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# **Space Rewritten**

**An exploration of spaces at the Tycho Brahe Museum**

**A Master's Thesis for the Degree Master of Arts (Two Years) in Visual Culture**

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## **Abstract**

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In this thesis I use the text *Mythic, Aesthetic and Theoretical space* by Ernst Cassirer to reflect on the Tycho Brahe Museum, Ven. Questions asked, are if conflicting spaces can be seen at the site and if one space can subjugate another. It is also discussed if there exist other spaces than mythic, aesthetic and theoretical. The thesis begins with a short reflection on the definition of the concept of space. The definition of mythic, aesthetic and theoretical space by Cassirer is discussed. The site of the museum is described by going through the layers of sediment that it consists of, and which spatial parts it can be divided into at present. The features of the museum are discussed in context of Cassirer's text. How the area once was constructed and destructed is discussed and how it today is reconstructed. It is discussed how it is reconstructed into a marked site and a space the influences of simulacra. The impact of duality in nationality as well as that of gender is reflected upon. An alternative space, economic space is suggested. The space of economy moving into the museum and the economic space in form of a heterothopia, the fair in relation to the museum is discussed. It is also suggested that spaces not only can challenge each other, fuse even subjugate one another but also fuse.

Keywords:

Aesthetic, Mythic and Theoretical Space

Ernst Cassirer

The Tycho Brahe Museum

Economic space

Simulacra

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## Introduction

### *A triptych of space - hidden and revealed*

Behind the altar in the church there was a triptych. A painting with three panels. One central panel and two wings. An object that could be opened and closed, like a cabinet. Two doors that could protect the inside or could be opened to let the viewer see and behold what was inside. A construction which could let the onlooker see the whole picture of the inside or only a part of what was concealed behind the wings of the triptych. It is thought that the altarpieces that were made as triptychs were folded shut or semi closed for a large part of the year and opened fully during the religious festivities of the year. All of the space of the altarpiece was not accessible all of the time to everybody in the congregation.<sup>1</sup> A triptych can offer the viewer different spaces to look at, at different times. All displayed at once, or revealed one at a time.

But this triptych is no more behind an altar, nor is there anymore an altar. The triptych was removed from the church in order to transform the space of the church into a museum appropriated to the Danish astronomer Tycho Brahe (1546-1601). Brahe's castle Uraniborg was once located in the immediate vicinity of the church, but Brahe himself never saw the triptych. The All Saints Church on Ven was not built until 1899, long after Tycho Brahe had died in Prague 1601. An altarpiece that Brahe supposedly saw was the one he is said to have ordered from the painter Tobias Gemperlin.<sup>2</sup> A piece that was placed in the S:t Ibb church on the island. A church from the 12-th century. The altarpiece painted by Gemperlin was however not a triptych that could be closed or opened. It was a sort of polytych made on one panel but divided in to several pictorial fields. All displayed at once. There is an opposition between openness and closeness. An opposition that may be of interest to reflect on in regard to a museum. In the movie "Night at the Museum" based on a children's book, the exhibits, all the historical characters and animals come to life after sunset. Larry, the newly hired nighttime security guard, tries in vain to control the exhibits.<sup>3</sup> What goes on when the museum is closed is one thing and what kind of reality the museum presents as truth is another. We are curious about what is going on when we do not see. As with the triptych, what places are there to be seen? Perhaps there are even different spaces that actually are

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<sup>1</sup> Liepe, Lena, *Medeltiden*, in Johansson, Lena (ed), *Konst och Visuell Kultur i Sverige före 1809*, Signum, Stockholm.2007, p. 118-119.

<sup>2</sup> Reijer, Pål, *Sankt Ibbs kyrka och Allhelgonakyrkan på Ven*, SW Tryck, Landskrona, 1998, p 13.

<sup>3</sup> <http://www.imdb.com/title/tt0477347/> Night at The Museum

present all the time. Could there be a triptych of spaces as in the text, *Mythic Aesthetic and Theoretical Space*<sup>4</sup> of Ernst Cassirer (1874-1945).

The physical detachment from the ordinary life is something that defines a museum. Time also seems to be an important factor in defining what a museum is. A museum is most commonly displaying things from, and telling us about the past, about history.<sup>5</sup> The story that we are told when we visit a museum is limited in time. What are presented are tidbits of information, snippets of time, like frames from a movie. That seems to be a theme that fascinates. The triptych shows the viewer three different pictorial spaces. All presented in a unified context. They are telling different stories in each frame, but at the same time they are part of the same history. The museum and the museum area (see figure 1) I am discussing in this thesis also narrate a story, a story that has evolved not from frame to frame but from time to time forming different spaces. Cassirer's text offers a possibility to try to explore space as a triptych, to look at one section of the wholeness once at a time by dividing it. In, *mythic aesthetic and theoretical space* Cassirer opens up to reflect on space and divide it and see what the wholeness is constituted of. To understand it culturally and historically. Cassirer goes in the text beyond the thought of space as different geometrical configurations and view it as something that can be personally and emotionally charged.<sup>6</sup>



(Figure 1. Aerial photography of the museum area.)

<sup>4</sup> Cassirer, Ernst, *Mythic, Aesthetic and Theoretical Space*, translated by D P Verene and L H Foster, Man and World, Volume 2, 1969, pp. 3-17.

<sup>5</sup> Brandt, Per-Aage, *Hvad er et Museum? En semiotisk undersøgelse*, Nordisk Museologi, 1995:1, pp. 17-18.

<sup>6</sup> Krois, John Michael, *Philosophical Anthropology and the Embodied Cognition Paradigm. On the Convergence of two Research Programs in Embodiment in Cognition and Culture*, Krois, John Michael (ed, et al), Amsterdam, John Benjamin's, 2007, p. 284.

## *Questions, research goals, and hypothesis*

What is?

*What is* must be one of the most basic questions and one of the first questions that we ask. Children ask that question constantly and we ask it as adults confronted with a new phenomenon that we do not understand. A seemingly easy and naive question. But *what is*, is important, even Cassirer points out *what is* as the central question of space and time. According to him it is in and through the question *what*, that knowledge slowly can progress in new directions.<sup>7</sup> *What is* it that we see at the Tycho Brahe museum and what space is it that we see or experience at this museum are questions that are asked in this thesis. Those questions are asked as a starting point. To be able to reflect on and discuss the chosen object of the thesis and put it in to context with the text and theories that I will use.

Cassirer is maybe best known for his concept of symbolic forms.<sup>8</sup> The concept of symbolic forms aims to try to read or even decipher our culture. Symbolic forms are the answer to the question how is meaning constructed? How do what we perceive make sense?<sup>9</sup> It is by the symbolic forms of culture, by the system of language, myth, religion, art, science and history we relate to others and the world. They mediate between the subject and the object.<sup>10</sup> Cassirer claims that man is a symbolic animal who creates a symbolic universe. The symbolic forms are a way of shaping what we perceive, bringing chaos to order.<sup>11</sup>

In one of his later works, *Form and Technology* the thought of conflicting forms and the social and political implications and consequences of such conflicts are explored.<sup>12</sup> In the essay, *Mythic, Aesthetic and Theoretical space*, Cassirer does not go in to the question of conflicting spaces or if spaces even can conflict. But can spaces conflict? Can one type of space subjugate or reduce another? The space that I will reflect on, The Tycho Brahe Museum on Ven is situated in an old church. A building designed for a completely different use. What is it that we see at this site? How could the space be read, could it be read as

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<sup>7</sup> Cassirer, p. 3.

<sup>8</sup> Thomason Adrian, *Myt, värde och vetenskap, Ernst Cassirer i Sverige 1935-41*, Åbo Akademiska Förlag, 2004, p. 9.

<sup>9</sup> Rosengren, Mats, *De symboliska formernas praktiker – Ernst Cassirers samtida tänkande*, Art Monitor, Göteborgs Universitet, 2010, p. 23.

<sup>10</sup> Coskun, Deniz, *Law as Symbolic Form – Ernst Cassirer and the Antroposentric View of Law*, Springer, Law and Philosophy 82, 2007, E-book, (accessed, 25 April 2014), pp. 188-191.

<sup>11</sup> Schwemmer, Oswald, *Symbolic Worlds and the Unity of Mind*, Krois, John Michael and Hamlin cyrus (eds), *Symbolic Forms and Cultural Studies*, Yale University press, London, 2004.

<sup>12</sup> Hoel, Aud, Sissel, and Folkvord, Ingvild (ed), Introduction in *Ernst Cassirer on form and Technology Contemporary Readings*, Bakingstoke, Palgrave MacMillan, 2012, p. 6.

mythic, aesthetic or theoretical? Are there conflicting spaces or subjugated spaces? Are there different kinds of spaces? Can spaces fuse? Could, to use Cassirer a *Mythic, Aesthetic and Theoretical space* be seen at the site of the museum and in the museum itself and can we see other kind of spaces at the museum site?

What we see is connected to and depending on *when* we see. Are spaces closed or open, like the wings on a triptych? Does *when* we see affect what, the space, that we see and how we see it?

### *Theories and methods*

Cassirer's thoughts about place are connected to the elements of space and time. He considers space and time to be "the two basic pillars which support and hold together the whole of knowledge"<sup>13</sup> The starting point for this thesis is, what do we see, look and experience at the Tycho Brahe museum and how can the museum site be read. Cassirer's text presented the idea to me that the same space can be divided into different categories. I use Cassirer's text as an open ended project, which his hypothesis in some ways also seems to be, not as a doctrinal system. In the text, *Aesthetic and Theoretical Space*, Cassirer opens up to connecting with and reading space by using phenomenology as well as semiotics. Phenomenology and semiotics are perhaps not two fields that usually are seen as close or even compatible. But in *Bildkörper und Körperschema*, John M Krois, is more than indicating the possibility of reading Cassirer in the context of semiotics or semiosis. 'A number of the figures, who developed and applied the semiosis thesis to the physiology of perception and to synesthesia, lived and worked in Hamburg in the 1920s: Jakob von Uexküll, Heinz Werner, and Ernst Cassirer.'<sup>14</sup>

Cassirer's text offers a possibility to link different fields such as phenomenology and semiotics. Perhaps this is not surprising since he has been said to open up a 'radical middle road' between relativism and objectivism.<sup>15</sup> This could be one explanation of why Cassirer is becoming so popular today. Another could be that his way of thinking is not a dogmatic kind of philosophy. He did not see his thoughts as finished or closed systems.<sup>16</sup> I will use a

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<sup>13</sup> Cassirer, p. 5.

<sup>14</sup> Krois, John M, *Bildkörper und Körperschema*, Akademie Verlag, Berlin, 2011, p. 164.

<sup>15</sup> Hoel, Aud, Sisel and Folkvord Igvild, Introduction 2007, p. 2.

<sup>16</sup> Ibid. p. 1 and 6.



semiotic vocabulary and concepts in this thesis to put my empirical material in to context with the text of Cassirer.

### *Delimitations*

The oeuvre of Cassirer is substantial, complex and rather difficult to understand. In this thesis, as I use Cassirer's text, *Aesthetic and Theoretical Space* not as a doctrinal system but more like an open ended structure. I will not discuss the other works in the oeuvre of Cassirer. However it is at the same time interesting to at least note that his ideas of an, aesthetic and theoretical space seems to be connected to his major legacy, the one of symbolic forms. Symbolic forms are what Cassirer means mediate the human existence itself. Language, myth and science are according to Cassirer the primary symbolic forms, art, religion and history are other symbolic forms.<sup>17</sup> Yet other forms that Cassirer discusses as symbolic forms are, technology, economy, the state, ethics and law, but the number of forms are not limited.<sup>18</sup> In a way it seems natural that Cassirer chooses to connect myth, aesthetic and theory to the concept of space. The oral performance of language is so clearly a happening, a process in time. At the other side one could say that writing or even typing actually creates a space for and of the language. History seems more understandable as a process evolving in time.

Cassirer's symbolic forms and symbolic function is about meaning making. The human meaning production and the reading and function of symbols is core themes in semiotics. In reflecting on semiotics when reading a site it seems that it could be of interest to try to connect with Cassirer's thoughts and text about the different types of space.

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<sup>17</sup> Ibid. pp. 2-3.

<sup>18</sup> Coskun, 2007 p. 188.

