City: medium, media and mediation

LUCRÉCIA D'ALESSIO FERRARA*

* College of Architecture and Urbanism of São Paulo FAU/USP's full professor, PhD Professor at PUC-SP's program of graduated Studies in Semiotic and Communication, level 1 researcher at CNPq and coordinator of Communication/Culture Space/visuality research group (Espacc) at PUC-SP.
ldferrara@hotmail.com

"Perhaps I am afraid of losing Venice all at once, if I speak of it. Or perhaps, speaking of other cities, I have already lost it, little by little" **(CALVINO, 1991: 82)**.

ABSTRACT
This text aims to discuss the complex communication system of a city where we have the confrontation between materials supports that built it, its images contaminated by rotation of town stereotypes and the imponderable interaction process made by daily uses who built values and behaviors.
Key words: city, media, images, interaction, communication

CITY: FROM MEDIUM TO MEDIA

City's skyline is a graphic that registers fluctuations of its economics power, but, over all, marks the height's symbolic value as communication of a city with the world. To the city, the height is a media, an index that can communicate its reference points and the power that, as the Pyramids of Egypt, can identify it on history.

Planet's urban landscape already consolidates verticality as an index of cities that disputes to achieve the peak of height and power. In this scenery, an unpretentious comparison recently published (One kilometer from the ground, *Época Magazine,* December, 18[Th] 2006) can prove that the height is an consolidate prestigious' element long since:

> Pyramid of Cheops, Egypt, 146m;
> Torre RioSul, Rio de Janeiro, Brazil, 164m;
> AT&T, New York, USA, 201m
> Eiffel Tower, Paris, France, 300m;
> Texas Commercial Tower, Houston, USA, 320m;
> Empire State Building, New York, USA, 381m;
> World Trade Center, New York, USA, 412m;
> Futurist Tower, Houston, USA, 426m;
> Sears Tower, Chicago, USA, 442m;
> Petronas Towers, Kuala Lumpur, Malaysia, 452m.
> Taipei 101, Taipei, Taiwan, 508m

And, for an near future, there are the huge projects Freedom Tower (New World Trade Center), New York, USA, 541m; and the surprising Burg Dubai, Arab Emirates, 700m that, because of its

technological and visual audacious, already are exemplars divulged by photos on newspapers around the world.

São Paulo, that prepares to participate on this global escalation, also need to exhibit a huge tower, at least in project. It was the planed and soon aborted Maharishi São Paulo Tower, expected to achieve 510m.

From the Pyramid of Cheops to the Maharishi São Paulo Tower we have a vertical escalation where the architecture is a determinant force and tries to translate, in height, the symbolic expression of a country's identity and, over all, its enthusiasm by technology that demonstrates power and is understood as a protection against any enemy. National and International media has an important supporting role on this dissemination and were profuse in comments about this theme until the twin towers' fall in New York.

Buildings used to construct meanings, verticalization to force to see, force to see to symbolize. Theses are the elements that allow study the city as a medium and as media. In other words, the material and formal indexes built the cities and allow that its images create a more effective and eloquent media. To understand this media, considering its constitutive supports, bring us to conclusion that city's urban and functional characteristics work together to the communicative dimension, making the city appears always, and especially nowadays, as an efficient media to support its ambitions and global plans and, in other way, surprises us with its unexpected and mysterious life's' manifestations that are beyond any simple media intention. This is the main goal of this article, but to achieve it we must understand this space's production process, that is ahead of a simple densification to be a city. This presentation is non-linear and demands a strong analytical tool that allows its genesis and transformation. On this genesis, architecture has an important role.

Aldo Rossi (1995: 13) says that the city is a concrete information in its constructed shape, but this concreteness allow us to understand how architecture builds cities not only to work but, overall, to live and communicate. Functionality and communication are the two cities' basic parameters through its original medium, the architecture. In other words, architecture induces, through materials, techniques and building shapes, the function, use and value of an space and, in this way constructs the support with the city creates itself as an communicative medium that allows sociabilities and interactions in constant transformation. Architecture's technical and functional purposes make a city that communicates through media images and amazing interactions: medium, images and mediations make a complex communication that, overall since Industrial Revolution, has the city as scene and theme.

