

## Multimodal networks of signs between language, body and world in poetry, music and architecture in the city of Valencia (Spain)

María Amparo Montaner Montava<sup>1</sup>

### Abstract

*This work will deal with the sign networks that are established between language and world in the work of semiotic different arts (poetry, music and architecture). The objective is to understand and analyze from Enaction theory and from the Semiotic sign of Peirce how the constant flow and ebb between social environment, body and language configure both language and the world. It will also be shown how the work of art constitutes an emergency in which language, body and social environment participate. To achieve these objectives, poetic texts by the Valencian author Ausiàs March and artistic works related to them will be analyzed. The work methodology includes sign analysis, the comparison of original texts with translations and the comparison of works of art of semiotic different kinds.*

**Keywords:** Sign – Enaction Theory – Multimodal – Linguistic Landscape – Ausiàs March – Semiotics – Linguistics – Arts – Valencia

### Résumé

*Dans ce travail, seront abordés les réseaux de signes qui s'établissent entre le langage et le monde dans l'œuvre d'art. L'objectif est de comprendre et d'analyser à partir de la théorie de l'énaction et de la sémiotique comment le flux et le reflux constants entre l'environnement social, le corps et le langage configurent à la fois le langage et le monde. Il sera également montré comment l'œuvre d'art constitue une urgence à laquelle participent le langage, le corps et l'environnement social. Pour atteindre ces objectifs, seront analysés les textes poétiques de l'auteur valencien Ausiàs March et les œuvres artistiques qui y sont liées. La méthodologie de travail comprend l'analyse des signes, la comparaison de textes originaux avec des traductions et la comparaison d'œuvres d'art de toutes sortes.*

**Mots-clés :** Signe – Théorie de l'énaction – sémiotique – linguistique – arts – Valencia – Ausiàs March

---

<sup>1</sup> Universitat de València (Spain); e-mail: [maria.a.montaner@uv.es](mailto:maria.a.montaner@uv.es)

A word is a node in a network of associations.

(D. Bottineau)

## 1. Introduction

This paper will deal with the sign networks that are established between language, body and society in related works of art, but of different modality. The aim is to understand and analyze from the theory of Enaction and from a theory of signs how the constant ebb and flow between social environment, body and language (in a broad sense) shape both language and the world. It will also be shown from a theory of the sign how the work of art constitutes an emergence in which language, body and social environment participate.

To achieve this objective, I will employ an enactive approach and Peirce's Semiotics in order to analyze poetic texts of the Valencian author Ausiàs March and artistic works related to them. Ausiàs March is an important Valencian medieval poet of the 15th century. A true icon of Catalan/Valencian<sup>2</sup> culture and language, he is considered one of the greatest poets of his Golden Age and of all Valencian literature. According to authors such as R. Archer (2017), Ausiàs March was the most important poet in Spain until Góngora and the only point of reference for five centuries in Valencian poetry. Perhaps for this reason, the influence of his poetry is visible in several emblematic works of art in Valencia (Spain).

In this paper we will focus on March's poem "Veles e vents han mos designs complir". Several factors make it a particularly interesting object of study. It presents a relevant phonic iconicity, as well as symbolic elements typical of the author and cultural and social references. Very specially, throughout the centuries, it has originated new works of art related to the Valencian.

This famous poem was set to music by Raimon, who released it in 1970 and took it up again on several occasions. It has also been taken up by other performers, such as Toti Soler with Ester Formosa, etc. However, Raimon became a bastion of the defense of Valencian and Catalan nationalism in the Franco era, so his version has a special cultural relevance.

But not only that. The poem "Veles e vents han mos designs complir" has given its name to the building "Veles e vents", located in the port of Valencia, which has become an icon of the city. We consider that these new works of art (musical and architectural) are not the result of chance and, therefore, we began this research with some unanswered questions: What linguistic characteristics does the poem "Veles e vents" have to have surpassed the limits of poetry? What social characteristics? What does this poem have to star in a song by Raimon, defender of the Valencian idiosyncrasy? And what does the poem have to give name to the most emblematic building of the city of Valencia?

---

<sup>2</sup> In philological terms Catalan and Valencian are considered a single language, conventionally called Catalan, in coherence with research that indicates that it spread from north to south. For this reason, philologically the term Catalan language is used to refer to the language spoken in the areas of Catalonia, Valencia and the Balearic Islands, although sometimes the term Valencian is used, especially to refer to issues related to Valencia, which is the case of this article. That is why both terms are cited. Another issue is the internal sociolinguistic problems related to these terms, an issue that is not addressed in this work.

## 2. Objective and methodology

In accordance with these questions, the aim of the present work is to compare, with an enactive approach and from a Semiotic perspective, the poem “Veles e vents han mos desigs complir” by A. March and other works of art of great social relevance, derived from it. These works of art are the song of the same name by the singer-songwriter Raimon and the *Veles e Vents* building in the city of Valencia.

The working methodology includes comparative semiotic analyses of the poem, its body base, the song and the building mentioned, as well as the comparison of some aspects of the original text with translations. These analyses are based on the critical application of Peirce’s semiotic sign model, on the basis that it is the one that is naturally best suited to the performative approaches of the theory of enaction.

## 3. The texts

### 3.1 The poem by Ausiàs March and its translation

This section contains the text of the original poem and its translation into English by R. Archer (1992).

