

TYPOLOGICAL MESTIZAJE

Forms, Uses and Symbolism of Córdoba's Patios

María Ruiz Medina

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ZAGUÁN

In Córdoba, the patio, or courtyard, is more than an architectural feature, it's a cultural symbol where Roman and Islamic traditions converge. The patio was born out of both necessity and cultural adaptation, becoming a key architectural element in Córdoba, where the courtyard became a main feature of daily life, not only as a practical solution, but also as a profound expression of cultural identity, social interaction and spirituality. Rooted in Roman and later Islamic traditions, the patio has become a space where family, faith and community coexist within the limits of the home, fusing form and function. This thesis explores Cordoba's patios as sacred spaces that encapsulate the architectural and cultural fusion of these two civilizations, thus embodying a *typological mestizaje*. It also examines the transformation of the patio from a domestic and religious space into a heritage and tourist site, where authenticity and accessibility are increasingly contested.

INTRODUCTION

To fully understand the evolution of patios in Córdoba and their sacred role, it is essential to examine the historical, cultural and religious dynamics that shaped the city from its Roman foundation through to the Islamic period. Córdoba, established as Colonia Patricia in the 2nd century BC, was a strategic and cultural center under the Roman Empire thanks to its privileged geographical location and abundant natural resources¹. Situated on the shores of the Guadalquivir, a navigable river that connected the interior of Hispania to the Mediterranean, Córdoba played a key role in commercial and military exchanges. This position made it a junction between land and river routes, facilitating the city’s integration into the economic networks of the Roman Empire.²

As the capital of the province of Betica, Córdoba was renowned for its administrative and intellectual role. It was home to typical Roman infrastructures, such as forums, aqueducts and theaters, which testified to the Roman influence on urban planning and daily life³. These developments reflected Rome’s desire to consolidate its authority by integrating model colonies into its empire. The Roman domus, with its atrium and peristyle, was a central architectural prototype, providing Córdoba with a domestic layout that would later become a fundamental element of the identity of Cordoba’s patios⁴.

The Muslim conquest of the Iberian Peninsula in 711 marked a decisive turning point in the history of Córdoba, profoundly transforming its urban fabric, architecture and culture⁵. This period, which began with the arrival of the Umayyads from the East, initiated an era in which the city became a center of political, economic and intellectual influence within Al-Andalus. Córdoba quickly became the capital of this new entity, a strategic choice motivated by its central position and infrastructure inherited from the Roman period⁶. Under the reign of Abd al-Rahman I (756-788), an Umayyad prince fleeing Damascus after the fall of his dynasty, Córdoba became the seat of an independent emirate. Abd al-Rahman I began the construction of the Great Mosque of Córdoba, an architectural masterpiece that illustrates the fusion of Islamic and local influences⁷. In the 10th century, under Abd al-Rahman III, the emirate was elevated to the rank of caliphate, consolidating Córdoba’s power as the nerve center of the western Mediterranean. The Umayyad caliphate (929-1031) was marked by a cultural effervescence without precedent⁸. Quickly, the city turned into an intellectual hub, where Islamic, Christian and Jewish knowledge coexisted. At the same time, architectural projects such as Madinat al-Zahra, a palace city near Córdoba, reflect the artistic refinement and sophistication of the period. Here, the patio becomes a symbol of luxury and spirituality, incorporating water, vegetation and geometric motifs inspired by the Coranic paradise⁹.

However, this period of prosperity went into gradual decline from the 11th century on, with the collapse of the caliphate and the fragmentation of al-Andalus into taifa kingdoms. Córdoba was politically weakened,

1 Blanco Freijeiro, Antonio. Vestigios de Córdoba Romana. Habis, 1970, p. 1.

2 Ibid, p. 2.

3 Ibid, p. 2.

4 Ibid, p. 3.

5 Frassetto, Michael. Christians and Muslims in the Middle Ages: From Muhammad to Dante. Lanham: Lexington Books, 2020, p. 145.

6 Dodds, Jerrilynn D., ed. Al-Andalus: The Art of Islamic Spain. New York: The Metropolitan Museum of Art, 1992, p. 5.

7 Dodds, Jerrilynn D., ed. *Al-Andalus: The Art of Islamic Spain*. New York: The Metropolitan Museum of Art, 1992, pp. 11-12.

8 Ibid, pp. 16-17.

9 Ibid, p. 27.

10 Ibid, p. 49.

11 Frassetto, Michael. *Christians and Muslims in the Middle Ages: From Muhammad to Dante*. Lanham: Lexington Books, 2020, p. 145.

12 Glick, Thomas F. “Technology,” in *Islamic and Christian Spain in the Early Middle Ages* (The Library of Iberian Resources Online, 1992), 217–245, p. 223.

13 Dodds., ed. *Al-Andalus: The Art of Islamic Spain*, 1992, p. 24.

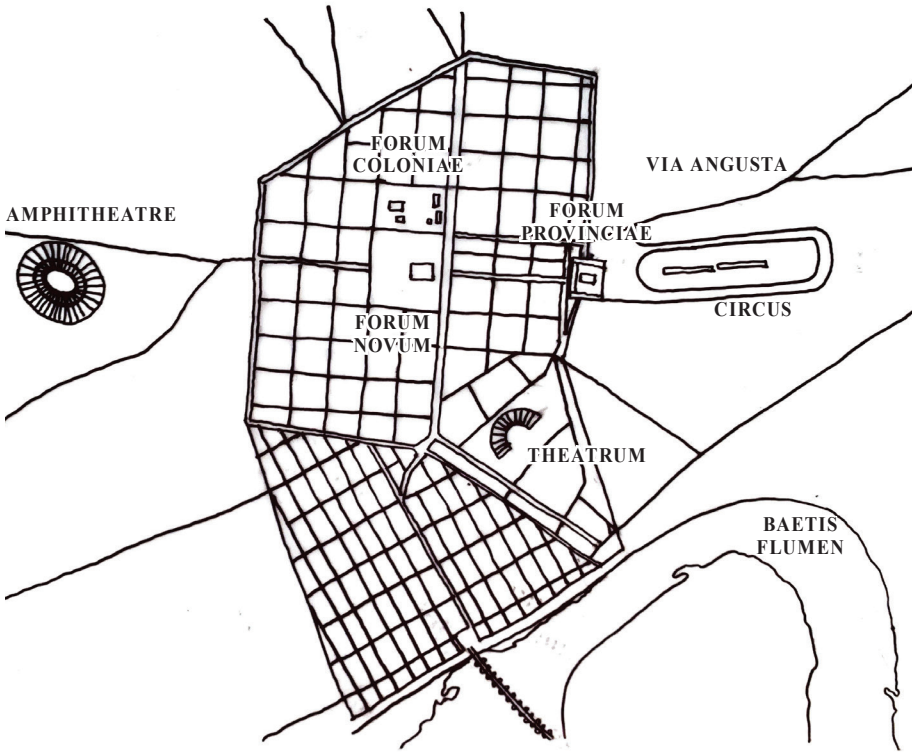
14 Balbás, Leopoldo Torres. *The Mosque-Cathedral of Córdoba*. Translated by J. Werner Schiff. Madrid: Editorial Plus-Ultra, 1968, p. 5.

15 Ibid, pp. 16-17.

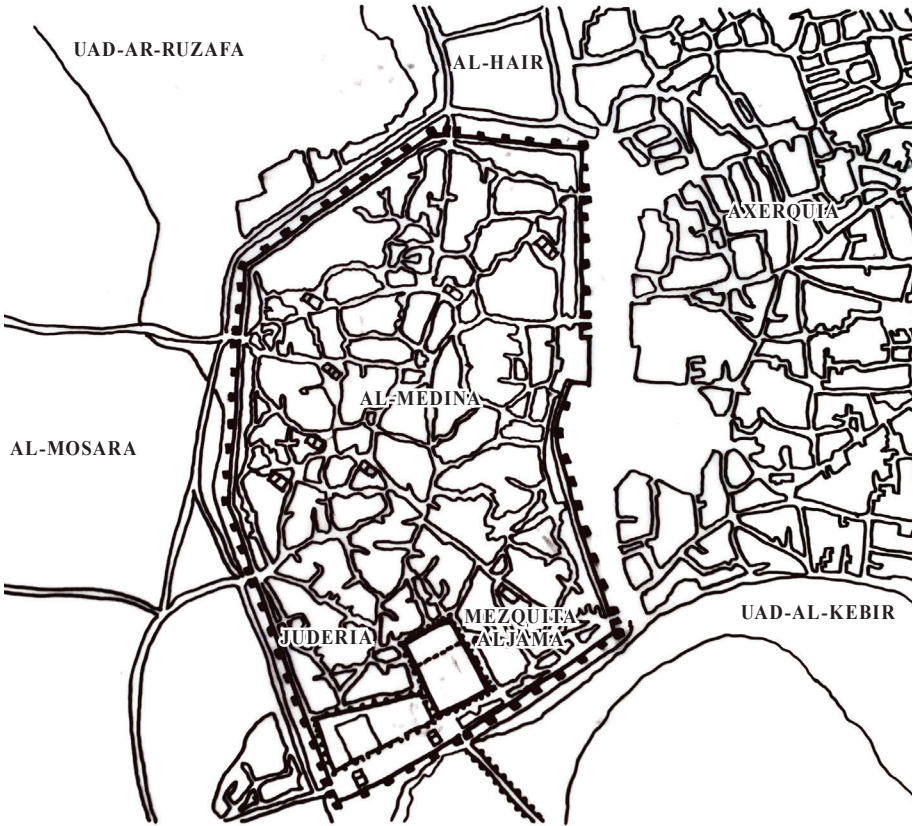
although it remained an influential cultural center¹⁰. This fragility facilitated the Christian Reconquista, which reached Córdoba in 1236, when Ferdinand III of Castile seized the city¹¹. Although the Christians imposed their domination, many architectural and urban elements as well as technologies and skills from the Islamic era were preserved and reinterpreted¹². Under Christian rule, a process of gradual transformation of Islamic architectural symbols took place, reflecting both a desire to assert power and an appropriation of existing infrastructures. An emblematic example of this phenomenon is the integration of the Great Mosque of Córdoba into Christian worship following the conquest of the city by Ferdinand III of Castile¹³. Although the sanctuary was modified to meet Christian liturgical needs, much of the original structure has been preserved, notably the famous Patio de los Naranjos. This patio, originally conceived as a space for purification and meditation as part of the Muslim practice of ablutions before prayer¹⁴, retains a central place in the spatial organization of the site, but its use evolves. Under the Christians, it became a place of gathering, sociability and sometimes commerce, while remaining a sacred space integrated into the religious experience. The orange trees planted there, an introduction from the Islamic era, are not only preserved but also adopted as part of the new Christian spiritual aesthetic. This testifies to a continuity in the symbolic and practical use of the patio, although its role adapts to the dominant religious context¹⁵. This reinterpretation of the Patio de los Naranjos reflects a broader dynamic of architectural syncretism in the city. Far from suppressing Islamic structures, these elements were often integrated into the constructions, creating a superposition of historical and cultural layers. This process of adaptation and re-appropriation was part of a pragmatic desire to make the most of inherited infrastructures while reaffirming Christian domination of urban space. Over time, the patio became an anchor of identity for Córdoba, transcending religious divisions to establish itself as a space universally recognized for its beauty and symbolism. This ability to evolve while retaining its centrality testifies to the courtyard’s enduring importance as an essential structure in Córdoba’s architectural and spiritual landscape. In this way, the Patio de los Naranjos, like other courtyards in the city, illustrates the ongoing dialogue between form and function over the centuries.



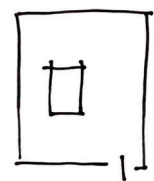
Timeline of Al-Andalus : surface spread of Muslim rule in Spain from 711 to 1492. From Jerrilynn D. Dodds, *Al- Andalus : The Art of Islamic Spain*, (New York: The Metropolitan Museum of Art, 1992), XXV-XXVIII.



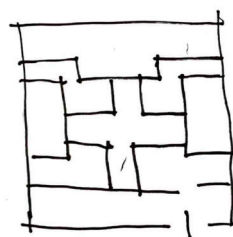
Roman Córdoba : map of the urban fabric (around 2th century B.C.)
Drawn by the author, adapted from García de Vinuesa Prieto, María. *Estudio tipológico de los patios de la judería de Córdoba: Patrimonio Cultural de la Humanidad*. Madrid: Universidad Politécnica de Madrid, 2023.



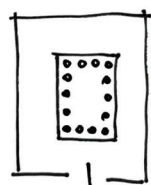
Islamic Córdoba : map of the urban fabric (around 8th century A.C.)
Drawn by the author, adapted from García de Vinuesa Prieto, María. *Estudio tipológico de los patios de la judería de Córdoba: Patrimonio Cultural de la Humanidad*. Madrid: Universidad Politécnica de Madrid, 2023.



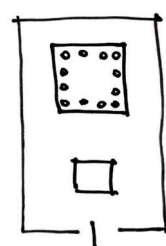
Sumerian courtyard



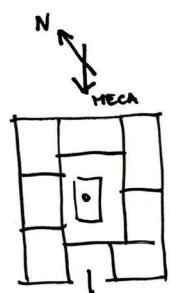
Chinese courtyard



Greek peristyle



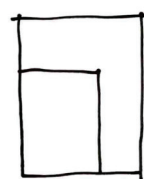
Roman atrium



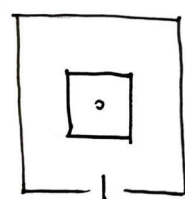
Persian hayat-khaneh



Indian courtyard



Northern European courtyard



Cordoban patio

Sketches of the variations of the typology of the courtyard across cultures.
Redrawn by the author, adapted from H. Alibaba and P. Yakubu, *Performance of courtyard systems of housing in hot and humid climate (Bauchi, Nigeria)*, (International Journal of Civil and Structural Engineering Research 6, no. 2, 2019): 128–139.

WHAT IS A COURTYARD ?

The courtyard, as an architectural form, is a timeless archetype. Its simple structure, an enclosure open to the sky, transcends cultures and historical periods. It embodies a space of transition between inside and outside, between man and nature. This concept is based on pragmatic functionality such as the collection of light and air, but also on profound symbolic meanings, such as the idea of an ordered cosmos or a spiritual refuge. This dialogue is based on both practical and symbolic dimensions. The courtyard is often seen as a space for social interaction, shelter and spiritual connection¹⁶. It structures community life while responding to functional needs such as ventilation, water collection or protection from the elements. This dual dimension, both functional and symbolic, gives the courtyard its timeless status in the history of architecture. Courtyards appear in cultures worldwide, emerging as an almost inevitable form in the natural progression of dwelling design and evolution, mostly among warm climate areas, to respond to rising needs. It can be understood as a formal structure independent of a particular time (or place), an abstract idea capable of evolving while maintaining its essence¹⁷. The notion of “type” applied to the courtyard helps us understand its evolution¹⁸. According to a theoretical approach, the type is not fixed, but is an entity in constant transformation. Courtyards, although adapted to local needs, preserve universal characteristics such as their centrality and openness to the sky. These qualities make them essential both as community living spaces and as architectural references in various cultures¹⁹.

Historical Origins of the Courtyard Typology

The earliest known forms of courtyard date back to Mesopotamia, around the 4th millennium BC, when Sumerian dwellings were organized around central open spaces²⁰. These courtyards served as focal points for domestic and ritual activities, while also offering protection from extreme weather conditions. The opening to the sky, a distinctive feature, allowed smoke from the central fireplace to escape, while providing natural ventilation and the light needed for daily tasks²¹. These courtyards evolved as societies perfected their urban planning, becoming essential places for community and spiritual life. In the Persian context of the 1st millennium BC, the châhârbâgh (“quadripartite garden”) represented a sophisticated evolution of the courtyard, conceived as a harmonious microcosm. These gardens were organized according to a strict geometric plan, integrating complex irrigation networks to support lush vegetation in an arid environment. Water, at the heart of these courtyards, was both a functional and symbolic element, representing purity and life. This model, rooted in pre-Islamic traditions, would inspire many courtyard typologies in later cultures²².

¹⁶ Zhang, Donia. “Courtyard Houses around the World: A Cross-Cultural Analysis and Contemporary Relevance.” In *New Approaches in Contemporary Architecture and Urbanism*, edited by H. A. Nia, 23–44. Istanbul: Cinius Yayinlari, 2020, p. 23.

¹⁷ Ibid, p. 24.

¹⁸ Martí Arís, Carlos. *Las variaciones de la identidad: Ensayo sobre el tipo en arquitectura*. Barcelona: Ediciones del Serbal, 1993, p. 26.

¹⁹ Zhang, “Courtyard Houses around the World: A Cross-Cultural Analysis and Contemporary Relevance.”, 2020, p. 23.