### *Relevance of the work and state of research*

This is a thesis that tries to use or even apply Ernst Cassirer's text, *Mythic Aesthetic and Theoretical Space* to the Tycho Brahe museum on Ven. By doing that I of course go into the subject of Tycho Brahe. The scholarly material that exists on Tycho Brahe is extensive, from Pierre Gassendis biography of Tycho Brahe written in 1740<sup>19</sup> to the historical biography by Victor Thoren in 1990<sup>20</sup>. This thesis will however not go in to any depth of the biographical or scientific material about Tycho Brahe but concentrate on how his work is visually presented in the museum on Ven. About museums in general there is written a lot. A wide plethora of articles about museums, museiology and exhibitions are to be found. In one of the frequently cited work in studies of museums, *Grasping the World: The Idea of the Museum* edited by Claire Farago and Donald Preziosi, some over forty articles are brought together, that in a way summarize the current state and critique of the modern museum.<sup>21</sup> Themes that are highlighted are structures of power, disciplining practices. Foucault thoughts of institutional and social control are represented throughout the volume. Other dominating themes are what is included and what is excluded, what to collect, ethnocentricity, political aims and pedagogical aims. Another text about museums that have had a great impact is Tony Bennett, *The Birth of the Museum*. Bennett discusses the museum and its contraries, especially the fair. In the end of the book he reflects on pleasure production as contrasted to the regimes of museums.<sup>22</sup> Even though Bennett uses Foucault to explain how the modern museum can be understood, primarily as places of instruction and reformation of manners and also touches Foucault's thought of museums as heterotopias, he avoids the thought of the heterotopia of the fair or the spectacle moving inside the museum. Bennett concentrates on the thought of museums as a central point in the network of relations between government and culture. The focus of this thesis however is not the museum per se, but the space of the museum and to try out the possibilities to use the text, *Aesthetic and Theoretical Space* by Ernst Cassirer. To try to do a spatial analysis, using Cassirer's text and his categories. It is a text that more usually is used to explain and discuss the process of creativity.

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<sup>19</sup> Christianson J R, *Tycho Brahe in Scandinavian Scholarship*, Luther College, Decorah Iowa, Science History Publications, 1998, p. 468.

<sup>20</sup> Thoren Victor E, Christianson, John Robert, *The Lord of Uraniborg: a Biography of Tycho Brahe*, Cambridge University Press, 1990.

<sup>21</sup> Farago, Claire and Preziosi, Donald (eds). *Grasping the World: The Idea of the Museum* (Histories of Vision), Aldershot, Ashgate, 2004

<sup>22</sup> Ibid. p. 229.

### *Structure of the work*

After the introduction the first chapter will look into how to define space and trying to trace what thoughts one can see being echoed in Cassirer's text about space and time. In a way it is an attempt to put the theories of Cassirer in to a broader context when it comes to thinking of space. After this I will also discuss what a museum is. In the next chapters the layers of sediment that over time has produced and transformed the site of The Tycho Brahe museum are described and they are connected to Cassirer's text and to semiotic reflections of what were and are to be seen. Thereafter I will discuss the possibilities of alternative readings of the area. Can there be other spaces to be seen or that we do not see? Are there spaces that conflict? Finally the thesis will be ended with conclusions.

# 1. Thinking of space

## 1.1 What is space? A sketch of thoughts

What is space? To write about space and even to try to speak about different categories of space it would be useful to have a definition of space. The etymology of the word space goes back to the 12th century having the meaning of, period of time, duration of time or size, extent of a place. In the beginning of the 13th century the word space was also used to describe a distance between two points, an interval or width. It was until the 16<sup>th</sup> century that the meaning also became the infinite expansion of the universe. The meaning of the word in classical Latin will be useful for this thesis, *spacium*, meaning expanse of ground, space occupied by something, a space available for a purpose or a room.<sup>23</sup> The etymology shows that the development of the word space intersect with the word place, which in present time is defined as, a (public or residential) square, room, a space that can be occupied, A particular part or region of space; a physical locality, a local, a spot, a location or a ground contested by opposing forces in battle.<sup>24</sup>

The etymology of the word space shows that the view and definition of space changes throughout history. Michel Foucault (1926-1984), though rejecting the linear thought in other aspects, gives a kind of linear explanation of how the perception of space has developed through time. From the space of displacement in the Middle Ages, a perception of space where relations between locations were the constitutive principle. In focus were the relations of hierarchies of places and between oppositions. Galileo Galilei (1564-1642) dissolved this medieval view on space by showing that space is open and infinite. Extension replaced the structure of displacement. According to Foucault site then substituted extension.<sup>25</sup> A site can be defined as the place or position occupied by some specified thing or the ground or area upon which a building, town, etc., has been built, or which is set apart for some purpose.<sup>26</sup> Foucault describes a site as determined by relations of proximity. It is a place under construction. A place that constantly seems to be involved in circulation and in Foucault's

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<sup>23</sup> <http://www.oed.com.ludwig.lub.lu.se/view/Entry/185414?rskey=XWr08t&result=1&isAdvanced=false#eid> (accessed 17 may 2014)

<sup>24</sup> <http://www.oed.com.ludwig.lub.lu.se/view/Entry/144864?rskey=wDbA3D&result=1&isAdvanced=false#eid> (accessed 17 may 2014)

<sup>25</sup> Foucault, Michel, *Of Other Spaces: Utopias and Heterotopias*, in *Architecture/Mouvement/Continuité*, October, 1984, pp 2-3

<sup>26</sup> <http://www.oed.com.ludwig.lub.lu.se/search?searchType=dictionary&q=site&searchBtn=Search> (accessed 17 May 2014)

thoughts connected the questions of demography. A site becomes something under construction, defined by its relations.<sup>27</sup>

Cassirer is sometimes placed in a neo-kantian context of thoughts, but perhaps it is more correct to say that his theories and thoughts, especially considering symbolic forms, moves above and beyond the neo-kantian.<sup>28</sup> Still, it would be of interest to briefly look into the view of Immanuel Kant (1724-1804) about space and time. Space is subjective and ideal, states Kant, and also presents the view that space originates from the nature of the mind, corresponding to a scheme that coordinate the things that we perceive or sense externally. Neither space nor time is substances or entities in themselves according to Kant. Still Kant sees both elements as parts of the systematic framework that we use to organize our environment and structure our experience.<sup>29</sup> Cassirer argues that due to their phenomenological character space and time are different from the being of other, subjects, entities or *things*.<sup>30</sup> By stating this he opens up to the metaphysic question about how to, as Cassirer phrases it, '*unite the kind of being of space and time itself with the kind of being of the contents that enter into them*'.<sup>31</sup>

This could be said to connect to the questions that are hidden in the definition of Space and time, but that also could be said to be central questions when it aims to define space and time in an early modern context. Questions like, is space a substance in its own right? Or is space a property of some other substance? Is space dependent or independent?<sup>32</sup> The results of the discussion about questions like this often results in what Cassirer labels antinomies, the incompatibility between two laws. He also says that his text, *Mythic, Aesthetic and Theoretical space* is not the place to go into these questions.<sup>33</sup> Neither is this thesis. But to use and understand Cassirer's division of space into the categories, mythic, aesthetic and theoretical it will be useful to at least look at what it is in the thoughts and ideas of Isaac Newton (1642-1727) and Gottfried Wilhelm von Leibniz (1646-1716) that Cassirer chooses to highlight in his text.

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<sup>27</sup> Foucault, 1984, p. 2-3.

<sup>28</sup> Coskun Deniz 2007, pp. 222-225

<sup>29</sup> <http://plato.stanford.edu/entries/kant-spacetime/> (accessed 24 April 2014)

<sup>30</sup> Cassirer, 1969 p. 5.

<sup>31</sup> Ibid, p. 6.

<sup>32</sup> <http://plato.stanford.edu/entries/kant-spacetime/> (accessed 24 april 2014)

<sup>33</sup> Cassirer, 1969, p. 6.

The attempts made in the spirit of Newton have not solved the metaphysical questions according to Cassirer.<sup>34</sup> Newton's conceptions of absolutism or substantivalism, is stating that time and space exists independent of all other objects or relations, that they are actual entities.<sup>35</sup> Cassirer even points in the direction of Newton making space and time into things.<sup>36</sup> Newton's definition of time and space leads to contradictions says Cassirer; the physics has eventually even transformed the nature of time and space to a puzzle.<sup>37</sup> Cassirer seems to join forces with Kant in his critique of the Newtonian thoughts about definition of space and time. By bringing space into the category of substance and label it as a thing it is no longer something that compasses everything and explains everything.<sup>38</sup> To find a solution Cassirer turns to Leibniz. In Leibniz thoughts, space and time are determinations of things or relations of things.<sup>39</sup> It is by using the concept of order that Cassirer means that Leibniz solves the anomalies that the Newtonian physics have transformed space and time into. Leibniz does not only categorize all particular existence into substances but he also defines them by the concept of relation.<sup>40</sup>

Cassirer is not only stating that time and space indeed is 'the two basic pillars which support and hold together the whole of knowledge.'<sup>41</sup> He also stresses that they have a deeper meaning for an understanding or perception, orientation and our actual being. That space and time not only have ontological characteristics, but that they also signify something else for the structure of our knowledge. If Cassirer means that space and time do signify something more, how could a semiotic view of the concept of space be expressed? In *Encyclopedia of Semiotics* the definition states that: 'Time and space are the fundamental dimensions of the physical space' and that they 'provide separately and together the material basis for a large number of semiotic systems.'<sup>42</sup> Both Cassirer and semiotics seems to stress the importance of time and space. Cassirer divides space into three categories, aesthetic and scientific and the

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<sup>34</sup> Ibid, p. 6.

<sup>35</sup> <http://plato.stanford.edu/entries/kant-spacetime/> (accessed 24 april 2014)

<sup>36</sup> Cassirer, 1969, p 6

<sup>37</sup> Ibid, p. 6.

<sup>38</sup> Ibid, p. 6.

<sup>39</sup> <http://plato.stanford.edu/entries/kant-spacetime/> (accessed 24 april 2014)

<sup>40</sup> Cassirer, p. 6.

<sup>41</sup> Ibid, p. 3.

<sup>42</sup> Hodge, Robert, Space, in *Encyclopedia of Semiotics*, Bouissac, Paul (ed), Oxford University Press, New York, 1998, pp. 586-587.

semiotics says that space is a base for a large number of semiotic systems. Could these semiotic systems be used to define Cassirer's three forms of spaces or even vice versa?

### *1.2 Mythic aesthetic and theoretical space*

In, *Mythic, Aesthetic and Theoretical space* Cassirer says that he is pursuing to present a deeper insight 'into the development of the order of space and into the diversity of the possible formations of space.'<sup>43</sup> Space is given its meaning by the sense perception. The structure of the space is secondary to and even dependent on the sense function when it comes to the formation of space. It is primarily through the sense perception that space gets its particularly content and arrangement. The form of the space changes according to if we think of it as, mythic, aesthetic or theoretical according to Cassirer.<sup>44</sup>

Reading different definitions of myth and mythic there are a few things that stand out and are repeated. A myth is a story, a traditional story without a determinable basis of fact. Often the story explains a view, a practice, a belief, a natural phenomenon or life itself. At the center of the story there very often is a deity or a hero/heroine. The myth also often embodies the ideals or institutions of a society or a part thereof. According to those commonly used parameters in definitions of the concept of myth, Christ and Christianity could be described as a myth. Christianity explains the world and the mystery of living and Christ could easily be said to be portrayed as a hero.<sup>45</sup> Cassirer claims that myth can penetrate chaos and both enliven and enlighten us.<sup>46</sup> This is something that many would conclude that also a religion such as Christianity can do. To a religious person Christianity structures the world. From the origin of the world, beginning with Genesis, God creating the heaven and the earth, to the end of days. The end that we have not yet seen. The myth of the creation order or arrange the environment and the hope of salvation that is awoken, if not by the crucifixion of Christ, so by his resurrection, is surely something that enliven the believer.

Cassirer uses the word charged to describe the mythic space. The mythic space is a place that is charged or loaded with a mythical quality. This mythical quality is not about geometry or

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<sup>43</sup> Cassirer, 1969, p. 10.

<sup>44</sup> Ibid, p. 10.

<sup>45</sup> Genosko, Gary, *Mythologies*, in Bouissac, Paul *Encyclopedia of Semiotics* (ed), Oxford University Press, New York, 1998, pp. 324-433.

<sup>46</sup> Cassirer, p. 9.

any physical qualities. It originates from the mythic thinking and of the specific feeling of life implied in and by the myth. The mythical quality separates localities from each other and distinguishes direction in space by magical characteristics. Still each being has its fixed position in the mythic space.<sup>47</sup> Cassirer states that the features by which myth perform this separation of space and creates spatial order are: 'Holiness or un-holiness, affability or disaffability, blessing or curse, familiarity or unfamiliarity, promise of happiness or threat of danger.'<sup>48</sup> The list of features that divides the mythic space, has a semiotic character, it is a list of oppositional pairs or binary oppositions. Each term in such a pair implies it's opposite.

