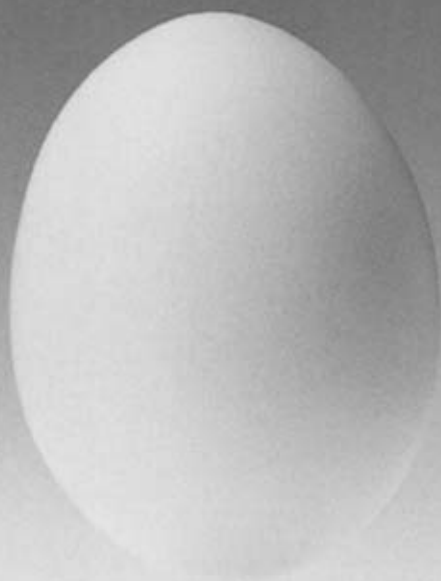


A LIGHT IN THE MIST

THE JOURNAL OF HOPE

A HEALING ENVIRONMENTS PUBLICATION
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Design is Presence. Design is Comfort. Design is Relationship.



THE WEST CANCER CLINIC BLESSING

MAY YOU KNOW THAT YOU ARE IN
A PLACE OF COMPASSIONATE HEALING.

MAY YOU FEEL CARED FOR BY LOVING HANDS AND OPEN HEARTS.

MAY YOU ALWAYS FEEL SEEN AND HEARD IN THIS PLACE.

MAY YOU FIND EVEN GREATER STRENGTH BECAUSE OUR PRAYERS
ARE LINKED WITH YOURS.

MAY WE ALWAYS SEE IN EVERY FACE A MOTHER,
SPOUSE OR LOVED ONE . . .

SOMEONE NO DIFFERENT THAN US AND THOSE WE LOVE.

MAY WE ALWAYS SEE EACH PATIENT AS AN INDIVIDUAL PERSON WITH
WANTS AND NEEDS FAR BEYOND CANCER.

MAY WE ALWAYS BE WORTHY OF THE GIFTS OF TRUST FROM THOSE
WHO SEEK OUR CARE.

MAY WE SEEK EXCELLENCE IN ALL ASPECTS OF CARE TRUSTING
IN A HIGHER WISDOM.

ON A WING AND A PRAYER



in this issue of *A Light in the Mist*, we share the stories and inspiration of our work with the West

Cancer Clinic and the WINGS Cancer Foundation in Memphis, Tennessee. I have been fortunate in my work. In working toward our mission at Healing Environments I have been blessed to help people through design. We encourage folks to consider the benefits of creating a healing environment by focusing on the dignity and self respect that should be in every room, and try to focus life on the ordinary and the organic. A connection between beauty and meaning come together naturally. Flow. TTP

THE DOOR



hen patients at the West Cancer Clinic walk from the waiting room to the medical areas of the clinic, an ornately carved door

hanging on a wall greets them. At first it seems out of place, but it has a definite purpose.

The door is a universal symbol of passage—a portal to the experiences of life, said Brenda Wiseman, co-director of patient support services at WINGS Cancer Foundation, which recently moved to the new West Cancer Clinic building at 100 N. Humphreys Blvd. She believes the antique door from Morocco is a symbol of hope to cancer patients who come to the clinic looking for successful treatment for their disease and comfort for their suffering.

Excerpted from "Designed to Comfort," by Elizabeth Todd Bartholomew, The Memphis Commercial Appeal.

IN THE CARE OF ANGELS



et me tell you the story of two angels and how the quality of their relationships, their presence and their comfort transformed a tragic situation into

one of transcendent healing.

Dana was dying of cancer. Her most fervent hope was to live to see her only daughter, Brittany, graduate from high school. As her cancer progressed, it became evident that this was not to be. The angels of Wings Cancer Foundation urged Princeton to grant Brittany early admission, so that, at the very least, Dana would have the

comfort of visualizing her daughter's future. And so, in the late fall, Dana learned that her daughter had been accepted by Princeton.

Dana's second dream was to live for Christmas, which she dearly loved. But this also was not to be. And so the angels at Wings went to work to ease her pain. They shopped for Dana, carefully following her instructions, bringing not one but several samples of each item so that she could truly make a selection. They then lovingly wrapped each gift from Dana to her daughter.

As Dana's end drew near, together with her husband, Jerome, they filmed a loving video message from the dying mother to her beloved daughter for her to treasure always.

Another wish of Dana's had been to die in the comfort of her home. At first seventeen-year-old Brittany doubted that she had the emotional strength to support her mother in her final hours. But with the angels' support and coaching, she in turn became an angel for her mother. One night, shortly before Christmas, Brittany cradled her dying mother in her arms, singing softly to her throughout the night, easing her passing. Christmas morning one of the angels left her own family to be with Brittany, to explain the loving significance of each gift her mother had chosen.

