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In Justin Lin's film *The Fast and the Furious: Tokyo Drift*, the movement and mise-en-scene work together to create a sense of excitement and tension. In the first drift battle between Sean and DK, Lin does a great job of creating a sense of excitement and urgency for the viewer. Lin uses elements like the composition of the cars and people in the scene, the lighting, and the overall set design to resonate emotionally with the viewers. By looking at the way the cars and people move within this scene, the dynamic geometry used by Lin becomes noticeable. After that, the way the light shines on the cars as it drifts through the parking garage and the scene's location connect the viewer with the scene.

During the scene, Sean and DK race in a parking garage, which has many twists and turns. Sean doesn't know how to drift. However, DK does and as a result beats him. The scene does a great job of composing all the shots to fit a geometric shape or to create a visual rhythm, using the high-speed action of the cars in the scene. For example, right as the race begins, the shot focuses on separating the scene between the starter in the middle, Sean's car on the right, and DK's car on the left, creating a sort of triangle, and extends with the race starting. This follows the common rule of thirds, where the director arranges "people, objects, and settings in the frame to achieve a sense of balance and proportion, often dividing the frame into thirds horizontally and vertically to ensure proper distribution" (Ladd, 2.3.4). Lin uses this to create emotional tension as the race begins. As the race continues, the camera switches between the

inside and outside of each car, showing Sean struggling to keep up with the sharp turns, while DK is having little to no trouble at all. The camera constantly cuts to different shots, creating a sense of urgency in the scene. This shows Sean's struggle with his new environment, setting the stage for his growth later in the movie. Lin uses these techniques to create an emotional connection with the viewer, allowing them to feel the excitement and urgency in the scene.

As the race progresses, Lin uses every show's lighting to emphasize the cars' speed. Lin uses low-key lighting throughout the race while also using the parking garage lights to illuminate the cars, showing their speed and the smoothness, or in Sean's case, sloppiness, of their drifts. This creates a moody underground feeling that matches the urgency in the scene. The set design of the parking garage also enhances this feeling. The design of the tight space parking garage creates a claustrophobic environment, adding to the urgency of the scene, making it feel more dangerous.

Lin uses these aspects of the mise-en-scene, such as the lighting, the composition of characters and cars, and the overall set design, to create a sense of visual excitement and urgency for the viewer. Through the geometric composition of the scenes, the low-key lighting, and the claustrophobic design of the parking garage, the scene shows Sean's struggle to conform to his new environment. This scene could help show how geometric framing and set design can create a high-stakes environment using the claustrophobic set and framing of the scene.

Works Cited

Composition. 30 Mar. 2025, <https://human.libretexts.org/@go/page/287337>.

Lin, Justin, director. *The Fast and the Furious: Tokyo Drift*. Universal Studios, 2006.