
{shekasteh Font} 12 !!BETTER!!

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from these materials, most features of khandan-i amoviya are outlined. the surface of this khandan-i amoviya is composed of two sheets of plaster and two metallic ornaments. the surface of the plaster is not smooth, but rather irregular and is white, brown and yellowish. the plaster has no cracks and the color does not change when it is exposed to air. the ornaments are made of silver and copper and they are as follows: the first ornament is on the right side of the entrance and it is a half-moon. the second is located in front of the door and it is a half-moon. the first ornament has a high color and the second has a low color. the whole karbandi is asymmetrical, but the ornament is symmetrical. the size of the ornaments is 22.5 x 17.5 cm and the distance between them is 13 cm (fig. 11). the surface of the first plaster is divided into two sections, and each section has an average thickness of three and a half centimeters. the borders of these two sections are without plaster (fig. 11). the first section is located in the center of the wall and the distance from the door is 3.9 cm. the second section is located on the right side of the door and the distance is 4.4 cm. the plaster of the front and the right side of the entrance is not exposed and the upper part of the plaster of the door is exposed. the area from this exposed plaster to the entrance is about one and a half centimeters. the height of the second section is 2.9 cm, while the height of the exposed plaster of the door is 5. the exposed plaster and the wall of the second section have low color, while the first section has a high color. the surfaces of these two sections are not smooth, but rather irregular. the height of the second section from the bottom to the top is 1.2 cm.

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first, let's understand the shekasteh's connection with the quranic verses. with the permission of hajj askari and hajj samandari, i will write a short story about the name of the main character in the work of behnam emami. hajj askari and hajj samandari were two beautiful and well-known architects in the architecture of ghadami mahaleh. their architectural conception, with its impressive presence, and the level of elegance in its design, made the architecture of ghadami mahaleh the great architectural phenomenon in iran's history. and although the architectural concept of the two was widely appreciated in the countries of many islamic cultures, it was the shekasteh that for the first time identified the above style, to the westerners and in particular to the european and american architects. the best example of this is the style in which, because of using the shekasteh, farhad hedayat could name their architectural conception with this name: bashq-e-beshi (the house of the shekasteh). in the architecture of ghadami mahaleh, the shekasteh was used as the main structure of the façade in the architecture of asadabad and in the architecture of ghadami mahaleh at the beginning of the ghadami mahaleh water tower, and it was the first time the architectural outlook in iran was based on the use of the shekasteh. however, this was not enough. today, the shekasteh is the most used font in the whole world. behnam emami, the most famous architect of ghadami mahaleh, used it in the architecture of nistagrel and farhad hedayat. they named their façade-architecture the house of the shekasteh (house of the shekasteh). i would like to mention that the architectural genre of ghadami mahaleh is the continuous evolution of the farhadi architecture. behnam emami used to mention that he designed the architecture of ghadami mahaleh for the second time with the participation of farhad hedayat. 5ec8ef588b

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