

# Canal to Creek

WestConnex

Transurban

THE WESTCONNEX PUBLIC ART PROGRAM



VADEA  
NSW

VISUAL ARTS & DESIGN  
EDUCATORS ASSOCIATION

# STEPHEN KING

CARBON STORE | STAGE 5 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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**EXTENSION ACTIVITY**

Conduct a class debate or write an extended response that argues for or against the following statement:

*The artist's intentions should be considered when interpreting public art*

Refer to Stephen King's **Carbon Store** and another artwork from the Canal to Creek Public Art Program in your response. Use the resources on the [Canal to Creek website](#) to research both the artists' and WestConnex's intentions for and interpretations of the artworks. You might also consider the role of the audience in bringing unintended or unexpected interpretations to the artwork.

**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". Part of King's fascination with the grid has to do with an interest in the urban environment and our memories of buildings. Design a three-dimensional structure based on the grid that explores the architecture of an existing site in a new way.

1. Choose an architectural site to use as the inspiration for your structure. This could be your home, a building in your school or another site you know well.
2. Create a drawing of the site's plan. Try to rely on your memory of this site rather than the exact details.
3. Start to imagine ways of transforming your plan into a three-dimensional grid (like King's work). Create a series of perspective sketches that show your ideas. Consider the following questions as a guide:
  - How many entry points would I want for my audience?
  - How can I use a combination of negative and positive spaces to engage my audience with light, shadow and windows to the outside world?
  - Will the pieces of my structure be uniform in their thickness (like King's beams) or will I explore different sizes?
4. Transform your drawings into a three-dimensional structure using card, foam core, balsa wood or even organic found materials like twigs. You might make changes to your design once you start working in three-dimensions.

**EXTENSION ACTIVITY**

Investigate the play of light through the positive and negative spaces you have created by photographing your structure from different angles and under a variety of light sources. Explore capturing abstract compositions by zooming in on elements of your design.