A LIGHT IN THE MIST

THE JOURNAL OF HOPE

A HEALING ENVIRONMENTS PUBLICATION VOLUME TEN, NUMBER TWO, 2005



Healing Clements
Design

Healing Elements of Design

CREATING TRANSCENDENT MEANING

Α

 $\begin{array}{c} \mbox{Healing Environments/Nightwood} \\ \mbox{Publication} \end{array}$

Copyright © 2005 by Healing Environments

All rights reserved. No part of this book may b

No part of this book may be reproduced in any form without written permission from the publisher. Published in the United States by Healing Environments and Nightwood Productions.

Excerpt from "The Temple of Amount" by Eliezer Shore, copyright © 1999 by Eliezer Shore. Reprinted from *Parabola*, *The Magazine of Myth, Tradition, and the Search for Meaning*, Vol. 24, No. 3, Fall 1999.

Excerpt from Man's Search for Meaning by Viktor E. Frankl, copyright © 1992 by Viktor E. Frankl. Used by permission of Beacon Press.

Excerpt from *The Book That Changed My Life* by Diane Olsen (editor), copyright © 2002 by Diane Osen. Used by permission of The Modern Library, an imprint of Random House, Inc.

Excerpt from *The Art of Forgiveness, Lovingkindness, and Peace* by Jack Kornfield, copyright © 2002 by Jack Kornfield. Used by permission of Bantam, an imprint of Random House, Inc.

Excerpt from *A Path with Heart* by Jack Kornfield, copyright © 1993 by Jack Kornfield. Used by permission of Bantam, an imprint of Random House, Inc.

Excerpt from 100 Love Sonnets: Cien Sonetos de Amor by Pablo Neruda, translated by Stephen Tapscott, copyright © 1959 and Fundacion Pablo Neruda, copright © 1986 by the University of Texas Press. By permission of the University of Texas Press.

Text as submitted from p. 162 from *Small Wonder: Essays* by Barbara Kingsolver, copyright © 2002 by Barbara Kingsolver. Reprinted by permission of Harper-Collins Publishers.

Excerpt from pp. 190-1: "Our worst fear . . . liberates others." from *A Retum to Love* by Marianne Williamson, copyright © 1992 by Marianne Williamson. Reprinted by permission of HarperCollins Publishers.

Excerpt from p. 119 from *The Soul's Religion* by Thomas Moore, copyright © 2002 by Thomas Moore. Reprinted by permission of HarperCollins Publishers.

ACKNOWLEDGMENTS: Special thanks to Angela Castillo and Xenia Choubina for their hard work, and to Sam Smidt for the transcendent beauty of his design.

Design is Presence.

Design is Comfort.

Design is Relationship.

Contents

A Letter from Kate Strasburg	
A Letter from Traci Teraoka	
Love A man's Search for Meaning	Viktor Frankl
Forgiveness	
A Path with Heart	Jack Kornfield
Memory Small Wonder	Barbara Kingsolver
Meaning	Sir Laurens van der Post
Poetry Love Sonnet	Pablo Neruda
Норе	Emily Dickinson
Grace Grace, Gratitude and Forgiveness	Kate Strasburg
	A Letter from Traci Teraoka Love A man's Search for Meaning Forgiveness A Path with Heart Memory Small Wonder Meaning Poetry Love Sonnet Hope Grace

33	Faith	T.S. Eliot
35	Healing Elements of Design	Kate Strasburg Traci Teraoka
41	Meditation The Art of Forgiveness, Lovingkindness, and Peace	Jack Kornfield
43	Music Music is My Medicine	Maureen McCarthy Draper
45	Journal Into the Well	Doree Allen
49	Mission A Return to Love	Marianne Williamson
5 I	Work Work is Love Made Visible	Kahlil Gibran
53	Prayer	Mother Teresa
55	Compassion On the Nature of Compassion	Kate Strasburg

59	Nature The Peace of Wild Things	Wendel Berry
61	Spirituality The Soul's Religion	Thomas Moore
63	Writing The Book that Changed my Life	Diane Olsen, Editor
65	Healing Art	Kate Strasburg
67	RITUAL THE POWER OF RITUAL	Kate Strasburg
69	Creativity	Martha Graham
71	Symbol The Temple of Amount	Eliezer Shore
73	Intention Maitri Revisited	Traci Teraoka
83	Design Giving Form to your Vision	Kate Strasburg
87	Healing Home The Healing Home	Kate Strasburg

	91	Antiques Age	Kate Strasburg
	93	Handcrafts Crafts	Kate Strasburg
	95	Our New Home A New Incarnation Moving as Transformation	Kate Strasburg Traci Teraoka
Tour	105	A Tour of the Original Healing Environments	Kate Strasburg
Portfolio	129	Maitri	
	137	Rafiki House	
	143	Healing Environments	
	153	Healing Home	



DEAR FRIENDS,

moment of Maitri history is etched in my memory forever. Maitri, the fifteen-bed residential care facility for people living with AIDS, and Traci's first design job, was having its opening evening in San Francisco.

Two young gay men walked down the corridor. One of them took the other by the hand and led him into a small and lovingly designed bedroom. "This," he said, "is the room I would want to die in."

I've been trying to figure out why it is so difficult for me to tell people what Traci and I do. One reason, I think, is we are urging people in a secular society to embark on a sort of soul retrieval— to be cognizant of multiple levels of reality. I'm reminded of my favorite story about African bearers on a safari who, when asked why they were resting under a tree, responded, "We're waiting for our souls to catch up with our bodies."

The other reason is even more elusive. In all modesty, I believe we are trying to achieve something new (or rather something very old—something basic to ancient indigenous cultures). We are trying to teach people how to design from the heart (or soul), how to make their material world reflect spiritual realities, how to nourish themselves, their patients and loved ones with deeply healing environments.

Happily, there has been a shift in recent years from grey hospital walls to pretty pastels—from cold, sterile institutional environments to warm homelike healthcare settings. With astonishing results—the Barbara Karmanos Cancer Clinic in Michigan reports a 45% decrease in the need for pain medications since creating their healing environment. But Traci and I hope to raise the bar even higher by asking the question, "Can healthcare environments nourish the soul as well as the body?"

I am reminded of my beloved mother-in-law, who spent her last three months in a prestigious teaching hospital. "Young man," she said to her attending resident in exasperation one day, "I'm more than a piece of meat!" A great deal of needless suffering occurs because we have tried to treat the patient's body without regard for his/her mind and soul. Hopefully, Lance Henderson, CFO of the San Francisco AIDS Foundation was correct when he credited Traci with setting a new standard in the field, by striving for the highest possible outcome—the healing of the whole patient.

