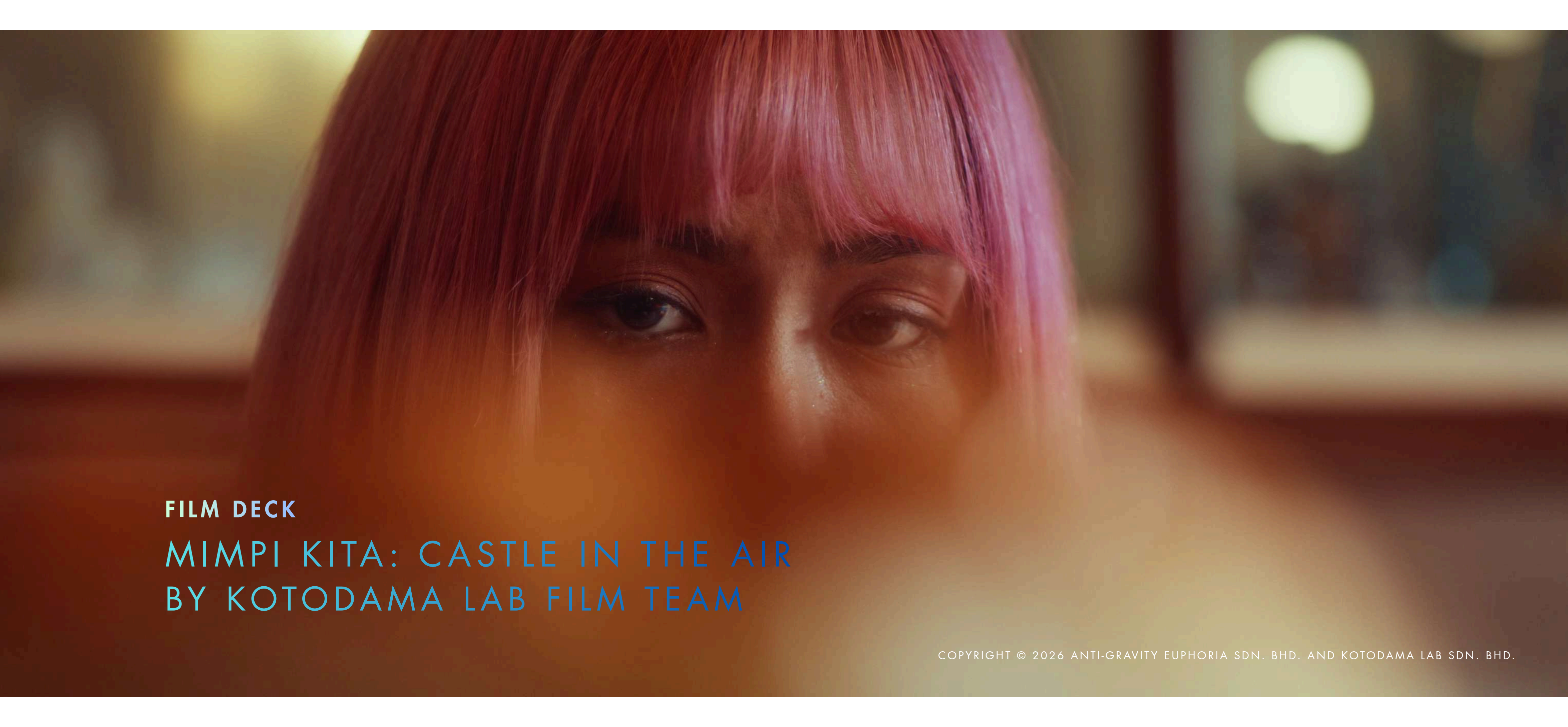




FILM DECK

MIMPI KITA: CASTLE IN THE AIR
BY KOTODAMA LAB FILM TEAM

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Mimpi Kita: Castle In The Air is a sci-fi fantasy film in Southeast Asia about a very related asian topic - finding out what we owe our parents - literally & figuratively. Our heroine discovers her own answers against her uncles' & aunties' betrayal of her grandmother.



MATRILINEAL PROTOCOL: ADAT PERPATIH

In a world where
consciousness is currency,
who owns the soul of the
Matriarch?

