



Can you be truly seen by the world without being consumed by it?

Written and Directed by: Ilirjan Himaj

Produced by: Bujar Kabashi

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Project Title: **VANDAL**

Genre: **Social Thriller / Psychological Drama**

Format: **Feature film, 90-100 minutes**

Stage of development: **Soft Pre-Production**

Writer & Director: **Ilirjan Himaj**

Producer: **Bujar Kabashi**

Production Company: **MÖBIUS (Kosovo)**

Partners/Co-producers: **TBD**

Estimated budget: Up to **€1,000,000**

Production scope:

Shot in Kosovo with potential for post-production or crew collaboration from abroad.

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project info.

A hand is holding a smartphone horizontally. The phone's screen displays a logline in white text against a dark blue background filled with stars, resembling a night sky. The hand is positioned behind the phone, with fingers visible at the top and bottom. The background of the entire image is dark with some light blue, wispy patterns.

A naive, gentle night guard becomes an overnight internet star for his raw physical power, but when his fame is hijacked by a cunning friend with viral ambitions, he's pushed into a violent spiral that turns him from hero to hunted.

logline.



Mali, a soft-spoken 20-year-old night guard at Prishtina's fading Palace of Youth, lives on society's margins, quietly channeling his grief over his ailing mother into a peculiar ritual-lifting heavy objects in solitude. When Limi, an opportunistic outsider, films Mali's raw strength and uploads it online, the two form an uneasy alliance. The world takes notice. Mali becomes an internet phenomenon known as *Vandal*, celebrated not for who he is, but for what he can destroy.

As the algorithm rewards spectacle, Mali is pushed into increasingly violent performances, even as his physical injuries and emotional disorientation grow. When he attempts to step back, Limi's manipulation turns lethal. Trapped in a cycle of digital exploitation and performative masculinity, Mali becomes a tragic symbol of how fame can devour the vulnerable. In a shocking finale, broadcast live to an audience addicted to violence, Mali turns on his abuser, reclaiming a fragment of dignity at immense cost-while the cameras never stop rolling.

Set against the backdrop of a post-transition society grappling with identity, alienation, and economic precarity, the film is a haunting exploration of the new violence born at the intersection of technology, poverty, and the human need to be seen.

synopsis.



Vandal unfolds in a stylized version of Prishtina, reimagined as an urban fairytale - a city suspended between decay and digital glow, reality and myth. It is a world of vast, empty public spaces, flickering LED signs, cracked concrete, and backlit silhouettes. Much of the film takes place at night, where neon reflections bounce off broken glass and phone screens are the only source of truth or distortion. This city is not defined by its geography, but by the loneliness it fosters - an echo chamber of surveillance, spectacle, and craving.

Mali's world is built in fragments - literal and emotional. We move from the solemn, dreamlike corridors of the Youth Palace where he works, to underground gyms, late-night parks, and anonymous interiors lit by the cold intimacy of a phone's glow. As Mali's transformation begins, so too does the transformation of the setting: what once felt grounded and melancholic grows heightened, surreal, and increasingly fractured. The streets become arenas, the screens become stages, and the crowd - both absent and omnipresent - becomes a character in itself.

The world of *Vandal* is a mirror to our own, yet seen through a cracked lens: part Eastern European realism, part psychological dystopia, and part digital folklore. It is a space where attention is currency, violence becomes theatre, and even the shadows are being watched.

setting.



In an age where human suffering is consumed as content and identity is flattened into algorithmic patterns, this film is a critique wrapped in a myth. It tells the story of Mali - a gentle giant - and Limi - a cunning outcast - who become avatars of modern spectacle, swallowed by the very digital world they try to conquer.

What begins as a small, intimate story between two lonely boys evolves into a larger allegory of our time: where friendship curdles into exploitation, and viral fame becomes a currency that demands blood. The question at the heart of the film is simple but devastating: Who is the real beast? Is it Mali, whose body becomes a weapon? Limi, who scripts the violence? Or the faceless digital mob that watches, cheers, and eventually turns?