So, when you wonder why there is a section on forgiveness in a book on design, we ask you to stretch your consciousness. Traci and I urge you to blur the line between interior and exterior, between the spiritual and the material, between mind, body and soul. In ancient Greek thought, *Kosmos* was the word for the universe—mind, body

^{1.} Motoko Rich, "Healthy Hospital Designs," Wall Street Journal November 27, 2002

and spirit. There was no concept of the compartmentalization that exists today. Perhaps much of our suffering stems from our attempt to separate one from the other, when in reality no such separation exists. Modern psychoneuroimmunology teaches us that emotions are not, as previously thought, entirely localized in the brain, but rather spread throughout the body at the molecular level. This is the physiology of mind-body medicine.

But how does all this theory translate into actual healthcare settings? Let me give you a powerful example. Traci and I try to honor the spiritual depth of what a patient is going through. For example, when designing the corridor between the waiting room and treatment rooms in the West Cancer Clinic in Memphis, we hung a beautiful hand carved Indian door to symbolize the start of a transformative journey. Next to it we hung a soothing black and white photo with the title "comfort." The corridor itself was lined with more beautiful photos, all paired with healing words: compassion, grace, gratitude, forgiveness, hope, creativity, essence, light and finally transformation. Next to that final word stands a transcendent wooden sculpture of a set of wings, symbol of the Wings Cancer Foundation.

How much suffering might be eased if hospital emergency rooms offered soothing nature videos rather than contentious TV talk shows in their waiting rooms? What if anxious patients looking up

found a frieze containing a loving kindness meditation? May you be free from pain. May you be free from suffering. May your heart be at peace.

Healing environments need not be expensive—they must, however, be inspired and intention-filled. The caregiver of a quadreplegic created this powerful healing environment: On the wall, at the foot of his bed, she had an artist paint a soaring eagle. Over his head, she constructed an arbor which enveloped him, and trained living plants to cover it. Finally she fulfilled his wish to see the moon by mounting a strategically-placed mirror. Her patient was so empowered by these healing intentions that he actually regained some movement. The healing environment enabled his spirit to soar.

We are asking you as individuals—as architects and designers, as patients and caregivers, to get in touch with the core of suffering—which lies as much in the soul or spirit as in the body. And to seek to soothe that suffering by bringing the exterior environment into alignment with the innermost needs of the patient. We are asking you to help us comfort the suffering by creating healing environments. Design from the heart. Design with the intention to heal. Create rooms which heal bodies, minds, and spirits. Create rooms where souls can rest in peace.

Bless you,

Kare





DEAR FRIENDS,

e are a small eleven-year-old non-profit organization dedicated to the relief of suffering of the seriously ill and to providing support to their families and caregivers with healing environments. How do we define a healing

environment? We believe that it is one that offers sustenance to the soul and gives meaning to experience. A healing environment enables those who are suffering to transcend their pain by connecting to the universal and gives comfort through this connection.

There are three distinct areas in which we demonstrate our work philosophy: our resource center, our publications and our design work. We believe the transformative power of beauty, the arts and spirituality are tools that instill transcendent meaning into an environment and make it healing. It was Al Tarlov of the Kaiser Family Foundation who greatly inspired my partner Kate Strasburg when he said, ". . . If you want to change the world . . . start by creating a beautiful model." Healing Environments is our response to a void in the healthcare system that we hope to fill with our mission.

Our office is located in one of San Francisco's loveliest neighborhoods in a former antique store. In the front room visitors are welcomed into a home-like setting with comfortable couches and

a beautiful array of meaningful art and objects. Bookshelves line the walls, filled to overflowing with books on art and design, spirituality, poetry and healing—as well as how to deal with illness, grief and loss. A large collection of video and audiotapes on these subjects are also available. We also have a room dedicated to the Jungian concept of sandtray. There are hundreds of evocative objects that fill the shelves in this room. The concept behind the sandtray is to empower the user to hand select objects that they are inherently drawn to and arrange them in a large container of sand. Metaphorically, the objects represent important symbols in that person's life. The sand-filled tray represents the subconscious mind.

Another area in which we demonstrate our mission is our journal, A Light in the Mist: A Journal of Hope. We send this publication several times a year to over 12,000 hospitals, hospices and individuals across the US and overseas. Currently, there are over 30 unique issues. Each issue has a different theme or topic, offering hope and comfort in the form of stories, poetry, and words of wisdom from writers, philosophers and theologians. A Light in the Mist reaches beyond the needs of the seriously ill, offering inspiration to all of us who struggle with life's challenges.

How might the healthcare setting support or compromise the wellbeing of a person, their family and friends? How do we transition from curing to healing? When technology, medicine, and our bodies fail, how can we support the spirit? How can the built environment support the world of healthcare, create a place of community and honor the individual?

When a person finds themselves in the role of the patient he often loses touch with the autonomy which has helped to shape his life. There is often a heightened emotional state and prolonged exposure to stress and alienation. A patient's perspective might be summarized by the following account in *Anatomy of an Illness* by Norman Cousins, former editor of the Saturday Review:

I know that during my own illness in 1964, my fellow patients at the hospital would talk about matters they would never discuss with their doctors. The psychology of the seriously ill put barriers between us and those who had the skill and the grace to minister to us. There was first of all the feeling of helplessness—a serious disease in itself. There was the subconscious fear of never being able to function normally again—and it produced a wall of separation between us and the world of open movement, open sounds, open expectations. The central question from Norman Cousins to be asked about hospitals or about doctors is whether they inspire the patient with the confidence that he or she is in the right place. Whether they enable him to have trust in those who seek to heal him; in short, whether he has the expectation that good things will happen.

In 1995 Healing Environments first encountered Maitri Hospice in San Francisco. This ten-year-old AIDS hospice was in the process of moving from an eight-bed Victorian to a newly refurbished building that would expand their services to become a licensable, fifteen-bed facility. Their model of care was built around the meaning of the Sanskrit word Maitri—compassionate friend-ship or loving kindness. It was evident in every person and their interactions with each other. There was a quality to the space that was hard to define: was it the people, the house they were in, the homemade food or the loving nursing staff?

The concern from the devoted staff and supporters of Maitri was that much of the soul would be lost if they were moved into a renovated parking garage. There was fear that what had taken years to create would be lost. What would be sacrificed in expanding the number of people served and moving to a licensable facility? As we began to work on the small meditation room the possibility arose for Healing Environments to assist with the whole design and installation of their interior environment. Our goal was to help preserve the integrity of the mission and to create a new home that would function better than the founding space.

With the talent of Joseph Chance of Kwan Henmi Architects, the structure would be infused with an abundance of natural light. The public areas and resident rooms would have large windows and a glass enclosed walkway between two courtyard gardens. The scale and proportion of the interior would feel welcoming. Courtesy of Healing Environments, each private resident room would have its own unique and practical furnishings that would provide character and charm. More importantly, there would be room to store personal belongings and both public and private spaces to be social in. The kitchen would be commercial-grade with a welcoming dining room. In the tradition of their former location, all meals would be homemade, nutritious and very appetizing.