When Cassirer discusses the aesthetic space it is first and foremost claimed to be about the fine arts, painting, sculpture and architecture. This Cassirer claims, is the sphere of pure representation. By pure representation Cassirer means not to, as he expresses it, 'passive copying of the word but it is a new relationship in which man places himself to the world'.<sup>49</sup> Both mythic and aesthetic spaces are concrete ways of spatial localization and both the mythic and the aesthetic spaces are genuine life spaces. The aesthetic life space is formed out of pure emotion and imagination. In comparison with the mythic space, the aesthetic space has reached a higher degree of freedom and objectivity and it has broken the demonical power of the mythic space. The aesthetic space as an object has a distance or even remoteness to the subject. It is the objectivity that distinguishes the aesthetic space from the mythic.<sup>50</sup> The sharp distinction between mythic and aesthetic space that Cassirer makes can be discussed and even contested. Cassirer puts the aesthetic space in opposition to the mythic. The space is charged, in it there are forces that fluctuate and interchange. The aesthetic space described as free from emotion and imagination is could maybe be questioned. This freedom is a pretence, at least partially, since the aesthetic space is a nexus of given aspects, such as distance, proximity, height and depth, openness and closure. The representation of both the mythic and aesthetic spaces is also depending on an object. It could be questioned if the charge that Cassirer says exist in the mythic room could not also be applicable to the aesthetic space. That there is a fusion between the creative representation and interpretation of the aesthetic space and the mythic space.<sup>51</sup>

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<sup>47</sup> Ibid. p. 10.

<sup>48</sup> Ibid. p. 9.

<sup>49</sup> Cassirer, 1969, p. 12.

<sup>50</sup> Ibid. p. 13.

<sup>51</sup> Bruun, Mette, *Parables, Bernard of Clairvaux's Mapping of Spiritual Topography*, Boston, Brill, 2007, p. 46.



The explicit description of the theoretical space in Cassirer's text is very short. He states that theoretical space is "formed out of power of pure thought".<sup>52</sup> The theoretical space is as the mythic and the aesthetic also defined by putting it in an opposition to one of the others in this triptych of spaces. It is not binary oppositions, but if not marked and unmarked words in a semiotic way, so is Cassirer's interchangeable marked and unmarked sites of space. The theoretical space is unlike the mythic and aesthetic space not a genuine life space, Cassirer states.<sup>53</sup>

### *1.3 The space of museums - What is a museum?*

The space that this thesis focuses on is a museum. That there is a museum on the island Ven would be hard to avoid for most visitors. The most prominent text or advertisement in the brochure from the tourist office is the one about the Tycho Brahe museum. For the reader it would be quite obvious that this is the thing to see, this is the main attraction on the island.<sup>54</sup> A visitor, who first seeks information, not in the physical space but in cyberspace, will not be in doubt about that the Tycho Brahe museum is the thing to see on the island. Our gaze is directed in advance, from cyberspace to real space. The visitor to the island will long before even seeing the actual museum, see signs or advertising informing about the existence of the Tycho Brahe museum. The museum is situated in a building that once was a church. A museum in a church is in one way in keeping with the tradition of how art during antiquity, and also medieval times, were displayed to the public. The collections that existed were private and not open for the larger part of the public. It was in the churches that art was displayed for the general public. The objects displayed in the churches focused on religion and on the religious experience aiming to instill fear and to fill with wonder, to worship, it was about the exceptional, the unusual. The focus was not on objective observations of what was displayed.<sup>55</sup> During the late eighteenth century and the beginning of the nineteenth century, collections of various objects were begun to be put on public display and some of Europe's most well-known museums were opened.<sup>56</sup> They could almost be seen as a kind of a 'nationalistic temples'.<sup>57</sup> The museum as we know it was formed as a part of modern, urban

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<sup>52</sup> Cassirer, 1969, p. 13.

<sup>53</sup> Ibid, p 13.

<sup>54</sup> Ven- PärLAN i Öresund, Ventrafiken – Landskrona Turistbyrå.

<sup>55</sup> Wittlin, Alma S, Museet, in *Konsten i Samhället*, Sandström Sven (ed), Gleerups, 1970, p. 43.

<sup>56</sup> Ibid. p. 45-46.

<sup>57</sup> Hooper-Greenhill, Eilean, *Museums and the Shaping of Knowledge*, Routledge, London, 1992,

life. The public museum was in its modern form in most cases a big building, located in the center of a major city.<sup>58</sup> Not so anymore. Today the varieties of museums are much, much wider.<sup>59</sup> There are outdoor museums, there are museums in boats, even in submarines and there are museums in churches.<sup>60</sup>

Still the word museum connotes something. Something special. The heritage of the episteme, a system of understanding, of the enlightenment still seems to be alive on some level in the meaning that we assign to the word museum. The collections and the displays of them were thought to enhance knowledge and hence development.<sup>61</sup> The educational role of the museum is still very much present and important. The offering of knowledge and education seems to be the function that primarily justifies the existence of museums. Visiting museums is something that is expected to make us wiser, even to change our views and our perception.<sup>62</sup> To use the terms of Foucault, the museum became a kind of apparatus, which primary concern seemed to be production of knowledge.<sup>63</sup> The production of knowledge has become the foremost function of a museum. This function of knowledge production involves everything. People, their histories, their lives and their relationships.<sup>64</sup> Traditionally the museums and their production of knowledge fell in to a few standardized categories; the National museum, sometimes called the historical museum, the ethnographic museum, the natural history museum, and the museum of art or of art and craft.<sup>65</sup> Today there are also quite different kinds of museums to be seen. What about phenomena like Graceland, is that a museum? Or is the Althorpe estate that displays exhibitions about the late Princess Diana a museum, devoted to an individual? On the more serious note there are other institutions that display exhibitions about a specific person that are called museums, like the Karen Blixen museum or the small house of Finn Juhl. A museum wearing the name of a person seems in a sense natural to be placed in this category of biographical museums. The museum site that is devoted to Tycho Brahe consists of layers of sediment, in the next chapters I will go through how they were and are constructed.

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p. 1.

<sup>58</sup> Bennett, Tony, *The Birth of the Museum: History, Theory, Politics*, London, Routledge, 1995, p. 18-19.

<sup>59</sup> Hooper-Greenhill, 1992, p. 1.

<sup>60</sup> Nyström Bengt (ed) *Museer i Sverige*, Svenska Turistföreningens Förlag Nordiska Museet och Svenska museiföreningen, Stockholm, 1996, p. 127.

<sup>61</sup> Wittlin, Alma S, *Museet*, in *Konsten i Samhället*, Sandström Sven (ed), Gleerups, 1970, p. 59-61.

<sup>62</sup> Hooper-Greenhill, 1992, p. 2.

<sup>63</sup> Ibid. p. 172.

<sup>64</sup> Ibid. p. 198.

<sup>65</sup> Wittlin, Alma S, *Museet*, in *Konsten i Samhället*, Sandström Sven (ed), Gleerups, 1970, p 62

## 2. Construction

### 2.1 From a space of emptiness

*In the beginning God created the heavens and the earth. <sup>2</sup> Now the earth was formless and empty, darkness was over the surface of the deep, and the Spirit of God was hovering over the waters. And God said, "Let there be light," and there was light. <sup>4</sup> God saw that the light was good, and he separated the light from the darkness. <sup>5</sup> God called the light "day," and the darkness he called "night." And there was evening, and there was morning—the first day.*  
*Genesis 1:1 – 1:5*

In the beginning there was nothing. The site that this thesis focuses on was once considered an empty space. It was an open place, a plateau, an island with fields of grass and croplands. No forests. Only the fields, the sea and the sky. When the person, Tycho Brahe, who this site, this museum is devoted to, arrived in 1576 he meant that there was nothing. It was an island of open land inhabited by farmers and fishermen. Only small cottages, no major buildings, not even a real harbor. All this space of nothingness was given to Tycho Brahe by king Fredrik II of Denmark (1534-1588).<sup>66</sup> This space, this place, this site is even today devoted to him not only by a museum but also by the EC pronouncing it a historical site and actually creating a marked site of it by placing a plaque on the site stating this.<sup>67</sup>

This could however be regarded as a marked-site, in the meaning that it is used by Rosalind Krauss (1941-), long before it was marked by a museum or declared a historic site.<sup>68</sup> The marking of the site could be said to begin already with Tycho Brahe deciding to settle down and create his version of utopia, or even his own micro-cosmos on earth. Brahe became in a sense a *first-mover*, reminding of the cosmological argument that in the beginning there was nothing. Everything is and exists because of God naming it.<sup>69</sup> The story of how Tycho Brahe marked the site with his castle and observatory have a similarity with the creation in genesis, they are both starting from a kind of empty space. The description of how Brahe transformed the site almost takes on the form of myth, it is not only a building that is erected, something more is added to the site. Domicileating a place can be seen as an act of existential

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<sup>66</sup> Thoren, 1990, pp. 105-109.

<sup>67</sup> <http://www.landskrona.se/Media/Pressmeddelanden/Tycho-Brahe-museet-paa-Ven-utnaemnt-till-Historic-> (accessed 10 May 2014)

<sup>68</sup> Krauss, Rosalind, *Sculpture in the Expanded Field*, October, Vol 8, Spring, MIT Press, 1979, p. 33.

<sup>69</sup> <http://plato.stanford.edu/entries/cosmological-argument/> (accessed 23 May 2014)

choice, a choice that marks the site, which even connects it with cosmos, myth or God.<sup>70</sup> The description of how Brahe settled down follows that ancient mythic narrative, almost like a gospel.

Before looking at this site it would perhaps be wise to look at who the person was that has lent his name not only to the museum, but to the ferries sailing in the waters around the island, to a school in a nearby city and to the houses on the island in the official records and worst of all the person whose name is used to describe a really bad day. Tycho Brahe was born 1546 on the Knutstorp estate in the North-West of Skåne, then a part of Denmark, today belonging to Sweden, and died and was buried 1601 in Prag, Böhmen<sup>71</sup>. He was raised on the Tosterup estate close to Ystad, by his uncle and aunt, who were childless, and are supposed to have more or less kidnapped him.<sup>72</sup> Brahe was educated in Copenhagen as well as abroad. At twelve years age he began to study at the University of Copenhagen. Thereafter he studied in Leipzig, Wittenberg and Rostock.<sup>73</sup> He was supposed to study rhetoric and the art of state government at it was deemed suitable to a nobleman of his status, but he was more interested in alchemy, mathematics and astronomy.<sup>74</sup> In Augsburg he designed his first instrument for astronomical studies.<sup>75</sup> Back home at Knutstorp *after the death of his father* he met Kirsten Jörgensdatter. She is supposed to have been a daughter of the vicar in a parish that belonged to Knutstorp. The difference in social status, Brahe being a noble man and Kirsten being a commoner prohibited the couple to be lawful married. Kirsten lived with Tycho Brahe until his death as his morganatic wife.<sup>76</sup> Brahe's astronomical studies were successful and even impressed king Fredrik II of Denmark and in 1576 he granted Brahe the island Ven, all the peasants and all the income that the island could generate.<sup>77</sup> Brahe fell out of grace of the new Danish king Christian IV who succeeded Fredrik II and was forced to leave Ven in 1597. He left for Prague, where he became the protégé of Emperor Rudolph II in Prague and died there in 1601.<sup>78</sup>

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<sup>70</sup> Eliade, Mircea, *Heligt och profant*, Verbum, Stockholm, 1968, p. 17.

<sup>71</sup> Christianson, 1998, p. 467.

<sup>72</sup> Thoren, p. 4.

<sup>73</sup> Christianson, 2006, John, Robert, *Aristokraten*, in Håkansson, Håkan (ed), *Att låta själen flyga mellan himlens tinnar*, Atlantis, Stockholm, 2006, pp. 43-46.

<sup>74</sup> Thoren, 1990, p. 4-14.

<sup>75</sup> Christianson, 2006, p. 48.

<sup>76</sup> Ibid p. 50.

<sup>77</sup> Christianson, John Robert, *On Tycho's Island, Tycho Brahe and His Assistants, 1570-1601*, Cambridge University Press, New York, 2000, p. 24.

<sup>78</sup> Thoren, 1990, pp. 376-390.

The scientific heritage originating from Brahe's observatory however functioned as the sediment upon which Johannes Kepler (1571 -1630) , and Galilei Galileo (1564-1642) later constructed the modern view of cosmos where the planets move around the Sun in ellipses, with the Sun at one focus. A new view of space, a more open view.<sup>79</sup> This sediment constructed by Tycho Brahe functioning as a fundament of a new view of our world was also recognised by Walter Benjamin as a point from which our view, perception or relation to cosmos was forever changed.<sup>80</sup>

## 2.2 *The castle, the garden and the observatory*

Tycho Brahe started to transform the space at sunrise on 8 August in 1576. That is the day he chose to lay down the cornerstone to his castle Uraniborg.<sup>81</sup> The choice of day and time was the result of much consideration. Brahe carefully selected a time when the constellations of the stars were supposed to indicate good fortune. Tycho Brahe as many did in his time believed in astrology, which was seen as almost a science. The cornerstone wore an inscription that dedicated the house to philosophy and astronomy.<sup>82</sup> This is the first, recorded, but not the last time that this specific site will be appropriated to a cause, a teaching or a person. Even Brahe's name of the castle is a form of appropriation. It was called Uraniborg after Urania the muse of astronomy and philosophy. By the inscription on the cornerstone and by using the name of Urania in the name of the castle one could argue that Brahe in some way tried to charge the space. Cassirer uses the term charge in connection with mythic space.<sup>83</sup> Brahe chose a name of a mythic figure that was associated with the arts that he wanted to succeed in, that can be one way to try to charge a space. This was a common thought by giving a name to something the attributes or even connotations of that name would be transmitted to the object that was named.<sup>84</sup>

The cornerstone was the foundation of what in four years time would become a small castle. How the castle looked is primarily known from two contemporary woodcuts.<sup>85</sup> Other sources

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<sup>79</sup> Christiansson, 2000, p 9.

