificio alto (n)	edificio alto (n)
tarmac[16] (n)	tarmac (asfalto) (n)	tarmac (asfalto) (n)
tatami (n)	tatami (n)	tatami (n)
techno-organicism (n)	tecno-organicismo (n)	tecno-organicismo (n)
tectonics (n)	tectónica (n)	tectónica (n)
template (n)	silla de apoyo (n)	asento de apoio (n)
temple (n)	templo (n)	templo (n)
tenement (n)	apartamento (n)	apartamento (n)
tensegrity (n)	tensegridad (n)	tensegridade (n)
tension (n)	tracción (n)	tracción (n)
tension rod (n)	barra tensor (n), tirante (n)	tirante (n)
tent (n)	tienda (n)	tenda (n)
tent-like structure (n)	estructura de tienda (n)	estrutura de tenda (n)
tepee (n)	tipi (n)	tipi (n)
terrace (n)	terraza (n)	terraza (n)
terracotta (n)	terracota (n)	terracota (n)
terrazzo (n)	terrazo (n)	terrazo (n)

[16] The registered trade-mark of a kind of tar macadam.

ENGLISH	SPANISH	GALICIAN
terrorism-resistant (adj)	resistente a ataques terroristas (adj.func.)	á proba de ataques terroristas (adj.func.)
T-figure (n)	forma de T (n)	forma de T (n)
T-figure schema (n)	esquema en forma de T (n)	esquema en forma de T (n)
Thassos marble (n)	mármol Thassos (n)	mármore Thassos (n)
thatch (n)	quincha (n), tejado de paja (n)	cuberta de palla (n)
thatch roof (n)	tejado empajado (n), tejado de choza (n)	tellado de palla (n)
theatre (n)	teatro (n)	teatro (n)
theme park (n)	parque temático (n)	parque temático (n)
theory (n)	teoría (n)	teoría (n)
thermal performance (n)	comportamiento termal (n)	comportamento termal (n)
thermoplastic (n)	termoplástico (n)	termoplástico (n)
thesis (n)	tesis (n)	tese (n)
threshold (n)	umbral (n)	limiar (n)
tile (n)	teja (n)	tella (n)
timber (n)	madera de construcción (n)	madeira de construción (n)
timber architecture (n)	arquitectura en madera (n)	arquitectura en madeira (n)
time line (n)	cronología(n)	cronoloxía (n)
tinted glass (n)	cristal tintado (n)	vidro tintado (n)
titanium-clad (adj)	revestido de titanio (adj)	revestido de titanio (adj)
tomb (n)	tumba (n)	sepulcro (n), tumba (n)
tombstone (n)	lápida (n)	lápida (n)
tongue (n)	lengüeta (n)	lingüeta (n)
tongue-and-groove (n)	junta machiembrada (n)	unión machihembrada (n)
topoanalysis (n)	topo-analísis (n)	topo-análise (n)
topography (n)	topografía (n)	topografía (n)
topology (n)	topología (n)	topoloxía (n)
torus (n)	toro (n)	toro (n), bocel (n)
touch screen (n)	pantalla táctil (n)	pantalla táctil (n)
tour de force (n)	hazaña (n)	fazaña (n)
tower (n)	torre (n)	torre (n)
town planning (n)	planificación urbanística (n)	planificación urbanística (n)
townscape (n)	paisaje urbano (n)	paisaxe urbana (n)
trace (n)	señal (n)	sinal (n)
tracery (n)	tracería (n)	trazaría (n)
transducer (n)	transductor (n)	transdutor (n)
transept (n)	crucero (n)	transepto (n)
transformable space (n)	espacio transformable (n)	espazo transformable (n)
transformation (n)	transformación (n)	transformación (n)
transition (n)	transición (n)	transición (n)
transitional space (n)	espacio de transición (n)	espazo de transición (n)

ENGLISH	SPANISH	GALICIAN
transmaterial (adj)	transmaterial (adj)	transmaterial (adj)
transparency (n)	transparencia (n)	transparencia (n)
travertine (n)	travertino (n)	travertino (n)
tree house (n)	casa de arbol (n)	casa de árbore (n)
trellis (n)	celosía (n)	celosía (n)
trim (n)	marco (n), recercado (n)	marco (n), cerco (n)
triple-hung window (n)	ventana de triple guillotina (n)	ventá de triple guillotina (n)
truss (n)	cercha (n)	armazón (n)
trussing (n)	armadura (n)	armadura (n)
tudor (adj)	tudor (adj)	tudor (n)
tudor-style (n)	estilo tudor (n)	estilo tudor (n)
turnstile (n)	torno (n)	torno (n)
turret (n)	torrecilla (n)	torreta (n)
tuscan-style (n)	estilo toscano (n)	estilo toscano (n)
T-wall (n)	muro en T (n)	muro en T (n)
type (n)	tipo (n)	tipo(n)
type K cement (n)	cemento tipo K (n)	cemento tipo K (n)
typology (n)	tipología (n)	tipoloxía (n)

U

unbuildable (adj)	inedificable (adj)	inedificable (adj)
undercroft (n)	bóveda de capilla (n)	bóveda de capela (n)
underfloor heating (n)	suelo radiante (n)	calefacción por piso radiante (n)
undulating (adj)	ondulante (adj)	ondulante (adj)
urban acupuncture (n)	acupuntura urbana (n)	acupuntura urbana (n)
urban belt (n)	cinturón urbano (n)	contorno urbano (n)
urban context (n)	contexto urbano (n)	contexto urbano (n)
urban design (n)	diseño urbanístico (n)	deseño urbanístico (n)
urban fabric (n)	tejido urbano (n)	tecido urbano (n)
urban nihilism (n)	nihilismo urbano (n)	nihilismo urbano (n)
urban planning (n)	planificación urbana (n)	planificación urbana (n)
urban regeneration (n)	regeneración urbana (n)	rexeneración urbana (n)
urban renewal (n)	renovación urbana (n)	renovación urbana (n)
urban sprawl (n)	expansión urbana (n)	expansión urbana (n)
urbanism (n)	urbanismo (n)	urbanismo (n)
urbanite (n)	urbanita (n)	urbanita (n)
urbanrepair (n)	reparación de tejido urbano (n)	reparación do tecido urbano (n)
U-shaped (adj)	en forma de U (adj.func.)	en forma de U (adj.func.)
utopia (n)	utopía (n)	utopía (n)

ENGLISH	SPANISH	GALICIAN
V		
vane (n)	veleta de torra (n)	cataventos (n), viraventos (n)
vault (n)	bóveda (n)	bóveda (n)
vaulted arch (n)	arco abovedado (n)	arco abovedado (n)
Venetian window (n)	puerta veneciana (n)	porta veneciana (n)
Venetian-plaster (n)	estuco veneciano (n)	estuco veneciano (n)
Venetian-stuccoing (n)	estuco veneciano (n)	estuco veneciano (n)
vent (n)	purgador (n)	purgador (n)
Venturian (adj)	venturiano (adj)	venturiano (adj)
veranda (n)	pórtico abierto o galería (n), baranda (n)	galería (n), varanda (n)
vernacular architecture (n)	arquitectura popular (n)	arquitectura popular (n)
vertical sprawl (n)	expansión en altura (n)	expansión en altura (n)
vestibule (n)	vestíbulo (n)	vestíbulo (n)
viaduct (n)	viaducto (n)	viaduto (n)
Victorian (adj)	victoriano (adj)	victoriano (adj)
Victorianized (adj)	"victorianizado" (adj)	"victorianizado" (adj)
Vierendeel truss (n)	viga vierendeel (n)	trabe de vierendeel (n)
vignette (n)	viñeta (n)	viñeta (n)
vintage (adj)	vintage (adj), clásico (adj)	vintage (adj), clásico (adj)
virtual modelling (n)	maquetación virtual (n)	maquetación virtual (n)
VLT (Visible Light Transmission) (n)	Transmisión de Luz Visible (n)	Transmisión de Luz Visible (n)
VOC (Volatile organic compounds) (n)	Compuestos Orgánicos Volátiles (n)	Compostos Orgánicos Volátiles (n)
volumetric planning (n)	planificación volumétrica (n)	planificación volumétrica (n)
volumetrics (n)	volumetría (n)	volumetría(n)
volute (n)	voluta (n)	voluta (n)
W		
wainscote (n)	zócalo (n)	zócolo (n)
wainscoting (n)	arrimadillo (n)	friso (n)
wall (n)	pared (n), muralla	parede(n), muro
wallboard (n)	tablero (n)	taboleiro (n)
wallcovering (n)	revestimiento de muro (n)	revestimento de parede (n)
wall-mounted (adj)	encastrado, empotrado (adj)	afincado (adj)
warehouse (n)	bodega, almacén (n)	almacén (n)
waterproofing (n)	impermeabilizar (v)	impermeabilizar (v)

ENGLISH	SPANISH	GALICIAN
watertight construction (n)	construcción hermética (n)	construción hermética (n)
wattle and daub (n)	revoco de arcilla (n)	revocadura de arxila (n)
weathered (adj)	envejecido (adj)	avellentado (adj)
weathering (n)	botaguas (n), escupidor (n)	verteaugas (n)
weathervane (n)	veleta (n)	cataventos (n), viraventos (n)
welded-steel (n)	acero soldado (n)	aceiro soldado (n)
wengé (n)	wengé (n)	wengé (n)
white box (n)	caja blanca (n)	caixa branca (n)
wilderness	parque natural (n)	parque natural (n)
window (n)	ventana (n)	ventá (n), fiestra (n), xanela (n)
window frame (n)	marco de ventana (n)	marco de ventá (n)
window grate (n)	reja de la ventana (n)	reixa da ventá (n)
window head (n)	dintel de ventana (n)	lintel de ventá (n)
window seat (n)	banco de ventana (n)	banco de ventá (n)
window shutter (n)	contraventana (n)	contra (n)
window trim (n)	marco (n)	marco (n), cerco (n)
windowless (adj)	sin ventanas (adj)	sen ventás (adj)
windowpane (n)	cristal de ventana (n)	vidro de ventá (n)
window-wall (n)	pared acristalada (n)	parede acristalada (n)
wine cellar (n)	bodega (n)	adega (n), bodega (n)
wing (n)	ala (n)	ala (n)
wintergarden (n)	jardín de invierno (n)	xardín de inverno (n)
wood-frame (n)	marco de madera (n)	marco de madeira (n)
wood-siding (n)	revestimiento de madera (n)	revestimento de madeira (n)
woodwork (n)	carpintería (n)	carpintaría (n)
wrecking ball (n)	bola de demolición (n)	bola de derruba (n)
wrought-iron (n)	hierro forjado (n)	ferro forxado (n)

X

XPS (extruded polystyrene) (n)	Poliestireno Extruido (n)	Poliestireno Extruído (n)

Y

Y shape (n)	forma en Y (n)	forma Y (n)
yard (n)	corral (n), patio (n)	patio (n), curro (n)
Y-shaped (adj)	en forma de Y (adj)	en forma de Y (adj)

Z

Z plan (n)	planta en Z (n)	planta en Z (n)

ENGLISH	SPANISH	GALICIAN
zeitgeist (n)	espíritu de la época (n)	espíritu da época (n)
zen (n)	zen (n)	zen (n)
ziggurat (n)	minarete asirio (n)	minarete asirio (n)
ziricote (n)	ziricote (n)	ziricote (n)
zoning (n)	restricciones para edificar (n)	restricións para edificar (n)

USC UNIVERSIDADE DE SANTIAGO DE COMPOSTELA

SPANISH TERMS

USC
UNIVERSIDADE
DE SANTIAGO
DE COMPOSTELA

SPANISH	ENGLISH	GALICIAN
A		
acero troquelado (n)	pressed-steel (n)	aceiro acuñado (n), aceiro estampado (n)
a nivel (adv.func.)	flush (adv)	a nivel (adv.func.)
a pie de obra (adv.func.)	on-site (adv)	a pé de obra (adv. func.)
a prueba de balas (adj)	bulletproof (adj)	antibala (adj)
abadía (n)	abbey (n)	abadía (n)
abovedado (adj)	domed (adj)	abovedado (adj)
ábside (n)	apse (n)	ábsida (n), ousía (n)
aburguesado (adj)	gentrified (adj)	aburguesado (adj)
aburguesamiento (n)	gentrification (n)	aburguesamento (n)
acabado (n)	dressing (n)	acabado (n)
acanto (n)	acanthus (n)	acanto (n)
acepilladura	rabbet (n)	fenda de bispel (n)
acero (n)	steel (n)	aceiro (n)
acero corrugado (n)	corrugated-steel (n)	aceiro corrugado (n)
Acero de Alta Velocidad (n)	HSS (High Speed Steel) (n)	Aceiro de Alta Velocidade (n)
acero estampado (n)	pressed-steel (n)	aceiro acuñado (n), aceiro estampado (n)
acero inoxidable (n)	stainless-steel (n)	aceiro inoxidable (n)
acero soldado (n)	welded-steel (n)	aceiro soldado (n)
achaflanado (adj)	chamfered (adj)	chafranado (adj)
acrílico (adj)	acrylic (adj)	acrílico (adj)
acristalado (adj)	glassed-in (adj)	acristalado (adj)
acupuntura urbana (n)	urban acupuncture (n)	acupuntura urbana (n)
aditivo (n)	additive (n)	aditivo (n)
adobe (n)	adobe (n), mud brick (n)	adobe (n)
aerodinamismo (n)	streamlining (n)	aerodinamismo (n)
ágora (n)	agora (n)	ágora (n)
agregación (n)	additive (n)	aditivo (n)
agrupado (adj)	grouped (adj)	agrupado (adj)
aguas residuales (n)	black-water (n), grey-water (n)	augas residuais (n)
aguja (n)	spire (n)	agulla (n)
aire acondicionado (n)	airconditioning (n)	aire acondicionado (n)
aislado (adj)	insulated (adj)	illado (adj)
aislamiento acústico (n)	soundproofing (n)	illamento acústico (n)
aislamiento de fibra de vidrio (n)	fibreglass insulation (n)	illamento de fibra de vidro (n)
ala (n)	wing (n)	ala (n)
alabastro (n)	alabaster (n)	alabastro (n)
álamo francés (n)	French aspen (n)	álamo francés (n)
albañilería (n)	masonry (n)	cachotaría (n)
albardilla (n)	coping (n)	sobrepena (n), topete (n)
albero (n)	albero (n)	albero (n)

SPANISH	ENGLISH	GALICIAN
alegoría (n)	allegory (n)	alegoría (n)
alero (n)	overhang (n), eaves (n)	beirado (n), saínte (n)
alfajia (n)	batten (n)	listón (n)
alineación (n)	alignment (n)	aliñamento (n)
almena (n)	crenellations (n)	amea (n)
almenado (adj)	castellated (adj)	ameado (adj)
alta densidad (n)	high-density (n)	alta densidade (n)
alta resistencia (n)	high-strength (n)	alta resistencia (n)
alta tecnología (n)	high-tech (n)	alta tecnoloxía (n)
altar (n)	altar (n)	altar (n)
alto relieve (n)	high-relief (n)	alto relevo (n)
alucobond (n)	alucobond (n)	alucobond (n)
aluminio (n)	aluminium (n)	aluminio (n)
ambigüedad (n)	ambiguity(n)	ambigüidade (n)
amboyna[1] (n)	amboyna (n)	amboyna (n)
asbesto (n)	asbestos (n)	Amianto (n), asbesto (n)
anambé[2] (n)	anambé (n)	anambé (n)
anclaje (n)	anchoring (n)	ancoraxe (n)
andamio volante (n)	cradle (n)	estada saliente (n)
andén (n)	berm (n)	plataforma (n), terraplén (n)
anejo (n)	annex (n)	anexo (n), engadido (n), agregado (n)
anexo (n)	annex (n)	anexo (n), engadido (n), agregado (n)
anfiteatro (n)	amphitheatre (n)	anfiteatro (n)
angelim[3] (n)	angelim (n)	angelim (n)
ángulo (n)	nook (n)	recanto (n), ángulo (n)
animado (adj)	animate(adj)	animado (adj)
antepecho (n)	cill (n), rail (n)	antepeito (n), peitoril (n), varanda (n)
antepecho (ventana) (n)	sill (n)	antepeito (n), limiar (n)
antropomórfico (adj)	anthropomorphic (adj)	antropomórfico (adj)
añadido (n)	add-on (n)	engadido (n)
aparador (n)	cupboard (n)	armario (n)
aparejo apilado, de (adj)	stack-bonded (adj)	aparello amoreado, de (adj)
apartamento (n)	apartment (n)	apartamento (n)
apertura (n)	aperture (n)	apertura (n)
apisonada (adj)	rammed (adj)	apisoada (adj)
aplicaciones (n)	appliqués (n)	aplicacións (n)
arabesco (n)	arabesque (n)	arabesco (n)
araña (n)	chandelier (n)	araña (n)
arasta (fila de tiendas) (n)	arasta (n)	arasta (fileira de tendas) (n)
arcada (n)	arcade (n)	arcada (n)
arcaico (adj)	archaic (adj)	arcaico (adj)

[1] A type of wood originated in Indonesia.
[2] A language originated in Brazil.
[3] A type of tropical wood.

SPANISH	ENGLISH	GALICIAN
archigram (n)	archigram (n)	archigram (n)
arco (n)	arch (n)	arco (n)
arco abovedado (n)	vaulted arch (n)	arco abovedado (n)
arco botarel (n)	flying buttress (n)	contraforte (n), arcobotante (n)
arco invertido de ladrillo (n)	inverted brick arch (n)	arco invertido de ladrillo (n)
arco ojival (n)	pointed arch (n)	arco apuntado (n), arco oxival (n)
aridos (n)	aggregate (n)	áridos (n)
armadura (n)	trussing (n)	armadura (n)
armadura (n)	armature (n)	armadura (n), armazón (n)
armario (n)	cupboard (n), closet (n)	armario (n)
armazón (n)	carcass (n), frame (n), armature (n)	armazón (n), armadura (n)
arquitecto (n)	architect (n)	arquitecto (n)
arquitectónico (adj)	architectonic (adj)	arquitectónico (adj)
arquitectura (n)	architecture (n)	arquitectura (n)
arquitectura anónima (n)	authorless architecture (n)	arquitectura anónima (n)
arquitectura de pies derechos y vigas (n)	post-and-beam architecture (n)	pés dereitos e trabes (n)
arquitectura del paisaje(n)	landscape architecture (n)	arquitectura da paisaxe (n)
arquitectura digital (n)	digital architecture (n)	arquitectura dixital (n)
arquitectura ecológica (n)	arcology (n)	arquitectura ecolóxica (n)
arquitectura egipcia (n)	Egyptian architecture (n)	arquitectura exipcia (n)
arquitectura en madera (n)	timber architecture (n)	arquitectura en madeira (n)
arquitectura mascota (n)	Pet Architecture (n)	arquitectura mascota (n)
arquitectura neo-primitiva (n)	Neo-primitive architecture (n)	arquitectura neo-primitiva (n)
arquitectura orgánica (n)	organic architecture (n)	arquitectura orgánica (n)
arquitectura popular (n)	vernacular architecture (n)	arquitectura popular (n)
arquitectura radical (n)	radical architecture (n)	arquitectura radical (n)
arquitectura responsable con el medio ambiente (n)	environmentally responsible architecture (n)	arquitectura responsable co medio ambiente (n)
arquitectura sostenible (n)	sustainable architecture (n)	arquitectura sostible (n)
arquitectura verde (n)	green architecture (n)	arquitectura verde (n)
arrimadillo (n)	wainscoting (n)	friso (n)
Art Déco (n)	Art Déco (n)	Art Déco (n)
Art Nouveau (n)	Art Nouveau (n)	Art Nouveau (n)
artesonado (n)	coffered ceiling (n), panel (n), coffering (n),	artesoado (n), entrepano (n),almofada (n)
articulación (n)	articulation (n)	articulación (n)
asbesto (n)	asbestos (n)	amianto (n), asbesto (n)
ascensor (n)	lift (n), elevator (n)	ascensor (n)
asfalto (n)	tarmac[4] (n), asphalt (n)	asfalto (n)

[4] The registered trade-mark of a kind of tar macadam.

SPANISH	ENGLISH	GALICIAN
asiento (n)	settlement (n)	asentamento (n)
asistido por ordenador (adj)	computer-aided (adj)	asistido por computador (adj)
aspillera (n)	barbican (n)	barbacá (n), seteira (n)
astrágalo (n)	astragal (n)	astrágalo, colariño (n)
atril (n)	lectern (n)	atril (n)
atrio (n)	atrium (n), portico (n)	adro (n), adral (n), atrio (n)
atrio de iglesia (n)	parvis (n)	adro de igrexa (n)
auditorio (n)	auditorium (n)	auditorio (n)
autencidad de los materiales (n)	material authenticity (n)	autenticidade dos materiais (n)
autoestable (adj)	free-standing (adj)	independente (adj), non encastrado (adj)
autopista (n)	motorway (n)	autopista (n)
autoportante (adj)	self-supporting (adj)	autoportante (adj)
avenida (n)	avenue (n)	avenida (n)
axial (adj)	axial (adj)	axial (adj)
axis (n)	axis (n)	axe (n)
axonometría (n)	axonometrics (n)	axonometría (n)
azul cobalto (n)	cobalt-blue (n)	azul cobalto (n)

B

baja tecnología (n)	low-tech (n)	baixa tecnoloxía (n)
bajante (n)	downpipe (n)	baixante (n)
bajas emisiones (n)	low-e (n)	baixas emisións (n)
balaustrada (n)	balustrading (n)	balaustrada (n)
balaustre (n)	baluster (n)	balaústre (n)
balcón (n)	balcony (n), gallery (n)	balcón (n), galería (n)
baldosa (n)	slab (n)	baldosa (n), lousa (n)
banco (n)	pew (n)	banco (n)
banco de ventana (n)	window seat (n)	banco de ventá (n)
banda (n)	strip (n), band (n)	banda (n), faixa (n), cinta, banda (n)
baño (n)	coating (n)	capa (n), revestimento (n)
baño turco (n)	hammam (n)	baño turco (n)
baptisterio (n)	baptistery (n)	baptisterio (n)
barbacana (n)	barbican (n)	barbacá (n), seteira (n)
barra (n)	rail (n)	peitoril (n), antepeito (n), varanda (n)
barra de suspensión (n)	suspension rod (n)	barra de suspensión (n)
barra tensor (n)	tension rod (n)	tirante (n)
barracón (n)	barrack (n), hut (n)	barracón (n), cabana (n)
barriada (n)	slum (n)	barriada (n)
barroco (adj)	baroque (adj)	barroco (adj)
basílica (n)	basilica (n)	basílica (n)
bastidor de puerta (n)	doorframe (n)	bastidor de porta (n)
bastión (n)	bastion (n)	bastión (n)

SPANISH	ENGLISH	GALICIAN
Bauhaus[5] (n)	Bauhaus (n)	Bauhaus (n)
bazar (n)	bazar (n)	bazar (n)
beaux-arts (n)	beaux-arts (n)	beaux-arts (n)
betún (n)	bitumen (n)	betume (n)
bied[6]emeier (n)	Biedemeier (n)	biedemeier (n)
Bifenilos Policlorados (n)	PCB (Polychlorinated Biphenyl) (n)	Bifenilos Policlorados (n)
bimá (n)	bimah (n)	bimá (n)
biocibernética (n)	biocybernetics (n)	biocibernética (n)
biofilia (n)	biophilia (n)	biofilia (n)
bio-filtración (n)	bio-filtration (n)	bio-filtración (n)
biomimetismo (n)	biomimicry (n)	biomimetismo (n)
bio-realismo (n)	bio-realism (n)	bio-realismo (n)
blob (n)	blob (n)	blob (n)
blobista (n)	blobbist (n)	blobista (n)
bodega (n)	wine cellar (n)	adega (n), bodega (n)
bodega, almacén (n)	warehouse (n)	almacén (n)
bola de demolición (n)	wrecking ball (n)	bola de derruba (n)
bolardo (n)	bollard (n)	morrón (n)
borosilicato (n)	borosilicate (n)	borosilicato (n)
botaguas (n)	weathering (n)	verteaugas (n)
bóveda (n)	vault (n)	bóveda (n)
bóveda de capilla (n)	undercroft (n)	bóveda de capela (n)
bóveda de crucería (n)	ribbed vault (n)	bóveda de cruzaría (n)
brazo de luz (n)	sconce (n)	brazo de luz (n)
brise-soleil (n)	brise-soleil (n)	brise-soleil (n), persiana parasol (n)
bronce (n)	bronze (n)	bronce (n)
brutalismo (n)	brutalism (n)	brutalismo (n)
brutalista (adj)	brutalist (adj)	brutalista (adj)
buen diseño (n)	good design (n)	bo deseño (n)
buhardilla (n)	dormer (n), garret (n)	faiado (n), bufarda (n)
bulevar (n)	boulevard (n)	bulevar (n)
butilo (n)	butyl (n)	butilo (n)
butilo polivinílico (n)	polyvinyl butyl (n)	butilo polivinílico (n)

C

caballerizas (n)	mews (n)	cortes (n), cabalarías (n)
cabaña (n)	cabin (n)	cabana (n)
cabaña primitiva (n)	primitive hut (n)	cabana primitiva (n)
cabecero de arco (n)	head (n)	lintel (n), travesal (n)
cabeza de cobra (n)	cobra-head (n)	cabeza de cobra (n)
cabio (n)	rafter (n)	lintel (n), travesal (n)
cabio de quiebra (n)	sprocket (n)	traveseiro de creba (n)
cable plano (n)	flat-wire (n)	cable plano (n)

[5] The name of a German school of design.
[6] Central-European style of architecture.

