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## A Symphony of Space: Designing a Music House Inspired by Classic Cinema Soundtracks

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### Abstract

Film music, as one of the fundamental elements in shaping the emotional and expressive atmosphere of cinema, plays a vital role in conveying meaning and aesthetic experience to the audience. In classic films, music not only complements the visual narrative but also decisively contributes to the work's artistic identity. Considering the lasting impact of classic film music, this research aims to design a cultural–artistic space titled “Music House”, based on an approach that preserves and reinterprets the musical heritage of cinema. In this project, the Music House is conceived as a multifunctional complex that integrates performance, educational, research, and exhibition functions, providing a platform for interaction between film music artists and enthusiasts. The architectural design draws inspiration from the aesthetics of classic cinema, emphasizing concepts such as memory, narrative, and nostalgia. The spatial organization establishes a direct connection between the visitor's sensory and conceptual experience and the musical themes of cinematic works. The use of cinematic forms, expressive lighting, and materials with historical and symbolic value results in a spatial experience reminiscent of the golden age of film music. Functionally, the complex includes performance halls, interactive galleries, a digital archive, educational studios, and spaces for study and dialogue. This spatial composition creates a multilayered experience of film music, in which the audience becomes not merely a listener but an active participant in the process of learning and rediscovering it. Overall, the main objective of this design is to preserve the musical heritage of cinema, integrate architecture and music, and reinterpret past cultural values in a contemporary context.

**Keywords:** Architectural design, Music house, Film music, Classic cinema.

## 1 | Introduction

Music has long been deeply intertwined with human life and, as a nonverbal medium, has conveyed emotions, sensations, meanings, and atmospheres throughout history. In the modern era, with the emergence of cinema, the connection between music and image took on a new form, and film music, as an independent artistic

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discipline, acquired a unique position within the semantic structure of films. In the works of world-class cinema, music not only accompanies the image but also constructs the viewer's mental and emotional space, becoming an inseparable part of the cinematic experience.

However, in contemporary culture and architecture, little attention has been given to the design of spaces specifically dedicated to celebrating and representing this type of music, particularly the music of classic films. This study seeks to design a Music House devoted to honoring and reviving classic cinematic music, a space in which the arts of sound, image, memory, and architecture are interwoven [1].

Despite the profound impact of music on cinema, in many societies there has been limited effort to document, analyze, and commemorate this artistic aspect of film. In Iran as well, despite the widespread interest in film music and the presence of distinguished composers in cinema, there is a notable absence of an institution or space dedicated to the study, exhibition, education, and promotion of cinematic music, especially enduring works from the classical era. This absence creates a considerable gap not only from a cultural standpoint but also from educational, research, and identity perspectives. Therefore, designing an architectural space with multiple functions that can host works, events, and activities related to film music emerges as a clear and justifiable necessity [2].

Furthermore, the architectural design of such spaces requires a deep understanding of the interaction between music, imagery, and spatial experience [3]. The central problem of this research is to design a Music House that is not merely a performance hall or educational center, but a medium for multisensory and narrative experiences of classical cinematic music.

This research seeks to answer the question of how architecture can provide an appropriate context for celebrating the music of classic films—one that is both culturally and educationally functional while maintaining artistic and experiential qualities.

### **Research objectives**

- I. Designing a Music House with an approach that honors and represents classic film music worldwide.
- II. Identifying the characteristics of film music in classic cinema and reflecting them in spatial design.
- III. Creating a platform for the education, research, and live performance of film music.
- IV. Integrating concepts of memory, narrative, and cinematic aesthetics into architectural form.
- V. Analyzing successful international examples of similar centers.
- VI. Creating a multisensory spatial experience aligned with the themes of cinematic music.

Film music in world classic cinema not only possesses artistic and aesthetic value but also represents a part of the twentieth-century cultural memory. Yet this heritage is at risk of fading, making it essential to establish cultural, research, and experiential platforms to sustain and reinterpret it.

From an architectural perspective, designing a space dedicated to the experience of film music offers a new opportunity to synthesize form, space, light, sound, and narrative. Furthermore, given the lack of specialized spaces of this kind in Iran, this project could serve as an innovative cultural model that helps address this existing gap.