This is the quality of care which is relationship, which is presence, which is comfort. KK

LABYRINTH LIFE'S HEALING PATHWAY



edical crisis opens us to the opportunity for a deeper communion with spirit. The symbol used in Chinese calligraphy for danger always includes the symbol for opportunity. Working as Co-Director of Patient Support Services in a large oncology practice has allowed me to bear witness to this type of crisis and opportunity. Cancer is a dis-ease of the body but also assaults the mind and spirit. Believing that the mind, body and spirit are interdependent, the need to support the wellbeing of all the person is self-evident. State of the art medicine treats the disease of the body, but "does not treat a 34-year-old wife and mother with two kids" as stated by Kurt Tauer, M.D. In an effort to further expand our support of heart and spirit, we are stepping out on "a wing and a prayer" and building a labyrinth cradled in the center of the two wings of our clinic. Our labyrinth will serve our 10,000 patients and be open to the community at large. The labyrinth is the perfect metaphor for life's pathway. Within the support of the labyrinth's healing pathway there is an opportunity to open, center and release. One person stated "cancer made me cut off from the human race."

The labyrinth walk, when shared with conscious intention, can reconnect one with self, others and

God. The dis-membered person has the opportunity to re-member their wholeness and sense of belonging. The community and communion found on the labyrinth has the potential for deep healing. As one patient was quoted in *Exploring the Labyrinth*, "The first time the cancer came, I went all out in getting the cancer cured," he told me in his elegant English accent. "I thought that was that. With the recurrence, I realized now that all my feelings, my heart, my soul had been left out the first time around. I want to pursue every medical option open to me, but I know that's about curing the cancer. I want something a lot deeper this time. I want healing." Healing is a process that allows one to find peace and wholeness regardless of the absence or presence of cure.

At the very least, a labyrinth in the health care setting can be a catalyst to de-stress and promote peace. One of the greatest challenges and opportunities with a diagnosis of cancer is LIVING with the unknown. The labyrinth also provides an exercise in trusting life's unknown path while being present for each step along the way. With an open heart and a rekindled spirit the source for healing is endless. We believe that what is good for heart, mind and spirit must also be good for the body in combating disease.



Three years ago my partner and I first experienced the labyrinth at a workshop with Lauren Artress at Grace Cathedral, and we have walked many labyrinths since. We never dreamed that when we embarked on that first walk that it would lead us to an opportunity to offer the labyrinth in our effort to support the wellbeing of anyone touched by cancer. Ursula Hannaford, 30 year yoga master and our instructor for our classes through Wings, says it eloquently: "Many times the soul knows its journey before the mind is conscious of it." The opening of our labyrinth is just one of the many times in our work and personal lives when the soul seems to provide the internal compass for our journey. That same deeper knowing seems to manifest itself at a higher level of consciousness when it is reclaimed, remembered or revealed within the sacred space of the labyrinth. *By Brenda Wiseman, Program Director of Patient Support Services WINGS Cancer Foundation*



Herbert Bayer Sgraffito Mural 1953 Seminar Building, Aspen Institute for Humanistic Studies

DESIGN IS RELATIONSHIPS



DESIGN IS PRESENCE

The art is wonderful. But it's the relationship to the art and what it means, and the relationship to the furniture and the relationship to the people and volunteers that truly matters.

Gigi Lee—
WINGS Volunteer Director

Mystery. How mystery happens or what mystery abounds in a place like an open space.

Gigi Lee—
WINGS Volunteer Director

HONOR THE MYSTERY



Why is a healing environment important?

Because it's warm, it's welcoming. It's just a calming sight. You come in here; you're so anxious and you're thinking, "I'm glad if I have to have this type of medical work done, at least it's done in an atmosphere where I'm comfortable." I think doctors and staff want a sad experience to be not so bad. To help it along a little bit. You open that door and you feel like you are going into someone's beautiful home.... Would you want to walk into a room that was all gray or would you like to walk into a room that's yellow—it makes you smile. It just welcomes you. You know that the people that you're going to meet are going to care. Color is everything.

INSPIRATION

What is a healing environment?

The organic elements that bring you in make you feel connected to the world around you. It's a comfort zone. A safe place. Our advice to other groups interested in creating a healing environment? Go experience it. And I would add a note to the health care professionals who find it difficult to imagine themselves in the patient's place. Meet the patient's vulnerability. Meet them at that place with support, comfort. Meet them there with the warmth and comfort and security that a healing environment can provide for them.

