

# Canal to Creek

WestConnex

Transurban

THE WESTCONNEX PUBLIC ART PROGRAM



VADEA  
NSW

VISUAL ARTS & DESIGN  
EDUCATORS ASSOCIATION

# STEPHEN KING

CARBON STORE | STAGE 4 WORKSHEET



Stephen King  
*Carbon Store*

## CRITICAL AND HISTORICAL INVESTIGATION

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**VOCABULARY** - Architecture, grid, connection to place, urban and regional environments, positive and negative space, scale, tactile experiences

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## STRUCTURAL FRAME

1. Look closely at **Carbon Store**, thinking about the way King has used materials, shapes/forms, space, composition and colour. In the table below, write words or short phrases to describe each feature.

**Key words:** natural, organic, irregular, rigid, grid, negative and positive space, large-scale

Describe King's use of these features in **Carbon Store**

<b>Materials</b>	E.g. long timber beams cut from trees
<b>Shapes/Forms</b>	
<b>Space</b>	
<b>Composition</b>	
<b>Colour</b>	

### What could it mean?

2. Choose two of the features you described in the table above. For each feature, write one or two sentences explaining why you think the artist chose to use it - what possible ideas or meanings do they communicate?

Feature 1:

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Feature 2:

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## CONCEPTUAL FRAMEWORK - AUDIENCE

3. Consider the large scale and public location of **Carbon Store**. Brainstorm a list of the different ways audiences can view and/or interact with it

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4. Many audience members will view **Carbon Store** online. Explain how your understanding of the artwork might be different if you experience it virtually rather than physically.

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5. Do you think there is a right or wrong way to experience **Carbon Store**? Explain your answer.

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## ARTMAKING TASK

Stephen King has described **Carbon Store** as “a study of the grid”, explaining, “usually the grid’s a two-dimensional thing, but I’m interested in the three-dimensional grid”. Before King can fabricate his three-dimensional structures, he creates scale models of his constructions. Create your own three-dimensional structure based on a 2D grid design.

1. There is a strong tradition in art history of artists and designers using the grid. Research the De Stijl movement or an artist like Piet Mondrian to explore examples of this.
2. Create a two-dimensional grid design (like a Mondrian painting) in your Visual Arts diary. Consider the following questions as a guide:
  - Will the design be symmetrical or asymmetrical?
  - Will my design be minimal or will it be complex?
  - Will my grid have a closed or open perimeter (or a combination)?
  - If my design was fabricated in a large-scale construction, would I want the audience to be able to walk through it? How?

### EXTENSION ACTIVITY

 Imagine you are submitting a proposal of your design idea for a public art competition. Create an isometric drawing of your grid design that shows what it will look like as a three-dimensional structure.

3. Transform your two-dimensional design into a three dimensional structure using card, foamcore, balsa wood or even organic found materials like twigs. You might find that you want to make changes to your design once you start working in three dimensions.

Consider photographing your finished sculpture from a range of different angles. You might consider using a torch or other light source to experiment with casting shadows.