#### 3.1.1 Ausiàs March’s poem

“Veles e vents han mos desigs complir” XLVI

	Veles e vents han mos desigs complir faent camins dubtosos per la mar. Mestre i ponent contra d’ells veig armar: xaloc, llevant los deuen subvenir ab llurs amics lo grec e lo migjorn, fent humils precs al vent tramuntanal que en son bufar los sia parcial 8 e que tots cinc complesquen mon retorn.		après ma mort d’amar perdau poder e sia tost en ira convertit, e jo, forçat d’aquest món ser eixit, tot lo meu mal serà vós no veer. Oh Déu, ¿per què terme no hi ha en amor, car prop d’aquell jo·m trobara tot sol? Vostre voler sabera quant me vol, 40 tement, fiant, de tot l’avenidor.
	Bullirà·l mar com la cassola en forn, mudant color e l’estat natural, e mostrarà voler tota res mal que sobre si atur un punt al jorn. Grans e pocs peixs a recors correran e cercaran amagatalls secrets; fugint al mar on són nodrits e fets, 16 per gran remei en terra eixiran.		Jo són aquell pus extrem amador après d’aquell a qui Déu vida tol. Puis jo són viu, mon cor no mostra dol tant com la mort per sa extrema dolor. A bé o mal d’amor jo só dispost, mas per mon fat fortuna cas no·m porta. Tot esvetlat, ab desbarrada porta, 48 me trobarà faent humil respost.
	Los pelegrins tots ensems votaran e prometran molts dons de cera fets; la gran paor traurà al llum los secrets que al confès descoberts no seran. En lo perill no·m caureu de l’esment, ans votaré al Déu qui·ns ha lligats de no minvar mes fermes voluntats 24 e que tots temps me sereu de present.		Jo desig ço que·m porà ser gran cost i aquest esper de molts mals m’aconhorta. A mi no plau ma vida ser estorta d’un cas molt fer, qual prec Déu sia tost; lladoncs les gents no·ls calrà donar fe al que amor fora mi obrarà; lo seu poder en acte·s mostrarà 56 e los meus dits ab los fets provaré.
	Jo tem la mort per no ser-vos absent, perquè amor per mort és anul·lats;		Amor, de vós jo·n sent més que no·n sé, de què la part pijor me’n romandrà,

mas jo no creu que mon voler sobrats                      e de vós sap lo qui sens vós està.  
pusca ésser per tal departiment.                      60    A joc de daus vos acompararé.  
Jo só gelós de vostre escàs voler  
que, jo morint, no meta mi en oblit.  
Sol est pensar me tol del món delit  
32    car, nós vivint, no creu se pusca fer:

### **3.1.2 Translation to English<sup>3</sup>**

- 1-8. Let wind conspire with sail to give me what I long for, carrying me across the sea's perilous highways! Even now I can see the winds from the West and North-West gathering hostile forces: the Sirocco and the South-Western must hold them back, enlisting the help of their allies, the North-Eastern and the Midi, and humbly imploring the North wind to lend its support, so that all five of them blowing together may bring about my return.
- 9-16. The ocean will bubble like a pot of stew taken to the baker's oven to cook, changing colour and losing its natural form as it seethes. Anything that ventures upon it, even for a single moment, will feel the force of its rage, and all the fish beneath will rush for shelter to secret hiding-places. But in the end they too will have to abandon the very sea which spawned and nurtured them and, in utter desperation, leap out on to dry land.
- 17-24. There's not a pilgrim on my ship who will not call upon Heaven, making vows and promises of countless votive offerings of wax. Sheer terror will force out secrets that not even the confessor has learned. But in the midst of this danger, I shall think only of you, and I shall make my vow to that same God who joined us never to weaken in my resolve, and to keep you constantly in my thoughts.
- 25-40. I fear death only because it would mean absence from you, and because death blots out love. Not that I think that even such a separation could vanquish my desire. Rather, the fear that preys on me is that you do not desire me as you ought, so that, should I die, you would never think of me again. Even though it seems impossible that I should be less than happy while we both live, there is one thought that makes me wretched: that you would no longer be able to love me once I was dead, and that you would soon find your love turning to hate. As for me, driven from this world, I would feel no other torment than to be unable to look upon you. Oh God, if only there were bounds to love—for I alone among lovers would have almost reached them by now. Then, instead of being by turns full of fear and hope for all that the future might hold, I would know for sure how much love your heart harbours for me.
- 41-48. No one has ever taken his love to greater extremes than I—except those who have given their lives for its sake. While I continue to live, I cannot offer as much proof of my heart's suffering as I could by dying. I am prepared for whatever love has in store for me, good or bad. But Fortune has not yet revealed what my fate is to be. When she does, she will find me waiting up, my gates unbarred, ready to do her bidding humbly.

---

<sup>3</sup> Translation by R. Archer (1992: 60-63)

49-56. The very thing I pray will happen could cost me dear, and yet this same hope consoles me in my great suffering. In that fearful event, with which I pray God will provide me soon, I do not want my life to be spared. When that hour comes, people will see the outer signs of love in me, and will not need to take my word alone. Love's potentiality will be revealed in act, and I shall have proved my words with deeds.

57-60. Envoi: Love, if only I understood you as much as I feel you! As things are, I'll be left with only that part of you that's no good to anyone. Nobody can know you for what you are until he is free of you. What can I compare you with, except a game of dice?

### **3.2 The text of Raimon's song *Veles e Vents* and its translation**

This section contains the text used in Raimon's musical adaptation and its translation into English.

#### **3.2.1 The text of Raimon's song**

Veles e vents han mos desigs complir,  
faent camins dubtosos per la mar.  
Mestre i ponent contra d'ells veig armar;  
xaloc, llevant, los deuen subvenir

ab llurs amics lo grec e lo migjorn,  
fent humils precis al vent tramuntanal  
que en son bufar los sia parcial  
e que tots cinc complesquen mon retorn.

Bullirà el mar com la cassola en forn,  
mudant color e l'estat natural,  
e mostrarà voler tota res mal  
que sobre si atur un punt al jorn.

Grans e pocs peixs a recors correrán  
e cercaran amagatalls secrets:  
fugint al mar, on són nodrits e fets,  
per gran remei en terra eixiran.

Amor de vós jo en sent més que no en sé,  
de què la part pitjor me'n romandrà;  
e de vós sap lo qui sens vós està.  
A joc de daus vos acompanyaré.

Jo tem la mort per no ser-vos absent,  
perquè amor per mort és anul.lat:  
mas jo no creu que mon voler sobrat  
pusca esser per tal departiment.

Jo só gelós de vostre escàs voler,  
que, jo morint, no meta mi en oblit.  
Sol est pensar me tol del món delit,  
car nós vivint, no creu se pusca fer:

après ma mort, d'amar perdau poder,  
e sia tost en ira convertit.  
E, jo forçat d'aquest món ser eixit,  
tot lo meu mal serà vós no veer.

Amor de vós jo en sent més que no en sé,  
de què la part pitjor me'n romandrà;  
e de vós sap lo qui sens vós està.  
A joc de daus vos acompanyaré.

#### **3.2.2 Selected parts of the translation of the whole poem to English by R. Archer <sup>4</sup>**

1-8. Let wind conspire with sail to give me what I long for, carrying me across the sea's perilous highways! Even now I can see the winds from the West and North-West gathering hostile forces: the Sirocco and the South-Western must hold them back, enlisting the help of their allies, the North-Eastern and the Midi, and humbly imploring the North wind to lend its support, so that all five of them blowing together may bring about my return.

