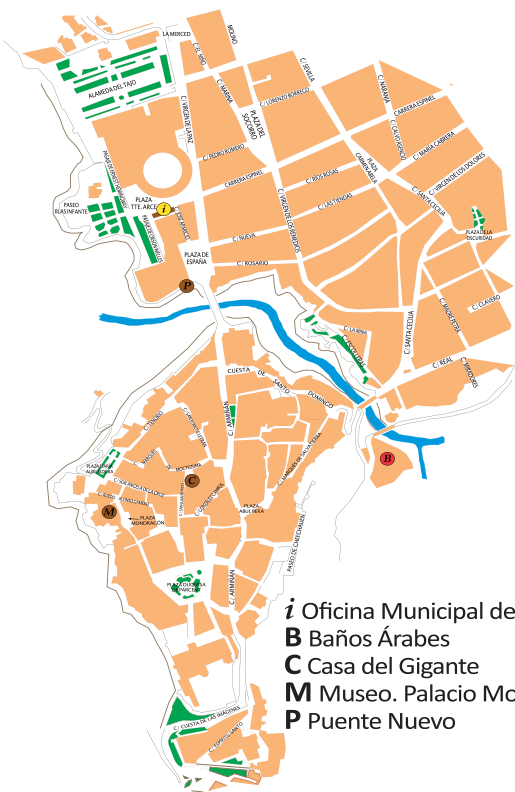


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THE NAZARÍ HOUSE (14th century)

The Nasrid house is organized around two axes that coincide with the cardinal points. Of these axes, the largest is organized from north to south. This is done to achieve the perfect visual proportion because, although the plot is irregular, the layout of the space makes it appear symmetrical.

The patio is the main place in the house. The bays* are structured around it: two on the sides (east and west), in which three openings open on the ground floor. Of them, those found in the north portico, correspond to the access to the stairs. There is also at least one hole on the upper floor, attested by the algorfa window that is preserved in the house. And two frontal rooms, north and south, on one level and with a large central door, to which two porticoes with marble columns are placed.

Occupying the center, there is a courtyard of platforms presided over by two sheets of water flanked by gardens whose purpose, apart from aesthetics, was to correct the deformations of the plan, creating two vanishing points with an apparently regular or symmetrical visual effect. All of this interior setting was profusely decorated, leaving as witnesses in situ the known plasterwork panels, in addition to the new small arch with a polychrome sebka panel, discovered during the archaeological intervention in the southwestern hollow. The main room, or north room, will practically maintain its original dimensions. While the south room, which was greatly altered, recovers its original space. These two rooms were divided into three spaces defined by the two side bedrooms. In the southern part of the house, the original entrance to the house has been recovered. This has been one of the most interesting contributions of the archaeological intervention carried out on the occasion of the restoration, since associated with it, its wall-walk** has also been documented. This has led to the reinterpretation of the NE angle of the house in which the original entrance was traditionally proposed (and through which one currently enters). The organization of the entrance is typical of these houses with a walkway and a curved entrance to the patio through a hallway. In the NE corner, with access through the ribbed arch, the entrance to the upper floor of the eastern wing would be located. It is common to place the staircase in one of the corners of the patio, generally opposite the entrance. The installation of the medieval cistern in the south and the location of its curb in the SE angle, causes the access to the upper floor to be placed there. In a place old to the rooms of the house, what we have called a "private bathroom" was installed (today in the part that cannot be visited). In the House of the Giant, some characteristic elements of the baths have been preserved, such as the oven for the boiler, a brick pillar under the pavement, a bench or a lead pipe; elements that can be related to the hot room of a particular hamman.

* Space between two load-bearing walls.

** In the old Andalusian cities, a private alley that gave access to the houses located in it and that was closed at night.