SPANISH	ENGLISH	GALICIAN
cabujón (n)	cabochon (n)	cabuxón (n)
cadáver exquisito (n)	exquisite corpse (n)	cadáver exquisito (n)
caja (n)	box (n)	caixa (n)
caja blanca (n)	white box (n)	caixa branca (n)
caja de resonancia (n)	sounding borrad (n)	caixa de resonancia (n)
caja de seguridad (n)	safe-deposit (n)	caixa de seguridade (n)
caja japonesa (n)	Japanese box (n)	caixa xaponesa (n)
caja negra (n)	black box (n)	caixa negra (n)
cal(n)	lime (n)	cal (n)
calefacción solar (n)	solar heating (n)	calefacción solar (n)
callejón (n)	alley (n)	ruela (n), calella (n)
callejón sin salida (n)	cul-de-sac (n)	ruela sen saída (n)
cámara oscura (n)	camera obscura (n)	cámara escura (n)
campanario (n)	bell tower (n)	campanario (n)
campus (n)	campus (n)	campus (n)
can (n)	corbel (n)	soporte en escuadra (n)
canal (n)	canal (n), channel (n)	canal (n), canle (n), acanaladura (n), cano (n)
canalón (n)	gutter (n)	canlón (n)
candelabro (n)	candelabrum (n)	candelabro (n)
caña (n)	reed (n)	cana(n), xunco (n)
cañón (n)	barrel (n)	canón (n)
capilla (n)	chapel (n)	capela (n)
capricho arquitectónico (n)	folly (n)	capricho arquitectónico (n)
cara de desbaste (n)	splitface (n)	cara de desbaste (n), cara en bruto (n)
carácter histórico (n)	historic character (n)	carácter histórico (n)
caravasar (n)	caravanserai (n)	caravasar (n)
carcasa (n)	casing (n)	carcasa (n), marco (n)
carpintería (n)	boiserie (n)	carpintaría (n)
carpintería (n)	carpentry (n)	carpintaría (n)
carpintería (n)	woodwork (n)	carpintaría (n)
cartón (n)	cardboard (n)	cartón (n)
cartón-yeso (n)	plasterboard (n)	cartón-xeso (n)
casa adosada (n)	back-to-back (n)	casa apegada (n)
casa adosada (n)	row house (n)	casa acaroada (n), casa aliñada (n)
casa de arbol (n)	tree house (n)	casa de árbore (n)
casa de bajo coste (n)	low-cost housing (n)	casa de baixo custo (n)
casa desmontable (n)	demountable home (n)	casa desmontable (n)
casa sostenible (n)	sustainable house (n)	casa sostible (n)
cascote (n)	rubble (n)	cascote (n)
casetón (n)	coffer (adj)	casetón, artesón (n)
casino (n)	casino (n)	casino (n)
casita de campo (n)	cottage (n)	casa rural (n)
castillo (n)	castle (n)	castelo (n)
castillo (alemán) (n)	scholss (n)	castelo (alemán) (n)
castillo francés (n)	château (n)	castelo francés (n), predio elegante (n)

SPANISH	ENGLISH	GALICIAN
catedral (n)	cathedral (n)	catedral (n)
catenaria (n)	catenary (n)	catenaria (n)
caveto (n)	cove (n)	caveto (n)
cedro libanés (n)	Lebanese cedar (n)	cedro libanés (n)
celebrar (v)	celebrate (v)	celebrar (v)
celosía (n)	trellis (n)	celosía (n)
célula fotosensible (n)	photosensitive cell (n)	célula fotosensible (n)
célula fotovoltaica (n)	photovoltaic cell (n)	célula fotovoltaica (n)
cementerio (n)	cemetery (n)	cemiterio (n)
cemento (n)	cement (n)	cemento (n)
cemento fundido (n)	cast-cement (n)	cemento fundido (n)
cemento Portland (n)	Portland cement (n)	cemento Portland (n)
cemento tipo K (n)	type K cement (n)	cemento tipo K (n)
cenotafio (n)	cenotaph (n)	cenotafio (n)
centro comercial (n)	shopping center (n)	centro comercial (n)
centro comercial (n)	shopping mall (n)	centro comercial (n)
centro de salud (n)	health-facility (n)	centro de saúde (n)
cercha (n)	truss (n)	armazón (n)
cercha tipo tijera (n)	scissor truss (n)	armazón (n), tesoiras (n)
cerezo brasileño (n)	Brazilian cherry (n)	cerdeira brasileña (n)
cerramiento (n)	enclosure (n)	cerramento(n), cerrado (n), cerrume (n), zarrume (n)
chalé (n)	bungalow (n)	chalé (n)
chalet (n)	chalet (n)	chalé (n)
chapitel (n)	steeple (n)	agulla (n), frecha (n), chapitel (n)
charrette (n)	charette (n)	charrette (n)
chilla (n)	clapboard (n)	placa (n)
chimenea (n)	chimney (n)	cheminea (n)
chorreado con arena (adj)	sandblasted (adj)	chorreado con area (adj)
ciberespacio (n)	cyberspace (n)	ciberespazo (n)
cielo raso (n)	soffit (n)	falso teito (n),intradorso (n), plafón (n)
cierre (n)	closure (n)	cerramento (n)
cimentación (n)	foundation (n)	cimentación (n), cimento (n)
cimiento con retallo (n)	spread footing (n)	cimento con resalto (n)
cinético (adj)	kinetic (adj)	cinético (adj)
cinturón de avenidas ajardinadas (n)	parkway belt (n)	cinturón de avenidas axardinadas (n)
cinturón urbano (n)	urban belt (n)	contorno urbano (n)
circo (n)	circus (n)	circo (n)
circular (adj)	round (adj)	circular (adj)
cisterna (n)	cistern (n)	cisterna (n), tanque (n), depósito (n)
ciudad ideal (n)	ideal city (n)	cidade ideal (n)
ciudad jardín (n)	garden city (n)	cidade xardín (n)
ciudad piloto (n)	pilot village (n)	ciudad piloto (n)
ciudad satélite (n)	satellite city (n)	cidade satélite (n)

SPANISH	ENGLISH	GALICIAN
ciudad sostenible (n)	sustainable city (n)	cidade sostible (n)
claroscuro (adj)	chiaroscuro (adj)	claroscuro (adj)
clasicismo (n)	classicism (n)	clasicismo (n)
Clasificación de la Transmisión del Sonido (n)	STC (Sound Transmission Class) (n)	Clasificación da Transmisión do Son (n)
claustro (n)	cloister (n)	claustro (n)
cocina pequeña (n)	kitchenette (n)	cociña pequena (n)
codal (horizontal) (n), columna (vertical)(n), jabalcón (n)	strutt (n)	tirante (n)
co-diseñado (adj)	co-designed (adj)	codeseñado (adj)
cola de milano (n)	dovetail (n)	cola de andoriña (n)
collage (n)	collage (n)	colaxe (n)
columbario (n)	columbarium (n)	columbario (n)
columna (n)	column (n)	columna (n)
columna de fundición (n)	cast-iron column (n)	columna de fundición (n)
columna salomónica (n)	Solomonic columna (n)	columna salomónica (n)
columna, astilla (n)	astylar (n)	columna (n)
columnata (n)	colonnade (n)	columnata (n)
comedor (n)	refectory (n)	comedor (n)
cómoda (n)	commode (n)	cómoda (n)
compartimento (n)	compartment (n)	compartimento (n)
complejidad (n)	complexity (n)	complexidade (n)
comportamiento termal (n)	thermal performance (n)	comportamento termal (n)
composición (n)	composition (n)	composición (n)
composición de un edificio (n)	framing (n)	composición dun edificio (n)
Compuestos Orgánicos volátiles (n)	VOC (Volatile organic compounds) (n)	Compostos Orgánicos Volátiles (n)
con azotea (adj.func.)	flat-roofed (adj.func.)	con azotea (adj.func.), con eirado (adj. func.)
con bóveda de cañón (adj.func.)	barrel-vaulted (adj)	con bóveda de canón (adj.func.)
con junta a tope (adj.func.)	butt-jointed (adj)	con unión a tope (adj)
con pilote (adj.func.)	stilted (adj)	con estaca (adj.func.)
con tejado mansarda (adj.func.)	mansard-roofed (adj)	con cuberta en mansarda (adj.func.)
concepto (n)	concept (n)	concepto (n)
concepto (n)	parti (n)	concepto (n)
condo (n)	condo (n)	condo (n)
condominio (n)	condominium (n)	condominio (n)
configuración (n)	mapping (n)	configuración (n)
conformación de ciudad (n)	city-shaping (n)	conformación de cidade (n)
conjunto fotovoltaico (n)	photovoltaic array (n)	conxunto fotovoltaico (n)
cono (n)	cone (n)	cono (n)
conservación (n)	conservation (n)	conservación (n)
consola (n)	console (n)	consola (n)

SPANISH	ENGLISH	GALICIAN
construcción hermética (n)	watertight construction (n)	construción hermética (n)
construcción prefabricada (n)	prefabrication (n)	construción prefabricada (n)
constructivismo (n)	constructivism (n)	contrutivismo (n)
constructivismo ruso (n)	Russian constructivism (n)	construtivismo ruso (n)
constructor de cúpulas (n)	dome builder (n)	construtor de cúpulas (n)
consumidor de energía (adj)	energy-consuming (adj)	consumidor de enerxía (adj)
contexto (n)	context (n)	contexto (n)
contexto urbano (n)	urban context (n)	contexto urbano (n)
contextualismo (n)	contextualism (n)	contextualismo (n)
continuo (n)	continuum (n)	continuo (n)
contraflecha (n)	camber (n)	curvatura de trabe (n)
contrafuerte	abutement (n)	contraforte (n)
contrahuella (n)	riser (n)	tabica (n)
contraste (n)	contrast (n)	contraste (n)
contraventana (n)	shuter (n)	contra (n), persiana (n)
contraventana bermuda (n)	Bermuda shutter (n)	contra bermuda (n)
control fotoeléctrico (n)	photoelectric control (n)	control fotoeléctrico (n)
control numérico por ordenador (n)	CNC (Computer Numerical Control) (n)	control numérico por computador (n)
conurbación (n)	conurbation (n)	conurbación (n)
convención (n)	convention (n)	convención (n)
corbusiano (adj)	corbusian (adj)	corbusiano (adj)
cordón de viga (n)	chord (n)	cordón de trabe (n)
coreografía espacial (n)	spatial choreography (n)	coreografía espacial (n)
corintio (adj)	corinthian (adj)	corintio (adj)
cornisa (n)	cornice (n)	cornixa (n)
coro (n)	choir (n)	coro (n)
corral (n)	yard (n)	patio (n), curro (n)
corta, que (adj.func.)	intersecting (adj.func.)	corta, que (adj.func.)
covivienda (n)	cohousing (n)	covivenda (n)
crecimiento en baja altura (n)	low-rise development (n)	crecemento de baixa altura (n)
cripta (n)	crypt (n)	cripta (n)
cristal de ventana (n)	pane (n)	vidro de ventá (n)
cristal de ventana (n)	windowpane (n)	vidro de ventá (n)
cristal tintado (n)	tinted glass (n)	vidro tintado (n)
crítica (n)	crit (n)	crítica (n)
cronología(n)	time line (n)	cronoloxía (n)
crucero (n)	transept (n)	transepto (n)
cruciforme (adj)	cruciform (adj)	cruciforme (adj)
crujía (n)	bay (n)	coxía (n), xanela (n), fiestra (n)
cruz (n)	cross (n)	cruz (n)
cruz latina (n)	Latin cross (n)	cruz latina (n)
cuadrante (n)	quadrant (n)	cuadrante (n)
cuadrícula (n)	checker (n)	cuadrícula (n)

SPANISH	ENGLISH	GALICIAN
cuadrícula (n)	grid (n)	retícula (n), cuadrícula (n)
cubículo (n)	cubicle (n)	cubículo (n)
cubierta a cuatro aguas (n)	hip roof (n)	cuberta a catro augas (n)
cubierta abierta (n)	open roof (n)	cuberta aberta (n)
cubierta en diente de sierra (n)	sawtooth rooftop (n)	cuberta en dente de serra (n)
cubierta-plana jardín (n)	roof garden (n)	cuberta axardinada (n)
cubismo (n)	cubism (n)	cubismo (n)
cubrejuntas estanco (n)	flashing (n)	cubrexuntas metálico (n)
cuerpo de un edificio (n), fábrica (n)	fabric (n)	corpo dun edificio (n)
cuestión (n)	issue (n)	cuestión (n)
cúpula (n)	cupola (n)	cúpula (n)
cúpula (n)	dome (n)	cúpula (n)
cúpula geodésica (n)	geodesic dome (n)	cúpula xeodésica (n)
cúspide (n)	apex (n)	cume (n)
customización (n)	customization (n)	customización (n)
customizado (adj)	customized (adj)	customizado (adj)
customizar (v)	customizing (v)	customizar (v)

D

dadaísmo (n)	dadaism (n)	dadaísmo (n)
dadaísta (adj)	dadaist (adj)	dadaísta (adj)
dardo (n)	dart (n)	dardo (n)
dato (n)	datum (n)	dato (n), nivel de referencia (n)
de alto rendimiento (adj.func.)	high-performing (adj.func.)	de alto rendemento (adj.func.)
de contrapeso (adj.func.)	double-hung (adj.func)	contrapeso (adj.func.)
de doble cristal (adj.func.)	double-paned (adj.func.)	de vidro dobre (adj.func.)
de doble hoja (adj.func.)	double-glazed (adj.func.)	de dúas follas (adj.func.)
de media caña (adj.func.)	coved (adj)	de mediacana (adj.func.)
declaración de objetivos fundamentales (n)	mission statement (n)	declaración de obxectivos fundamentais (n)
deconstrucción (n)	deconstruction (n)	deconstrución (n)
deconstruído (adj)	deconstructed (adj)	deconstruído (adj)
esmerilado (adj)	frosted (adj)	esmerilado (adj)
denso (adj)	dense (adj)	denso (adj)
desarrollo de marca (n)	branding (n)	desenvolvemento de marca (n)
descodificable (adj)	decodable (adj)	descodificable (adj)
desmaterializacion (n)	dematerialisation (n)	desmaterializacion (n)
desmontable (adj)	demountable (adj)	desmontable (adj)
desnudo (adj)	naced (adj)	limpo (adj)
desurbanizar (v)	deurbanize (v)	desurbanizar (v)
diagonal (n)	diagonal (n)	diagonal (n)

SPANISH	ENGLISH	GALICIAN
diagrama (n)	diagram (n)	diagrama (n)
diálogo (n)	dialogue (n)	diálogo (n)
dibujo (n)	pattern-making (n)	debuxo (n), deseño (n)
dimensión (n)	dimension (n)	dimensión (n)
dinámico (adj)	dynamic (adj)	dinámico (adj)
dintel de ventana (n)	window head (n)	lintel de ventá (n)
Diodo Orgánico Emisor de Luz (n)	OLED (Organic Light-Emitting Diode) (n)	Díodo Orgánico Emisor de Luz (n)
dique (n)	dam (n)	dique (n)
dique, acequia (n)	dike (n)	dique (n)
disco (n)	disc (n)	disco (n)
diseñador industrial (n)	industrial designer (n)	deseñador industrial (n)
diseño (n)	patterned (adj)	deseño (n), motivo (n)
diseño asistido por ordenador (n)	computer-aided design (n)	deseño asistido por computador (n)
diseño automotriz (n)	automotive design (n)	deseño automotriz (n)
diseño de alta calidad (n)	high-design (n)	deseño de alta calidade (n)
diseño de iluminación (n)	lighting design (n)	deseño de iluminación (n)
diseño de interiores (n)	interior-design (n)	deseño de interiores (n)
diseño de la climatización (n)	environmental design (n)	deseño da climatización (n)
diseño de la permacultura (n)	permaculture design (n)	deseño da permacultura (n)
diseño de maqueta (n)	model making (n)	deseño de maqueta (n)
diseño digital (n)	digital design (n)	deseño dixital (n)
diseño industrial (n)	industrial-design (n)	deseño industrial (n)
diseño interactivo (n)	interactive-design	deseño interactivo (n)
diseño paramétrico (n)	parametric design (n)	deseño paramétrico (n)
diseño por capas (n)	layering (n)	deseño por capas (n)
diseño resistente a amenazas naturales (n)	hazard-resistant design (n)	deseño a proba de ameazas naturais (n)
diseño urbanístico (n)	urban design (n)	deseño urbanístico (n)
diseño urbano (n)	streetscaping (n)	deseño urbano (n)
dispersión urbana (n)	suburban sprawl (n)	espallamento urbano (n)
distópico (adj)	dystopian (adj)	distópico (adj)
disyuntiva (n)	disjunction (n)	disxuntiva (n)
doble acristalamiento (n)	double-glazing (n)	vidro dobre (n)
dórico (adj)	doric (adj)	dórico (adj)
dormitorio (n)	dormitory (n)	dormitorio (n)
dosel (n)	canopy (n)	dosel (n), baldaquino (n)
dúplex (n)	duplex (n)	dúplex (n)
dymaxion (n)	dymaxion (n)	dymaxion (n)

SPANISH	ENGLISH	GALICIAN
E		
eclecticismo (n)	eclecticism (n)	eclecticismo (n)
ecobulevar (n)	ecoboulevard (n)	ecobulevar (n)
eco-cúpula (n)	eco-dome (n)	eco-cúpula (n)
ecodensidad (n)	ecodensity (n)	ecodensidade (n)
eco-doméstico (adj)	eco-domestic (adj)	eco-doméstico (adj)
ecológico (adj)	eco-friendly (adj)	ecolóxico (adj)
eco-minimalismo (n)	eco-minimalism (n)	eco-minimalismo (n)
eco-sostenible (adj)	eco-sustainable (adj)	eco-sostible (adj)
ecotono (n)	ecotone (n)	ecotón (n)
edificio (n)	edifice (n)	edificio (n)
edificio alto (n)	tall building (n)	edificio alto (n)
edificio enfermo (n)	sick building (n)	edificio enfermo (n)
edificio sostenible (n)	sustainable building (n)	edificio sostible (n)
edificio verde (n)	green building (n)	edificio verde (n)
eduardino (adj)	Edwardian (adj)	eduardino (adj)
efecto Bilbao (n)	Bilbao effect (n)	efecto Bilbao (n)
eficiencia energética (n)	energy efficiency (n)	eficiencia enerxética (n)
efigie (n)	effigy (n)	efixie (n)
electro-conductor (adj)	electro-conductive (adj)	eletro-condutor (adj)
electroluminiscente (adj)	electroluminiscent (adj)	electroluminiscente (adj)
elegancia (n)	elegance (n)	elegancia (n)
Elementos Fotovoltaicos Integrados en el Edificio (n)	BIPV (Building-Integrated Photovoltaic system)	Elementos Fotovoltaicos Integrados no Edificio (n)
elipse (n)	ellipse (n)	elipse (n)
embeber (v)	engage (v)	embeber (v)
en altura (adj.func.)	high-rise (adj)	en altura (adj.func.)
en altura (edificio)(adj.func.)	multi-storey (adj)	en altura (adj.func.)
en arco (adj.func.)	arched (adj)	en arco (adj.func)
en forma de cono (adj.func.)	cone-shaped (adj)	en forma de cono (adj.func.)
en forma de D (adj.func.)	D-shaped (adj)	en forma de D (adj.func.)
en forma de media luna (adj.func.)	crescent-shaped (adj.func.)	con forma de media lúa (adj.func.)
en forma de U (adj.func.)	U-shaped (adj)	en forma de U (adj.func.)
en forma de Y (adj.func.)	Y-shaped (adj)	en forma de Y (adj.func.)
en sección (adj.func.)	cut-away (adj)	en sección (adj.func.)
encastrado (adj)	wall-mounted (adj)	afincado (adj)
encimera (n)	countertop (n)	cimeira (n), mesado (n)
encofrado (n)	formwork (n), shuttering (n)	encofrado (n)
encristalado (n)	glazing (n)	Encristalamento (n), envidramento (n)
energía fotovoltaica (n)	photovoltaics (n)	enerxía fotovoltaica (n)
enfoscado (n)	daub (n)	recebo (n)

SPANISH	ENGLISH	GALICIAN
engawa[7] (n)	engawa (n)	engawa (n)
enlace (n)	bond (n)	enlace (n)
enlucido (n)	rendering (n)	lucido (n)
enlucido a mano	hand-troweled (adj)	lucido a man (n)
enrejado (n)	grillwork (n)	enreixado (n)
enrejado (n)	lattice (n)	enreixado (n)
ensamblaje (n)	assemblage (n)	ensamblaxe (n)
ensamblaje de madera (n)	joinery (n)	ensamblaxe de madeira (n)
entablado y listonado (n)	board-and-batten (n)	entaboado e listonado (n)
entelado (n)	scrim (n)	venda (n)
entrada (n)	gateway (n)	entrada (n)
entrada (n)	doorway (n)	entrada (n), porta (n)
entrada de coches (n)	porte cochère (n)	entrada de coches (n)
entrelazado (n)	strapwork (n)	entrelazado (n)
entrepaño (n)	panel (n)	entrepano (n), almofada (n)
entresuelo (n)	mezzanine (n)	entreplanta (n)
envejecido (adj)	weathered (adj)	avellentado (adj)
envolvente (n)	envelope (n)	envolvente (n)
epóxico (n)	epoxy (n)	epóxico (n)
equilibrio (n)	balance (n)	equilibrio (n)
ergonomía (n)	ergonomics (n)	ergonomía (n)
ergonómico (adj)	ergonomic (adj)	ergonómico (adj)
ermita (n)	shrine (n)	ermida (n), santuario (n)
erosión (n)	erosion (n)	erosión (n)
ersatz (n)	ersatz (n)	ersatz (n)
escala (n)	scale (n)	escala (n)
escala humana, a (adj.func.)	human-scaled (adj)	escala humana, a (adj.func.)
escalera (n)	stair (n)	escaleira (n)
escalera mecánica (n)	escalator (n)	escaleira mecánica (n)
escalinata (n)	stoop (n)	escalinata (n)
escalón (n)	step (n)	chanzo (n), banzo (n)
escorrentía (n)	stormwater drain (n)	escorrentía (n)
esmaltado (n)	fritting (n)	esmaltado (n)
espacio construido (n)	built environment (n)	espazo construído (n)
espacio de transición (n)	transitional space (n)	espazo de transición (n)
espacio habitable (n)	living space (n)	espazo habitable (n)
espacio intersticial (n)	interstitial space (n)	espazo intersticial (n)
espacio sagrado (n)	sacred space (n)	espazo sagrado (n)
espacio transformable (n)	transformable space (n)	espazo transformable (n)
especialidad (n)	spatiality (n)	espacialidade (n)
específico del emplazamiento (adj)	site-specific (adj)	específico da localización (adj)
espíritu de la época (n)	zeitgeist (n)	espíritu da época (n)
espíritu del lugar (n)	genius loci (n)	espírito do lugar (n)

[7] Japanese building element.