This introduction, emphasizing the significance of music in classic cinema and the need to create specialized spaces to preserve and promote it, lays the foundation for exploring the design process of a Music House through an integrative approach that combines art, history, and contemporary architecture. The subsequent sections of this research address theoretical foundations, background studies, analysis of global precedents, a cultural and spatial needs assessment, and design strategies to present a coherent, meaningful, and feasible architectural proposal.

### 3 | Literature Review

Continuing the theoretical discussion of film music and its relationship to space, this section examines the historical and theoretical background of the connection between music and architecture. Architecture and music are two fundamental arts closely linked to human culture, both shaped by principles of order, rhythm, harmony, and structure. From ancient times to the present, artists and architects have sought to integrate these two disciplines, creating spaces that elevate the auditory experience to new heights [4].

In ancient civilizations such as Egypt, Greece, and Rome, the relationship between architectural spaces and music was considered from both philosophical and practical perspectives. Aristotle and Plato regarded music as a form of cosmic order that aligns with architectural principles. During the Middle Ages, churches and temples were designed as spiritual spaces, acoustically and rhythmically suitable for the performance of religious music.

During the Renaissance, as knowledge and art grew, this relationship deepened and became more complex. Architects such as Leonardo da Vinci proposed theories regarding the golden ratio and the harmony between sound and space [5], [6].

#### 3.1 | Shared Concepts between Architecture and Music

Both architecture and music are based on shared concepts, including:

- I. Rhythm: In architecture, it manifests through the repetition of elements and spaces; in music, it appears as temporal auditory patterns.
- II. Harmony: in architecture, it refers to the coordinated combination of components; in music, to the combination of sounds.
- III. Balance and proportion: both arts employ principles of visual and auditory balance to create aesthetic experiences.

These shared concepts have laid the foundation for the development of interdisciplinary theories in art and architecture [7].

#### 3.2 | Contemporary Approaches to Integrating Music and Architecture

In the 20th and 21st centuries, with advances in acoustic technologies and modern architecture, numerous projects have been developed to design auditory-focused spaces. Music spaces, such as concert halls, recording studios, and cultural centers, are examples of these approaches, designed to optimize auditory experiences and spatial design for music [8].

Approaches such as parametric architecture, sound-insulating materials, and flexible spaces with adjustable acoustics are examples of innovations that can be applied in the design of a Music House dedicated to celebrating classical film music.

#### 3.3 | Auditory and Visual Experiences in Architectural Spaces

Experiencing art in architectural spaces, especially when music plays a central role, is inherently multisensory, combining auditory and visual perception. This interplay of senses can profoundly impact emotions, cognition, and memory, elevating the visitor's experience beyond mere observation [9].

#### 3.4 | Sensory Harmony in Artistic Experience

Cognitive science studies have shown that the simultaneous perception of multiple sensory stimuli, including visual and auditory cues, increases effectiveness and improves memory recall. In musical spaces, combining lighting, architectural forms, and movement with the auditory experience of music can create an immersive, holistic experience for visitors [10].

### 3.5 | Visual Representation of Music in Architecture

Classical film music often includes recurring themes and motifs that can also be visually represented. Utilizing repeating forms, colors, and patterns in the architecture of a Music House can strengthen the symbolic connection between music and space. For example, designing spaces with rhythmic repetition in ceilings, walls, or floors can evoke a musical sense in the audience [11].

### 3.6 | Movement and Auditory/Visual Pathways

Visitor movement and the paths defined for them can be designed so that the auditory experience of music varies throughout different areas of the space. This approach creates a cinematic experience that draws the audience into the narrative of both music and space [11].

### 3.7 | Creating Participatory and Interactive Spaces

Contemporary musical architectural spaces, in addition to allowing audiences to listen to music, also provide opportunities for active participation. This interaction can occur through audiovisual elements that respond to the audience's reactions. Such features enhance personal attachment and memory of the music [12], [13].