<sup>80</sup> Benjamin, Walter, *One-Way Street and other Writings*, Verso books, London, 1979, 103-104.

<sup>81</sup> Parrott, Vivienne, *Celestial Expression or Worldly Magic? The Invisibly Integrated Design of Uraniborg: A Look at some Philosophical Aspects of the Ground Plan of Tycho Brahe's House and Garden*, *Garden History* Vol 38, No 1 (Summer 2010), p. 68.

<sup>82</sup> Thoren, 1990, p 114

<sup>83</sup> Cassirer, p. 9.

<sup>84</sup> Graham, Lorens, *The Power of Names in Culture and Mathematics*, in *Proceedings of the American Philosophical society*, vol 157, No2 June 2013, p. 230.

<sup>85</sup> Parrott, 2010, p 68

are Brahe's correspondences. Red brick with ornamentation made of sandstone made up the surface of the castle's exterior. A wooden roof, parapets, spires, arches and domes. The castle looks surprisingly exotic both in the contemporary woodcuts and even more so in a painting of Uraniborg from 1852, by Henrik Hanson.<sup>86</sup>

The castle and its garden were orientated according to Brahe's theories of astronomy, geometry and geometrical shape are very strong features. More usually readings of Brahe's castle and its surrounding garden are seeing it as an expression of the Palladian style.<sup>87</sup> It is likely that Brahe had knowledge of the work of Palladio. Architecture and art imitating nature is one of Palladio's thoughts. To an astronomer as Brahe this could take its expression in designing a house that had proportions and a geometry that ought to resemble universe.<sup>88</sup> This is reading in which the space of the castle represents an aesthetic expression or a style. But other readings are possible. It could also be argued that the design was not merely an expression of an aesthetic style or fashion. That the layout was of a deeper meaning, that it was connected to Pythagoreanism. In Pythagorean mysticism numbers did not merely decide quantities; they were not to be seen as something abstract. They were something that had qualities. They had symbolic and geometric attributes.<sup>89</sup> Pythagorean mysticism, connected to both neo-Platonism and hermetic philosophy or mysticism and their ideas may seem strange in our days. It was an eclecticism of ideas in which God, the cosmos and the humanity formed an organic whole.<sup>90</sup>

It could be argued that Brahe had hermetic beliefs and was influenced by Pythagorean mysticism. In a sense the castle and garden read in that context do not only become expressions of a space of architecture or of art but almost of thoughts about creating a connection between the world on earth and the world of cosmos and of God.<sup>91</sup>

The realization of the ideas behind the structure, the orientation of the castle and the garden according to Tycho Brahe's theories of astronomy where geometry and geometrical shape is strongly pronounced, have some similarities with what Rosalind Krauss (1941-) describes as

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<sup>86</sup> Thoren, p. 144.

<sup>87</sup> Parrott, 2010, p. 67.

<sup>88</sup> Thoren, 1990, pp. 106-107.

<sup>89</sup> Parrott, 2010, p. 71.

<sup>90</sup> Ibid p. 77.

<sup>91</sup> Ibid p 68 and p. 77 and Johannsen, Hugo, Arkitektur på papir – og Tycho's huse, , in Grønder-Hansen, Poul, *Tycho Brahes Verden, Danmark i Europa, 1550-1600*, Grønder-Hansen, Poul (ed), Nationalmuseum, 2006, p 103

a site-construction. In a site-construction, landscape and architecture are mixed, fused into a complex. In a sense it could be considered being both landscape and architecture at the same time. The opposition of the site-construction could be defined as not-landscape and not-architecture, but as sculpture. Both the site-construction and the sculpture can have the function of marking a site. Krauss presents some categories of objects that could be seen as site-constructions, such as labyrinths and mazes, ancient time processional roads and ritual playing fields, Stonehenge or the organization of Delphi, and from outside the western-culture, Japanese gardens. The examples show site-constructions that compound, blend and fuse landscape and architecture, space and earth. The complex becomes in some sense a map of cosmos and also articulating a cultural space.<sup>92</sup> These kind of site-constructions that merge landscape and architecture with representation and belief of expressing or connecting earth with universe, do in some sense resemble the ideas that Brahe expressed in his construction and design of his garden and castle.

If the inscription on the cornerstone and the naming Uraniborg could be read as a way to charge the space or place of the castle, then the design with its orientations and geometry would also be seen as a way of trying to charge the space with the qualities that Brahe desired, those connected to Urania. With knowledge and with theory but also with mysticism and connection to cosmos. To Brahe and his contemporaries this organization, this physical manifestation of geometric forms of precise dimensions, measurements and orientation, ought to have created a charged space. One could perhaps state that through the symbolic use of geometry and measures in the aesthetic expression, the architecture created a space that connoted knowledge.

Close to the castle Uraniborg, Tycho Brahe constructed another building, the observatory named Stjärneborg. The observatory basically consisted of five small, circular crypts. In each crypt a major instrument was erected.<sup>93</sup> There were also several sculptures and paintings. Those, like naming the castle after Urania, alluded to mythology but there were also paintings of famous astronomers marking the history of the discipline.<sup>94</sup> This could be seen as a way to change the scopic regime of theory, astronomy and science. The organization and function of the building was amazing to Brahe's contemporaries. The thought of going underground to observe the stars.<sup>95</sup> That was a surprising and even in some kind revolutionary idea regarding

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<sup>92</sup> Krauss, 1979, pp. 37-39.

<sup>93</sup> Christianson, 2000, p.108.

<sup>94</sup> Thoren, 1990, pp. 220-226.

<sup>95</sup> Christianson, 2000, p.107.

the scopic regime of contemporary astronomy. The thought of Tycho Brahe observing the astronomical space from a point beneath ground level was new. It was a time prior to the microscope, the telescope and even the binoculars.<sup>96</sup> Brahe designed the underground observatory when he concluded the placement of his instruments above ground in Uraniborg being insufficiently steady. The observational practice was also profoundly changed. Earlier the positions of the planets and the Moon mainly had been made at certain positions that were considered important. Brahe changed the practice of observations to monitor these bodies throughout their orbits.<sup>97</sup> Since the renaissance the scopic regime, according to Martin Jay (1944-) the focus of society has been oculacentric. A society almost ruled by a scopic regime or even by several scopic regimes.<sup>98</sup> The work of Brahe could in some sense be discussed in the context of the term scopic regime. Brahe moved the point from which the observation began. Moved the starting point of the view farther away rather than closer. The geography of the gaze was changed, as were the movement of it and the time it was present and observing. The observatory could also be termed a theoretical space. It was a place of pure thought, to use Cassirer's phrase. The purpose of the construction was to record, substantiate and describe.<sup>99</sup>

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<sup>96</sup> Grønder-Hansen, Poul, Eftermælet in *Tycho Brahes Verden, Danmark i Europa, 1550-1600*, Grønder-Hansen, Poul (ed), Nationalmuseum, 2006, p. 250-251.

<sup>97</sup> Gingerich Owen, *Astronomen*, in Håkansson, Håkan (ed), *Att låta själen flyga mellan himlens tinnar*, Atlantis, Stockholm, 2006, pp. 73-88.

<sup>98</sup> Jay, Martin, 1988, *Scopic Regimes of Modernity*, in *Vision and visibility, Foster Hal, (ed), bay Press, Washington*, 1988, pp. 3-7

<sup>99</sup> Cassirer, Ernst, p. 13.



### 3. Destruction

#### 3.1 *An erased utopia or heterotopia*

Tycho Brahe was forced to leave Ven, in 1597. He had fallen out of grace with the new Danish king, Christian IV.<sup>100</sup> The story in oral tradition claims that the peasants on Ven demolished the castle Uraniborg to get revenge of a lord that they had found unfair and hard. Tycho Brahe is in the exhibition at the Tycho Brahe museum displayed as a kind of God-like first mover, as the first cause in the cosmological argument, when it comes to describe how he transformed the island Ven from nothing, an empty space to a site of research and creation of a kind of utopia of scientific experiments, or what at that time was considered as science. The description of Brahe creating a utopia out of nothingness leaves out the structure that already existed, the space that already was occupied and how the vision of what happened must have been from the outside of Brahe's utopia. On the island there was a functioning medieval structure of society, a small agricultural society. A small village of about fifty households.<sup>101</sup>

To this community of farmers Brahe's building complex consisting of a castle and an observatory mostly hidden underground and where people were awake and active during the nights instead of the days, ought to have been seen as a heterotopia. In the view of the peasants it must have been a space of otherness. A space containing individuals who were behaving outside the norm of the small peasant village, and also outside the norm of what could have been known of the aristocratic world. The persons living in Brahe's utopian creation could be argued to not have been placed there, as are the cases with the kind of examples that usually are given of what Foucault means with heterotopias, such as prisons or asylums or even boarding schools as a sort of crisis heterotopias.<sup>102</sup> But the example of the boarding school connects in a way to what took place behind the rampart surrounding and excluding Uraniborg. When Tycho Brahe was faced with the fact that his assistants one after another left him after a short period of time, perhaps because they could not stand his hard regime, perhaps because they could not stand the isolation on the island, he forced them to sign contracts that stipulated the amount of time they would serve him on the island. They had little choice but to stay. It could also be argued that Kirsten, the morganatic wife of Tycho Brahe and their therefore disinherited children, in very few respects had an actual choice of

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<sup>100</sup> Christianson, 2000, p 196

<sup>101</sup> Ibid. p. 28

<sup>102</sup> Foucault, Michel, *Of Other Spaces: Utopias and Heterotopias*, in *Architecture/ Mouvement/ Continuité*, October, 1984, p. 4.

leaving this confined small world of its own, consisting of a castle and an observatory. Foucault also uses the term heterotopias of deviation. A space in which persons whose behaviours are deviant in regard to the norm of society are placed. He gives, psychiatric hospitals, prisons and retirements homes as examples also of the heterotopias of deviation not only of the heterotopias of crisis.<sup>103</sup> In some respect these are the institutions inhabited by the, disabled, the unfortunate or old in our time and our society. But is there no such thing as a deviation heterotopia for the higher echelons of our society? Perhaps one could say that Brahe, who broke the norm for what was expected of a man in his position in his time created his own heterotopia of deviation on Ven, at Uraniborg and Stjärneborg.

The garden that Brahe designed could also be said to fulfill Foucault's third principle of heterotopia, juxtaposing several spaces in one real place. Foucault's prime example of a juxtaposing heterotopia is indeed a garden, an Arabic garden. He describes how the oriental garden has a deeper meaning and in its design brings together micro cosmos and macro cosmos, earth and heaven a universalizing heterotopia.<sup>104</sup> It seems that there are similar thoughts to be found in the thoughts of the design of the concept of the Arabic garden and the garden of Tycho Brahe.

By Brahe's contemporaries Ven may have been considered a space of emptiness, a place that was of no interest to describe more in the sense of how it could serve and fund its new lord. Still in our time, in the descriptions of Brahe and his work, there are also a kind of depicting of him as an almost mythic, God-like first mover, who out of nothing constructed a kind of utopia. Or was it a heterotopia. Still it was the organization of the society of this nothingness that destructed the site that Brahe had constructed. If they did it on their own initiative, like we in our time have seen people filled with revenge tear down statues of Lenin or Saddam Hussein or if they did it on command of the new Danish King is still disputed. The more likely course of event is that the King ordered the buildings to be destructed, not so much out of revenge but to be able to re-use the building material which was a sparse resource on the island. He had simply economical reasons and the material could be use at other sites.<sup>105</sup>

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<sup>103</sup> Ibid. p. 5.

<sup>104</sup> Ibid. p. 6

<sup>105</sup> Christiansson, 2000, p. 140-142.

