



Nobody has ever researched into the presence of flooring in art. We are not just talking about architecture, although certain Baroque-style floors such as Pietro da Cortone's in Santa Martina Chapel in Rome, Longhena's in Santa Maria della Salute in Venice or Fanzago's in San Martino Charter House in Naples, are comparable examples in this sense. It is also a matter of painting, which sometimes has managed to turn floors into truly striking features, as it is easy to see in the case of the chequer-board and intensely geometric floor designs, brimming with symbolic force, in the work of Piero della Francesca, Giovanni Bellini or Vermeer. The flooring closes the scene and completes the visual narrative, sealing a secret pact of reciprocal recognition between the work and its user.

Despite all the historical and cultural transforma-

tions recorded over time, this pact is still valid today. Painting is, perhaps, less aware of it, but architecture still grasps its great meaning. Every building has its own personality, an identity expressing its contents, aims and purpose. But this physiognomy, the way it reveals itself to the eye for what is contained in the layout of its interior spaces and organisation of services, never happens directly through the architectural configuration of its structures but is actually hidden away in the folds, so to speak, of its structures, services, links and perspectives. It is the details and not the overall construction which help indicate the purpose of an architectural complex; and among these details it is the horizontal surfaces of the floors and vertical surfaces of the claddings which provide its densest visual image.

Take the case of buildings destined, in some realm

3. Multiplex "Hollywood"
Budapest (Hungary)
Company:
Floor Gres
Product:
Progetto
Project:
Artonic Design,
építészeti Kft.,
OrbánCsaba

4. Multiplex
"Megacine"
La Spezia (Italy)
Company:
Impronta Ceramiche
Product:
Almatec
Project:
Ausglobe