

Resident Evil (1996, PlayStation), Capcom. **GAMEPLAY MODE**

1. Composition



Tangible space	Full screen. Menus, stats and inventory are in a completely separate view and timeframe
Intangible space	None
Negative Space	None

2. Ocularization

External

Player Tangible

3. Framing mechanisms

Anchor : Objective

Mobility : Connected

4. Plane Analysis

	Agents	In-game	Off-game
Graphical materials	Real-time 3D polygons	Pre-rendered 3D	-
Projection method	Linear	Linear	-
Angle of projection	Various	Various	-



Notes :

The cinematic aesthetic of the survival horror genre is a good, if sometimes subtle, example of a tangible player ocularization. The fixed camera with minimal predetermined pans dramatizes the absence/presence of enemies by way of visual and spatial montage. The player knows that this meta game of incomplete visual information is meant for her worried attention and is not optimal to the task at hand: explore space while avoiding danger.

A paragon of the genre, *Resident Evil* is a rare case of celebrated sub-optimal ergodic situation where handicap is a positive experience. A similar ergodic struggle awaits players of racing simulations using the “television” camera angles. The camera is connected to the player’s agent, but its movements are mere “cues” to objectively show fragments of game space from arbitrary angles that are rarely if ever the best ones to accomplish navigational and neutralization tasks.