Based on the literature and previous studies in this field, the major indicators for musical spaces have been extracted and are summarized in the table below:

**Table 1. Indicators related to musical spaces extracted from the literature (Source: Author).**

No.	Title	Major Design Indicators
1	Subtle sound design: designing for experience blend in a historic house museum	Digital sound installation, preservation of environmental authenticity
2	The houses for music – concept and place	Form, acoustics, public interaction
3	Reverberation time control by acoustic metamaterials in a small room	Frequency reverberation control in small spaces
4	Acoustics of the margravian opera house, bayreuth	RT parameters, historical clarity
5	Music in museums: a model for the future?	Visitor auditory experience, interaction
6	Sound scenography	Sound design based on user movement
7	Architecture as music: a personal journey through time and space	Visual form inspired by musical principles
8	Formless—the concept of silence in music and architecture	Creation of visual/auditory silence in architecture
9	Music transformation in architectural morphology	Music-transformed form in building structure
10	Formless—the concept of silence in music and architecture	Instrumental form, wooden acoustics, social role

## 4 | Research Methodology

This study is of an applied–developmental nature, aiming to transform theoretical and analytical concepts in the fields of film music and architecture into practical design solutions for a real project. Methodologically, it is qualitative–analytical, as data interpretation, concept extraction, and final design are based on non-numerical and conceptual analyses.

The primary strategy of this research is the case study method combined with comparative analysis. The goal of this approach is to examine successful global examples that integrate music, cinema, and architecture, and to extract inspiring patterns for the final project design. This strategy involves analyzing multiple real architectural examples (such as music halls, cinematic cultural spaces, or houses of music) from the perspectives of experiential quality, form, acoustics, circulation, and expressive elements.

## 4.1 | Research Population and Sample

Since the study is qualitative, the population is not defined in the classical statistical sense. However, the research population includes:

- I. Selected architectural spaces related to film music (both international and national examples)
- II. Theories and experiences of architecture and music experts
- III. Users of cultural spaces (film music audiences)

Samples were selected using purposeful sampling to ensure maximum conceptual richness and functional diversity.

## 4.2 | Data Analysis and Inference Process

Data analysis in this study combines content analysis and comparative case analysis. For each architectural example, criteria such as form, light, acoustics, spatial distinction, sound reflection, and alignment with the narrative of film music were evaluated. The results of these analyses were used to develop a conceptual design framework for the project, which initially involves extracting design indicators from three main cases, followed by a comparative study of five additional examples.

### 4.2.1 | Case studies

#### **Academy museum of motion pictures (Renzo Piano, Los Angeles)**

This building, designed by Renzo Piano, is dedicated to the history and art of cinema. The main structure integrates and restores a historic building (Saban Building) and adds a modern glass dome. Piano's combination of transparent glass and lightweight structural elements creates a dynamic, light-filled space symbolizing the dialogue between cinema's past and future.

#### **House of music, Portugal (Rem Koolhaas–OMA)**

This iconic building by Rem Koolhaas and OMA features a multifaceted, asymmetrical form that resembles a large white concrete sculpture in the urban context. The interior design, with sharp geometries and diverse material combinations, provides a unique auditory and spatial experience. Its exceptional acoustics and fluid spatial connections have made it a landmark of contemporary Portuguese architecture.

#### **Cinémathèque Française (Frank Gehry)**

Originally designed as the "American Center," this complex, sculptural building by Frank Gehry utilizes curved surfaces, sharp folds, and light–shadow interplay to create a dynamic volume. Following its conversion to the Cinémathèque Française, it has become a cultural and educational venue dedicated to preserving and presenting the world's cinematic heritage.

Based on these case studies, the significant features of these buildings in relation to music, form, and narrative were analyzed and summarized in the following table:

**Table 3. Analysis of Three Prominent Features in the Selected Buildings (Source: Author).**

Feature	Academy Museum of Motion Pictures	Cinémathèque Française	House of Music, Portugal	Image
Focus on film music	High	Medium	Low	
Spatial Form	Spherical, symbolic	Fluid and dynamic	Multifaceted	
Approach to narrative	Representation of memory	Experiential design	Focus on acoustics	

Based on the characteristics outlined in the table above, a set of criteria has been defined for the design of spaces related to the project, which are discussed below.