SPANISH	ENGLISH	GALICIAN
esqueleto (n)	skeleton (n)	armazón (n), esqueleto (n)
esquema en forma de T (n)	T-figure schema (n)	esquema en forma de T (n)
estación (n)	station (n)	estación (n)
estadio (n)	arena (n), stadium (n)	estadio (n)
estarcido (n)	stenciling (n)	pintado con patrón (n)
estasis (n)	stasis (n)	estasis (n)
estetización (n)	aestheticization (n)	estetización (n)
estilo beaux arts (n)	beaux arts-style (n)	estilo beaux arts (n)
estilo contemporáneo (n)	contemporary style (n)	estilo contemporáneo (n)
estilo cruciano (n)	crucian style (n)	estilo cruciano (n)
estilo florentino (n)	Florentine-style (n)	estilo florentino (n)
estilo georgiano (n)	Georgian-style (n)	estilo xeorxiano (n)
estilo high-tech (n)	high-tech style (n)	estilo high-tech (n)
estilo intenacional (n)	international style (n)	estilo internacional (n)
estilo japonés (n)	Japanese style (n)	estilo xaponés (n)
estilo prairie (n)	prairie-style (n)	estilo prairie (n)
estilo románico (n)	Romanesque-style	estilo románico (n)
estilo shingle (n)	shingle style (n)	estilo shingle (n)
estilo toscano (n)	tuscan-style (n)	estilo toscano (n)
estilo tudor (n)	tudor-style (n)	estilo tudor (n)
Estructura de tienda (n)	tent-like structure (n)	estrutura de tenda (n)
estucado (adj)	stuccoed (adj)	estucado (adj)
estuco (n)	stucco (n)	estudo (n), revestimento (n)
estuco veneciano (n)	Venetian-plaster (n), Venetian-stuccoing (n)	estuco veneciano (n)
Evaluación de la Eficiencia de los Edificios (n)	BPE (Building-Performance Evaluation)	Evaluación da Eficiencia dos Edificios (n)
Evaluación Postocupación (n)	POE (Post Occupancy Evaluation)(n)	Evaluación Postocupación (n)
exento (adj)	detached (adj)	independente (adj), illado (adj)
exo-esqueleto (n)	exoskeleton (n)	exo-esqueleto (n)
expansión en altura (n)	vertical sprawl (n)	expansión en altura (n)
expansión urbana (n)	urban sprawl (n)	expansión urbana (n)
experiencial (adj)	experiential (adj)	experiencial (adj)
exponencial (adj)	exponential (adj)	exponencial (adj)
expresionismo (n)	Expressionism (n)	expresionismo (n)
expresionista (adj)	expressionist (adj)	expresionista (adj)
expresionista (adj)	expressionistic (adj)	expresionista (adj)
extra-aislado (adj)	extra-insulated (adj)	extra-illado (adj)
extrusión (n)	extrusion (n)	extrusión (n)
exurbano (adj)	exurban (adj)	exurbano (adj)

SPANISH	ENGLISH	GALICIAN
F		
fabricación de vidrio (n)	glassmaking (n)	fabricacion de vidro (n)
fachada (n)	facade (*also façade*)(n)	fachada (n)
fachada pantalla (n)	screen façade (n)	fachada pantalla (n)
fachada principal (n)	front (n)	fachada principal (n)
falsa marquetería (n)	faux-inlaid (n)	falsa marquetaría (n), falsa incrustación (n)
falso (adj)	false (adj)	falso (adj)
falso bambú (n)	faux-bamboo (n)	falso bambú (n)
falso tudor (n)	mock Tudor (n)	falso tudor (n)
farolas cabeza de cobra (n)	cobra-head streetlight (n)	candelabro cabeza de cobra (n)
fase (n)	stage (n)	fase (n)
fashionista (n)	fashionista (n)	fashionista (n)
favela[8] (n)	favela (n)	favela (n)
feng shui (n)	feng shui (n)	feng shui (n)
fenomenología (n)	phenomenology (n)	fenomenoloxía (n)
fiasco (n)	fiasco (n)	fiasco (n), fracaso(n)
fibra de carbono (n)	carbon fibre (n)	fibra de carbono (n)
Fibra de Densidad Media (n)	MDF (Medium Density Fibreboard)(n)	Fibra de Densidade Media (n)
fibra de vidrio (n)	fiberglass (n)	fibra de vidro (n)
fibra optica (n)	fiber optics (n)	fibra óptica (n)
fibrocemento (n)	fibre-cement (n)	fibrocemento (n)
figura decorativa (n)	figurehead (n)	figura decorativa(n)
filtro(n)	filter (n)	filtro (n)
firmeza, utilidad, belleza (n)	firmitas, utilitas and venustas (n)	firmeza, utilidade, beleza (n)
flaneur (n)	flaneur (n)	flaneur (n)
forma de L (n)	L-figure (n)	forma de L (n)
forma de T (n)	T-figure (n)	forma de T (n)
forma de Z (n)	form-Z (n)	forma de Z (n)
forma en Y (n)	Y shape (n)	forma Y (n)
foro (n)	forum (n)	foro (n)
forro (n)	skin (n)	pel (n), forro (n)
fortaleza (n)	fortress (n)	fortaleza (n)
fortuito (adj)	serendipitous (adj)	fortuíto (adj)
foso (n)	moat (n)	foxo (n)
fotomontaje (n)	photomontage (n)	fotomontaxe(n)
fotosensible (adj)	photosensitive (adj)	fotosensible (adj)
fotosensor (n)	photo-sensor (n)	fotosensor (n)
fotovoltáico (adj)	photovoltaic (adj)	fotovoltáico (adj)
fractal (adj)	fractal (adj)	fractal (adj)
fragmento (n)	fragment (n)	fragmento (n)

[8] Brazialian shanty town.

SPANISH	ENGLISH	GALICIAN
fragmento (n)	shard (n)	fragmento (n)
framptoniano (adj)	framptonian (adj)	framptoniano (adj)
frente (n)	forefront (n)	fachada (n), fronte (n)
freon (n)	freon (n)	freon (n)
fresco (n)	fresco (n)	fresco (n)
friso (n)	frieze (n)	friso (n)
friso de puerta (n)	overdoor (n)	friso de porta (n)
frontalidad (n)	frontality (n)	frontalidade (n)
frontón (n)	pediment (n)	frontón (n)
fuente (n)	font (n)	fonte (n), pía bautismal (n)
fulcro (n)	fulcrum (n)	fulcro (n)
funcionalismo (n)	functionalism (n)	funcionalismo (n)
fundamento de diseño (n)	design rationale (n)	fundamento de deseño (n)
fuste (n)	shaft (n)	fuste(n),cana (n)
futurismo (n)	futurism (n)	futurismo (n)

G

gabinete (n)	cabinet (n)	caixón (n)
gabión (n)	gabion (n)	gabión (n), cestón (n)
galería (n)	gallery (n)	galería (n), balcón (n)
galería comercial (n)	shopping arcade (n)	galería comercial (n)
galería larga (n)	long gallery (n)	galería longa (n)
garapa (n)	garapa (n)	garapa (n)
georgiano (adj)	Georgian (adj)	xeorxiano (adj)
geotérmico (adj)	geothermal (adj)	xeotérmico (adj)
gestalt (n)	gestalt (n)	gestalt (n)
gesto (n)	gesture (n)	xesto (n)
gesto arquitectónico (n)	architectural gesture (n)	xesto arquitectónico (n)
gótico (adj)	gothic (adj)	gótico (adj)
granero (n)	barn (n)	celeiro (n), corte (n)
granito (n)	granite (n)	granito (n)
grapa (n)	clamp (n)	grampa (n)
guardaaguas (n)	backsplash (n)	cubrexuntas (n)
guirnalda (n)	garland (n)	grilanda (n), grinalda (n)

H

hacienda (n)	hacienda (n)	facenda (n)
hastial (n)	gable (n)	pinche (n)
hazaña (n)	tour de force (n)	fazaña (n)
hecho a medida (adj)	bespoke (adj)	feito á medida (adj)
hecho por encargo (adj)	custom-made (adj)	feito de encarga (adj)
hermético	air-tight	hermético
heroico (adj)	heroic (adj)	heroico (adj)

SPANISH	ENGLISH	GALICIAN
herrajes (n)	ironwork (n)	carpintaría de ferro (n)
hierro (n)	iron (n)	ferro (n)
hierro corrugado (n)	corrugated-iron (n)	ferro corrugado (n)
hierro forjado (n)	wrought-iron (n)	ferro forxado (n)
hierro fundido (n)	cast-iron (n)	ferro fundido (n)
hipódromo (n)	hippodrome (n)	hipódromo (n)
historicismo (n)	historicism (n)	historicismo (n)
hogar abierto (n)	open hearth (n)	fogar aberto (n)
hormigón (n)	concrete (n)	formigón (n)
hormigón armado (n)	reinforced-concrete (n)	formigón armado (n)
hormigón colado (n)	poured concrete (n)	formigón lixeiro (n)
hormigón fundido (n)	cast-concrete (n)	formigón fundido (n)
hornacina, nicho(n)	alcove (n)	fornela, nicho (n)
Horno de Arco Eléctrico (n)	EAF (Electric Arc Furnace) (n)	Forno de Arco Eléctrico (n)
hueco aislante (n)	hollow-core (n)	cavidade illante (n)
huella (n)	footprint (n)	pegada (n)
huella ecológica (n)	ecological footprint (n)	pegada ecolóxica (n)
hueso (n)	bone (n)	oso (n)

I

iconicidad (n)	iconicity (n)	iconicidade (n)
icónico (adj)	iconic (adj)	icónico (adj)
icono (n)	icon (n)	icona (n)
iconografía (n)	iconography (n)	iconografía (n)
ideal (adj)	ideal (adj)	ideal (adj)
iglesia (n)	church (n)	igrexa (n)
iglú (n)	igloo (n)	iglú (n)
iluminación natural (n)	daylighting (n)	iluminación natural (n)
imperio (n)	empire (n)	imperio (n)
impermeabilizar (v)	waterproofing (n)	impermeabilizar (v)
in situ (adv)	in situ (adv)	in situ (avd)
inclinación (n)	pitch (n)	inclinación (n), pendente (n)
inedificable (adj)	unbuildable (adj)	inedificable (adj)
infraestructura (n)	infrastructure (n)	infraestrutura (n)
innovador (adj)	cutting-edge (adj)	innovador (adj)
in situ (adv)	on-site (adv)	a pé de obra (adv.func.)
intención de diseño (n)	design intent (n)	intención de deseño (n)
interacción (n)	interaction (n)	interacción (n)
interfaz (n)	interface (n)	interface (n)
interior (n)	hinterland (n)	interior (n)
interrumpido (adj)	interrupted (adj)	interrumpido (adj)
intersección (n)	intersection (n)	intersección (n)
intervención (n)	intervention (n)	intervención (n)
intervenir (v)	mediate (v)	intervir (v)
intramuros (adv)	intra-muros (adv)	intra muros (adv)

SPANISH	ENGLISH	GALICIAN
invernadero (n)	greenhouse (n)	Invernadoiro (n)
italianizado (v)	italianate (v)	italianizado (v)

J

jácena (n)	girder (n)	trabe (n), parella (n)
jacobeo (adj)	Jacobean (adj)	xacobeo (adj)
jardín botánico (n)	arboretum (n)	xardín botánico (n)
jardín de biofiltración (n)	bio-filtration garden (n)	xardín de biofiltración (n)
jardín de invierno (n)	wintergarden (n)	xardín de inverno (n)
jaula (n)	cage (n)	gaiola (n)
jónico (adj)	ionic (adj)	xónico (adj)
juego de puerta (n)	doorset (n)	conxunto de porta (n)
junta machiembrada (n)	tongue-and-groove (n)	unión machihembrada (n)
juzgado (n)	court (n)	xulgado (n)

K

kevlar[9] (n)	kevlar (n)	kevlar (n)
kit de piezas (n)	kit of parts (n)	conxunto de pezas (n)
kitsch (adj)	kitsch (adj)	kitsch (adj)

L

lacada en negro (adj)	black-lacquered (adj)	lacada en negro (adj)
ladrillo (n)	brick (n)	ladrillo (n)
ladrillo adovelado (n)	radial brick (n)	ladrillo adoelado (n)
ladrillo de ventilación (n)	airbrick (n)	ladrillo de ventilación (n)
ladrillo en aparejo (n)	bond-brick (n)	ladrillo en aparello (n)
ladrillo prensado (n)	engineering brick (n)	ladrillo prensado (n)
ladrillo rojo (n)	redbrick (n)	ladrillo vermello (n)
lámina (n)	plate (n)	lámina (n)
laminado en frío (adj)	cold-rolled (adj)	laminado en frío (adj)
lámpara de brazos (n)	cluster (n)	lámpada de brazos (n)
lana de poliéster (n)	polyester-wool (n)	la de poliéster (n)
land art (n)	land art (n)	land art (n)
lápida (n)	tombstone (n)	lápida (n)
larguero (n)	ribbon (n)	traveseiro (n)
lata (n)	lath (n)	lata (n), listón (n)
lateral (n)	flank (n)	lateral (n)
latón (n)	brass (n)	latón (n)
lavabo (n)	basin (n)	pía (n)

[9] A proprietary name for a synthetic material.

SPANISH	ENGLISH	GALICIAN
lechada de cemento (n)	grout (n)	coada de cemento (n), leitada de cemento (n)
LED (diodo luminoso) (n)	LED (Light-Emitting Diode) (n)	LED (diodo luminoso) (n)
lengüeta (n)	tongue (n)	lingüeta (n)
Liderazgo en Energía y Diseño Medioambiental (n)	LEED (Leadership in Energy & Environmental Design) (n)	Liderato en Enerxía e Deseño Medioambiental (n)
lienzo (n)	pan (n)	lenzo (n)
limatesa (n)	hip (n)	cumio (n)
límite de la construcción (n)	building line (n)	liña límite de edificación (n)
límite suburbano (n)	suburban fringe (n)	límite suburbano (n)
linde (n)	mark (n)	linde (n)
lindero (n)	boundary (n)	lindeiro (n)
linearidad (n)	linearity (n)	linearidade (n)
lineas libres (n)	site lines (n)	lineas libres (n)
linterna (n)	lantern (n)	lanterna (n)
listón (n)	slat (n)	listón (n), placa (n)
lóbulo (n)	foil (n)	chapa (n)
loza o viga en voladizo (n)	cantilever (n)	trabe cantilever (n)
lucernario (n)	skylight (n)	claraboia (n)
lugar (n)	place (n)	lugar (n)
Luis XIV (n)	Louis XIV (n)	Luís XIV (n)
Luis XV (n)	Louis XV (n)	Luís XV (n)
Luis XVI (n)	Louis XVI (n)	Luís XVI (n)
luz (n)	span (n)	luz (n), van (n)
luz cenital (n)	north light (n)	luz cenital (n)

M

machón (n)	buttress (n)	machón (n)
macramé (n)	macramé (n)	macramé (n)
madera (n)	lumber (n)	madeira (n)
madera brava (n)	hardwood (n)	madeira dura (n)
madera contrachapada (n)	plywood (n)	madeira contrachapada (n)
madera curvada (n)	bentwood (n)	madeira curvada (n)
madera de abeto (n)	fir-wood (n)	madeira de abeto (n)
madera de alcanfor (n)	camphorwood (n)	madeira de alcanfor (n)
madera de árboles frutales (n)	fruitwood (n)	madeira de árbores froiteiras (n)
madera de balsa (n)	balsa (n)	madeira de balsa (n)
madera de coníferas (n)	softwood (n)	madeira de coníferas (n)
madera de construcción (n)	construction lumber (n)	madeira de construción (n)
madera de construcción (n)	timber (n)	madeira de construción (n)

SPANISH	ENGLISH	GALICIAN
madera de deriva (n)	driftwood (n)	madeira de garete (n)
madera de garapa (n) (n)	garapa wood (n)	madeira de garapa
madera de makore (n)	makore (n)	madeira de makore (n)
madera laminada (n)	glulam (n)	madeira laminada (n)
mainel (n), parteluz (n)	mullion (n)	mainel (n), parteluz (n)
mampara (n)	screen (n)	anteparo (n), pantalla (n)
mampostería (n)	masonry (n)	cachotaría (n)
mandala[10] (n)	mandala (n)	mandala (n)
manierismo (n)	mannerism (n)	manierismo (n)
manivela de puerta (n)	door handle (n)	manubrio (n), manivela de porta (n)
mansarda (n)	mansard (n)	mansarda (n)
maquetación paramétrica (n)	parametric modelling (n)	maquetación paramétrica (n)
maquetación virtual (n)	virtual modelling (n)	maquetación virtual (n)
maquetista (n)	model-maker (n)	maquetista (n)
marco (n)	window trim (n)	marco (n), cerco
marco de madera (n)	wood-frame (n)	marco de madeira (n)
marco de ventana (n)	window frame (n)	marco de ventá (n)
marco de ventana de dos hojas (n)	casement (n)	marco de ventá de dúas follas (n)
marmol (n)	marble (n)	mármore (n)
mármol Thassos (n)	Thassos marble (n)	mármore Thassos (n)
masa (n)	mass (n)	masa (n)
masa crítica (n)	critical mass (n)	masa crítica (n)
máscara (n)	mask (n)	máscara (n)
masonite[11] (n)	masonite (n)	masonite (n)
material de revestimiento (n)	cladding material (n)	material de revestimento (n)
material para tejado (n), techumbre	roofing (n)	material para tellado (n)
materialidad (n)	materiality (n)	materialidade (n)
matriz (n)	matrix (n)	matriz (n)
mausoleo (n)	mausoleum (n)	mausoleo (n)
mayólica (n)	majolica (n)	louza esmaltada (n)
meaditeca (n)	mediatheque (n)	mediateca (n)
medallón (n)	roundel (n)	medallón (n)
media luna (n)	crescent (n)	media lúa (n)
membrana (n)	shell	membrana (n), edificio casca (n)
memoria (n)	memory (n)	memoria (n)
memoria de forma (n)	shape-memory (n)	memoria de forma (n)
ménsula (n)	bracket (n)	ménsula (n)
mercado (n)	market (n)	mercado (n)
metabolismo (n)	metabolism (n)	metabolismo (n)
metáfora (n)	metaphor (n)	metáfora (n)
metaforicidad (n)	metaphoricity (n)	metaforicidade (n)

[10] A geometrical figure often with the shape of a laberynth (Sanskrit origin).
[11] A propietary name for a a type of hardboard.

SPANISH	ENGLISH	GALICIAN
metal corrugado (n)	corrugated metal (n)	metal corrugado (n)
metal revestido (n)	coated-metal (n)	metal revestido (n)
metodología (n)	methodology (n)	metodoloxía (n)
metrópolis (n)	metropolis (n)	metrópole (n)
mezcolanza (n)	bric-a-brac (n)	mesturanza (n)
mezquita (n)	mosque (n)	mesquita (n)
miesianismo (n)	Miesianism (n)	miesianismo (n)
miesiano (adj)	Miesian (adj)	miesiano (adj)
minarete (n)	minaret (n)	minarete (n)
minarete asirio (n)	ziggurat (n)	minarete asirio (n)
minimalismo (n)	minimalism (n)	minimalismo (n)
mirador (n)	belvedere (n)	miradoiro (n)
moaré (n)	moiré (n)	tea de seda (n)
mobiliario urbano (n)	street furniture (n)	mobiliario urbano (n)
modelo Shanghai (n)	Shanghai model (n)	modelo Shanghai (n)
modernidad (n)	modernity (n)	modernidade (n)
Modernismo (n)	Modernism (n)	Modernismo (n)
módulo (n)	module (n)	módulo (n)
Modulor (n)	Modulor (n)	Modulor (n)
moldura (n)	moulding (n)	moldura (n)
moldura con ovas y dardos (n)	egg and dart moulding (n)	moldura con ovas e dardos (n)
moldura de cornisa (n)	crown molding (n)	moldura de cornixa (n)
moldura decorativa (n)	chevron (n)	moldura decorativa (n)
moldura vierteaguas (n)	drip mould (n)	moldura verteaugas (n)
monasterio (n)	monastery (n)	mosteiro (n), cenobio (n)
monolítico (adj)	monolithic (adj)	monolítico (adj)
mono-materialidad (n)	mono-materiality (n)	mono-materialidade (n)
montaje (n)	montage (n)	montaxe (n)
montante (n)	fanlight (n), stud (n)	mainel (n), montante (n), esteo de unión (n)
monumental (adj)	monumental (adj)	monumental (adj)
monumentalización (n)	monumentalization (n)	monumentalización (n)
monumento (n)	monumento (n)	monumento (n)
morfología (n)	morphology (n)	morfoloxía (n)
mortero (n)	blaster (n), mortar (n)	morteiro (n)
mosáico (n)	mosaic (n)	mosaico (n)
mosaico romano (n)	Roman mosaic (n)	mosaico romano (n)
mostrador (n)	counter (n)	mostrador (n)
muebles plegables (n)	collapsible furniture (n)	mobles pregables (n)
muelle de carga (n)	loading dock (n)	peirao de carga (n)
multidisciplinar (adj)	multi-disciplinary (adj)	multidisciplinar (n)
multifuncional (adj)	multifunctional (adj)	multifuncional (adj)
muro ciego (n)	blind wall (n)	muro cego (n)
muro cortafuego (n)	dividing wall (n)	muro antilume (n)
muro cortina (n)	curtain-wall (n)	muro cortina (n)
muro de contención (n)	retaining wall (n)	muro de contención (n)
muro de gaviones (n)	gabion wall (n)	muro de gabións (n)
muro en T (n)	T-wall (n)	muro en T (n)

SPANISH	ENGLISH	GALICIAN
muro hermético (n)	air-tight wall (n)	muro hermético (n)
Mylar[12] (n)	mylar (n)	mylar (n)

N

narrativo (adj)	narrative (adj)	narrativo (adj)
nave central (n) (iglesia)	aisle (n)	nave central (n)
nave central de iglesia (n)	nave (n)	nave central (n)
necrópolis (n)	necropolis (n)	necrópole (n)
Neo-barroco (adj)	Neo-baroque (adj)	Neo-barroco (adj)
Neo-clásico (adj)	Neo-classical (adj)	Neoclásico (adj)
Neo-gótico (adj)	Neo-gothic (adj)	Neo-gótico (adj)
Neo-italiano (adj)	Neo-italian (adj)	Neo-italiano (adj)
Neo-moderno (adj)	Neo-modern (adj)	Neo-moderno (adj)
Neo-paladiano (adj)	Neo-palladian (adj)	Neo-paladiano (adj)
neopreno (n)	neoprene (n)	neopreno (n)
Neo-primitivo (adj)	Neo-primitive (adj)	Neo-primitivo (adj)
Neo-renacimiento (n)	Neo-renaissance (n)	Neo-renacemento (n)
Neo-vernáculo (adj)	Neo-vernacular (adj)	Neo-vernáculo (adj)
nervadura (n)	rib (n)	nervadura (n)
nicho (n)	niche (n)	nicho (n), fornela
nihilismo urbano (n)	urban nihilism (n)	nihilismo urbano (n)
nodo (n)	node (n)	nodo (n)
norma (n)	policy (n)	norma (n)
normalización (n)	standardization (n)	normalización (n)
Nuevo urbanismo (n)	New urbanism (n)	Novo urbanismo (n)

O

obelisco (n)	obelisk (n)	obelisco
objetos chinescos (n)	chinoiseire (n)	obxectos chineses (n)
obra (n)	opus (n)	obra (n)
observatorio (n)	observatory (n)	observatorio (n)
octógono(n)	octagon (n)	octógono (n)
oficina (n)	office (n)	oficina (n)
ondulante (adj)	undulating (adj)	ondulante (adj)
oratorio (n)	oratory (n)	oratorio (n)
orden (n)	order (n)	orde (n)
orgánico (adj)	organic (adj)	orgánico (adj)
orientación (n)	orientation (n)	orientación (n)
orientado al este (adj)	east-facing (adj)	orientado cara o leste (adj)
orientado al sur (adj)	south-facing (adj)	orientado ao sur (adj)
ornamento (n)	ornament (n)	ornamento (n)
ornamento sobre la repisa	overmantel (n)	ornamento sobre a

[12] A proprietary name for a form of polyester resin.