It was shortly after the move into the new building that I walked past a resident's room, facing the interior courtyard. There was a young man lying in his bed and two women sitting near him. I asked if I could do anything for them and introduced myself as a volunteer who helped create the environment. The woman on the right stood up, approached me and thanked me for providing her son with a beautiful place to die. There are no other words to express why I believe so much in the power of creating healing environments.

I believe that physical transitions should be treated as a meaningful experience. Consider the path of the patient and caregiver. When we arrive in deep suffering our physical tolerance of all things shifts. Our own relationship to self and the world around us changes. In one of our earlier journals, we describe this place as *kairos*, the Greek word for spiritual time as opposed to *chronos*, chronological time.

There are opportunities to connect the individual to the space that they are in. As one approaches the building for the first time there is the inevitable apprehension of what one might encounter. Imagine the busy corner where several public train lines merge—constant rumbling, sometimes screeching sounds from the long cars as they busily traverse the city.

I would like to share with you part of the experience of Maitri: The experience begins with the exterior of the building. A core group of concerned staff and supporters suggested that the building be painted with bright colors that would enhance a formerly drab and dirty street corner. The colors suggest a connection back to their Asian roots with bright saffron and crimson red detail. When visitors approach the front doors they are greeted by a wooden arbor that resembles a Japanese Torii. The wood framing presents a human scale for the person entering the two story concrete building. From here, the path inside is reminiscent of a home—wood laminate flooring throughout the space, wooden handrails, lovely window coverings—touches that remind visitors that they are not in a traditional healthcare institution. There was a wall

alongside the stairway that just seemed like a forgotten eyesore—so we asked a painter to create a mural resembling a Japanese screen painting. It features a tree at the ground level—that as one ascends the stairs becomes a landscape that shifts again when viewed from the top where it appears that you are on top of a mountain looking into a dreamy village below. There is an altar on the wall facing visitors at this point. We took Maitri's meaningful art and placed it in important places. In this case a colorful Mayumi Oda print of a goddess surrounded by an abundance of animals and vegetables. The small altar table is at once a greeting and a reminder of the important work that goes on daily. When a resident dies a candle is lit in his memory and his name is written in a small book. Those who wish to write in the book are invited to do so. It is a quiet and intimate experience.

To the right of the altar is the public living room which often reminds people of visiting a favorite relative or grandmother. It is cozy, nicely laid out with views into a well-tended garden. A focal point in this room is the donated Victorian wood fireplace mantel from a former neighbor. The detail and age of the piece immediately creates a sense of home. The dining area continues this philosophy and is a gathering place for some of the best cooked meals I have ever had. There are two long wood farm tables for

ambulatory residents and staff. There is community created in sharing meals together. A beloved friend once said to me, "It takes just as long to create a good meal as it does a bad one." How often do you really enjoy the meal served in a healthcare facility?

Imagine the impact on a body that is starving for nutrition and that is met with nourishment for the soul as well as the senses. Each bedroom is a self-contained world. For some, it may be the nicest room they have had in life — for others, a reminder of how much their life has changed and that this is the end of their journey. We wanted to encourage each resident to decorate his room as he would like. Each piece of furniture is individualized and functional. The basics are all there including an armoire, a dresser, a bedside table with lamp, a chair (sometimes a sleeper style if a guest would like to stay), a TV, a clock/radio, and a view either towards the courtyard garden or out towards the urban environment.

I have learned so much from Maitri. Since our relationship began I have had the pleasure and honor of witnessing great love and spirit in those who have lived, worked and volunteered there. I have learned that we need to honor life until death arrives—that being alive is a gift and so many would wish for more time. That our relationships to one another and how we support those we love

when they are suffering is essential to the quality of our lives and to the quality of our experience of death.

There is a quality to life that Maitri seeks to create for those whom they serve. Perhaps that is the quintessential difference between Maitri and standard institutions.

In offering to help we sought to soften the space, personalize it and make it feel like a home where the very real need to comfort the suffering is honored. I believe what we helped to create is a place of dignity and respect. If you are interested in learning more please contact Healing Environments at healingenvironments.org. For those interested in Maitri, please visit maitrisf.org.²

Bless you,.

Hospitals conference in Holland.

2. This introduction was written in April 2005 when Traci spoke at the Architecture of



Healing
Elements of
Design



Man's Search for Meaning

all, cease somehow to be of importance.



BY VIKTOR FRANKL

SALVATION IN A CONCENTRATION CAMP

y mind still clung to the image of my wife. A thought crossed my mind: I didn't even know if she were still alive. I knew only one thing—which I have learned well by now: Love goes very far beyond the physical person of the beloved. It finds its deepest meaning in his spiritual being, his inner self. Whether or not he is actually present, whether or not he is still alive at

I did not know whether my wife was alive, and I had no means of finding out (during all my prison life there was no outgoing or incoming mail); but at the moment it ceased to matter. There was no need for me to know: nothing could touch the strength of my love, my thoughts and the image of my beloved. Had I known then that my wife was dead, I think that I would still have given myself, undisturbed by that knowledge, to the contemplation of her image, and that my mental conversation with her would have been just as vivid and satisfying. "Set me like a seal upon thy heart, love is as strong as death."

FORGIVENESS

A Path with Heart



BY JACK KORNFIELD

MEDITATION ON FORGIVENESS

or most people forgiveness is a process. When you have been deeply wounded, the work of forgiveness can take years. It will go through many stages—grief, rage, sorrow, fear, and confusion—and in the end, if you let yourself feel the pain you carry, it will come as a relief, as a release for your heart. You will see that forgiveness is fundamentally for your own sake, a way to carry the pain of the past no longer. The fate of the person who harmed you, whether they be alive or dead, does not matter nearly as much as what you carry in your heart. And if the forgiveness is for yourself, for your own guilt, for the harm you've done to yourself or to another, the process is the same. You will come to realize that you can carry it no longer.



Small Wonder



BY BARBARA KINGSOLVER

am sitting on your lap, and you are crying. Thank you, honey, thank you, you keep saying, rocking back and forth as you hold me in the kitchen chair. I've brought you flowers: the sweet peas you must have spent all spring trying to grow, training them up the trellis in the yard. You had nothing to work with but abundant gray rains and the patience of a young wife at home with pots and pans and small children, trying to create just one beautiful thing, something to take you outside our tiny white clapboard house on East Main. I never noticed until all at once they burst through the trellis in a pink red purple dazzle. A finger-painting of colors humming against the blue air: I could think of nothing but to bring it to you. I climbed up the wooden trellis and picked the flowers. Every one. They are gone already, wilting in my hand as you hold me close in the potato-smelling kitchen, and your tears are damp in my hair but you never say a single thing but Thank you.