ARCHITECTURE IN CITY'S COMMUNICATION

Aldo Rossi's definition is enough:

> … we can understand architecture by two different aspects: in the first case, it is to assimilate the city as a big artifact, an engineering and architecture piece, more or less big, more or less complex, that grows through the time; in the second case, we can mean the limited environs of the whole city, the urban facts characterized by an own architecture, which means, by an own shape. In both cases, we can notice that architecture doesn't represents more than as aspect of a more complex reality, of a particular structure, but, at the same time, as it is the last measurable data of this reality, it is the more concrete view point with we can face the problem. (Rossi, 1995:13).

As we can notice, it isn't enough to consider the city as a constructed unity, because it is a bigger and complex problem that leads us, in a way, to go beyond the simplicity of understanding the city as an spontaneous organism that rises fortuitously, and, in the opposite side, understand it as a construction, as a result of spatial implantations or politics and economics plans. Two plans rise not always in harmony, but always correlated on city structure, as a communication phenomenon: in a side, there is the constructive plan as the city's support that transforms itself while creates a communicative environment and, in the other side the city's media image that warms the quotidian, the sociability and the interactive exchanges that make the city the biggest communicative experience of humanity.

If the urban plan is below of the city and isn't enough or exclusive to its existence, city's construction is a data that history consecrates when tries to understand cultural transformations. In this way, it is possible to understand the ambitious proposes unified of a way to make a city, which are historical examples Howard's garden city, Sorya y Mata's linear city or the Corbusier's city for three million inhabitants, the Radiant City. On these examples they try, by plans and projects, to demonstrate that, beyond the construction, the city can be a desires' representation and, more than it, it can be men's appropriation and domain of a social space. In the city's structure, plan and utopia, master imagination and technical conditions are mixed together and, over all, its structure can be paradoxical, where sometimes it is impossible to find a balance point. This paradox leads Tafuri to identify a fundamental axis in the plan/utopia relation in the modern movement's ideological basis:

> Utopianism's end and realism's expanding aren't mechanical movements inside the configuration's process of "modern movement's" ideology. On the contrary, since the 4th decennium of 19th century, the realist utopianism and the utopist realism overlap and compensate each other (…) to architectural, artistic and urban ideology remains the shape utopia, as a recovering project of human's totality in an ideal synthesis, as disorder's possession through order (Tafuri, 1983: 38).

Aside the complex dichotomy between plan and utopia, that seems to dominate city's constructions, specially since the modern movement, Rykwert (2004: 6) points other tension in the city, now, among construction and representation and it is in the word's polysemy conserved in many languages to designate similar spaces: *town* and *city*, in English; *ville* and *cité* in French; *ciudad* and *villa* in Spanish. In Portuguese, the words "cidade" e "vila" reports different to historical and political characteristics and the first name is related to what, nowadays, we understand by city, at the same time, construction and representation and, maybe, it can be expressed more emphatically by the word "urbe".

Ambiguity is present in both extremes: in a way, city isn't pure construction and, in the other way, we know it isn't an organism spontaneously developed, on the contrary, it is representation of complexes dimensions where images and sensation interflow and can hide or reveal the city:

> Even with public institutions distance, city's feeling and its physical material are always present to inhabitants and visitors. Tasted, touched, smelled, entered, consciously or unconsciously, this material is a tangible representation of that unachievable thing, the society that lives there and its wishes (Rikwert, 2004: 7).

On this quotation we can see the confuse perception of the city where it is possible to capture its fragile and controversial communicability, that we can more feel than understand or explain. The city corresponds to an estrange spatiality that communicates only when we talk about it or when it is translated by technical discourse, that submit it to a logic that arranges its sensible multiplicity. Therefore, to understand the city its necessary to follow its communicative circularity that leads us to know how do distinguish between a constructed system, the value expressed by it and the interaction that allows the city to be different of both. As it isn't the result of a transformation that occurs gradually or harmoniously, the city is an impact place that occurs in different velocities and directions, but with immediate consequences. This ambiguity has essential conditions to structure this text, which means, city is, at the same time, a communicative object and the performer of the interaction that occurs inside it: between both possibilities we can point the dimension of its mediative environment and observe slight differences and connections formed among medium, media and interaction. If we consider an exemplar communicative structure we can notice that, paradoxically, at the same time that city can't exempt the code that mobilizes it, it is completely influenced by those impacts that transform it and bring it to explosives changes.