SPANISH	ENGLISH	GALICIAN
de la chimenea (n)		repisa da cheminea (n)
ovas y dardos (molduras) (n)	egg and dart (n)	ovas e dardos (molduras) (n)

P

pagoda (n)	pagoda (n)	pagoda (n)
paisaje construido (n)	built landscape (n)	paisaxe construída (n)
paisaje de cementerio (n)	cemeteryscape (n)	paisaxe de cemiterio (n)
paisaje urbano (n)	cityscape (n), streetscape (n), townscape (n)	paisaxe urbana (n)
paisajismo (n)	landscaping (n)	paisaxismo (n)
palacio de justicia (n)	courthouse (n)	palacio de xustiza (n)
paladianismo (n)	Palladianism (n)	paladianismo (n)
paladiano (adj)	Palladian (adj)	paladiano (adj)
palo (n)	spar (n)	pau (n)
palomar (n)	dovecote (n)	pombal (n)
panel con dos hojas (n)	double-glazed panel (n)	panel de dúas follas (n)
panel fotovoltaico (n)	photovoltaic panel (n)	photovoltaic panel (n)
panel fotovoltaico (n)	pv cell (n)	panel fotovoltaico (n)
panel solar (n)	solar cell (n)	panel solar (n)
panóptico (adj)	panoptical (adj)	panóptico (adj)
panorama (n)	panorama (n)	panorama (n)
pantalla solar (n)	sun-screening (n)	pantalla solar (n)
pantalla táctil (n)	touch screen (n)	pantalla táctil (n)
panteón (n)	panteón (n)	panteón (n)
paño de muro entre medianeras (n)	pier (n)	medianeira (n), estribo (n)
papel maché (n)	papier-mache (n)	papel maché (n)
paradigma (n)	paradigma (n)	paradigma (n)
paradoja (n)	paradox (n)	paradoxo (n)
paralaje (n)	parallax (n)	paralaxe (n)
parámetro (n)	parameter (n)	parámetro (n)
pared (n)	wall (n)	parede(n), muro
pared acristalada (n)	window-wall (n)	parede acristalada (n)
pared de espejos (n)	mirrored wall (n)	parede de espellos (n)
pared lisa (n)	blank wall (n)	parede lisa (n)
parque (n)	park (n)	parque (n)
parque de negocios (n)	business park (n)	parque de negocios (n)
parque natural (n)	wilderness	parque natural (n)
parque público (n)	public park (n)	parque público (n)
parque temático (n)	theme park (n)	parque temático (n)
parte trasera del muro (n)	back-up (n)	parte traseira do muro (n)
Partenón (n)	Parthenon (n)	Partenón (n)
partición (n)	partition (n)	partición (n)
pasamanos (n)	handrail (n)	pasamáns (n)
pasamanos (n)	banister (n)	pasamáns (n)
pastiche (n)	pastiche (n)	pastiche (n)

SPANISH	ENGLISH	GALICIAN
patio (n)	courtyard (n), forecourt (n)	patio (n)
patio cuadrangular (n)	quad (n)	patio cuadrangular (n)
pavimentar (v)	pave (v)	pavimentar (v)
pavimento (n)	pavement (n)	pavimento (n)
peatonal (adj)	pedestrianized (adj)	peatonal (adj)
peatonalización (n)	pedestrianization (n)	peatonalización (n)
pedestal (n)	pedestal (n)	pedestal (n)
pendiente (del patio de butacas) (n)	rake (n)	pendente (n)
pensado para peatones (n)	pedestrian friendly (n)	pensado para peóns (n)
perfil (n)	profile (n), skyline (n)	perfil (n), horizonte (n)
pérgola (n)	pergola (n)	pérgola (n)
peristilo (n)	peristyle (n)	perístilo (n)
permacultura (n)	permaculture (n)	permacultura (n)
persiana (n)	louvre (n)	persiana (n)
persiana (n)	blind (n)	persiana (n)
piedra almohadillada (n)	rusticated stone (n)	pedra almohadada (n)
piedra arenisca (n)	sandstone (n)	pedra arenita (n)
piedra artificial (n)	cast-stone (n)	pedra artificial (n)
piedra caliza (n)	limestone (n)	pedra calcaria (n)
piedra de Portland (n)	Portland stone (n)	pedra de Portland (n)
piedra sin labrar (n)	fieldstone (n)	pedra sen labrar (n)
pies derechos y vigas (n)	post-and-beam (n)	pés dereitos e trabes (n)
pila (n)	bowl (n)	pía (n), barreño (n)
pilar (n)	pillar (n), post (n)	piar(n)
pilastra (n)	pilaster (n)	pilastra (n)
pilote (n)	pile (n)	estaca (n)
piloti (n)	piloti (n)	piloti (n)
pináculo (n)	pinnacle (n)	pináculo (n)
pintado a mano (adj)	hand-painted (adj)	pintado a man (adj)
pintado a pistola (adj)	spray-painted (adj)	pintado a pitola (adj)
pintoresco (adj)	picturesque (adj)	pintoresco (adj)
pintura al temple (n)	distempering (n)	témpera (n)
pirámide (n)	pyramid (n)	pirámide (n)
piso (n)	floor (n)	planta (n)
pixelazo (adj)	pixilated (adj)	pixelazo (adj)
pizarra (n)	slate (n)	lousa (n)
placa (n)	plaque (n), tablet (n)	placa (n)
placa de anclaje (en piso) (n)	floorplate (n)	placa de ancoraxe (n)
plan director (n)	masterplanner (n)	proxecto director (n)
planar (adj)	planar (adj)	planar (adj)
planificación urbanística (n)	town planning (n), urban planning (n), city planning (n)	planificación urbanística (n)
planificación volumétrica (n)	volumetric planning (n)	planificación volumétrica (n)
plano (n)	plane (n)	plano (n)
plano en L (n)	L-plan (n)	plano en L (n)

SPANISH	ENGLISH	GALICIAN
planta (n)	plan (n), storey (n)	planta (n)
planta abierta (n)	open floor (n)	planta aberta (n)
planta baja (n)	ground-storey (n)	planta baixa (n)
planta en Z (n)	Z plan (n)	planta en Z (n)
planta libre (n)	open plan (n)	planta libre (n)
planta noble (n)	piano nobile (n)	planta noble (n)
plástico (adj)	plastic (adj)	plástico (adj)
plástico estructural (n)	structural plastic (n)	plástico estrutural (n)
plástico reforzado con fibra de vidrio (n)	GRP (Glass-Reinforced Plastic) (n)	plástico reforzado con fibra de vidro (n)
plaza (n)	square (n)	praza (n)
plexiglás (n)	plexiglas (n)	plexiglás (n)
plinto (n)	plinth (n)	plinto (n)
plinto (n)	dado (n)	plinto (n)
podio (n)	podium (n)	podio (n)
poético (adj)	poetic (adj)	poético (adj)
policromático (adj)	polychromatic (adj)	policromático (adj)
policromía (n)	polychromy (n)	policromía (n)
polícromo (adj)	polychrome (adj)	polícromo (adj)
poliéster (n)	poliéster (n)	poliéster (n)
poliestireno (n)	polystyrene (n)	poliestireno (n)
poliestireno extruido (n)	XPS (extruded polystyrene) (n)	poliestireno extruído (n)
polietileno (n)	polythene (n)	polietileno (n)
polietileno tereftalato (n)	PET (Polyethylene Terephthalate) (n)	polietileno tereftalato (n)
polígono industrial (n)	industrial park (n)	polígono industrial (n)
poliisocianato (n)	polyisocyanurate (n)	poliisocianato (n)
polímero (n)	polymer (n)	polímero (n)
polivinilo (n)	polyvinyl (n)	polivinilo (n)
pomo (n)	doorknob (n)	pomo (n)
por casualidad (adv)	serendipitously (adv)	por casualidade (adv)
porche (n)	porch (n)	porche (n), pórtico (n)
porosidad (n)	porosity (n)	porosidade (n)
portada (n)	portal (n)	porta (n)
portante (adj)	load-bearing (adj)	portante (adj)
portería (n)	lodge (n)	portaría (n), pabillón (n)
pórtico abierto o galería (n)	veranda (n)	galería (n), varanda (n)
post-deconstructivista (adj)	post-deconstructionist (adj)	post-deconstrutivista (adj)
postensado (adj)	post-tensioned (adj)	postensado (adj)
post-modernismo(n)	postmodernismo (n)	postmodernismo (n)
post-moderno (adj)	post-modern (adj)	post-moderno (adj)
praxis (n)	praxis (n)	parse (n)
precedente (n)	precedent (n)	precedente (n)
prefabricado (adj)	prefab (adj)	prefabricado (adj)
preocupado por la energía (adj)	energy-conscious (adj)	preocupado pola enerxía (adj)
presbiterio (n)	chancel (n), presbytery (n)	presbiterio (n)

SPANISH	ENGLISH	GALICIAN
preservación (n)	preservation (n)	preservación (n)
pretensar (v)	prestress (v)	pretensar (v)
pretil (n)	parapeto (n)	peitoril (n), antepeito (n)
prisión (n)	prison (n)	prisión (n)
producido en masa (adj)	mass-produced (adj)	producido en masa (adj)
programa (n)	brief (n)	programa (n), obxectivos (n)
promotor inmobiliario (n)	developer (n)	promotor inmobiliario (n)
proporción (n)	proportion (n)	proporción (n)
proscenio (n)	proscenium (n)	proscenio (n)
protección solar (n)	sun-shading (n)	protección solar (n)
proto-moderno (adj)	proto-modern (adj)	proto-moderno (adj)
proto-paladiano (adj)	proto-palladian (adj)	proto-paladiano (adj)
proyección (n)	projection	proxección (n)
proyección isométrica (n)	isometric projection (n)	proxeción isométrica (n)
proyecto (n)	esquisse (n)	proxecto (n)
puente (n)	bridge (n)	ponte (n)
puerta (n)	door (n)	porta (n)
puerta batiente (n)	swinging door (n)	porta xiratoria (n)
puerta corredera (n)	sliding door (n)	porta corredía (n)
puerta cristalera (n)	French door (n)	porta cristaleira (n)
puerta giratoria (n)	revolving door (n)	porta xiratoria (n)
puerta holandesa (n)	Dutch door (n)	porta holandesa (n)
puerta veneciana (n)	Venetian window (n)	porta veneciana (n)
pulmón (n)	lung (n)	pulmón (n)
púlpito (n)	pulpit (n)	púlpito (n)
purbeck (n)	purbeck (n)	purbeck (n)
purgador (n)	vent (n)	purgador (n)

Q

quincha (n)	thatch (n)	cuberta de palla (n)
quiosco (n)	kiosk (n)	quiosco (n)

R

racionalismo (n)	rationalism (n)	racionalismo (n)
rampa (n)	ramp (n)	rampla (n)
rampa de tijera (n)	scissoring ramp (n)	rampla de tesoira (n)
rampa en espiral (n)	spiral-ramp (n)	rampla en espiral (n)
rampa hidráulica (n)	hydraulic ramp (n)	rampla hidráulica (n)
rascacielos (n)	skyscraper(n)	rañaceos (n)
rastrel (n)	sleeper (n)	listón (n), dormente (n)
rebonificación (n)	rezoning (n)	rebonificación (n)
reciprocidad (n)	reciprocity (n)	reciprocidade (n)
reconfigurar (v)	reconfigure (v)	reconfigurar (v)
reconstrucción (n)	reconstruction (n)	reconstrucción (n)

SPANISH	ENGLISH	GALICIAN
reconversión (n)	retrofit (n)	reconversión (n)
recorrido arquitectónico (n)	promenade architecturale (n)	percorrido arquitectónico (n)
rectilíneo (adj)	rectilinear (adj)	rectilíneo (adj)
rectoría (n)	rectory (n)	rectoría (n), reitoral (n)
refuerzo en acero (n)	steel reinforcement (n)	reforzo de aceiro (n)
refugio (n)	refuge (n)	refuxio (n)
regencia (n)	Regency (n)	rexencia (n)
regeneración (n)	regeneration (n)	rexeneración (n)
regeneración urbana (n)	urban regeneration (n)	rexeneración urbana (n)
regionalismo crítico (n)	critical regionalism (n)	rexionalismo crítico (n)
reja de la ventana (n)	window grate (n)	reixa da ventá (n)
rejilla en diagonal (n)	diagrid (n)	enreixado en diagonal (n)
relieve (n)	relief (n)	relevo (n)
remate de pináculo (n)	finial (n)	remate de pináculo (n)
renacimiento (n)	renaissance (n)	renacemento (n)
renovación urbana (n)	urban renewal (n)	renovación urbana (n)
reparación de tejido urbano (n)	urbanrepair (n)	reparación do tecido urbano (n)
repertorio (n)	repertoire (n)	repertorio (n)
repisa de chimenea (n)	mantel (n)	repisa da cambota (n)
réplica (n)	replica (n)	réplica (n), reprodución (n)
residencia (n)	residence (n)	residencia (n)
resina de poliéster (n)	polyester-resin (n)	resina de poliéster (n)
resina epóxica (n)	epoxy resin (n)	resina epóxica (n)
resistente a ataques terroristas (adj)	terrorism-resistant (adj)	á proba de ataques terroristas (adj)
resistente a explosiones (adj)	blast-resistant (adj)	resistente a explosións (adj)
resistente a los desastres naturales (adj)	hazard-resistant (adj)	resistente aos desastres naturais (adj)
resistente al fuego (adj), ignífugo (adj)	FR (Fire-Resistant)	antilume (adj), ignífugo (adj)
respiradero (n)	louver (n)	respiradoiro (n)
respirar (v)	breathe (v)	respirar (v)
restauración (n)	restoration (n)	restauración (n)
restricciones para edificar (n)	zoning (n)	restricións para edificar (n)
resuelto (adj)	resolved (adj)	resolto (adj)
resurgimiento (n)	revival (n)	rexurdimento (n)
resurgimiento del románico (n)	Romanesque revival (n)	rexurdimento do románico (n)
resurgimiento gótico (n)	gothic revival (n)	rexurdimento gótico (n)
resurgimiento griego (n)	Greek revival (n)	rexurdimento grego (n)
retícula (n)	gridiron (n)	retícula (n)
retrete (n)	lavatory (n)	retrete (n)
retro (adj)	retro (adj)	retro (adj)
retroalimentación (n), reacción (n)	feedback (n)	retroalimentación (n), reacción (n)

SPANISH	ENGLISH	GALICIAN
retroiluminado (adj)	backlit (adj)	retroiluminado (adj)
reurbanización (n)	reurbanization (n)	re-urbanización (n)
revestido (adj)	clad (adj)	revestido (adj)
revestido de cedro (adj)	cedar-clad (adj)	revestido de cedro (adj)
revestido de cemento (adj)	concrete-clad (adj)	revestido de cemento (adj)
revestido de cobre (adj)	copper-clad (adj)	revestido de cobre (adj)
revestido de titanio (adj)	titanium-clad (adj)	revestido de titanio (adj)
revestimiento (n)	cladding (n), sheeting (n)	revestimento (n)
revestimiento de madera (n)	wood-siding (n)	revestimento de madeira (n)
revestimiento de muro (n)	wallcovering (n)	revestimento de parede (n)
revestimiento de piso (n)	flooring (n)	revestimento de piso (n)
revestimiento de placa ondulada (n)	corrugated-iron sheeting (n)	revestimento de ferro corrugado (n)
revoco de arcilla (n)	wattle and daub (n)	revocadura de arxila (n)
rincón (n)	nook (n)	recanto (n), ángulo (n)
ritmo (n)	rhythm (n)	ritmo (n)
robusto (adj)	robust (adj)	robusto (adj)
rococo (n)	Rococo (n)	rococo (n)
románico (adj)	Romanesque (adj)	románico (adj)
romanticismo (n)	romanticismo (n)	romanticismo (n)
rombo (n)	lozenge (n)	rombo (n)
rotonda (n)	rotunda (n)	rotonda (n)
ruina (n)	ruin (n)	ruína (n)
rústico (adj)	rustic (adj)	rústico (adj)

S

sacristía (n)	sacristy (n)	sancristía (n)
sala de justicia (n)	courtroom (n)	sala de xustiza (n)
saliente (adj)	oversailing (adj)	saínte (adj)
salón (n)	parlour (n)	salón (n)
salón de descanso (n)	foyer (n)	salón de descanso (n)
santuario (n)	sanctuary (n)	santuario (n)
sarraceno (adj)	saracenic (adj)	sarraceno (adj)
sección (n)	section (n)	sección (n)
secuoya (n)	redwood (n)	sequoia (n)
segmento (n)	segment (n)	segmento (n)
segundo imperio (n)	Second Empire (n)	segundo imperio (n)
semiótica (adj)	semiotics (adj)	semiótica (adj)
sensor de movimiento (n)	motion-sensor (n)	sensor de movemento (n)
sensor de ocupación (n)	occupancy sensor (n)	sensor de ocupación (n)
señal (n)	sign (n)	sinal (n)
serendipia (n)	serendipity (n)	serendipia (n)
serliana (n)	serliana (n)	serliana(n)
sesgado (adj)	skew (adj)	nesgado (adj)
shoji (n)	shoji (n)	shoji (n)

SPANISH	ENGLISH	GALICIAN
silla de apoyo (n)	template (n)	asento de apoio (n)
silo (n)	silo (n)	silo (n)
simbolismo (n)	Symbolism (n)	simbolismo (n)
simetría (n)	symmetry (n)	simetría (n)
simulacro (n)	simulacrum (n)	simulacro (n)
sin barreras arquitectónicas (adj)	barrier-free (adj)	sen barreiras arquitectónicas (adj)
sin columnas (adj)	column-free (adj)	sen columnas (adj)
sin junturas (adj)	joint-free (adj)	sen xunturas (adj), sen xuntas (n)
sin ventanas (adj)	windowless (adj)	sen ventás (adj)
sinagoga (n)	synagogue (n)	sinagoga (n)
síntesis (n)	síntesis (n)	síntese (n)
sistema de anclaje (n)	anchoring system (n)	sistema de ancoraxe (n)
Sistema de Posicionamiento Global (n)	GPS (Global Positioning System) (n)	Sistema de Posicionamento Global (n)
Sistema Exterior de Espuma Aislante (n)	EIFS (Exterior Insulating Foam System) (n)	Sistema Exterior de Espuma Illante (n)
solarium (n)	solarium (n)	solarium (n)
soplado de vidrio (n)	glass-blowing (n)	soprado de vidro (n)
sostenibilidad (n)	sustainability (n)	sostenibilidade (n)
sótano (n)	basement (n), cellar (n)	soto (n), bodega (n)
styling (n)	styling (n)	styling (n), deseño (n)
suburbanización (n)	suburbanizing (n)	suburbanización (n)
suburbios (n)	suburbia (n)	suburbios (n)
suelo industrial (n)	industrial floor (n)	solo industrial (n)
suelo radiante (n)	underfloor heating (n)	calefacción por piso radiante (n)
superestructura (n)	superstructure (n)	superestrutura (n)
supermercado (n)	supermarket (n)	supermercado (n)
superpuesto (adj)	superimposed (adj)	superposto (adj)
super-rural (adj)	superrural (adj)	super-rural (adj)
surrealismo (n)	Surrealism (n)	surrealismo (n)
suspendido (adj)	suspended (adj)	pendurado (adj)

T

tabernáculo (n)	tabernacle (n)	santuario (n)
tabique de cartón-yeso(n)	drywall (n)	tabique de xeso (n)
tabla (n)	board (n)	táboa (n), taboleiro (n)
tabla de piso (n)	floorboard (n)	taboado (n)
forrado (n)	siding (n)	revestimento (n)
tablero (n)	wallboard (n)	taboleiro (n)
tablero de ajedrez (n)	checkerboard (n)	taboleiro de xadrez (n)
tablón (n)	plank (n)	taboleiro (n)
tabula rasa (n)	tabula rasa (n)	tabula rasa (n)
tactilidad (n)	tactility (n)	tactilidade (n)
tallado a mano (adj)	hand-carved (adj)	tallado a man (adj)

SPANISH	ENGLISH	GALICIAN
taller (n)	atelier (n)	obradoiro (n)
tambor (n)	drum (n)	tambor (n)
tatami (n)	tatami (n)	tatami (n)
teatro (n)	theatre (n)	teatro (n)
techo (n)	roofline (n)	teito (n), tellado (n)
techo vegetal	green roof (n) (n)	teito vexetal (n)
tecno-organicismo (n)	techno-organicism (n)	tecno-organicismo (n)
tectónica (n)	tectonics (n)	tectónica (n)
teja (n)	tile (n), shingle (n)	tella (n)
tejado (n), techo (n)	rooftop (n)	tellado (n), teito (n)
tejado de cobertizo (n)	shed roof (n)	tellado de alboio (n)
tejado empajado (n)	thatch roof (n)	tellado de palla (n)
tejido bordado (n)	crewelwork (n)	tecido bordado (n)
tejido urbano (n)	urban fabric (n)	tecido urbano (n)
templo (n)	temple (n)	templo (n)
tensegridad (n)	tensegrity (n)	tensegridade (n)
teoría (n)	theory (n)	teoría (n)
termoplástico (n)	thermoplastic (n)	termoplástico (n)
terracota (n)	terracotta (n)	terracota (n)
terraza (n)	terrace (n)	terraza (n)
terraza acristalada (n)	sunroom (n)	terraza acristalada (n)
terrazo (n)	terrazzo (n)	terrazo (n)
tesis (n)	thesis (n)	tese (n)
tienda (n)	tent (n)	tenda (n)
tienda beduina (n)	bedouin tent (n)	tenda beduína (n)
tierra apisonada (n)	rammed-earth (n)	terra compactada (n)
tímpano (n)	spandrel (n)	tímpano (n)
tipi (n)	tepee (n)	tipi (n)
tipo (n)	type (n)	tipo(n)
tipología (n)	typology (n)	tipoloxía (n)
titanio oxidado (n)	oxidized titanium (n)	titanio oxidado
tizón (n)	header (n)	tizón (n)
toldillo (n)	awning (n)	marquesiña (n)
topo-analísis (n)	topoanalysis (n)	topo-análise (n)
topografía (n)	topography (n)	topografía (n)
topología (n)	topology (n)	topoloxía (n)
torno (n)	turnstile (n)	torno (n)
toro (n)	torus (n)	toro (n), bocel (n)
torre (n)	tower (n)	torre (n)
torre metálica (para líneas eléctricas) (n)	pylon (n)	poste (n)
torrecilla (n)	turret (n)	torreta (n)
tracción (n)	tension (n)	tracción (n)
tracería (n)	tracery (n)	trazaría (n)
tragaluz circular (n)	oculus (n)	bufarda circular (n)
tramo (n)	flight (n)	tramo (n)
transductor (n)	transducer (n)	transdutor (n)

SPANISH	ENGLISH	GALICIAN
transformación (n)	morphing (n), transformation (n)	transformación (n)
transición (n)	transition (n)	transición (n)
transmaterial (adj)	transmaterial (adj)	transmaterial (adj)
Transmisión de Luz Visible (n)	VLT (Visible Light Transmission) (n)	Transmisión de Luz Visible (n)
transparencia (n)	transparency (n)	transparencia (n)
tratado al ácido (adj)	acid-etched (adj)	tratado con ácido (adj)
travertino (n)	travertine (n)	travertino (n)
triforio (n)	clerestory (n)	triforio (n)
tronco (n)	log (n)	tronco (n), madeiro (n)
tudor (adj)	tudor (adj)	tudor (n)
tumba (n)	tomb(n)	sepulcro (n), tumba (n)
turismo cultural (n)	cultural tourism (n)	turismo cultural (n)