Brenda Wiseman and Sandy Patterson—Co-Directors of Patient Support Services
WINGS Cancer Foundation

Peggy Evensley—Chairman of the Board, WINGS Cancer Foundation



Talk to the people who have been there and ask them what they want and then really listen. When someone has cancer you just don't treat the patient, you treat the entire family. It's our responsibility to provide a place where they can heal and be comforted. That is the essence of healing--to be here and make their days, whatever they are, better and more meaningful.

Peggy Evensley—Chairman of the Board, WINGS Cancer Foundation



DESIGN IS

NSHIPS

INSPIRATION



Just remember one, presence. Number two, special things that the people they serve can bring with them such as a meaningful afghan, a meaningful card, a medal, a piece of jewelry, or something to touch. Something that appeals to the senses such as quilts or antique furniture. And people who work there should also do the same. They could carry their family pictures, wear meaningful medals or clothes, or put on some jewelry. Sing, celebrate their own cultural holidays. They don't have to be big things—they can be little things.

Peggy Evensley—Chairman of the Board, WINGS Cancer Foundation

Did the staff have input?

We did plan the way the floor would look and how the chairs would be designed and how the walls look and how the nurses' station is set up to be friendly to patients. We wanted a friendly layout that would protect the confidentiality of the nurses' work but that felt open to the patients and their families.

Is this a model of care?

Oh, definitely. Anybody could come here and see how to do it.

*Rod Robinson—
ClinicManager*



DESIGN IS PRESENCE

It's very important to have a healing environment, especially for cancer patients because they are going through so much in their lives. We totally change their lives when we tell them that they have cancer or that their cancer is back. Sometimes we're not the first person to tell them, sometimes their physician tells them and sends them to us. But they really hear it when they get to the oncologist.

So if we can give them things to look at. An aquarium. A beautiful piece of furniture. A lake outside the window. A garden outside another window. If we can maybe give them a little bit more hope, give them something else to think about while they're here other than their cancer.

*Rod Robinson—
ClinicManager*

What is a healing environment?

Presence. The way you would look at someone and say, *I know you, I see you, I'm here for you.* It's an atmosphere, it's an equality.

It's not just touching a patient, person, body, but I think it's soul and soul is everywhere. It's around people. So I think that you can touch a soul without even actually touching someone's body. Providing that environment not only takes physical things into account but also takes into consideration your feelings.

*Gigi Lee—
Wings Volunteer Director*

DESIGN IS COMFORT



IN HONOR OF OUR TYPEFACE

We've had many compliments on the look and feel of our newsletter, but most people don't realize how much the choice of type font contributes to the graphic presentation of our newsletter. The typeface we use is called "Goudy Oldstyle" and the decorative caps are "Goudy Cluster Initials" We thought you might like to learn something about Frederic Goudy's life as portrayed by typographical designer Hermann Zapf.



Frederic W. Goudy developed his lifetime to an art in which he tried to find a wonderful combination of serious play and playful work. In his designs you see no oppression, no unhappy feelings of a profession perceived as a burden. He really loved his craft. He worked not to enrich himself financially but only to support himself and his family. What a poor man you are with a great deal of money but with no time to use it.



Frederic W. Goudy on his work table cutting patterns for his matrix engraving machine. In the background is Bertha M. Goudy typesetting with the composing stick. Painting by Robert Thom.

He had to master many disasters. He lost so many of his designs, books and tools to fire. But together with his wonderful wife, Bertha, he started again. Although in the later years of his life, difficulties with his eyes became more and more painful, he did not surrender, but still continued to design and work.

We can learn from such a personality how to master the difficulties of life, how to make out of our humble profession a worthy thing for the devotion of a lifetime. We have but one life to spare, and each hour we do unworthy or unnecessary things is an hour which never comes back. If we always remember this and work under such attitude, we will never feel lonely, even in a world apparently plagued with inhumanity and injustice, in spite of such fantastic progress in science, as shown by the moon landing. But it shows the gap between science, for which everything is now technically possible, and the spiritual progress of mankind. We are still trying to solve simple problems of living together on this globe.

In the communications media and in our typographical field there are no national borders or limitations. I believe that the individual is the most important, and that it is human thinking which counts. In the graphic or typographical art there must be much more of this unity of work and personality. This combination only makes a good designer.

Frederic W. Goudy was a really inspiring person. His full lifetime was devoted to his profession. In his time this was not usual, but he was a devoted artist and wanted to study the background, the sources and the additional aspects of his art. These are qualities which we still admire in him even in these days of computers and photocomposition. The future will demand a great deal from us. We are all forced to learn, to keep up-to-date with the industrial and scientific development around us in our special profession.