²⁰ TR-UCO (Transferencia del Conocimiento de la Universidad de Córdoba). “Los patios de Córdoba: lugares de encuentro con mucha historia.” Número 42, Boletín de Difusión, July 2021.

²¹ Zhang, “Courtyard Houses around the World: A Cross-Cultural Analysis and Contemporary Relevance.”, 2020, p. 29-30.

²² Khosravi, Hamed. “Geopolitics of Tabula Rasa: Persian Garden and the Idea of City.” *Journal of Architecture and Urbanism* 38, no. 1 (2014): 39–53, pp. 41-42.

Indirect influences

- ← - - Sumerian civilization
- ← - - Greek civilization

Direct influences

- ← — Roman civilization
- ← — Muslim civilization



Migration map of cultural influences.
Drawn by the author.

In ancient Greece, courtyards appeared as early as the 8th century B.C., when houses were organized around central spaces often called aules. These courtyards, often surrounded by colonnades called peristyles, symbolized a concept of harmony dear to Greek civilization. They fulfilled domestic, religious and social functions, forming the heart of daily life. The development of city-states from the 6th century B.C. onwards, and the cultural movements of the time, led to the spread of these models across the Mediterranean, where they influenced other civilizations. Among the Romans, who adopted and adapted these typologies from the 6th century BC onwards, the courtyard became a structuring element of the domus. The Roman atrium, a central feature, was designed to collect rainwater via the impluvium, while providing a space for social representation. Roman architectural innovations of the 2nd and 1st centuries B.C., such as rear gardens (hortus) and fountains, enriched the functional and aesthetic dimensions of these spaces²³. As the Roman Empire expanded (from the 1st century BC onwards), these courtyard models spread throughout the Mediterranean basin. They directly influenced the architectural typologies of later Islamic and European cultures, which appropriated this spatial organization while integrating their own cultural and spiritual traditions²⁴.

With the emergence of Islam in the 7th century, the courtyard became a central element in domestic and religious architecture. Inspired by Persian and Roman traditions, Islamic houses incorporated interior courtyards that created a clear separation between private and public spaces. These courtyards, protected from outside view by high walls, promote both privacy, essential in Islamic culture, and conviviality as a place for family and community gatherings. They also meet the climatic requirements of arid regions, providing coolness through the integration of fountains, ponds and vegetation. These spaces also play a vital spiritual role, evoking the earthly paradise (Jannah) described in the Coran. Water, often at the center of the courtyard, symbolizes purification and life, while trees and plants recall the garden paradise²⁵. The courtyard also reflects social hierarchies: some are intended for intimate family use, such as areas reserved for women, while others welcome guests or public activities. This typology, developed in regions such as Baghdad and Damascus, spread to al-Andalus after 711, where it had a lasting influence on Spanish patios, notably in Córdoba. In mosques, courtyards (sahn) represent a space for gathering before prayer, often shaded by porticoes and vegetation. They usually contain water points, such as basins or fountains, used for ablutions before prayer, this ritual of purification being an essential practice in Islamic tradition. The model of the Great Mosque of Damascus (built in the 8th century) is emblematic of this typology, which fuses functionality and spirituality²⁶. This concept then spread to the Maghreb and Islamic Spain, contributing to the development of an architecture in which the courtyard remained a spatial and cultural pivot. Another emblematic example of this influence is the Patio de los Naranjos at the Cordoba mosque, built in the 10th century under the Umayyad caliphate. This patio, adorned with fountains and rows of orange trees, served both as a space for spiritual preparation for the faithful and as a community meeting place²⁷.

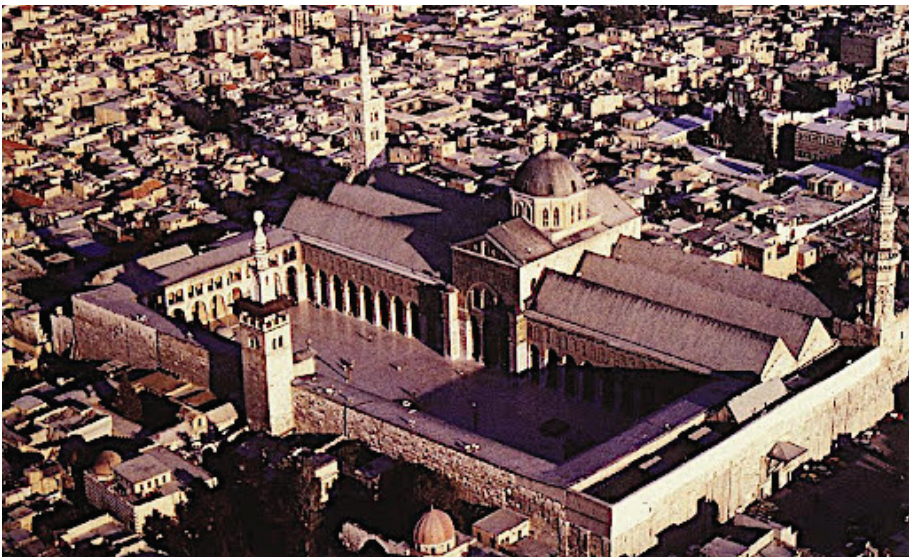
23 Zhang, “Courtyard Houses around the World: A Cross-Cultural Analysis and Contemporary Relevance., 2020, p. 25.

24 Ibid, p.27.

25 Khosravi, Hamed. Camp of Faith: On Political Theology and Urban Form. Delft: Technische Universiteit Delft, 2014, pp. 71-74.

26 Dodds., ed. Al-Andalus: The Art of Islamic Spain, 1992, p. 11.

27 Ibid, p. 167.



The Great Mosque of Damascus, and its successor, the Mosque-Cathedral of Córdoba.
Image from Damascus Foundation (top).
Image from Google Earth (bottom).

28 Zhang, “Courtyard Houses around the World: A Cross-Cultural Analysis and Contemporary Relevance., 2020, p. 27.

29 Zhang, “Courtyard Houses around the World: A Cross-Cultural Analysis and Contemporary Relevance., 2020, pp. 24-26.

30 Ibid, p. 28.

31 Khosravi, Camp of Faith: On Political Theology and Urban Form, 2014, pp. 41-47.

32 Dodds., ed. Al-Andalus: The Art of Islamic Spain, 1992, p. 187.

33 Bettolli, Jorge. La casa de patio en Córdoba durante el período hispánico. Córdoba: Revista de la Junta Provincial de Historia de Córdoba, 2019, p. 119.

34 Martí Arís, Carlos. Las variaciones de la identidad: Ensayo sobre el tipo en arquitectura, 1993, p. 50-53.

35 Khosravi, Camp of Faith: On Political Theology and Urban Form, 2014, pp. 71.

36 Dodds., ed. Al-Andalus: The Art of Islamic Spain, 1992, p. 11-15.

37 Martí Arís, Carlos. Las variaciones de la identidad: Ensayo sobre el tipo en arquitectura, 1993, p. 58-60.

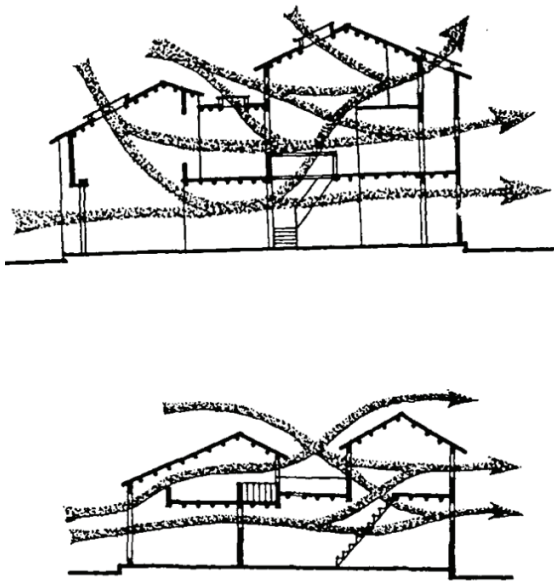
Cultural variations and hybridations

Geographical and climatic diversity affects the function fulfilled by the courtyard, and depending on the region, the symbolism also changes. The design of courtyards varies according to region and climatic conditions²⁸. In Mediterranean areas, courtyards are designed to provide shade and ventilation. On the other hand, in arid regions such as Iran, they incorporate complex irrigation systems to support dense vegetation and regulate temperature. Meanwhile, in Asia, Chinese courtyards reflect a cosmological philosophy aligned with the principles of Feng Shui. These spaces symbolize a balance between natural forces, representing a harmonious microcosm. The layout of courtyards in Chinese homes ensures a clear separation between public and private spaces, while encouraging communal interaction²⁹.

In all cultures, the courtyard plays a fundamental social role. It serves as a family gathering place, a space for sharing and sometimes as a sanctuary. In domestic settings, it is a convivial space where generations mingle, enabling social interaction and a reinforced sense of community³⁰. Public or semi-private courtyards, such as those in Persian caravanserais³¹ or Greek agoras, became strategic locations for economic and cultural exchanges, illustrating the importance of these spaces in the social fabric³². In certain contexts, courtyards also symbolized power and authority. Persian palaces, such as Persepolis (built in the 5th century BC), feature monumental courtyards designed to impress visitors and assert the grandeur of the empire. Similarly, the atriums of Roman villas, often embellished with sculptures and fountains, reflected the social status of their owners³³. These grandiose courtyards served not only to establish a social hierarchy, but also to reinforce power structures through aesthetics and functionality. They thus became symbolic as well as practical instruments, linked to the identity and governance of the cultures that designed them.

Courtyards are not fixed in one culture or one era. They are constantly evolving, incorporating elements borrowed from different civilizations to create hybrid typologies³⁴. For example, Islamic courtyards combine the structural features of Roman atriums, such as organization around a central space and water collection, with the spiritual symbolism and amenities of Persian gardens, such as the use of water and vegetation to evoke earthly paradise³⁵. This hybridization reflects historical movements of conquest, trade and cultural diffusion. The expansion of the Roman Empire in the 1st century BC, for example, introduced the concepts of centrality and social representation to regions such as North Africa and the Levant, where they were assimilated into local practices. With the Islamic conquest in the 7th century, these models were reinterpreted to meet the religious and climatic requirements of the conquered territories, notably in Al-Andalus. This region is a perfect example of this cultural fusion, where Islamic courtyards, like those of the Córdoba mosque, blend Roman and Persian elements to create spaces that are both functional and highly symbolic³⁶.

These transformations illustrate a process known as “typological mestizaje” (crossbreeding), where architectural forms from different cultures intermixing and evolving while retaining universal traits³⁷. The



Ventilation through the courtyard of Chinese dwellings in Shantou.
Ronald G. Knapp, *China's Old Dwellings*, Honolulu, University of Hawai'i Press, 2000, 243.

courtyards of Córdoba are a striking example of this phenomenon: they combine a central organization inspired by Roman atria with Islamic principles of privacy and spirituality. This process is the result of historical interactions between conquering and conquered civilizations, notably during the Al-Andalus period. Here, Roman influence, with its functional structures and use of water, blends with Persian traditions of gardens symbolizing paradise, while also meeting the climatic requirements of arid regions. The mestizaje also reflects an adaptive evolution in which each civilization enriches existing forms while integrating its own social, spiritual and aesthetic needs. For example, the adoption of courtyards in Andalusian houses is more than just a reworking: it's part of a functional response to hot climates, while also serving as places for community life. This cultural crossbreeding is not just adaptation, but constant reinvention, making courtyards a symbol of universality and continuity in the history of architecture³⁸.

Social, spiritual and practical

The courtyard is at the heart of social and community life in all the cultures that have adopted it. In the domestic context, it serves as a place for family gathering, sociability and sometimes refuge. In Islamic homes, for example, the courtyard maintains a separation between public and private space, creating an intermediate zone for family interaction without compromising privacy. In public or semi-public environments, courtyards become places of cultural and economic exchange. The caravanserais of Islamic Persia, for example, illustrated this role by providing a central space for merchants and travelers, fostering commercial and social exchanges³⁹.

Courtyards also have a spiritual dimension. In Islamic architecture, for example, the courtyard of a mosque (sahn) is a place of purification and meditation. Water features play a central role, enabling the faithful to perform their ablutions (wudu) before entering the prayer hall. The Patio de los Naranjos in the Córdoba mosque, adorned with fountains and orange trees, embodies this function, providing a transitional space between the profane and the sacred. In Persian gardens, the courtyard represents a microcosm of earthly paradise, symbolizing an ordered cosmos. This concept is echoed in Islamic gardens and even in the atriums of Roman villas, where natural elements such as water and vegetation reinforce this spiritual connection⁴⁰.

In addition to their social and spiritual roles, courtyards also fulfil practical functions. In arid regions, they ensure natural ventilation, regulate temperature and provide a source of water, essential for daily life. Siheyuans, Chinese courtyards, provided optimal air circulation, while the impluviums of Roman atriums collected rainwater for domestic use. This practical function remains crucial in contemporary courtyards, particularly in areas where natural resources need to be managed efficiently. By combining these practical aspects with aesthetic and social dimensions, the courtyard continues to establish itself as a timeless architectural feature⁴¹.

In conclusion, the courtyard is much more than an architectural

38 García de Vinuesa Prieto, María. Estudio tipológico de los patios de la judería de Córdoba: Patrimonio Cultural de la Humanidad. Madrid: Universidad Politécnica de Madrid, 2023, p.17-21.

39 Dodds., ed. Al-Andalus: The Art of Islamic Spain, 1992, p. 56.

40 Ibid, pp. 6-9.

41 Zhang, "Courtyard Houses around the World: A Cross-Cultural Analysis and Contemporary Relevance.", 2020, pp. 24-26.

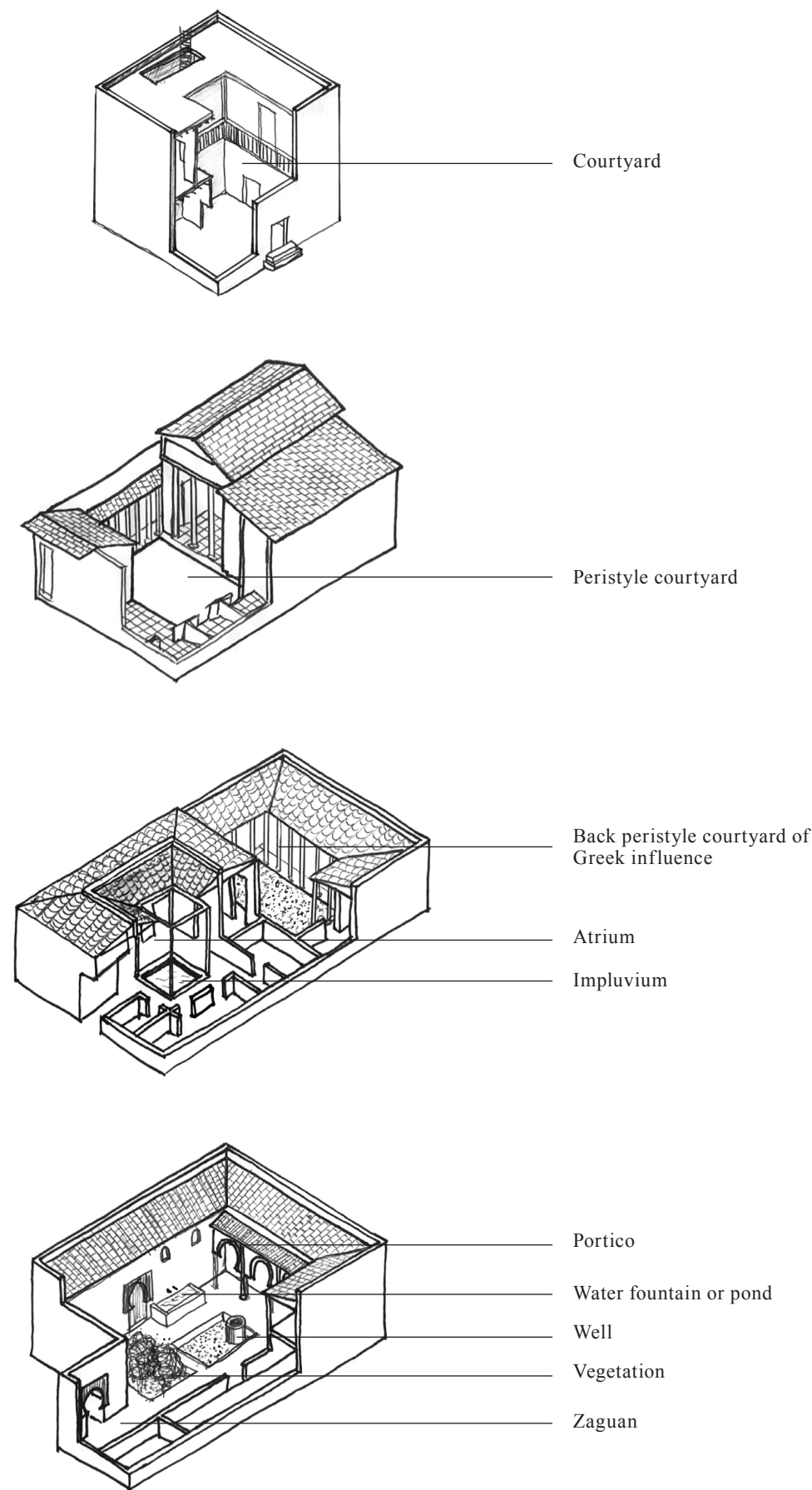


Persian Garden, symbol of an earthly paradise, with orange trees and a water system.
Baburnama, Babur's garden, 16th c. British Library, London, United Kingdom.

