



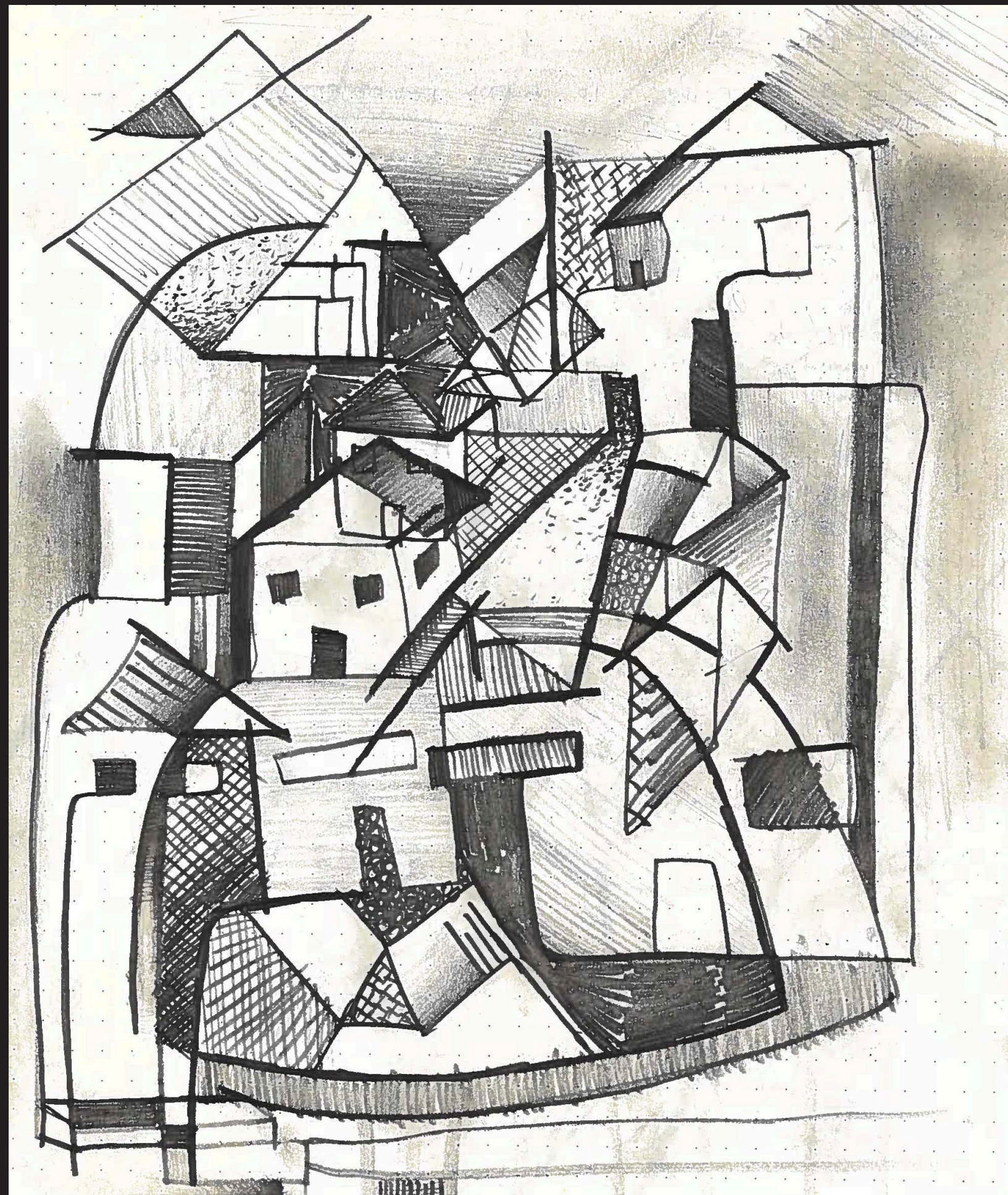
NEBRASKA

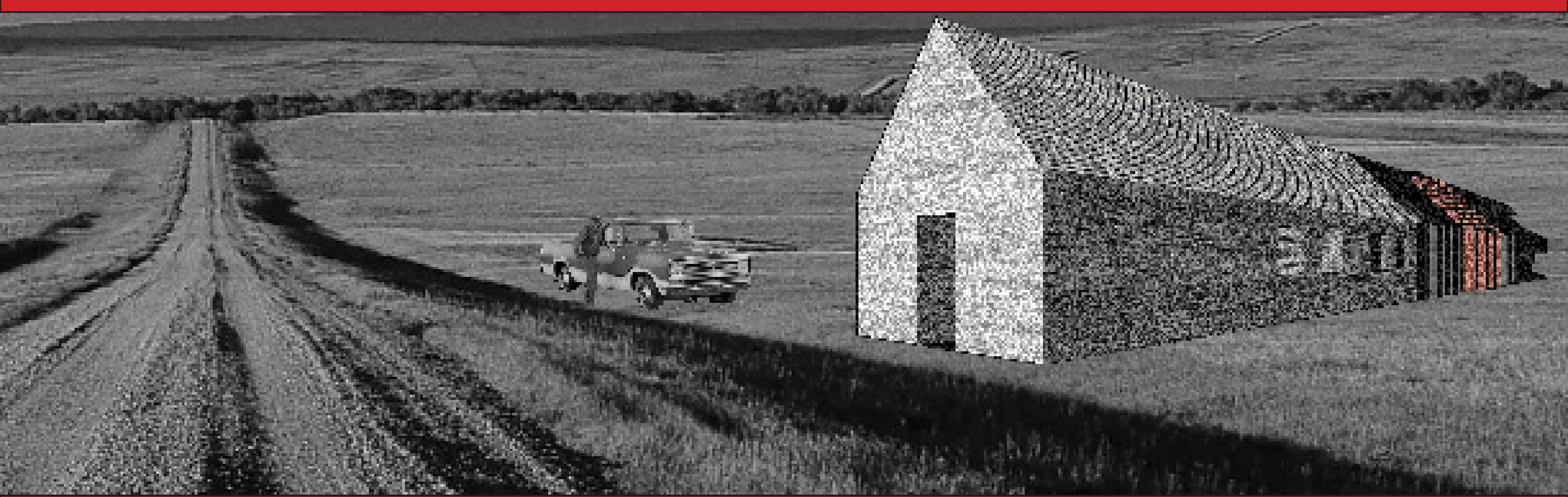
THIS SPACE HAS BEEN DESIGNED WITH THE INTENTION OF EXPRESSING MULTIPLE ASPECTS OF AN IDEA IN ONE.

