

WIP L Olympic Halftime



REGION: The Czech Republic, Greece, The Slovak Republic

GENRE | FORMAT | LANGUAGE | RUNNING TIME:

Documentary | Digital Format | English, French, Greek, Japanese, Mandarin | 85mins

DIRECTOR:

Haruna HONCOOP

PRODUCER:

Vít JANEČEK

HAF GOALS:

Funds, Sales agents, Pre-sales, Festival Screening

BUDGET: US\$ 476,764

SECURED BUDGET: US\$ 151,250

DIRECTOR'S FILMOGRAPHY

First Feature Director

ONE-SENTENCE SYNOPSIS

A film reflects on urban impacts and architecture of Olympic games. Controversial side effects of the Olympics are not consequences of the games themselves, but of mobility. Is this sustainable?

SYNOPSIS

The modern Olympic Games started in their original location in Greece as a competition not only between individuals but also between nations. And soon after the modern-day revival, the Olympics also became a race in global mobility due to the decision to host the Games in different cities. With the rise of globalisation, the event incorporated increasingly intense disciplines like urban restructuring of entire cities and areas and creating specific Olympic architecture. This film explores the abandoned debris of ancient as well as modern Olympic sites. The film also follows promotional activities organized by the members of the National Olympic Committees in three host countries (Tokyo 2021, Beijing 2022, Paris 2024) as well as a critical reflection through human activities and urban development in these cities that are experiencing what could be referred to as a “halftime” of the Olympic Games — places that already have hosted them in the past and will host them in the near future.

DIRECTOR'S STATEMENT

This documentary is not intended to be a celebration of the Olympic stadia and games; it is meant to be a critical film about what today's materialisation of the Olympic idea can serve for. There is always the question of the price that the environment and the citizens pay when such a big event is organised. The Olympics involve huge investments in all countries. The first phase entails demolition to obtain new space to build new infrastructure, followed by the construction of giant sports facilities. Each host city races to be the biggest construction giant, only so that the Olympic sanctuary becomes the centre of the world for three weeks. Once the Olympics are over, the city or mountains remain full of gigantic structures that scarcely find any subsequent use. The film will follow the destinies of the Olympic structures and the people related to them in various ways after the Olympics are over, as well as the controversies that the current preparations for the upcoming games in Tokyo 2020, Beijing 2022 and Paris 2024 entail. Considering that both Asian and European countries will host the Games in the near future, the topic will be interesting to a broad international audience.

DIRECTOR

Haruna HONCOOP

Haruna Honcoop is a Czech-Japanese documentary filmmaker. She graduated in Sinology, studied at universities in Beijing and Taiwan, and lived in Japan. Later at FAMU where she is currently working on her PhD, she created video art installations that focused on architecture and history. Her mid-length documentary and cross-media project, *Built to Last — Relics of Communist-Era Architecture* (2017) was filmed in 11 post-communist countries of Eastern Europe. The film won an award at Archfilm Lund in Sweden. Her short *Truth or False* (2016), about Czech-Chinese relations, won an award at This Human World in Vienna.

PRODUCER

Vít JANEČEK

Vít Janeček (1970), director, writer and producer, associate professor at FAMU in Prague. He graduated from the School of Philosophy of the Charles University in Prague and from FAMU. Between 2012 and 2015 he was Head of FAMU International. Since 2015 he has produced films with socially relevant topics under D1film. In Asia, he produced *The Monk* (dir. The Maw Naing, CZ/MM 2014), under FAMU Burma Project, which he founded and has led since 2006. He continues in co-producing as well as teaching in Myanmar within Cineport Yangon and other platforms. His filmography can be found at www.imdb.com or www.D1film.com.

PRODUCTION COMPANY

D1film

D1film was found by Zuzana Piussi and Vít Janeček in Prague in 2014 as a boutique production platform focusing mainly for author's documentaries and other artistic production with relevant social, political or personal topics and approach.