U

umbral (n)	threshold (n)	limiar (n)
unifamiliar (adj)	single-family (adj)	unifamiliar (adj)
union a cola de milano (n)	dovetailing (n)	empalme de cola de andoriña (n)
urbanismo (n)	urbanism (n)	urbanismo (n)
urbanita (n)	urbanite (n)	urbanita (n)
utilidad, firmeza y belleza (n)	commodity, firmness and delight (n)	utilidade, firmeza e beleza (n)
utopía (n)	utopia (n)	utopía (n)

V

valores punteros (n)	blue-chip (n)	valores destacados (n)
vanguardia (n)	avant-garde (n)	vangarda (n)
vanguardia rusa (n)	Russian avant-garde (n)	vangarda rusa (n)
veleta (n)	weathervane (n)	cataventos (n), viraventos (n)
veleta de torra (n)	vane (n)	cataventos (n), viraventos (n)
ventana (n)	window (n)	ventá (n), fiestra (n), xanela (n)
ventana con doble arco (n)	bifurcated window (n)	ventá de dobre arco (n)
ventana corrida (n)	ribbon window (n)	ventá corrida (n)
ventana de contrapeso (n)	double-hung window (n)	ventá de contrapeso (n)
ventana de guillotina (n)	sash window (n)	ventá de guillotina (n)
ventana de triple guillotina (n)	triple-hung window (n)	ventá de triple guillotina (n)
ventana emplomada (n)	leaded window(n)	ventá chumbada (n)
ventana paladiana (n)	Palladian window (n)	ventá paladiana (n)

SPANISH	ENGLISH	GALICIAN
ventana perforada (n)	punched window (n)	ventá perforada (n)
ventana saliente (n)	oriel (n)	ventá saínte (n)
ventana serliana (n)	Serlian window (n)	ventá serliana (n)
ventanaje (n)	fenestration (n)	fiestraxe (n)
ventanal (n)	picture window (n)	fiestra grande (n)
venturiano (adj)	Venturian (adj)	venturiano (adj)
verde (adj)	green (adj)	verde (adj)
verde kelly (n)	kelly green (n)	verde kelly (n)
verja (n)	grille (n)	enreixado (n)
verteaguas (n)	drip (n)	verteaugas (n)
vértice (n)	crown (n)	vértice (n)
vertido in situ (adj)	cast-in-place (adj)	vertido in situ (adj)
vestíbulo (n)	hall (n)	vestíbulo (n)
vestíbulo (n)	vestibule (n)	vestíbulo (n)
viaducto (n)	viaduct (n)	viaduto (n)
victorianizado (adj)	Victorianized (adj)	"victorianizado" (adj)
victoriano (adj)	Victorian (adj)	victoriano (adj)
vidriera artística (n)	art-glass (n)	vidreira de cores (n), vidreira artística (n)
vidriera de colores (n)	stained glass (n)	vidreira de cores (n), vidreira artística (n)
vidrio (n)	glass (n)	vidro (n)
vidrio a prueba de bales (n)	bulletproof glass (n)	vidro antibala (n)
vidrio belga (n)	Belgian glass (n)	vidro belga (n)
vidrio corredizo (n)	sliding-glass (n)	vidro corredío (n)
vidrio de alto rendimiento (n)	high-performing glass (n)	vidro de alto rendemento (n)
vidrio de borosilicato (n)	borosilicate glass (n)	vidro de borosilicato (n)
vidrio emplomado (n)	leaded-glass (n)	vidro chumbado (n)
vidrio en u (n)	channel glass (n)	vidro en u (n)
vidrio esmerilado (n)	ground glass (n)	vidro esmerilado (n)
vidrio flotado (n)	float glass (n)	vidro flotado (n)
vidrio fundido (n)	cast glass (n)	vidro fundido (n)
vidrio italiano (n)	Italian glass (n)	vidro italiano (n)
vidrio plano pulido (n)	plate-glass (n)	vidro plano pulido (n)
vidrio reciclado (n)	recycled glass (n)	vidro reciclado (n)
viga (n)	beam (n)	trabe (n)
viga de madera laminada(n)	glulam beam (n)	trabes de madeira laminada (n)
viga doble T (n)	i-beam (n)	trabe de doble T(n)
viga tubular (n)	box girder (n)	trabe tubular (n)
viga vierendeel (n)	Vierendeel truss (n)	trabe de vierendeel (n)
Vigilancia Electrónica de Artículos (n)	EAS (Electronic Article Surveillance)	Vixilancia Electrónica de Artigos (n)
vintage (adj)	vintage (adj)	vintage (adj), clásico
viñeta (n)	cartoon (n)	viñeta (n)
vitral (n)	stain-glass (n)	vitral (n), vidreira (n)
vivienda liliputiense (n)	Lilliputian living (n)	vivenda liliputiense (n)
vivienda mínima (n)	existenzminimum	vivenda mínima (n)

SPANISH	ENGLISH	GALICIAN
vivienda mínima (n)	minimal dwelling (n)	vivenda mínima (n)
viviendas autosuficientes (n)	self-sufficient housing (n)	vivendas autosuficientes (n)
viviendas de protección oficial (n)	social housing (n)	vivendas de protección oficial (n)
volumen independiente (n)	free-standing volume (n)	volume independente (n)
volumetría (n)	volumetrics (n)	volumetría(n)
voluta (n)	volute (n)	voluta (n)
vuelta (n)	return (n)	volta (n)

W

wengé (n)	wengé (n)	wengé (n)

Y

yeso (n)	gypsum (n)	xeso (n)
yuxtaposición (n)	juxtaposition (n)	xustaposición (n)

Z

zapata (n)	footing (n)	zapata (n)
zen (n)	zen (n)	zen (n)
ziricote (n)	ziricote (n)	ziricote (n)
zócalo (n)	wainscote (n)	zócolo (n)
zona verde (n)	greenbelt (n)	zona verde(n)

USC
UNIVERSIDADE
DE SANTIAGO
DE COMPOSTELA


GALICIAN
TERMS

USC
UNIVERSIDADE
DE SANTIAGO
DE COMPOSTELA

A

a escala humana (adj.func.)	human-scaled (adj.func.)	escala humana, a (adj.func.)
a nivel (adv)	flush (adv)	a nivel (adv)
a pé de obra (adv)	on-site (adj)	a pie de obra (adv), in situ (adv)
á proba de ataques terroristas (adj)	terrorism-resistant (adj)	resistente a ataques terroristas (adj)
abadía (n)	abbey (n)	abadía (n)
abovedado (adj)	domed (adj)	abovedado (adj)
ábsida (n)	apse (n)	ábside (n)
aburguesado (adj)	gentrified (adj)	aburguesado (adj)
aburguesamento (n)	gentrification (n)	aburguesamiento (n)
acabado (n)	dressing (n)	acabado (n)
acanaladura (n)	channel (n)	canal (n)
acanto (n)	acanthus (n)	acanto (n)
aceiro (n)	steel (n)	acero (n)
aceiro acuñado (n)	pressed-steel (n)	acero estampado (n), acero troquelado (n)
aceiro corrugado (n)	corrugated-steel (n)	acero corrugado (n)
Aceiro de Alta Velocidade (n)	HSS (High Speed Steel) (n)	Acero de Alta Velocidad (n)
aceiro inoxidable (n)	stainless-steel (n)	acero inoxidable (n)
aceiro soldado (n)	welded-steel (n)	acero soldado (n)
acrílico (adj)	acrylic (adj)	acrílico (adj)
acristalado (adj)	glassed-in (adj)	acristalado (adj)
acupuntura urbana (n)	urban acupuncture (n)	acupuntura urbana (n)
adega (n)	wine cellar (n)	bodega (n)
aditivo (n)	additive (n)	Aditivo (n), agregación (n)
adobe (n)	adobe (n)	adobe (n)
adobe (n)	mud brick (n)	adobe (n)
adral (n)	atrium (n)	atrio (n)
adro (n)	atrium (n)	atrio (n)
adro de igrexa (n)	parvis (n)	atrio de iglesia (n)
aerodinamismo (n)	streamlining (n)	aerodinamismo (n)
afincado (adj)	wall-mounted (adj)	encastrado (adj), empotrado (adj)
ágora (n)	agora (n)	ágora (n)
agrupado (adj)	grouped (adj)	agrupado (adj)
agulla (n)	spire (n), steeple (n)	aguja (n), chapitel (n)
aire acondicionado (n)	airconditioning (n)	aire acondicionado (n)
ala (n)	wing (n)	ala (n)
alabastro (n)	alabaster (n)	alabastro (n)
álamo francés (n)	French aspen (n)	álamo francés (n)
albero (n)	albero (n)	albero (n)
alegoría (n)	allegory (n)	alegoría (n)

GALICIAN	ENGLISH	SPANISH
aliñamento (n)	alignment (n)	alineación (n)
almacén (n)	warehouse (n)	bodega (n), almacén (n)
almofada (n)	panel (n)	entrepaño (n), cuarterón (n), artesón (n)
alta densidade (n)	high-density (n)	alta densidad (n)
alta resistencia (n)	high-strength (n)	alta resistencia (n)
alta tecnoloxía (n)	high-tech (n)	alta tecnología (n)
altar (n)	altar (n)	altar (n)
alto relevo (n)	high-relief (n)	alto relieve (n)
alucobond (n)	alucobond (n)	alucobond (n)
aluminio (n)	aluminium (n)	aluminio (n)
ambigüidade (n)	ambiguity(n)	ambigüedad (n)
amboyna[1] (n)	amboyna (n)	amboyna (n)
amea (n)	crenellations (n)	almena (n)
ameado (adj)	castellated (adj)	almenado (adj)
amianto (n)	asbestos (n)	amianto (n), asbesto (n)
anambé[2] (n)	anambé (n)	anambé (n)
ancoraxe (n)	anchoring (n)	anclaje (n)
anexo (n)	annex (n)	anexo, anejo (n)
anfiteatro (n)	amphitheatre (n)	anfiteatro (n)
angelim[3] (n)	angelim (n)	angelim (n)
animado (adj)	animate(adj)	animado (adj)
anteparo (n)	screen (n)	mampara (n), pantalla (n)
antepeito (n)	cill (n)	antepecho (n), marco de ventana (n)
antibala (adj)	bulletproof (adj)	a prueba de balas (adj.func.)
antilume (adj)	FR (Fire-Resistant)	resistente al fuego (adj), ignífugo (adj)
antropomórfico (adj)	anthropomorphic (adj)	antropomórfico (adj)
apartamento (n)	apartment (n), flat (n), tenement (n)	apartamento (n)
apertura (n)	aperture (n)	apertura (n)
apisoada (adj)	rammed (adj)	apisonada (adj)
aplicacións (n)	appliqués (n)	aplicaciones (n)
arabesco (n)	arabesque (n)	arabesco (n)
araña (n)	chandelier (n)	araña (n)
arasta (fileira de tendas) (n)	arasta (n)	arasta (fila de tiendas) (n)
arcada (n)	arcade (n)	arcada (n)
arcaico (adj)	archaic (adj)	arcaico (adj)
archigram (n)	archigram (n)	archigram (n)
arco (n)	arch (n)	arco (n)
arco abovedado (n)	vaulted arch (n)	arco abovedado (n)
arco apuntado (n)	pointed arch (n)	arco ojival (n)
arco invertido de ladrillo (n)	inverted brick arch (n)	arco invertido de ladrillo (n)

[1] A type of wood originated in Indonesia.
[2] A language originated in Brazil.
[3] A type of tropical wood.

GALICIAN	ENGLISH	SPANISH
aridos (n)	aggregate (n)	aridos (n)
armadura (n)	trussing (n), armature (n)	armadura (n), armazón (n), entramado (n)
armario (n)	closet (n), cupboard (n)	armario (n), ropero (n) aparador (n)
armazón (n)	carcass (n), frame (n), skeleton (n)	armazón (n), entramado (n), esqueleto (n), estructura (n)
arquitecto (n)	architect (n)	arquitecto (n)
arquitectónico (adj)	architectonic (adj)	arquitectónico (adj)
arquitectura (n)	architecture (n)	arquitectura (n)
arquitectura anónima (n)	authorless architecture (n)	arquitectura anónima (n)
arquitectura da paisaxe (n)	landscape architecture (n)	arquitectura del paisaje(n)
arquitectura dixital (n)	digital architecture (n)	arquitectura digital (n)
arquitectura ecolóxica (n)	arcology (n)	arquitectura ecológica (n)
arquitectura en madeira (n)	timber architecture (n)	arquitectura en madera (n)
arquitectura exipcia (n)	Egyptian architecture (n)	arquitectura egipcia (n)
arquitectura mascota (n)	Pet Architecture (n)	arquitectura mascota (n)
arquitectura neo-primitiva (n)	Neo-primitive architecture (n)	arquitectura neo-primitiva (n)
arquitectura orgánica (n)	organic architecture (n)	arquitectura orgánica (n)
arquitectura popular (n)	vernacular architecture (n)	arquitectura popular (n)
arquitectura radical (n)	radical architecture (n)	arquitectura radical (n)
arquitectura responsable co medio ambiente (n)	environmentally responsible architecture (n)	arquitectura responsable con el medio ambiente (n)
arquitectura sostible (n)	sustainable architecture (n)	arquitectura sostenible (n)
arquitectura verde (n)	green architecture (n)	arquitectura verde (n)
Art Déco (n)	Art Déco (n)	Art Déco (n)
Art Nouveau (n)	Art Nouveau (n)	Art Nouveau (n)
artesoado (n)	coffered ceiling (n)	artesonado (n)
artesoado (n)	coffering (n)	artesonado (n)
articulación (n)	articulation (n)	articulación (n)
ascensor (n)	elevator (n), lift (n)	ascensor(n)
asentamento (n)	settlement (n)	asiento (n)
asento de apoio (n)	template (n)	silla de apoyo (n)
asfalto (n)	asphalt (n)	asfalto (n)
asistido por computador (adj)	computer-aided (adj)	asistido por ordenador (adj)
astrágalo (n)	astragal (n)	Astrágalo (n), collarino (n)
atril (n)	lectern (n)	atril (n)
auditorio (n)	auditorium (n)	auditorio (n)
augas residuais (n)	black-water (n), grey-water (n)	aguas residuales (n)

GALICIAN	ENGLISH	SPANISH
autenticidade dos materiais (n)	material authenticity (n)	autencidad de los materiales (n)
autopista (n)	motorway (n)	autopista (n)
autoportante (adj)	self-supporting (adj)	autoportante (adj)
avellentado (adj)	weathered (adj)	envejecido (adj)
avenida (n)	avenue (n)	avenida (n)
axe (n)	axis (n)	axis (n)
axial (adj)	axial (adj)	axial (adj)
axonometría (n)	axonometrics (n)	axonometría (n)
azul cobalto (n)	cobalt-blue (n)	azul cobalto (n)

B

baixa tecnoloxía (n)	low-tech (n)	baja tecnología (n)
baixante (n)	downpipe (n)	bajante (n)
baixas emisións (n)	low-e (n)	bajas emisiones (n)
balaustrada (n)	balustrading (n)	balaustrada (n)
balaústre (n)	baluster (n)	balaustre (n)
balcón (n)	balcony (n)	balcón (n)
baldaquino (n)	canopy (n)	dosel (n), baldaquín (n)
baldosa (n)	slab (n)	baldosa (n), losa (n)
banco (n)	pew (n)	banco (n)
banco de ventá (n)	window seat (n)	banco de ventana (n)
banda (n)	strip (n)	banda (n), faja (n), tira (n)
baño turco (n)	hammam (n)	baño turco (n)
baptisterio (n)	baptistery (n)	baptisterio (n)
barbacá (n)	barbican (n)	barbacana (n), aspillera (n)
barra de suspensión (n)	suspension rod (n)	barra de suspensión (n)
barracón (n)	hut (n), barrack (n)	barracón (n), cabaña (n), choza (n)
barriada (n)	slum (n)	barriada (n)
barroco (adj)	baroque (adj)	barroco (adj)
basílica (n)	basilica (n)	basílica (n)
bastidor de porta (n)	doorframe (n)	bastidor de puerta (n)
bastión (n)	bastion (n)	bastión (n)
Bauhaus[4] (n)	Bauhaus (n)	Bauhaus (n)
bazar (n)	bazar (n)	bazar (n)
beaux-arts (n)	beaux-arts (n)	beaux-arts (n)
beirado (n)	eaves (n), overhang (n)	alero (n), socarren (n), saliente (n)
betume (n)	bitumen (n)	betún (n)
biedemeier[5] (n)	Biedemeier (n)	biedemeier (n)
bifenilos policlorados (n)	PCB (Polychlorinated Biphenyl) (n)	bifenilos policlorados (n)

[4] The name of a German school of design.
[5] Central-European style of architecture.

GALICIAN	ENGLISH	SPANISH
bimá (n)	bimah (n)	bimá (n)
biocibernética (n)	biocybernetics (n)	biocibernética (n)
biofilia (n)	biophilia (n)	biofilia (n)
bio-filtración (n)	bio-filtration (n)	bio-filtración (n)
biomimetismo (n)	biomimicry (n)	biomimetismo (n)
bio-realismo (n)	bio-realism (n)	bio-realismo (n)
blob (n)	blob (n)	blob (n)
blobista (n)	blobbist (n)	blobista (n)
bo deseño (n)	good design (n)	buen diseño (n)
bocel (n)	torus (n)	toro (n)
bola de derruba (n)	wrecking ball (n)	bola de demolición (n)
borosilicato (n)	borosilicate (n)	borosilicato (n)
bóveda (n)	vault (n)	bóveda (n)
bóveda de capela (n)	undercroft (n)	bóveda de capilla (n)
bóveda de cruzaría (n)	ribbed vault (n)	bóveda de crucería (n)
brazo de luz (n)	sconce (n)	brazo de luz (n)
brise-soleil (n) (persiana (n))	brise-soleil (n)	brise-soleil (n), parasol (n)
bronce (n)	bronze (n)	bronce (n)
brutalismo (n)	brutalism (n)	brutalismo (n)
brutalista (adj)	brutalist (adj)	brutalista (adj)
bufarda (n)	dormer (n), garret (n)	buhardilla (n)
bufarda circular (n)	oculus (n)	tragaluz circular (n)
bulevar (n)	boulevard (n)	bulevar (n)
butilo (n)	butyl (n)	butilo (n)
butilo polivinílico (n)	polyvinyl butyl (n)	butilo polivinílico (n)

C

cabana (n)	cabin (n)	cabaña (n), choza (n)
cabana primitiva (n)	primitive hut (n)	cabaña primitiva (n)
cabeza de cobra (n)	cobra-head (n)	cabeza de cobra (n)
cable plano (n)	flat-wire (n)	cable plano (n)
cabuxón (n)	cabochon (n)	cabujón (n)
cachotaría (n)	masonry (n)	mampostería (n), albañilería (n)
cadáver exquisito (n)	exquisite corpse (n)	cadáver exquisito (n)
caixa (n)	box (n)	caja (n)
caixa branca (n)	white box (n)	caja blanca (n)
caixa de resonancia (n)	sounding borrad (n)	caja de resonancia (n)
caixa de seguridade (n)	safe-deposit (n)	caja de seguridad (n)
caixa negra (n)	black box (n)	caja negra (n)
caixa xaponesa (n)	Japanese box (n)	caja japonesa (n)
caixón (n)	cabinet (n)	gabinete (n), escritorio (n), cajón (n)
cal (n)	lime (n)	cal(n)
calefacción por piso radiante (n)	underfloor heating (n)	suelo radiante (n)
calefacción solar (n)	solar heating (n)	calefacción solar (n)

GALICIAN	ENGLISH	SPANISH
cámara escura (n)	camera obscura (n)	cámara oscura (n)
campanario (n)	bell tower (n)	campanario (n)
campus (n)	campus (n)	campus (n)
cana (n)	reed (n)	caña (n), junco (n)
canal (n)	canal (n)	canal (n)
candelabro (n)	candelabrum (n)	candelabro (n)
candelabro cabeza de cobra (n)	cobra-head streetlight (n)	farolas cabeza de cobra (n)
canle (n)	channel (n)	canal (n)
canlón (n)	gutter (n)	canalón (n)
cano (n)	channel (n)	canal (n)
canón (n)	barrel (n)	cañón (n)
capa (n)	coating (n)	baño (n), capa (n), revestimiento (n)
capela (n)	chapel (n)	capilla (n)
capricho arquitectónico (n)	folly (n)	capricho arquitectónico (n)
cara de desbaste (n)	splitface (n)	cara de desbaste (n), cara en bruto (n)
carácter histórico (n)	historic character (n)	carácter histórico (n)
caravasar (n)	caravanserai (n)	caravasar (n)
carcasa (n)	casing (n)	carcasa (n), marco (n)
carpintaría (n)	carpentry (n), boiserie (n), woodwork (n)	carpintería (n)
carpintaría de ferro (n)	ironwork (n)	herrajes (n)
cartón (n)	cardboard (n)	cartón (n)
cartón-xeso (n)	plasterboard (n)	cartón-yeso (n)
casa acaroada (n)	row house (n)	casa adosada (n)
casa apegada (n)	back-to-back (n)	casa adosada (n)
casa de árbore (n)	tree house (n)	casa de arbol (n)
casa de baixo custo (n)	low-cost housing (n)	casa de bajo coste (n)
casa desmontable (n)	demountable home (n)	casa desmontable (n)
casa rural (n)	cottage (n)	casita de campo (n)
casa sostible (n)	sustainable house (n)	casa sostenible (n)
cascote (n)	rubble (n)	cascote (n)
casetón (n)	coffer (n)	casetón (n)
casino (n)	casino (n)	casino (n)
castelo (n)	castle (n)	castillo (n)
castelo francés (n)	château (n)	castillo francés (n), finca elegante (n)
cataventos (n), viraventos (n)	vane (n), weathervane (n)	veleta de torra (n), veleta (n)
catedral (n)	cathedral (n)	catedral (n)
catenaria (n)	catenary (n)	catenaria (n)
caveto (n)	cove (n)	caveto (n), media caña (n)
cavidade illante (n)	hollow-core (n)	hueco aislante (n)
cedro libanés (n)	Lebanese cedar (n)	cedro libanés (n)
celebrar (v)	celebrate (v)	celebrar (v)
celeiro (n)	barn (n)	granero (n), establo (n)
celosía (n)	trellis (n)	celosía (n)

GALICIAN	ENGLISH	SPANISH
célula fotosensible (n)	photosensitive cell (n)	célula fotosensible (n)
célula fotovoltaica (n)	photovoltaic cell (n)	célula fotovoltaica (n)
cemento (n)	cement (n)	cemento (n)
cemento fundido (n)	cast-cement (n)	cemento fundido (n)
cemento Portland (n)	Portland cement (n)	cemento Portland (n)
cemento tipo K (n)	type K cement (n)	cemento tipo K (n)
cemiterio (n)	cemetery (n)	cementerio (n)
cenobio (n)	monastery (n)	monasterio (n)
cenotafio (n)	cenotaph (n)	cenotafio (n)
centro comercial (n)	shopping center (n)	centro comercial (n)
centro comercial (n)	shopping mall (n)	centro comercial (n)
centro de saúde (n)	health-facility (n)	centro de salud (n)
cerdeira brasileña (n)	Brazilian cherry (n)	cerezo brasileño (n)
cerramento (n)	closure (n)	cierre (n)
cerrume (n)	enclosure (n)	cerramiento (n)
cestón (n)	gabion (n)	gabión (n)
chafranado (adj)	chamfered (adj)	achaflanado (adj)
chalé (n)	chalet (n), bungalow (n)	chalé (n), bungalow (n)
chanzo (n)	step (n)	escalón (n)
chapa (n)	foil (n)	lóbulo (n), chapa (n), hoja delgada (n), pan (n)
charrette (n)	charette (n)	charrette (n)
cheminea (n)	chimney (n)	chimenea (n)
chorreado con area (adj)	sandblasted (adj)	chorreado con arena (adj)
ciberespazo (n)	cyberspace (n)	ciberespacio (n)
cidade ideal (n)	ideal city (n)	ciudad ideal (n)
cidade satélite (n)	satellite city (n)	ciudad satélite (n)
cidade sostible (n)	sustainable city (n)	ciudad sostenible (n)
cidade xardín (n)	garden city (n)	ciudad jardín (n)
cimeira (n)	countertop (n)	encimera (n)
cimentación (n)	foundation (n)	cimentación (n), cimiento (n)
cimento con resalto (n)	spread footing (n)	cimiento con retallo (n)
cinético (adj)	kinetic (adj)	cinético (adj)
cinta (n)	band (n)	banda (n), cinta (n), correa (n)
cinturón de avenidas axardinadas (n)	parkway belt (n)	cinturón de avenidas ajardinadas (n)
circo (n)	circus (n)	circo (n)
circular (adj)	round (adj)	circular (adj)
cisterna (n)	cistern (n)	cisterna (n), depósito (n), tanque (n)
ciudad piloto (n)	pilot village (n)	ciudad piloto (n)
claraboia (n)	skylight (n)	lucernario (n)
claroscuro (adj)	chiaroscuro (adj)	claroscuro (adj)
clasicismo (n)	classicism (n)	clasicismo (n)
Clasificación da Transmisión do Son (n)	STC (Sound Transmission Class) (n)	Clasificación de la Transmisión del Sonido (n)
claustro (n)	cloister (n)	claustro (n)