**Table 4. Analysis of design criteria for music-related spaces in the selected buildings (Source: Author).**

Criterion	Academy Museum of Motion Pictures	Casa da Música (Portugal)	Cinémathèque Française
Approach to Sound	Integration of sound and image	Analytical acoustics	Sound as narrative
Architectural Form	Spherical and cinematic	Multifaceted and conceptual	Fluid and narrative
Lighting Design	Emphasis on dramatic lighting	Minimalist	Experimental and dynamic
Interactive Function	Viewing and commemoration	Experiential and participatory	Narrative-oriented

#### 4.2.2 | Analysis of the strengths of case studies for deriving design indicators with a focus on cinematic music

To establish the design principles for a House of Music centered on cinematic music, it is essential to analyze architectural examples of spaces for music, cinema, and culture. This section first explores the conceptual relationship between space and music in cinema, and then examines selected cultural buildings with a similar design approach. The aim is to identify the key components that can inform and enrich the final architectural design.

##### Music in classical cinema: context and significance

Spaces dedicated to the arts of music and cinema should embody more than mere containers for performance or exhibition. They must convey emotion, narrative, and experience. A House of Music inspired by classical film scores should immerse the audience in a nostalgic and sensory journey—where sounds come alive, stories unfold, and every corner resonates with echoes of the cinematic past.

Between the 1930s and 1960s, classical world cinema witnessed the emergence of timeless film scores that profoundly shaped spatial perception and cinematic storytelling. The works of composers such as Bernard Herrmann, Ennio Morricone, and Max Steiner did not serve as decorative elements but rather as structural components defining the emotional and semantic layers of film [14], [15].

This study explores how the spatial translation of such music can be manifested in architectural design. It raises the question: If a piece of music can transform the spirit of a scene, can architecture be designed to evoke the same emotion and narrative quality?

### Spatial components related to cinematic music

To better understand the relationship between space and cinematic music, the following key aspects are examined:

- I. Acoustics and sound: how can the formation of sound within space enhance musical values?
- II. Light and color: in what ways can lighting, combined with film music, influence spatial perception?
- III. Spatial narrative: how can spatial circulation be designed to unfold like a cinematic storyline?
- IV. User interaction: how can visitors engage with music through sensory and narrative experiences?

Based on these considerations, the selected case studies are analyzed to identify their strengths in relation to design strategies and spatial articulation.

**Table 5. Extraction of Design Strengths (Source: Author).**

Case	Type of Space	Design Strengths	Building Photo
House of Music, Vienna	Interactive music museum	Historical narrative, auditory experience	
Philharmonie de Paris	Concert hall	Acoustics, dynamic form design	
Berlin Museum of Musical Instruments	Instrument museum	Technology and music education	
Walt Disney Concert Hall	Concert hall	Free-form architecture, spatial sound experience	
Centre Pompidou	Cultural center	Multimedia integration, spatial flexibility	

**Table 5. Continued.**

Nintendo Museum	Interactive museum	Technology and interactive audiovisual experience	
Iranian Artists' House	Interactive cultural space	Human-centered interaction	
Ezzatolah Entezami Museum-House	Cultural museum	Integration of traditional architecture with cinematic narrative	

### 4.2.3 | Conclusion of case studies

- I. The interaction between sound and space is the most important element in designing a music house.
- II. The use of interactive technology for listening, seeing, and experiencing film music represents the future of cultural design.
- III. Combining fluid forms and musical concepts in architectural design helps create a musical atmosphere within the space.
- IV. Attention to interior acoustics, lighting, and human movement in the space should align with the auditory experience.
- V. The symbolic value of film music should be reflected through the presentation of history, composers, and memorable cinematic moments in visual and architectural forms.
- VI. Additionally, the extracted indicators were rated by experts in this field, and their prioritization is shown in the table below.

**Table 6 . Prioritization of design indicators (Source: Author).**

Case Study	Interaction	Focus on Film Music	Acoustics	Flexibility	Expression of Musical Form
Vienna Music House	5	2	3	3	3
Academy Museum of Motion Pictures, Los Angeles	4	5	3	4	4
Philharmonie De Paris	3	1	5	4	5
Berlin Music Museum	3	1	3	2	2
Walt Disney Concert Hall	4	2	5	3	5
Centre Pompidou, Paris	5	3	2	5	3
Nintendo Museum, Kyoto	5	4	3	4	4
Iran Artists' House	5	1	3	5	3
Entezami House Museum	5	1	3	3	1

The numbers 1 to 5 indicate the intensity or strength of the presence of the corresponding feature.