---

<sup>4</sup> From the translation of the original by R. Archer (1992, pp.60-63)

9-16. The ocean will bubble like a pot of stew taken to the baker's oven to cook, changing colour and losing its natural form as it seethes. Anything that ventures upon it, even for a single moment, will feel the force of its rage, and all the fish beneath will rush for shelter to secret hiding-places. But in the end they too will have to abandon the very sea which spawned and nurtured them and, in utter desperation, leap out on to dry land.

.....

Envoi: Love, if only I understood you as much as I feel you! As things are, I'll be left with only that part of you that's no good to anyone. Nobody can know you for what you are until he is free of you. What can I compare you with, except a game of dice?

.....

25-40. I fear death only because it would mean absence from you, and because death blots out love. Not that I think that even such a separation could vanquish my desire. Rather, the fear that preys on me is that you do not desire me as you ought, so that, should I die, you would never think of me again. Even though it seems impossible that I should be less than happy while we both live, there is one thought that makes me wretched: that you would no longer be able to love me once I was dead, and that you would soon find your love turning to hate. As for me, driven from this world, I would feel no other torment than to be unable to look upon you.

.....

57-60. Envoi: Love, if only I understood you as much as I feel you! As things are, I'll be left with only that part of you that's no good to anyone. Nobody can know you for what you are until he is free of you. What can I compare you with, except a game of dice?

### **3.3 The score of the song**

The sheet music of the song *Veles e vents* by Raimon can be consulted according to the reference cited in the final bibliography.

### **3.4 The building**

To see the *Veles e Vents* building in Valencia, the website <<https://veleseventsvalencia.es/>> can be consulted.

## **4. Theoretical approach**

### **4.1 The Enaction theory**

We consider that the ideal theoretical approach for this work is the theory of enaction, because it suits the mutual affectation that occurs between sign and body (*embodiment*) and between signs and environment in this study. Therefore, some basic notions of this theory are introduced.

According to Varela, Thompson and Rosch (1991: 33-4), the term enactive is proposed "to emphasize the growing conviction that cognition is not the representation of a pre-given world by a pre-given mind but rather the enactment of a world and a mind from a history of the variety

of actions that a being performs in the world. The enactive approach thus takes the philosophical critique of the idea that the mind is a mirror of nature, and even approaches this problem from the heart of science”.

The pioneering work of Varela, Thompson and Rosch (1991) starts from the conviction that the new sciences of the mind need to broaden their horizons to embrace both the lived human experience and the possibilities of transformation inherent in it, and explores the possibility of interrelation between the sciences of the mind or cognitive sciences and human experience.

The authors start from the work of Merleau-Ponty, who considers that Western scientific culture requires us to see our bodies not only as physical structures, but as lived and experiential structures, that is, as external and internal, as biological and phenomenological. The continuous circulation between these two aspects, according to Merleau-Ponty cannot be understood without exploring its fundamental axis, the embodiment of knowledge, cognition and experience. Thus, body has the double sense of lived experiential structure and realm of cognitive mechanisms. According to the authors, this double sense of corporeality should be studied both for research in cognitive sciences and for its relevance to human experience.

For these reasons Varela, Thompson and Rosch (1991) propose an approach to cognition as embodied action, and stress the importance of taking corporeality into account. In this sense, cognition is understood as embodied when it depends on certain properties or characteristics of the agent's body beyond his or her brain.

Enactive linguistics has tested a linguistic application of these ideas by focusing on the consideration of language as sensorimotor interactions with an environment in which both the environment and the speaker are affected (Bottineau 2010).

In this regard, authors such as Bottineau (2013: 3) have noted the theoretical potential of focusing on performative nature of speech.

In this context, it comes as a surprise that linguistics should have consistently overlooked the trivial empirical heuristic evidence that speaking is a modality of action; only few linguistic theories are grounded in the notion of signifiers as sensorimotor loops and interactive gestures.

Following this author, the enactive approach would surpass the cognitive approach by considering issues such as the actional and interactive dimension of signifiers, and the mediating and shaping role of subjective co-action (Bottineau 2013: 4).

In cognitive linguistics, lexical semantics and grammatical constructions reflect the verbal-semantic processing of psychological representations and the elaboration of complex image schemas independently from the actional and interactive dimension of signifiers: meaning and conceptualization are indeed grounded in the embodied experience of the material world, but the mediating and shaping role of intersubjective co-action is widely ignored.

In fact, the enactive approach postulates the existence of a frontal opposition between a phenomenological view of language as experience in action and as an embodied interactive practice that generates ideas and substantiates the thinking process and other theoretical approaches (Bottineau 2013: 5):

We are therefore confronted with a spectacular divorce opposing the phenomenological reflection on languaging as a modality of experience in action and as an embodied interactive practice generating ideas and giving substance to the process of “thinking” on the one side and the linguistic approaches which consider languages as self-organized formalisms reflecting generative or

computational processes, or the encoding of psychological, language-independent semantic processes and representations; or the reflection of abstract core values.

In this context, Enactive linguistics proposes a redefinition of descriptive categories “in terms of embodied interactive processes organizing communities and shaping individual’s ordinary coupling with the environment (both material and social)” (Bottineau 2013: 5)

In contrast to the traditional view and the disembodied approach to language, another way of using language is proposed and we speak of “endophasia, inner speech and thinking” (Bottineau 2013: 6). Verbal actions are not only performed to activate the outer voice and express, but also to activate the inner voice, mental speech and print signals for the reflective mind. In that sense, “endophasia involves a partial simulation of the motoric / perceptual loop” (Bottineau 2013: 6).

Considering all these issues, the author concludes that linguistic forms cannot be reduced to their consequences, but that languageing requires a “biosemiotic conception in which linguistic forms are defined as the motor-sensory loops by which cognitive effects are stimulated”.(Bottineau 2013: 7). Besides, another important aspect is that “languageing cannot be reduced to an interplay btween inequivocal entities [^...] Embodied processes of sign production are social and intersubjective in nature.” (Bottineau 2013: 7).

Following this author, to make clear the nature of the verbal contribution in this network. two elements need to be taken in consideration:

(i) to speak is to produce a signal, to act somatically upon the physical environment shared by the interlocutors, to modify the semiotically relevant transitional properties of the medium, and to focus the interacting participants’ joint attentions on this ongoing process.[...]