MEANING

here is nothing wrong in searching for happiness, but we use the term as if it were the ultimate in human striving.

What gives far more comfort to the soul, I found in prison and in life, is something greater than happiness or unhappiness—and that is meaning. Meaning transfigures all.

—Sir Laurens van der Post



Love Sonnet LXXXIX



BY PABLO NERUDA

When I die, I want your hands on my eyes: I want the light and the wheat of your beloved hands to pass their freshness over me once more: I want to feel the softness that changed my destiny.

I want you to live while I wait for you, asleep. I want your ears still to hear the wind, I want you to sniff the sea's aroma that we love together, to continue to walk on the sand we walk on.

I want what I love to continue to live, and you whom I love and sang above everything else to continue to flourish, full-flowered:

so that you can reach everything my love directs you to, so that my shadow can travel along in your hair, so that everything can learn the reason for my song.

(EXCERPTED FROM 100 Love Sonnets)



Hope is the thing with feathers

That perches in the soul,

And sings the tune without the words,

And never stops at all.

—Emily Dickinson

GRACE

Grace, Gratitude and Forgiveness



BY KATE STRASBURG

race has always meant mysterious and tender mercies to me. It has meant experiencing love when one feels least lovable, being healed in unexpected ways at unexpected times. Summed up in the words of Sister Corita Kent, "And there will be wonderful surprises." Perhaps to live life gracefully we need to ask for perpetual forgiveness, unending gratitude and the grace to experience both.

FAITH



I said to my soul, be still, and wait without hope,

For hope would be hope for the wrong thing: wait without love

For love would be love of the wrong thing; there is yet faith

But the faith and the love and the hope are all in the waiting.

—T.S. Eliot

DESIGN

Healing Elements of Design



BY KATE STRASBURG AND TRACI TERAOKA

wo very attractive women walked into Hotel
Monaco's Grande Café in San Francisco.
Co-directors of Patient Support Services for a
major cancer clinic in Memphis, Tennessee,
they had come to the West Coast to gather
ideas for how they might make their new facility a healing
environment.

Under the leadership of Brenda Wiseman and Sandy Patterson, West Clinic Wings offers patients and their families the loving support that not only relieves suffering, but also promotes healing. "How can we extend our services to include the most healing environment possible?" they asked. This is our attempt to answer their question.

What can be done to ease the suffering of patients faced with a life-threatening diagnosis? What is a healing environment? A healing environment is one which connects the patient to that which is transcendent, and which brings comfort through that connection.

A patient who has been given a life-threatening diagnosis has had her world turned upside down. Unfortunately, clinical settings often reinforce this malaise with their sterility. How can architects and designers reverse this downward spiral?

First and foremost they must move beyond their formal training to a place of highest purpose and intention. They must realize it is within their power to alleviate suffering and this must be their primary goal. They may keep the following criteria in mind:

- 1. Seek to ground the patient in the world at large.
- Use natural materials such as beautiful woods, stone, and slate, to connect the patient to the outside world.
- Introduce nature itself in the form of living plants, running water, and beautiful orchids.
- Incorporate natural lighting and provide access to fresh air through skylights, courtyards, and atriums.

- Appeal to all five senses through light, color, texture, music, comfort foods, and natural light scent. (A hospital in Minnesota has a hundred-track sound system which replicates the sounds of a country river.)
- Include items with age (antiques) and handcrafted artifacts to place patients in a larger context of time. Comfort patients with the essence of home: comfortable furniture, coffee, and access to kitchens.
- 2. Offer the option of transcendence. (Especially important for the patient whose life is threatened and for his or her loved ones.)
- Create special and easily accessible places for prayer and meditation.
- So Keep a sense of mystery, of that which we cannot know. There is comfort in the concept that man is not the measure of all things.
- Incorporate icons and symbols of transcendence. Avoid the denominational and seek the universal.

(Better a chapel with a fountain and orchids than one with symbols of eight belief systems.)

- Attempt through symbols to transcend both time and space.
- 3. Counteract the sense of disempowerment and loss of identity which often accompanies serious illness.
- Where possible offer choice (bed linens? bed surrounds? art from an art cart for bedroom walls?).
- Encourage self-expression by having art studios, sandtray rooms, and video rooms (for creating family heirlooms).
- Incorporate in each patient's room a means of expressing and celebrating his individuality. (A locked display case? A frame on the door for a photograph and bio?)
- Offer easily accessible patient libraries for medical information regarding treatment.
- Replace the ubiquitous TV with a VCR and consider individual CD players with earphones.

- 4. Attempt to place the patient's experience in a context that may give it meaning, thereby reducing suffering.
- Where possible offer healing, as opposed to merely decorative art. What is healing art? Healing art is art which relates to the depth of the patient's experience, rather than glossing over it.
- Secondary Consider the healing power of literature. Incorporate inspiring quotes and poetry.
- Avoid minimalism and replace it with a rich layering of detail. When facing death, what may be excellent design feels cold and impersonal. Avoid the color grey.
- 5. Consider the well-being of the patient, the family and the medical staff to be inseparable. (They form a triumvirate and each affects the other.)
- Offer all three populations means of self-expression, avenues for grieving and inspiration for healing.
- Make waiting rooms and examining rooms as healing as individual patient rooms.

MEDITATION

The Art of Forgiveness, Lovingkindness, and Peace



BY JACK KORNFIELD

May I and all beings
be free from pain and sorrow.
May I and all beings
be held in compassion.
May I and all beings
be reconciled.
May I and all beings
be at peace.



Music is My Medicine



BY MAUREEN MCCARTHY DRAPER

e go to music for so many things. Joyful, sad, playful, lonely—music has the power to arouse our passion or to still it, to validate and enhance a mood or to change it. But whether we want to deepen or lighten our spirit, when music gives

form to feeling it relieves us of carrying the full burden inside. And with expression comes a certain freedom and sense of being more in harmony with ourselves. Paradoxically, as we listen to music we are also listening to ourselves. The music is a bridge between our inarticulate world of thought and sensation and the outer world.

All the elements of music combine to work their magic. A melody or harmony may suddenly move us to tears—or elation. Slow rhythms tend to relax and steady, faster rhythms to increase pulse and breath rate. If we're in physical or emotional pain, music can take us out of ourselves, reminding us there is another reality of beauty and sensuous pleasure. Outer harmony helps restore inner harmony. And we may never need this more than when we are hospitalized for an accident or illness.

