

INSPIRED BY A TRUE STORY

DRAKAR / DRAGONS

DRAKAR FOLLOWS CHARLIE, A GIFTED LAW STUDENT WHOSE PERCEPTION FRACTURES AFTER A BRUTAL ASSAULT.

UNABLE TO FACE THE WHOLE IMAGE, THEY SCATTER DRAGONS IN FRAGMENTS ACROSS THE CITY...

UNTIL A STRANGER BEGINS ASSEMBLING THEM, FORCING CHARLIE TO CONFRONT WHAT NEITHER MEMORY NOR LANGUAGE COULD HOLD.

A FILM ABOUT COGNITIVE DISSONANCE, HUMAN BRUTALITY, DISTRIBUTED CONSCIOUSNESS AND EXTREMELY COMPLICATED HAIR.

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DRAKAR / DRAGONS

Synopsis

Writer/Director: Anna Maria Joakimsdottir-Hutri

Charlie was once a gifted law student with an extraordinary visual memory, able to reconstruct a crime scene down to its smallest detail. After a brutal sexual assault, that gift turns against them. Human faces begin to shift into reptilian forms, and when police ask Charlie to draw the attacker, every detail appears except the person himself: a white absence in the image.

Charlie disappears onto the streets and begins drawing dragons in fragments—an eye on a toilet door, a claw on cardboard, a wing on a wall—never a whole creature. The image has become too large to hold.

Then Fred, an advertising executive disillusioned by synthetic images, starts collecting the drawings. He discovers that the abandoned fragments fit together with impossible precision. Without knowing Charlie, he performs the act Charlie cannot: he assembles the dragons whole.

When Charlie encounters these completed creatures in a gallery, something shifts. Their shattered perception has been returned to them from the outside, reorganised by another human being. Soon Charlie recognises one dragon in the city and follows it back to the man who assaulted them.

This time, Charlie fills in the white space.

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DIRECTOR'S STATEMENT

The eye is not a camera. It is an accomplice.

We like to imagine that reality arrives first and interpretation follows: that the world presents itself intact and the mind merely comments upon it. I am not convinced it works that way. Perception is already contaminated by memory, fear, desire, recognition. We do not simply look at the world; we participate in making it visible.

In *DRAKAR*, I want to take that instability seriously.

Charlie's dragons are not symbols waiting to be decoded. They are perceptual facts. Cinema allows me to grant them that status without deciding, on the audience's behalf, whether they belong to hallucination, memory or some more dangerous form of recognition. A man can be a man and a dragon simultaneously. Both images can be true inside the same frame.

I am drawn here to Merleau-Ponty's idea that perception belongs to the body before it belongs to explanation. But *DRAKAR* pushes the thought outward. Charlie cannot contain an image, so the image escapes into the city. Other people begin handling it, assembling it, circulating it. The mind becomes strangely distributed: part human body, part wall, scrap of paper, stranger, screen, gallery.

Perhaps this is what interests me most. Not art as therapy, and certainly not the artist triumphantly transforming suffering into beauty, but something less heroic and more mysterious: that another human being can sometimes carry a piece of what we cannot yet carry ourselves.

I want *DRAKAR* to move through that territory—between graffiti and gallery, monster and witness, private perception and shared reality—without taming the dragon into an explanation.

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PRODUCTION

Tottemo Production

Tottemo Production is an independent, artist-driven company founded by filmmaker Anna Maria Joakimsdottir-Hutri. With a background in both fiction and documentary, Tottemo specializes in bold, character-driven narratives that combine visual intensity with societal relevance. The company values deep collaboration, poetic realism, and emotional risk-taking.

About the Director

Anna Maria Joakimsdottir-Hutri is a Finnish-Swedish writer-director working in film, theatre, and interdisciplinary performance. She holds a Master's in Directing and Dramaturgy from the University of the Arts Helsinki and has directed both fiction films and documentary works. Her storytelling explores power, perception, and the limits of language often through characters who are outsiders, visionaries, or both. Her previous film *Who Stands Up for Alvar* has been screened in municipalities across Sweden to spark political dialogue. Anna Maria is also founder of **Tottemo Production**, where she develops work that is intimate, radical, and emotionally precise.