Once more the space contained nothing, but grass and cattle enjoying the open fields. A common land used by the agricultural society. The only thing remaining of Brahe's castle was the foundation hole, its grass covered slopes and the once in-door dwell in the middle of the hole. An empty space, waiting for a new use.<sup>106</sup>

### *3.2 A new place – using another myth and another kind of studium*

The population in Skåne was rapidly increasing during the later part of the nineteenth century. It created new needs for bigger churches, as the congregations were growing. In a sense the dimensions of the new churches were determined by the size of the congregation. Small old medieval churches were torn down to give place for new and bigger ones. The small medieval churches in the countryside were seen as outdated, cramped and unsuitable for their purpose and quite often resolutely demolished and replaced with new ones at the same sites.<sup>107</sup> This process of a replacing an old church with a new more modern could also be seen at Ven. The society had transformed from a purely agricultural, heavily depending on what earth and sea could give to a society based on industrialized production. Perhaps a modern society needed a modern church. The new All Saints church was built very close to where Brahe's castle once stood. The church is very typical for its time, representing a neo-gothic style.<sup>108</sup> It alludes to medieval romanticism tendencies.<sup>109</sup> In many countries in Europe there was a revival of the style of gothic architecture. The styles varied from country to country and even local styles or variants were used.<sup>110</sup> The thoughts of the neo-gothic revival stating a connection between architecture and religion. These thoughts were also expressed by the authorities that were responsible for the building of the All Saints church.<sup>111</sup>

The thoughts and ideas in the design of the church could be said to originate or connect with the ideas of Augustus Wellby Pugin (1812-1852), who claimed that the nature of the gothic buildings. The view of Pugin was that the gothic style was an eternal principle as valid as the

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<sup>106</sup> Grønder-Hansen, Poul, *Eftermælet i Tycho Brahes Verden, Danmark i Europa, 1550-1600*, Grønder-Hansen, Poul (ed), Nationalmuseum, 2006, p 252.

<sup>107</sup> Björk Tomas, 1800-talet, in Johansson, Lena (ed), *Konst och Visuell Kultur i Sverige före 1810-2000*, Signum, Stockholm, 2007, p 125

<sup>108</sup> Nilén, Kristina, *Allhelgonakyrkan på Ven: från kyrka till museum: antikvarisk kontroll*, Kristianstad Regionmuseet, Kristianstad, 2005, p 8

<sup>109</sup> Björk, 2007, p 102-103

<sup>110</sup> Honour, Hugh and Flemming John, *A World History of Art*, London, Laurence King Publishing, 2009, p 663

<sup>111</sup> Björk, 2007, p 125

teachings of the church.<sup>112</sup> The design of the neo-gothic churches could be argued to manifest theoretical thoughts that connect theory, philosophy to religion, cult or even to the mythic. The interior space is a simple geometrical volume. The direction was clear. One were supposed to move along the nave up to the altar, or rather one were supposed to move up the nave and then be seated in one of the pews and direct ones view or gaze to the altar and the priest. The space is designed for the congregation to listen to the gospel. Visually the building denotes nothing but the concept church.

The small rural society had found yet another use for the small space of common land next to the ruin of Brahe's castle, a small school had been built on the site as early as 1805.<sup>113</sup> Church and school built in close connection are no unusual sight in small Swedish villages with architecture remaining from the middle or later part of the nineteenth century. A new mandatory form of school, *Folkskolan* was decided by the parliament in 1842. The connection between the church and this form of school was indeed strong.<sup>114</sup> The school was a responsibility of the local authorities of the church and the responsibility was regulated in the law. In an advertisement from 1899 one can read how the school at Uraniborg is searching for a new teacher and that the applicant should apply to the vicar.<sup>115</sup> The name Uraniborg still lives on for the school. Perhaps is the choice to keep using the name Uraniborg in connection with the school that was built on almost the same site as the castle with the same name not surprising. Uraniborg was considered to be a well-known not to say famous name. The connotations of it when it comes to scholarly activities positively charged. Cassirer is arguing that spaces can be charged, but cannot also names be that? Is not even name of brands in one way or the other charged, with qualities. At another level one can reflect over the strange connotations and of the contradiction of a school, even if it as a system was constructed by the secular society, that was administered and controlled by the church were named after a mythic figure, if not a goddess herself at least daughter of one, of Zeus and Mnemosyne. In language there are traces between the layers of sediment that construct history. Indeed

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<sup>112</sup> Honour Hugh and Flemming John, *A world History of Art*, Laurence King Publishing, London 2009, p 663.

<sup>113</sup> Jönsson, Åke, *om en ö, från sagornas ö till turisternas*, Bokförlaget Arena, 1999, pp 71-72

<sup>114</sup> <http://www.ne.se.ludwig.lub.lu.se/lang/folkskola> (accessed 24 May 2014)

<sup>115</sup> <http://runeberg.org/svllartid/1899/0652.html> (accessed 25 april 2014)

according to Walter Benjamin words language can even dissolve those sediments.<sup>116</sup> The name Uraniborg becomes a verbal sediment historically and visually in text. Dissolving or even confusing, the trace. The school still exists at the same place and in the same building. It not only uses the name Uraniborg it also uses the emblem of the Uraniborg that Tycho Brahe once used imprint in the paper he produced at his paper mill. An emblem connoting theoretical knowledge but also a connection to what is almost seen as mythic first mover at this specific site.

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<sup>116</sup> Ferris, David, S, *Walter Benjamin Theoretical Questions*, Stanford University, Stanford, 1996, p. 77.

## 4 Reconstruction – a space of simulacra

### 4.1 The church re-used

The last sermon in the All Saints church was held on the 16<sup>th</sup> November in 2003. It was almost exactly 104 years after the inauguration of the church. Two years later in april 2005 the new Tycho Brahe museum was inaugurated in the same building. This was the first time in Sweden that a parish church on permanent basis was transformed to being used for profane aims.<sup>117</sup>

In order to be able to alter the use, the building had to undergo some changes. At the time when the All Saints church was de-sacralised the Swedish church had no ritual for this process, perhaps quite natural because it was the first time that there was a need for this.<sup>118</sup> But the religious artefacts, such as the altarpiece, the baptism fount, the pews etc. of course had to be removed. The church was also protected by the law about cultural heritage, which inflicted on what and how the transformation could be done.<sup>119</sup> The judicial system or even the judicial space is in a way affecting and controlling the aesthetic space. The regulations for what is allowed to do with buildings that are seen as part of the cultural heritage, is indeed inflicting on what we see, what we are presented to view. These regulations are something that not only applies to churches, they apply also to all the common houses on the island, old as well as new and the one not yet built. There is an agenda of preserving an architectural style that is considered appropriate for the visual cultural heritage of the milieu. These regulations are something that are manifested in the visual and aesthetic space. Even if the viewer is not actively aware of juridical regulations, they are forming a visual narrative.

The plan of the church is clear and has a rectangular structure and the interior space is a geometrical simple volume. Once a visitor enters the room he is given a clear experience of the space before him. To make the room more suitable for exhibitions, the choir and the altar were elevated in relation to the nave. A new wooden floor on top of the old one which consisted of bricks and tiles, was added, to improve the acoustics. The new floor are flat, there are no differences in level.<sup>120</sup>

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<sup>117</sup> Nilén, Kristina, *Allhelgonakyrkan på Ven: från kyrka till museum: antikvarisk kontroll*, Kristianstad Regionmuseet, Kristianstad, 2005, p 5

<sup>118</sup> <http://svkweb.svenskakyrkan.se/default.aspx?id=675924> (accessed March 19 2014)

<sup>119</sup> Kulturminneslagen kap 4

<sup>120</sup> Nilén, 2005, p 8



(Figure 2 Replicas of Brahe's instrument exhibited in the museum)

The differences in levels in the floor could be said to be part of placing the congregation in their right position in relation to the gospel they were receiving. They were below God and Christ. One could almost associate the placement with a physical manifestation of perspective of value. The direction of the church with the nave leading the congregation's view has also a clear perspective, almost a linear perspective, that focus on what is important: The myth of God and Christ with the crucifixion depicted on the altarpiece. Could the levelling out of differences in height in the floor be seen as democratization? Perhaps not. The room is dominated by full scale models of Tycho Brahe's astronomical instruments. Next to them one feel small and insignificant. These are not the kind of instrument that one can put in the hand and use. Neither can one without reading the text that is to be found next to the instrument figure out how it would be used, managed or read. In some sense they are as far away as being perceived as practical instruments as is the cross to be understood as an instrument of torture. Their incomprehensibility is connoting something else. They allude to myths. A myth of a genius perhaps, and a myth of suffering and salvation. Their meaning is not to be found so much in their practical function as in what they connote.

The instruments are reconstructions made from descriptions and depictions in the works of Tycho Brahe. Aesthetically they manifest the site as a theoretical space. The texts that accompany them in the exhibition space present them as scientific. The brilliance of the

mathematic ideas that are expressed in these instruments, their design and construction are explained in great detail. They are displayed and presented as the results of the pure thought that Cassirer claims forms the theoretical space.<sup>121</sup> Visual representation of science or of history of science is seldom thought of as simulacra. The reconstructed instruments could be seen as that, they are copies. Not only the instruments can be seen as simulacra but also the science they signify. Cassirer has compared science, mathematics, as such with simulacra since, 'the possibility of understanding the universal cannot avoid the constructive making of a sensible image of the universal itself: the image returns in the concept, as immanent to the concept, as immanent to the concept itself.'<sup>122</sup>

On the surface of the walls and the vault there were simple decorative paintings.<sup>123</sup> Basically it was an edging of stylized flowers. The paintings were enhanced and complemented with new parts in the entrance of the church. It was argued that by enhancing the painting and even complement it with new parts at new areas the visitor would be given a better experience of the aesthetical dimension of the church. Make the visitors more aware about what they were about to enter, what they could expect of the main room in the building. It was also said to be more important to renovate and enhance the paintings in the entrance area, because here the visitor sees them close up.<sup>124</sup> To enhance decoration, to alter a painting, to decide that a ornamental element needs elaboration in what sense does that change the room? Does it even affect or change the aura? The architecture of the church constructs an aesthetic space. The argumentation regarding the need to make the decorative paintings more prominent and the addition of elements describes perhaps not a pure form of simulacra, but it is layers of sediment. Still, it is not the original paintings we see, not the original form or the original colour. Of course this is the case with many renovated milieus and with many old paintings without the concept of simulacra coming in to use. The fact that the new elements of painting was added in order to make the church that no longer is a church, more *church-like*, is perhaps however indicating a process of the aesthetic space becoming a kind of simulacra. Baudrillard discuss Disneyland as the ultimate form of simulacra. Disney makes the idyllic even more idyllic or America more American.<sup>125</sup> The added mural painting makes the church even more

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<sup>121</sup> Cassirer, 1969, p. 13.

<sup>122</sup> Krois, John Michel, *Cassirer's Symbolic values and philosophical iconology*, in Cassirer Studies 1-2008, Philosophy and Iconology, Ed Giulio Raio, Bibliopolis, Napoli, 2008

<sup>123</sup> Nilén, 2005, p 9

<sup>124</sup> Ibid p. 14 and p 10.

<sup>125</sup> Baudrillard, Jean, *Simulacra and Simulation*, University of Michigan Press, 1994, p 10



church-like. The wish to make the church more church like is though somehow contradictory, since efforts otherwise were made to make the church less church-like and transform the space to more resemble an exhibition-space.

If the ornamental painting was thought to need elaboration to make the church more church like these considerations were not applied to the entrance. The outside of the entrance were quite changed. A large, long and curved ramp made of steel and covered with oak wood, was built, to connect outside and inside.<sup>126</sup> The visual impression of the ramp is that is over-seized. The thought behind this highly visual addition was that, even if it was not considered an aesthetic improvement it would be a practical solution. The ramp was thought to serve as a gathering point, where visitors could listen to the guide. The ramp was made high enough for comfortable seating. Due to its size the ramp was also thought to serve as a small scene.<sup>127</sup> The ramp could be said to be an example of a rational space. This entrance with its ramp is a construction that is about movement and about logistics. In a small scale it connects to the thoughts of Foucault that demography, transportation and logistics are central questions regarding space.<sup>128</sup>

The outer wooden doors of the building and those dividing the entrance and the main room were complemented with mechanical sliding doors of glass. The glass doors are largely and prominently engraved with the signature of Tycho Brahe.<sup>129</sup> A name on or next to a front door tells us who it is that lives there. A church is considered to be the house of God. The name of God and the use of it have been regarded with taboos. That a building was a church has therefore been symbolized in other ways than putting the name of God on the front door. A cross on the roof or the form of the building itself signified the meaning; this is a church. Most people would be able to very fast identify a building as a church, regardless the geographic or historical origin of it. The aesthetic space that constitutes a church is something that we are able to identify, almost without reflecting of how to read the building; it has almost become an indexical sign. Visually the museum building still denotes nothing else than that this building is a church. Putting the name of Tycho Brahe on the doors visually signals that the building has been devoted to someone else than God. A church could be seen as a

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<sup>126</sup> Nilén, 2005, p. 16.

<sup>127</sup> Ibid. p. 16. and p. 21.

<sup>128</sup> Foucault, 1984, p. 2.