CHARACTERS

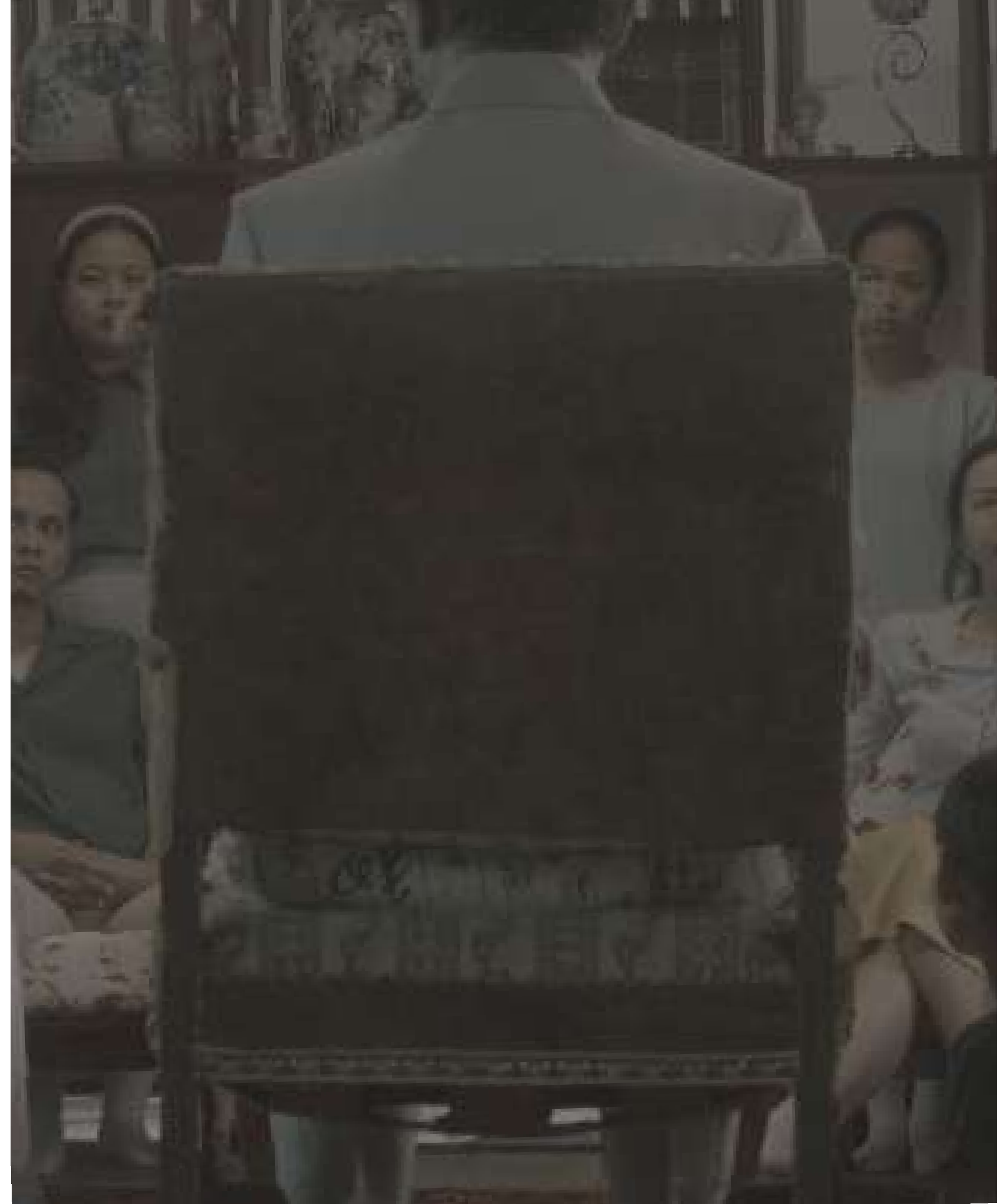
- ARDA (20s): A talented but creatively paralysed musician. Driven by grief and a need for closure.
- JUN (30s): A cynical technician for the doll-technology program. He operates in the shadows of the corporate machine.
- TEJA (70s): Arda's grandmother. A "lost" dreamer whose consciousness is adrift in the dream realm.
- PAK NGAH (50s): Arda's uncle. Pragmatic and cold; he views the doll-technology as an expensive delusion.
- YUMI (Child/Young Adult): A fragmented version of Arda. The "True Granddaughter"

SYNOPSIS

ARDA (20s), a grieving musician, utilises breakthrough doll-technology to enter a surreal dream realm to rescue her grandmother, TEJA (70s), whose consciousness has vanished. Sitting at home alone in reality, Arda decides to permanently transfer her mind into a synthetic body to dive deep into the subconscious.

