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An Open Door

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**Brion Family Cemetery,
Carlos Scarpa.
Photos by Per Olaf Fjeld.**



These pictures, though very different in character, have for some peculiar reason a quality of light, a presence, that summoned the same memory. There is a story told by Ingmar Bergman. He was shooting a set for the film *Autumn Sonata*, and there were three women in white standing outside a door that lead to another room. When the door was opened the red color of the room effected the color of the women's white dresses.

This distillation of a precise moment brought forth a memory. The small but very exacting change of a door opening into another room released a quality of light that enabled Bergman to perceive anew his relationship to the space he occupied. He entered his new space as a memory.

In the Norwegian language, there is a silence, a pause between sentences or words that carries meaning parallel with the meaning of the actual spoken words.

It is in a sense an inner room in relation to the actual spoken words, but it is the understanding of the silence that gives deeper meaning to the expression; so it is with light.

When I visited Carlos Scarpa's Brion Family Cemetery, I opened a door, and the quality of light that filled this moment evoked an image of another door, an archaic door, a Nordic light. ●