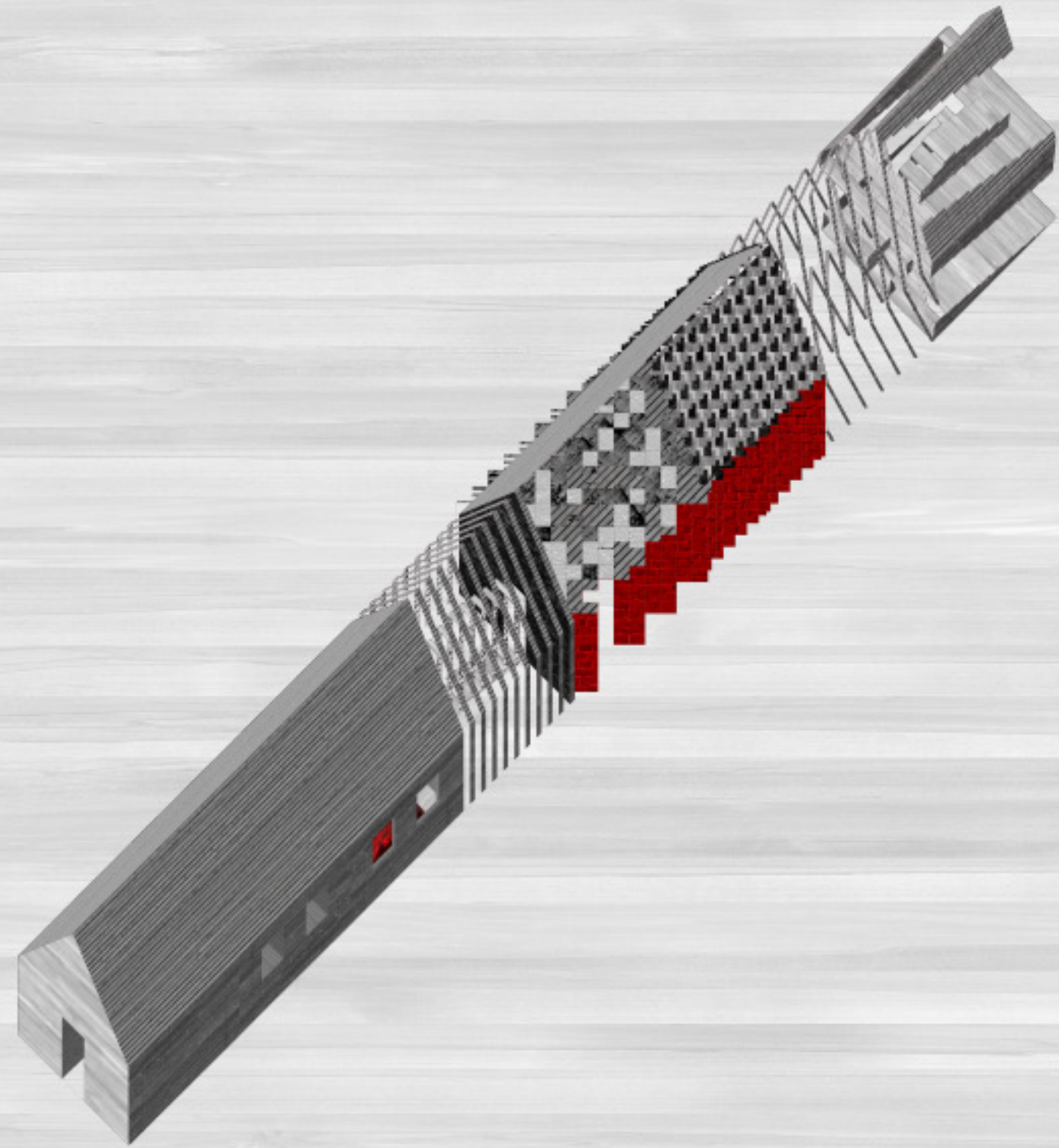
I STARTED THIS DESIGN PROCESS BY SKETCHING DIFFERENT FEELINGS OR ATMOSPHERES THAT THE ALBUM PORTRAYED. I THEN CREATED A SERIES OF CUBIST DRAWINGS. CHOOSING FOUR KEY MOMENTS IN THE ALBUM, I SKETCHED CORRESPONDING BASIC REPRESENTATIONS. EACH LINE DRAWN WAS DRAWN WITH SOME ASPECT OF THE OBJECT OR THEME IN MIND, THEREFORE EACH LINE MAY NOT HAVE AN OBVIOUS MEANING BUT THEY ARE ALL RELATED THROUGH MY OWN THOUGHT PROCESS. THIS IS THE BASIC METHOD OF CUBISM AND IT IS THE METHOD I THEN ADOPTED TO ABSTRACT MY DESIGN.

