

The Legend of Zelda: Ocarina of Time (1998, Nintendo 64), Nintendo. **GAMEPLAY**

1. Composition



Tangible space	The projected world, occupying the entire screen surface.
Intangible space	Interface icons overlaid across the edges of the screen.
Negative Space	A static backdrop image of the sky and mountain range

2. Ocularization

External

Zero Ergodic*

3. Framing mechanisms

Anchor : Subjective

Mobility : Connected

4. Plane Analysis

	Agents	In-game	Off-game
Graphical materials	Real-time polygons	Real-time polygons	Raster backdrops
Projection method	Linear	Linear	Linear
Angle of projection	Various	Overview	Horizontal



Notes :

An early example of the “3D third-person” view that can be found in many games nowadays. At the time, free-range camera controls hadn’t been fully standardized yet. If the player wants to see what’s on his left, for instance, he needs to move Link to the left to have the camera pan automatically following the anchor and according to its connected mobility. This means the camera provides ocularization that lies somewhere in-between the internal secondary and zero ergodic categories: it is connected to Link’s perception of the world, but less so than the usual internal secondary viewpoint; yet it is not a case of full camera control either, as in *Wind Waker*.

The game shifts ocularization strategies, with the camera following along as the player-character moves in the overworld and dungeons, sometimes being immobile on certain spots (such as atop the fountain in the village), and shifting into internal secondary ocularization when the player Z-targets an enemy.