

## Blade Runner (1982)

Blade runner's use of Mise-En-Scene is shown very well in the scene I have chosen, I have chosen to look at Leon's death scene. For example, look at this photo with Scean Young, there are many different uses of Mien-En-Scene being used here, for example, the costume design has been chosen to make her look like a damsel in distress, using the big fluffy coat, even though she's being the heroic one here and saving Harrison Ford's life. After that, looking at the lighting, there light here is used to highlight this character, as you can see on her left side, she's outlined by the light. This is there to imply that she's the good guy in this scene. Which is true, after she experiences a change of heart towards the protagonist. The use of space and composition here are used together to make sure your focusing on Scean Young in this scene, as she's in the middle of quite an empty area while being lit up more than anything else on the screen.



As well as that, in my opinion I think the beginning of the fight has good use of Mien-En-Scene as well. I think this, because the lighting is all coming from behind the characters, highlighting their silhouettes while showing little detail. It creates a unique effect, which adds to the theme of Noir that the film revolves around. The set design here is also well thought out. Harrison Ford has been dragged into a back ally in this scene, and you can really tell by the limited use of space which makes it feel claustrophobic. In the background you can see the busy main street, but no one can see from the main street into this back ally. At one point in the scene, Harrison Ford is thrown into a broken-down car. I think this was put here to show that the past has been left behind, because this is just a normal car that's been scrapped, while you can still see the high-tech flying cars driving in the background.

The composition in this scene is pretty good as well, I think that because at the start of the scene when Harrison Ford originally gets dragged into the ally, there's a quite long shot about 15 seconds, in which Leon throws him from one side of the ally to the other. I think this is impressive, because it covers the whole area of the camera which doesn't pan left or right, all in one shot. The main street is in the center in the background, but the camera is focusing on the characters in the foreground. This use of composition is used throughout the scene, multiple times the camera pans to Harrison Ford's face and focus' in on him.

The use of Set Design in this scene is good as well, this scene is quite different to the rest of the film. This is because the rest of the film is usually filmed inside, and aside from one

scene when you see a replicant sleeping in the trash, this is one of the only times you see the back allies of this city. The rubbish and rain on the floor show how dirty this city rely is, showing that this isn't a good place to live. The exposed steam pipes also show us how disorganized this city is, and how fragile they are, because Leon punctured it with just one punch. I think the Set Design in this scene tells us a lot about this city. I think the director was being quite smart here, because we have no prior context to this city, as there's no explanation about the city throughout the movie. Although the voiceovers from Harrison Ford are useful to help people under, not everything is explained through these voiceovers, some stuff is explained through the background of scenes, such as this one.



Finally, the space in this scene is used well. Once again, like I've said, the beginning of the fight is a good example of this, the space is used very well because they start far away on the left side of the screen, and they quickly move over to the right side and get closer to the camera. This utilizes all the space on the screen. I also think that the camera angle just before Leon gets shot

is good for space, when the audience thinks Harrison Ford is about to die. I think this because, the camera is quite close to the background behind them, giving off the feeling of claustrophobia. But then just after he's shot, it pans to Scean Young, where the space is quite wide. Suggesting freedom, now that Leon's dead, and that she's had a change of heart and wants to trust Harrison Ford, again showing that she's free from what she used to think.