DECEMBER 28, 2002

JOURNAL

Into the Well: Keeping a Journal with Ira Progoff



BY DOREE ALLEN

We are engaged in entering the well of our life and in reaching as deeply into its sources as we can. —Ira Progoff

suspect that, like me, many of you have lingered over the "blank book" section of your favorite art or stationery store, contemplating the perfect journal—the one bound simply in rice paper, perhaps, that will finally inspire your personal practice of writing. Although journaling has had a renaissance of sorts in the past few years, keeping a diary is one of the oldest methods of self-exploration, and while we may all have different notions of what constitutes a diary or journal, most of us have sought the silent, spacious counsel of its pages at one time or another.

Before you buy that new blank book, though, I would urge you to consider a different approach to keeping a journal; one that combines what we typically think of as keeping a diary with an innovative, more structured format known as the *Intensive Journal Process*.

Drawing on both Jungian principles and depth psychology, it is a method developed by the psychologist Ira Progoff and considered by Joseph Campbell "one of the great inventions of our time."

I first became aware of the *Intensive Journal Process* from an invitation I received to attend one of the many workshops that are offered throughout the country. Included in the literature about the program was an interview with Dr. Progoff that immediately intrigued me, especially by what he had to say about the benefits of working with the process and the ways it differed from a traditional approach to keeping a journal:

It helps us to see the movement of our life history as a whole, from the vantage point of the present moment. It also helps us to position ourselves between the past and the future so we can support the unfoldment of new potentials in our life.... When journal keeping is not related to the larger development of one's life as a whole, it lacks a sustaining principle. Often it is resorted to when a person has a particular goal in mind, such as finding a new career path or establishing a specific love relationship, but when the goal is achieved the journal falls into disuse and the continuity of the life context as a whole is lost. No overall integration or self-exploration results.... Working with the process enriches our inner life immea-

surably, helping us to stay in touch with that underlying reality which is our personal source of meaning and strength.

Progoff's method asks us to look particularly at four dimensions of our experience: Life/Time, Dialogue, Depth and Meaning, and within these categories helps us to find the thread of continuity that is moving throughout our life. It reminds us of our life's stepping-stones, our dreams and mentors, and of those intersections where roads taken and not taken may be reassessed and revisited. And whether you attend a workshop, as I did, where someone leads you through the various exercises or you use Dr. Progoff's book, At a Journal Workshop, as a guide, you will be given a gentle framework for evoking new ideas and opening contexts of understanding. For in the reciprocal movement between past and present is the gift of perspective—something we all need at our century's turn.

At the heart of the Journal Workshops is the metaphor of the well connected to an underground stream. The invitation Progoff extends to us is to reach as deeply into the sources of our well as we can, so that in the depths we may someday take flight.



A Return to Love



BY MARIANNE WILLIAMSON

ur worst fear is not that we are inadequate, our deepest fear is that we are powerful beyond measure. It is our light, not our darkness that most frightens us. We ask ourselves, "Who am I to be brilliant, gorgeous, talented and fabulous?" Actually who are you not to be? You are a child of God; your playing small doesn't serve the world. There is nothing enlightened about shrinking so that other people won't feel insecure around you. We were born to make manifest the glory of God within us. It is not just in some of us, it is in everyone and as we let our own light shine we unconsciously give other people permission to do the same. As we are liberated from our own fear our presence automatically liberates others.

WORK

Work is Love Made Visible



BY KAHLIL GIBRAN

And what is it to work with love?

It is to weave the cloth with threads drawn from your heart, even as if your beloved were to wear that cloth.

It is to build a house with affection, even as if your beloved were to dwell in that house.

It is to sow seeds with tenderness and reap the harvest with joy, even as if your beloved were to eat the fruit.

It is to charge all things you fashion with a breath of your own spirit,

And to know that all the blessed dead are standing about you and watching.

• • •

Work is love made visible.

PRAYER

The fruit of silence is prayer
The fruit of prayer is faith
The fruit of faith is love
The fruit of love is service
The fruit of service is peace

—Mother Teresa

COMPASSION

On the Nature of Compassion



BY KATE STRASBURG

am sorry to have to hurt you," the doctor said.

My eyes welled up with tears. Not because of the pain. Because of the compassion. In ten years of intrusive tests for my condition, no one had ever acknowledged my pain.

All of the world's greatest spiritual traditions stress the importance of compassion. From the Latin *cum passio*—meaning "with suffering"—compassion is the gift of "being with one who is suffering." For nothing increases another's suffering more than a sense of isolation; a sense of being alone with one's pain.

What is the path to compassion?

First and foremost, in order to feel compassion for others, we must feel compassion for ourselves. To connect with the pain of others, we must have connected with our own pain. In order to do so, one must let go of fear and also of judgement. For compassion and judgement cannot go hand in hand.

Secondly, and this is extremely difficult in Western society, we must let go of the need to "fix" things. One of the greatest barriers to a sense of compassion is Western arrogance. A hard lesson of the AIDS epidemic has been that for the first time in recent history, Western medicine has been faced with human suffering on an overwhelming scale. Suffering for which there is no cure. Suffering which we cannot "fix." Americans have been forced to confront their fear of death, their denial of death, their tendency to see death as defeat.

We have been forced to discover a new reality—the reality of transcendence. The reality that one can be "healed" without being "cured." The reality that quality of life may be more important than quantity. The mystery that tragedy may beget epiphany, and that a spiritual awakening may be born from an epic epidemic.

But how can one rest in the face of death, day after day, without being numbed by the pain? We secular Americans have tended to stress self-reliance and stoicism. These will not serve us for the long haul. Those of us who do not have spiritual traditions will have to learn to look deep within. We will need to draw on our higher selves, on the universe if not on a deity, to renew ourselves in our commitment to compassion. We will need to explore tools of renewal, such as meditation, to be refreshed and reborn daily. For as a Japanese sage once said: "A clear wind can blow ten thousand miles."

So then, let us create a circle of compassion. For ourselves. For our loved ones. For all those struggling with life-threatening illness. For their caregivers. For their medical personnel. Let us, like Maitri, form a community of compassion. Let no one suffer alone.

NATURE

The Peace of Wild Things



BY WENDELL BERRY

When despair for the world grows in me and I wake in the night at the least sound in fear of what my life and my children's lives may be, I go and lie down where the wood drake rests his beauty on the water, and the great heron feeds. I come into the peace of wild things who do not tax their lives with forethought of grief. I come into the presence of still water. And I feel above me the day-blind stars waiting with their light. For a time I rest in the grace of the world, and am free.

SPIRITUALITY

The Soul's Religion



BY THOMAS MOORE

THE SOUL'S RELIGION

he unpleasant sensation of falling apart need not be literally negative. It can open us up to receive the creative impulses of the spirit and take another step toward what fate has in store for us. Let's look even more closely now at ordeals, at the initiatory aspect of falling apart. This is one way spirit and soul come together. The emotional struggle, engaged but not necessarily "won," affects the soul profoundly and allows us to have a larger view of life and its mysteries. Initiations—it seems we're always in one or another—pulverize those parts of us that are rigid and break up self-protective explanations and understandings. The suffering involved allows something infinitely large to penetrate, and simple pain turns into ordeal, trial, and initiation. The passages of the soul give birth to the spirit.

