Seven Springs Pictures, Raefilm Studios, 3SIX9 STUDIOS, Basis Berlin Filmproduktion, Zentropa Germany and Paradise City Sales present

MOSTRA INTERNAZIONALE
D'ARTE CINEMATOGRAFICA
LA BIENNALE DI VENEZIA 2026
Official Selection

FALLING HOUSE

a film by Mohsen Gharaei

Farsi
Aspect ratio 1.85:1 and 2.5:1 / Sound 5.1
Running time: 125 minutes

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SYNOPSIS

A modest family on the outskirts of Tehran faces the imminent destruction of their home as part of a vast redevelopment project. While Rashid, the father and a prison guard, is being accused of corruption, he discovers that his eldest daughter, Ensi, is secretly planning to leave Iran to become a model. As the bulldozers draw ever closer, the tensions within the household start to rise.

DIRECTOR'S NOTE OF INTENT

For several years, I chose not to make films under the restrictive and censorial conditions of my country. In that silence, I kept asking myself: can one truly speak of freedom when the very tools of storytelling are controlled?

Now, I have decided to make a film without compromise, a film about lost freedom, about women whose bodies are not their own, about choices buried under fear and imposed destiny.

Falling House is not only the story of a family; it is the story of a society reflected in its most intimate unit: the home. A place meant to protect slowly transforms into a prison. A father, once a prison guard, becomes the embodiment of the very system he once served.

This is not just the story of one girl or one house. It is about a society where women are denied ownership of their own bodies, where fear is disguised as honor, and where control is justified in the name of love.

Falling House does not attempt to draw a simple binary between oppression and freedom. The young woman at its center is not only seeking autonomy over her own body; she is also drawn toward a world that can reproduce new forms of pressure and control. In a society where fundamental freedoms are restricted, even the idea of freedom itself can become fragile, contradictory, and uncertain.

Yet Falling House is not a slogan. It is a warning , a quiet but urgent alarm about the collapse of a society. About the moment when care turns into captivity, when love suffocates, and when the private space of a home mirrors a larger structure of oppression.

I remained silent for five years to be able to make this film without censorship, without compromise. Because I believe that if we do not speak about women's freedom — their right to their bodies, their choices, and their voices — then the houses will fall, and nothing will remain but dust.

Why Now?

In today's Iran, social transformation has reached a breaking point. Women have become the driving force of change, yet they continue to carry the heaviest burden of oppression. In the streets, they are the voice of resistance and freedom; inside the home, they remain bound by invisible and deeply rooted rules.

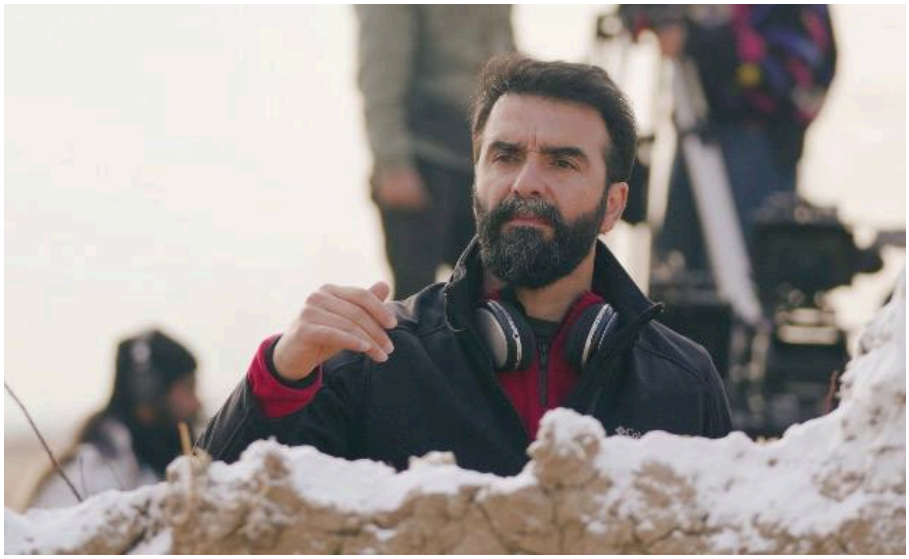
In recent years, Iranian society has lived through both rage and hope. Waves of protest, repression, forced migration, and widening generational divides have reshaped the structure of families. The home is no longer a quiet and private space, it has become a silent battlefield. Young women, now more than ever, are demanding ownership over their lives: their bodies, their appearance, and their future, even if the cost is leaving behind their home, their family, or the country.

Falling House does not only reflect a local crisis. In a world where women's rights remain under threat, and where control over women's bodies is once again debated even in so-called progressive societies, this story resonates far beyond its borders.

At a deeper level, the film explores patriarchy as a long-standing structure of control, one that has shaped our society for generations, with its most brutal forms still present today. When I began writing this story more than five years ago, I believed that a system built on domination, embodied here by a father like Rashid, could not endure forever. That one day, the house would collapse under its own weight, burying the very structure that sustained it.

Today, that belief feels closer to reality. The foundations of that system are shaking under the pressure of a society that has long demanded even the smallest share of freedom. While the house is already beginning to fall in my country, I remain hopeful. The future, carried by a younger generation, holds the possibility of something more just, more open, and more free.

DIRECTOR – Mohsen Gharaei



Mohsen Gharaei (born in 1984 in Behshahr, Iran) is an Iranian film director and screenwriter. He gained international recognition with his second feature film, *Blockage* (2017), which won the Best Film Award at the Busan International Film Festival. His third feature, *Majority* (2020), was also well received in both national and international markets. Gharaei remains an active figure in contemporary Iranian cinema, working across directing, screenwriting, and other key creative roles.

His most recent feature film, *Falling House*, was produced in Iran before the recent war. A social and political drama, the film is a co-production between Iran, the United States, and Germany. It premiered in the Orizzonti Competition at the Venice International Film Festival, where lead actress Laleh Marzban won the Orizzonti Award for Best Actress.

His most recent feature film, *Falling House*, was produced in Iran before the recent war. A social and political drama, the film is a co-production between Iran, the United States, and Germany, and is set to premiere in the Orizzonti Competition of the Venice International Film Festival.

Gharaei is currently developing his next feature film, *Centrifugal Force*, which is scheduled to be shot in 2027.

FILMOGRAPHY

2026 - *Falling House* (feature-length film) - Venice Orizzonti Competition

2020 - *Majority* (feature-length film) - Shanghai IFF

2017 - *Blockage* (feature-length film) - Busan IFF Competition (Best Film Award)

MAIN CAST

Ensi	Laleh Marzban
Zinat	Rima Raminfar
Rashid	Farhad Aslani
Janan	Elena Khakbazan

CREW

Director	Mohsen Gharaei
Writers	Mohsen Gharaei, Amirmohammad Abdi
Produced by	Milad Khosravi, Mohsen Gharaei, Odessa Rae Daya Fernandez, Amaury Nolasco, Alois Rubenbaur
Co-producers	Uschi Feldges, Ansgar Frerich, Solmaz Azizi
Director of Photography	Farshad Mohammadi
Sound	Ansgar Friech, Robert Hefter
Production Design	Amirhossein Ghodsi
Costumes	Neda Naser
Hair & Makeup	Mehrdad Mirkiani
Editor	Evelyn Rack, Emad Khodabakhsh
Music	Max Richter
Production companies	Seven Springs Pictures (Iran), RaeFilm Studios (US), 3SIX9 STUDIOS (US)
Co-Production companies	Basis Berlin Filmproduktion (Germany) Zentropa Germany (Germany)