42 Zhang, "Courtyard Houses around the World: A Cross-Cultural Analysis and Contemporary Relevance.", 2020, pp. 27.

43 Martí Arís, Carlos. *Las variaciones de la identidad: Ensayo sobre el tipo en arquitectura*, 1993, p. 58-60.

space. It is a crossroads of social, spiritual and functional dimensions, transcending cultures and eras. Its centrality in habitats gives it a unique role, reflecting the societal and cultural dynamics of the civilizations that have adopted it. Whether for gathering families, organizing spiritual practices or meeting specific climatic needs⁴², the courtyard is a universal and adaptable element. By evolving with civilizations, it adapts to social, economic and environmental transformations while preserving its fundamental essence. As such, it embodies an identity in search of a link with its environment, spiritual meaning and collective identity, while responding to the practical and aesthetic challenges of each era⁴³.



Courtyards across cultures.

Redrawn by the author, adapted from by Raquel Fera Legrand, *Infografía sobre el origen de los elementos característicos de Los Patios de Córdoba*, 2018, Seville, Spain.

THE ARCHETYPE OF THE PATIO OF CORDOBA

The Cordoban patio is characterized by a closed structure surrounded by walls or rooms, yet open to the sky. This configuration allows optimal management of ventilation, natural light and thermal comfort, all essential elements in Cordoba’s warm climate. The central layout of the patio organizes the interior spaces around it, promoting a fluid transition between public and private domains⁴⁴. The “patio cordobés” has a varied typology, depending on the era and use. A distinction is made between domestic patios, often modest and intended for everyday use⁴⁵, and monumental patios, such as those of the Palacio de Viana, which are spaces of representation reflecting the power and wealth of their owners⁴⁶.

During the Roman era, from the 2nd century BC onwards, Cordoba adopted an orthogonal urban grid, marked by wide, straight streets linking public spaces such as forums. This structure, typical of Roman settlements, was intended to create an orderly, functional environment, adaptable to a centralized administration. Wide streets facilitated circulation and reflected an organized vision of urban space. With the Islamic conquest in the 8th century, this organization was reinterpreted to meet the cultural and social needs of the new populations⁴⁷. The Muslims introduced an organic urban grid, characterized by narrow, winding streets that wrapped around domestic and community cores⁴⁸. This change reflected a more intimate approach to space, adapted to hot climates and the search for coolness. Narrow streets offered protection from the sun, reducing the heating up of buildings, while reinforcing a sense of intimacy and security. Islamic quarters, or “medinas”, were characterized by their labyrinthine complexity, with streets that often ended in dead ends, reserving direct access to the heart of the dwellings for only those authorized to enter⁴⁹. In fact, one of the narrowest streets is in Córdoba, close to the Mosque-Cathedral, in el Barrio de la Judería. This is the Calleja del Pañuelo (Scarf Street), which measures fifty centimetres at its narrowest point, the width of a scarf when stretched out, hence its name. The street leads to a nice little plaza, a typical example of Andalusí urban planning.

This urban transformation was also motivated by a focus on privacy. Courtyard houses, sheltered from outside view, structured their organization around the central patio, guaranteeing a transition between the public and private spheres⁵⁰. The high walls and lack of openings to the outside world contrasted sharply with Roman urban planning, where outdoor spaces were more open and accessible. The result of this reorganization was a city of increased density, where the patio played an essential role as a private oasis. It structured the domestic space and created a place for family gatherings. The juxtaposition of these two urban models gave Cordoba a unique identity, testifying to the harmonious interplay between Roman order and Islamic flexibility⁵¹.

The patio plays a central role in the organization of Cordoban houses.

44 García de Vinuesa Prieto, María. Estudio tipológico de los patios de la judería de Córdoba: Patrimonio Cultural de la Humanidad. Madrid: Universidad Politécnica de Madrid, 2023, p.17.

45 Ibid, p. 24.

46 Ibid, p. 247.

47 Blanco Freijeiro, Antonio. Vestigios de Córdoba Romana. Habis, 1970, p. 110.

48 Khosravi, Camp of Faith: On Political Theology and Urban Form, 2014, p. 132.

49 García de Vinuesa Prieto. Estudio tipológico de los patios de la judería de Córdoba: Patrimonio Cultural de la Humanidad, 2023, p.12.

50 Zhang, “Courtyard Houses around the World: A Cross-Cultural Analysis and Contemporary Relevance., 2020, pp. 29.

51 García de Vinuesa Prieto. Estudio tipológico de los patios de la judería de Córdoba: Patrimonio Cultural de la Humanidad, 2023, p.12-14.

Origins

Roman

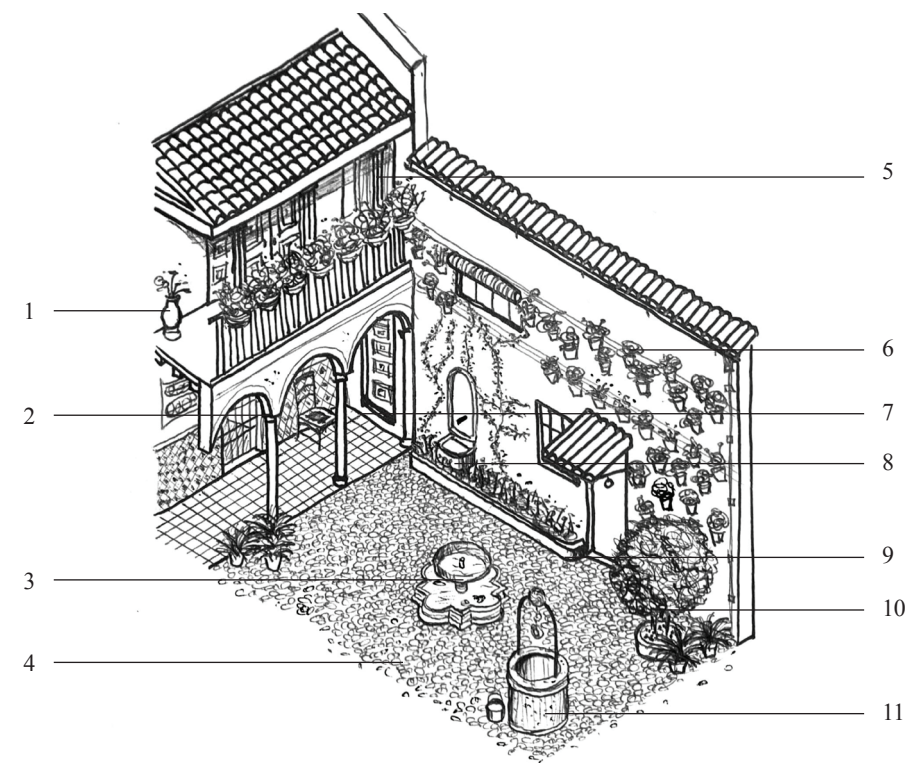
- 1. Archeological remains (column capitals, amphorae,...)
- 2. Low perimeter gallery
- 3. Central fountain
- 4. Chino cordobés

Christian

- 5. Wooden high corridor
- 6. Flowerpots

Muslim

- 7. Arabic tiles
- 8. Alberca, or wall water fountain
- 9. Arab arriate (flower-bed)
- 10. Vegetation, usually citrus
- 11. Well



Elements of a typical *patio cordobés*.

Redrawn by the author, adapted from by Raquel Fera Legrand, *Infografía sobre el origen de los elementos característicos de Los Patios de Córdoba*, 2018, Seville, Spain.

Rooms are arranged around this space, which serves as both a functional area and a communal living space. Historically, it was designed to meet domestic needs such as cooking, washing and resting. It fulfils a dual function: it is both a public space, fostering conviviality and neighborliness, and a private space, protected from outside view and favoring family privacy. This ambivalence makes it unique in Cordoba’s architectural landscape⁵². From the Roman tradition, this courtyard type has inherited, among other things, the lower perimeter gallery and the central fountain, which are among the traces of the impluvium. The “chino cordobés”, or Cordoban cobblestone floor, although in Roman origin was formed of large stones combined with large marble slabs, the Andalusians introduced their own changes, only with rounded pebbles⁵³. These floors could be watered on hot days and cool the environment without puddles forming. This was possible by means of the sand and stone system, since soaked sand does not accumulate heat, as is the case with marble. Two types of rounded stones were used, thick or thin and in different colors, the main ones being black and white and, in some less frequent cases, reddish or gray. The stones created geometric designs and patterns by playing with colors, sizes and combinations. The sand was compacted with the stones, using water irrigation and checking that the soil was adequate for the stones to stand out sufficiently⁵⁴. Still on the topic of the Romans, some of the Roman archaeological remains found during the construction of the houses, such as columns capitals or vases, are often used for decoration as a reminder that Cordoba, also known as “the hidden city”, hides numerous Roman ruins beneath its streets⁵⁵.

On their side, Muslims also made numerous contributions to the state of contemporary Cordoban typologies. In the quest for privacy, the zaguán, a covered vestibule, was born, forming a transition between the street and the patio, preserving the intimacy of the space⁵⁶. The wall fountains, “albercas”, refer to the water sources found in Islamic courtyard houses, where the presence of water aligned with the Muslim philosophy of wanting to create an earthly paradise, a symbol of purity, life and well-being⁵⁷. They are commonly used for domestic tasks such as watering plants, but the evaporation of the water also provides a feeling of coolness in hot summers. On many occasions, the courtyard also had a well to collect rainwater⁵⁸.

Ornamentation plays a very important role in the identity of the type, and indeed, it’s above all what sets them apart and is celebrated at the yearly Fiesta de los Patios. They are embellished with lush vegetation, fountains and azulejos (tiles, mosaics), enhancing their aesthetic appeal while ensuring natural climate regulation. Colorful hanging flowerpots are emblematic of this city. Their role, although also aesthetic, is fundamentally functional. Indeed, they were strategically placed where cracks appeared on the whitewashed walls. As this was originally a typology that often housed less wealthy families, the inhabitants chose to cover the cracks with pots rather than repair them, a practice that a few centuries later would end up becoming a symbol of the patios’ identity⁵⁹.

52 Peláez del Rosal, Manuel. “Los Patios como Patrimonio Cultural de Córdoba.” In *Actas del Congreso Internacional sobre Patrimonio Histórico y Artístico de Córdoba*, edited by Universidad de Córdoba, 342–351. Córdoba: Universidad de Córdoba Press, 1995, pp. 349-350.

53 Tercero, Sonia. *Radiotelevisión Española. Jardines con Historia: Patios del Palacio de Viana*, 2024.

54 Tercero, Sonia. *Radiotelevisión Española. Jardines con Historia: Patios del Palacio de Viana*. Directed by RTVE, accessed November 22, 2024.

55 Blanco Freijeiro, Antonio. *Vestigios de Córdoba Romana*. Habis, 1970, p. 112.

56 Peláez del Rosal, Manuel. “Los Patios como Patrimonio Cultural de Córdoba.” In *Actas del Congreso Internacional sobre Patrimonio Histórico y Artístico de Córdoba*, edited by Universidad de Córdoba, 342–351. Córdoba: Universidad de Córdoba Press, 1995, p. 342-343.

57 Dodds., ed. *Al-Andalus: The Art of Islamic Spain*, 1992, p. 242.

58 Fundación Cajasur. “Patios de Córdoba.” *Palacio de Viana*. Accessed December 2, 2024.

59 Peláez del Rosal, Manuel. “Los Patios como Patrimonio Cultural de Córdoba.” 342–351, p. 350.



Outdoors common laundry area in a patio (top).
Neighborhood women knitting and chatting in a corral (bottom).
From Ladislao Rodríguez Galán, *Los patios cordobeses*, (Córdoba, Fundación Cajasur, 2001), 91, 168.

Forms of domesticity

Traditionally, patios served as communal spaces shared by several families, as in the “corrales”, which were types of patio shared by several families. They were multifunctional spaces, used for both domestic and social tasks. These courtyards were therefore inhabited in a variety of ways. The most common type of patio is the “corral”, a form of communal housing. Several families live around this common, central patio. Its design responds to the social and economic needs of the working classes in a context of increasing urbanization and scarcity of resources. The dwellings around this courtyard were small, sometimes consisting of a single room for a whole family. In these cases, the courtyard was multifunctional. Cooking in open air, washing and hanging laundry, as well as a communal living space were just some of the patio’s functions, and sometimes neighbors even set up their artisan ateliers here⁶⁰. The seigneurial patio is another type of patio, which unlike the corral is private, spacious and mostly decorative. It is typical of the homes of wealthy or noble families⁶¹. It contrasts with the corral for its rich columned architecture, abundant in fountains and gardens, and is characterized by its decorative function and sophisticated design. It’s a domestic patio, but of larger proportions, with arches forming galleries that link the indoor spaces with the outside. Rather than a functional space, this patio was a demonstration of a family’s social and economic status, its decoration reflected their prestige and it was often the venue for important meetings, receptions and events⁶². A perfect example is the Palacio de Viana, where the quantity and scale of the patios demonstrates the social class of the families who lived in it. As we’ll discuss later in this research, this palace is also an exhibition of the diversity of structures and forms that this typology can adopt⁶³. However nowadays, many “corral” patio houses have been transformed into single-family homes or tourist accommodations, and seigneurial patios have become touristic attractions, almost museified, leading us to question the preservation and current identity that can be attributed to them⁶⁴.

60 Peláez del Rosal, Manuel. “Los Patios como Patrimonio Cultural de Córdoba.” 342–351, p. 346.

61 TR-UCO (Transferencia del Conocimiento de la Universidad de Córdoba). “Los patios de Córdoba: lugares de encuentro con mucha historia.” Número 42, Boletín de Difusión, July 2021.

62 Peláez del Rosal, Manuel. “Los Patios como Patrimonio Cultural de Córdoba.” 342–351, p. 348.

63 Tercero, Sonia. Radiotelevisión Española. Jardines con Historia: Patios del Palacio de Viana. Directed by RTVE.

64 Garzón García, Rafael, and Gema Florido Trujillo. “Función y forma: dinámicas recientes en la Judería de Córdoba, espacio urbano Patrimonio de la Humanidad.” PASOS Revista de Turismo y Patrimonio Cultural 17, no. 5 (October–December 2019): 1021–1048, p. 1024.



Patio de la Madama, Palacio de Viana
From Ladislao Rodríguez Galán, *Los patios cordobeses*, (Córdoba, Fundación Cajasur, 2001), 120, 180.



Patio de los Naranjos, Palacio de Viana
From Ladislao Rodríguez Galán, *Los patios cordobeses*, (Córdoba, Fundación Cajasur, 2001), 129.



Patio de la Madama, Palacio de Viana
From Ladislao Rodríguez Galán, *Los patios cordobeses*, (Córdoba, Fundación Cajasur, 2001), 111.



Patio de los Naranjos, Palacio de Viana
From Ladislao Rodríguez Galán, *Los patios cordobeses*, (Córdoba, Fundación Cajasur, 2001), 147, 126.

- 1. Calle Judíos
- 2. Calle Averroes
- 3. Calle Tomás Conde
- 4. Calle Manriquez
- 5. Plaza del Cardenal Salazar
- 6. Plaza Maimónides
- 7. Plaza de Judá Levi
- 8. Casa Andalusi
- 9. Faculty of Philosophy and Letters
- 10. Synagogue of Córdoba
- 11. Mosque-Cathedral of Córdoba
- 12. Guadalquivir River
- 13. Roman Bridge of Córdoba



Site plan of the Barrio de la Judería.
Drawn by the author, district base plan from Vimcorsa.