WRITING

The Book That Changed My Life



EDITED BY DIANE OLSEN

What transforms the merely sad into something tragic—and therefore beautiful, and therefore saving, and therefore, in some odd way, joyful—is the telling of the story. It's what makes us human beings.

—James Carroll



Healing Art



BY KATE STRASBURG

ur space at Healing Environments is filled with healing art. What do we mean by "healing" art? Healing art is art which enables the viewer to transcend his pain (whether emotional or physical) by con-

necting him to a sense of the universal. This connection is both grounding and comforting. It presents a larger context in which the viewer feels supported and sustained.



The Power of Ritual



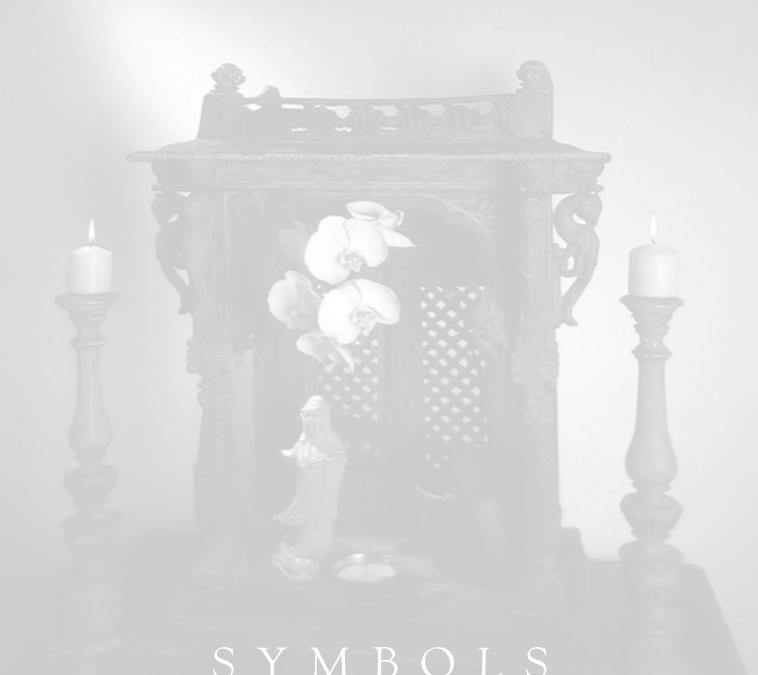
BY KATE STRASBURG

o a large extent, modern man has lost the power of ritual. In his efforts to be rational, he has forsaken the mystery of the universe. Many of us have left organized religion behind, creating a void of meaning. As the century ends and we face the new millennium in fear and uncertainty, more and more of us are exploring ancient ways and forgotten wisdom to replace what we have lost. The twentieth century, born in arrogance and boundless optimism, humbled us with the limits of our knowledge. Let us use our newfound humility to ask for guidance, to seek for solutions larger than science, deeper than materialism. Let us create personal rituals that connect us to our common humanity, which infuse our struggles with meaning, which frame our search for solutions. Let us reopen to the mystery of existence.

CREATIVITY

here is a vitality, a life force, an energy, a quickening that is translated through you into action. And because there is only one of you in all time, this expression is unique. And if you block it, it will never exist through any other medium... The world will not have it. It is not your business to determine how good it is, nor how valuable, nor how it compares with other expressions. It is your business to keep it yours clearly and directly, to keep the channel open.

—Martha Graham



The Temple of Amount



BY ELIEZER SHORE

very symbol carries some inner meaning, whether simple or complex. In all cases, a symbol is an object whose content is greater than its form, for with just a few lines or gestures it conveys a message that would otherwise require many words. But precisely because of this meager form, because their meaning is not overt, symbols demand that the viewer reconstruct the original message within himself. As such, they are vehicles for inner transformation, and are among the primary tools of the religious life, which seeks to convey truths that are altogether beyond words. Symbols are points of contemplation, for only by dwelling upon them are their contents revealed. And the more one contemplates them, the more meaningful they become. Furthermore, religious symbols, whose subject is the infinite, have the potential to convey an infinity of meaning.

EXCERPTED FROM Parabola, FALL 1999

INTENTION

Maitri Revisited



BY TRACI TERAOKA

Bless the soul that lives herein...
Go confidently in the direction of your dreams.
Act as though it were impossible to fail.

—Dorothea Brandt

s I sit down to write an update about our design work in San Francisco, I am reminded of this quotation. As co-directors of Healing Environments, Kate and I have encountered many people and situations that have affected our work—as we continue to grow, our priorities must adjust to our needs—it is in trying to meet our mission statement that I feel most humble. The work that we seek to create at Healing Environments might puzzle some, inspire others, and hopefully, at its most powerful and sincere effort, comfort many.

MAITRI: RESIDENTIAL CARE FOR PEOPLE LIVING WITH AIDS SAN FRANCISCO, CALIFORNIA

Maitri is completely occupied. Fifteen bedrooms are now microcosms to their inhabitants. At press time, six residents will have passed away since Maitri opened its doors in November.³ I drop by weekly to check on things and to stay connected to them.

I believe we breathe life into our work by maintaining a relationship with it. Almost every time I visit, I am bewildered by the amount of work that can still be done. More art. More funky, handmade accourrements. New "this" and different "that." I have to remind myself that no project is ever completely finished. Life as process. Design as process.

I think one of the most troublesome aspects of renovation and expansion projects is the realization that what has taken years to create will be lost. It came in different stages at Maitri—first with the staff move to the new address, secondly when the residents moved in. The "flow" was different. Walking through the halls and living rooms felt unfamiliar. There was a despair at times that the "soul" was lost. What had they sacrificed to move from a home to a homelike facility?

I consulted with a friend whom I have known for years—who has often lent wisdom and kind words during hard times—I explained

^{3.} This article was written in 1995.

the sense of sadness and abandonment I felt inhabiting the hospice, and she passed on these words: "...let them know it is okay to feel grief and loss over the move. The people that are making the transition were initially drawn there for a reason. There is a sense of loss—the love and work they have put into the original will be missed. More importantly, the people at the core (the executive director and core staff) need to create a new vision and fan the flames of that vision. The group wants to be on board—they just don't have a new vision to hold on to yet."