In this sense, first-order languageing overrides the physical world as a signal-producer and biosemiotic partner, to radically modify the relevant biosemiotic properties of the environment, to cause the perceivable environment to say something different through human intervension; speech causes human minds to semiotize the artificial,

(ii) what was overlooked by Merleau-Ponty, but fully is relevant for Bakhtine, is that in languageing, words and morphemes in a given sentence reiterate a string of exemplars (a “plexus”) of themselves as quotes citing an open numer of analogous fragments of discourse excerpted from other speakers’ verbal contributions. (Bottineau 2013: 9-10)

From these considerations, the word is considered as a knot in a network of associations, including sentences, situations, registers in which it usually appears and the use of a word places the object in a conventional network of associations (Bottineau 2013: 7).

The word is best described as the vocal activator of distributed sensations which are bound to guide interpreting minds towards the retrieval of coordinated networks of knowledge acquired through federating verbal interactions: a word is a node in a network of associations comprizing the recorded verbal sequences in which it is normally used and the recorded interactional situations in which it normally appears, including their social and emotional colour (register), and using the word will install the target object of attention in a conventional network of association, reformatting the subjective judgment in the terms of the collective habits. [...]

The notion of languageing as an embodimental interactive cognitive technique formatted by routinary procedures and social norms has far-reaching consequences. (Bottineau 2013: 11).

These contributions justify the interest of the enactive model for our study, which is based on several reasons: First, the present investigation begins in speech in the realm of poetry. Poetry



constitutes to a large extent a form of inner speech in which the signifier itself signifies, so its value is undeniable.

Secondly, the interest of the enactive model for this study lies in the physiological basis of the syntagm “*Veles e vents*” by A. March, in the formal and content iconicity between the syntagm and its referent, and in the embodied expression of such iconicity.

Thirdly, we work on symbolic networks between word, music and building in a social context, so that the word is a node in a network of meanings.

In line with this, the interest of the enactionist theory for this work also lies in the analysis of the cognitive sign networks that link the various multisensory works of art that come from the poem *Veles e vents han mos desigs complir* by A. March. Its perfect understanding requires a sign model compatible with the theoretical approach studied. This sign model could be Peirce’s semiotic sign, due to its performative characteristics and the mutual influence between the elements that constitute it.

#### **4.2 Peirce’s semiotic sign**

The sign model suitable for a comparative study of poetry, music and architecture (building) and the interrelationships between them needs to be as broad as possible. Besides, it should be able to integrate an analysis of word, image and sound from a comprehensive perspective. We consider Peirce’s semiotic sign model to be the most suitable for this, because it goes beyond verbal language and because it considers not only the primary sign itself but its concrete effects.

In its ability to consider the verbal language but going beyond it, this model surpasses that of Saussure. In its concreteness, the model facilitates the separate consideration of each of the facets of the original sign. In its consideration of the effects of the sign, Peirce’s model allows for a temporal and dynamic dimension, more in line with the reality of human perception. Because of that, it surpasses the model of Ogden and Richards.

#### **Basic concepts of Peirce’s sign model**

In this section we will present the basic concepts of Peirce’s theory of the sign, following the author’s own exposition and that of A. Gomila (1996) with some nuances. First, Peirce’s concept of sign is defined as follows:

A sign, or representamen, is something which stands to somebody for something in some respect or capacity. (CP 2.228).

Peirce’s sign is based on a triadic analysis of the representational relation, which contemplates three poles, the sign or representamen, the object and the interpreter. “I define a sign as anything which is so determined by something else, called its Object, and so determines an effect upon a person, which effect I call its interpretant, that the latter is thereby mediately determined by the former. (Peirce, EP 2. 478).

Genuine mediation is the character of a Sign. A Sign is anything which is related to a Second thing, its Object, in respect to a Quality, in such a way as to bring a Third thing, its Interpretant, into relation to the same Object, and that in such a way as to bring a Fourth into relation to that Object in the same form, ad infinitum. If the series is broken off, the Sign, in so far, falls short of the perfect significant character. It is not necessary that the Interpretant should actually exist. A being in futuro will suffice.” (Peirce, CP 2.92).

Peirce's sign contemplates three poles, the sign or representamen, the object and the interpreter. The relationship between the three poles is defined as follows by Peirce:

A sign, or representamen, is something which stands to somebody for something in some respect or capacity. It addresses somebody, that is, creates in the mind of that person an equivalent sign, or perhaps a more developed sign. That sign which it creates I call the *interpretant* of the first sign. The sign stands for something, its *object*. It stands for that object, not in all respects, but in reference to a sort of idea, which I have sometimes called the *ground* of the representation (Peirce, CP 2.228).

In this paper we will adopt the formulations of the poles of the sign as formulated by Gomila (1996: 2).<sup>5</sup>

Así pues, tenemos el Representamen, es decir, el signo en cuanto objeto, elemento individual, con sus cualidades materiales, o, mejor dicho, sus propiedades intrínsecas, aquellas que tiene por sí mismo, aparte de las relaciones en las que participa, y entre éstas, las relaciones en virtud de las cuales es signo, está en lugar de otra cosa [...]

En cuanto al *Objeto*, Peirce distingue dos tipos: el *inmediato*, "el Objeto tal como el signo mismo lo representa" (CP 4.536), y el *dinámico*, el objeto representado, al margen de su relación con el signo. Formulado de otro modo: "El Objeto mediato o dinámico es el objeto exterior al signo. Pero el signo debe indicarlo mediante algún indicio; y este indicio, o su substancia, es el objeto inmediato" (CP 8.334). La interpretación del Objeto inmediato ha sido problemática; a mi modo de ver, la clave está en qué aspectos del Objeto son los que el signo selecciona para establecer la relación representacional, lo que Peirce llama la *base* (*ground*): alguna cualidad, y entonces se trata de un icono; alguna "relación existencial", causal o de contigüidad espacio-temporal, y entonces se trata de un índice; o de su consideración convencional, y entonces se trata de un símbolo.

Finalmente, el *Interpretante* consiste en el efecto mental del signo en el intérprete para quien el signo es signo. En sus primeros escritos, este efecto es un pensamiento (CP 5.287); más tarde, distingue tres tipos de efecto –de interpretante–: el *emocional*, el sentimiento de comprender el signo (CP 5.475); el *energético*, el esfuerzo provocado por el signo, mental o físico (CP 5.475); y el *lógico*, que puede consistir en un pensamiento que caracteriza el significado del signo. Sin embargo, no todo efecto producido por el signo debe ser considerado como I, sino que es preciso que este efecto satisfaga una constricción muy específica, ya indicada: que sea, a su vez, signo del mismo objeto (aunque Peirce no dice nada sobre qué tipo de relación debe tener este nuevo signo con su O; en concreto, si debe ser del mismo tipo).