CASE STUDIES

Barrio de la Judería

Located in the historic center of Córdoba and recognized as a UNESCO World Heritage Site since 1994, the Barrio de la Judería, or the old Jewish Quarter, is an outstanding example of the juxtaposition of Roman, Islamic, and Jewish architectural traditions, and testifies to the evolution of an urban space over the centuries⁶⁵. The district owes its name to the Jewish community that inhabited it significantly during the Islamic period, between the 8th and 15th centuries. It is located in the western part of the old Medina of Cordoba. Its history begins in Roman times, when they settled there to benefit from religious freedom as they fled persecutions in the East. They settled there and flourished during the Caliphate period, becoming an important cultural and historical center. This prosperity came to an end in 1492 with the expulsion of the Jews by the Catholic Monarchs. The district retains an urban organization typical of the Islamic period, with narrow, winding streets, while reflecting the influences of this historic Jewish presence. It is made up of many different types of buildings, either residential or of cultural or religious importance, including even a synagogue. What’s certain is that they all have one thing in common: the patio⁶⁶. The typological study identifies four main types of patios in the Judería:

The centered patios⁶⁷, or corrales, located in the center of the house, are surrounded by the main rooms of the house, creating a very intimate, enclosed configuration. This type shapes the identity of Cordoba’s urban tissue, it stands out for its ability to optimize climatic conditions, offering natural ventilation crucial in Cordoba’s hot, dry climate. By concentrating natural light and creating a gentle transition between indoor and outdoor spaces, these patios promote a pleasant living environment. They also act as spaces for social integration, where families could gather for various domestic or leisure activities. The choice of materials, such as whitewashed walls to reflect light and keep cool, and stone paving to regulate temperature, demonstrates a sophisticated architectural adaptation to the climatic and social constraints of a dense urban environment. The compact, strategic design of these patios reflects the essence of private and community life at La Judería, making them microcosms of traditional Cordoban architecture⁶⁸.

As mentioned above, these corrales, shared between several properties or dwellings, reflect a communal way of life deeply rooted in Cordoba’s social culture. Often associated with “corrales de vecinos” (neighbor courtyards), they served as communal spaces where inhabitants shared essential resources such as wells, laundries, and storage areas. Their abundance in the Barrio de la Judería can be explained by the neighborhood’s demographic density and compact urban structure, which demanded practical solutions to maximize the use of limited space. The

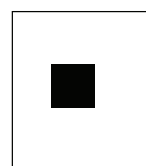
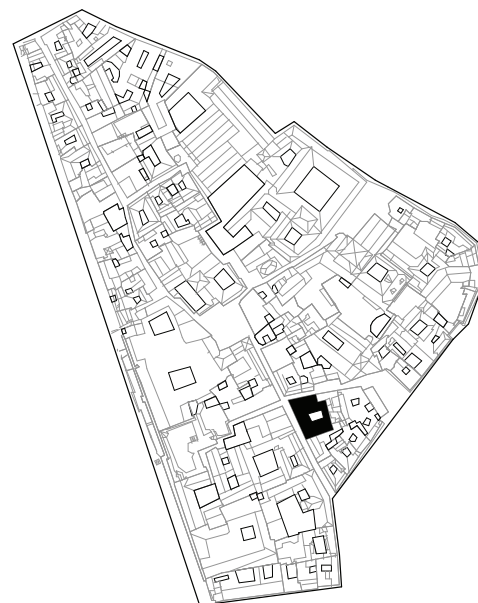
65 García de Vinuesa Prieto. Estudio tipológico de los patios de la judería de Córdoba: Patrimonio Cultural de la Humanidad, 2023, p.14-15.

66 Dodds., ed. Al-Andalus: The Art of Islamic Spain, 1992, pp. 3-9.

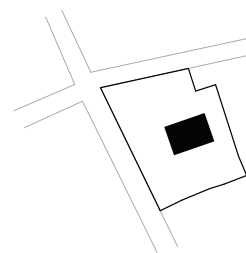
67 García de Vinuesa Prieto. Estudio tipológico de los patios de la judería de Córdoba: Patrimonio Cultural de la Humanidad, 2023, p. 24-25.

68 García de Vinuesa Prieto. Estudio tipológico de los patios de la judería de Córdoba: Patrimonio Cultural de la Humanidad, 2023, p. 24-25.

Centered patio

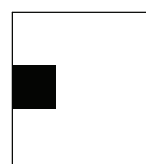


Floorplan type

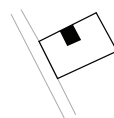


Example : C. Tomás Conde, 9

Median patio



Floorplan type



Example : C. de los Judíos, 9

Types of patios found in the Barrio de la Judería : typologies and existing examples.
Drawn by the author, adapted from García de Vinuesa Prieto, María. *Estudio tipológico de los patios de la judería de Córdoba: Patrimonio Cultural de la Humanidad*. Madrid: Universidad Politécnica de Madrid, 2023.

coexistence of several families in the same building complex required shared spaces to meet daily needs, while fostering strong social cohesion. Daily interaction, whether it be housework, discussions between neighbors or festive activities, reinforced a deep sense of solidarity and mutual care. The Barrio de la Judería, as a historic center and a place of dense cohabitation, saw the bloom of these patios corrales in response to the specific constraints of life in an urban environment, while preserving a certain quality of life and functional organization⁶⁹. They're the most common type, and the most visited too. They testify to the importance of shared space in densely populated urban environments, offering an alternative to the isolation of individual homes. Today, although some have been transformed into tourist areas or modernized dwellings, the corrales remain a strong symbol of the community life that once characterized the Barrio de la Judería.

The patios medianeros⁷⁰, or median patios, although they fill the same function as the previous one, differ in the position in relation to the house, as they're not centered anymore, but against one of the plot's limits. This characteristic, even if the functioning of the dwelling stays the same, makes the design of it different, so in this case, the access to the house is not made through the axis of this patio, and is often considered a secondary room rather than then core of the home. To some measure, it loses protagonism by having to access it through the house, and not the contrary⁷¹.

Divisional patios⁷² are a subtype that is characterized by being situated between two functional blocks of the same dwelling. These patios play a strategic role in facilitating the transition between spaces with distinct uses, such as private domestic spaces and service or commercial areas. This typology is distinguished by its functional aspect, often designed to meet the practical needs of the home while maintaining architectural harmony. Unlike centered patios, which are more oriented towards community and family life, divisional patios feature a more compartmentalized configuration, adapted to the specific requirements of each plot. This is the rarest model, with only 4 divisional patios in the neighborhood, but it's a result of the context in which it's found. In fact, this type of patio is found in irregular-shaped plots, dividing them into two blocks that can only communicate through this courtyard. Compared with corral patios, which foster intense community life, divisional patios meet more individualized needs, offering a specific organization of space that reflects the activities and internal dynamics of the dwelling⁷³. This type of patio, although less abundant in the Barrio de la Judería, illustrates how Cordoban architecture has adapted to a diversity of functional needs while maintaining a coherent aesthetic.

Finally, monumental patios⁷⁴, although they differ in scale and function from the previous ones, are another type that shapes the urban identity of Córdoba. Characterized by their imposing size and architectural richness, these courtyards were often associated with religious buildings or noble homes, testifying to the social status of their owners. They are distinguished from other typologies by their primarily symbolic and

69 Peláez del Rosal, Manuel. "Los Patios como Patrimonio Cultural de Córdoba." In *Actas del Congreso Internacional sobre Patrimonio Histórico y Artístico de Córdoba*, edited by Universidad de Córdoba, 342–351. Córdoba: Universidad de Córdoba Press, 1995, p. 346.

70 García de Vinuesa Prieto. *Estudio tipológico de los patios de la judería de Córdoba: Patrimonio Cultural de la Humanidad*, 2023, p. 25-26.

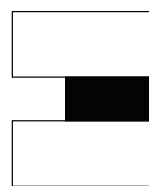
71 Ibid, p. 25.

72 Ibid, p. 26.

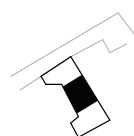
73 Peláez del Rosal, Manuel. "Los Patios como Patrimonio Cultural de Córdoba." In *Actas del Congreso Internacional sobre Patrimonio Histórico y Artístico de Córdoba*, edited by Universidad de Córdoba, 342–351. Córdoba: Universidad de Córdoba Press, 1995, p. 346.

74 García de Vinuesa Prieto. *Estudio tipológico de los patios de la judería de Córdoba: Patrimonio Cultural de la Humanidad*, 2023, p. 25-26.

Divisionary patio

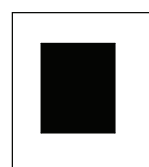
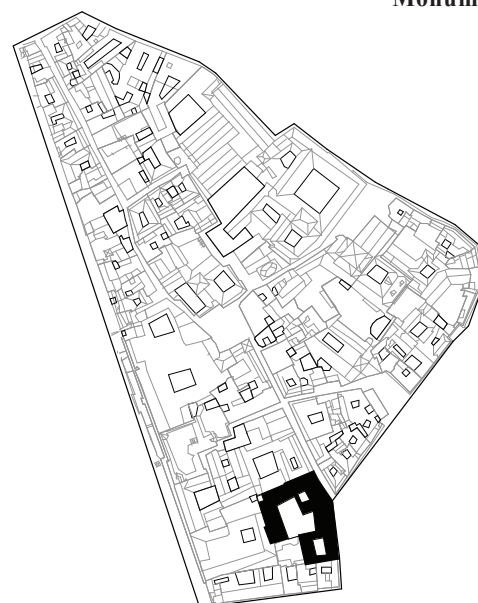


Floorplan type

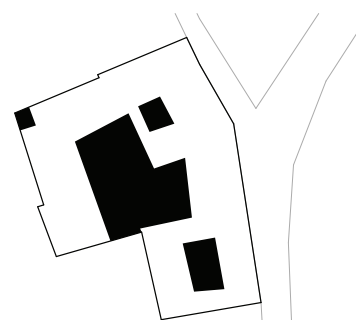


Example : C. Averroes, 4

Monumental patio



Floorplan type



Example : C. Tomás Conde, 10

Types of patios found in the Barrio de la Judería : typologies and existing examples.
 Drawn by the author, adapted from García de Vinuesa Prieto, María. *Estudio tipológico de los patios de la judería de Córdoba: Patrimonio Cultural de la Humanidad*. Madrid: Universidad Politécnica de Madrid, 2023.

representative function, intended to impress visitors and reflect the power or importance of their occupants. Some monumental patios serve as entrances and receptions to an establishment. They were often adorned with refined architectural details, such as sculpted columns, elevated galleries, and sometimes majestic water features such as large central fountains. Their function is clearly distinguished from the corrales, which favored communal interaction, or centered patios, more oriented towards family use⁷⁵. A notable example of a monumental patio in the Judería is that of the synagogue, which, although a religious space, possesses typical patio elements such as materials, pots and vegetation, as well as symbolic decorations. With its Mudejar style, the patio serves as reception and access to the synagogue, which is one of the few medieval synagogues to be preserved in Spain after the expulsion of the Jews. The same function is found in the patios of Córdoba's University of Philosophy and Letters, whose grounds extend over 6050 square meters. This, and its monumental importance, are clear evidence of its inclusion in this category. Despite its monumentality, access is still made through the axis of one of the patios, as in all the previous examples. In terms of both distribution and scale, these buildings stand out from the rest of the district and from the traditional model of the patio house, even if the courtyard itself retains the typological essence of the area⁷⁶.

The patios of the Judería showcase distinctive elements tailored to the climatic demands and dense urban fabric of the neighborhood. Typically modest in size, although not all, these patios are designed to fit narrow plots, optimizing natural lighting and ventilation, essential in Córdoba's hot climate. They often feature lush vegetation, colorful hanging flowerpots, and water fountains, creating a refreshing microclimate while symbolizing an earthly paradise. Predominant materials such as whitewashed walls and stone paving enhance both coolness and brightness, while porticoed galleries provide shade and contribute to the overall architectural harmony. In conclusion, the patios of the Judería stand as a testament to the ingenuity and adaptability of traditional Cordoban architecture, reflecting a harmonious blend of practicality and aesthetic, form and function⁷⁷.

The urban implications of the patio

The urban fabric of Judería is characterized by narrow streets, dead ends, and an almost total absence of public squares, as Islamic culture denies the plaza, which they consider impertinent, in favor of encouraging family privacy and religious life. In this context, the patio plays an essential role, becoming a semi-public space where social interaction and community activities take place⁷⁸. Given the almost total elimination of public spaces, the interior patio takes on the role of distributor, garden, square and workplace⁷⁹. The very configuration of the patio allows for functional spatial organization: the main rooms are oriented towards the patio to maximize light and ventilation. Service areas, often located on the sides or set back, maintain a clear separation between living and utility spaces⁸⁰.

The analysis of Judería's patios reveals a rich and diverse typology,

75 TR-UCO (Transferencia del Conocimiento de la Universidad de Córdoba). "Los patios de Córdoba: lugares de encuentro con mucha historia." Número 42, Boletín de Difusión, July 2021. Accessed November 20, 2024.

76 Ibid, p. 27.

77 Peláez del Rosal, Manuel. "Los Patios como Patrimonio Cultural de Córdoba." In *Actas del Congreso Internacional sobre Patrimonio Histórico y Artístico de Córdoba*, edited by Universidad de Córdoba, 342–351. Córdoba: Universidad de Córdoba Press, 1995, p. 349.

78 Dodds., ed. *Al-Andalus: The Art of Islamic Spain*, 1992, p. 154.

79 García de Vinuesa Prieto. *Estudio tipológico de los patios de la judería de Córdoba: Patrimonio Cultural de la Humanidad*, 2023, p. 12.

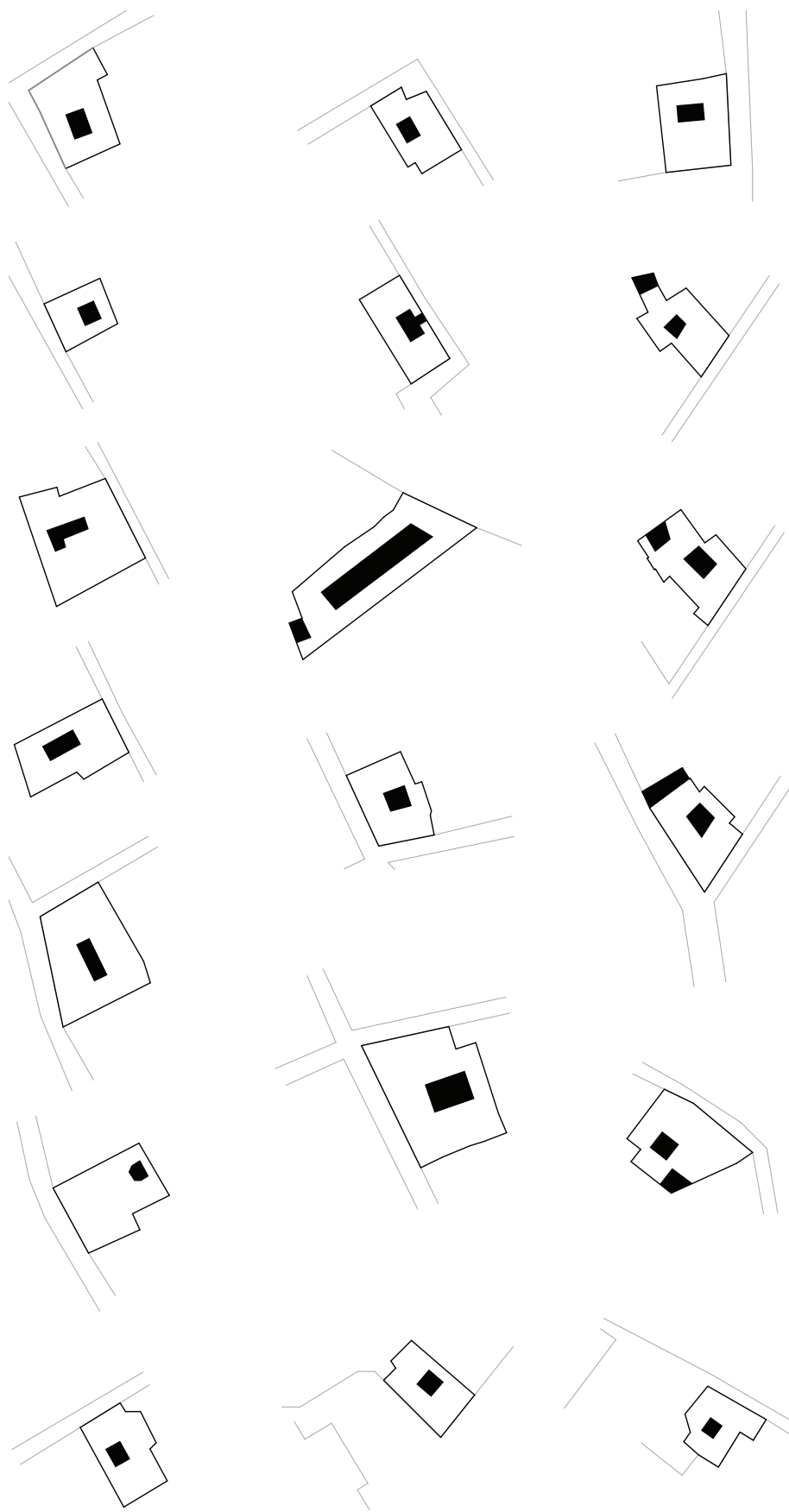
80 Peláez del Rosal, Manuel. "Los Patios como Patrimonio Cultural de Córdoba." In *Actas del Congreso Internacional sobre Patrimonio Histórico y Artístico de Córdoba*, edited by Universidad de Córdoba, 342–351. Córdoba: Universidad de Córdoba Press, 1995, p. 343.