I have become more involved in the transition of moving into a new space. We all know it is difficult and exciting, but we try to settle in as if it were routine. Consider this as an opportunity: What if we consider moving as an opportunity to refuel our intentions—to name what is important to us and place that knowledge on every doorway, every window, every room? In Japan my ex-husband Rick and I witnessed a new taxi being blessed at a temple for wealth and prosperity. At the time we thought it was unusual and a bit funny, but it makes a lot of sense to me now. Be deliberate about your intentions—make it happen.

A special thanks to the people that live and work at Maitri for allowing me to continue to learn from their home. It is the most heartfelt education that I have ever received.













D E S I G N

Giving Form to your Vision



BY KATE STRASBURG

ne November Traci and I were invited to address the Symposium on Healthcare Design in San Francisco. A great deal of good arose from this conference, but our favorite part of the presentation was an experiential exercise that we led. Our goal was to help our audience learn to design from "the inside out." By asking them to identify with a patient's deepest needs, we hoped to help them better address those needs.

We have included the exercise in this book in the hopes that it may help other architects and designers, as well as patients, their families and caregivers. Like all exercises which explore our deepest truths, it can only bring us closer to our most essential selves. And in sharing those truths it can only bring us closer to one another.

For this exercise, image it is you who is seriously ill.

Exercise

What can you do to comfort yourself?
What healing environment can you create?
How can you make it a haven? How can you imbue it with comfort? What soothing sense of order, what personal expression will ground you? How can you expand time by infusing it with memory, with a sense of meaning? How can you celebrate your life, your identity?

What personal icons or symbols can serve as touchstones? What rituals can you create to overcome both time and distance, to transcend the limitations your illness has placed on you? How can you use your physical surroundings to return you to your essence? How can this illness become your key to transformation? How can it lead you into the light?



The Healing Home



BY KATE STRASBURG

n this world of increasing stress and complexity all of us need a haven, a healing environment, a healing home.

As the information age hurls us into cyberspace, how can we remain grounded, centered, secure? The answer is not to acquire more, but rather to seek more meaning in what we acquire. To pause and look inward and—as African bearers resting beside the trail once said—"Wait for our souls to catch up with our bodies."

I first met Traci, my co-director at Healing Environments, when I was furnishing a ski condo I had recently found. At the time, Traci was managing an antique store and I, recently divorced, was trying to create a sense of stability in the midst of chaos. How could I give my children a sense of continuity in their changing world? In a culture which values what is new over what is old, how could I give them both a sense of time and place that would subtly convey transcendence and enduring values?

Surprisingly, with Traci's help, I discovered some things which both grounded me in who I was and soothed the children by the expression of that reality. As a former French teacher and Catholic convert, I was stunned to find a set of antique leather bound books from a convent in the old French walled city of Carcasonne in her shop on a small California suburban street. As I leafed through the works of St. John of the Cross and St. Teresa of Avila, small cards belonging to novitiates over a hundred years ago fell from their pages. I was both transported in time and space to a reality larger than my personal odyssey.

Having lived both on the East Coast and in France, I have often thought how we in America, especially in the West, suffer from a lack of history. There is something soothing about being cradled in a context larger than our own. Sleeping in a two-hundred-year-old house in Massachusetts or a two-hun-

dred-year-old apartment in Paris, one cannot help but feel supported by the experience of generations of predecessors.

The average American moves five times in a lifetime, often thousands of miles away from family and community. How can we create a context for ourselves which will nourish us in times of adversity? The answer is to journey inward on a journey of self-discovery and, at the same time, to place that rediscovered self in a larger supportive framework. The homes which we create for ourselves can become representative of both who we are and what supports us—physical symbols of both the inner self and the outer universe.

When visitors tour our showcase of ideas in San Francisco, almost without exception they speak of the special energy which they experience—the deep sense of peace which supports and renews them. Let me try to share with you the component parts of this—the healing elements of design.

ANTIQUES

Age

By kate strasburg

ne way that design can place us in a larger context is through the medium of age. I came to a love of antiques late in life. What something with age does for us is to place our concerns in a proper context. The patina of a well-worn piece of wood speaks of crises weathered and survived. Those of us lucky enough to have family heirlooms know of what I speak. Eating holiday meals at a table that has seen decades of the same gives a sense of security and containment. If we have no such heritage, we may borrow it by filling our lives with things that have brought others comfort in the past. Furniture need not be costly to be reassuring. My daughter's godmother furnished her first home with thrift store finds lovingly refinished. In the past, things were built to last. It is this sense of solidity which the old imparts to the new.

HANDCRAFTS

Crafts



BY KATE STRASBURG

from craft. Our Healing Environments showcase is filled with handmade things, as is The Healing Home. I recently purchased a miniature basket, painstakingly woven by hand in an Asian country. What does this tiny object do for me? It speaks of patience and integrity. It was made in a context of tradition, rather than with an eye for profit. It has been made this way for centuries. It is reminiscent of an earlier age when time was not at a premium. When the rhythms of life were tied to the earth. When man was not the measure of all things. It speaks to me and tells me that all my hurrying cannot affect the universe. It tells me to take a deep breath and slow down.

nother source of comfort in design comes



A New Incarnation



BY KATE STRASBURG

lthough the average American moves five times in a lifetime, many of us cling as fondly to the status quo as our European counterparts. There is nothing in the Western tradition which instructs, as Buddhism does, that change is constant and, therefore, excessive attachment a certain cause of unhappiness. However if we view crises from an Asian perspective, they each provide a unique opportunity for transformation. As the ancient Chinese *I Ching* proclaims: chaos paves the way for creation.

The process of reconfiguring a dream does not come easily. I am reminded of something I read about transformation in *O Magazine*. When a caterpillar creates a chrysalis, it does not simply affix wings to its body. It must first lose all semblance of caterpillar before reemerging as butterfly. The process of transformation takes a great deal of faith. One must let go of all that has been before reinventing

oneself. As André Gide wrote: "One does not discover new lands without consenting to lose all sight of shore at first and for a long time."

And so when Traci and I realized that Healing Environments would have to find a new home, as rents were rising and the troubled economy depleting non-profits' funding, we entered a passage of unknowing. For nine years our nonprofit's identity had been fused with our twelve-room showcase in Palo Alto. How could it possibly be preserved in a much smaller space in San Francisco? The journey was not an easy one, but what we emerged with is far more magical than that which we left behind. The caterpillar has indeed become a butterfly.

Our new space on Sacramento Street in San Francisco is a fraction of the space we had previously. Yet the impact we have has expanded geometrically. Located in a former antique store in one of San Francisco's loveliest neighborhoods, we find ourselves encircled by healthcare facilities.

When Traci arrived she began leaving journals out in front of our storefront in a wooden rack. They disappeared at a heartening rate. We even began to feel that our presence in a commercial area offered a spiritual antidote to those seeking relief in excessive consumption.

One gentleman brought a friend to simply experience the space. "I'm hoping if he can just be present, he will realize what is missing from his life," he said.