- I. Vienna music house: highest score in interaction (5), suitable for participatory experiences, but low focus on film music.
- II. Academy Museum of Motion Pictures: high focus on film music (5), with strong interaction and flexibility.
- III. Philharmonie de Paris and Walt Disney Concert Hall: excellent in acoustics (5) and musical architectural form, but lower general interaction.
- IV. Centre Pompidou: highest in flexibility (5) and interaction, making it suitable for multipurpose spaces.
- V. Nintendo Museum, Kyoto: a good combination of interaction, film focus, and form, specialized for visual music.

### 4.3 | Summary and Extraction of Design Principles

Based on the analysis of the case studies, the following components can be proposed as design strategies for a music house with a focus on honoring film music:

- I. Creating a narrative circulation path: spaces should function like sequences in a film.
- II. Combining light, color, and sound to create a cinematic and sensory experience.
- III. Using materials with specific acoustic properties: to enhance auditory quality.
- IV. Enabling user interaction with music and its history: through multimedia and interactive spaces.
- V. Preserving historical identity with a contemporary perspective: design should link nostalgia and innovation.

### 4.4 | Overall Research Conclusion

This study aimed to design a music house capable of providing a suitable platform for celebrating and showcasing iconic film music from classic global cinema. An interdisciplinary approach was adopted to establish meaningful connections among architecture, music, and cinema. During the research process, the fundamental concepts of film music and its role in shaping the cinematic experience were first examined, followed by the identification of spatial and formal elements necessary to create a multisensory architectural experience.

In designing the music house, efforts were made to create spaces that are not only functionally practical but also act as meaningful elements in honoring film music. Music halls, multimedia interactive spaces, galleries featuring works of prominent composers, and educational areas collectively provide a comprehensive range of cultural and educational activities related to film music.

From an architectural perspective, concepts such as rhythm, tempo, silence, and harmony were employed to shape the project's form and space in line with musical characteristics. The use of light, materials, and dynamic geometry further enhances the spatial experience, aligning it with the atmosphere and emotional impact of classical film music.

## 5 | Findings

### 5.1 | Comparative Analysis of Selected Projects and Their Impact on Design

To design a music house dedicated to film music, it is essential to analyze the spatial, functional, and experiential dimensions of successful international projects. The comparative analysis table provides a condensed overview of this comparison, followed by its interpretation:

### 5.2 | Functionality and Response to Program

- I. Philharmonie de Paris: as a concert-centered venue, it has a clearly defined role in live music performance. Although its acoustics are exceptional, its focus on classical and concert-style music results in low interaction with film music, as it lacks performative or interpretive elements related to cinema.

- II. Academy Museum of Motion Pictures: With its exhibitions and commemorative nature, the museum directly engages with cinematic history, including film music. Its interaction with film music is very high, utilizing interactive spaces, audiovisual galleries, and cinematic experiences.
- III. Casa da Música, Portugal: combining rehearsal and performance spaces with an analytical approach to music, this venue emphasizes education, analysis, and deep musical experience rather than display. Its interaction with film music is therefore evaluated as moderate.
- IV. Cinémathèque Française: with its focus on cinema history and narrative representation of works, it occupies a unique position. By providing a narrative-driven experience, it creates a meaningful connection between image and sound, resulting in high interaction with film music.

### 5.3 | Architectural Form as a Reflection of Musical Concepts

- I. Philharmonie de Paris: its sculptural and dynamic form conveys movement and musical rhythm, but it aligns more with classical music than with cinematic characteristics.
- II. Academy Museum of Motion Pictures: the building's spherical and symbolic form represents cinema's universal significance and artistic expression, emotionally and intuitively engaging the audience.
- III. Casa da Música, Portugal: with a multifaceted, abstract form, it takes an analytical approach. Broken lines and irregular angles resonate with the complex structure of modern, analytical music.
- IV. Cinémathèque française: the fluid, narrative-driven architectural form allows users' movement through space to create a spatial narrative, fully aligned with the project's cinematic essence.