Minaret of the Mosque-Cathedral observed from Calleja de las Flores (*Flower Street*), Barrio de la Judería.
Photograph from Grupo Rosales Córdoba.

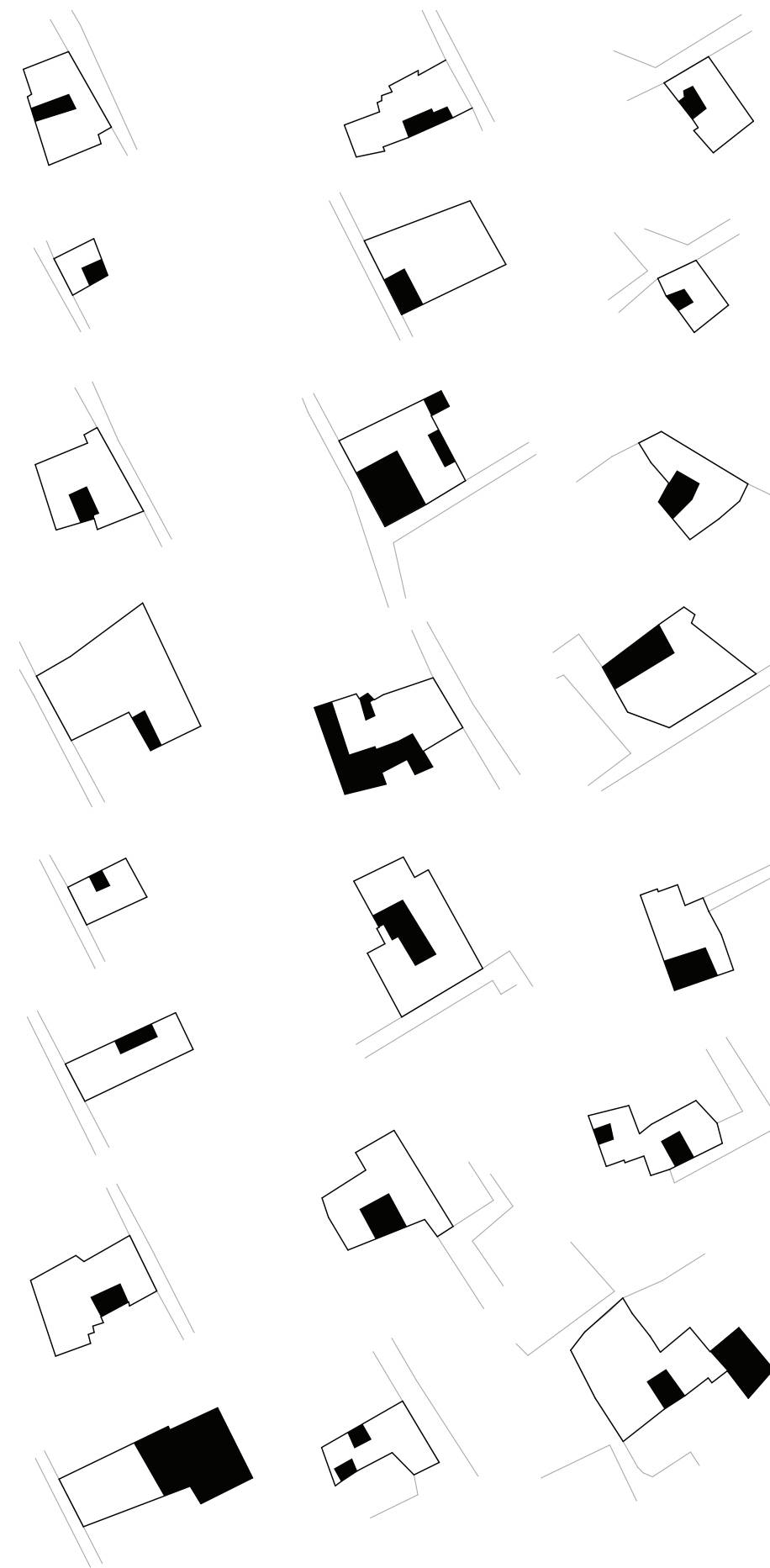
reflecting both the social history and environmental constraints of Córdoba. These spaces, though evolving, remain a central element of urban heritage, testifying to the adaptability and resilience of Cordoban architecture. However, nowadays, the patios of the Judería have undergone transformations due to tourist pressure and gentrification. Neighbors' houses have been rehabilitated to accommodate visitors, transforming communal spaces into private or commercial spaces. However, some patios continue to serve their original function, preserving their role as convivial meeting places in a dense urban environment⁸¹.

81 Hernández-Ramírez, Javier, and Quintero Morón, Victoria. The UNESCO Effect: Tourism Management or Heritage Management of the Patios de Córdoba? Sevilla: Universidad de Sevilla, 2019, pp. 76-77.



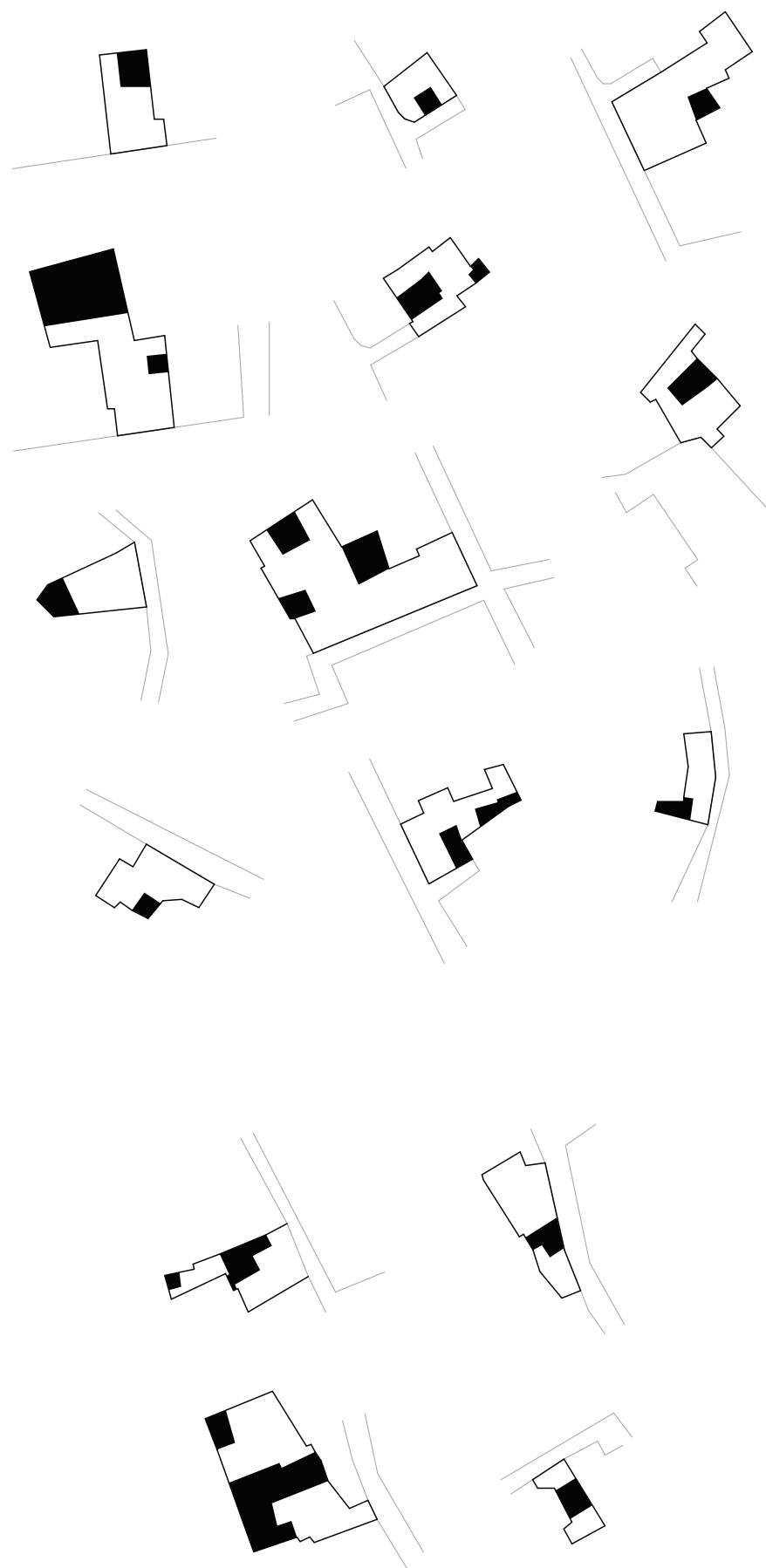
Centered patios

Centered Patios : Catalog of patios
 Drawn by the author, adapted from García de Vinuesa Prieto, María. *Estudio tipológico de los patios de la judería de Córdoba: Patrimonio Cultural de la Humanidad*. Madrid: Universidad Politécnica de Madrid, 2023.



Median patios

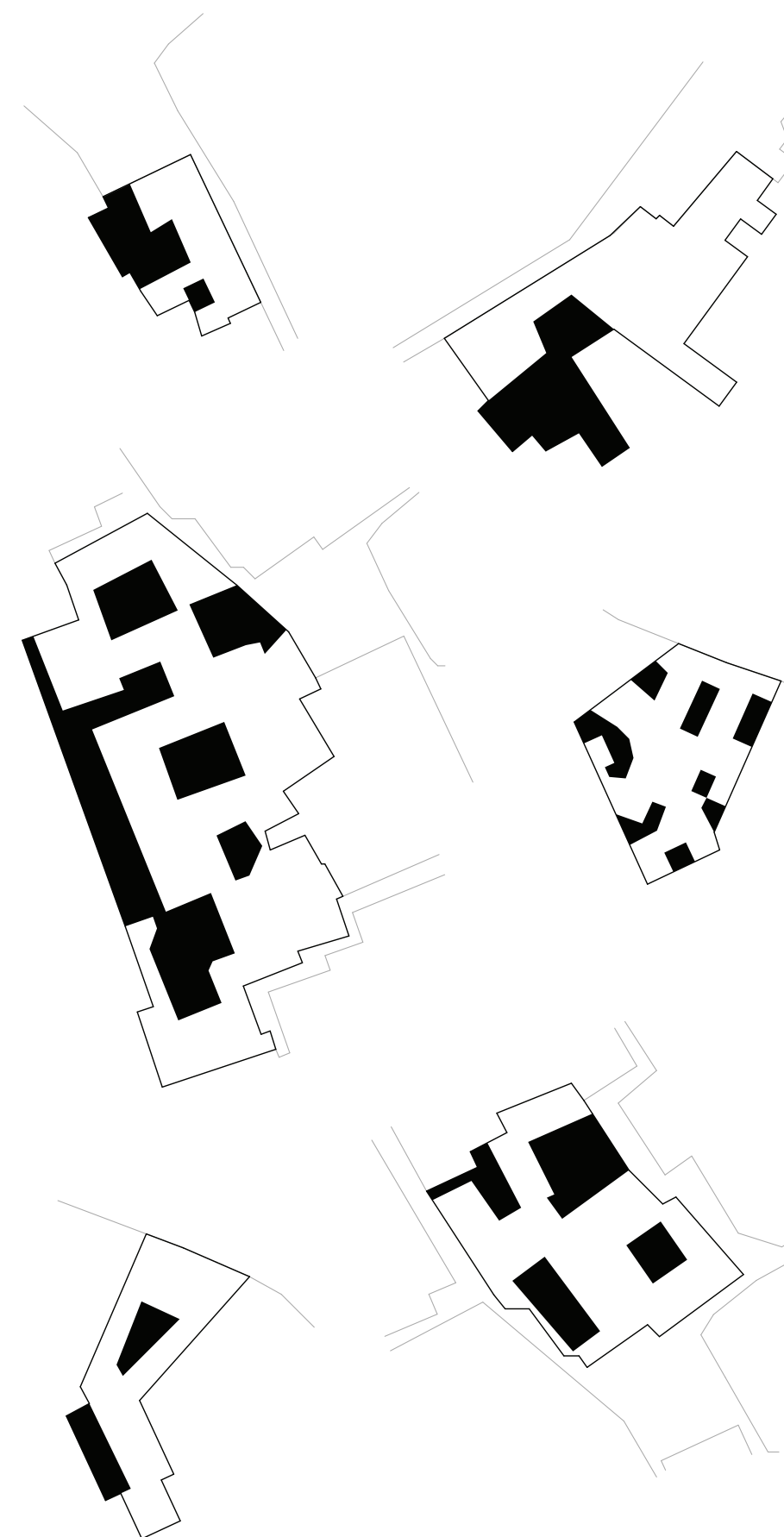
Median Patios : Catalog of patios
 Drawn by the author, adapted from García de Vinuesa Prieto, María. *Estudio tipológico de los patios de la judería de Córdoba: Patrimonio Cultural de la Humanidad*. Madrid: Universidad Politécnica de Madrid, 2023.



Centered patios

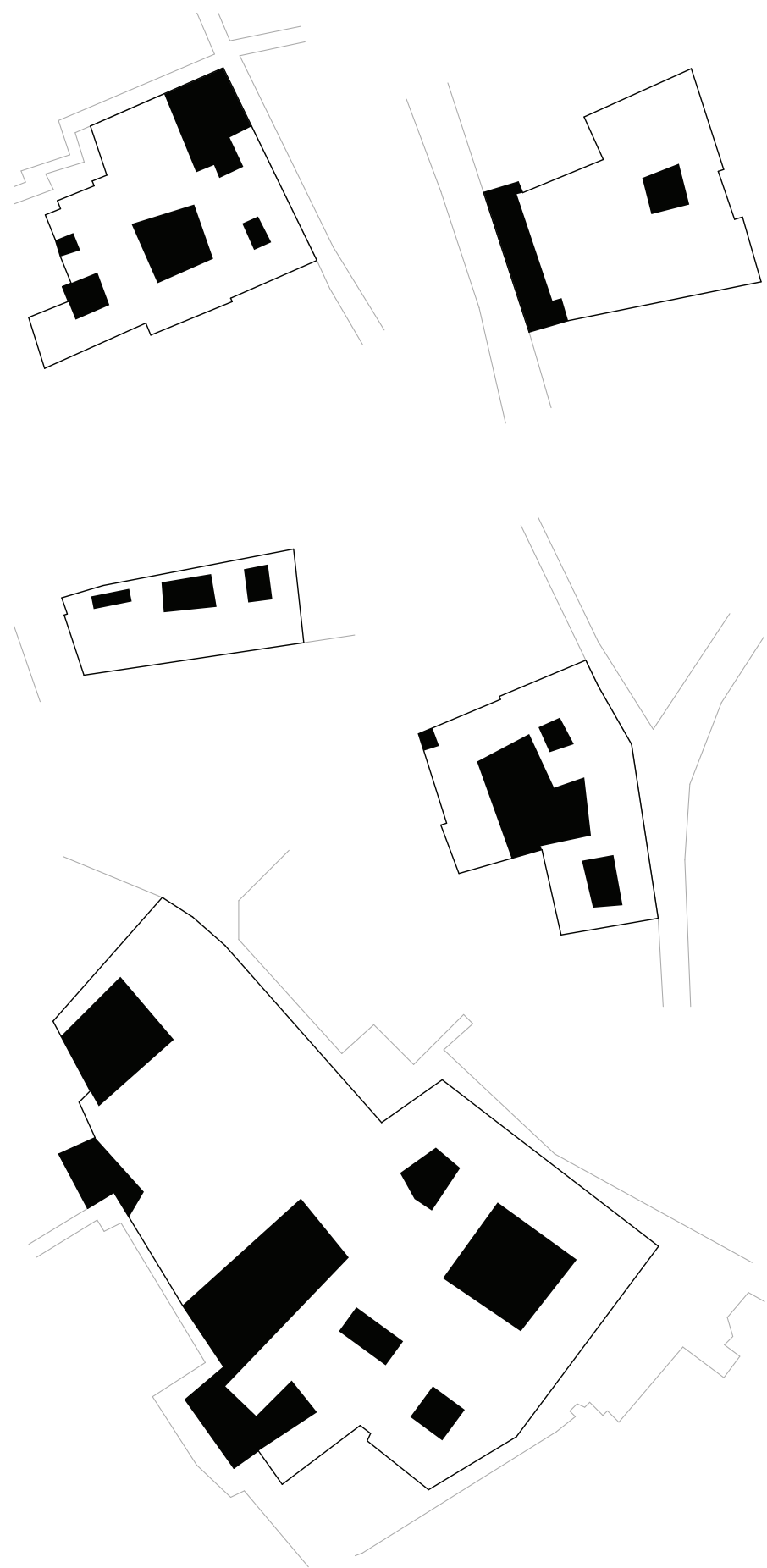
Divisionary patios

Median (top) and Divisionary (bottom) Patios : Catalog of patios
 Drawn by the author, adapted from García de Vinuesa Prieto, María. *Estudio tipológico de los patios de la judería de Córdoba: Patrimonio Cultural de la Humanidad*. Madrid: Universidad Politécnica de Madrid, 2023.