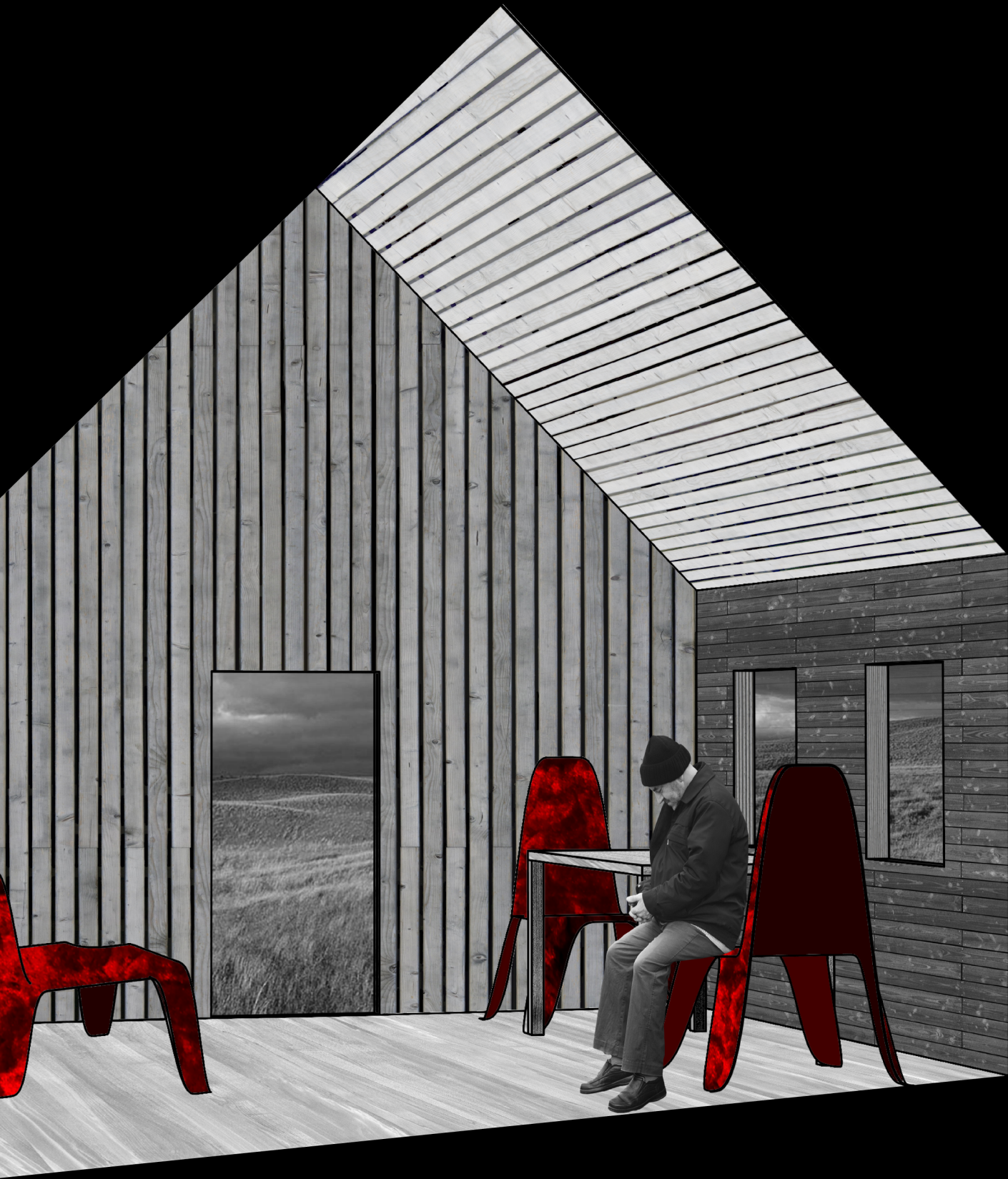
A THEME OR IMAGE THAT KEPT APPEARING THROUGHOUT THE ALBUM WAS THE HOUSE REFERENCED IN THE TRACK "MANSION ON THE HILL" SO I STARTED WITH AN ELEMENTAL SILHOUETTE OF A HOME AND MADE SEVERAL ITERATIONS.

THEY WERE THEN PLACED IN A ROW TO FORM A HALLWAY.