Let me describe the space in more detail and the process of transforming it.

When Traci takes on a design job she steadfastly refuses to do design boards. The reason being that we believe in the creative process as an organic one. I am reminded of Christopher Alexander, the eccentric and innovative architect who allows the land to "speak" to him when designing a building. So Traci and I moved into Sacramento Street with only a rough idea of what would go where and how it would all work out.

Let me share with you an example of how leaving space for inspiration can result in magic. The centerpiece of our Palo Alto space had been a magnificent antique hand-carved African door. A symbol of transformation, it never failed to inspire our visitors. Traci and I had placed most of our furniture in the new front room when we realized we had failed to find a spot for our most prized possession. I wandered into one of the two back rooms. A small alcove in one would have to replace our meditation room in Palo Alto. We had placed a small Asian trunk in it, with a beautiful Mexican re-

production of an antique cross and a lovely cast of a cherub's head and wings. Clearly the door completed the vignette. Just after we had placed it there, one of the movers entered the room. Unaware of our mission and engaged in a far from spiritual profession, he provided all the validation we needed for our choice. Glancing at the trio of transcendent objects he gasped audibly.

Later we would add the manzanita branches from our first fundraiser, still graced with the Tibetan prayer bells, hand calligraphed poems and diaphanous ribbons left there in memory of loved ones. The resulting meditation alcove is far more powerful than our previous one.

Similarly, a small open closet became a second memorial space, a place for visitors to light candles in memory of loved ones. Once again, serendipity played a major role in its creation. Two other of our favorite objects were difficult to place. They are both extremely colorful, yet we prefer an earthy, more neutral palette. Both hold special meaning for us. One is a traditional Mexican tree of life, created by a patient with no prior art experience. The other a small yet vibrant lap quilt sewn by my cousin Eleanor, a quilt designer, for a dear friend she lost to AIDS.

The final piece of the memorial alcove came together when a mover placed a small round table with a copper top in the closet to get it out of the way. The perfect fireproof surface for votive candles. A nondescript closet became a colorful, meaning-filled memorial.

A third installment of design by inspiration occurred after Traci and I did a table for Dining by Design, the AIDS fundraiser cosponsored by Elle Decor and Taittinger Champagne. Wanting to create a table that would authentically portray our mission, we chose the theme "Dark Night of the Soul." On a black silk tablecloth we placed an exquisite ancient gilded wooden Kuan Yin (the Buddhist Bodhisattva of compassion) flanked with large black vases filled with flame-red spider orchids.

Wanting to represent our ecumenical stance accurately as well, we placed an Ethiopian Coptic cross and a beautiful menorah by the sculptor Erté on the other side of the table. After the event we brought all three religious icons back to the office, not sure of where they would find a home. In a matter of minutes they transformed the front room into a powerfully spiritual presence on Sacramento Street.

Moving as Transformation



BY TRACI TERAOKA

n 2003, Kate and I had decided to let go of our original Healing Environments location of nine years—our founding nest for the mission of our work. Believe me, it wasn't easy coming to that decision. It can be very difficult to imagine life differently. I am certain that we had to go through many stages of grieving to let go, finally.

So, the search began. We optimistically saw space after space—and we were often confronted with different issues of why each space would or wouldn't work. The process reminded me of what we experienced the first time around in 1993, with each physical space shaping the opportunity—and with us always staying true to what is essential to our mission, reviewing what could be flexible and what was non-negotiable. We had hoped that by making the decision to let go and embrace the future—the right solution would appear alongside our intention. We must have looked at well over 40 places over several months; all the while trying fresh perspectives, envisioning our intention to help the suffering with beauty and comfort.

Kate and I were getting edgy, as well as supremely frustrated and tired. I asked her if we could switch gears and try something different—collage. I wanted to pause and play, even if it didn't yield anything. Within two days, we had a large black box that, when opened, revealed wishes and hopes for the new space. I put my own collages in the box and kept it near as we began a new pursuit now with the deadline for moving out of our original space fast approaching.

How frustrating to try to let go—reaching for the new shore—having a vision of what it might look like and then realizing "wrong shore." Our faith and hope had to become yet more consciously activated and practiced.

Of course now that we can look back on the situation, we can see the grace and eventual good fortune we found. I think Kate and I found comfort in our both being flexible about how the mission and work could continue in many different forms. We "tried on" several reincarnations and in the end—it really seems that despite the hardships and stress, hope and faith were rejuvenated time and again—when we moved in early August, there was a natural fit where we landed. In fact, many folks have walked into the new space experiencing it as a refuge—feeling as if it had been there for ages. And it really does feel like that.

For those of you experiencing the challenges of change we send you hope—realize where you yourself are "stuck" in a mindset that isn't helping you move on. There is a terrific Buddhist visualization for letting go of feelings and experiences that we are clinging to,

which I would like to share with you here. Imagine yourself walking through a room full of balloons. As you walk through the room imagine letting yourself reach for different balloons, holding and letting go of each one until you are on the other side of the room. Each balloon represents one of the many experiences that make up who we are and become our individual life experience. Are you intentionally holding one balloon, holding on to it for dear life, passing many other experiences and feelings that are available if only you could loosen your grip? The idea is to let yourself have many experiences and to practice reaching for and letting go of these opportunities to experience fully what is intended for you in your own unique life.

If Kate and I had held on to only one possibility—if we hadn't created both mental and heart space for change—we would not be in this new blessed space with access to so many healthcare facilities. Now we have an office that presents a whole new range of possibilities to help people. The space is smaller—but that's ok—the work itself is immense and unlimited by the walls that surround it. We are able to demonstrate how our environment affects us—to inspire, to meet emotional and spiritual needs with beauty, art, comfort and meaning. It is a lending library—encompassing such

topics as health and nutrition, spirituality and religion, art and design, creativity, and living and dying, as well as a space for ritual and remembrance. Ordinary people walk up to the storefront expecting an antique store, and are usually pleasantly surprised when they realize we don't sell anything. In fact, with 28 journals created in the last nine years—we are often handing things out free of any charge or expectation.

It has been heartening to have someone walk up—curious about what they see—inquire if they can browse—realize they cannot shop, instead connect—and to have their reply be, "Perfect," or, "This is what I really needed." Or, "I just helped my mom die—could I spend some time here? I feel like I have been walking around in an altered state that no one could possibly understand."

I have moved twice in the last three years. And, as I write this piece, I have learned I will need to make an additional move before I can be "settled." I am the type of person who generally likes change. I enjoy the process of seeing the possibility in all things and the way old things can come together with a fresh perspective, but not quite at this rate. It can feel out of control and scary—yet, I trust that relatively soon I will be able to look back on this chapter of my life as being difficult and that I was able to survive it with grace.