As construction, the city is a medium, as image and plan, the city is media and as mediation the city is urbanity. However, between these elements there is a different cultural dynamic that goes from organization of medium and media as synchronic and interdependent effects, and mediation as continuum effect underlying the media and composes its zero degree as informative vitality. However, as cultural structures, media and interaction have been considered synchronic and synonym elements, but if media is an event semiotically planned, mediation, unlike, is information explosive and complex. That is, the constructive logic of a city is support to communication of an ideology, of an utopia, plan or image that, as media, articulate desires and values that identify a city among other cities but, as interaction, the city goes beyond of its appearance or media messages to

propose itself as a challenge that demands the trivial, trite, quotidian, frail dialog that make up a city's life and death:

> Under the seeming disorder of the old city, wherever the old city is working successfully, is a marvelous order for maintaining the safety of the streets and the freedom of the city. It is a complex order. Its essence is intricacy of sidewalk use, bringing with it a constant succession of eyes. This order is all composed of movement and change.

On this movement, city's studies as communicative structures demands attention to the medium that construct it as an eloquent media, but can't prevent its manifestation on a quotidian made by unnoticeable and unplanned interactions that demands the "sense-commonology" proposed by Mafessoli (2007: 16) present in daily life.

The city as medium, media and mediation presents three investigation's levels that qualify it as scientific subject, but those communicative dimensions can't be mixed up, which means a scientific challenge.

MEDIUM IS CITY'S SKIN

City's skin is marked by materials, shapes, volumes and implantations used to construct the built space and its essence is consolidated in a constant technical evolution. These mediums spots different city's cultural skins and, in history, draw it as particularities that, depending on its technical and technological basis, appear as a truly communicative and cultural explosion. These mediums are concrete information and the perception of its representation contextualizes, at the same time, the city and, overall, the basic symbolic identity that communicate it. City's is marked by these examples and a fast flight over it is enough to confirm this affirmation. Thus, the mediums draw city's history through its construction supports and create an environment that can stimulate or block the communication that makes up its quotidian that, trivial, doesn't interest science.

The ancient city was built with on stone or argil, but was defended by battlement, palaces and shrines. It was more a fortress or citadel than a city; its constructive mediums bound it physically in hill's top or mountain's peak that were sufficient to show with stone the perennial and strength that the city had. In opposition to the ancient city, the Greek city joined the stone to square and stout shape for shrines or the round shape to the agora as debate and meeting point. The medieval city joined stone and color that overrun cathedral's interior through the light that struggle with shadows to lightening or hide. The renascent city molded out in orthogonality, proportion and symmetry the Greek shape, extended horizontally its windows or repeated, in rhythmic verticality, its columns. In the 17th and 18th century there was a hierarchy need, that was achieved by large avenues, central spaces built clearly for ostentation and the hidden peripheral spaces were reserved to less favored

people. In the 19th, iron and glass were the structural basis of big commercial spaces that started to indicate the initial city's industrialization. Galleries, salons and rail stations had arisen.

The Industrial Revolution, that needed urgently warm its great amount of people, started an urban specialization that, in the 19th and 20th century had been defined as a discipline. The urbanism had born and, with it, the need to transform the unban plan in the main way to construct and make functional and democratic cities. The cities had to adopt a model as a doctrine and as goal to teach how to live in radiant cities: "The city must guarantee, in the spiritual and material level, individual liberty at the same time as it must take advantage of the benefits of collective action" (Corbusier, 1993: 75). With Brasilia ahead, reason and technology, plan and concrete joined to make another city able to advance time and, with technical and technologic efficiency, condense fifty years in five.

