The wooden doors and ceilings in the Alhambra tend to have, to a greater or lesser extent, the geometric designs known as lacería, or latticework. This type of ornamentation has the peculiarity of interlacing strips of wood in such a way that they create sets of polygons and stars. One of the first questions to ask when studying Nasrid carpentry is the working method used by the artisans. These compositions could not simply follow the creative whim of the artist, because the unity of the work as a whole would be lost, nor does it seem reasonable to think they were the product of complex mathematical calculations. In fact, medieval artisans must have used a simple set of orderly rules that would allow them to understand the relationships, often invisible, between the geometric forms and the whole.

A good example that sheds light on this procedure can be found in doors as emblematic as the ones in the Courtyard of the Lions, which give us a general idea of the aesthetic and technical importance of these pieces in palaces and homes. To create them, Nasrid carpenters would have based their work on four key principals: the canon of proportion, the grid (or pattern), a series of modules and a tool called the square set, with which they are able to adapt the geometric decorations to any given space.

First, the carpenter would use the canon of proportion, avoiding numerical measurement systems; this way, by establishing the size of one element, the sizes of all the other elements were automatically determined. Then, once the carpenter had determined the format of the door, he would choose an ornamental theme, from within his repertoire, that was compatible with the space. Here the idea was to abstract, from the chosen design, the form implicit in a grid or pattern, which comprised a sum of repetitive modules arranged using repetition, symmetry and displacement to create the entire ornamental design. Finally, a specific square set for lacería was the tool used to determine exact angles and thus materialize the multitude of elements that are repeated throughout the design.
The combination of the canon of proportion and the square sets, in the process of laying out the wood strips, determined the exact location that each strip involved in the composition had to have.

As for wooden Nasrid ceilings, its interlacing decoration seems to develop a metaphorical iconography of the heavens. Depending on the technique used, two types can be distinguished: ataujerada and apeinazada.

In the type of ceiling called ataujerada, the decorative wooden elements are nailed to an internal board, which is supported by concealed structural elements. The beautiful interlaced panels form a caleidoscope in which the decoration continues from one plane to the next.

In contrast, in the type of ceiling called apeinazada, the elements are arranged to meet a two-fold function, both structural and ornamental. The ceiling has an arrangement of strips that use moulded elements, cuts and overlapping joints to create the effect of interlacing and at the same time provide support.

Finally, it is important to note that Nasrid carpentry was capable of blending pictorial and sculptural refinements using chromatic scales and iconographic elements such as plant-related, epigraphic and geometric motifs, all of which contributed to giving the decorated spaces a more profound meaning.