<sup>129</sup> Nilén, Kristina, 2005, p 15

charged mythic space that lets the visitors connect with God and even believe that God, Christ and the Holy Spirit are present. Putting a name of a person on a church door could be seen as a token that this space now is devoted to that person. “God is dead” stated Nietzsche once. Perhaps does not the name of Tycho Brahe on the door to a church indicate exactly that, but it signifies that the building has a new inhabitant and maybe also that God has moved out. Science is sometimes said to be a new religion and putting the name of a scientist across a church door could be seen as part of a process sacralising science, creating a mythic space devoted to science by lending the charge of the space almost as by jumper cable from the former inhabitant.

The old illustration of blue sky with golden stars on the ceiling on the choir was left unchanged. In various texts and brochures that decorative element is mentioned as particularly suited for the new inhabitant of the building.<sup>130</sup> An old decorative element of the aesthetic space is attributed to a new user, a new area and given a new context and thereby transforming the element from one space to another. The depiction of a sky in connection with God connotes a religious and biblical story or even a myth. A sky that is presented as signifying the work of Tycho Brahe is a symbol that signifies something completely different. In connection with Brahe the depicting of the sky is connoting astronomy and would possibly be an aesthetic manifestation of the theoretical space. The aesthetic space signifying that this is a church is so strong so that it is hard to experience the space as anything else than a church.

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<sup>130</sup> Stjärntoken, brochure, 2004, Landskrona Museum

## 4.2 Monuments and depictions



Figure 3 Sign with portrait of Tycho Brahe and figure 4 Statue of Tycho Brahe, (1946, by Ivar Johnsson)

Images are powerful, and how something is depicted matters.<sup>131</sup> Every image or depiction is read in a context. The image we see is affected of images that we have seen, there is an intertextuality. Images derive their meaning from their context; their meaning is shaped by other texts.<sup>132</sup> In the museum area quite a few depictions of Brahe are displayed.

Next to the entrance there is a sign that hail for attention, almost like an exclamation mark, standing in the landscape. It resembles an indexical sign in the sense that Charles Saunders Pierce (1839-1914) coined the term.<sup>133</sup> It is a sign that marks the presence of the museum at the site, telling the viewer that this is a museum and here is the entrée. There is a kind of physical causality between the sign, the signifier and the signified, the museum and Tycho Brahe. The depiction of Brahe that is used on the sign is a part of an old renaissance portrait. However no information is offered about which portrait, not even upon request.<sup>134</sup> Inside the museum this portrait is used in context with presenting the biography of Brahe. Other portraits of him painted during and after his life, are used alternately. Not always with any information given on who the painter was, or in which context it was done. Roland Barthes (1915-1980) claims that the author is dead.<sup>135</sup> The presentation of different depictions of

<sup>131</sup> Mitchell, W. J. T., *What Is an Image*, New Literary History, vol 15, No 3, Spring, 1984, p.503.

<sup>132</sup> Sonesson, Göran, *Bildbetydelser – Inledning till bildsemiotiken som vetenskap*, Lund Studentlitteratur, 1992, p 71.

<sup>133</sup> <http://plato.stanford.edu/entries/peirce-semiotics/> (accessed 18 May 2014)

<sup>134</sup> Mail to Mattias Larsson, th Platschef, The tycho brahe Museum, 5 May 2014

<sup>135</sup> Barthes, Roland, *Image, Music, Text*, Fontana press, London, 1977, pp. 142-148.

Brahe without giving the source, or explaining that the source is unknown, seems indeed in some regard confirm that statement. More interesting is perhaps that the selection, the sequence of pictures, and even chosen parts of images, that are displayed forms a narrative. According to Barthes each single portrait consists of juxtaposing traits of the person depicted.<sup>136</sup> The sequence of depictions that are exhibited at the museum area are also juxtaposing the characters of Brahe and the general beliefs about him. The use of the cut-out from the renaissance portrait could perhaps be said to impose a feeling with the viewer of actually meeting the gaze of Brahe. Creating a feeling of intimacy by using the close up section of the portrait, allowing a sense of eye contact with the viewer. The same could be said about a sketch of Brahe an etching that is shown inside the museum or a cast of his face, showing some kind of fragility.

In the museum area it is hard to avoid another depiction of Tycho Brahe, a monumental statue. It was erected in 1946 to celebrate the 400-th anniversary of Tycho Brahe's birth. It is made by Ivar Johnsson (1885-1970). Two of his more well known sculptures are, *Kvinna vid havet*, at the harbour of Göteborg and the peace monument in Karlstad, commemorating the dissolving of the union between Sweden and Norway in 1905.<sup>137</sup> The function of this sculpture is commemorative. It shall remind the viewer of not only the birth of Tycho Brahe, but of his existence, his life and work at this specific site. This could be said to be the essence of the logic of a monument. The function of monuments is to be commemorative representations that stands in a particular place and in a symbolic way tells the viewer about the meaning of the place that it marks.<sup>138</sup> The scale of the statue implies and connotes importance, both of Brahe and of the site. The statue depicts him holding an astronomical instrument and gazing into space. The monument could be argued to try to position Brahe as an almost mythological figure, a mythological figure placed at a mythic site. In that attempt the fundament, or could it even be called for a low pedestal is of importance. It mediates between the representational sign that the statue function as and the physical site that is marked by the statue.<sup>139</sup> The vertical line of the monument and the scale of it makes it look like an exclamation mark, an indexical sign in Pierce vocabulary. Its function is somehow that

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<sup>136</sup> Ibid., p.97-98.

<sup>137</sup> <http://www.adk.lu.se/se/index.php?id=323> (accessed 9 april 2014)

<sup>138</sup> Krauss, Rosalind, *Sculpture in the Expanded Field*, October, Vol 8, Spring, MIT Press, 1979, p. 33.

<sup>139</sup> Ibid. P 33-35.

of an exclamation mark, as is the sign at the entrance<sup>140</sup> Look here, this is a special place. The site is marked by the statue.

The depictions of Tycho Brahe at the museum could also be read in the context of the small plethora of different form of commemorative monuments of Brahe that exists in Sweden and Denmark. In Denmark for example there is a statue of Tycho Brahe at the observatory at Rosenborg Castle, a bust of Brahe in Copenhagen at Rundetårn and a statue outside the observatory at Østervold. In the main hall of the University of Copenhagen there is a painting portraying Tycho Brahe greeting Fredrik II. In Helsingborg, Sweden there is a school named after him, the Tycho Brahe School. Outside this school, a second version of the statue by Ivar Johnsson is erected. In the same town there is also another monument devoted to Tycho Brahe to be seen, *Tycho Brahe Brunnen*, (Tycho Brahe's well), and at The department of astronomy in Lund there is a bust of Brahe. This plethora of commemoratives and the awareness or unawareness of them could be of importance to how a visitor read the museum. A pre-existing knowledge of them would emphasize the importance of Tycho Brahe. Perhaps even imply, that he was a figure of mythological dimensions, and in some sense, could be a part of connecting theory and mythology. The depictions shown at the museum varies from a sketch to a monumental sculpture. An image, a depicting or picture represents its subject, either because it shows an objectively similarity, or because it evokes or connotes something that are similar to the visual experience of the subject. The depictions of Brahe are not true. In a sense they are interpretations that are free from an absolute demand of likeness, it is something else that they aim to convey. Reading the depicting of Brahe in that regard has some resemblance with the claim of Cassirer that the artistic space is in some regard a space of freedom.<sup>141</sup>

#### *4.3 The castle, the garden and the observatory*

There are no remains of Tycho Brahe's castle. The castle was torn down and the place was left as a common land. In the middle of the nineteenth century a small elementary school was built next to the site of Tycho Brahe's castle. Only the foundation hole, with the indoor well was remaining of the castle itself. To give the visitors of the museum a better idea of the scale

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<sup>141</sup> Cassirer, 1969, p. 13.

and form of Tycho Brahe's castle the foundation whole was filled. An outline of the plan is showed by a clipped hedge of whitebeam.

Of the garden that once surrounded the castle was one quarter reconstructed in 1992. another quarter some years later. The garden consists of herbal and floral gardens laid out in geometrical beds that are edged by boxwood. These parts are surrounded by a wooden fence. Outside the fenced garden there is an orchard with a centrally placed pavilion. Part of the defense wall, that in the time of Tycho Brahe surrounded and protected the whole castle complex, is restored.<sup>142</sup> Reconstructed would perhaps be a better word. Because there was hardly anything left to restore. The starting point of the reconstruction of the garden of Uraniborg is an old woodcut of the garden design that is said to have been laid out by Tycho Brahe himself. The choice of plants and of varieties had to be done from what is known about which plants to be found in Denmark or Scandinavia during the late sixteenth century.<sup>143</sup> The sources for what kind of plants the garden may have contained are primarily, Brahe's own manuscripts, his pharmaceutical prescriptions, relict plants on Ven, contemporary archival sources and contemporary printed sources, like garden handbooks. Those responsible for the project of reconstructing the garden, called the result for a planted hypothesis.<sup>144</sup> An even better word to use may be that it is a simulacra and if it is a simulacra what kind of simulacra and in which phase of simulacra is the garden or the planted hypothesis?<sup>145</sup> The garden seems to be a faithful copy, the signs that tells the visitor about the gardens states that this is Tycho Brahe's garden, or actually his sister Sophie's garden. No clear information is available on this being merely a hypothesis of what may have been. Even so the planted hypothesis is in fact also based on not a simulacra or simulation but on a depiction of the garden.

The garden enters the second stage of simulacra somehow as the truth is masked and even indicated to be a truth of another nature or of another origin. Has the garden any relation to reality whatsoever? The question is to what reality? To the reality of the time of Tycho Brahe? The answer must be yes, the garden has a likeness with the geometrical design presented on the old wood cuts and it is planted with a material that are known to have been used at Brahe's time. Still this is not Tycho Brahe's garden but it has a likeness with a depicting of that garden. Could the garden be said to have entered the fourth stage of pure

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<sup>142</sup> Lundquist, Kjell, Reconstruction of the Planting in Uraniborg, Tycho Brahe's (1546-1601) Renaissance Garden on the Island Ven, in *Garden History*, Vol 32, No 2, 2004, p. 152.

<sup>143</sup> Ibid p. 155.

<sup>144</sup> Ibid p. 158.

<sup>145</sup> Baudrillard, 1994, p. 6.

simulacrum or simulation?<sup>146</sup> A fable about a map that bit by bit was drawn so detailed and exactly that it ended up covering the whole area it was depicting is used by Baurdillard to exemplify simulation .<sup>147</sup> The planted hypothesis bears some resemblance to that story. It is trying to erase the sediments of history and roll out, not a map, but the old wood cut, magnified and three dimensional – a space created by simulacra or a space of simulacra. The garden is not Tycho Brahe´s garden as the sign next to it says, neither is filled foundation hole actually the surface Brahe walked on. Layers of sediments create a site of simulacra.

The observatory is located outside the museum area. The main part of it is located underground, what is visible above earth are small towers and a cupol with copper roofs. The observatory is closed and only open for guided tours. In some respect it could be said that the location of the observatory on the site and that it is not freely accessible makes it a space of otherness within the museum. In a way still a heterothopia as it was during the time of Tycho Brahe. In the observatory there is an audio-visual show displayed. To its content that is based on *The Tempest* by Shakespeare it alludes mostly to existential questions about life, death and eternity in the form of a monologue read out by an actor playing Tycho Brahe. The observatory once was, and could have been reconstructed, as a theoretical space. Instead it now maybe connotes theory in some sense, but could mostly be said to be a space about aesthetical expression.

The observatory that can be seen today is a construction made after a depicting in Tycho Brahe´s texts, *Astronomia Instaurata* 1598, of how he thought to organize his observatory and an illustration from *Atlas major sive Cosmographia Blaunia*, 1662, made by Joan Blaeu (1596-1673). Constructions similar to these two depicting were erected over the excavated remains of Stjärneborg, Brahe´s observatory in the 1950s.<sup>148</sup> The construction seen above ground level wears clear similarities with the illustration made by Blaeu, after the death of Brahe and the demolition and deterioration of Brahe´s constructions. The likenesses with Brahe´s own depicting is vaguer. Once more, as with the garden and the instruments, it is, if not a fake, a copy, a simulacra, it is a hypothesis on display.

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<sup>146</sup> Ibid. p. 6-7.

<sup>147</sup> Ibid p. 1.

<sup>148</sup> Jönsson, 1999, p. 56-57.

