



JAMALIS VU

PRODUCED BY SEYED ZIA HASHEMI WRITTEN AND DIRECTED BY MOSTAFA FARMANI



JAMALIS VU

Reverse fall part 1

A Science Fiction Feature Film

Director: Mostafa Farmani

Producer: Seyed Zia Hashemi

WHAT CRITICS ARE SAYING

“Where Gravity Shapes Civilization

Dominic Saxl, critic and filmmaker

“The story's premise is extraordinarily
bizarre and wildly unhinged

Carmine Carpenito, renowned writer and journalist of Swiss genre cinema

An aerial night view of a futuristic city. The city is densely packed with buildings, many of which are illuminated with vibrant, glowing colors like blue, green, and red. A full moon is visible in the dark sky above the city. The overall atmosphere is dark and mysterious, with the city lights providing a stark contrast to the night sky.

FILM INFORMATION

Genre: Sci-Fi / Cyberpunk/ Action

Runtime: 110 minutes

Format: Digital

Language: Farsi/Persian

Production Status: Completed

Release: To Be Announced

Budget: 50,000 \$

Production Country: Iran



LOGLINE

In the near future, a band of mercenary sandmen from the Moon have seized control of Earth's gravity, now metered and rented out like electricity or water — anyone or any group that fails to pay their gravity rent has it cut off and is exiled into a black hole. Amid this chaos, a boy named Keyvan...

SYNOPSIS

In the near future, a band of mercenary sandmen from the Moon have seized control of Earth's gravity, renting it out like electricity or water; anyone who fails to pay has their gravity cut off and is exiled into a black hole. Atousa, one of the commanders of the rebel "Rescue Project," is captured while trying to cross the "Forbidden Zone" and is exiled.

Keyvan, a teenager who believed his life was ordinary, suddenly loses both his parents and is drawn by his mysterious grandfather into a battle to restore Earth's gravity. Armed with an armor suit left to him by his mother, and joined by Faraz (a boy raised on another world and trained for this mission), Homa (a mysterious girl with a cyborg nature), and Chakhmagh (a warrior with hands of stone and fire), Keyvan forms a small but determined team.

One by one, they destroy the "railless train" powering the sandmen's radar network, seize the symbolic wall of the Forbidden Zone, and finally strike the radar network scattered across the solar system, gradually reclaiming Earth's gravity. But it slowly becomes clear that behind it all isn't an alien force at all — it's an artificial intelligence called Ouroboros, which has infiltrated human minds through the internet and now seeks to merge the Milky Way and Andromeda galaxies in order to replace humanity with a "superior" successor.

At the height of the battle, with help from beings from the Andromeda galaxy and parallel-world versions of the team from a two-dimensional universe, Keyvan and his friends execute an intricate plan: rather than destroying Ouroboros directly, they trap it inside a simulation — so that, like the ancient myth of the serpent that devours itself, it consumes itself and is undone.



DIRECTORS STATEMENT

I borrowed the title "Jamais Vu" from a phenomenon in psychology: the experience of a moment that feels familiar yet remains foreign. To me, that is exactly what this film is about — something that has repeated throughout history and in our personal lives, yet we forget it and confront it each time as if for the first time.

Keyvan, the story's protagonist, inherits a battle his family has fought and lost for generations. The film's recurring symbols — from the ouroboric serpent devouring itself to parallel worlds and the infinity symbol — all point to one idea: history repeats not because fate is predetermined, but because we forget that we have walked this road before.

Gravity in this film is a metaphor for anything we take so completely for granted that it never occurs to us it could one day be taken away — until it is. Unlike the familiar clichés of science fiction, there are no weapons in this film, and no being is killed; instead, humans, humanoids, cyborgs, inhabitants of a parallel world, and beings from other planets and galaxies unite to save the world.

I made "Jamais Vu" alone, without any studio or institutional support, using the same logic the film's characters rely on to resist a system far larger than themselves: with whatever was available. Sixteen-hour days of solo work, through conditions without electricity or internet, and through the hardships of wartime. Rather than making the film smaller, these constraints gave it a courage and honesty I hope comes through in watching it.

In the end, "Jamais Vu" is an invitation to the viewer to see it not just as a science-fiction adventure, but as a mirror: perhaps what we're living through today isn't new. Perhaps we've simply forgotten it. And perhaps the only way to break the cycle is to remember — again and again, in the ongoing act of moving forward.