Of course, it is not easy for many of our contemporaries to realize that we must spread this learning process over a lifetime. A college degree or an apprenticeship will not be sufficient if we accept this great challenge.

Excerpted from Hermann Zapf and His Design Philosophy by The Society of Typographic Arts Chicago, 1987 Reprinted with the permission of the Society of Typographical Arts Chicago.

SAM TOO



ancer, at its best, can be transformative. After Sam Mockbee's battle with cancer, his work as a professor of architecture took on a new level of mission. Whereas in the past he had had his first year architecture students construct a wall which they later demolished, Sam looked about for a project of greater substance. He found it in the needs of the rural poor and the call of recyclable materials.

Today, Sam's students create homes, even chapels, for the rural poor out of society's castaways: old tires, broken bottles, mud and straw.



It is no wonder Sam has been honored by the MacArthur Foundation with one of their "genius" awards. What a world we would have if all artists, architects, designers, doctors and nurses were to infuse their work with the mission of relationship, of presence, of comfort. **KS**

DESIGN IS RELATIONSHIPS



he designer changes the world, not by violence, but through the subtle use of visual symbols.

Where design differs from fine art is that it accepts the task of communication for some purposeful mission rather than simply satisfying an inner need. The designer attempts to bring the work to a point that provides personal gratification but it must also fulfill its assignment in order to be successful.

"Design is relationships" was the late Paul Rand's most memorable conclusion about design. This is my favorite quote about design. The quote holds true for both form and content. It means that considerations like color and shape must relate with each other and then go further by succeeding on a functional level as well. Beyond that, design must impact society as a whole.

James Joyce tells us that the artist takes into the vital center of his life "the life that surrounds it, flinging it abroad again amid planetary music." Design is everywhere, it is a part of our lives, we experience it everyday, every moment. As Joyce says, it "flows round and round the persons and the action like a vital sea."

Design is dynamic, and by its very nature, promotes change within ourselves. Look around, can you remember the way things use to be and how they are today? Design chronicles this evolution by making things more beautiful and more useful. **SS**



A rare photo of the Healing Environments foursome, celebrating the inclusion of Sam's work in an exhibition of SFMOMA's permanent design collection last December. For those of you who are interested, Sam was recently featured in Issue 330 of GRAPHIS, The International Magazine of Design and Communication.

A PATTERN LANGUAGE

One of the most creative, captivating and enduring books on architecture and building we know of is Christopher Alexander's *A Pattern Language*. Although this "wise old owl of a book," as it has been called, needs to be savored in its entirety, we have excerpted two of our favorite passages for you here.

THE POETRY OF THE LANGUAGE



in an ordinary English sentence, each word has one meaning, and the sentence too, has one simple meaning.

In a poem the meaning is far more dense. Each work carries several meanings; and the sentence as a whole carries an enormous density of interlocking meanings, which together illuminate the whole.

The same is true for pattern languages. It is possible to make buildings by stringing together patterns, in a rather loose way. A building made like this, is an assembly of patterns. It is not dense. It is not profound. But it is also passable to put patterns together in such a way that many many patterns overlap in the same physical space: the building is very dense; it has many meanings captured in a small space; and through this density, it becomes profound.

In a poem, this kind of density, creates illumination, by making identities between words, and meanings, whose identities we have not understood before. In "O Rose thou art sick," the rose is identified with many greater, and personal things than any rose — and the poem illuminates the person, and the rose, because of this connection. The connection not only illuminates the words, but also illuminates our actual lives.

*O Rose thou art sick.
The invisible worm,
That flies in the night
In the howling storm:*

*Has found out thy bed
Of crimson joy:
And his dark secret love
Does thy life destroy.*

William Blake

The same exactly, happens in a building. Consider, for example, the two patterns BATHING ROOM (144) and STILL WATER (71) One defines a part of a house where you can bathe yourself slowly, with pleasure, purpose in company; a place to reach your limbs, and relax. The other is a place in a neighborhood, where this is water to gaze into, perhaps to swim in, where children can sail boats, and splash about, which nourishes those parts of ourselves which rely on water as one of the great elements of the unconscious.

Suppose now that we make a complex of buildings where individual bathing rooms are somehow connected to a common pond, or lake, or pool — where the bathing room merges with this common place; where there is no sharp distinction between the individual and family processes of the bathing room, and the common pleasure of the common pool. In this place, these two patterns exist in the same space; they are identified; there is a compression of the two, which requires less space, and which is more profound than in a place where they are merely side by side. The compression illuminates each of the patterns, sheds light on its meaning; and also illuminates our lives, as we understand a little bit more about the connections of our inner needs. (pp. xli—xlili)

253 THINGS FROM YOUR LIFE



ecor and conception of "interior design" have spread so widely, that very often people forget their instinct for the things they really want to keep around them.