#### 4.4 Studium or otium

What is the Tycho Brahe museum offering the visitors? Is it studium in the meaning of the visit to the museum being a learning experience or is it otium in the sense that the museum diverts the visitor and provides entertainment.<sup>149</sup> Starting with a model of the sun outside the doors of the museum, there is a walkable scale model of the solar system. Models of the planets that orbit the sun are placed on different places on the island, all according to scale. Both regarding the size of the planets, and above all, to the distance between them. The walk starts with the sun outside the entrance door of the museum.<sup>150</sup> The planetary walk is thought to give the one who walks it an idea about the proportions of the astronomical space<sup>151</sup>. A rather educational thought not to say a scientific thought. We think of concepts as North, South, West and East as something objectively true. The points of the compass that structure our spatial space is something that we encompass as scientific. In the same way the planets and the planetary orbits are part of a scientific astronomical space. One of the examples that Cassirer talks about according to a myth used to structure space, is a division of space used by aborigines in Australia in burial ceremonies. There is no north, south, west and east on that compass. The name of the points of the diagram of direction reads like, “people of the sun” or “people of the hot winds”. Space is in this example understood not by an objective scale such as we think that our view of the compass or our view of the planetary system is. Still both the names of the points of the compass North, South, East and West and the names of the planets signifies a mythic heritage. In Nordic mythology the celestial sphere was held by four dwarfs named, Nordri, Sudri, Astri and Westri.<sup>152</sup> The planets that orbit the sun are named after Roman gods and one Greek god. Walking the planetary walk not only presents the walker with an idea of distance in astronomical space, it could also be said to connect us to a mythic space.

The planetary walk could be said to provide the visitor with an opportunity to studium and being a space connected both to theoretical and mythological space. There is yet another display that could be claimed to offer studium, the weather station. At the station visitors can learn about different ways to measure weather: wind speed, wind direction, air pressure, air

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<sup>149</sup> Brandt, 1995:1, pp. 21-23

<sup>150</sup> Planetstigen – brochure from The Tycho Brahe Museum

<sup>151</sup> Ibid

<sup>152</sup> Krois, John Michael, Philosophical anthropology and the embodied cognition paradigm, in *Embodiment in Cognition and Culture*, Krois, John Michael (ed, et al), Amsterdam, John Benajmins, 2007, p. 284-285.



humidity, temperature, and precipitation. It is possible to do own observations and to compare them to Tycho Brahe's meteorological diary. The weather station is primarily part of a guided programme that is offered to school classes. The weather station as part of the museum exhibition may be said to primarily be a function of studium and being part of a theoretical space. The planetary walk also marks the site, not only in the context of Tycho Brahe but also in the context of mankind, of our place in cosmos. In doing so the planetary walk perhaps is going from being a pedagogical instrument to touch on the area of land art.

There is one more part of the display that primarily is directed towards children, a historical playground. It is a playground with different stations that each describes a game played by children during the renaissance and it is given opportunity to try out the game. This could be called otium, but in some regard it could also be argued to be a learning experience. It could be said both studium disguised as play and vice versa.

## 5. Duality of nationality, gender, class and a new space

### 5.1 Duality – nationality and gender

A geographical point of origin, a connection to a place or site is important to the mythic space. One could almost phrase it as the mythic space is in need of a physical starting point. The mythic space can be hard to escape. It will continue to exist even if nations rise or fall. It is also hard to free yourself from it on an individual level. Tycho Brahe was born Danish. Skåne where he was born in 1601 became Swedish in 1658. He was Danish and is commemorated in Sweden as well as in Denmark. There is the museum on Ven but there is also a small plethora of commemorative monuments in both countries. In the process of Skåne being integrated in Sweden, Brahe has been transcending into the Swedish cultural heritage. This creates a duality. Being a Dane connotes one thing and being a Swede connotes something else. There is a cultural message in the nationality of a person, or the label that a nationality implies, it connotes something. *Danishness* and *Swedishness* does not mean the same thing. They are attributes in associative fields and could be organized differently as oppositions or as groups along an axis. If *Italianicity* could be said to be put alongside *Frenchicity* and *Spanishicity*, perhaps *Swedishness* and *Danishness* could be placed alongside each other. But they can also be seen as oppositions.<sup>153</sup> The connotations of different nationalities and how one reads them are culturally created. If they are read as opponents or not depends somehow of once own cultural heritage. A heritage like that in the mythic space is hard to escape.

The dualistic nationality is highly manifested visually in the flag poles at the entrance at the Tycho Brahe museum. One Swedish and one Danish national flag are displayed. The national flags are visual objects and could perhaps be considered to be part of the aesthetic space, but the stories of the flag of a nation often have mythical elements. The national flag of Denmark for example is told to have fallen down from the skies during a battle.

National flags could also be said to have been used, and still are being used, as objects that enhances the nature of the nation. They signify values, beliefs and traits that are believed to be shared by a nation. National flags also have the power in some way to charge a space. One example of that ought to be a national football game or ice hockey game. Even the flag symbolizing the European Community (EC) is on display at the museum. The symbols of different funds of the EC are placed on plaques at the entrance door of the museum, and in

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<sup>153</sup> Barthes, Roland, 1977, p. 45-50.

many of the museums publications and brochures. There is also a plaque that is informing the viewer that The European Physical Society has named the museum a historical site. The use of the flag of the EC could maybe be said to in some sense contribute to charging the mythic space in the same way that the national flags of Sweden and Denmark do. The European flag is confirming the story of a genius that travelled and studied all over Europe. The plaque with the text about the museum area being named a historic site by the European Physical Society could also be argued to serve to remind the reader about the role of Tycho Brahe as a cosmopolite. Emphasising his importance and the importance of his research, lending the charge of this to the physical site. Perhaps the national flags, the one of EC and the different plaques also add another kind of charge or an aura to the site, a kind of legitimacy. They confirm that this is the real site, officially recognized. These plaques that tells us about nominations and funds being granted, connotes seriousness being part of the official society and about being recognized. To an institution as a museum, whose role it is to offer knowledge, and historically served as *nationalistic temples*, this would be of prime interest.<sup>154</sup>

There is also duality not to say an opposition, of how gender, class and moral affect the displays. The garden is, as mentioned, attributed to Sophie Brahe (1556-1643) the sister of Tycho Brahe. A sister that he did not grow up with, since he was fostered by his aunt and uncle. The correspondence between brother and sister in adult age indicates however, that they had a close relationship and it is told that she functioned as a knowledgeable assistant to him during his astronomical observations.<sup>155</sup>

The space that is attributed to Sophie in the museum area has however little to do with astronomy. It is the garden that is devoted to Sophie and hence named *Sophie's garden* on signs and in brochures. In the autumn there is a fair called *Sophie's harvest fair* held in the museum area. There is a choice made by placing Sophie in the garden instead of in inside the museum. The placement of Sophie in the garden could be read as connoting Christian mythology and in some way transgressing the narrative of Christianity into the space of the space of the museum. The garden could be associated to and read as the Garden of Eden before fall of man. It is also a place of sowing, nursing and harvesting traditionally attributed to the female and fruitfulness. Devoting the garden to a woman could be argued to reinforce the mythic connotations implied. It connects the garden with the myths of different harvest goddesses like Demeter, Cybele or Ceres. If the garden should be attributed to a woman

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<sup>154</sup> Hooper-Greenhill, 1992, p 1.

<sup>155</sup> Thoren, 1990 p. 75.

instead of Tycho himself it would seem more likely to name it after, and devote it to, Tycho Brahe's morganatic wife Kirsten. Sophie visited the island from time to time, but she did not live there, so it would be more likely that Kirsten or a servant was involved in the daily management of the garden. By the choice of devoting the garden to Sophie and not to Kirsten, there is a parallel narrative to the one that once was told in the church now inhabited by the museum. The narrative that the museum is telling by the placement of Sophie in the garden could be reflected on by using the actant model by Algirdas Julien Greimas. It is a semiotic model that is used to analyze the narrative structure of a story. Greimas identifies six narrative functions, Subject, Object, Sender, Receiver, Helper and Opponent. These functions are paired as binary oppositions.<sup>156</sup> An example of this theory could be how the Danish King Kristian II (1481-1559), in Denmark is known as Kristian the Good and in Sweden as Kristian the Tyrant. The same duality, although not that prominent is to be seen regarding Tycho Brahe. The local oral tradition, guided tours at the museum and Swedish fiction claims that Tycho Brahe was a very hard lord to the peasants.<sup>157</sup> In Danish texts this element is presented more understated.<sup>158</sup>

Using Greimas' model on Sophie and the garden, one can make a comparison with the narrative and function of two biblical figures. In the narrative told by the church, Virgin Mary could be said to be the one side in an opposing pair. The opposition of her character could be said to be found in Mary Magdalene. The narrated roles of Mary Magdalene and Kirsten have similarities, both are portrayed as women who broke the sexual norms and were not recognized by society. The naming of the garden is somehow maintaining an order of who will be recognized, and who will be kept secret, hidden and stigmatized. It could also be argued that there might be connotations of sin and consequences of being abducted from both the Garden of Eden and from society.

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<sup>156</sup> Greimas A-J, Structural Semantics, an Attempt at a Method, MLN, Vol 99, No. 5, *Comparative Literature*, Dec 1984, pp 1211-1215, p. 1213.

<sup>157</sup> Ahndoril-Coelho, Alexandra, *Stjärneborg*, Albert Bonniers Förlag, Stockholm, 2003.

<sup>158</sup> Mader, Vibeke, (ed) Tycho Brahe, *Adelsmaend og Astronom, Vinkler på renaessancen, 1550-1600*, Nationalmuseet, 2006, p6-7.

## 5.2 Class marks the site

Nobility has always had the resources to mark a site by buildings or otherwise. Tycho Brahe had the means to mark the site with Uraniborg and the absolute upper echelons of the classes, royalty can mark a site by merely visiting it or inaugurating it. In the museum area there are three commemorative monuments that can be connected to royal activity. The statue of Tycho Brahe by Ivar Johnsson was created to commemorate the four hundred year's jubilee of Brahe's birth, in 1946. The statue was unveiled by the Crown prince Gustav Adolf of Sweden. A small plaque was placed next to the statue, stating this.<sup>159</sup> The inauguration of the new museum in the church in 2005 was done by the Crown princess Victoria of Sweden, a plaque next to the entrance serves as a memento.<sup>160</sup> Yet another monument with royal connection is present in the museum area. A monument that has no obvious connection to Tycho Brahe, even if the date on the small monument is 1846. The monument has the form of a small obelisk placed on a quadratic fundament. Its inscription reads that the monument was erected in remembrance of the visit on the site by his Majesty King Oscar I of Sweden in 1846. King Oscar visited the island to see the ruin of Tycho Brahe's castle, but the reason for the monument being erected is celebrating the King, liberating the peasants from a feudal rule formerly subjected upon them.<sup>161</sup> Maybe the marking of visits by royalties in this context has the same function as the Swedish and Danish national flags and the one of EC. The remembrance plaques of the royal visits may be part of connecting the site to the mythology of the nation and the essence thereof. They might also be said to perform the same functions as the symbols of EC funds placed on plaques at the entrée marking the importance of the site. Both categories are in a sense a seal of approval. Maybe the plaques commemorating royal visits, the plaques about the EC funding, the plaque of being named a historical site and the flags could be said to perform a shared function by legitimizing the space, give it authority, putting seal of approval on it - charging it with importance.

To define themselves museums need the real world outside.<sup>162</sup> The references to visits from royalties could be argued to both be a mark of the real world and of another heterotopia. At the Tycho Brahe museum there is one example of reality moving in to the area of the museum. In the middle of the area, between the former church and the garden there is the small school. It represents a reality, tangible going on in the physical center of the museum.

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<sup>159</sup> Olsson Mats, *Historien om en staty*, pp. 19-22.

<sup>160</sup> [http://www.svd.se/kultur/premiar-for-brahe-museum\\_417373.svd](http://www.svd.se/kultur/premiar-for-brahe-museum_417373.svd) (accessed 9 april 2014)

<sup>161</sup> Jönsson, Åke, *Om en ö, från sagornas ö till turisternas*, Bokförlaget Arena, 1999, pp. 74-77.

<sup>162</sup> Per-Aage, *Hvad er et Museum? En semiotisk undersøgelse*, *Nordisk Museologi*, 1995:1, p 19.

This is however something that is not marked, not told, not expressed. To mark a site, everyday reality will not do. Every discipline and institution could be said to be defined by what they are forbidden to do.<sup>163</sup> To include the narrative of the reality going on could be argued to be off limit to the allowed discourse of museums. In defining and marking museums perhaps even an element of class and gender located outside reality could be argued to be of importance to define the space.