GALICIAN	ENGLISH	SPANISH
coada de cemento (n)	grout (n)	lechada de cemento (n)
cociña pequena (n)	kitchenette (n)	cocina pequeña (n)
codeseñado (adj)	co-designed (adj)	co-diseñado (adj)
cola de andoriña (n)	dovetail (n)	cola de milano (n)
colariño (n)	astragal (n)	astrágalo (n), collarino (n)
colaxe (n)	collage (n)	collage (n)
columbario (n)	columbarium (n)	columbario (n)
columna (n)	astylar (n)	columna (n), astilla (n)
columna de fundición (n)	cast-iron column (n)	columna de fundición (n)
columna salomónica (n)	Solomonic columna (n)	columna salomónica (n)
columnata (n)	colonnade (n)	columnata (n)
comedor (n)	refectory (n)	comedor (n)
cómoda (n)	commode (n)	cómoda (n)
compartimento (n)	compartment (n)	compartimento (n)
complexidade (n)	complexity (n)	complejidad (n)
comportamento termal (n)	thermal performance (n)	comportamiento termal (n)
composición (n)	composition (n)	composición (n)
composición dun edificio (n)	framing (n)	composición de un edificio (n)
Compostos Orgánicos Volátiles (n)	VOC (Volatile organic compounds) (n)	Compuestos Orgánicos Volátiles (n)
con azotea (adj.func.)	flat-roofed (adj)	con azotea (adj.func.)
con bóveda de canón (adj.func.)	barrel-vaulted (adj)	con bóveda de cañón (adj.func.)
con cuberta en mansarda (adj.func.)	mansard-roofed (adj)	con tejado mansarda (adj.func.), con techo de bohardilla (adj.func.)
con estaca (adj.func.)	stilted (adj)	con pilote (adj.func.)
con forma de media lúa (adj.func.)	crescent-shaped (adj)	en forma de media luna (adj.func.)
con unión a tope (adj.func.)	butt-jointed (adj)	con junta a tope (adj.func.)
concepto (n)	concept (n)	concepto (n)
condominio (n)	condominium (n)	condominio (n)
configuración (n)	mapping (n)	configuración (n)
conformación de cidade (n)	city-shaping (n)	conformación de ciudad (n)
cono (n)	cone (n)	cono (n)
conservación (n)	conservation (n)	conservación (n)
consola (n)	console (n)	consola (n)
construción hermética (n)	watertight construction (n)	construcción hermética (n)
construción prefabricada (n)	prefabrication (n)	construcción prefabricada (n)
construtivismo ruso (n)	Russian constructivism (n)	constructivismo ruso (n)
construtor de cúpulas (n)	dome builder (n)	constructor de cúpulas (n)

GALICIAN	ENGLISH	SPANISH
consumidor de enerxía (adj)	energy-consuming (adj)	consumidor de energía (adj)
contexto (n)	context (n)	contexto (n)
contexto urbano (n)	urban context (n)	contexto urbano (n)
contextualismo (n)	contextualism (n)	contextualismo (n)
continuo (n)	continuum (n)	continuo (n)
contorno urbano (n)	urban belt (n)	cinturón urbano (n)
contra (n)	shuter (n)	contraventana (n)
contra bermuda (n)	Bermuda shutter (n)	contraventana bermuda (n)
contraforte (n)	abutement (n), flying buttress (n)	contrafuerte (n), estribo (n), arco botarel (n)
contrapeso (adj)	double-hung (adj)	de contrapeso (adj)
contraste (n)	contrast (n)	contraste (n)
control fotoeléctrico (n)	photoelectric control (n)	control fotoeléctrico (n)
Control Numérico por Computador (n)	CNC (Computer Numerical Control) (n)	Control Numérico por Ordenador (n)
construtivismo (n)	constructivism (n)	constructivismo (n)
conurbación (n)	conurbation (n)	conurbación (n)
convención (n)	convention (n)	convención (n)
conxunto de pezas (n)	kit of parts (n)	kit de piezas (n)
conxunto de porta (n)	doorset (n)	juego de puerta (n)
conxunto fotovoltaico (n)	photovoltaic array (n)	conjunto fotovoltaico (n)
corbusiano (adj)	corbusian (adj)	corbusiano (adj)
cordón de trabe (n)	chord (n)	cordón de viga (n)
coreografía espacial (n)	spatial choreography (n)	coreografía espacial (n)
corintio (adj)	corinthian (adj)	corintio (adj)
cornixa (n)	cornice (n)	cornisa (n), galería para las cortinas (n)
coro (n)	choir (n)	coro (n)
corpo dun edificio (n)	fabric (n)	cuerpo de un edificio (n), fábrica (n)
cortes (n)	mews (n)	caballerizas (n)
covivenda (n)	cohousing (n)	covivienda (n)
coxía (n)	bay (n)	crujía, (n) ventana (n), mirador (n)
crecemento de baixa altura (n)	low-rise development (n)	crecimiento en baja altura (n)
cripta (n)	crypt (n)	cripta (n)
crítica (n)	crit (n)	crítica (n)
cronoloxía (n)	time line (n)	cronología(n)
cruciforme (adj)	cruciform (adj)	cruciforme (adj)
cruz (n)	cross (n)	cruz (n)
cruz latina (n)	Latin cross (n)	cruz latina (n)
cuadrante (n)	quadrant (n)	cuadrante (n)
cuadrícula (n)	checker (n)	cuadrícula (n)
cuberta a catro augas (n)	hip roof (n)	cubierta a cuatro aguas (n)
cuberta aberta (n)	open roof (n)	cubierta abierta (n)

GALICIAN	ENGLISH	SPANISH
cuberta axardinada (n)	roof garden (n)	cubierta-plana jardín (n)
cuberta de palla (n)	thatch (n)	quincha (n), tejado de paja (n)
cuberta en dente de serra (n)	sawtooth rooftop (n)	cubierta en diente de sierra (n)
cubículo (n)	cubicle (n)	cubículo (n)
cubismo (n)	cubism (n)	cubismo (n)
cubrexuntas (n)	backsplash (n)	guardaaguas (n)
cubrexuntas metálico (n)	flashing (n)	cubrejuntas estanco (n), tapajuntas de metal (n)
cuestión (n)	issue (n)	cuestión (n)
cume (n)	apex (n)	cúspide (n)
cumio (n)	hip (n)	limatesa (n), caballete (n), cumbrera (n)
cúpula (n)	dome (n)	cúpula (n)
cúpula xeodésica (n)	geodesic dome (n)	cúpula geodésica (n)
curvatura de trabe (n)	camber (n)	contraflecha (n), convexidad (n), curvatura de una viga (n)
curro (n)	yard (n)	corral (n), patio (n)
customización (n)	customization (n)	customización (n)
customizado (adj)	customized (adj)	customizado (adj)
customizar (v)	customizing (v)	customizar (v)

D

dadaísmo (n)	dadaism (n)	dadaísmo (n)
dadaísta (adj)	dadaist (adj)	dadaísta (adj)
dardo (n)	dart (n)	dardo (n)
dato (n)	datum (n)	dato (n), nivel de referencia (n)
de alto rendemento (adj.func.)	high-performing (adj)	de alto rendimiento (adj.func.)
de aparello amoreado (adj.func.)	stack-bonded (adj)	de aparejo apilado (adj.func.)
de dúas follas (adj.func.)	double-glazed (adj)	de doble hoja (adj.func.)
de mediacana (adj.func.)	coved (adj)	de media caña (adj.func.)
de vidro dobre (adj.func)	double-paned (adj)	de doble cristal (adj.func.)
debuxo (n)	pattern-making (n)	dibujo (n), diseño (n)
declaración de obxectivos fundamentais (n)	mission statement (n)	declaración de objetivos fundamentales (n)
deconstrución (n)	deconstruction (n)	deconstrucción (n)
deconstruído (adj)	deconstructed (adj)	deconstruído (adj)
denso (adj)	dense (adj)	denso (adj)
descodificable (adj)	decodable (adj)	descodificable (adj)
desenvolvemento de marca (n)	branding (n)	desarrollo de marca (n)

GALICIAN	ENGLISH	SPANISH
deseñador industrial (n)	industrial designer (n)	diseñador industrial (n)
deseño (n)	pattern (n)	diseño (n), motivo (n)
deseño a proba de ameazas naturais (n)	hazard-resistant design (n)	diseño resistente a amenazas naturales (n)
Deseño Asistido por Computador (n)	Computer-Aided Desing (CAD) (n)	Diseño Asistido por Ordenador (n)
deseño automotriz (n)	automotive design (n)	diseño automotriz (n)
deseño da climatización (n)	environmental design (n)	diseño de la climatización (n)
deseño da permacultura (n)	permaculture design (n)	diseño de la permacultura (n)
deseño de alta calidade (n)	high-design (n)	diseño de alta calidad (n)
deseño de iluminación (n)	lighting design (n)	diseño de iluminación (n)
deseño de interiores (n)	interior-design (n)	diseño de interiores (n)
deseño de maqueta (n)	model making (n)	diseño de maqueta (n)
deseño dixital (n)	digital design (n)	diseño digital (n)
deseño industrial (n)	industrial-design (n)	diseño industrial (n)
deseño interactivo (n)	interactive-design	diseño interactivo (n)
deseño paramétrico (n)	parametric design (n)	diseño paramétrico (n)
deseño por capas (n)	layering (n)	diseño por capas (n)
deseño urbanístico (n)	urban design (n)	diseño urbanístico (n)
deseño urbano (n)	streetscaping (n)	diseño urbano (n)
desmaterializacion (n)	dematerialisation (n)	desmaterializacion (n)
desmontable (adj)	demountable (adj)	desmontable (adj)
desurbanizar (v)	deurbanize (v)	desurbanizar (v)
diagonal (n)	diagonal (n)	diagonal (n)
diagrama (n)	diagram (n)	diagrama (n)
diálogo (n)	dialogue (n)	diálogo (n)
dimensión (n)	dimension (n)	dimensión (n)
dinámico (adj)	dynamic (adj)	dinámico (adj)
Díodo Orgánico Emisor de Luz (n)	OLED (Organic Light-Emitting Diode) (n)	Diodo Orgánico Emisor de Luz (n)
dique (n)	dam (n)	dique (n)
dique (n)	dike (n)	dique, acequia (n)
disco (n)	disc (n)	disco (n)
distópico (adj)	dystopian (adj)	distópico (adj)
disxuntiva (n)	disjunction (n)	disyuntiva (n)
dórico (adj)	doric (adj)	dórico (adj)
dormitorio (n)	dormitory (n)	dormitorio (n)
dosel (n)	canopy (n)	dosel (n), baldaquín (n)
dúplex (n)	duplex (n)	dúplex (n)
dymaxion (n)	dymaxion (n)	dymaxion (n)

E

eclecticismo (n)	eclecticism (n)	eclecticismo (n)
ecobulevar (n)	ecoboulevard (n)	ecobulevar (n)

GALICIAN	ENGLISH	SPANISH
eco-cúpula (n)	eco-dome (n)	eco-cúpula (n)
ecodensidade (n)	ecodensity (n)	ecodensidad (n)
eco-doméstico (adj)	eco-domestic (adj)	eco-doméstico (adj)
ecolóxico (adj)	eco-friendly (adj)	ecológico (adj)
eco-minimalismo (n)	eco-minimalism (n)	eco-minimalismo (n)
eco-sostible (adj)	eco-sustainable (adj)	eco-sostenible (adj)
ecotón (n)	ecotone (n)	ecotono (n)
edificio (n)	edifice (n)	edificio (n)
edificio alto (n)	tall building (n)	edificio alto (n)
edificio casca (n)	shell (n)	membrana (n), edificio cáscara (n)
edificio enfermo (n)	sick building (n)	edificio enfermo (n)
edificio sostible (n)	sustainable building (n)	edificio sostenible (n)
edificio verde (n)	green building (n)	edificio verde (n)
eduardino (adj)	Edwardian (adj)	eduardino (adj)
efecto Bilbao (n)	Bilbao effect (n)	efecto Bilbao (n)
eficiencia enerxética (n)	energy efficiency (n)	eficiencia energética (n)
efixie (n)	effigy (n)	efigie (n)
electroluminiscente (adj)	electroluminiscent (adj)	electroluminiscente (adj)
elegancia (n)	elegance (n)	elegancia (n)
Elementos Fotovoltaicos Integrados no Edificio (n)	BIPV (Building-Integrated Photovoltaic system)	Elementos Fotovoltaicos Integrados en el Edificio (n)
eletro-condutor (adj)	electro-conductive (adj)	electro-conductor (adj)
elipse (n)	ellipse (n)	elipse (n)
embeber (v)	engage (v)	embeber (v)
empalme de cola de andoriña (n)	dovetailing (n)	union a cola de milano (n)
en altura (adj.func.)	high-rise (adj)	en altura (adj.func.)
en altura (adj.func.)	multi-storey (adj)	en altura (edificio)(adj.func.)
en arco (adj.func.)	arched (adj)	en arco (adj.func.)
en forma de cono (adj.func.)	cone-shaped (adj)	en forma de cono (adj.func.)
en forma de D (adj.func.)	D-shaped (adj)	en forma de D (adj.func.)
en forma de U (adj.func.)	U-shaped (adj)	en forma de U (adj.func.)
en forma de Y (adj.func.)	Y-shaped (adj)	en forma de Y (adj.func.)
engadido (n)	annex (n)	anexo, anejo (n)
en sección (adj.func.)	cut-away (adj)	en sección (adj.func.)
encofrado (n)	formwork (n)	encofrado (n)
encofrado (n)	shuttering (n)	encofrado (n)
encristalamento(n), envidramento (n)	glazing (n)	encristalado (n), vidrio (n)
enerxía fotovoltaica (n)	photovoltaics (n)	energía fotovoltaica (n)
engadido (n)	add-on (n)	añadido (n)
enlace (n)	bond (n)	enlace (n)

GALICIAN	ENGLISH	SPANISH
enreixado (n)	grille (n), grillwork (n), lattice (n)	verja (n), reja (n), enrejado (n)
enreixado en diagonal (n)	diagrid (n)	rejilla en diagonal (n)
ensamblaxe (n)	assemblage (n)	ensamblaje (n)
ensamblaxe de madeira (n)	joinery (n)	ensamblaje de madera (n), ebanistería (n)
entaboado e listonado (n)	board-and-batten (n)	entablado y listonado (n)
entrada (n)	gateway (n), doorway (n)	entrada (n), portal (n)
entrada de coches (n)	porte cochère (n)	entrada de coches (n)
entrelazado (n)	strapwork (n)	entrelazado (n)
entrepano (n)	panel (n)	entrepaño (n), cuarterón (n), artesón (n)
entreplanta (n)	mezzanine (n)	entresuelo (n)
envolvente (n)	envelope (n)	envolvente (n)
epóxico (n)	epoxy (n)	epóxico (n)
equilibrio (n)	balance (n)	equilibrio (n)
ergonomía (n)	ergonomics (n)	ergonomía (n)
ergonómico (adj)	ergonomic (adj)	ergonómico (adj)
ermida (n)	shrine (n)	ermita (n), santuario (n)
erosión (n)	erosion (n)	erosión (n)
ersatz (n)	ersatz (n)	ersatz (n)
escala (n)	scale (n)	escala (n), balanza (n)
escaleira (n)	stair (n)	escalera (n)
escaleira mecánica (n)	escalator (n)	escalera mecánica (n)
escalinata (n)	stoop (n)	escalinata (n)
castelo (alemán) (n)	scholss (n)	castillo (alemán) (n)
escorrentía (n)	stormwater drain (n)	escorrentía (n)
esmaltado (n)	fritting (n)	esmaltado (n)
esmerilado (adj)	frosted (adj)	delustrado (adj), esmerilado (adj)
espacialidade (n)	spatiality (n)	especialidad (n)
espallamento urbano (n)	suburban sprawl (n)	dispersión urbana (n)
espazo construído (n)	built environment (n)	espacio construido (n)
espazo de transición (n)	transitional space (n)	espacio de transición (n)
espazo habitable (n)	living space (n)	espacio habitable (n)
espazo intersticial (n)	interstitial space (n)	espacio intersticial (n)
espazo sagrado (n)	sacred space (n)	espacio sagrado (n)
espazo transformable (n)	transformable space (n)	espacio transformable (n)
específico da localización (adj)	site-specific (adj)	específico del emplazamiento (adj)
espírito do lugar (n)	genius loci (n)	espíritu del lugar (n)
espíritu da época (n)	zeitgeist (n)	espíritu de la época (n)
esquema en forma de T (n)	T-figure schema (n)	esquema en forma de T (n)
estaca (n)	pile (n)	pilote (n)
estación (n)	station (n)	estación (n)

GALICIAN	ENGLISH	SPANISH
estada saliente (n)	cradle (n)	andamio volante (n), plataforma colgante (n)
estadio (n)	arena (n)	estadio (n)
estadio (n)	stadium (n)	estadio (n)
estasis (n)	stasis (n)	estasis (n)
estetización (n)	aestheticization (n)	estetización (n)
esteo de unión (n)	stud (n)	montante (n), pie derecho (n), conector (n)
estilo beaux arts (n)	beaux arts-style (n)	estilo beaux arts (n)
estilo contemporáneo (n)	contemporary style (n)	estilo contemporáneo (n)
estilo cruciano (n)	crucian style (n)	estilo cruciano (n)
estilo florentino (n)	Florentine-style (n)	estilo florentino (n)
estilo high-tech (n)	high-tech style (n)	estilo high-tech (n)
estilo internacional (n)	international style (n)	estilo intenacional (n)
estilo prairie (n)	prairie-style (n)	estilo prairie (n)
estilo románico (n)	Romanesque-style	estilo románico (n)
estilo shingle (n)	shingle style (n)	estilo shingle (n)
estilo toscano (n)	tuscan-style (n)	estilo toscano (n)
estilo tudor (n)	tudor-style (n)	estilo tudor (n)
estilo xaponés (n)	Japanese style (n)	estilo japonés (n)
estilo xeorxiano (n)	Georgian-style (n)	estilo georgiano (n)
estrutura de tenda (n)	tent-like structure (n)	estructura de tienda (n)
estucado (adj)	stuccoed (adj)	estucado (adj)
estuco (n)	stucco (n)	estuco (n)
estuco veneciano (n)	Venetian-plaster (n)	estuco veneciano (n)
estuco veneciano (n)	Venetian-stuccoing (n)	estuco veneciano (n)
Evaluación da Eficiencia dos Edificios (n)	BPE (Building-Performance Evaluation)	Evaluación de la Eficiencia de los Edificios (n)
Evaluación Postocupación (n)	POE (Post Occupancy Evaluation)(n)	Evaluación Postocupación (n)
exo-esqueleto (n)	exoskeleton (n)	exo-esqueleto (n)
expansión en altura (n)	vertical sprawl (n)	expansión en altura (n)
expansión urbana (n)	urban sprawl (n)	expansión urbana (n)
experiencial (adj)	experiential (adj)	experiencial (adj)
exponencial (adj)	exponential (adj)	exponencial (adj)
expresionismo (n)	Expressionism (n)	expresionismo (n)
expresionista (adj)	expressionist (adj)	expresionista (adj)
extra-illado (adj)	extra-insulated (adj)	extra-aislado (adj)
extrusión (n)	extrusion (n)	extrusión (n)
exurbano (adj)	exurban (adj)	exurbano (adj)

F

fabricacion de vidro (n)	glassmaking (n)	fabricación de vidrio (n)
facenda (n)	hacienda (n)	hacienda (n)
fachada (n)	forefront (n), facade (n)	frente (n), fachada (n)
fachada pantalla (n)	screen façade (n)	fachada pantalla (n)
fachada principal (n)	front (n)	fachada principal (n)

GALICIAN	ENGLISH	SPANISH
faiado (n)	dormer (n), garret (n)	buhardilla (n)
faixa (n)	strip (n)	banda (n), faja (n), tira (n)
falsa marquetaría (n)	faux-inlaid (n)	falsa marquetería (n), falsa incrustación (n)
falso (adj)	false (adj)	falso (adj)
falso bambú (n)	faux-bamboo (n)	falso bambú (n)
falso teito (n)	soffit (n)	cielo raso (n), intradós (n), plafón (n)
falso tudor (n)	mock Tudor (n)	falso tudor (n)
fase (n)	stage (n)	fase (n)
favela[6] (n)	favela (n)	favela (n)
fazaña (n)	tour de force (n)	hazaña (n)
feito á medida (adj)	bespoke (adj)	hecho a medida (adj)
feito de encarga (adj)	custom-made (adj)	hecho por encargo (adj)
fenda de bispel	rabbet (n)	acepilladura (n), ranura de inglete (n), barbilla (n)
feng shui (n)	feng shui (n)	feng shui (n)
fenomenoloxía (n)	phenomenology (n)	fenomenología (n)
ferro (n)	iron (n)	hierro (n)
ferro corrugado (n)	corrugated-iron (n)	hierro corrugado (n)
ferro forxado (n)	wrought-iron (n)	hierro forjado (n)
ferro fundido (n)	cast-iron (n)	hierro fundido (n)
fiasco (n)	fiasco (n)	fiasco (n)
fibra de carbono (n)	carbon fibre (n)	fibra de carbono (n)
Fibra de Densidade Media (n)	MDF (Medium Density Fibreboard)(n)	Fibra de Densidad Media (n)
fibra de vidro (n)	fiberglass (n)	fibra de vidrio (n)
fibra óptica (n)	fiber optics (n)	fibra optica (n)
fibrocemento (n)	fibre-cement (n)	fibrocemento (n)
fiestra (n)	window (n)	ventana (n)
fiestra grande (n)	picture window (n)	ventanal (n)
fiestraxe (n)	fenestration (n)	ventanaje (n)
figura decorativa(n)	figurehead (n)	figura decorativa (n)
filtro (n)	filter (n)	filtro(n)
firmeza, utilidade, beleza (n)	firmitas, utilitas and venustas (n)	firmeza, utilidad, belleza (n)
flaneur (n)	flaneur (n)	flaneur (n)
fogar aberto (n)	open hearth (n)	hogar abierto (n)
fonte (n)	font (n)	fuente (n), pila bautismal (n)
forma de L (n)	L-figure (n)	forma de L (n)
forma de T (n)	T-figure (n)	forma de T (n)
forma de Z (n)	form-Z (n)	forma de Z (n)
forma Y (n)	Y shape (n)	forma en Y (n)
formigón (n)	concrete (n)	hormigón (n)
formigón armado (n)	reinforced-concrete (n)	hormigón armado (n)
formigón fundido (n)	cast-concrete (n)	hormigón fundido (n)
formigón lixeiro (n)	poured concrete (n)	hormigón colado (n)

[6] Brazialian shanty town.