---

<sup>5</sup> Translation to English.

Thus, we have the *Representamen*, that is, the sign as an object, an individual element, with its material qualities, or rather, its intrinsic properties, those which it has by itself, apart from the relations in which it participates, and among these, the relations by virtue of which it is a sign, it stands in place of something else [...].

As for the *Object*, Peirce distinguishes two types: the *immediate*, "the Object as the sign itself represents it" (CP 4.536), and the *dynamic*, the represented object, apart from its relation to the sign. Formulated in another way: "The mediate or dynamic Object is the object external to the sign. But the sign must indicate it by some indication; and this indication, or its substance, is the immediate object" (CP 8.334). The interpretation of the immediate Object has been problematic; in my view, the key lies in what aspects of the Object are those that the sign selects to establish the representational relation, what Peirce calls the *ground*: some quality, and then it is an icon; some "existential relation", causal or of spatio-temporal contiguity, and then it is an index; or its conventional consideration, and then it is a symbol.

Finally, the Interpretant consists of the mental effect of the sign on the interpreter for whom the sign is a sign. In his early writings, this effect is a thought (CP 5.287); later, he distinguishes three types of effect –of interpreter–: the *emotional*, the feeling of understanding the sign (CP 5.475); the *energetic*, the effort provoked by the sign, mental or physical (CP 5.475); and the *logical*, which may consist of a thought that characterizes the meaning of the sign. However, not every effect produced by the sign must be considered as I; rather, it is necessary that this effect satisfy a very specific constraint, already indicated: that it be, in turn, a sign of the same object (although Peirce says nothing about what kind of relation this new sign must have to its OR; specifically, whether it must be of the same kind).

The interpretant of a sign is another sign, since anything, acting as a sign, places the interpretant in the same relation to the object that the first sign has" (CP 8.332). (Translation of Gomila 1996: 2).

El interpretante de un signo es otro signo, ya que cualquier cosa, al actuar como signo, pone al interpretante en la misma relación con el objeto que el primer signo tiene (Peirce, *CP* 8.332).

## **5. Semiotic analysis of socially relevant aspects of the poem *Veles e vents han mos designs complir* of A. March**

### **5.1 The semiotic power of the syntagm *Veles e vents* from a phonic and from a social perspective**

After the presentation of the theoretical issues relevant to the present study, we will proceed to the analysis of Ausiàs March's poem, which is the first sign that has originated the other signs in this study. This poem presents several elements worthy of a sign analysis in which language and extra-linguistic reality are related. In this work we will focus on how and why the poem in general and the first syntagm in particular (*Veles e vents*) have been reinterpreted as the basis of new signs in other artistic fields, which have been integrated with the history and aesthetics of the city of Valencia.

*Veles e vents han mos designs complir* is a poem that is inspired by the area of Valencia and that reverts back to Valencia. It starts talking about a dangerous sea voyage, made by boat (*veles*) and surrounded by strong winds (*vents*). Therefore, the poet begins by referring to the winds related to the Valencian area. For this reason, and to fully understand the poem, it is necessary to know the geographical culture of the Valencian coast and the geographical implications of the poem at the time it was written (Archer and Fornés 2022).

The poem is written in decasyllabic lines separated by caesuras that divide each line into two hemistiches of 4 and 6 syllables<sup>6</sup>. The rhyme is consonant. The beginning of the poem, the syntagm *Veles e vents*, is especially relevant for our research, because it is reiterated as the title of Raimon's song and as the name of the most emblematic building in Valencia. For this reason, we will analyze it more slowly.

The masterful beginning of the work with the syntagm *Veles e Vents* is striking. Why does this beginning have so much strength and has been the basis of later works of art? There are several reasons, but the phonic and visual ones are especially important. A phonic analysis of the signifier of this syntagm allows us to establish an iconic relationship between meaning and form and between referent and form, a relationship that goes beyond mere alliteration. The procedure is described below.

### **5.2 Phonic analysis**

On a phonic level, the syntagm *veles e vents* presents a vowel whose repetition provides stability, while the chancing consonants provide movement. In addition, the initial and final consonants of the two nouns are sonorous and fricative, and in this sense, a parallelism could be established with the rubbing of the wind in the sails to which the two nouns connected in the

---

<sup>6</sup> The verse *Veles e vents / han mos designs complir* is divided in two hemistiches of four and six syllables respectively.

syntagm refer. The vowel, the liquid /l/ and the fricative consonants /s/ and /v/ coincide in sonority and opening match in sonority and openness.

At the level of the micromorphemes, the final of the syntagm (-nts) also has an open character, since the final fricative cancels the occlusivity of the consonant /t/. A relationship could be seen between this openness of the signifier (present in the sounds and micromorphemes) and the openness suggested by the signified (that of the sails in the wind).

Another important aspect is rhythm: The syntagm is bimember and is composed of two completely symmetrical disyllabic rhythmic feet. While *veles* is composed of a tonic syllable plus an unstressed one, *e vents* is composed in the opposite way, starting with an unstressed syllable and ending with the tonic one. Thus, the syntagma *veles e vents* begins and ends with the force of the tonic vowels. It should be noted that the two nouns of the syntagm coincide in their syllabic start (*ve-*), which reinforces the sense of duality. This conformation of the signifier of the syntagm correlates with its meaning and with physical sensations of strength and balance.

According to the above, the syntagma with which the poem begins is phonically balanced and endowed with a great expressive force for reasons that we could call physical and that are reproduced in a corporal way (*embodiment*) and by the correlation between signifier and signified.

### **5.3 Considerations on the content and the visual image**

From a visual perspective, the content of the syntagm refers to the image of white sails moved by the wind. Therefore, the white color and the image of the sails could be considered important factors as signic bases of a signic representamen (in Peirce's sense) for future works.

The object to which syntagma refers could be considered minimalist, since it refers to a image composed by two objects, and only one of them (*veles*) is physically visible. The other one (*vents*), would only be perceptible by touch and by its effects on the sails. Accordingly, the syntagm is linguistically composed only of two coordinated nouns, without adjectives or determiners of any kind.