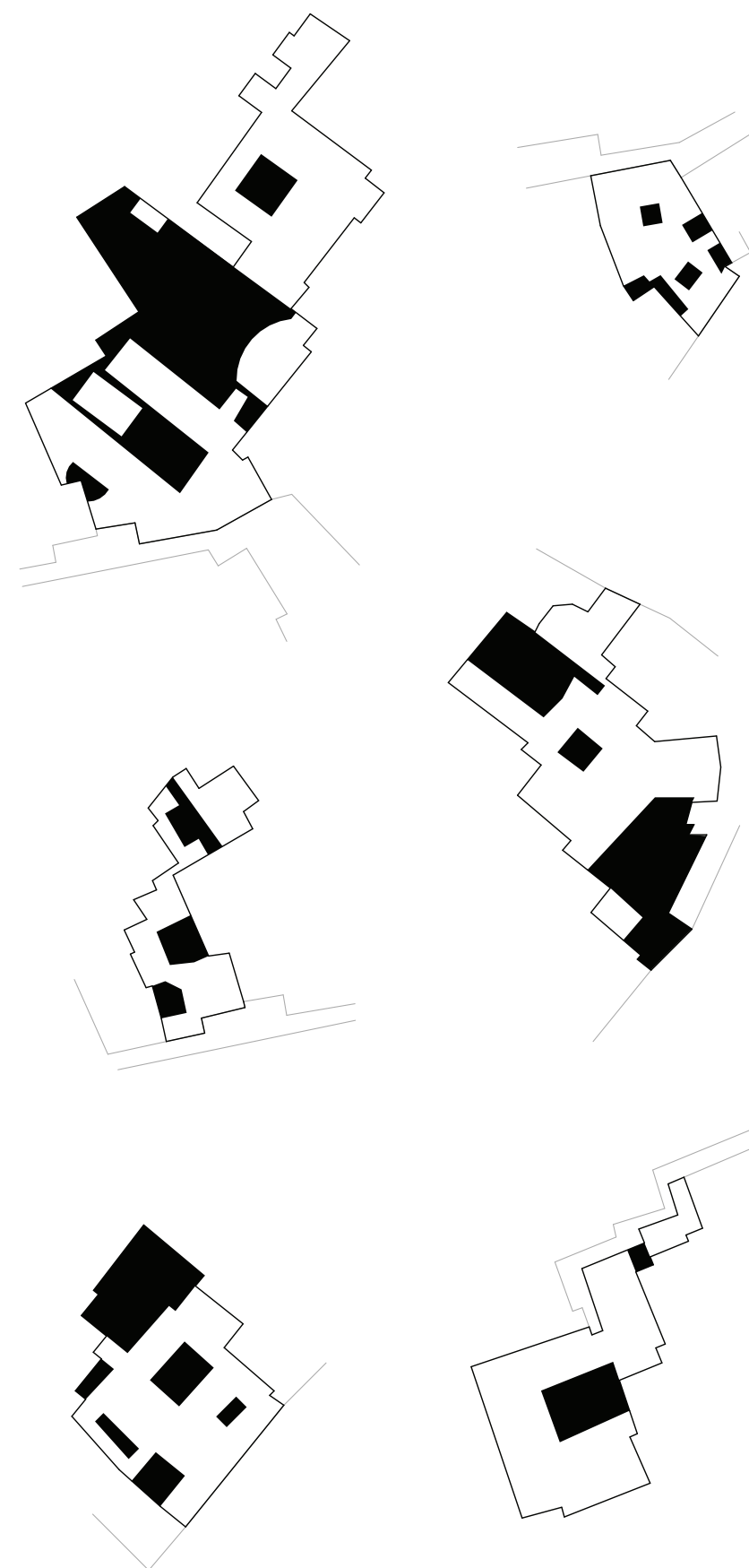
Monumental patios

Monumental Patios : Catalog of patios
 Drawn by the author, adapted from García de Vinuesa Prieto, María. *Estudio tipológico de los patios de la judería de Córdoba: Patrimonio Cultural de la Humanidad*. Madrid: Universidad Politécnica de Madrid, 2023.



Monumental patios

Monumental Patios : Catalog of patios
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Monumental patios

Monumental Patios : Catalog of patios
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Palacio de Viana

1. Patio del Recibo

2. Patio de los Gatos

3. Patio de los Naranjos

4. Patio de las Rejas

5. Patio de la Madama

6. Patio de las Columnas

7. Patio de la Alberca
8. Patio del Pozo

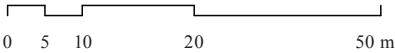
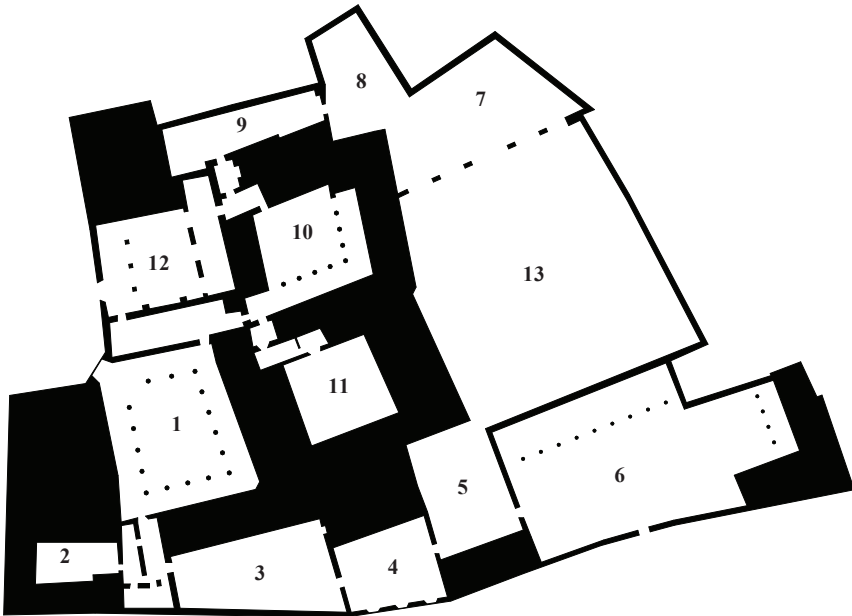
9. Patio de los Jardineros

10. Patio de la Capilla

11. Patio del Archivo

12. Patio de la Cancell

13. The Garden



Floorplan of the Viana Palace.
Drawn by the author.

Palacio de Viana : A Typological Reading

The Palacio de Viana, located in Cordoba’s Santa Marina district, is one of the city’s most emblematic heritage gems. This palace, which covers five centuries of history, illustrates the evolution of Cordoban patios in an aristocratic context⁸². Built at the end of the 15th century, the Palacio de Viana underwent multiple phases of enlargement and transformation, reflecting Cordoba’s social and architectural evolution. Originally the residence of the Lord of Villaseca, this noble palace was a modest example of aristocratic Renaissance architecture. In the 16th and 17th centuries, significant extensions were undertaken, adding patios such as the Patio del Recibo, designed to impress visitors, and the Patio de las Rejas, a symbol of prestige and social visibility. In the 18th century, under the impetus of new owners, the palace incorporated Baroque influences with additions such as the Patio de la Madama, marked by a refined aesthetic inspired by the Renaissance and Italian gardens. Finally, in the 19th century, the Marquis de Viana transformed the palace into a veritable symbol of aristocratic prestige, consolidating the 12 patios we know today. These successive extensions reflect the importance attached to the art of patios as an expression of power and cultural refinement. Today, the Palacio de Viana is recognized as a showcase of history, reflecting the cultural and architectural diversity of Cordoba⁸³.

The Palacio de Viana features 12 patios and a garden, each illustrating a distinct historical and cultural stage. These seigniorial type of patios testify to the evolution of architectural and social practices in Cordoba, from popular patios to aristocratic spaces, designed to impress visitors and reflect the social status of their owners. They contrast with the elements described in the previous chapter on neighbors’ patios, corrales, both in terms of scale and function, even if in either case they belong in a domestic context⁸⁴. Of course, domesticity here clearly does not take on the same meaning. In the first case, patios are primarily used for practical, communal living, professional or housekeeping activities. In the second case, we’ll see that this domesticity takes the form of exhibition space and aristocratic social life⁸⁵. Let’s take a look at the palace’s 12 patios, and the diversity resulting from multiple influences and needs.

As its name suggests, the **Patio del Recibo** (Reception Courtyard), located at the entrance, serves as a formal reception space. Its 16 Tuscan columns and trapezoidal layout create a welcoming yet imposing atmosphere. The porticoed galleries, climbing plants like bougainvillea, and the central palm tree contribute to its elegant aesthetic⁸⁶. A column is missing from one of the corners. This creates a diagonal entrance to the patio, an architectural solution that enabled the owners to bring the carriages into the stables and display part of the palace to the public⁸⁷. This space highlights its seigniorial function, designed to impress and maintain a pristine appearance. In comparison, the **Patio de los Gatos** is a more modest courtyard that reflects a functional and communal character. Its small size, whitewashed walls adorned with flowerpots, and simple layout emphasize its role as a shared domestic space, once attached to a kitchen which attracted lots of felines for its leftovers, hence its name.

82 Tercero, Sonia. Radiotelevisión Española. Jardines con Historia: Patios del Palacio de Viana, 2024.

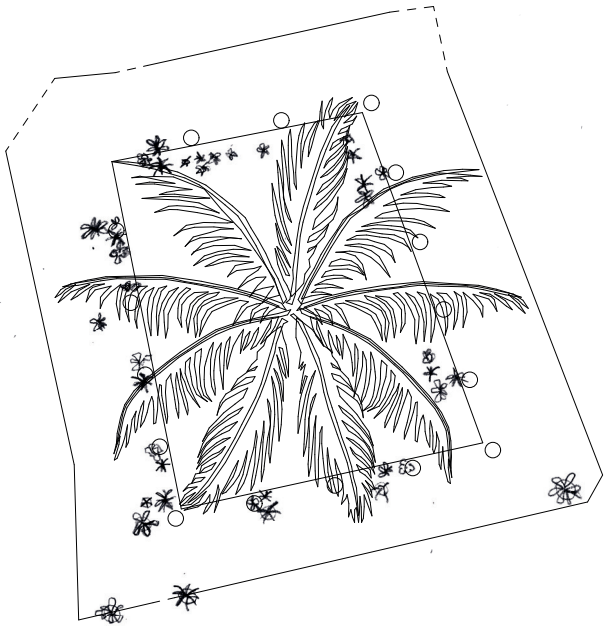
83 Fundación Cajasur. “Patios de Córdoba.” Palacio de Viana. Accessed December 2, 2024.

84 Peláez del Rosal, Manuel. “Los Patios como Patrimonio Cultural de Córdoba.”, 1995, p. 348.

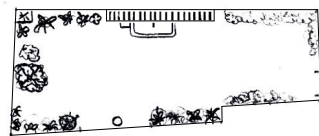
85 Fundación Cajasur. “Patios de Córdoba.” Palacio de Viana. Accessed December 2, 2024.

86 Fundación Cajasur. “Patios de Córdoba.” Palacio de Viana. Accessed December 2, 2024.

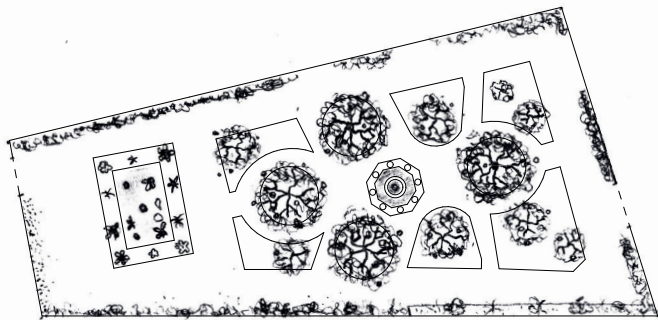
87 Tercero, Sonia. Radiotelevisión Española. Jardines con Historia: Patios del Palacio de Viana.



Patio del Recibo



Patio de los Gatos



Patio de los Naranjos

Floorplans of the twelve patios of the Viana Palace.
Drawn by the author.

88 Peláez del Rosal, Manuel. “Los Patios como Patrimonio Cultural de Córdoba.”, 1995, p. 350.

89 Tercero, Sonia. Radiotelevisión Española. Jardines con Historia: Patios del Palacio de Viana.

90 Ibid.

91 Fundación Cajasur. “Patios de Córdoba.” Palacio de Viana. Accessed December 2, 2024.

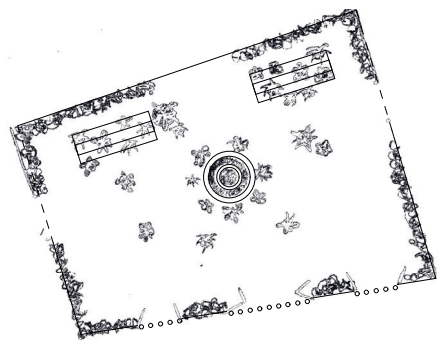
92 Ibid.

93 Tercero, Sonia. Radiotelevisión Española. Jardines con Historia: Patios del Palacio de Viana.

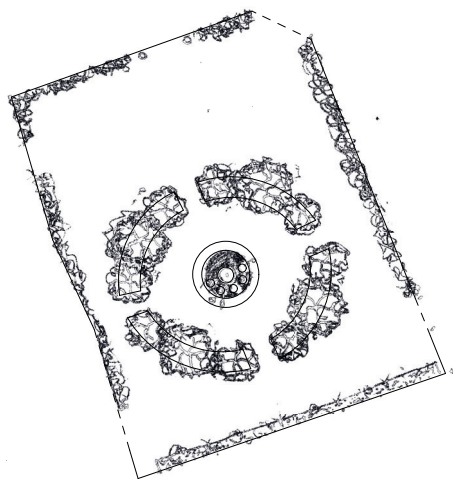
94 Ibid.

The Courtyard of the Cats retains its functional essence, characterized by its intimate scale and emphasis on practicality⁸⁸. Its scale and privacy contrast significantly with the **Patio de los Naranjos**, which exudes sensory charm with orange trees, water features, and lush vegetation. Its design recalls Hispano-Muslim gardens, blending aesthetic and functional elements. The central fountains and orange trees contribute to its serene and vegetated atmosphere, showcasing its dual role as a space for beauty and utility. Moreover, in the Andalusian world, the aesthetic function of gardens was combined with their agricultural use through the use of advanced species acclimatization techniques, as in the case of the hundred-year-old orange trees in this courtyard. Another characteristic feature of the Patio de los Naranjos are the fountains, which displayed abundance and contributed to the coolness and peacefulness combined with the shadowing of the trees⁸⁹.

