*Doom* (1993, PC), id Software.**GAMEPLAY MODE**

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| 1. Composition |

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| **Tangible space** | Tangible space occupies the overwhelming majority of the screen. |
| **Intangible space** | Useful data is overlaid on some rock-textured ornemental negative space. |
| **Negative Space** | Occupies a band at the bottom of the screen. |



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| |  |  | | --- | --- | | Internal | Primary |   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** | Raster | Real-time 3D | Real-time 3D | | **Projection method** | Orthogonal | Linear | Linear | | **Angle of projection** | Horizontal | First-Person | First-Person | |

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| **Notes:**  *Doom*’s pioneering first-steps into the first-person shooter is a very impressive technical feat for the time.  *Doom* also puts forward the experience of the gaze in a strongly mimetic way, simulating the characters’ steps through animation and offering a thoroughly textured environment. A connected mobility seldom had given access to such a powerful sensation of walking around in a digital environment. Of course, this has become a major standard of high production value since, but at the time it was quite a hack. |