Visually and tonally, the film is shaped as an urban fairytale - a nocturnal world where brutal realism blurs with stylized fantasy. Set in an imagined version of Prishtina, the film uses shadows, silence, and surreal imagery to elevate a grounded story into something mythical. Think of a fable told by flickering streetlight: stark, strange, yet painfully real.

director's vision.



I want the audience to feel like quiet witnesses. To watch the rise and fall of a boy turned into a beast - not by choice, but by demand. The camera will often linger, unflinching, asking viewers to question their own gaze. Is it empathy, or is it consumption?

Despite its dark trajectory, the film is ultimately about truth - artistic, emotional, and social. It is my artistic truth, rooted in the contradictions of the world we live in: a society hyper-connected but deeply alone, where visibility is everything, and intimacy is traded for clicks.

This is not just a film about Mali and Limi. It's about all of us - watching, sharing, scrolling - as we create and destroy our modern myths in real time.



ilirjan himaj - writer/director

Kosovar writer, director whose work delves into themes of memory, identity, and the psychological aftermath of trauma. Himaj initially pursued studies in painting at the Faculty of Arts, University of Pristina, before transitioning into film direction at the same institution. His early short films, such as ***One of Them*** (2014) and ***Memory*** (2017), showcase his talent for crafting intimate, character-driven narratives that explore the complexities of human experience.

Himaj's filmography reflects a commitment to storytelling that resonates with both local and international audiences. His short ***One of Them*** (2014) received critical acclaim for its poignant portrayal of destiny and human connection. In 2017, ***Memory*** offered a sensitive depiction of an elderly man's struggle with Alzheimer's disease, further establishing Himaj's reputation for handling delicate subjects with nuance. His upcoming projects include ***Bear Hug*** (2025), a feature film exploring guilt and redemption.

[IMDB Profile](#)

[Previous Work: Bear Hug](#)

Password: bearhug25

writer/director.



bujar kabashi - producer

Kosovo-based film producer whose work reflects a strong artistic vision and a deep commitment to socially relevant storytelling. With a background in visual arts and creative direction, he co-founded the cultural magazine *n'Art* before transitioning into film, where his focus lies in bold, character-driven narratives from the Balkans and beyond. Kabashi brings a multidisciplinary approach to producing, combining creative sensitivity with hands-on experience across development, financing, and international co-productions.

His films have screened at prestigious international festivals including *Venice*, *Palm Springs*, *Telluride*, *Karlovy Vary*, *Sarajevo*, *Thessaloniki*, and *Cottbus*, garnering more than 100 awards to date. Notable credits include *Aga's House* (2019), a powerful post-war drama exploring trauma and survival, *Fence* (2018), and *Balcony* (2013), both acclaimed for their poignant, socially conscious storytelling. Kabashi continues to be a driving force in the emergence of Kosovo's independent film scene, building bridges between local stories and global audiences through cinematic craft and emotional truth.

[IMDB Profile](#)

[Previous Work: AGA'S House](#)

producer.



In a world increasingly driven by spectacle, digital virality, and superficial narratives, *Vandal* is a film that demands to be made. As a producer, I was drawn to this project not only because of its cinematic power and bold artistic vision but because it speaks directly to the moment we are living in - a time where identity, morality, and human connection are being reshaped by the algorithms of attention.

At its core, *Vandal* is a modern fable about loneliness, manipulation, and the devastating cost of fleeting fame. It navigates a territory that is rarely portrayed with such emotional depth and visual intelligence. This is not just a film about social media; it is a critical reflection on the systems that elevate and consume individuals, particularly the young and the vulnerable. Mali and Limi are characters that feel hauntingly familiar - echoes of real people we see every day, lost in a digital labyrinth of validation and destruction.

With its powerful narrative, strong visual aesthetic, and relevance across cultures and borders, *Vandal* holds immense potential for international recognition and engagement. It's the kind of film that doesn't just entertain - it provokes, challenges, and stays with you long after the credits roll. Our team is deeply committed to bringing this story to life with the sensitivity and boldness it deserves, through the strength of co-productions, international partnerships, and a vision rooted in both artistic integrity and social consciousness.

This film needs to be made because it tells a story that too many of us are living - one that must be seen, heard, and ultimately, felt.

producer's note.