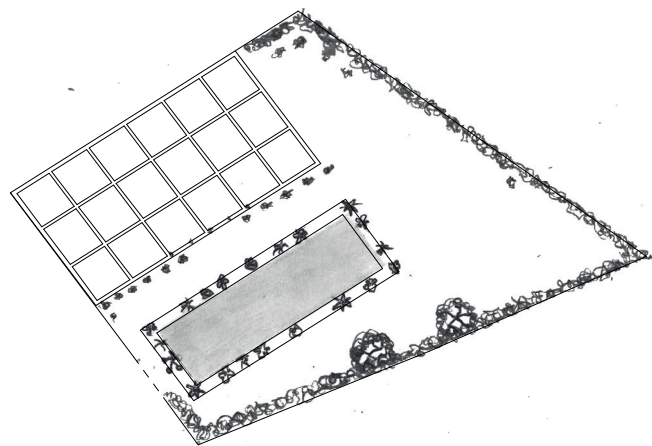
This feeling of intimacy is interrupted by the **Patio de las Rejas**, visible from the outside through iron bars gates, hence the name, which emphasizes visibility and prestige. Lemon trees and espalier plants create year-round greenery, while the open design contrasts with the palace’s more enclosed courtyards. This patio serves as a symbol of externalized power and status, blending Andalusian traditions with Renaissance aesthetics and showcasing to the public the status and power of the residents⁹⁰. On some occasions people came to contemplate public events through the bars, such as religious processions and gatherings, enhancing its role as a space of display but also of social engagement⁹¹. Moving onto the next one, the **Patio de la Madama** combines recreational and aesthetic functions. Its central naiad fountain, framed by a circle of cypresses, creates a serene and intimate environment. Climbing plants like bougainvillea and jasmine add texture and color. Designed for contemplation, this patio illustrates the evolution of courtyards into spaces of aesthetic appreciation. It was a private space designed to be viewed from the house, an example of the evolution of patios into private spaces for contemplation and aesthetics⁹². It’s interesting to note the alternating functions of the palace courtyards: the Reception Courtyard (Recibo), created to impress and be seen from the outside; the Courtyard of the Orange Trees (Naranjos), interior and enclosed; the Courtyard of the Gates (Rejas), designed to externalize power; and the Courtyard of the Madama, to be appreciated from within⁹³. Again, this feeling of confinement goes away as we enter the extroverted **Patio de las Columnas**. This courtyard provides the Palacio de Viana with a space to host public events and acts, such as fashion runways, concerts and theater plays. It has become one of the main venues for cultural programming in the city of Córdoba. It is distinguished by its rectangular plan and central fountains, from which two basins divide the courtyard into two equal parts. Its name derives from the four columns at the back, which support a lintelled portico overlooked by the tower of the San Agustín church. The floor was laid with a combination of mudbrick and chino cordobés (cordoban paving), as in other courtyards of the palace⁹⁴.



Patio de las Rejas

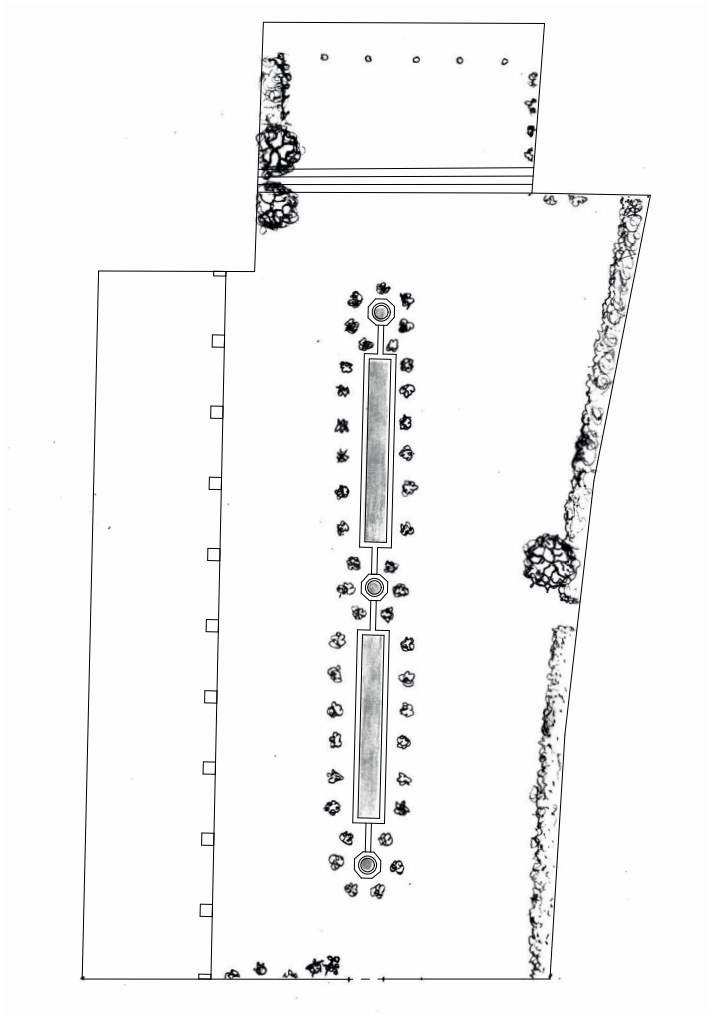


Patio de la Madama

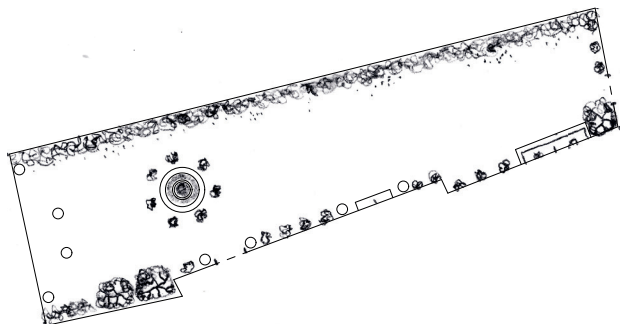


Patio de la Alberca

Floorplans of the twelve patios of the Viana Palace.
Drawn by the author.

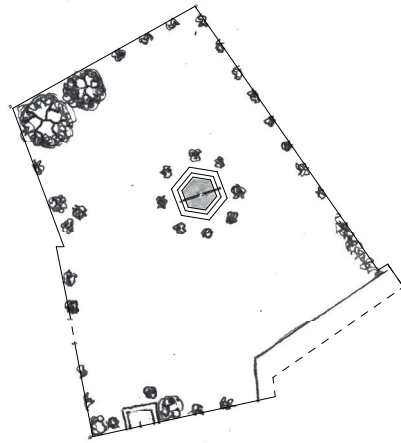


Patio de las Columnas

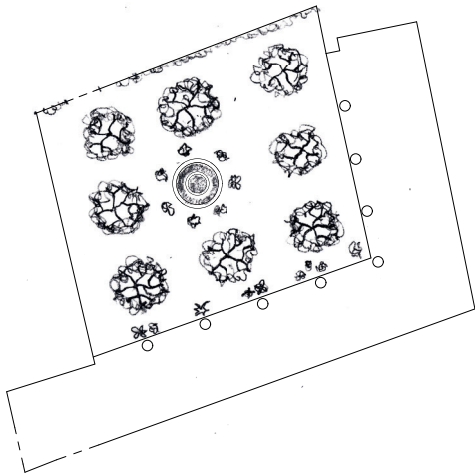


Patio de los Jardineros

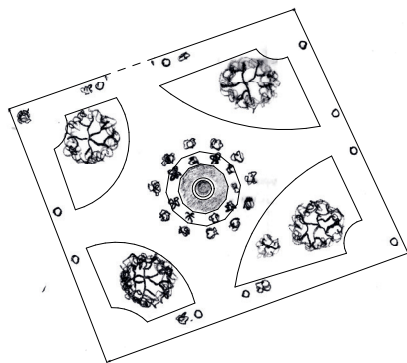
Floorplans of the twelve patios of the Viana Palace.
Drawn by the author.



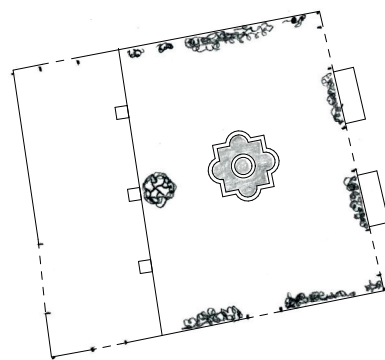
Patio del Pozo



Patio de la Capilla



Patio del Archivo



Patio de la Cancela

Floorplans of the twelve patios of the Viana Palace.
Drawn by the author.

95 Fundación Cajasur. “Patios de Córdoba.” Palacio de Viana. Accessed December 2, 2024.

96 Tercero, Sonia. Radiotelevisión Española. Jardines con Historia: Patios del Palacio de Viana.

97 Ibid.

98 Fundación Cajasur. “Patios de Córdoba.” Palacio de Viana. Accessed December 2, 2024.

99 Ibid.

100 Ibid.

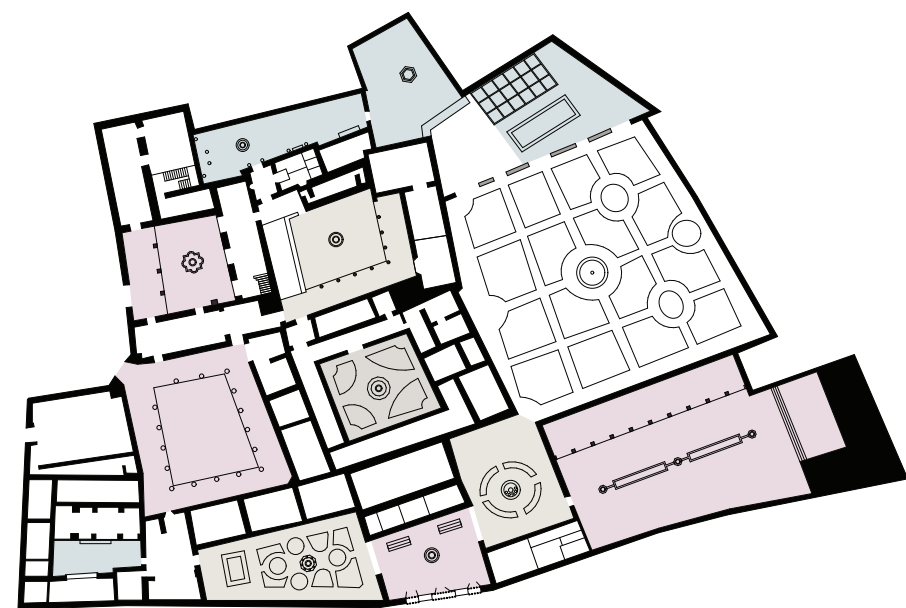
101 TR-UCO (Transferencia del Conocimiento de la Universidad de Córdoba). “Los patios de Córdoba: lugares de encuentro con mucha historia.” Número 42, Boletín de Difusión, July 2021.

After crossing the Garden is the **Patio de la Alberca**, which exemplifies utilitarian architecture with its greenhouse and water pool. These features reflect its historical role as a functional space for gardening and irrigation. The courtyard’s integration of sunlight and water continues to support its practical legacy while offering a serene environment⁹⁵. The water system irrigating the whole Palace and its fountains is supplied by the hexagonal well in the **Patio del Pozo**. It is a functional space focused on water management. Its ivy-covered walls, seasonal plants, and decorative objects enhance its utilitarian purpose. The well, fed by the Colodro stream, underscores the courtyard’s role in sustaining the palace’s water system. In addition to plant ornamentation, the courtyard contains a variety of archaeological and decorative objects, giving the courtyard more importance and aesthetic value even if its role is primarily functional⁹⁶. Adjacent to the latter is the **Patio de los Jardineros**, the Gardeners Courtyard, another functional space mainly for agricultural staff. This courtyard transitions into a more refined aesthetic with azulejos (tiling) and decorative elements⁹⁷. Its evolution from a functional workplace to a semi-decorative space illustrates adaptability within the typology. It’s elongated shape, as a narrow hallway, created an opportunity for a vertical garden of blue jasmine dominating one wall, and scattered potted plants decorating to the facing wall. These three courtyards, although they’re workspaces and fill functional needs, also incorporate aesthetic elements that reflect a gradual shift towards visual refinement and integration with the overall architectural harmony of the palace⁹⁸.

The **Patio de la Capilla** features two simple porticoed galleries and minimal floral elements due to its shaded nature. Citrus trees form a natural canopy, enhancing its cool and introspective atmosphere. The subdued design contrasts with other courtyards, emphasizing tranquility and reflection. The name of this courtyard derives from the existence of an adjacent chapel. The sobriety of this space contrasts with the richness of the palace’s other patios, offering a secluded area for quiet contemplation⁹⁹. Then, hidden in the insides of the residence, the **Patio del Archivo** custodies the historic archive of the Viana palace under its ground. This Baroque courtyard features understated landscaping to complement its white walls and blue accents. As the most internal space of the palace, it opens the private interior to the exterior through a visual axis while preserving the intimacy. A central tiled fountain enhances the calm ambiance, making it a space of tranquility and light¹⁰⁰. Finally, the **Patio de la Cancela** (the Gate Courtyard) bridges private and public space through its large iron gate. Originally a functional entryway, it now serves as the visitor center entrance. Its decorative features, including a former baptismal font where horses used to drink from, highlight its transition from utilitarian to representational space, symbolizing the evolution of the palace’s architectural narrative¹⁰¹.

Types of patios

- Extrovert : open to the public, purpose of display
- Introvert : intimate, for private contemplation and recreational uses
- Functional : workspace, mainly domestic activities



Distribution of the purpose and use of each patio
Drawn by the author.

A Microcosm of Córdoba

Finally, the 12 patios of the Palacio de Viana are not only remarkable architectural spaces. They embody a rich history of social, cultural and aesthetic transformation. Some more introverted, others more open to the outside world, these patios are distinguished by the diversity of their functions, going far beyond mere aesthetic spaces. Some, like the Patio del Recibo or the Patio de las Rejas, were designed to impress visitors and display the social prestige of their owners, through lavish fittings and strategic visibility. Others, such as the Patio del Pozo or the Patio de la Alberca, served essential utilitarian functions, linked to water supply and domestic activities. On the other hand, courtyards such as the Patio de la Madama illustrate a recreational and contemplative vocation, through sophisticated landscaping and varied aesthetic influences. Finally, spaces such as the Patio de las Columnas, a modern addition to the complex, highlight the functional flexibility of patios, transformed into public gathering places for cultural events.

From popular patios to aristocratic spaces, they reflect Córdoba’s evolution through the centuries. This heritage, unique and carefully preserved, offers a valuable insight into the architectural practices and daily life of a past era, while continuing to be a source of inspiration for the future.



Patio de la Madama, Palacio de Viana
From Ladislao Rodríguez Galán, *Los patios cordobeses*, (Córdoba, Fundación Cajasur, 2001), 83.



Patio de los Naranjos, Palacio de Viana
From Ladislao Rodríguez Galán, *Los patios cordobeses*, (Córdoba, Fundación Cajasur, 2001), 86.



Patio de la Madama, Palacio de Viana
From Ladislao Rodríguez Galán, *Los patios cordobeses*, (Córdoba, Fundación Cajasur, 2001), 82.



Patio del Pozo, Palacio de Viana
From Ladislao Rodríguez Galán, *Los patios cordobeses*, (Córdoba, Fundación Cajasur, 2001), 78.

Patio de los Naranjos : A Typological Reading

The Patio de los Naranjos, an emblematic space of the Mezquita-Cathedral of Córdoba, embodies a fascinating example of the reconciliation of religious functionality and architectural symbolism in the history of Andalusia. Alongside the mosque to which it belongs, it is one of the many gems not to be missed during a stay in Cordoba¹⁰². Although conceived as a non-domestic space, the patio reveals typological and stylistic elements common to the region's domestic patios, testifying to the continuity and cultural influence that have marked Cordoba over the centuries.

Built under the Umayyad caliphate in the 8th century, the Patio de los Naranjos was originally intended for ritual ablutions before prayers in Cordoba's great mosque¹⁰³. This function reflects the importance of water in Islamic architecture, not only as a practical element, but also as a symbol of purity and earthly paradise ("Jannah")¹⁰⁴. During the Caliphate period, the patio was embellished with fountains and canals to irrigate citrus and palm plantations, representing the Islamic ideal of the enclosed garden. After the Reconquista, the space was adapted to Christian liturgical needs. The former Muslim ablutions courtyard gave place to the Christian courtyard. Its current appearance is due to the intervention of Bishop Francisco Reinoso, who placed the rows of orange trees in line with the columns of the prayer space. It acquired its current configuration at the end of the 16th century, highlighting the garden concept, populated by palms, cypresses and orange trees. This arrangement reinforced the visual harmony between the patio and the columns inside the mosque, forest of columns, while asserting a new aesthetic and spiritual role in the Christian context¹⁰⁵.

Although non-domestic, the Patio de los Naranjos illustrates several typical elements that influenced the aesthetics of Cordoban patios. For instance, the spatial organisation is preserved across scales. Like domestic patios, this space is organized around an open center, favoring air circulation and natural lighting. However, its large scale and communal purpose fundamentally distinguish it from private patios. Indeed, its monumental structure is based on a perfectly regulated linear composition, aligning the rows of orange trees with the columns of the original mosque. This organization creates a visual continuity between the exterior space and the interior of the building, reinforcing the concept of a "forest" of columns found in the Mezquita. With its 96 orange trees and impressive dimensions, 130 metres long and 50 metres wide, this patio was conceived as a functional and spiritual collective space. Its direct accessibility made it a threshold between the outer city and the inner sacredness, in addition to fulfilling the function of an indispensable ritual purification site and gathering point for the faithful. Hence, its spatial organization reflects an exemplary harmonization of utility and aesthetics, while inspiring Cordoba's domestic patios with its ability to integrate functionality and architectural symbolism¹⁰⁶.