GALICIAN	ENGLISH	SPANISH
fornela (n)	alcove (n)	Hornacina (n), nicho (n)
Forno de Arco Eléctrico (n)	EAF (Electric Arc Furnace) (n)	Horno de Arco Eléctrico (n)
foro (n)	forum (n)	foro (n)
fortaleza (n)	fortress (n)	fortaleza (n)
fortuíto (adj)	serendipitous (adj)	fortuito (adj)
fotomontaxe(n)	photomontage (n)	fotomontaje (n)
fotosensible (adj)	photosensitive (adj)	fotosensible (adj)
fotosensor (n)	photo-sensor (n)	fotosensor (n)
fotovoltáico (adj)	photovoltaic (adj)	fotovoltáico (adj)
foxo (n)	moat (n)	foso (n)
fractal (adj)	fractal (adj)	fractal (adj)
fragmento (n)	fragment (n), shard (n)	fragmento (n)
framptoniano (adj)	framptonian (adj)	framptoniano (adj)
freon (n)	freon (n)	freon (n)
fresco (n)	fresco (n)	fresco (n)
friso (n)	frieze (n), wainscoting (n)	friso (n), arrimadillo (n)
friso de porta (n)	overdoor (n)	friso de puerta (n)
frontalidade (n)	frontality (n)	frontalidad (n)
fronte (n)	forefront (n), facade (n)	frente (n), fachada (n)
frontón (n)	pediment (n)	frontón (n)
fulcro (n)	fulcrum (n)	fulcro (n)
funcionalismo (n)	functionalism (n)	funcionalismo (n)
fundamento de deseño (n)	design rationale (n)	fundamento de diseño (n)
fuste(n)	shaft (n)	fuste (n), columna (n)
futurismo (n)	futurism (n)	futurismo (n)

G

gabión (n)	gabion (n)	gabión (n)
gaiola (n)	cage (n)	jaula (n)
galería (n)	gallery (n)	galería (n), balcón (n), corredor (n)
galería comercial (n)	shopping arcade (n)	galería comercial (n)
galería longa (n)	long gallery (n)	galería larga (n)
garapa[7] (n)	garapa (n)	garapa (n)
gestalt (n)	gestalt (n)	gestalt (n)
gótico (adj)	gothic (adj)	gótico (adj)
grampa (n)	clamp (n)	grapa (n)
granito (n)	granite (n)	granito (n)
grilanda (n) (grinalda)	garland (n)	guirnalda (n)

H

hermético (adj)	air-tight (adj)	hermético (adj)

[7] A type of Brazilian wood.

GALICIAN	ENGLISH	SPANISH
heroico (adj)	heroic (adj)	heroico (adj)
hipódromo (n)	hippodrome (n)	hipódromo (n)
historicismo (n)	historicism (n)	historicismo (n)

I

icona (n)	icon (n)	icono (n)
iconicidade (n)	iconicity (n)	iconicidad (n)
icónico (adj)	iconic (adj)	icónico (adj)
iconografía (n)	iconography (n)	iconografía (n)
ideal (adj)	ideal (adj)	ideal (adj)
iglú (n)	igloo (n)	iglú (n)
igrexa (n)	church (n)	iglesia (n)
illado (adj)	insulated (adj)	aislado (adj)
illamento acústico (n)	soundproofing (n)	aislamiento acústico (n)
illamento de fibra de vidro (n)	fibreglass insulation (n)	aislamiento de fibra de vidrio (n)
iluminación natural (n)	daylighting (n)	iluminación natural (n)
imperio (n)	empire (n)	imperio (n)
impermeabilizar (v)	waterproofing (n)	impermeabilizar (v)
in situ (adv)	in situ (adv)	in situ (adv)
inclinación (n)	pitch (n)	inclinación (n), pendiente (n)
independente (adj)	detached (adj), free-standing (adj)	exento (adj), autoestable (adj)
inedificable (adj)	unbuildable (adj)	inedificable (adj)
infraestrutura (n)	infrastructure (n)	infraestructura (n)
innovador (adj)	cutting-edge (adj)	innovador (adj)
instalacion religiosa (n)	religious-facility (n)	instalación religiosa (n)
intención de deseño (n)	design intent (n)	intención de diseño (n)
interacción (n)	interaction (n)	interacción (n)
interface (n)	interface (n)	interfaz (n)
interior (n)	hinterland (n)	interior (n)
interrumpido (adj)	interrupted (adj)	interrumpido (adj)
intersección (n)	intersection (n)	intersección (n)
intervención (n)	intervention (n)	intervención (n)
intervir (v)	mediate (v)	intervenir (v)
intradorso (n)	soffit (n)	cielo raso (n), intradós (n), plafón (n)
intra muros (adv)	intra-muros (adv)	intramuros (adv)
invernadoiro (n)	greenhouse (n)	invernadero (n) (n)
italianizado (v)	italianate (v)	italianizado (v)

K

kevlar [8] (n)	kevlar (n)	kevlar (n)

[8] A proprietary name for a synthetic material.

GALICIAN	ENGLISH	SPANISH
kitsch (adj)	kitsch (adj)	kitsch (adj)

L

la de poliéster (n)	polyester-wool (n)	lana de poliéster (n)
lacada en negro (adj)	black-lacquered (adj)	lacada en negro (adj)
ladrillo (n)	brick (n)	ladrillo (n)
ladrillo adoelado (n)	radial brick (n)	ladrillo adovelado (n), labrillo escopetado (n)
ladrillo de ventilación (n)	airbrick (n)	ladrillo de ventilación (n)
ladrillo en aparello (n)	bond-brick (n)	ladrillo en aparejo (n)
ladrillo prensado (n)	engineering brick (n)	ladrillo prensado (n)
ladrillo vermello (n)	redbrick (n)	ladrillo rojo (n)
lámina (n)	plate (n)	lámina (n)
laminado en frío (adj)	cold-rolled (adj)	laminado en frío (adj)
lámpada de brazos (n)	cluster (n)	lámpara de brazos (n)
land art (n)	land art (n)	land art (n)
lanterna (n)	lantern (n)	linterna (n), farol (n)
lápida (n)	tombstone (n)	lápida (n)
lata (n)	lath (n)	lata (n), listón (n), tabla delgada (n)
lateral (n)	flank (n)	lateral (n)
latón (n)	brass (n)	latón (n)
LED, (Diodo Luminoso) (n)	LED (Light-Emitting Diode) (n)	LED, (Diodo Luminoso) (n)
lenzo (n)	pan (n)	lienzo (n)
Liderato en Enerxía e Deseño Medioambiental (n)	LEED (Leadership in Energy & Environmental Design) (n)	Liderazgo en Energía y Diseño Medioambiental (n)
limiar (n)	threshold (n)	umbral (n)
límite suburbano (n)	suburban fringe (n)	límite suburbano (n)
limpo (adj)	naced (adj)	desnudo (adj)
linde (n)	mark (n)	linde (n)
lindeiro (n)	boundary (n)	lindero (n)
linearidade (n)	linearity (n)	linearidad (n)
lineas libres (n)	site lines (n)	lineas libres (n)
lingüeta (n)	tongue (n)	lengüeta (n)
lintel (n)	head (n), rafter (n)	cabecero de arco (n), cabeza (n), cabezal (n), cabio (n), viga (n)
lintel de ventá (n)	window head (n)	dintel de ventana (n)
liña límite de edificación (n)	building line (n)	límite de la construcción (n)
listón (n)	batten (n)	alfajia (n), listón (n), tabla (n)
listón (n)	sleeper (n), slat (n)	rastrel (n), durmiente (n), listón (n), tablilla (n)
lousa (n)	slate (n), slab (n)	pizarra (n), baldosa (n), losa (n)

GALICIAN	ENGLISH	SPANISH
louza esmaltada (n)	majolica (n)	mayólica (n)
lucido (n)	rendering (n)	enlucido (n)
lucido a man (n)	hand-troweled (adj)	enlucido a mano (n)
lugar (n)	place (n)	lugar (n)
Luís XIV (n)	Louis XIV (n)	Luis XIV (n)
Luís XV (n)	Louis XV (n)	Luis XV (n)
Luís XVI (n)	Louis XVI (n)	Luis XVI (n)
luz (n)	span (n)	luz (n), vano (n)
luz cenital (n)	north light (n)	luz cenital (n)

M

machón (n)	buttress (n)	machón (n), contrafuerte (n)
macramé (n)	macramé (n)	macramé (n)
madeira (n)	lumber (n)	madera (n)
madeira contrachapada (n)	plywood (n)	madera contrachapada (n)
madeira curvada (n)	bentwood (n)	madera curvada (n)
madeira de abeto (n)	fir-wood (n)	madera de abeto (n)
madeira de alcanfor (n)	camphorwood (n)	madera de alcanfor (n)
madeira de árbores froiteiras (n)	fruitwood (n)	madera de árboles frutales (n)
madeira de balsa (n)	balsa (n)	madera de balsa (n)
madeira de coníferas (n)	softwood (n)	madera de coníferas (n)
madeira de construción (n)	construction lumber (n), timber (n)	madera de construcción (n)
madeira de garapa (n)	garapa wood (n)	madera de garapa (n) (n)
madeira de garete (n)	driftwood (n)	madera de deriva (n)
madeira de makore (n)	makore (n)	madera de makore (n)
madeira dura (n)	hardwood (n)	madera brava (n), madera dura (n)
madeira laminada (n)	glulam (n)	madera laminada (n)
mainel (n)	fanlight (n), mullion (n)	montante (n), mainel (n), parteluz (n)
mandala[9] (n)	mandala (n)	mandala (n)
manierismo (n)	mannerism (n)	manierismo (n)
mansarda (n)	mansard (n)	mansarda (n)
manubrio (n)	door handle (n)	manivela de puerta (n)
maquetación paramétrica (n)	parametric modelling (n)	maquetación paramétrica (n)
maquetación virtual (n)	virtual modelling (n)	maquetación virtual (n)
maquetista (n)	model-maker (n)	maquetista (n)
marco (n)	window trim (n)	marco (n)
marco de madeira (n)	wood-frame (n)	marco de madera (n)
marco de ventá (n)	window frame (n)	marco de ventana (n)
marco de ventá de dúas follas (n)	casement (n)	marco de ventana de dos hojas (n)

[9] A geometrical figure often with the shape of a laberynth (Sanskrit origin).

GALICIAN	ENGLISH	SPANISH
mármore (n)	marble (n)	marmol (n)
mármore Thassos (n)	Thassos marble (n)	mármol Thassos (n)
marquesiña (n)	awning (n)	toldillo, marquesina (n)
masa (n)	mass (n)	masa (n)
masa crítica (n)	critical mass (n)	masa crítica (n)
máscara (n)	mask (n)	máscara (n)
masonite[10] (n)	masonite (n)	manosite (n)
material de revestimento (n)	cladding material (n)	material de revestimiento (n)
material para tellado (n)	roofing (n)	material para tejado (n), techumbre
materialidade (n)	materiality (n)	materialidad (n)
matriz (n)	matrix (n)	matriz (n)
mausoleo (n)	mausoleum (n)	mausoleo (n)
medallón (n)	roundel (n)	medallón (n)
media lúa (n)	crescent (n)	media luna (n)
medianeira (n)	pier (n)	paño de muro entre medianeras (n), estribo (n)
mediateca (n)	mediatheque (n)	meaditeca (n)
membrana (n)	shell (n)	membrana (n), edificio cáscara (n)
memoria (n)	memory (n)	memoria (n)
memoria de forma (n)	shape-memory (n)	memoria de forma (n)
ménsula (n)	bracket (n)	ménsula (n)
mercado (n)	market (n)	mercado (n)
mesquita (n)	mosque (n)	mezquita (n)
mesturanza (n)	bric-a-brac (n)	mezcolanza (n)
metabolismo (n)	metabolism (n)	metabolismo (n)
metáfora (n)	metaphor (n)	metáfora (n)
metaforicidade (n)	metaphoricity (n)	metaforicidad (n)
metal corrugado (n)	corrugated metal (n)	metal corrugado (n)
metal revestido (n)	coated-metal (n)	metal revestido (n)
metodoloxía (n)	methodology (n)	metodología (n)
metrópole (n)	metropolis (n)	metrópolis (n)
miesianismo (n)	Miesianism (n)	miesianismo (n)
miesiano (adj)	Miesian (adj)	miesiano (adj)
minarete (n)	minaret (n)	minarete (n)
minarete asirio (n)	ziggurat (n)	minarete asirio (n)
minimalismo (n)	minimalism (n)	minimalismo (n)
miradoiro (n)	belvedere (n)	mirador (n)
mobiliario urbano (n)	street furniture (n)	mobiliario urbano (n)
mobles pregables (n)	collapsible furniture (n)	muebles plegables (n)
modelo Shanghai (n)	Shanghai model (n)	modelo Shanghai (n)
modernidade (n)	modernity (n)	modernidad (n)
Modernismo (n)	Modernism (n)	Modernismo (n)
módulo (n)	module (n)	módulo (n)
Modulor (n)	Modulor (n)	Modulor (n)
moldura (n)	moulding (n)	moldura (n)

[10] A propietary name for a a type of hardboard.

GALICIAN	ENGLISH	SPANISH
moldura con ovas e dardos (n)	egg and dart moulding (n)	moldura con ovas y dardos (n)
moldura de cornixa (n)	crown molding (n)	moldura de cornisa (n)
moldura decorativa (n)	chevron (n)	moldura decorativa (n)
moldura verteaugas (n)	drip mould (n)	moldura vierteaguas (n)
monolítico (adj)	monolithic (adj)	monolítico (adj)
mono-materialidade (n)	mono-materiality (n)	mono-materialidad (n)
montante (n)	fanlight (n)	montante (n)
montaxe (n)	montage (n)	montaje (n)
monumental (adj)	monumental (adj)	monumental (adj)
monumentalización (n)	monumentalization (n)	monumentalización (n)
monumento (n)	monumento (n)	monumento (n)
morfoloxía (n)	morphology (n)	morfología (n)
morrón (n)	bollard (n)	bolardo (n)
morteiro (n)	blaster (n), mortar (n)	mortero (n)
mosaico (n)	mosaic (n)	mosáico (n)
mosaico romano (n)	Roman mosaic (n)	mosaico romano (n)
mosteiro (n)	monastery (n)	monasterio (n)
mostrador (n)	counter (n)	mostrador (n)
multidisciplinar (n)	multi-disciplinary (adj)	multidisciplinar (adj)
multifuncional (adj)	multifunctional (adj)	multifuncional (adj)
muro antilume (n)	dividing wall (n)	muro cortafuego (n)
muro cego (n)	blind wall (n)	muro ciego (n)
muro cortina (n)	curtain-wall (n)	muro cortina (n)
muro de contención (n)	retaining wall (n)	muro de contención (n)
muro de gabións (n)	gabion wall (n)	muro de gaviones (n)
muro en T (n)	T-wall (n)	muro en T (n)
muro hermético (n)	air-tight wall (n)	muro hermético (n)
mylar[11] (n)	mylar (n)	mylar (n)

N

narrativo (adj)	narrative (adj)	narrativo (adj)
nave central (n)	aisle (n)	nave central (n) (iglesia), pasarela (n), pasillo (n)
nave central (n)	nave (n)	nave central de iglesia (n)
necrópole (n)	necropolis (n)	necrópolis (n)
Neo-barroco (adj)	Neo-baroque (adj)	Neo-barroco (adj)
Neoclásico (adj)	Neo-classical (adj)	Neo-clásico (adj)
Neo-gótico (adj)	Neo-gothic (adj)	Neo-gótico (adj)
Neo-italiano (adj)	Neo-italian (adj)	Neo-italiano (adj)
Neo-moderno (adj)	Neo-modern (adj)	Neo-moderno (adj)
Neo-paladiano (adj)	Neo-palladian (adj)	Neo-paladiano (adj)
neopreno (n)	neoprene (n)	neopreno (n)
Neo-primitivo (adj)	Neo-primitive (adj)	Neo-primitivo (adj)
Neo-renacemento (n)	Neo-renaissance (n)	Neo-renacimiento (n)

[11] A proprietary name for a form of polyester resin.

GALICIAN	ENGLISH	SPANISH
Neo-vernáculo (adj)	Neo-vernacular (adj)	Neo-vernáculo (adj)
nervadura (n)	rib (n)	nervadura, costilla (n)
nesgado (adj)	skew (adj)	sesgado (adj)
nicho (n)	niche (n)	nicho (n), hornacina (n)
nihilismo urbano (n)	urban nihilism (n)	nihilismo urbano (n)
nodo (n)	node (n)	nodo (n)
norma (n)	policy (n)	norma (n)
normalización (n)	standardization (n)	normalización (n)
Novo urbanismo (n)	New urbanism (n)	Nuevo urbanismo (n)

O

obelisco (n)	obelisk (n)	obelisco (n) (n)
obra (n)	opus (n)	obra (n)
obradoiro (n)	atelier (n)	taller (n)
observatorio (n)	observatory (n)	observatorio (n)
obxectos chineses (n)	chinoiseire (n)	objetos chinescos (n)
octógono (n)	octagon (n)	octógono(n)
oficina (n)	office (n)	oficina (n)
ondulante (adj)	undulating (adj)	ondulante (adj)
oratorio (n)	oratory (n)	oratorio (n)
orde (n)	order (n)	orden (n)
orgánico (adj)	organic (adj)	orgánico (adj)
orientación (n)	orientation (n)	orientación (n)
orientado ao sur (adj)	south-facing (adj)	orientado al sur (adj)
orientado cara o leste (adj)	east-facing (adj)	orientado al este (adj)
ornamento (n)	ornament (n)	ornamento (n)
ornamento sobre a repisa da cheminea (n)	overmantel (n)	ornamento sobre la repisa de la chimenea (n)
oso (n)	bone (n)	hueso (n)
ousía (n)	apse (n)	ábside (n)
ovas e dardos (molduras) (n)	egg and dart (n)	ovas y dardos (molduras) (n)

P

pagoda (n)	pagoda (n)	pagoda (n)
paisaxe construída (n)	built landscape (n)	paisaje construido (n)
paisaxe de cemiterio (n)	cemeteryscape (n)	paisaje de cementerio (n)
paisaxe urbana (n)	cityscape (n), streetscape (n), townscape (n)	paisaje urbano (n)
paisaxismo (n)	landscaping (n)	paisajismo (n)
palacio de xustiza (n)	courthouse (n)	palacio de justicia (n)
paladianismo (n)	Palladianism (n)	paladianismo (n)
paladiano (adj)	Palladian (adj)	paladiano (adj)
panel de dúas follas (n)	double-glazed panel (n)	panel con dos hojas (n)
panel fotovoltaico (n)	pv cell (n)	panel fotovoltaico (n)

GALICIAN	ENGLISH	SPANISH
panel solar (n)	solar cell (n)	panel solar (n)
panóptico (adj)	panoptical (adj)	panóptico (adj)
panorama (n)	panorama (n)	panorama (n)
pantalla solar (n)	sun-screening (n)	pantalla solar (n)
pantalla táctil (n)	touch screen (n)	pantalla táctil (n)
panteón (n)	panteón (n)	panteón (n)
papel maché (n)	papier-mache (n)	papel maché (n)
paradigma (n)	paradigma (n)	paradigma (n)
paradoxo (n)	paradox (n)	paradoja (n)
paralaxe (n)	parallax (n)	paralaje (n)
parámetro (n)	parameter (n)	parámetro (n)
parede acristalada (n)	window-wall (n)	pared acristalada (n)
parede de espellos (n)	mirrored wall(n)	pared de espejos (n)
parede lisa (n)	blank wall (n)	pared lisa (n)
parede (n)	wall (n)	pared (n), muralla
parque (n)	park (n)	parque (n)
parque de negocios (n)	business park (n)	parque de negocios (n)
parque natural (n)	wilderness	parque natural (n)
parque público (n)	public park (n)	parque público (n)
parque temático (n)	theme park (n)	parque temático (n)
parse (n)	praxis (n)	praxis (n)
parte traseira do muro (n)	back-up (n)	parte trasera del muro (n)
Partenón (n)	Parthenon (n)	Partenón (n)
partición (n)	partition (n)	partición (n)
pasamáns (n)	banister (n), handrail (n)	pasamanos (n)
pastiche (n)	pastiche (n)	pastiche (n)
patio (n)	courtyard (n), forecourt (n), yard (n)	patio (n)
patio cuadrangular (n)	quad (n)	patio cuadrangular (n)
pau (n)	spar (n)	palo (n)
pavimentar (v)	pave (v)	pavimentar (v)
pavimento (n)	pavement (n)	pavimento (n), empredrado (n)
pazo (n)	palazzo (n)	palacio (n)
peatonal (adj)	pedestrianized (adj)	peatonal (adj)
peatonalización (n)	pedestrianization (n)	peatonalización (n)
pedestal (n)	pedestal (n)	pedestal (n)
pedra almohadada (n)	rusticated stone (n)	piedra almohadillada (n)
pedra arenita (n)	sandstone (n)	piedra arenisca (n)
pedra artificial (n)	cast-stone (n)	piedra artificial (n)
pedra calcaria (n)	limestone (n)	piedra caliza (n)
pedra de Portland (n)	Portland stone (n)	piedra de Portland (n)
pedra sen labrar (n)	fieldstone (n)	piedra sin labrar (n)
pegada (n)	footprint (n)	huella (n)
pegada ecolóxica (n)	ecological footprint (n)	huella ecológica (n)
peirao de carga (n)	loading dock (n)	muelle de carga (n)
peitoril (n)	parapeto (n), rail (n)	pretil (n), barra (n), barandilla (n), antepecho (n)

GALICIAN	ENGLISH	SPANISH
pel (n)	skin (n)	forro (n), piel (n)
pendente (n)	rake (n)	pendiente (del patio de butacas) (n)
pendurado (adj)	suspended (adj)	suspendido (adj)
pensado para peóns (n)	pedestrian friendly (n)	pensado para peatones (n)
percorrido arquitectónico (n)	promenade architecturale (n)	recorrido arquitectónico (n)
perfil (n)	profile (n), skyline (n)	perfil (n), horizonte (n)
pérgola (n)	pergola (n)	pérgola (n)
perístilo (n)	peristyle (n)	peristilo (n)
permacultura (n)	permaculture (n)	permacultura (n)
persiana (n)	blind (n), louvre (n)	persiana (n), cortina (n)
pés dereitos e trabes (n)	post-and-beam (n)	pies derechos y vigas (n)
pés dereitos e trabes (n)	post-and-beam architecture (n)	arquitectura de pies derechos y vigas (n)
photovoltaic panel (n)	photovoltaic panel (n)	panel fotovoltaico (n)
pía (n)	basin (n), bowl (n)	lavabo (n), pileta (n), pila (n), barreño (n)
pía bautismal (n)	font (n)	fuente (n), pila bautismal (n)
piar (n)	post (n), pillar (n)	pilar (n), poste (n)
pilastra (n)	pilaster (n)	pilastra (n)
piloti (n)	piloti (n)	piloti (n)
pináculo (n)	pinnacle (n)	pináculo (n)
pinche (n)	gable (n)	hastial (n), frontón (n), piñón (n)
pintado a man (adj)	hand-painted (adj)	pintado a mano (adj)
pintado a pitola (adj)	spray-painted (adj)	pintado a pistola (adj)
pintado con patrón (n)	stenciling (n)	estarcido (n)
pintoresco (adj)	picturesque (adj)	pintoresco (adj)
pirámide (n)	pyramid (n)	pirámide (n)
pixelazo (adj)	pixilated (adj)	pixelazo (adj)
placa (n)	clapboard (n), tablet (n), plaque (n)	chilla (n), tablilla (n)
placa de ancoraxe (n)	floorplate (n)	placa de anclaje (en piso) (n)
plafón (n)	soffit (n)	cielo raso (n), intradós (n), plafón (n)
planar (adj)	planar (adj)	planar (adj)
planificación urbanística (n)	city planning (n), urban planning (n), town planning (n)	planificación urbanística (n)
planificación volumétrica (n)	volumetric planning (n)	planificación volumétrica (n)
plano (n)	plane (n)	plano (n)
plano en L (n)	L-plan (n)	plano en L (n)
planta (n)	floor (n)	piso (n), planta (n), suelo (n)
planta (n)	plan (n), storey (n)	planta (n)
planta aberta (n)	open floor (n)	planta abierta (n)

