*F-ZERO* (1990, Super Nintendo), Nintendo.**GAMEPLAY MODE**

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| 1. Composition |

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| **Tangible space** | In full-screen |
| **Intangible space** | Intangible visual displays are overlaid upon the tangible space |
| **Negative Space** | There is no negative space |



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| |  |  | | --- | --- | | External | Zero Ergodic |   2. Ocularization |

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| 3. Framing mechanisms | **Anchor :** Subjective | **Mobility :** Connected |

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| 4. Plane Analysis   |  |  |  |  | | --- | --- | --- | --- | |  | **Agents** | **In-game** | **Off-game** | | **Graphical materials** | Raster | Raster | Raster | | **Projection method** | Orthogonal | Linear | Linear | | **Angle of projection** | Horizontal | Overview | Overview | |

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| **Notes :**  The in-game environment (highlighted in yellow) is comprised of two distinct types of areas: the race track, which is the playable space, delimited by a full line, and the ground outside the rails, which acts as a bottomless pit (players are instantly destroyed if they land in there), outlined by a dashed line.  Also, the game highlights the Mode 7’s strategy to induce an effect of depth by way of fore-shortening. Even without polygonal 3D, the real-time adjustment of sizes on two axes creates an “allegorical” Z axis that is relevant to the game’s intelligibility. Hence the idiom: “2.5 D”. |