### **5.4 Comparison with translations**

It is important to highlight how in the translations of the work into other languages that have been consulted it is difficult to maintain the strength of the original syntagma, precisely because of its phonic iconicity. Montemayor's Spanish translation (*Velas y vientos*) does not preserve the vowel balance, nor the rhythmic balance, nor the accentual balance of the original. Neither does it preserve the final opening, since the *t* followed by a vowel in *-tos* implies a complete closure of the articulatory organs, despite the final *s*. The contrast of the movement of the consonants with the staticism provided by the permanence of the vowel in the original is not preserved either.

The English translation *Sails and Winds* is better, although it does not reproduce the perfect rhythmic balance in two strokes in the swing between tonics and unstresses of the original, since in the English translation there is only one unstressed syllable, not two.

## 6. Raimon's song *Veles e vents*

The singer-songwriter Raimon used this poem for his famous song *Veles e vents*. This contribution is important because Raimon carried out an important social work in the Franco era, as a defender of the freedom of peoples and languages disadvantaged by the Franco regime prevailing at that time in Spain. In that sense, using a work by Ausiàs March meant using the voice of an author who was one of the main people responsible for conferring literary dignity to the language of Valencia.

Raimon, who was born in Xàtiva (Valencia) in 1942, had a great success in Barcelona in 1962 by offering a vision of the world that came from the Valencian working classes. He won the first prize at the Festival de la Canción Mediterránea. Its interpretation came to signify political vindication and the Catalan song came to be considered dangerous and subversive from the regime's perspective. It would be in the seventies when the song "Veles e vents" would be released, together with other songs based on authors of the XV century of Valencian literature. Four poems by Ausiàs March were included ("Veles e vents", "Així com cell", "Quins tan segurs consells" i "Si com lo taur").

If we focus on the song *Veles e Vents*, it is worth asking what characteristics the text and the score have and if these characteristics refer to the initial work and to the object to which the original sign or representamen refers.

From the point of view of the text, a partial reproduction has been made for the song. In this reproduction, the themes of the dangerous voyage in the sea storm and that of love are maintained. The religious references are omitted. Perhaps this omission may be due to an attempt to avoid any relationship with ideologies that could be considered close to the regime. Moreover, with these omissions, the song focuses on the image of the stormy sea, which refers to Valencia, and on the universal theme of love. Formally, the text adopts a bipartite form ending in both parts with the same *tornada*.

It is also worth asking what is the relationship between the music of the song and the text of Ausiàs March. And when doing so, it is necessary to compare signs of a different nature, so that in order to compose the music it would be necessary to make what could be called an intrasemiotic translation.

The first aspect to note is that Raimon has chosen a romantic style of music, which agrees with the themes treated by March, the dangers of the sea and the dangers of worldly love.

The music of Romanticism, characteristic of the entire 19th and early 20th century, has the peculiarity that it works for any era. It is very common to find it in films set in different times, therefore. On the other hand, there is another music that only works for its time. But this capacity of romantic music makes it possible to use contemporary music for a fifteenth-century text, such as March's poem, quite naturally. If we consider the music of the song as a global sign, it is a sign that allows us to deal with the themes that March dealt with in the 15th century, universal themes, and that the 20th century public recognizes as their own. In this way, music helps to bring the text close to the receiver emotionally.

Raimon's music is written in the key of E major, that is, it consists of the major mode scale whose tonic is the note E and which has four sharps in the key signature. It should be noted that Scriabin (one of the best known composers with synaesthetic ability) considered E major the purest of tonalities, and chose it to represent the color white in synaesthesia.

In that sense, the musical tonality of E major connects with the base of whiteness of the poem and, especially, of the syntagm *Veles e vents*, presided by the white color of the sails against the blue sky. We thus find a synesthetic iconicity between poetic text and musical text.

With respect to rhythm, the meter used is binary. This binarism is in consonance with the binarism of the verses, divided into hemistichs and with that of the metrical feet of the poem, so that semiotically an iconicity between the rhythm of the poem and the musical rhythm could be traced. Likewise, there would be an iconicity between these rhythms and the bodily rhythms. It could be said that binarism is deeply embodied, since it is basic in bodily phenomena (inspiration and expiration, pumping of the heart, alternation of steps in walking, etc.).

The influence of Ausiàs March's poem on Raimon has the effect of musicalization in a 20th century score and the creation of a new work of art. This effect is understood in the light of Peirce's concept of interpreter. But the question does not end there. The song is interpreted and each interpretation produces a new sign. Each interpretation made by Raimon in the seventies also affected the original poem by Ausiàs March, because Raimon came to represent in Spain a symbol of the affirmation of the autonomy of Catalonia and Valencia. Thus, Raimon's interpretation of a masterful poem of the Golden Age of Valencian literature in the political context of the seventies gave a new meaning to the song itself and to the text that originated it, in a game of semiotic interrelations that has neither an end nor a way to be foreseen.

## **7. The *Veles e vents* building in the Marina of Valencia**

And finally, in this section, we will compare the *Veles e Vents* building, which has become a symbol of the city of Valencia, with the poem that gives it its name and we will consider a symbolic analysis of it. This building was built by David Chipperfield, B270 Architects between 2005 and 2006 on the Malva-Rosa beach in Valencia (Spain).

I would like to reproduce the description of the building, following Huguet González y Obiol Sánchez (2006), Piquer (2016), Valverde Cantero (2021), to then comment semiotically the characteristics of the building with those of the written sign that gives it its name and with the characteristics of the semiotic object constituted by the sails and the winds and that motivates both works of art. Following Valverde Cantero (2021):<sup>7</sup>

---

<sup>7</sup> English translation: "Veles e vents" is the name of a poem with which Ausiàs March invoked the force of the winds in the 15th century, and it is also the name of a weightless 21st century building facing the sea that won the LEAF Awards, European architecture awards. The building is also known as the Foredeck building.

This venue and the park are the social center of the world's leading sailing competition, established in Europe for the first time in 150 years after the Swiss Alinghi team beat the New Zealand team in 2003 and Valencia was selected as the venue.

The Veles y Vents building, a central piece in the reorganization of the industrial port of Valencia, is the base for all the America's Cup teams and their sponsors, as well as a place for the public to watch the Cup competitions.

«Veles e vents» es el nombre de un poema con el que Ausiàs March invocaba en el siglo XV la fuerza de los vientos, y es también el nombre de un ingrátido edificio del siglo XXI que mira al mar y que ganó los LEAF Awards, premios europeos de arquitectura. El edificio también se conoce como edificio Foredeck.

Esta sede y el parque son el centro social de la principal competición de regatas del mundo, establecida en Europa por primera vez en 150 años después de que el equipo suizo de Alinghi venciera al equipo de Nueva Zelanda en 2003 y fuera seleccionada Valencia como sede.

