

Cultural Daily

Independent Voices, New Perspectives

Marcello Guido: Architecture in Motion

Rick Meghiddo · Wednesday, March 6th, 2019

From Calabria, in the southern tip of Italy, architect Marcello Guido sends a powerful message of ‘architecture in motion’ expressed in concrete, steel, and glass. His poetry generates continuously changing perceptions of space.



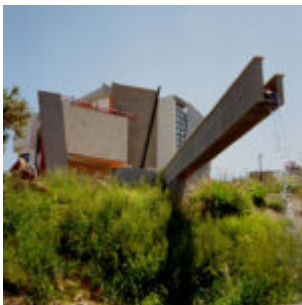
Piazza Antonio Toscano, Cosenza, 1999-2001



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Piazza Antonio Toscano, Cosenza, 1999-2001



Research Center for Albanian Linguistic Minorities, 1990-93



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L'Architettura 533 – Cover



Museum of Horse, Bisignano, 2002-04



Museum of Horse, Bisignano, 2002-04



Music Room, San Giorgio Albanese, Cosenza.1990-2007



Apartments Building, Cosenza, 2004-06



Apartments Building, Cosenza, 2004-06



Marcello Guido



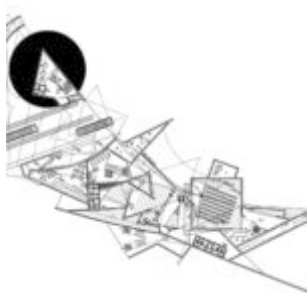
Apartment Tower. Cosenza, 2005-11



Apartment Tower. Cosenza, 2005-11



Apartment Tower. Cosenza, 2005-11



Urban Requalification Via Vinciprova, Salerno, 2009





Born in Acri, Cosenza, in 1953, he studied architecture in Rome and graduated in 1977 cum laude under the tutorship of historian and critic of architecture, [Bruno Zevi](#). In four decades he built projects and participated in design competitions that brought him recognition in Italy. This presentation is intended to bring to the attention of the general public the remarkable work of Marcello Guido.

At first sight, his work could be mistakenly classified under Deconstructivism, a movement which appeared in the 1980s under the influence of French philosopher [Jacques Derrida](#). Architects frequently associated with Deconstructivism includes Daniel Libeskind, Frank Gehry, and Bernard Tschumi. But unlike these, Guido's architecture is deeply rooted in history.

Borromini is clearly present in the fluidity of Guido's lines, as it is Wright's philosophy of Organic Architecture, that anticipated the Netherlands-based De Stijl movement, also known as Neoplasticism.

Guido reinterprets history in the spirit of [Bruno Zevi's Modern Language of Architecture](#), which advocates asymmetry and dissonance, antiperspective three-dimensionality, the use of space in time as perceived in movement, and the reintegration between building, city, and territory.

My discovery of Guido's architecture occurred last summer in Rome while visiting the exhibition celebrating Zevi's 100 birthday, focused on Zevi's influence on many important Italian architects. This late "discovery" reminded me when, as a student of architecture in Rome, I encounter the work of [Luigi Pellegrin](#). Then as now, my reaction was instantaneous, non-intellectual: this is an Architect with the capital A.

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