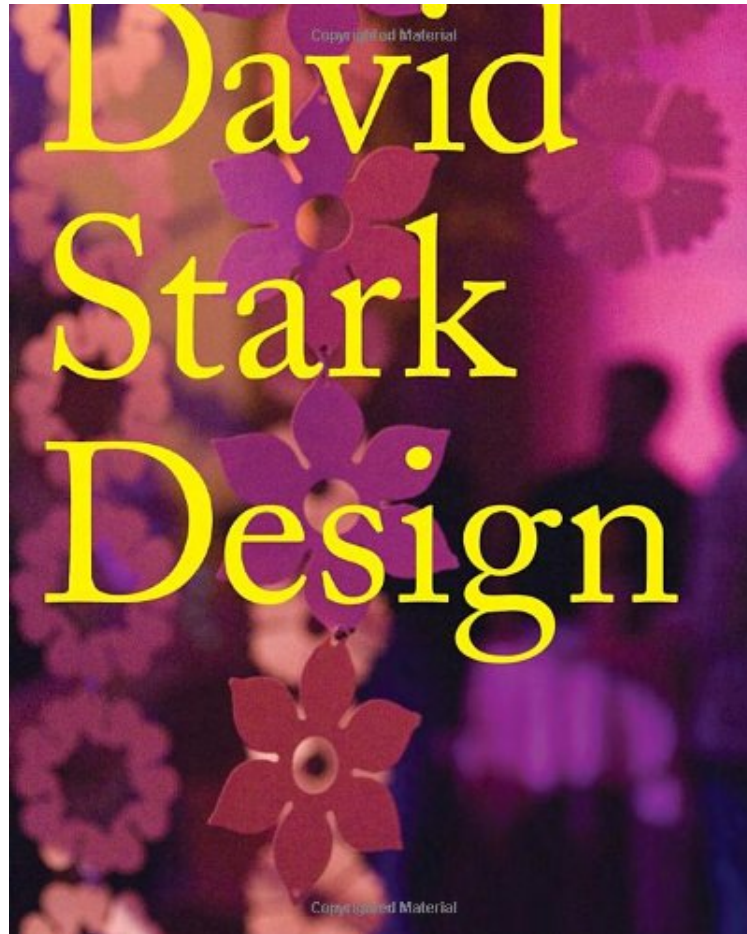


David Stark Design

David Stark

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David Stark : David Stark Design before purchasing it in order to gage whether or not it would be worth my time, and all praised David Stark Design:

1 of 1 people found the following review helpful. David Stark DesignBy Guadalupe MoralesThe book is beautiful. While alot of the design ideas in the book are a bit over the top for the average "wannabe" event planner, many of the elements can be scaled down and made to work. I managed to do just that.This is a great book for the architect, events planner, and graphic design student. If you plan to go into the hotel and catering business, you might want to have a copy for your reference materials. The events featured in the book are very large scale and quite obviously in the half million to over a million dollar budget. Most of the events are large corporate fundraisers, so this book is not for everybody. Buy it anyway- it is a really nice reference book and it will look good on your coffee table.I am so glad I bought the book. It is a keeper.0 of 0 people found the following review helpful. Not as advertisedBy OroroUnfortunately I receive a different book than the one in the picture. I already had Art of the Party but that is what I received. The book was in good condition though.0 of 0 people found the following review helpful. EdgyBy Ann B.

SutterKind of chaotic organization, a little like looking at graffiti, but not unlikable. Good ideas, cool thinking.