El edificio *Veles y Vents*, pieza central en la reorganización del puerto industrial de Valencia, se constituye como la base para todos los equipos de la Copa de América y sus sponsors, así como un lugar para que el público vea las competiciones de la Copa.

Una construcción de cuatro plantas que parece sustentarse en el aire. Cuatro forjados del tamaño de medio campo de football, realizados en hormigón armado postesado, con grandes voladizos, son la clave del edificio Foredeck.

Una superposición de plataformas abiertas a modo de terrazas profundas, de distintos tamaños y conectadas por un sistema de escaleras exteriores muy atractivas.

Cada una de sus plantas tiene tamaño, vuelo y formas diferentes, lo que dificultó especialmente las labores de cimbrado, ya que en algunas zonas del edificio la cimbra nacía en planta baja y llegaba hasta la cubierta, salvando más de 25 metros de altura.”

And according Huguet González y Obiol Sánchez (2016: 16)<sup>8</sup>

La sencilla concepción formal del edificio desemboca en la aparición de unos voladizos perimetrales que varían de dimensión según la colocación relativa de la planta respecto de los núcleos. Éstos alcanzan un vuelo máximo de 12.80m en planta primera, quedando sensiblemente reducidos en planta segunda. Paralelamente, la zona central entre soportes salva luces de 23 a 28mts.

Las plataformas, al quedar liberadas de pilares, aparecen suspendidas -aparentemente- en el vacío, aunque en realidad están apoyadas sobre cuatro soportes estructurales. Las fachadas, por su parte, se desmaterializan en grandes planos acristalados entre plataformas, gracias a la protección solar que le proporcionan los grandes voladizos.

Taking into account these descriptions, we can make an comparison between the sign base constituted by March's poem and the building, later in time, but motivated by both the previous sign and its object. And again we are making an intersemiotic comparison, thanks to the possibilities of Peirce's sign. The concomitances would be the following:

1. The superimposition of the building's opened planes resembles a ship with its sails extended, as does the expression *Veles e Vents*. Both the building and the expression refer to the same object. Furthermore, the building refers to the expression *Veles e vents*.
2. The name of the building partially matches with the beginning of the poem and with the title of Raimon's song, but, besides of that, it is a new sign enriched by the new sign that the

---

A four-story construction that seems to be supported by air. Four slabs the size of half a football field, made of post-tensioned reinforced concrete, with large cantilevers, are the key to the Foredeck building.

A superposition of open platforms like deep terraces, of different sizes and connected by a system of very attractive exterior stairs. Each of its floors has a different size, flight and shape, which made the forming work especially difficult, since in some areas of the building the forming began on the ground floor and reached the roof, saving more than 25 meters in height.

<sup>8</sup> English translation: The simple formal conception of the building leads to the appearance of perimeter cantilevers that vary in size depending on the relative placement of the floor plan with respect to the cores. These reach a maximum flight of 12.80m on the first floor, being significantly reduced on the second floor. At the same time, the central area between supports saves spans of 23 to 28 meters.

The platforms, when freed from pillars, appear suspended -apparently- in the void, although in reality they are supported on four structural supports. The facades, for their part, dematerialize into large glass planes between platforms, thanks to the solar protection provided by the large overhangs.

building (dedicated to events), constitutes in turn and by the intertextuality that occurs when a 21st century speaker hears the English word *Events*. Thus, the name of the building can also be understood as *Veles Events*.

3. Extended candles are visible on the building. But the force of the wind on the Levantine Sea is achieved by placing the sign in the port of Valencia.
4. The whiteness of the candles, which we saw both in the poem and in the key of E major in the song, is achieved in the building because the color white is used.
5. The building is minimalist in its structure and materials. The plans of the terraces present two sides. This minimalism of the building runs hand in hand with the structural simplicity of the syntagm bimembre and symmetrical feet *Veles e vents*, with the simplicity of the binary compass chosen by Raimon for his song, and with the dual structuring of basic bodily phenomena .
6. The compensation of the terraces among themselves and their suspension without supports resembles the balance of metric feet of opposite accents of the expression *Veles e vents*.
7. The alternating arrangement of the terraces suggests movement and creates an architectural rhythm similar to that of the text.
8. The use of Catalan/Valencian in the poem is preserved in the name of the building and correlates with its location in the city of Valencia.

It should be noted that the architect, with minimalist influences in his training, offers a new sign, which partially coincides with March's poem, but to which new sign bases are added, such as those of the minimalist current in which his work could be inserted.

Any Valencian who reads the poem *Veles e vents han mos desigs complir* after the creation of the architectural work will no longer read the same poem that they would have read before, because the building is part of our cultural heritage. It is a sign, a new representation for us, and we have already seen it. So we witness once again that unpredictable interrelation between signs that affect each other and that can add their effects to infinity.

## 8. Conclusions

The semiotic analysis of the phonic iconicity existing in the expression *Veles e Vents* and the comparative semiotic analysis of the poem, the song and the building that share the title and that focus on Valencia, have been carried out from the semiotic conception of the sign of Peirce.

This conception of the sign requires starting any linguistic analysis from semiotics and pragmatics and in that sense the theory of Enaction appears particularly equipped for this type of comparative, intersemiotic analysis based on phonic iconicity, as is the case that it has been studied.

The syntagm *Veles e vents* by Ausiàs March is a sign or representation that presents iconism with its object. Formal iconicity has an embodied basis that we have previously analyzed.



Peirce's concept of interpretant is key to understanding the most complex signs created by Raimon and Chipperfield. Although these signs are semiotically different from the poem, (a song and a building) coincide in some of the bases of the original sign, which have been mentioned in the work. Furthermore, we have seen that these new signs also become part of the cultural heritage of the city and also influence the current reading of the original poem, by functioning as texts that add all their load to the original text (Kristeva 1967).

There are common iconic bases between the analyzed verbal syntagm and the musical and architectural works of art derived from it. The most common iconic bases are: the binary rhythm, the sensation of movement, the sensation of openness, the color (manifested as tonality in the music) and the importance of the Valencian identity (manifested with the language in the three cases, with the performers in two of them, and with the environment in the last one).

