*Donkey Kong Country* (1994, Super Nintendo), Rare.**GAMEPLAY MODE**

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| 1. Composition |

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| **Tangible space** | Full screen |
| **Intangible space** | Banana count is layered over tangible space |
| **Negative Space** | None |



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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** | Pre-rendered 3D | Pre-rendered 3D | Pre-rendered 3D / Raster | | **Projection method** | Orthogonal | Orthogonal | Orthogonal | | **Angle of projection** | Horizontal | Horizontal | Horizontal | |

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| **Notes:**  Although it is a decently atmospheric and colorful case for 3D polygons as the future visual direction of the industry at the time, *DKC* operates as a classic platformer. As the player navigates in a relatively uniform and flat (both mimetically and ergodically) space, the eye tends to keep busy with the horizontal line and the range of jumping opportunities. Of course, fast scrolling parallax constructions can hide some navigable treasure troves that are a bit harder to notice (as in this picture). The counter intuitive pleasure of platformers, it seems to me, is that we desire to navigate those spaces in which we don’t immediately believe or tend to expect anything from. |