### 5.4 | Acoustic Quality and Its Impact on User Experience

- I. Philharmonie de Paris: acoustics are highly developed as the main element of the auditory experience, providing a pure listening environment for the audience.
- II. Academy Museum of Motion Pictures: acoustic quality is moderate, as the focus is on a combined sensory experience (visual-auditory-kinesthetic) rather than pure acoustics.
- III. Casa da Música, Portugal: acoustic design tailored to rehearsal and performance achieves high sound quality. However, the focus is more on education and analysis than on the emotional experience of film music.
- IV. Cinémathèque Française: acoustic quality is moderate, given its narrative and visual focus, which aligns with its holistic approach to audience interaction.

### 5.5 | User Experience: From Listening to Narrative and Sensory Engagement

- I. Philharmonie de Paris: the experience is primarily auditory, within a classical and structured framework.
- II. Academy Museum of Motion Pictures: provides a cinematic and sensory experience, immersing users in the stories of film music.
- III. Casa da Música, Portugal: the experience is analytical, focusing on learning and practice.
- IV. Cinémathèque Française: offers a narrative-driven experience, where the architecture guides users through a spatial storytelling journey akin to a film.

### 5.6 | Design Implications for a Film Music House

From the analysis, it can be concluded that designing a house dedicated to celebrating classic global film music requires the integration of the following elements:

- I. Dynamic and narrative-driven form: to allow users to experience movement within a musical narrative (inspired by Cinémathèque Française and Academy Museum).
- II. High interaction with film music: achieved through interactive, multimedia, and experience-based spaces (inspired by the Academy Museum).

- III. High acoustic quality: combined with spaces that accommodate performance, display, and listening (inspired by Casa da Música and Philharmonie de Paris).
- IV. Multisensory user experience: integrating auditory, narrative, and emotional engagement for a holistic perception of film music.
- V. Multipurpose spatial design: accommodating performance, education, research, and film music experience.
- VI. Integration of musical aesthetic concepts into architecture: Reflecting rhythm, harmony, and other musical characteristics in the built form.
- VII. Interaction between audience and film music: using modern technologies and spatial storytelling to enhance engagement.

## 6 | Proposed Solutions

### 6.1 | Part One: Concept and Initial Design Idea

#### Conceptual Inspiration

- I. Inspired by the narrative structure of classic films (beginning – conflict – climax – resolution) as a model for guiding the user’s movement through the space.
- II. Use of musical concepts such as rhythm, silence, climax, and repetition as formal elements.
- III. Formal combination of narrative fluidity (Cinémathèque) and sculptural quality (Philharmonie), with emphasis on sensory interaction (Academy Museum).

#### Spatial concept

The project is designed as a sensory–narrative journey. The user enters an abstract space, moves through zones of music, encounters film music, and finally reaches an emotional space representing the peak of the sensory experience.

### 6.2 | Part Two: Circulation Diagram (User Movement Through the Project)

- I. The journey begins with a silent experience (analogous to silence in music).
- II. The user then enters the world of film music, including auditory and exhibition areas.
- III. The path reaches a peak sensory experience in multimedia halls.
- IV. Finally, the user opens a space for dialogue, discussion, and analysis.

### 6.3 | Part Three: Functional Diagrams

[This section would include diagrams illustrating the functional zoning of the project, showing the relationship between circulation, program areas, and experiential zones.]

**Table 7. Proposed Spaces (Source: Author)**

Space	Function
Conceptual Entrance	Introduces the project and overall idea using lighting and sound
Film Music Gallery	Presents the history of film music, with audio headsets
Sensory Experience Hall	Experiencing film music through virtual reality or surround sound
Digital Archive	Searching, researching, and listening to pieces by the user
Practice Rooms	Individual interaction with film music
Performance Hall	Live performance of film music with an orchestra
Small Cinema	Film screenings with live music performance
Musical Café	Communal space for discussion and exchange of ideas

## 6.4 | Part Four: Form and Architectural Expression

### Formal language

Use of fluid and layered forms inspired by film strips and sound waves.

### The overall project is composed of three legible sections

- I. Silent zone: shadowed, dark entrance representing silence.
- II. Intermediate zone: interplay of light and sound (gallery and experience spaces).
- III. Climactic zone: open form with natural light (performance hall and exit).

### Proposed materials

- I. Exterior surfaces: exposed concrete with soft texture + perforated metal panels (inspired by gramophones).
- II. Interior surfaces: natural wood for acoustics + sound-absorbing finishes.
- III. Lighting: low lighting at the entrance, accent lights in galleries, natural light in final spaces.