## References

- ARCHER, Robert. (1992). *Ausias March. A Key Anthology*. The Anglo-Catalan Society. <<https://www.anglo-catalan.org/downloads/acsop-monographs/issue08.pdf>> (accessed on 10/4/2023)
- ARCHER, Robert. (2009). "Raimon i la poesia medieval." In Raimon Pelejero Sanchís, *Raimon a la UPV. 50 anys d'Al vent*. (p. 69-71). Valencia: Editorial Universitat Politècnica de València.
- ARCHER, Robert. (2017). Robert Archer sobre Ausiàs March. *Poética 2 Punto cero*. Available online at <[https://www.youtube.com/watch?v=3IDJ\\_35ZC1I](https://www.youtube.com/watch?v=3IDJ_35ZC1I)> (accessed on 12/4/2023)
- ARCHER, Robert & FORNÉS, Tono. (2022). *Veles i Vents. El món de la mar en Ausiàs March*. Valencia. Institució Alfons el Magnànim.
- BOSCH, Manuel (31 octubre 2014). 'Veles e vents'. Metal Cambra homenajea a Ausiàs March con un disco de rock progresivo y viajero. *No me pierdo ni una*. [web]. Available online at <<https://www.nomepierdoniuna.net/veles-e-vents-metal-cambra-homenajea-a-ausias-march-con-un-disco-de-rock-progresivo-y-viajero/>> (accessed on 12/4/2023).
- BOTTINEAU, Didier. (2010). Language and enaction. In Stewart, John, Gapenne, Olivier, Di Paolo, Ezequiel A. (eds), *Enaction: toward a new paradigm for cognitive science*. (p. 267-306). Cambridge, MA: MIT.
- BOTTINEAU, Didier. (2013 [2012]). Remembering Voice Past: Language as an embodied interactive cognitive technique. *Conference on Interdisciplinarity in Cognitive Science Research*, Apr 2012, Moscou, Russia. (p. 194-219). Available online at <<https://shs.hal.science/halshs-00922756>>, retrieved 12/1/2023.
- BOU, Enric. (2019). Ausiàs March i Raimon: del text a l'elapé (and beyond). *Humanista: IVITRA*, 15: 4-1.
- ESPADALER I POCH, Anton M. (1995). Ausiàs March. In Llovet, Jordi (ed.), *Lecciones de literatura universal*. (p. 133-140). Madrid, Cátedra.
- EVEN-ZOHAR, Itamar. (1994). La Función de la literatura en la creación de las naciones de Europa. In Villanueva, Darío (ed.), *Avances en Teoría de la literatura: Estética de la Recepción, Pragmática, Teoría Empírica y Teoría de los Polisistemas*. (p. 357-377). Santiago de Compostela: Universidade de Santiago de Compostela.

- GOMILA, Antoni. (1996). Pierce y la ciencia cognitiva. *Anuario Filosófico*, 29: 1345-1367.
- HUGUET GONZÁLEZ, Alicia & OBIOL SÁNCHEZ, Agustín. (2006). Edificio Foredeck para la America's cup en Valencia 2007. *X Congreso Internacional de Ingeniería de Proyectos. Valencia*.  
<[https://www.aepro.com/files/congresos/2006valencia/ciip06\\_0015\\_0024.1027.pdf](https://www.aepro.com/files/congresos/2006valencia/ciip06_0015_0024.1027.pdf)>  
(accessed 12/4/2023).
- KRISTEVA, Julia. (1967). Bakhtine, le mot, le dialogue et le roman. *Critique*, 239: 438-65  
(available too in *Séméiotikè*, Paris, Seuil, 1969).
- LOPEZ GARCIA-MOLINS, Ángel. (in press). *La emergencia de los signos*.
- LÓPEZ GARCÍA-MOLINS, Ángel. (in press). *Signo semiótico o signo lingüístico*.
- LÓPEZ GARCÍA-MOLINS, Ángel and JORQUES JIMÉNEZ, Daniel (eds). (2017). *Enacción y léxico*. Valencia: Tirant humanidades.
- MARCH, Ausiàs. Veles e vents han mos desigs complir. *Pere Bohigas, reviewed by Amadeu J. Soberanas i Noemí Espinàs*. Consulted in <<https://visat.cat/traduuccions-literatura-catalana/cat/fragments/336/8/-/0/-/ausias-march.html>> (accessed 01/04/2023).
- MARZAL, Ángel. (ed.) *Partitura de Veles e Vents*. Valencia: Piles editorial de música, S.A.
- MORANT-MARCO, Ricard. (2022). Paisaje lingüístico y transformación social. En: Torre García, Mercedes de la; Molina Díaz, Francisco, *Paisaje lingüístico: cambio, intercambio y métodos*. (p.143-164). Berlin: Peter Lang.
- NADAL PASQUAL, Cèlia. (2023). El tercer ull. Assaig sobre el cant CII d'Ausiàs March. *eHumanista* 53: 376-409.
- NAVARRO DURÁN, Rosa. (2017). Juana de Urgel "Llir entre cards" la dama cantada por Ausiàs March. *Clarín: Revista de nueva literatura*, 131: 15-17.
- PEIRCE, Charles S. (1974) *Collected Papers of Charles Sander Peirce*. Cambridge, MA: Harvard University Press.
- PEIRCE, Charles S. (1998) *The Essential Peirce*. Eds. Peirce edition Project. Bloomington I.N.: Indiana University Press.
- PIQUER PONS, Víctor. (2016). *Edifici Veles e vents. Aproximación arquitectónica y análisis estructural*. Valencia: Universidad Politécnica de Valencia.
- Pruñonosa-Tomás, Manuel (coord.). (2019). *Lenguaje, paisaje lingüístico y enacción*. Valencia: Tirant humanidades.
- RUDNICK, Kenneth (1993). The Essential Peirce: Selected Philosophical Writings. *Newsletter of the Society for the Advancement of American Philosophy*, 21(65), 32-33.
- UPV (VV.AA) (ed.). (2010). *Raimon. Biografía*. Valencia: Universidad Politécnica de Valencia. Available online at <<https://www.upv.es/contenidos/RAIMON/info/U0729852.pdf>>; (retrieved 11/08/2023).
- VALVERDE CANTERO, David (2021) *Calidad en la ejecución del edificio Veles e Vents de Valencia*. XXVII Ciclo de conferencias de Información Técnica de la EPC. Universidad de Castilla la Mancha. Available online at <<https://eventos.uclm.es/74394.html>>. (accessed 1/12/2023).
- VARELA, Francisco Javier, THOMPSON, Evan and ROSCH, Eleanor. (1991). *The embodied mind: Cognitive science and human experience*. Cambridge MA: The MIT Press.