There are two ways of looking at this simple fact. We may look at it from the point of view of the person who owns the space, and from the point of view of the people who come into it. From the owner's point of view, it is obvious that the things around you should be the things which mean the most to you, which have the power to play a part in the continuous process of self-transformation, which is your life. That much is clear.

But this function has been eroded, gradually, in modern times because people have begun to look outward, to others, and over their shoulders, at the people who are coming to visit them, and have replaced their natural instinctive decorations with the things which they believe will please and impress their visitors. This is the motive behind all the interior design and the decor in women's magazines. And designers play on these anxieties by making total designs, telling people they have no right to move anything, paint the walls, or add a plant, because they are not party to the mysteries of Good Design.

But the irony is, that the visitors who come into a room don't want this nonsense any more than the people who live there. It is far more fascinating to come into a room which is the living expression of a person, or a group of people, so that you can see their lives, their histories, their inclinations, displayed in manifest form around the walls, in the furniture, on the shelves. Besides such experiences — and it is as ordinary as the grass — the artificial scene-making of "modern decor" is totally bankrupt.

Jung describes the room that was his study, how he filled the stone walls with paintings that he made each day directly on the stone — mandalas, dream images, preoccupations — and he tells us that the room came gradually to be a living thing to him — the outward counterpart to his unconscious. (pp. 1164-1166)

From *A Pattern Language: Towns • Buildings • Construction* by Christopher Alexander, Sara Ishikawa, Murray Silverstein, Max Jacobson, Ingrid Fiksdahl-King and Shlomo Angel. Oxford University Press, 1977. Reprinted with the permission of Oxford University Press.

"Mr. Alexander's life mission has been to make architecture as emotionally rich as the people who live in it, through design born of ordinary experience. . . . His credo is that beauty in design comes from a thousand small steps, taken one at a time while a structure is physically being built. Including some form of handicraft." Patricia Leigh Brown, *New York Times*

HOLY PERSONAL



Laura Chester has long been a soul sister of Healing Environments. I first learned of her when I purchased her book on her personal struggle with lupus, for a friend. She later asked if she could have photos of my personal chapel for her latest book, *Holy Personal*. In the end she did not include them, but made reference to the fact that her grandmother had purchased a home with a private chapel and made it into a closet, whereas I had made a closet into a private chapel!



In this beautifully written and photographed volume, Laura goes on a quest across the country in search of private places of worship and the stories of those who built them.

Inspired by her own desire to build a chapel, it is a beautiful testament to the spiritual presence in all its many manifestations. It will inspire you to express your own sense of mystery and to honor your own personal beliefs. **KS**



Le Corbusier *The Modulor*
A scale for harmonic measurement of space.



ver since Traci and I met seven years ago, relationship has been at the core of our work together. Like Brenda and Sandy of West

Clinic Wings, we cannot separate our work from the strong personal bond that unites and inspires us in our mission. All that Healing Environments has become is an organic out-growth of that personal commitment.

I remember the day Traci said to me, "A *Light in the Mist* is wonderful, but I want to create an actual healing environment for someone dying of AIDS." Out of that statement the collaboration with Maitri was born and with it, our design vision was realized.

Similarly, *A Light in the Mist* is a product essentially of relationship. Every Monday morning Sam and I meet for coffee—sometimes to discuss personal problems, sometimes to brainstorm creatively. In our weekly meetings, Sam, Doree, Traci and I, first and foremost, bond as friends. Then gradually — sometimes with raucous outbursts of creativity and delight (underscored by our commitment to mission)—*A Light in the Mist* is made manifest (with guidance, we believe, from above).

And so we urge you, in your various callings, to fuel your mission, your creativity, with the bonds of relationship, with the gift of your presence, and with the intention, above all, to give comfort.

TOGETHER
WE
WILL
COMFORT
THE
SUFFERING

OUR MISSION

Our mission is to aid the current movement toward holistic medicine—toward treating the whole patient (mind, body, spirit) and encouraging hospitals, hospices and individuals to nourish patients, families and caregivers with healing environments. What is a healing environment? We believe a healing environment is one that offers sustenance to the soul and gives meaning to experience. It is one that enables those who are suffering to transcend their pain by connecting to the universal through the transformative power of beauty and art, and that gives comfort through this connection.

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