

Contemporary retail environments are increasingly defined by invisible systems of control and affect. In this project, I investigate supermarkets as sites where these hidden environmental conditions shape people's behaviour in subtle ways. By employing mapping as a primary method, the relationship between spatial organisation and surveillance systems is revealed.

The investigation consists of two visual aspects. The first is a symbolic floor plan that maps the locations and number of CCTVs, forming a network diagram. The second presents a sectional drawing that illustrates the vertical relationships between customers, cameras, display shelves, and the ceiling. Together, these two perspectives allow me to critically analyse how space and surveillance interact to influence movement and experience within the retail environment. For the final outcome, I chose video as the medium of presentation, as it enables me to integrate visual and auditory elements from the supermarket environment and to evoke a dialogue around the theme of surveillance patterns.

Building upon this visual and spatial investigation, I selected two key readings from the bibliography to extend and broaden my contexts.

Shannon Mattern's *Infrastructural Tourism* (2013) informs the thematic dimension of my work, while Robert Venturi, Scott Brown and Izenour's *Learning from Las Vegas* (1972) contributes to my process of observation and visual analysis.

On a thematic level, Mattern's *Infrastructural Tourism* (2013) offers a distinct perspective on observing our constructed environments, which aligns closely with the aims of my project. Both projects seek to reveal the invisible systems surrounding everyday life and are grounded in on-site observation through direct engagement with the physical environment.



Figure 1. Left: Excerpt from Shannon Mattern's *Infrastructural Tourism* (2013) showing infrastructural symbols. Right: My supermarket CCTV mapping, reflecting on comparable invisible systems of surveillance.

However, while *Infrastructural Tourism* (2013) approaches these systems from a more observational and descriptive standpoint, my project adopts a more critical tone, seeking to make viewers aware of how our behaviours are subtly shaped and controlled by such hidden mechanisms.

Furthermore, in *Infrastructural Tourism* (2013), Mattern proposes a new way of learning about the built environment. Through her concept of "infrastructural tourism," she encourages people to observe and understand the hidden systems that underpin cities and everyday spaces. In contrast, my project employs video as its primary medium to prompt viewers to reflect on the issue of surveillance. This distinction illustrates how the chosen medium can significantly shape both the outcome and its critical impact.

In terms of methodology, *Learning from Las Vegas* (1972) challenges modernist principles by examining the relationship between the urban landscape of Las Vegas and elements of popular culture. The authors argue that architecture can learn from the city's ordinary forms and visual language.

At the beginning of their study, they observed that automobiles dominate movement and perception within the city. As a result, mapping became their primary analytical method, reforming the traditional urban plan to reflect the perspective of drivers. This approach closely aligns with the mapping process in my own research.

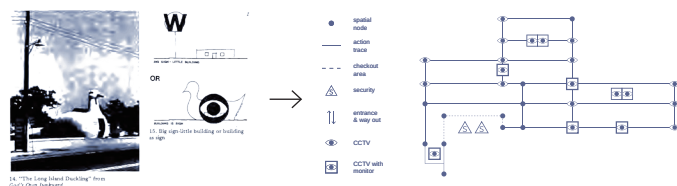


Figure 2. Left: Symbol from *Learning from Las Vegas* (Venturi, Scott Brown and Izenour, 1972, p. 17), demonstrating the use of graphic symbols in architectural analysis. Right: My mapping of supermarket CCTVs, adopting a similar symbolic method to expose hidden spatial systems.

Additionally, the book's use of symbolic representation—particularly the analysis of signs and their communicative roles—makes complex spatial research more accessible. This inspired me to adopt a similar visual strategy to locate and represent positions within my own mapping outcomes.

Sectional mapping also plays a key role in both projects. In *Learning from Las Vegas* (1972), sectional drawings reveal the vertical relationships and spatial distances between cars and signs, which can be compared to the sectional mapping in my own project. Both approaches intentionally omit unnecessary details of the environment, highlighting only the elements that are essential for observation and analysis. This process generates new insights into how spatial systems operate and are perceived.

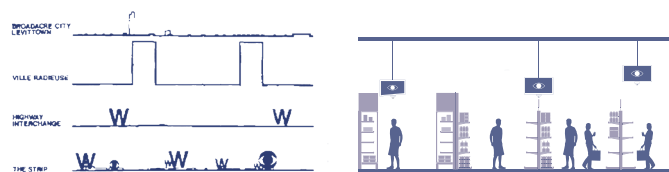


Figure 3. Section diagram from *Learning from Las Vegas* (Venturi, Scott Brown and Izenour, 1972, p. 56), showing the spatial relationship between cars and signs, compared with my sectional mapping of supermarket surveillance.