### 5.3 An economical space?

According to Foucault a museum is a heterothopia and so is the fair. Foucault devotes opposing values to the museum and to the fair.<sup>164</sup> A museum is a heterothopia that accumulate time and a fair is a heterothopia that according to Foucault is linked to time. The fairs are temporal and linked to the fairgrounds.<sup>165</sup> The museum is bound to a place, to a site but the fair is not, it is mobile. As is the *Sophie's harvest fair* that has moved in to the Tycho Brahe museum. Instruction and reformation are two of the museums primary functions.<sup>166</sup> Which are the functions of a fair? To entertain? To generate economical gain? The fair and the museum can be seen as contraries or as an opposing pair.<sup>167</sup> The institution of a museum is dependent on the existence of the reality outside the museum to define itself.<sup>168</sup> What happens when one heterothopia moves in and occupy the space of another heterothopia? Does it alter the reading of the space? Does it reveal a new kind of space? The event of *Sophie's harvest fair* totally alters the spatial localization in the museum area. For the duration of a weekend the area is transformed to a place for vendors and their booths. The area is reorganized and the focus of the site is no more on displaying the work and thoughts of Tycho Brahe. It is the display of goods that is in focus of the visitors' attention and the narrative of the museum. It could be argued that the museum site becomes a place of spectacle as Benett describes the fairs and stationary amusement parks.<sup>169</sup> There are dancers dressed in renaissance clothes, a horse show, the art of bow hunting is on display, as is the process of paper-making as supposed to have been done in Brahe's paper mill, sword-swallowers and fire-eaters. There

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<sup>163</sup> White Hayden, The Fictions of factual representation, in Farago, Claire (eds). Grasping the World: The Idea of the Museum (Histories of Vision), Aldershot, Ashgate, 2004, p 27.

<sup>164</sup> Benett, 1995, p. 1 and 4.

<sup>165</sup> Foucault, 1988, p. 7.

<sup>166</sup> Benett, 1995, p. 66.

<sup>167</sup> Ibid, p.3.

<sup>168</sup> Brandt, 1995, p. 19.

<sup>169</sup> Benett, 1995, p. 237-240.

are booths selling jam and other products made on recipes supposed to stem from the time of Tycho Brahe, there are sourdough bread and doughnuts, roast pig and hot-dogs.

The museum staff is dressed in renaissance clothes, borrowed from a local theater. One of them acting out the role of Tycho Brahe, recognizable by the silver nose tip he is wearing. Brahe is supposed to have lost the tip of his nose in a duel thereafter wearing a kind of silver prosthesis. This is a form of simulacra, it is not the real Tycho Brahe alive. This is not the form of simulacra that can be seen at Madame Tussauds, but perhaps this is a simulacra more in the context of the actors being dressed as Mickey Mouse or Donald Duck at Disneyland. By granting access to the fair, the role of the museum has changed, the visitor is offered not studium but otium, enjoyment, leisure, and entertainment. Perhaps could the fair even be said to turn the museum into a historical hyperreality. Reality replaced with simulacra. This is a spectacle that not is turned on by power like a computer game, but by the sun. It is not Disneyland. Brahe has existed, but it seems to be the legends such as the nose or the tame elk that promotes him.

The market moving into the museum area for one weekend may change the space temporarily. To be a space that is not focused on science, a space that not foremost is connected to a theoretical space. Visiting the fair could be argued to be a kind of visual or even aesthetic experience, but it could not be said that the fair expresses the function of the higher degree of freedom and objectivity.<sup>170</sup> The function seems primarily to be otium. A fair once a year could barely charge the space once the fair is over. But are the functions of the market permanently present at the museum at some level? In the small building next to the museum where the visitors pay their entrance fee, there is also a shop. The shop offers goods such as books about Tycho Brahe and about Sophie Brahe, jewellery, even the silver tip of Brahe's nose as a pendant, jigsaw-puzzles depicting the solar system, herbal tea that contains the kind of herb that grew in Sophie's garden and plants supposedly of the same varieties that are on display in the garden. There are also pamphlets about short courses in crafts that the museum organizes and lectures on gardening activities connected to gardening such as how to trim bushes into figures. The possibility of ingesting something edible while visiting the museum is not restricted to the weekend of the fair. There is a café in a building at the museum area.

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<sup>170</sup> Cassirer, 1969, p. 11.

Shopping is perhaps a part of the otium of our time. Today, facilities like shops and restaurants are important for museums. The visitors play the role as consumers as well as learners. In the museum shop a metamorphosis could be argued to take place. Ordinary goods, like books or the herbal tea at the Tycho Brahe museum, available in any shop wrapped in a picture of Tycho Brahe could be said *museumising* an ordinary commodity. While ordinary commodities are transformed into *museumised* objects, museums moves in the other direction, from an institution of a supreme level and become a part of holiday packages. They advertise themselves in the same brochures as any tourist attraction, restaurant and shop.<sup>171</sup>

The shop and the cafe adjacent to cloak rooms, toilets and parking lots, are areas that satisfy needs and longings of the visitors other than the needs for studium. Economical functions are occupying space and altering the space in museum areas. Perhaps they even constitute a space on other levels as well. To compare an economical space to a mythic may seem incomprehensible. Can there still be some similar mechanisms? According to Cassirer, the mythic space is seizing what is sacred.<sup>172</sup> What is sacred today, what is a sacred object? What can be said to give us that experience? Is consumption of goods and experiences something that is the new sacred experience are museums part of offering this to their visitors? In the shop one could buy these *museumised* goods. Goods that are given an aura, of maybe legitimacy, that these commodities are sanctioned by an authority. This is not just any herbal tea, or any magnet for decoration of the refrigerator. In a sense the museum shop is part of sacralising the experience of shopping and consuming. It could be argued that there are similarities between the *museumised* commodities and how relics from saints were viewed. It was crucial that they were genuine that they actually were the remains or personal objects of a saint or a venerated person. The museum shop could be argued to supply the museum visitor with something connected to that function. During medieval times pilgrimage was an important part of the society. It brought people from different classes, regions and countries together. The reason to go on a pilgrimage could vary; perhaps the reasons were not only religious. Pilgrimage fastened the process of diffusion of both secular and religious culture.<sup>173</sup> The pilgrims brought home small mementoes from their pilgrimages, it could be a badge or a small metal piece that were produced to resemble a part of the shrine that actually contained the relics that the pilgrim went to see.

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<sup>171</sup> Hooper-Greenhill, 1992, pp.202-204.

<sup>172</sup> Cassirer, 1969, p. 13.

<sup>173</sup> Honour and Flemming, 2009, p. 369.



An important aspect of these mementoes was that they should have touched against the shrine or the relics, and thereby absorbed the virtue of the relics.<sup>174</sup> Tourism could perhaps be argued to be a kind of pilgrimage in our time. There is also something similar between the souvenirs that the medieval tourist bought that should absorb powers from the relics to the *museimised* goods in museum shop. The charging of a mythological space or religious space transfers to be a function of an economical space. This is probably not a process that is limited to the reading of museums and museum shops, but could maybe be applied also to shopping malls and theme parks. The shopping experience presented as charged, by buying a special brand, a Mickey Mouse doll or a tin of tea with Tycho Brahe on and perhaps reuse it when empty of the original contents one get access to some of the virtues connected to a site, a person or other values. The signature of Tycho Brahe is not only creating a marked site by being put on the doors of the former church, but even marking goods, making the charge of a space into a commodity in economic exchange.

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<sup>174</sup> <http://collections.museumoflondon.org.uk/Online/group.aspx?g=group-19998> (accessed 22 May 2014)

## Conclusions

What we see at the site of the Tycho Brahe museum are layers of sediment, few remaining untouched through history, most of them reconstructed. There are and have throughout the layers of sediment been different kinds of spaces to be perceived at the site. It is a site that has gone through different phases, construction, destruction, and a reconstruction. Each sediment leaving its mark on the site and each filled with connotations. Leaving its imprint on the organization of the site, physically but also on a mental or almost semiotic level of how the visitor will perceive, experience or read the place. The site as it is to be seen at present time encompasses different physical spatial entities, the entrance of the museum with the shop, the museum building itself that once was a church, the area outside with the planted hypothesis of a garden and the outline of the castle that lie above the old foundation hole that have been filled once more, erasing a sediment, a new space, perhaps a space of simulacra. What is to be seen and experienced are layer upon layers of sediment, constructing hypothesis, reconstructions and copies of copies of something that maybe have been. The construction of simulacra changing the space, transforming one kind of a space into another kind. As seen with the observatory, from a theoretical space to a space of aesthetical expression.

In search of conflicting spaces, using the division of space as structured by Cassirer, the castle that no more exist could be said not to contain conflicting spaces but rather be an example of how spaces could be said to fuse. The castle and garden that Brahe designed can be read as a mythic space in the context of the hermetic and Pythagorean mysticism ideas of his time. The design was an organic whole where architecture and art expressed a connection between the earthly world and the cosmos of God. In a sense reading the castle and garden of Tycho Brahe as a mythic space, can be said to contradict the thoughts of Cassirer. Whose distinction between the mythic and aesthetic space is rather sharp. Still the construction of Uraniborg can be argued to show thoughts that blend or fuse aesthetic and even theoretical space.

Nationality can be seen as something connected to mythic space. Duality in the nationality of Brahe that is represented at the museum site could perhaps not be argued to present two conflicting spaces rather a conflict within a space. The connotations of being a Swede could be said to challenge the connotations of being a Dane. A conflict between space could perhaps be seen played out in the observatory. The observatory connotes science and mathematics, a space of pure thought, a theoretical science. The audio-visual show that is on display In the

observatory connotes something else. It is a display that to its content alludes more to the space or perhaps the aesthetic space than to the theoretical.

I also suggest that there may be yet another space present at the museum, an economic space. If the fair could be said to be an economical creature, an entity creating economical gain for its producer and entertain and divert the visitor, then it could be said to challenge the purpose of a museum to offer studium, and hence to challenge the theoretical space. It is one heterothopia moving into another, the battle of heterothopias. Their aims are different. Perhaps they could coexist, but it seems likely that the fair would subjugate the studium when whirling into the museum area. However the fair is momentary, not a permanent part of the area. A temporary challenge of space seems possible, but it can also be of a more permanent nature. The economical space could be argued to have moved in on a permanent basis in the museum area, existing in the shop and the café, diverting from studium and the theoretical space. Perhaps there is also a judicial space that is unknown by most but still present and affecting the aesthetic space. The museum site and Ven as a whole is considered a milieu of a cultural heritage that is protected by legislation. That legislation in some way also controls or limits the possibilities of the aesthetic space. Spaces seem to be able to battle. A place was according to the etymology of the word said to once mean a ground contested by opposing forces in battle. A battle between spaces is perhaps played out on the museum site, a battle about attention and mind of the visitor. Maybe this thesis add a reflection of a possibility to use the text *Mythic, Aesthetic and Theoretical Space*, by Cassirer in a tangible way, implying that spaces can both challenge each other and fuse. It could be of interest to apply Cassirer's text to other physical spaces, like a purely commercial space, is there mythic and theoretical spaces present in such an environment. The triptych of spaces that has been used in this thesis seems to offer different ways of constructing meaning, in a sense that is parallel to semiotic models.

An area to further explore could be if the mythic, aesthetic and theoretical space could be said to have different semiotic functions or being different levels in creating a code. Viewing the museum site the mythic space seems to be connected to a phenomenological level. One example of that could be argued to be the experience of duality in nationality and how that charges the space. Another example could be the remaining experience of the church as a religious or mythic space. The aesthetic space could in one sense be called descriptive, but that is not all. Maybe it is in the aesthetic space that significance is created, given or

perceived. One example of this from the museum area could in some regard be the depictions. The plausibility for real likeness between Brahe, and the depictions sometimes made hundreds of years after his death, could be said to be vague and the aspect of real likeness is not their primary function. The function of the aesthetic space could be said to be something else, giving form to other ideas and maybe other spaces. The functions of the depictions at the museum, are more concerned about expressing importance or create a feeling of intimacy than expressing an absolute likeness. The function of creating an absolute likeness or describing reality could instead be said to be closer to being a function of the theoretical space. Brahe's original construction of his observatory was connected to find a method of seeing that would allow him to more adequately document, record and substantiate the reality of space. At the museum site the observatory now is more a space of aesthetic expression, but there is another feature that could be said to be a theoretical space that is all about documentation, the weather station. Documentation is perhaps one of the first steps of theory and science.

The narrative of the museum site highlights various things in its locations at different time and to different groups of visitors. The layers of sediments of the site create a narrative filled with intertextuality. It has been a marked site from what could be seen as a form of site-construction with Brahe's design of his castle and garden to the museum today, with its different marks of the site, with the reconstructions but also with the planetary walk. The narrative and connotations belonging to one layer of sediment affect another sediment. Over a long period of time the spaces that we see and perceive differ. Our perception or view of the space that Tycho Brahe inhabited will never be the same as the one he had himself. Not even if the castle, the garden and the observatory were still standing exactly as they did the day he left Ven. He was a product of the renaissance and the beliefs of that time are something that most of us not share today. As it has been discussed the meaning of the castle and the garden might have been different in the context of Brahe's time and life. Seen in a shorter period of time it also matters when we look at the museum site. Perhaps the museum is, to use Baudrillard, a hyperreality or a space of simulacra. It awakens as a computer game, not when electricity is switched on but when the sun arrives and the site opens like the wings of a triptych.

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