However, if material's technological advances allow constructing cities based in plans and programs, to face the necessity of communicate social values and social standard, frontages overrun the cities, showing it selves in bright granite, glass, steel or titanium and, at the same time, transforming medium in media.

CITY'S IMAGE IS ITS MEDIA

The attempt to create a place that could mime and paraphrase places controls city's media. On this linearity, the city as media rises and expire in its system's closed logic that, self-sufficient, blocks relationships or associative links that allow discover the city in its differences and singularities. In opposite, on this redundancy are, at the same time, the media image efficiency and its fragility that made it disposable in the linear dynamic or mimeses. The more efficient as a cause's effect, more quickly and perishable is the image's visual perception. The mimeses infect city's visuality and, both, settle media's structural basis that became performance and keep its exposure character that, from the distance, capture the eyes, but blocks contact.

On its mimesis or paraphrases, city repeats itself and synchronizes itself through several technologies, mediums and, overall, other medias. Located between medias, the city is an generator axis of a medialogy which logic is, in a side, responsible for its constant presence as thematic basis in several medias and, overall, in mass media and, in another side, promotes the dialog between medias that acts inside it and interact with the city, setting up between it an intense and persuasive economy. By this media synchrony we mean culture's globalization that find, in the contemporaneous big cities, a field ready to reproduce itself and update, simplistically, the global village metaphor or, more recently, on "light cities" formula of fragile personalities or low density created by Rem Koolhas (2002) to refers to Houston.

Image is cities' media under the visual support that distorts reality to be acceptable to the fast and inconsequent perception. A prêt a porter city, as it was a toy miniature or a positive caricature of the commercial and entrepreneur's game that uses it as its object. This linearity between cause and effect makes image the basis and tool of media centralism's operation that determines a way of see, uses and values the city and makes the uncontestable image's iconic basis migrate to an

interpretation that transforms the icon in an emblem and loan to city's medialogy a symbolic representation. Thus, image is the first communication way between city and user, through its symbolic / icons that, overlapped or not, are the first architecture's comprehensible way as cultural code.

The city as object built through visual sufficiency that determines the linearity between image and its' symbols codified perception find, in the late 19th and 20th century, a large divulgation. Visuality as image's support transforms the city in several scenarios that go from simple realization to persuasive utility and consumption aiming to demarcate different looks. The "two Frances", studied by Benjamin, are concrete examples of this trajectory. The studies are made from 1828 to 1913 and are marked by the first urban effects of Industrial Revolution until creation of more complex industries that lead to the categorization of patronage and workers' classical character, to the definitive double production in mass and consumption, to the rural migration and the following population's densification that are concrete examples of that scenario and its image.

As realization, the image is related to the city's landscape. In this case, landscape is not the scenario; the opposite, it is actor of a cultural dynamic that, as media, removes the perceptive dimensions that distinguish visualities to act as a control of a way of view programmed from distance by mass communication medium, to be realized in little doses and packed down in metonymic portions or pieces of city, selected to represents the totality, thus, more visual rhetoric than precisely landscape. The city's image as media, therefore, leads to transform its landscape and visuality in a toll. On this field, the postcard or city's places showed in television are nimble resources to select frames, plans, angles, colors and scenes and discipline the ways to see the city. While realization, the city as media makes the image a communicative device that fragments and atomizes landscape to allow a salient linearity along cause and consequence, along visuality and a correct way to see-the-city.

Inside the same utilitarian optic, but more instrumental and pragmatic, Kevin Lynch developed, in 1980, on the urban design scope, a large investigation about how planning could act as a preventive factor on urban dynamic and important assistant to set its organization and order. Lynch's investigations bring the idea that city's image can act functionally as a mental map supported by images, that, as references, could be able to guide, induce and lead displacements at city to make it efficient and planned. To Lynch, city's image is used as a technical tool to build mental maps and communicate reference's point functionality. With the same utilitarian and pragmatic goal, the city as media uses visuality and its communicative device tool to develop the media city, but trying to achieve a third level of great efficiency. This third city's manifestation as media is, perhaps, the one that uses city's image to have the biggest persuasive impact. In commercial and advertising, this image becomes a desire object and imaginary plan that communication uses and supports. That is the tourism that invents the city more imagined than real, but always an object exploited by capitalist's world productive logic (Ferrara, 2002: 66).