## 6.5 | Part Five: Acoustic Design and Sensory Experience

### Acoustic elements

- I. Use of movable acoustic panels in halls.
- II. Floating floors to prevent vibration transfer.
- III. Wavy ceiling design for soft sound reflection.

### User experience

- I. Sound as a guide for movement: In each space, the combination of sound and form directs the user and creates a sense of orientation.
- II. In galleries, classical film music is triggered by motion sensors.
- III. In the performance hall, film music is played live in synchronization with a visual projection.

## 6.6 | Part Six: Analysis of Light, Rhythm, and Narrative in Design

- I. Lighting follows the concept of “cinematic sequences”, with each space evoking a unique mood and light quality.
- II. Spatial rhythm is achieved through the repetition of architectural elements, such as columns, walls, and gradually opening spaces.
- III. The spatial narrative progresses from silent beginnings to a musical climax and an open-ended conclusion, mirroring the structure of a film.

### Environmental considerations

- I. Incorporates natural airflow, indirect sunlight, and natural ventilation.
- II. Spaces are arranged in a Sequential Linear layout aligned with the project’s narrative:
- III. Conceptual entrance with green shading and semi-open porch.
- IV. Silent gallery path as a continuous ramp.
- V. Auditory galleries along semi-transparent walls.
- VI. VR experience hall at the center, with controlled lighting.
- VII. Performance hall at the end of the site, overlooking natural mountain and forest scenery.
- VIII. Musical café in an open area with a semi-transparent roof and terrace-like seating.

## 6.7 | Conceptual Diagram, Circulation, and Zoning

### Zones

- I. Exhibition zone: film music galleries, Silent Gallery, and Digital Archive.
- II. Performance zone: practice halls, performance hall, support spaces.
- III. Interactive zone: VR spaces, listening stations.
- IV. Communal zone: musical café, open gathering spaces, cultural shop.

### Circulation

Main path designed narratively: from silence (entrance) → familiarity (gallery) → climax (performance hall) → resolution (café).

### Spatial relationships

- I. Enclosed paths in galleries, open paths in communal areas.
- II. A combination of stairs and ramps to create a gradual spatial experience.

## 7 | Conclusion

This study set out to conceptualize a *Film Music House* as a culturally and architecturally integrated institution dedicated to the preservation, interpretation, and experiential presentation of classical film music. The theoretical investigation confirmed that film music in classical cinema functions as a core narrative and emotional component rather than a secondary auditory element, underscoring the need for a specialized space for its study and public engagement—particularly in the Iranian context.

The research established that architecture and music share fundamental principles such as rhythm, harmony, and narrative composition, and that their integration can enhance multisensory perception and cultural communication. Analysis of international precedents—including the Academy Museum, Casa da Música, and the Philharmonie de Paris—revealed three central design pillars: **spatial narrativity, acoustic performance, and user interactivity.**

Based on these insights, the study identified key strategies for designing such a space, including narrative circulation paths, atmospheric integration of light and sound, specialized acoustic treatments, and interactive multimedia environments. The resulting design framework proposes a “sensory–narrative journey” that transitions from quiet, introspective spaces to immersive performance zones shaped by fluid forms inspired by film strips and sound waves.

Overall, the research concludes that establishing a Film Music House can fill a notable cultural gap in Iran by creating a platform for education, research, performance, and public engagement, while fostering meaningful interdisciplinary connections between architecture, music, and cinema.

## 8 | Suggestions for Future Research

- I. Explore the design of music houses focused on specific film genres (horror, romance, sci-fi, etc.).
- II. Investigate the impact of lighting and spatial sound design on the auditory experience of film music in architectural spaces.
- III. Conduct case studies of music houses in other countries with similar approaches for cultural adaptability.

## 9 | Research Limitations

- I. Limited Persian-language resources on the integration of architecture and film music.
- II. Challenges in precise spatial modeling for multisensory music experience in the initial design phase.
- III. Time-intensive analysis of classical film music examples from the perspective of spatial design.

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## Data Availability

The data supporting the findings of this study are available from the corresponding author upon reasonable request.

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