Historiografi Abstract The article examines the apparent silence concerning history and theory of modern architecture in Denmark during the after war period. By making inquiries into the general agenda of mainstream C.I.A.M. modernism a strong Danish line of oppositional architecture appears. Sigfried Giedions influential book ‘Space Time and Architecture’ promotes science and works of engineering as keys to overcoming the rift between structure and architecture that appeared during the 19th century – in Giedions point of view because architects failed to catch up with technological progress. ‘Space Time and Architecture’ is a linear history in an almost Hegelian sense describing the parallel development of still more dematerialized built structures (+exposed glass cladding ) and natural science, implicitly evoking a relation between the two. Arne Jacobsen’s Rødovre City hall is a case study of architecture that manifest Giedions and C.I.A.M.s programme. Glass Curtain wall cladding and exposed engineering structures characterize this building. What is not so well known outside Denmark is that at stock of Danish Architects opposed to Arne Jacobsens ideas of architecture and in reality also to the C.I.A.M. programme. Their silence in terms of explicit architectural theories may be due to the fact that ‘Den Klintske Skole’ line of architects where rooted in architectural theories from the Arts & Crafts movement and further back from the English pioneers of ‘The Picturesque’ (Kay Fisker clearly demonstrated this link between eg. PV Jensen Klint and William Morris. David Watkin and Christopher Hussey the link between romanticism and Arts & Crafts). The essence of these architectural strategies is the opposition to science and industry manifest in tectonic strategies. Danish architecture of the after war period is devoted to Ruskin’s stock of tectonic strategies. Bo & Wohlert’s Louisiana Museum is a case study in this aspect, wonderfully reinterpreting follies of the romantic garden: the ruin and the Chinese pavilion coupled with vernacular motives using glass only as a non exposed necessity. But since ‘Space Time and Architecture’ aggressively ridiculed what could be termed a romantic architectural programme (explicitly Arts & Crafts architecture eg. By Maybeck and Greene and Greene, so praised by Kay Fisker) , the above mentioned silence appeared. Finally the article in detail examines how the term ‘romantic’ is used as a negative expression in ‘Space Time and Architecture’ and how Giedion uses the term ‘organic’ in a sense suited for C.I.A.M.’s mission of promoting science as architectural meaning.

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