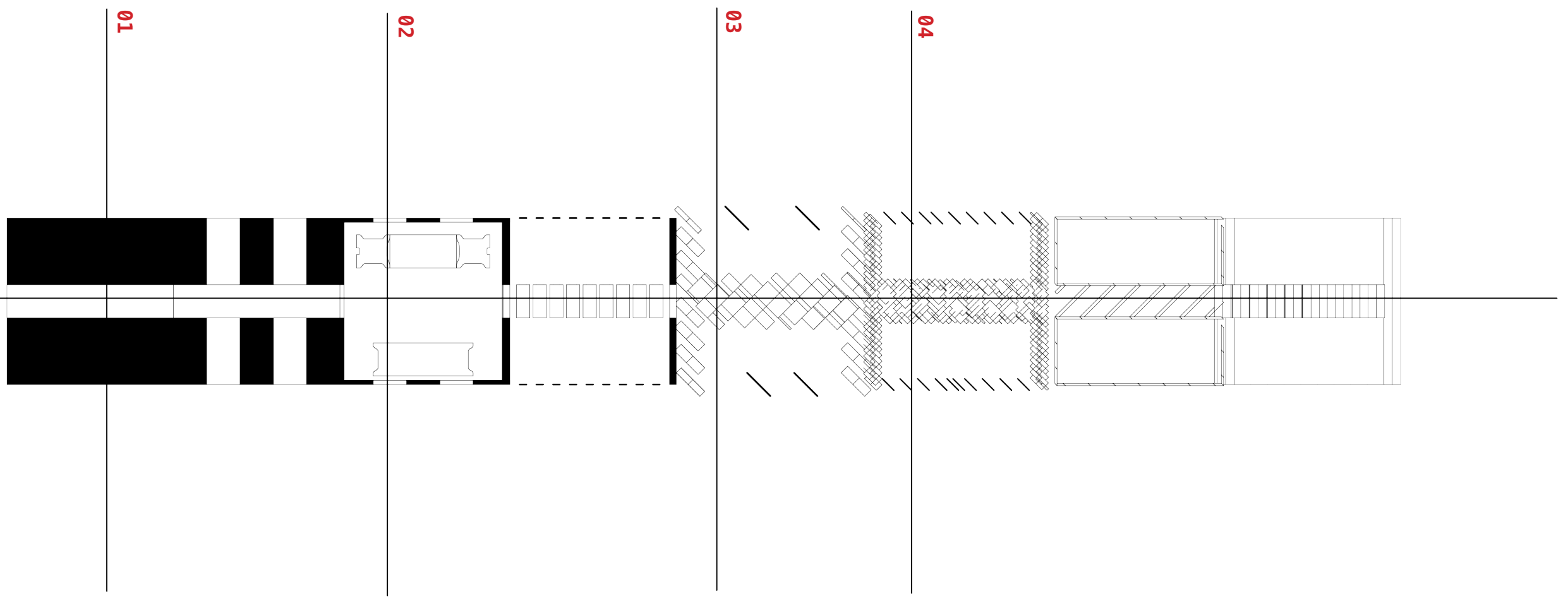


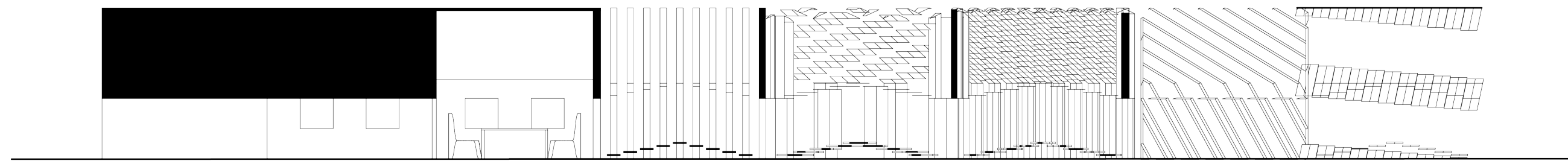


TECHNICAL INFORMATION...