As more impacting, more rewarded fills the person when find, in image, his desires realizations that goes from affective affirmation to safety in city's way or identity as nation. This question aspect leads us, again, to think about verticality meanings present on ancient and modern cities, but always full of perceptive impact and symbolic sufficiency. Along concrete or glasses towers there is

communication of a nation leadership and the person receive the city's illusion of being the emissary of that power that must contaminate the planet. Media dominates the city by communication of a one-way meaning, although always seems to be new and original. Trespass this logic and ask its uniqueness is the first critique act that allow us to review the relationship with the world and the city and, overall, with possible changes in the mediation between man and his medium.

On mimeses and repletion, city characterizes itself as media, but lost as mediation that, on the opposite, rises vigorously exactly on the urban tissues without prominence or on those unpredictable turns on city's life that must be lived and shared. Thus, media and mediation can not be mixed; on the contrary, they are parallel process resulting from the city's constructive supports but, trespassing the technological and technical basis, become ways that grow in environments, to produce different sensible effects and communicative continuity. These difference and distinction lead us to trespass the media character of a city to achieve its interactive complexity.

LIVED CITY IS THE ZERO DEGREE OF MEDIA

> The implied curse is that we want that media to tell us something we still don't know. There is an incredible pressure for the media to always change, in terms of both its content and its form. What is difficult about doing a museum for media is that curse of continuously accelerating events, combined with the problem of creating real space as well as a space that is virtual, ephemeral, or destructible (Koolhaas, 2003: 33).

This is Rem Koolhaas relief after his project for the Center for Art and Media Technology, built in Karlsruhe, Germany, in 1959. This statement can be the start for a reflection about the difference between city's media and city's interaction.

As zero degree of media, mediation can not renounce it, but part of it, surpassing it or lengthen it, not as consequence, but as possibility. In other words, it is impossible to mix up media and mediation or understand them as linear appendices; on the opposite, mediation has different intensity and velocity because it is a possible interpreter of city as media. That is, as media, image mime itself in the city and between cities, as mediation, the city surpass image and is process, overlaps experiences and movement in continuous transformation. Thus, media and mediation have distinct semiotic and cognitive position. Media materializes the city in its iconic, indicial or symbolic- emblematic dimension, according to the plastic and visual characterization and, overall, spectacular of its representative process (Ferrara, 2002:94). Mediation, in the opposite, arises from that visual semiotic, but is different of it because is its semiosis, its meaning relation and extension. Adds to the sign, first symbolic, another meaning only possible, because it depends on the relational process that the interpreter develops as city's user, influencing it and being influenced by it. Differently of city's image that is user's iconic representations of imaginary identity's desires, collective and individual, through the city, mediation presumes auto-organization and transformation of user as he interferes on the city and helps on the quotidian organization that

characterizes it. On this way, mediation presents itself as a complex experience that reaches, at the same time, the user and the city and, on its ethic relationship, both learn how to find the best alternatives and solutions, independently of inductor programs or plans of use, functions and values.

It means, the own mediation in continuum process makes it constantly new and original because there isn't, in the city, experiences that aren't new, although we admit the quotidian creates behaviors marked by routine and habit. However, mediation in the city challenges that repetition bringing it, potentially, to reversion and change. On this dynamic, mediation replaces image's communicative efficiency as media by information that, in process, presumes to choose alternative actions and behavior (Wiener, 1993: 17). On the relational reciprocity of this semiosis, mediation become unpredictable and in constant process of interferences and new mediative updates. In this relationship, the whole city creates its communicative context where there are values' and actions' convergences and divergences but, in both cases, it is possible to catch the confrontations that characterize urban interactions as live processes, with wide systemic and complex contagion. This contagion nature demands to understand these values and actions confrontations as the citizenship process construction basis, which means through them we can reach harmony and exchanges that converge to a collective action, or we can face realities that, divergent, promote differences, values, actions and use changes that transform the experience, the quotidian and places in the city in a complex interaction process, mutually competitive and challenging, almost uncontrollably, all the public strategies, techniques and politics that tries to make the city a power's territory, according to a predetermined order's principle.