VISUAL WORLD

Where Gravity Shapes Civilization

Jamais Vu's visual language is defined by repetition, mechanical standardization, and a dramatic contrast between light and darkness. Endless rain, dense fog, and an eternal night shape a world where natural light has become a rarity, and darkness is no longer merely the absence of light but an inseparable part of the world's identity. Repetitive architecture, uniform industrial structures, and meticulously ordered environments portray a civilization governed by efficiency, conformity, and systemic control. In contrast, the few shafts of light that pierce the darkness become symbols of memory, resistance, and hope. Inspired by cyberpunk aesthetics and large-scale science fiction, the film's environments combine cold metallic architecture, reflective rain-soaked surfaces, atmospheric lighting, and carefully composed imagery to create a world that is both monumental and immersive. Fog obscures the horizon, while the persistent rain amplifies the sense of isolation within an immense mechanical civilization.

In *Jamais Vu*, visual design extends beyond aesthetics. Every environmental element — from the endless darkness and relentless rainfall to the mechanical order of its architecture — serves the narrative, reinforcing the film's central themes of memory, control, identity, and humanity's relationship with artificial intelligence.

KEY CREW

Mostafa Farmani

Director & Writer

An independent Iranian filmmaker, screenwriter, and composer, he holds a degree in Dramatic Literature. Before directing feature-length productions, he created several independent 2D and 3D animated short films, developing a distinctive visual language and cinematic storytelling approach.

He is the director and screenwriter of *Jamais Vu – Part I* and *Jamais Vu – Part II*, as well as the creator of the anthology projects *Morabbi* and *Sphinx*. In addition to filmmaking, he has composed original scores for several independent films and released his own instrumental music independently, bringing a unified artistic vision to both the visual and musical dimensions of his work.

Mohammad Ali Tootoonchi

Composer, Audio Engineer & Sound Designer

Composer, Audio Engineer, and Sound Designer specializing in cinematic music that blends electronic textures with orchestral elements to create immersive soundscapes. Holds a B.Sc. in Electronic Engineering (Communications). Has composed original scores and designed sound for independent short films and animated productions. With over a decade of professional studio experience, his expertise spans recording, mixing, mastering, and post-production audio.

Shabnam Ghodsian

Animation Supervisor & Lead Animator

Animation artist with a Bachelor's degree in Animation. Served as Animation Supervisor and Lead Animator on the feature-length 3D animated film *Jamais Vu*. Experienced in 3D character animation, visual effects, cinematic camera design, and real-time production workflows. Skilled in storyboard development, visual storytelling, and bringing expressive character performances to life through both 2D and 3D animation.

Abbas Tangestani

Environment & Lighting Artist

Environment and Lighting Artist specializing in realistic cinematic environments for animation and feature films. Studied Television and Digital Arts at Shiraz University. Served as Environment and Lighting Artist on the feature-length 3D animated film *Jamais Vu*, contributing to environmental design, cinematic lighting, and visual storytelling. Experienced in modern production workflows, with a focus on creating immersive, believable, and visually compelling worlds.

Mohammadnoor Abedini

Editor & Production Manager

Film Editor and Production Manager with experience in feature animation production and project management. Served as Editor, Motion Capture Artist, and Production Manager on the feature-length 3D animated film *Jamais Vu*, overseeing production from pre-production through post-production while coordinating creative workflows, production planning, and project operations. His expertise combines cinematic editing with efficient production management, supporting the successful realization of large-scale independent animation projects.

Zohre khazanizadeh

Art Director & Environment Designer

Architect, Art Director, and Production Designer specializing in conceptual world-building and the design of digital and physical environments. Holds an M.Arch in Architectural Engineering and teaches animation. Drawing on architecture, environmental psychology, and cinematic design, she served as the Art Director and Production Designer for this animated feature film, shaping its immersive and believable visual world.

Milad Ahmadi

Assistant Director • CG Supervisor • 3D Modeling Supervisor

3D artist and CG specialist with experience in animated feature films, visual effects, and game production. On *Jamais Vu*, he served as Assistant Director, CG Supervisor, and 3D Modeling Supervisor, overseeing the CG workflow from asset development and modeling to animation coordination and final integration.

His additional credits include visual effects design for the feature film *Beraso*, 3D modeling and texturing for the games *Heroes* and *Overlord*, direction and supervision of the 2D cutout animated series *Satowshi*, artwork design for the Iranian music album *Dey Balal*, and texture and groom supervision on animated feature films and cinematic productions.

Ali Mohammad Shamohammadi (Alim)

DI Colorist

Colorist with over five years of professional experience in cinematic color grading. His work spans short films, music videos, commercials, and independent feature films. He has collaborated with filmmakers from the UK, Germany, and Italy, and his credits include DI colorist for the feature film *Berasou* and complete color grading for *Jamais Vu: Part One* and *Part Two*. Alim combines technical precision with a cinematic sensibility to craft distinctive visual identities that support each project's narrative.

BEHIND THE SCENE



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