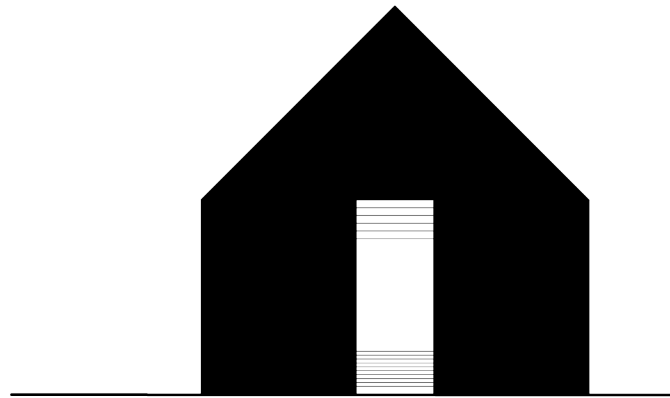
LONGITUDINAL
SECTION

PLAN



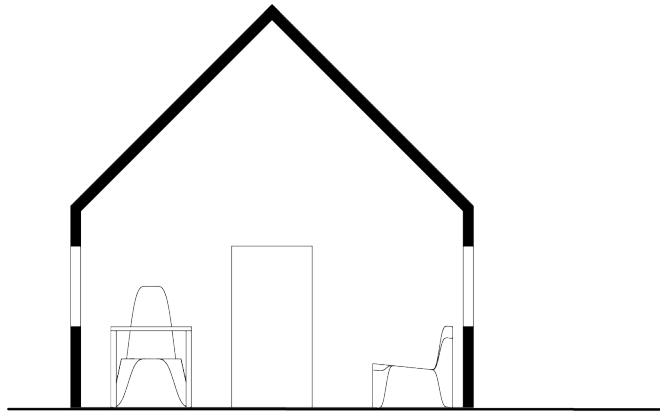


LONGITUDINAL SECTION

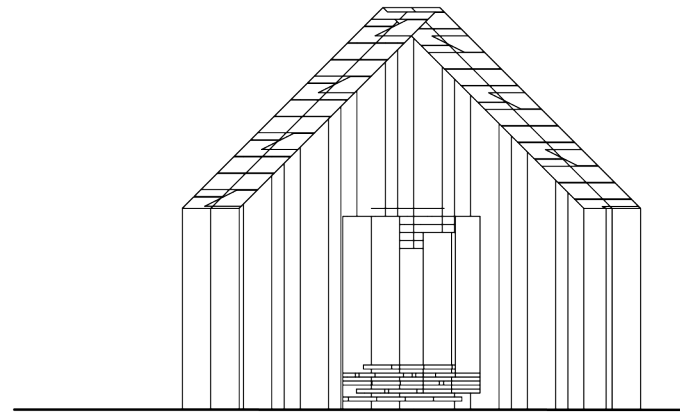


01

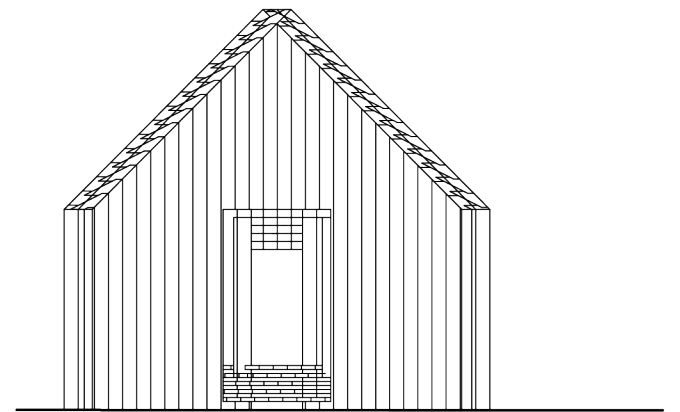
SECTIONS



02

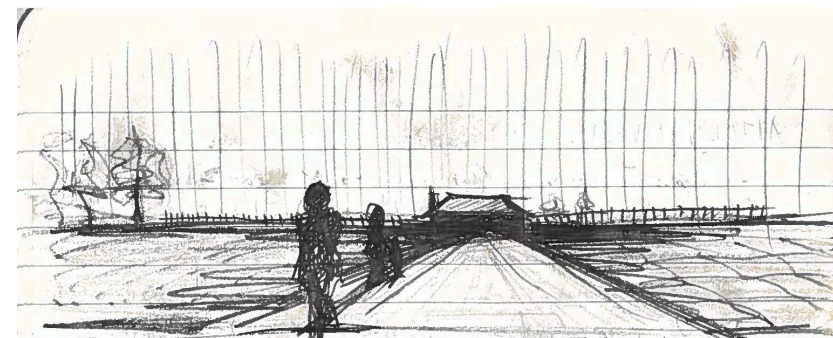
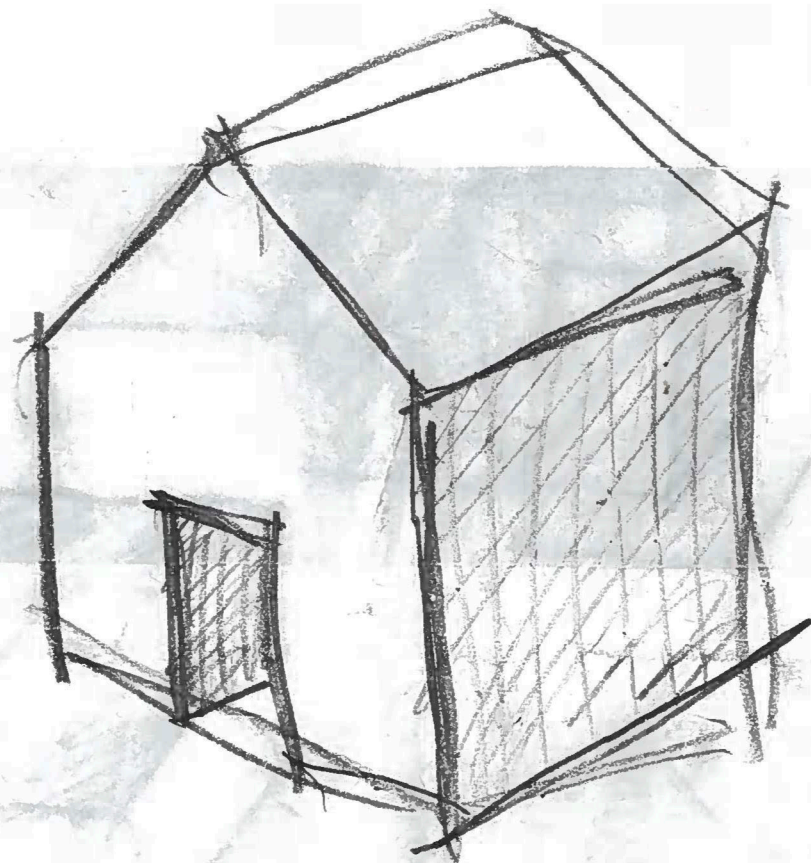


03

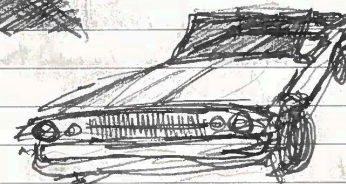
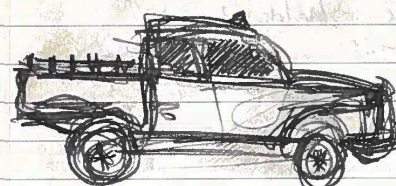
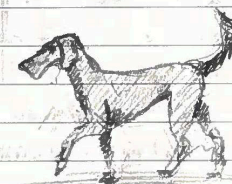
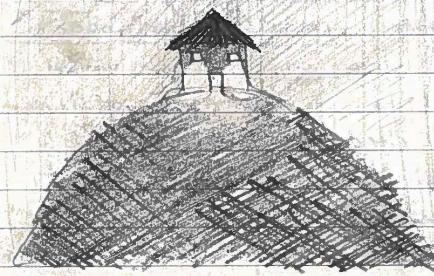


04

PROCESS WORK . . .



FRANKIE TEAR
DROPS



NOT SURE HOW TO TRANSLATE TO SPATIAL
THOUGHTS?

Springsteen took a different approach to this album where he tried to put himself in the shoes of the subjects and put the audience in the shoes as well.

"This type of writing is often very detailed because you're creating a physical world that's not yours. I'm in the desert, in Texas, in Mexico, so it involves a certain amount of research." Springsteen

"unless you pull something up out of yourself it's just going to lay flat on the page you gotta find out what you have in common with that character no matter who they are or what they do."

"Nebraska was written with the premise that everyone knows what it's like to be condemned, which they do of course."

Night of the Hunter horror story told from the child's perspective.

"I was interested in an oral projection of that idea."