THE GIANT

The link between the sculpture of the Giant and the house to which it will give its name dates back to the 17th century. The news is given to us by Juan M^o de Rivera Valenzuela Pizarro y Esclava who, in his Dialogues of scholarly memories for the History of the most noble city of Ronda (1766), puts into the mouth of Macario Fariñas del Corral, a seventeenth-century Ronda scholar, the account of the discovery and location of the sculpture in its current situation: "Many years ago they discovered the currents of water that flow down from the street of San Francisco, a statue or idol that D. Gutierre Guerrero y Escalante brought to his house: he placed it in the top of a tower in front of Ovalle's house. After some time on a stormy night the tower collapsed, and ruining everything, the statue smashed the doors of Ovalle's house, without receiving any injury to itself because it is made of berroqueña stone: it is half-length and of Hercules naked with a skin or clothing from the left shoulder to the right side, the hair and beard very frizzy and ringed, of a very robust build, the left hand is missing and the right is on the chest, reaching the end of the beard with the fingers; It does not



have a club or any other insignia. D. Gutierre's house was rebuilt and the statue was placed in a corner of it, where it remains today". Recent studies on the sculpture, approached from the typological and comparative point of view, since the piece lacks any context, suggest that it may be from the Phoenician-Hittite oriental tradition, although the elaboration of the piece is local. This image turns out to be one of the few sculptures of these characteristics found in the Iberian Peninsula with a chronology that places it in the 7th century BC.

1. THE RESEARCH AND RESTORATION OF THE HOUSE

What we can appreciate today in the house, its current image and the elements that compose it (armor, plasterwork, plant...), is not due to chance or someone's ingenuity, but rather to the research that has been carried out. Cape and her An investigation in which archaeologists, architects, restorers or epigraphers have participated. To the sum of his work we owe the possibility of understanding this house.

2. DAILY LIFE IN THE GIANT'S HOUSE

This small palace of the Andalusian aristocracy of Ronda was, above all, a home in which the hours and days of the people who inhabited it followed one another. And among them some main ones: women. Part of this room is dedicated to his role in the domestic sphere, in which some items are also shown, such as the crockery of the moment.

3. MAIN ROOM. PLASTERWORK AND COVERS

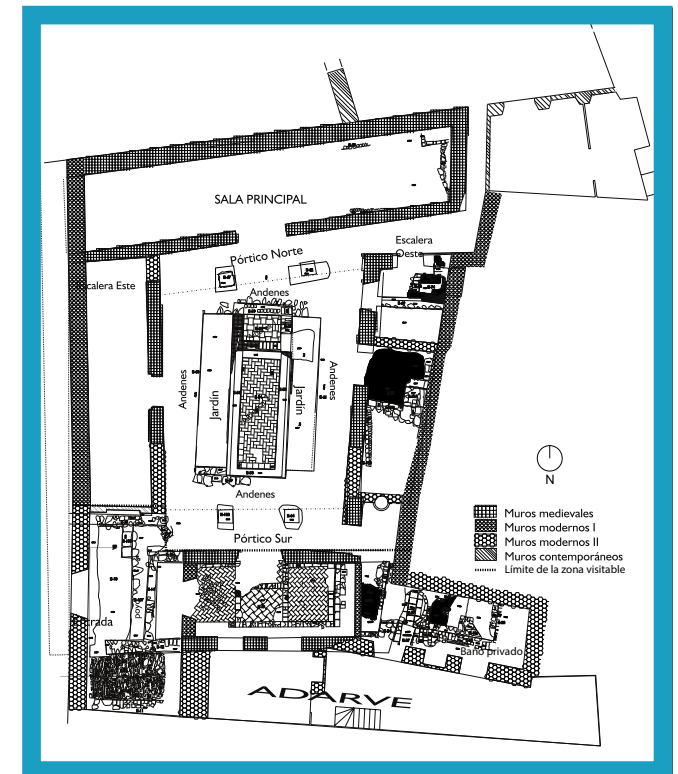
It is, without a doubt, the most spectacular and representative of the Nasrid palace. Its collection of polychrome plasterwork decorated with geometric, floral and epigraphic motifs and its splendid armor with which it is covered, make up the most complete set of those preserved in houses of the period of similar typology. This fact, together with the relatively well-preserved structure of its plan, make this house an exceptional example, being also the only one in the Nasrid Kingdom that is not found in Granada, if we except the Granada Rooms of the Alcazaba in Malaga.

4. THE NAZARI HOUSE OF THE GIANT

Along with elements that were part of the house, such as the original cannons that supported the eaves of the patio, or the paneling with which the south room was divided in the 17th century, this room displays an interpretive infographic on the possible structure of the house. the house and its spatial organization: rooms, entrance, orientation...

5. THE STORY OF YUSEF

Fictional story set in the Andalusian Ronda whose protagonist is a teenager who will live an enigmatic experience.



Archaeological plan of the Nasrid phase of the House of the Giant