Diablo (1996, PC), Blizzard. **GAMEPLAY – INVENTORY OPEN**

1. Composition

Tangible space	In this specific configuration, tangible space occupies a little more than one third of the screen, and feels like it may extend to less tangible objects (see notes).
Intangible space	Intangible space is scattered around the screen, but clearly out of the tangible space.
Negative space	Heavily ornamented, patching every pixel that has no ergodic value. Intangible icons and menus are soaked in its mimetism.

2. Ocularization (tangible space)	External		Zero Ergodic	
3. Framing mechanisms	**Anchor :**	Subjective	**Mobility :**	Connected

4. Plane Analysis

	Agents	In-game	Off-game
Graphical materials	Pre-rendered 3D	Pre-rendered 3D	None (intangible space)
Projection method	Axonometric	Axonometric	None (intangible space)
Angle of projection	¾ View	¾ View	None (intangible space)

Notes:
Interesting and more complex to describe than to play, the hack n' slash genre blends tangible fast-paced action and a quite external managerial stance. *Diablo* makes heavy use of mimetic ornaments in what seems like an attempt to inject tangibility into the game interface. Although part of the intangible space, Mana and Health update in real time and are very ostentatious before the player's attention, creating some sort of cognitive continuity from the immediate action to the more intangible menus (that are arguably more mimetic than the tangible space). The game affords an assessment of tangibility on a spectrum, instead of a binary distinction. Moreover, reinforcing the weight of intangible information, the visual space is saturated with mimetic icons. Represented items require selection to display text information, giving inventory management an almost tactile quality (unlike 1990's JRPG menus).