Mediation originates from media, but on its contrary, presumes to replace characteristics by media system cognition and, with it, denies its own communicative efficiency or gives to it a more critical or consequent performance. Some examples are enough to prove this statement.

The Centre Pompidou (1977), built in Les Halles, in an old, unhealthy and over populated block in Paris, is a media intervention of President George Pompidou public power in order to, through image, leave the city marked with his power signature, as Napoleon III had done with the marketplace built in the same place, one century before. Old marketplace's destruction stirred up a large public reaction, but the provocative architectonic intervention by Renzo Piano and Richard Rogers transformed that image's ambition in a possibility of user return to the place previously degenerated, leading him to discover a new place in the city. Since the beginning, the architects thought about the possibility of turning the building in an architectonic monument and, at the same time, a place that could be an urban event. "L' utopie du Centre consiste peut-être a vouloir reinventer la ville, jour après jour" (Piano & Rogers, 1987: 15).

The twin towers destruction, on September 11th 2001, besides the terrorist act that caused death and planetary pain, was also a visual impact show, that made global population wake up from its media sleep and understand other city realities with its respective population, values and geopolitical realities that hide and disappear behind New York's commercial image and are not achieved by media effects on considered global cities. The rising of ethnic's conflicts and confrontations that, no

doubt, have increased after that show, are strong proves that the communicative confrontation is under that event.

The glass and steel frontages that have created a barrier between interior and exterior of the huge postmodern projects, exploit as media the image that lean to virtualize itself because, more and more, verticality imposes limits to the visual possibility of human escalade, at the same time that imposes other value to that what traditionally is understood as inhabited spaces:

> In a building beyond a certain size, the scale becomes so enormous and the distance between center and perimeter, or core and skin, becomes so vast that the exterior can no longer hope to make any precise disclosure about the interior. In other words, the humanist relationship between exterior and interior, based upon an expectation that the exterior will make certain disclosures and revelations about the interior, is broken. The two become completely autonomous, separate projects, to be pursued independently, with no apparent connection (Koolhaas, 2002: 13-14).

However the bigness metaphor, created by the same Rem Koolhass (2002:81), tries to transform this gigantism in a manifestation of that complex confrontation between convergences and divergences previously mentioned, which is that systemic complexity's manifestation and characterizes city's interactive process: in a side, the 'bigness', as big cities' media complements itself with traffic jam, unsafety, the scale explosion of horizontalness, that leans to disappear, and verticalness, the big distances that hinders or block displacements and survival are the communicative effects that characterizes life in cities, but, in the other side, it is a way to induces reflection about the architecture's ideological role, when reduces life's construction in the megalopolis to a visual chimera or an exhibition of shapes and materials.

The Bilbao Guggenheim's show allowed, in a way, media visibility to give the city, until then in a plain degeneration process, a place to identify itself nationally and internationally; in another way, the digital media's use allowed estrange shapes' experimentation and new material's exploitation in the world architecture panorama. The union of these two aspects projected over the degenerated Bilbao the lights of a world city, giving to it political legitimacy.

In São Paulo, the unpredictable occupation of a place with great media visibility, as Avenida Paulista, make it a big plaza, with the rotation of image's influence of big world metropolis' horizontal places that are concentrated in the big avenues and transforms it, since 1968's show in Paris, in the urban show's place. But, in another view, indicates, in a world perspective, the lack of spaces that, by its suitability scale, can allow, warm or stimulate public's concentration and expression, supposedly more and more rejected politically.

In all these examples, architectural or not, are the mediation's possibility between folks that use different media's resources and, overall, the digitals, to show the world its cultural aspects that need to be respected in order to allow the city to identify itself ontologically as a place to its users.