In the Spirit World, Arda encounters a MASKED CAT and discovers a hidden ecosystem where dolls are hired to maintain dreams for humans. She discovers her uncle, PAK NGAH (50s), is actually one of these hired dolls. Following a confrontation with technician JUN (30s), who shoots her to force a deeper descent, Arda awakens in a flooded wasteland. Here, she meets YUMI, a fragmented child version of herself. Together, they trail a lost melody for a dying man, unlocking a hidden path to find Yumi's father & mother.

Arda guides Yumi into a space shuttle, triggering the "Ghost Protocol." The truth emerges: the journey was a ruse to wake the real Yumi from cryo-sleep on the Ark 'Castle In The Air' once Earth had healed. Arda is merely a psychological construct created to process grief. As the dream realm collapses, the real Yumi awakens on a green Earth, remembering Arda only as a distant dream.



DIRECTOR'S
STATEMENT

I wrote this story because my hometown teenagers rarely see their own world altered by imagination. My intention was simple: to take their familiar family living spaces and grant them the heavy, quiet gravity of science fiction fantasy. It became a sort of psychological exercise. It was like standing outside a house you know perfectly well, looking back through the window, and seeing the everyday aesthetic transformed into something entirely unfamiliar.

— aaaaafin (Arifin Ajib), Director



CRAFTING THE LOOK: BRIDGING ANIME AND LIVE-ACTION

Our film's aesthetic draws inspiration from diverse cinematic influences, creating a unique visual language. We blend the warm, rich color palette reminiscent of "Jojo Rabbit" with lighting inspired by "Queen's Gambit". This foundation is enhanced by incorporating the visual rhythm often found in Hayao Miyazaki's works.

The result is a carefully crafted visual style that evokes the spirit of anime without directly replicating its look. Our approach aims to create a sensory experience that feels both familiar and fresh to our target audience.

We strive to develop a visually distinctive world that resonates with viewers while maintaining its own unique identity. Our goal is to subtly immerse the audience in a reality where the line between live-action and animation blurs, offering a fresh perspective on storytelling through visuals.



Tan Chui Mui

Producer

Tan Chui Mui is a foundational producer of the Malaysian New Wave, renowned for her ability to transform limited resources into globally recognised cinema. In 2004, she co-founded Da Huang Pictures, a collective that pioneered a sustainable independent production model in ASEAN. As producer, she was the driving force behind seminal Malaysian titles including Liew Seng Tat's *Flower in the Pocket* (Rotterdam Tiger Award), Jiang Xiaoxuan's *To Kill a Mongolian Horse* (Giornate degli Autori 2024), and *'The Fox King'* (Toronto, 2025) by Woo Ming Jin.

Mui's production philosophy emphasizes "Low Cost, High Quality," a strategy she formalised through the Next New Wave initiative and the SeaShorts Film Festival. Her recent work, the meta-action feature *Barbarian Invasion* (2021), showcases her expertise in navigating international co-productions and grants. Mui's blueprint has shown regional producers how to bridge local stories and global festivals via artistic rigor and collective regional support.

Filmography as Producer

'Flower in the Pocket' (Rotterdam, 2007)
by Liew Seng Tat

'Letters from the South' (2013), an omnibus short film by Tsai Ming-liang, Aditya Assarat, Royston Tan, Midi Z, Sun Koh and Tan Chui Mui

'Sometime, Sometime' (Shanghai, 2020)
by Jacky Yeap

'The Wind Will Say' (Busan, 2022)
by Renai Wei Yongyao

'This Woman' (Visions du Réel, 2023)
by Alan Zhang

'To Kill a Mongolian Horse' (Giornate degli Autori 2024) by Jiang Xiaoxuan

'The Fox King' (Toronto, 2025)
by Woo Ming Jin





Foo Hui Yin

Producer

Foo is a graduate of the University of Warwick with a degree in Economics and Politics. Her explorations of human identity, marginalised cultural voices and visual representations of the two led her from the UN Refugee Agency towards producing for aaaaaFin. 'Mimpi Kita: Castle In The Air' is her debut feature film as a producer.





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Film Director

Trained at the Met Film School, Ealing Studios (London), Arifin Ajib is a Malaysian filmmaker fascinated by how imagination lives in ordinary spaces—in family rooms, inherited objects, the stories grandmothers carry in their dreams.

His award-winning short film *My Lor Bak* has journeyed through Raindance, Busan, and Nevada, earning recognition for direction and cinematography. But what drives him isn't accolades—it's a quiet conviction that Malaysian stories deserve to be told with the imaginative seriousness of sci fi fantasy.

Mimpi Kita: *Castle In The Air*, his feature directorial debut, is an exploration of this belief. He made this film because he saw young Malaysian wanting to see their world transformed by imagination. That possibility—that hunger—felt worth dedicating years to understand.





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THANK YOU