Vegetation and water are key elements that resonate with the principles of Islamic domestic and religious architecture, representing a direct link with the earthly paradise ("Jannah") in Muslim tradition. Noticeably, the

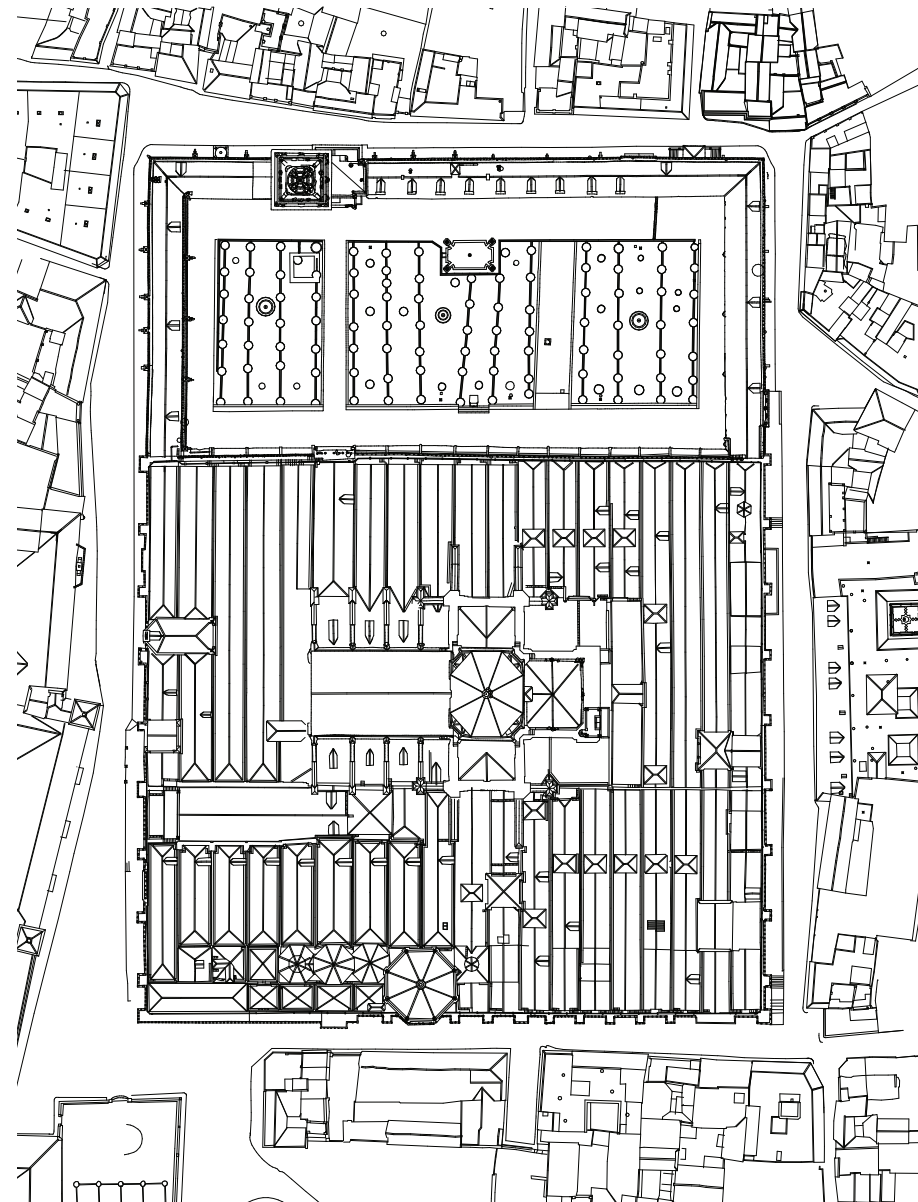
102 Dodds, Jerrilynn D., ed. *Al-Andalus: The Art of Islamic Spain*, 1992, pp. 11-12.

103 Balbás, Leopoldo Torres. *The Mosque-Cathedral of Córdoba*. Translated by J. Werner Schiff. Madrid: Editorial Plus-Ultra, 1968, pp. 3-5.

104 Khosravi, Hamed. *Camp of Faith: On Political Theology and Urban Form*. Delft: Technische Universiteit Delft, 2014, pp. 71-74.

105 Balbás, Leopoldo Torres. *The Mosque-Cathedral of Córdoba*. Translated by J. Werner Schiff. Madrid: Editorial Plus-Ultra, 1968, p. 6.

106 Balbás, Leopoldo Torres. *The Mosque-Cathedral of Córdoba*. Translated by J. Werner Schiff. Madrid: Editorial Plus-Ultra, 1968, pp. 16-17



Floorplan of the Mosque-Cathedral of Córdoba
From Antonio Almagro Gorbea, document from Academia Colecciones.



107 García de Vinuesa Prieto. Estudio tipológico de los patios de la judería de Córdoba: Patrimonio Cultural de la Humanidad, 2023, pp. 12-13.



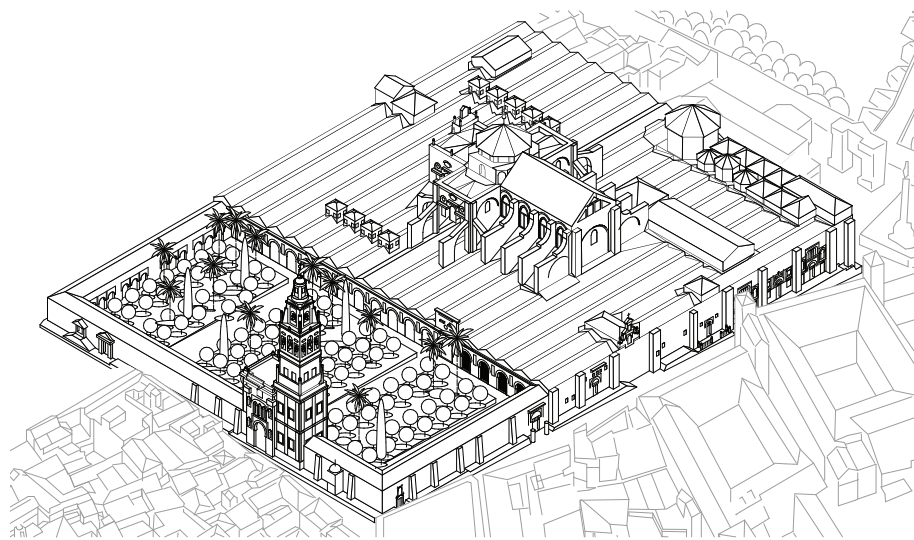
Patio de los Naranjos, Mosque-Cathedral of Córdoba
From Ladislao Rodríguez Galán, *Los patios cordobeses*, (Córdoba, Fundación Cajasur, 2001), 27.

abundance of orange trees and fountains perfectly illustrate this allegory. Water, omnipresent in canals, basins and fountains, was not only a practical element for irrigation, but also a symbol of purity and spiritual renewal. In the Patio de los Naranjos, this functionality is combined with carefully orchestrated vegetation, such as the 96 orange trees lined up in a strict geometric arrangement, evoking both divine order and architectural harmony. These plantings reinforce the visual identity of the site, while preserving its sacred character, illustrating how Islamic heritage has been adapted to a Christian liturgical context. In this way, the entire patio becomes a metaphor for the connection between heaven and earth, embodied by these natural elements and their careful arrangement¹⁰⁷.

Finally, social and spiritual functions play an important role in its character. The patio was used to welcome communities, whether Muslim or Christian, for religious and social events. This dual public and spiritual function testifies to its ability to transcend strictly liturgical needs to become a central gathering place. Like the popular corrales, spaces shared by neighbors to work, meet or exchange ideas, the Patio de los Naranjos brought the faithful together around the fountains and under the shade of orange trees for moments of social communion. This interaction went beyond religious practice, creating a space where informal conversations and community activities could coexist with the sacredness of the place. Its transition to monumental use shows an evolution where architectural form serves to amplify both symbolic dimension and social function, harmoniously integrating functionality and spirituality¹⁰⁸.

The Patios : From Use to Heritage

Although designed on a monumental scale, the Patio de los Naranjos was a source of inspiration for Córdoba's domestic patios. The juxtaposition of natural and architectural elements is omnipresent, as is the search for a balance between aesthetics and functionality. The patios of the Barrio de la Judería, adjacent to this Mosque, although more modest, clearly borrow from this model in their principles of centrality and harmony. It embodies an elegant and universally relevant model of Cordovan patio architecture, serving as a bridge between the Islamic and Christian eras while having a lasting influence on the region's urban planning and culture. Today, the Patio de los Naranjos retains its role as a focal point of Córdoba's spiritual and cultural life. However, just like the domestic patios, the Patio de los Naranjos has become a major tourist attraction, attracting thousands of visitors every year which is why this transformation raises questions about the preservation of its original identity in the face of tourist pressure and the commodification of its heritage.



Axonometric redrawing of the Mosque-Cathedral of Córdoba.
Drawn by the author, adapted from Cabildo Catedral de Córdoba.



Fuente de Santa María, the old ablution fountain of the Mosque, at public service for people diving and filling up their jars with water.
Photographed by Ladislao Rodríguez Galán, 1961. Images from Notas Cordobesas.



The streets of la Judería overcrowded during the annual Festival of the Patios.
Photographed by Rafael Carmona, 2023. Images from ABC de Córdoba.

109 Hernández-Ramírez, Javier, and Quintero Morón, Victoria. The UNESCO Effect: Tourism Management or Heritage Management of the Patios de Córdoba? Sevilla: Uni versidad de Sevilla, 2019, pp. 76-77.

110 TR-UCO (Transferencia del Conocimiento de la Universidad de Córdoba). “Los patios de Córdoba: lugares de encuentro con mucha historia.” Número 42, Boletín de Difusión, July 2021.

111 Hernández-Ramírez and Quintero Morón,. The UNESCO Effect: Tourism Management or Heritage Management of the Patios de Córdoba?, 2019, p.78.

112 Hernández-Ramírez, Javier, and Quintero Morón, Victoria. The UNESCO Effect: Tourism Management or Heritage Management of the Patios de Córdoba? Sevilla: Uni versidad de Sevilla, 2019, p. 91.

113 Roldán Nogueras, Jaime Daniel, Gema Gomez-Casero, Jesús Claudio Pérez Gálvez, and Francisco González Santa Cruz. “Segmentation of Tourists That Participate in a Cultural Event: The Fiesta of the Patios in Córdoba (Spain).” SAGE Open 11, no. 1 (2021): 1–13, p. 9.

FROM COMMUNAL LIFE TO CULTURAL DISPLAY

The patios of Cordoba, true symbols of domestic architecture at the intersection of Roman, Islamic and Andalusian traditions, are today at the heart of a tension between cultural preservation and merchandization. Their inclusion on UNESCO’s World Heritage List in 2012 has provided physical protection for these emblematic sites, but has also led to increased “touristification”, transforming their original use into a product of cultural consumption¹⁰⁹. Once a place of life, ritual and communal conviviality, the patios are now over-exploited, particularly during the Fiesta de los Patios, a festival held in May of each year for which the courtyards are carefully cared for in order to show them off to the public¹¹⁰. However, behind this valorization lies a more complex reality: a progressive disconnect between their original function and their current identity. This evolution is accompanied by worrying trends such as gentrification, which is driving up property prices and excluding historic residents from the central districts. Corrales are becoming (wealthy) single-family courtyard homes or tourist accommodations. Once symbols of solidarity and shared life, as well as a hub for less wealthy families, they are now becoming privatized spaces or being transformed into Airbnb, losing their community essence and local identity. This commodification not only alters the social fabric, but also compromises the spiritual dimension of patios. In the past, patios were sanctuaries of contemplation and harmony between man and nature. Today, this sacredness seems largely erased, overshadowed by an aesthetic emphasis that responds more to the expectations of visitors than to the needs of residents¹¹¹.

The “Fiesta de los Patios” is a perfect illustration of this duality. While it celebrates local culture and attracts an international audience, it exacerbates tourist pressure and alters the city’s social dynamics. Although it celebrates local culture and attracts an international audience, therefore contributing to the economy, it also exacerbates tourist pressure and changes the social dynamics of the city. The streets of Cordoba, literally saturated during the festivities, become spaces where the voice of residents is often overshadowed by the demands of mass tourism¹¹². Added to this is an economic exploitation that further weakens the authentic character of these places, calling into question their sustainability¹¹³. Yet, despite these challenges, solutions do exist. Heritage management models need to evolve towards a more inclusive approach, reconciling preservation and contemporary use. It is imperative to value these spaces as living places, capable of maintaining their social function while responding to today’s challenges. This involves thinking about how to leave patios to their original role of community bonding, while preserving their architectural and spiritual heritage. So, the real question remains: can we preserve the identity of Cordoba’s patios without giving in to the excesses of mass tourism, and how can their sacrality be reinvented for the 21st century?

ANNEX

A
COLLECTION
OF
PATIOS



Patio de los Jardineros, Palacio de Viana
From Ladislao Rodríguez Galán, *Los patios cordobeses*, (Córdoba, Fundación Cajasur, 2001), 77.



Patio del Pozo, Palacio de Viana
From Ladislao Rodríguez Galán, *Los patios cordobeses*, (Córdoba, Fundación Cajasur, 2001), 78.



Patio de las Columnas, Palacio de Viana
From Ladislao Rodríguez Galán, *Los patios cordobeses*, (Córdoba, Fundación
Cajasur, 2001), 83.



Patio de los Gatos, Palacio de Viana
From Ladislao Rodríguez Galán, *Los patios cordobeses*, (Córdoba, Fundación
Cajasur, 2001), 87.



Patio de la Capilla, Palacio de Viana
From Ladislao Rodríguez Galán, *Los patios cordobeses*, (Córdoba, Fundación Cajasur, 2001), 74.



Patio de las Rejas, Palacio de Viana
From Ladislao Rodríguez Galán, *Los patios cordobeses*, (Córdoba, Fundación Cajasur, 2001), 84.



Patio del Recibo, Palacio de Viana
From Ladislao Rodríguez Galán, *Los patios cordobeses*, (Córdoba, Fundación Cajasur, 2001), 71.



Patio de la Cancela, Palacio de Viana
From Ladislao Rodríguez Galán, *Los patios cordobeses*, (Córdoba, Fundación Cajasur, 2001), 75.



Old well of the house of Carmela.
From Ladislao Rodríguez Galán, *Los patios cordobeses*, (Córdoba, Fundación Cajasur, 2001), 109.



Tiled arriate with flowers.
From Ladislao Rodríguez Galán, *Los patios cordobeses*, (Córdoba, Fundación Cajasur, 2001), 148.



The proximity of the Mosque inspires the colors of the archs of a signorial patio.
From Ladislao Rodríguez Galán, *Los patios cordobeses*, (Córdoba, Fundación Cajasur, 2001), 143.



Chino cordobés : shapes on floor.
From Ladislao Rodríguez Galán, *Los patios cordobeses*, (Córdoba, Fundación Cajasur, 2001), 61.



Watering the wall flowerpots.
From Ladislao Rodríguez Galán, *Los patios cordobeses*, (Córdoba, Fundación Cajasur, 2001), 100.



Laundry area of a communal patio.
From Ladislao Rodríguez Galán, *Los patios cordobeses*, (Córdoba, Fundación Cajasur, 2001), 161.



Two women watering their plants and paved floors.
From Ladislao Rodríguez Galán, *Los patios cordobeses*, (Córdoba, Fundación Cajasur, 2001), 164.



Two girls dancing flamenco in their patio.
From Ladislao Rodríguez Galán, *Los patios cordobeses*, (Córdoba, Fundación Cajasur, 2001), 196.



Córdoba celebrates the patios and the feria each month of May.
From Ladislao Rodríguez Galán, *Los patios cordobeses*, (Córdoba, Fundación
Cajasur, 2001), 154.



Outside kitchen with stove.
From Ladislao Rodríguez Galán, *Los patios cordobeses*, (Córdoba, Fundación
Cajasur, 2001), 120.



Arab tiling covering the fountain and walls of a domestic patio.
From Ladislao Rodríguez Galán, *Los patios cordobeses*, (Córdoba, Fundación Cajasur, 2001), 109.



Shared kitchen of a patio with its incorporated well.
From Ladislao Rodríguez Galán, *Los patios cordobeses*, (Córdoba, Fundación Cajasur, 2001), 163.



Old neighbour house.
From Ladislao Rodríguez Galán, *Los patios cordobeses*, (Córdoba, Fundación Cajasur, 2001), 96.



Corner of a patio with laundry and well.
From Ladislao Rodríguez Galán, *Los patios cordobeses*, (Córdoba, Fundación Cajasur, 2001), 134.

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