The cybercities connected by wireless networks (Lemos, 2007) are contemporary reality and are making that confrontation's complexity between interactive convergence and divergence achieve global wideness and, overall, an unusual communicative expansion. Though the difference in each city and, inside it, its places has particularities in the way to access information and, overall, in the reactions that it provokes, it is important to considerer that, in its differences, all the cities in the world are in contact and in expansion of its contagion, that lead them to act in different ways as answers to the imperative survival's need. Without doubt, those answers are not uncontroversial, but different and divergent; they tend to act, more and more, as communicative environment places, made in resonance boxes of world interactions (Trivinho, 2007).

Thus, the city as media only reveals itself as mediation while contemplates the differences between cities and its places characteristics. If the city, as media, presumes the redundant media's logic, mediation presumes actions and reactions aware of the constant movement that organizes and reorganizes the city as a system. Therefore and as mediation, the city is not marked by the images that symbolizes it, but is itself, a producer of actions and behaviors, that characterizes itself pragmatically and reveals itself as mediation in the big collective experience that people have to discover and live.

As zero degree of media, mediation is resistant to its descriptions production process, but it is available to interpretations processed on it creating meanings and information. If we consider, in a way, technological dynamism of materials used on city building and its constitution as media and, in other way, the city dynamism marked by mediation, we can conclude that there is another space-temporal dimension. This new data is characterized by experience and action, although it is influenced by media, it starts a new epistemology that rejects any possibility of explanation or totalization of the city or between cities. Thus, it is possible to draw a media synchronic history in the city or diachronic through the cities wandering by its supports evolution, but it will be difficult to rescue the logic of its possible mediation process.

As zero degree of media, mediation is not, but it is available and launches itself as a writing which function is not to express or to transmit values and actions, but impose a semiosis that starts on the semiotic dimension of interactions, in order to surpass it, and writes the city's history as the way we operate it or are a part of it. Media signalizes city through its images, but mediation is cognitively in the experience that produces its metamorphosis made of convergences and divergences.

REFERENCES

CALVINO, Italo (1991). *As cidades invisíveis.* São Paulo: Companhia das Letras.

FERRARA, Lucrécia D´ Alessio (2002). Os lugares improváveis. In: *Turismo e Paisagem* (org. Eduardo Yazigi). São Paulo: Contexto.

_____ (2002). Por uma semiótica visual do espaço. *Design em espaços*. São Paulo: Rosari.

JACOBS, Jane (2000). *Morte e vida das grandes cidades.* São Paulo: Martins Fontes.

KOOLHAAS, Rem (2002). *Conversa con Estudiantes.* Barcelona: Gustavo Gili.

LE CORBUSIER (1993). *A carta de Atenas.* São Paulo: Hucitec-Edusp.

LEMOS, André (2007). *Cidade e mobilidade.* Telefones celulares, funções pós-massivas e territórios informacionais. *Matrizes. Revista do Programa de Pós-Graduação em Ciências da Comunicação da Universidade de São Paulo.* N. 1, outubro de 2007.

LYNCH, Kevin (1982). *A imagem da cidade.* Lisboa: Edições 70.

MAFFESOLI, Michel (2007). *O conhecimento comum introdução à sociologia compreensiva.* Porto Alegre: Sulina.

PIANO, Renzo & ROGERS, Richard (1987). *Du Plateau Beaubourg au Centre Georges Pompidou.* Paris: Editions du Centre Pompidou.

ROSSI, Aldo (1995). *A arquitetura da cidade.* São Paulo: Martins Fontes.

RYKERT, Joseph (2004). *A sedução do lugar.* São Paulo: Martins Fontes.

SITTE, Camillo (1992). *A construção das cidades segundo seus princípios artísticos.* São Paulo: Ática.

TAFURI, Manfredo (1985). *Projecto e utopia arquitectura e desenvolvimetno do capitalismo.* Lisboa: Presença.

TRIVINHO, Eugênio (2007). *A dromocracia cibercultural. Lógica da vida humana na civilização mediática avançada.* São Paulo: Paulus.

WIENER, Norbert (1993). *Cibernética e sociedade. O uso humano dos seres humanos.* São Paulo: Cultrix.