GALICIAN	ENGLISH	SPANISH
planta baixa (n)	ground-storey (n)	planta baja (n)
planta en Z (n)	Z plan (n)	planta en Z (n)
planta libre (n)	open plan (n)	planta libre (n)
planta noble (n)	piano nobile (n)	planta noble (n)
plástico (adj)	plastic (adj)	plástico (adj)
plástico estrutural (n)	structural plastic (n)	plástico estructural (n)
Plástico Reforzado con Fibra de Vidro (n)	GRP (Glass-Reinforced Plastic) (n)	Plástico Reforzado con Fibra de Vidrio (n)
plataforma (n)	berm (n)	andén (n), escalón (n), terraplén (n)
plexiglás (n)	plexiglas (n)	plexiglás (n)
plinto (n)	dado (n), plinth (n)	plinto (n), zócalo (n)
podio (n)	podium (n)	podio (n)
poético (adj)	poetic (adj)	poético (adj)
policromático (adj)	polychromatic (adj)	policromático (adj)
policromía (n)	polychromy (n)	policromía (n)
polícromo (adj)	polychrome (adj)	polícromo (adj)
poliéster (n)	poliéster (n)	poliéster (n)
poliestireno (n)	polystyrene (n)	poliestireno (n)
Poliestireno Extruído (n)	XPS (Extruded Polystyrene) (n)	Poliestireno Extruido (n)
polietileno (n)	Polythene (n)	polietileno (n)
Polietileno Tereftalato (n)	PET (Polyethylene Terephthalate) (n)	Polietileno Tereftalato (n)
polígono industrial (n)	industrial park (n)	polígono industrial (n)
poliisocianato (n)	polyisocyanurate (n)	poliisocianato (n)
polímero (n)	polymer (n)	polímero (n)
polivinilo (n)	polyvinyl (n)	polivinilo (n)
pombal (n)	dovecote (n)	palomar (n)
pomo (n)	doorknob (n)	pomo (n)
ponte (n)	bridge (n)	puente (n)
por casualidade (adv.func.)	serendipitously (adv)	por casualidad (adv.func.)
porche (n)	porch (n)	porche (n), pórtico
porosidade (n)	porosity (n)	porosidad (n)
porta (n)	door (n)	puerta (n)
porta corredía (n)	sliding door (n)	puerta corredera (n)
porta cristaleira (n)	French door (n)	puerta cristalera (n)
porta xiratoria (n)	revolving door (n), swinging door (n)	puerta giratoria (n), puerta batiente (n)
porta holandesa (n)	Dutch door (n)	puerta holandesa (n)
porta veneciana (n)	Venetian window (n)	puerta veneciana (n)
portante (adj)	load-bearing (adj)	portante (adj)
portaría (n)	lodge (n)	portería (n), pabellón (n)
portico (n)	portico (n)	atrio (n), pórtico (n)
post-deconstrutivista (adj)	post-deconstructionist (adj)	post-deconstructivista (adj)
poste (n)	pylon (n)	torre metálica (para líneas eléctricas) (n)
postensado (adj)	post-tensioned (adj)	postensado (adj)

GALICIAN	ENGLISH	SPANISH
postmodernismo (n)	postmodernismo (n)	post-modernismo (n)
post-moderno (adj)	post-modern (adj)	post-moderno (adj)
praza (n)	square (n)	plaza (n)
precedente (n)	precedent (n)	precedente (n)
predio elegante (n)	château (n)	castillo francés (n), finca elegante (n)
prefabricado (adj)	prefab (adj)	prefabricado (adj)
preocupado pola enerxía (adj)	energy-conscious (adj)	preocupado por la energía (adj)
presbiterio (n)	chancel (n), presbytery (n)	presbiterio (n)
preservación (n)	preservation (n)	preservación (n)
pretensar (v)	prestress (v)	pretensar (v)
prisión (n)	prison (n)	prisión (n)
producido en masa (adj)	mass-produced (adj)	producido en masa (adj)
programa (n)	brief (n)	programa (n),objetivos (n)
promotor inmobiliario (n)	developer (n)	promotor inmobiliario (n)
proporción (n)	proportion (n)	proporción (n)
proscenio (n)	proscenium (n)	proscenio (n)
protección solar (n)	sun-shading (n)	protección solar (n)
proto-moderno (adj)	proto-modern (adj)	proto-moderno (adj)
proto-paladiano (adj)	proto-palladian (adj)	proto-paladiano (adj)
proxección (n)	projection	proyección (n), vuelo (n)
proxeción isométrica (n)	isometric projection (n)	proyección isométrica (n)
proxecto (n)	esquisse (n)	proyecto (n)
proxecto director (n)	masterplanner (n)	plan director (n)
pulmón (n)	lung (n)	pulmón (n)
púlpito (n)	pulpit (n)	púlpito (n)
purbeck (n)	purbeck (n)	purbeck (n)
purgador (n)	vent (n)	purgador (n)

Q

quiosco (n)	kiosk (n)	quiosco (n)

R

racionalismo (n)	rationalism (n)	racionalismo (n)
rampla (n)	ramp (n)	rampa (n)
rampla de tesoira (n)	scissoring ramp (n)	rampa de tijera (n)
rampla en espiral (n)	spiral-ramp (n)	rampa en espiral (n)
rampla hidráulica (n)	hydraulic ramp (n)	rampa hidráulica (n)
rañaceos (n)	skyscraper(n)	rascacielos (n)
rebonificación (n)	rezoning (n)	rebonificación (n)
recanto (n)	nook (n)	rincón (n), ángulo (n), encuentro (n)
recebo (n)	daub (n)	enfoscado (n)
reciprocidade (n)	reciprocity (n)	reciprocidad (n)

GALICIAN	ENGLISH	SPANISH
reconfigurar (v)	reconfigure (v)	reconfigurar (v)
reconstrucción (n)	reconstruction (n)	reconstrucción (n)
reconversión (n)	retrofit (n)	reconversión (n)
rectilíneo (adj)	rectilinear (adj)	rectilíneo (adj)
rectoría (n)	rectory (n)	rectoría (n)
reforzo de aceiro (n)	steel reinforcement (n)	refuerzo en acero (n)
refuxio (n)	refuge (n)	refugio (n)
reitoral (n)	rectory (n)	rectoría (n)
reixa da ventá (n)	window grate (n)	reja de la ventana (n)
relevo (n)	relief (n)	relieve (n)
remate de pináculo (n)	finial (n)	remate de pináculo (n)
renacemento (n)	renaissance (n)	renacimiento (n)
renovación urbana (n)	urban renewal (n)	renovación urbana (n)
reparación do tecido urbano (n)	urbanrepair (n)	reparación de tejido urbano (n)
repertorio (n)	repertoire (n)	repertorio (n)
repisa da cambota (n)	mantel (n)	repisa de chimenea (n)
réplica (n)	replica (n)	réplica (n)
residencia (n)	residence (n)	residencia (n)
resina de poliéster (n)	polyester-resin (n)	resina de poliéster (n)
resina epóxica (n)	epoxy resin (n)	resina epóxica (n)
resistente a explosións (adj)	blast-resistant (adj)	resistente a explosiones (adj)
resistente aos desastres naturais (adj)	hazard-resistant (adj)	resistente a los desastres naturales (adj)
resolto (adj)	resolved (adj)	resuelto (adj)
respiradoiro (n)	louver (n)	respiradero (n)
respirar (v)	breathe (v)	respirar (v)
restauración (n)	restoration (n)	restauración (n)
restricións para edificar (n)	zoning (n)	restricciones para edificar (n)
retícula (n)	gridiron (n)	retícula (n)
retrete (n)	lavatory (n)	retrete (n)
retro (n)	retro (n)	retro (n)
retroalimentación (n)	feedback (n)	retroalimentación (n), reacción (n)
retroiluminado (adj)	backlit (adj)	retroiluminado (adj)
re-urbanización (n)	reurbanization (n)	reurbanización (n)
revestido (adj)	clad (adj)	revestido (adj)
revestido de cedro (adj)	cedar-clad (adj)	revestido de cedro (adj)
revestido de cemento (adj)	concrete-clad (adj)	revestido de cemento (adj)
revestido de cobre (adj)	copper-clad (adj)	revestido de cobre (adj)
revestido de titanio (adj)	titanium-clad (adj)	revestido de titanio (adj)
revestimento (n)	cladding (n), sheeting (n), siding (n)	revestimiento (n)
revestimento de ferro corrugado (n)	corrugated-iron sheeting (n)	revestimiento de placa ondulada (n)
revestimento de madeira (n)	wood-siding (n)	revestimiento de madera (n)

GALICIAN	ENGLISH	SPANISH
revestimento de parede (n)	wallcovering (n)	revestimiento de muro (n)
revestimento de piso (n)	flooring (n)	revestimiento de piso (n)
revocadura de arxila (n)	wattle and daub (n)	revoco de arcilla (n)
rexencia (n)	Regency (n)	regencia (n)
rexeneración (n)	regeneration (n)	regeneración (n)
rexeneración urbana (n)	urban regeneration (n)	regeneración urbana (n)
rexionalismo crítico (n)	critical regionalism (n)	regionalismo crítico (n)
rexurdimento (n)	revival (n)	resurgimiento (n)
rexurdimento do románico (n)	Romanesque revival (n)	resurgimiento del románico (n)
rexurdimento gótico (n)	gothic revival (n)	resurgimiento gótico (n)
rexurdimento grego (n)	Greek revival (n)	resurgimiento griego (n)
ritmo (n)	rhythm (n)	ritmo (n)
robusto (adj)	robust (adj)	robusto (adj)
rococo (n)	Rococo (n)	rococo (n)
románico (adj)	Romanesque (adj)	románico (adj)
romanticismo (n)	romanticismo (n)	romanticismo (n)
rombo (n)	lozenge (n)	rombo (n)
rotonda (n)	rotunda (n)	rotonda (n)
ruela sen saída (n)	cul-de-sac (n)	callejón sin salida (n)
ruela (n)	alley (n)	callejón (n)
ruína (n)	ruin (n)	ruina (n)
rústico (adj)	rustic (adj)	rústico (adj)

S

saínte (adj)	oversailing (adj), overhang (n)	saliente (adj), alero (n)
sala de xustiza (n)	courtroom (n)	sala de justicia (n)
salón (n)	parlour (n)	salón (n)
salón de descanso (n)	foyer (n)	salón de descanso (n)
sancristía (n)	sacristy (n)	sacristía (n)
santuario (n)	sanctuary (n), tabernacle (n)	tabernáculo (n), templo (n), santuario (n)
sarraceno (adj)	saracenic (adj)	sarraceno (adj)
sección (n)	section (n)	sección (n), división (n), cortadura (n)
segmento (n)	segment (n)	segmento (n)
segundo imperio (n)	Second Empire (n)	segundo imperio (n)
semiótica (adj)	semiotics (adj)	semiótica (adj)
sen barreiras arquitectónicas (adj)	barrier-free (adj)	sin barreras arquitectónicas (adj)
sen columnas (adj)	column-free (adj)	sin columnas (adj)
sen ventás (adj)	windowless (adj)	sin ventanas (adj)
sen xunturas (adj)	joint-free (adj)	sin junturas (adj)
sensor de movemento (n)	motion-sensor (n)	sensor de movimiento (n)

GALICIAN	ENGLISH	SPANISH
sensor de ocupación (n)	occupancy sensor (n)	sensor de ocupación (n)
sepulcro (n)	tomb (n)	tumba (n)
sequoia (n)	redwood (n)	secuoya (n)
serendipia (n)	serendipity (n)	serendipia (n)
serliana (n)	serliana (n)	serliana (n)
seteira (n)	barbican (n)	barbacana (n), aspillera (n)
shoji (n)	shoji (n)	shoji (n)
silo (n)	silo (n)	silo (n)
simbolismo (n)	Symbolism (n)	simbolismo (n)
simetría (n)	symmetry (n)	simetría (n)
simulacro (n)	simulacrum (n)	simulacro (n)
sinagoga (n)	synagogue (n)	sinagoga (n)
sinal (n)	sign (n), trace (n)	señal (n)
síntese (n)	síntesis (n)	síntesis (n)
sistema de ancoraxe (n)	anchoring system (n)	sistema de anclaje (n)
Sistema de Posicionamento (n)	GPS (Global Positioning System) (n)	Sistema de Posicionamiento Global (n)
Sistema Exterior de Espuma Illante (n)	EIFS (Exterior Insulating Foam System) (n)	Sistema Exterior de Espuma Aislante (n)
sobrepena (n)	coping (n)	albardilla (n)
solarium (n)	solarium (n)	solarium (n)
solo industrial (n)	industrial floor (n)	suelo industrial (n)
soporte en escuadra (n)	corbel (n)	can (n), ménsula (n)
soprado de vidro (n)	glass-blowing (n)	soplado de vidrio (n)
sostenibilidade (n)	sustainability (n)	sostenibilidad (n)
soto (n)	basement (n)	sótano (n), subsuelo (n)
suburbanización (n)	suburbanizing (n)	suburbanización (n)
suburbios (n)	suburbia (n)	suburbios (n)
superestrutura (n)	superstructure (n)	superestructura (n)
supermercado (n)	supermarket (n)	supermercado (n)
superposto (adj)	superimposed (adj)	superpuesto (adj)
super-rural (adj)	superrural (adj)	super-rural (adj)
surrealismo (n)	Surrealism (n)	surrealismo (n)

T

tabica (n)	riser (n)	contrahuella (n), montante (n), tubería (n)
tabique de xeso (n)	drywall (n)	tabique de cartón-yeso (n)
táboa (n)	board (n)	tabla (n), tablero (n)
taboado (n)	floorboard (n)	tabla de piso (n)
taboleiro (n)	plank (n), wallboard (n)	tablón (n)
taboleiro de xadrez (n)	checkerboard (n)	tablero de ajedrez (n)
tabula rasa (n)	tabula rasa (n)	tabula rasa (n)
tactilidade (n)	tactility (n)	tactilidad (n)
tallado a man (adj)	hand-carved (adj)	tallado a mano (adj)
tambor (n)	drum (n)	tambor (n)

GALICIAN	ENGLISH	SPANISH
tatami (n)	tatami (n)	tatami (n)
tea de seda (n)	moiré (n)	moaré (n)
teatro (n)	theatre (n)	teatro (n)
tecido bordado (n)	crewelwork (n)	tejido bordado (n)
tecido urbano (n)	urban fabric (n)	tejido urbano (n)
tecno-organicismo (n)	techno-organicism (n)	tecno-organicismo (n)
tectónica (n)	tectonics (n)	tectónica (n)
teito (n)	roofline (n)	techo (n), tejado (n)
teito vexetal (n)	green roof (n) (n)	techo vegetal
tella (n)	shingle (n)	teja (n)
tellado (n)	roof (n)	tejado (n), cubierta (n)
tellado de alboio (n)	shed roof (n)	tejado de cobertizo (n)
tellado de palla (n)	thatch roof (n)	tejado empajado (n), tejado de choza (n)
témpera (n)	distempering (n)	pintura al temple (n)
templo (n)	temple (n)	templo (n)
tenda (n)	tent (n)	tienda (n)
tenda beduína (n)	bedouin tent (n)	tienda beduina (n)
tensegridade (n)	tensegrity (n)	tensegridad (n)
teoría (n)	theory (n)	teoría (n)
termoplástico (n)	thermoplastic (n)	termoplástico (n)
terra compactada (n)	rammed-earth (n)	tierra apisonada (n)
terracota (n)	terracotta (n)	terracota (n)
terraza (n)	terrace (n)	terraza (n)
terraza acristalada (n)	sunroom (n)	terraza acristalada (n)
terrazo (n)	terrazzo (n)	terrazo (n)
tese (n)	thesis (n)	tesis (n)
tesoiras (n)	scissor truss (n)	cercha tipo tijera (n)
tímpano (n)	spandrel (n)	tímpano (n)
tipi (n)	tepee (n)	tipi (n)
tipo (n)	type (n)	tipo (n)
tipoloxía (n)	typology (n)	tipología (n)
tirante (n)	strutt (n)	codal (horizontal) (n), columna (vertical)(n), jabalcón (n)
tirante (n)	tension rod (n)	barra tensor (n), tirante (n)
titanio oxidado (n)	oxidized titanium (n)	titanio oxidado (n) (n)
tizón (n)	header (n)	tizón (n)
topo-análise (n)	topoanalysis (n)	topo-analísis (n)
topografía (n)	topography (n)	topografía (n)
topoloxía (n)	topology (n)	topología (n)
torno (n)	turnstile (n)	torno (n)
toro (n)	torus (n)	toro (n)
torre (n)	tower (n)	torre (n)
torreta (n)	turret (n)	torrecilla (n)
trabe (n)	joist (n), beam (n)	viga (n),vegeta de bovedilla (n), jácena (n)
trabe cantilever (n)	cantilever (n)	loza o viga en voladizo (n)
trabe de doble T (n)	i-beam (n)	viga doble T (n)

GALICIAN	ENGLISH	SPANISH
trabe de vierendeel (n)	Vierendeel truss (n)	viga vierendeel (n)
trabe tubular (n)	box girder (n)	viga tubular (n)
trabes de madeira laminada (n)	glulam beam (n)	viga de madera laminada(n)
tracción (n)	tension (n)	tracción (n)
tramo (n)	flight (n)	tramo (n)
transdutor (n)	transducer (n)	transductor (n)
transepto (n)	transept (n)	crucero (n)
transformación (n)	morphing (n), transformation (n)	transformación (n)
transición (n)	transition (n)	transición (n)
transmaterial (adj)	transmaterial (adj)	transmaterial (adj)
Transmisión de Luz Visible (n)	VLT (Visible Light Transmission) (n)	Transmisión de Luz Visible (n)
transparencia (n)	transparency (n)	transparencia (n)
tratado con ácido (adj)	acid-etched (adj)	tratado al ácido (adj)
travesal (n)	head (n), rafter (n)	cabecero de arco (n), cabeza (n), cabezal (n), cabio (n), viga (n)
travertino (n)	travertine (n)	travertino (n)
traveseiro (n)	ribbon (n)	larguero (n)
traveseiro de creba (n)	sprocket (n)	cabio de quiebra (n)
trazaría (n)	tracery (n)	tracería (n)
triforio (n)	clerestory (n)	triforio (n)
tronco (n), madeiro (n)	log (n)	tronco (n), leño (n)
tudor (n)	Tudor (adj)	tudor (adj)
turismo cultural (n)	cultural tourism (n)	turismo cultural (n)

U

unifamiliar (adj)	single-family (adj)	unifamiliar (adj)
unión machihembrada (n)	tongue-and-groove (n)	junta machiembrada (n)
urbanismo (n)	urbanism (n)	urbanismo (n)
urbanita (n)	urbanite (n)	urbanita (n)
utilidade, firmeza e beleza (n)	commodity, firmness and delight (n)	utilidad, firmeza y belleza (n)
utopía (n)	utopia (n)	utopía (n)

V

valores destacados (n)	blue-chip (n)	valores punteros (n)
vangarda (n)	avant-garde (n)	vanguardia (n)
vangarda rusa (n)	Russian avant-garde (n)	vanguardia rusa (n)
varanda (n)	veranda (n)	pórtico abierto o galería (n), baranda (n)
venda (n)	scrim (n)	entelado (n), venda (n)
ventá (n)	window (n)	ventana (n)

GALICIAN	ENGLISH	SPANISH
ventá chumbada (n)	leaded window(n)	ventana emplomada (n)
ventá corrida (n)	ribbon window (n)	ventana corrida (n)
ventá de contrapeso (n)	double-hung window (n)	ventana de contrapeso (n)
ventá de dobre arco (n)	bifurcated window (n)	ventana con doble arco (n)
ventá de guillotina (n)	sash window (n)	ventana de guillotina (n)
ventá de triple guillotina (n)	triple-hung window (n)	ventana de triple guillotina (n)
ventá paladiana (n)	Palladian window (n)	ventana paladiana (n)
ventá perforada (n)	punched window (n)	ventana perforada (n)
ventá saínte (n)	oriel (n)	ventana saliente (n)
ventá serliana (n)	Serlian window (n)	ventana serliana (n)
venturiano (adj)	Venturian (adj)	venturiano (adj)
verde (adj)	green (adj)	verde (adj)
verde kelly (n)	kelly green (n)	verde kelly (n)
verteaugas (n)	drip (n), weathering (n)	verteaguas (n), botaguas (n), escupidor
vértice (n)	crown (n)	vértice (n), bombeo de firmes (n)
vertido in situ (adj)	cast-in-place (adj)	vertido in situ (adj)
vestíbulo (n)	hall (n), vestibule (n)	vestíbulo (n)
viaduto (n)	viaduct (n)	viaducto (n)
victorianizado (adj)	Victorianized (adj)	"victorianizado" (adj)
victoriano (adj)	Victorian (adj)	victoriano (adj)
vidreira (n)	stain-glass (n)	vitral (n), vidriera (n)
vidreira de cores (n), vidreira artística (n)	art-glass (n)	vidriera artística (n)
vidreira de cores (n), vidreira artística (n)	stained glass (n)	vidriera de colores (n)
vidro (n)	glass (n)	vidrio (n)
vidro antibala (n)	bulletproof glass (n)	vidrio a prueba de bales (n)
vidro belga (n)	Belgian glass (n)	vidrio belga (n)
vidro chumbado (n)	leaded-glass (n)	vidrio emplomado (n)
vidro corredío (n)	sliding-glass (n)	vidrio corredizo (n)
vidro de alto rendemento (n)	high-performing glass (n)	vidrio de alto rendimiento (n)
vidro de borosilicato (n)	borosilicate glass (n)	vidrio de borosilicato (n)
vidro de ventá (n)	pane (n), windowpane (n)	cristal de ventana (n)
vidro de ventá (n)		cristal de ventana (n)
vidro en u (n)	channel glass (n)	vidrio en u (n)
vidro esmerilado (n)	ground glass (n)	vidrio esmerilado (n)
vidro flotado (n)	float glass (n)	vidrio flotado (n)
vidro fundido (n)	cast glass (n)	vidrio fundido (n)
vidro italiano (n)	Italian glass (n)	vidrio italiano (n)
vidro plano pulido (n)	plate-glass (n)	vidrio plano pulido (n)
vidro reciclado (n)	recycled glass (n)	vidrio reciclado (n)
vidro tintado (n)	tinted glass (n)	cristal tintado (n)
vintage (adj)	vintage (adj)	vintage (adj) , clásico
viñeta (n)	cartoon (n), vignette (n)	viñeta (n)
vitral (n)	stain-glass (n)	vitral (n), vidriera (n)

GALICIAN	ENGLISH	SPANISH
vivenda liliputiense (n)	Lilliputian living (n)	vivienda liliputiense (n)
vivenda mínima (n)	minimal dwelling (n)	vivienda mínima (n)
vivendas autosuficientes (n)	self-sufficient housing (n)	viviendas autosuficientes (n)
vivendas de protección oficial (n)	social housing (n)	viviendas de protección oficial (n)
Vixilancia Electrónica de Artigos (n)	EAS (Electronic Article Surveillance)	Vigilancia Electrónica de Artículos (n)
volta (n)	return (n)	vuelta (n)
volume independente (n)	free-standing volume (n)	volumen independiente (n)
volumetría(n)	volumetrics (n)	volumetría (n)
voluta (n)	volute (n)	voluta (n)

W

wengé (n)	wengé (n)	wengé (n)

X

xacobeo (adj)	Jacobean (adj)	jacobeo (adj)
xanela (n)	window (n)	ventana (n)
xardín botánico (n)	arboretum (n)	jardín botánico (n)
xardín de biofiltración (n)	bio-filtration garden (n)	jardín de biofiltración (n)
xardín de inverno (n)	wintergarden (n)	jardín de invierno (n)
xeorxiano (adj)	Georgian (adj)	georgiano (adj)
xeotérmico (adj)	geothermal (adj)	geotérmico (adj)
xeso (n)	gypsum (n)	yeso (n)
xesto (n)	gesture (n)	gesto (n)
xesto arquitectónico (n)	architectural gesture (n)	gesto arquitectónico (n)
xónico (adj)	ionic (adj)	jónico (adj)
xulgado (n)	court (n)	juzgado (n)
xustaposición (n)	juxtaposition (n)	yuxtaposición (n)

Z

zapata (n)	footing (n)	zapata (n), lecho de cimentación (n)
zen (n)	zen (n)	zen (n)
ziricote (n)	ziricote (n)	ziricote (n)
zócolo (n)	wainscote (n)	zócalo (n)
zona verde (n)	greenbelt (n)	zona verde (n)