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According to Table 4 and Table 5, the number of gerehs of the ree doors room (Seh-dari) and Five doors room(Panj-dari) elements and the corridors and wall thicknesses as well as the mentioned compositions and theirrelationship with the angular conveyors formed on the basis of squares, pentagon and hexagons were investigated , and also all of these numbers were evaluated in the small Peymoon, but in the small Peymoon the system was unfortunately not discovered by the researcher, but in the large Peymoon a er examining all the conveyors on the hexagonal conveyor, some lines of compositions were matched completely on the lines of conveyors without any errors, and so this study shows that the important vertical facade lines were formed on the hexagonal basis, which incidentally derives from the golden proportions of Iranian architecture. Table 6 summarizes the angular conveyer in all the compositions found in the traditional house facades, and the important vertical lines caused bs unfeudvey7(r)6(s wh)4(e T0.024 Tw T*6(e)gnessblJ-0.e5(io6A)0.5iohe impo(-5(l 6(eer)-10(t)o)7(lden)]Table d ,

in this way, and in this gure we have ve green and four white golden rectangles that give us two horizontal lines and two main vertical lines. In the fourth step, consider the intersection of the hexagonal diameters of the green golden rectangles, that each white and green rectangle is divided into three smaller yellow and white rectangles. All of them are golden rectangles. e resulting vertical lines give us the boundary between the three doors room (Seh-dari) and the wide corridor. Finally, consider the intersection of the hexagonal diagonals with the yellow golden rectangle, and obtain the corresponding horizontal lines.

(Figure 3)

As can be seen, the vertical lines of the facade are perfectly consistent with the lines obtained by the composition of the angular Conveyor (the tiny black lines at the top of the regular hexagons), and since the lines of compositions obtained by the numbers and Lines from the intersection of hexagonal diameters are perfectly intersect able with composition which shows the wonders of using geometry in the facade. It is also clever to use Peymoon to reach the golden rectangles for designing traditional architectural facades are wonderful. In the gure 4, main horizontal and vertical lines obtained from the number of gerehs in the wall thickness.

(Figure 4)

Examine the geometric lines of the facade in the Arabha house

e case study (Arabha house) is based on the geometry of the composition 3-2-5-2-3 and has the large Peymoon with an approximate area of 2000 square meters.

(Figure 5)

(Figure 6)

As shown in the plan, all four sides of the right-hand courtyard have a composition of 3-2-5-2-3 and are designed in the large Peymoon. Of course, the eastern and western fronts have type 2-3-2-5-2-3-2. e facade you are looking at is as follows.

(Figure 7)

First, we draw the rectangle and hexagon corresponding to the composition of the facade according to the width of the doors. Obtain the vertical lines of the facade from type of plan and apply the rectangle inscribed hexagon (the golden rectangle t to the facade type). It is enough that these vertical lines intersect with the rectangle diameter and give us horizontal lines as can be seen in Figure 8. All horizontal lines correspond to the horizontal lines of the facade, an4(e)-6(h)4(e -1.575

thickness lines obtained from the intersection with the golden rectangle diameter. Also, the distance from the courtyard to the rst- oor corresponds perfectly to the rst horizontal sub-line and the horizontal line which divides the second- oor windows corresponds perfectly to the sub-dividing line of facade. In addition, the roof is perfectly aligned with the line of the proposed geometry. According to the case study, the horizontal and vertical lines of the facade have been readily adapted, con rming the validity of the use of the hexagon in the large Peymoon and in designing facade of the traditional Iranian house. e interesting thing is that not only do all facades lines follow the golden rectangle geometry, but even the roof and ground line thicknesses do. And that shows just how large Peymoon has been great in the aesthetics and the matching of the lines, and the interesting thing about the Arabha house is the elevation. at Coming from the width of the 'wall- three doors room (Seh-dari)-wall – double front (wide corridors)-wall- Five doors room (Panj-dari).

Conclusion

On the basis of the studies carried out in the current paper ,Considering Pirnia's remarks on the use of the golden rectangle (rectangle surrounded by hexag golden 8(o)(13mn)]TJ08o ahe . Inatizonoic rooteexaes)-wall- Fi2(r)6(s)]TJ0 Tw T[(r)13(-9(o)12(m ()12(m (S)-14(1(f ks o

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