

Scene 3 of the fall from Exile On Main Street. Featuring Mick Jagger, Keith Richards, Mick Taylor, Charlie Watts, Bill Wyman. Mick realizes it's no good. "Believe wof you like she's my auntie."

Dear Dick,

I have several growing reservations about our project, yet I can see that our situation is gradually coming into better focus. The difficulties are

- 1) the application in a systematic way of a metaphor like 'architecture' to learning situations, schools, programs, etc
- 2) problems of 'self-concept' in initiation and participation in projects.

Having got around again to 'heart-to-heart' you and I writing letters, some question I have coming

into better focus.

First, you remember that when we started, we recognized the possibility that all our talk might produce! - that favored and nothing. Let me put this into forms of questions for you. I am becoming more and more terminal about the past, April will probably be about the end of my participation in this project, one way or another. The silence of my mailbox is amazing nowadays and I'm in the military, out to fuck and kill and see the world, right?

3/1/73A

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Story dialogue by K. Andrew Lascelles. Photographed and directed by Norman Sealf. Card design by J.V.H.

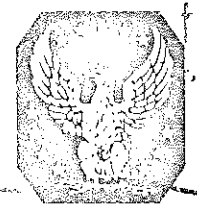
Scene 5 of the fall from Exile On Main Street. Featuring Mick Jagger, Keith Richards, Mick Taylor, Charlie Watts, Bill Wyman. Disturbance frame right. He's still seasick.

Dear Dick,

Here is a suggestion for another catalogue: "possibly relevant architectural relations and metaphors." Psychology is full of such metaphors.

So is poetry, "theology. Is science? This could be like an encyclopedia or scrapbook of quotations with the criteria of selection being their possible application to metaphorical architectural critique.

Here is a fourth structural principle (or whatever I've been calling them): that a practical solution to every practical problem exists.



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