03 MANSION ON THE HILL.

THERE'S A PLACE OUT ON THE EDGE OF TOWN SIR
~~THE~~ KISSING ABOVE THE FACTORIES AND THE FIELDS
NOW EVER SINCE I WAS A CHILD I CAN REMEMBER
THAT MANSION ON THE HILL

IN THE DAY YOU CAN SEE THE CHILDREN PLAYING
ON THE ROAD THAT LEADS TO THOSE GATES OF HARDENED STEEL
STEEL GATES THAT COMPLETELY SURROUND,
THE MANSION ON THE HILL

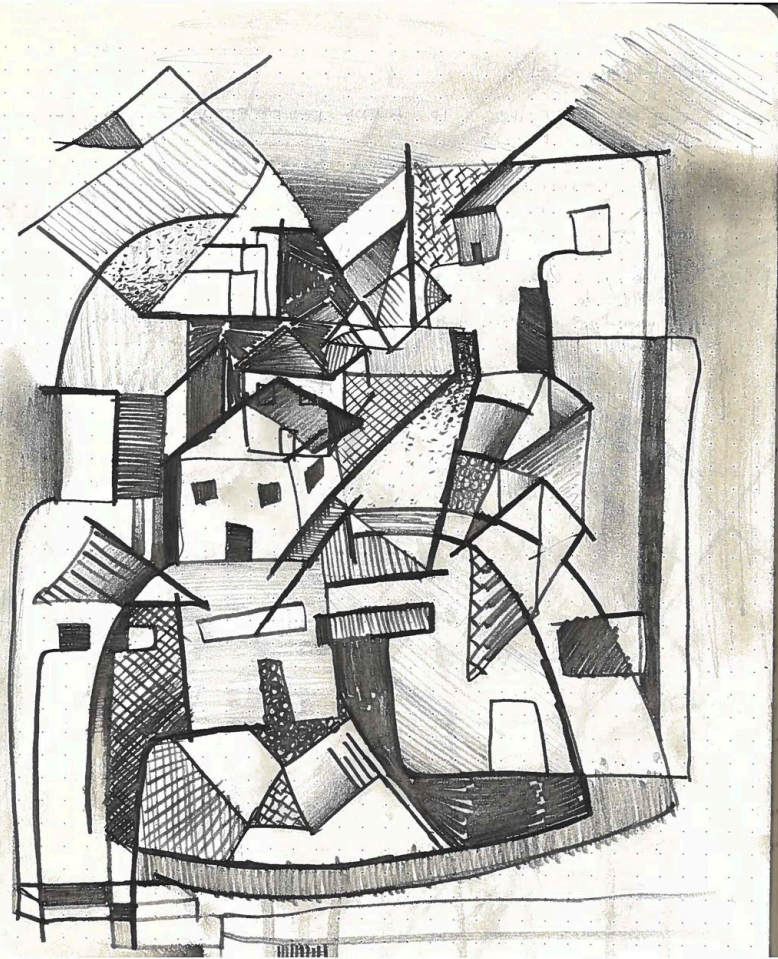
AT NIGHT MY DADDY'D TAKE ME AND WE'D RIDE
THROUGH THE STREETS OF A TOWN SO SILENT AND STILL
PARK ON A BACK ROAD ALONG THE HIGHWAY SIDE
LOOK UP AT THE MANSION ON THE HILL

IN THE SUMMER ALL THE LIGHT WOULD SHINE
THERE'D BE MUSIC PLAYING, PEOPLE LAUGHING ALL THE TIME
ME AND MY SISTER WE'D HIDE OUT IN THE TALL CORN FIELDS
SIT AND LISTEN TO THE MANSION ON THE HILL

TONIGHT DOWN HERE IN LINDEN TOWN
I WATCH THE CARS RUSHING BY, HOME FROM THE MILL
THERE'S A BEAUTIFUL FULL MOON RISING
ABOVE THE MANSION ON THE HILL

When Bruce was young boy his father used to drive them out
to a old house outside of town. "MY FATHER WAS TRANSFIXED
BY MONEY." Bruce explained.

"Now, when I dream, sometimes I'm on the outside looking in -
and sometimes I'm the man on the inside."
-BRUCE SPRINGSTEEN



Experimental

THIS ONE ATTEMPTS TO BLEND NON-OBJECTIVE IDEAS
INTO THE MK.

NEED PRACTICE.

How can I represent flames without finding some
visual analogy. It feels like this is walking
a fuzzy line between objectivity and subjectivity
impossible to explain an emotion without using some form
of universally understood mt. maybe this is the point maybe
it's not.

