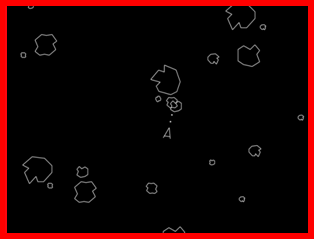
*Asteroids* (1979, arcade), Atari.**GAMEPLAY MODE**

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| 1. Composition |

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| --- | --- |
| **Tangible space** | Fullscreen. |
| **Intangible space** | None. |
| **Negative Space** | None. |



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

|  |  |  |
| --- | --- | --- |
| 3. Framing mechanisms | **Anchor :** Objective | **Mobility :** Fixed |

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| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| 4. Plane Analysis   |  |  |  |  | | --- | --- | --- | --- | |  | **Agents** | **In-game** | **Off-game** | | **Graphical materials** | Vector graphics | - | - | | **Projection method** | Orthogonal | - | - | | **Angle of projection** | Top-Down | - | - | |

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| **Notes :**  A simple and flowing action game, *Asteroids* exemplifies the uniformity of early video games’ visuality. The player’s agent is taking a central but very small part of the space around it. This already creates a rhythm in the reading of the screen as a back and forth between the endangered agent and potential dangers. Control feels relative to a specific skillset that is already evident when looking at the screen: assess the urgency of obstacles and react accordingly from instant to instant.  *Asteroids* has nothing to show but the agents it sets in motion: pure tangibility with little to no mimetism. |