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PRODUCTION

About the Producer

Patrik Airosto-Gelin is a journalist, trained producer and storyteller working across film, television and narrative media. His background in journalism has shaped a lasting interest in people and social realities that often remain outside the mainstream spotlight. As a producer, he is drawn to projects where a personal story can open larger questions, challenge perspective and stay with an audience beyond the film itself.

A project particularly close to him is the Sveriges Radio documentary ***The Homeless Man Who Became a Lawyer***, about a person moving from homelessness into an entirely different life. The work deepened his interest in social exclusion and in the unseen histories carried by people we too easily reduce to labels.

This is also what drew him to ***DRAKAR***. The film does not explain Charlie's experience from the outside; it invites us to enter a fractured perception of the world. Charlie's homelessness is not an identity, but one consequence of something that has become impossible to carry.

For Patrik, producing ***DRAKAR*** means protecting its artistic boldness while creating the conditions for it to reach an audience. He believes in close collaboration with the director and in films that are visually distinctive, emotionally precise and willing to look where others may turn away.



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BUDGET (425 000 SEK)

Category and Amount (SEK)

Writing & Directing (fees)	60 000	(6 000 €)
Producer (Tottemo)	40 000	(4 000 €)
Cast	56 000	(5 600 €)
Cinematography & Camera Crew	55 000	(5 500 €)
Sound (recording & design)	35 000	(3 500 €)
Set Design & Props	20 000	(2 000 €)
Costume & Makeup	10 000	(1 000 €)
Post-Production (edit, grading, mix)	60 000	(6 000 €)
Music & Composer	10 000	(1 000 €)
Animation / Digital Artwork (dragons)	25 000	(2 500 €)
Travel, Food, Accommodation	20 000	(2 000 €)
Equipment, Insurance, Misc.	34 000	(3 400 €)

TOTAL 425 000 (42 500 €)

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FINANCIAL PLAN (425 000 SEK / 42 500 €)

Our financing strategy for *DRAKAR* is structured around a strong Nordic co-production model, anchored in Finland with key artistic and production elements in Sweden and Iceland. We are also open to find collaborators and co-production companies and finding institutes with Denmark and Norway. The plan reflects both creative and geographical collaboration, with major funding portions sought from national film institutes and additional support from Nordic and regional cultural funds.

Financier Type and Estimated Share (SEK)

Swedish Film Institute (SFI)	140 000	(14 000 €)
Suomen Elokuvasäätiö (SES) / Finnish Film Foundation	80 000	(8 000 €)
Icelandic Film Center	60 000	(6 000 €)
Nordisk Film & TV Fond	45 000	(4 500 €)
Kone Foundation	30 000	(3 000 €)
AVEK	20 000	(2 000 €)
Göteborgs Stad - Projektstöd	25 000	(2 500 €)
Film i Väst	25 000	(2 500 €)

TOTAL 425 000 sek (42 500 €)

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FUNDING STRATEGY

Swedish Film Institute (SFI) will be approached as the main financier, as the production is Swedish-led through Tottemo Production. The creative vision, direction, and core team are rooted in Sweden.

Suomen Elokuvasäätiö (SES) will be a key partner due to the fact that I have lived in and is a Finnish citizen as well as Swedish. My network is good and I am collaborating creatively with key functions from Finland.

The Icelandic Film Center is included as a minority partner. We plan to engage Icelandic creative professionals (composer or post-production services), enabling a formal Icelandic co-production and strengthening the project's Nordic relevance. We look for co-production with an Icelandic company.

Nordisk Film & TV Fond will be applied to, as *DRAKAR* fulfills the Fund's criteria for strong Nordic cooperation and artistic ambition.

Kone Säätiö supports boundary-pushing artistic projects, particularly those that explore memory, trauma, and language through unconventional storytelling—values at the heart of *DRAKAR*.

AVEK is a potential partner for development and/or postproduction support, especially as the project includes visual and essayistic elements typical of AVEK-supported works.

Göteborgs Stad (Projektstöd) is included due to local collaboration with Fundament Film and possible casting or postproduction activities based in Gothenburg.

Film i Väst will be approached either for co-production support or in-kind services (e.g., grading, sound mix), anchoring part of postproduction in Västra Götaland.

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