David Stark is one of New York's most creative and sought-after event designers. This book explores forty of Stark's elaborate yet eco-friendly events: corporate, non-profit, and private with 200 exquisite photographs and descriptive text. Organized according to the designers' quirky phraseology: *Animate the Inanimate*, *Don't Take It So Seriously . . . At the End of the Day*, *It's a Party From Many Little Things Make One Big Thing*, *"It's Not What You Use, But How You Use It"* and *"Make Packaging the Prize"*; this book is unique in both its presentation and its content. Stark considers his events art installations and when guests enter his spaces, that is exactly how they feel: surrounded by the kind of creative input and passion that can only be described as art. Clients include Cond Nast Publications, Cooper Hewitt National Design Museum, Hearst Corporation, Michael Graves, Michael J. Fox Foundation, Minneapolis Institute of the Arts, Museum of Arts and Design, Rachael Ray, Tory Burch, Saks Fifth Avenue, Sephora, Sundance Institute, and Target.

"The scale and visual impact of David Stark's installations rival those by many contemporary artists at the Whitney Biennial or any Chelsea gallery." *David Byrne* "To do what David does, he has to be a consummate politician, a shrink, an accountant, and a brilliant visual artist, with the unshakable calm of a Zen master. He is all that and more. He has great taste, a fabulous sense of humor, and is blessed with an uncanny sixth sense about how to present an event so that everyone knows when they walk in the door that they are in for an unforgettable experience." *Glenn Close* "When we asked David to help plan and design HuffPost's Pre-Inaugural Gala in Washington D.C., a free-wheeling party for over 3,000 of our closest friends, we knew we were setting the bar high. He more than cleared it. His innovative visual ideas and elegant designs were magical. He brings the same creativity and passion to this stylish new book." *Arianna Huffington* "Stark is known for creating the most glamorous, imaginative and over-the-top events . . . David Stark Design, takes a look at 30 of the most unique and stunning events David has executed since he started his company in 2005 and uses imagery to illustrate the design philosophies and creative process that has made him one of the world's most sought after event designers." *So Haute!* "A visually stunning monograph" *Design Milk* "What were dealing with here is a new kind of art and artist that touches at the very core of creativity. With his latest book, *David Stark Design*, Stark has secured his place in the field and become a rock star in the design world." *PensEyeView* "If you're looking for party inspiration (or major eye candy), this is the book to pick up . . . no two events are alike." *HGTV.com* "One finds benefit parties decorated with drifting tendrils of paint strips or else walls upholstered in Post-its or centerpieces constructed from 18,000 donated pencils later to be passed along to schoolchildren. One finds 6,000 tons of recycled waste paper used to create fantasy dcors. One does, that is, if David Stark is involved . . . *David Stark Design* [is] a just-published monograph about Mr. Stark's forays into the New York night." *The New York Times* About the Author A graduate of the Rhode Island School of Design and the School of Visual Arts, David Stark began his career as a painter before starting his own business as an event designer. His previous books include *Napkins with a Twist*, *To Have to Hold: Magical Wedding Bouquets*, and *Wild Flowers: Projects and Inspirations*. Excerpt. Reprinted by permission. All rights reserved. Hello I'm really lucky. I wake up every day and jump onto a rollicking roller coaster of art-making. Yet, the art that I make is not what many might recognize as art. It's not a romantic, lone act performed in a garret. It does not end up for sale in a gallery. Still, I have had many shows, including exhibits in some of the world's finest museums and in a fair share of galleries, too. The art that I create with the incredible team at my namesake firm makes people impossibly happy, perhaps more so than the kind of art people collect. Why? Because this art masquerades as a party, a magical environment in which people have FUN, pure and simple. If event design had been offered when I was in art school at the Rhode Island School of Design, I never would have majored in it. I had no idea that such a career even existed. With my love of drawing and painting, I plunged singlemindedly toward becoming a painter. I quickly learned, though, that I didn't like being stuck in a studio, working solo. Whenever I painted, I'd find myself on the phone the entire time, trying to share the experience. Now these many years later, I know that putting together a team is ultimately as creative an act as any other artistic pursuit. People often profess sadness when I tell them I no longer paint with a brush. But I have simply traded in my traditional oil palette for objects from the world around us, making living paintings with 15,000 paint swatch samples swiped from hardware stores; rendering a glowing, 65,000-square-foot city with basic children's sidewalk chalk; painting with luminescent pigments more saturated and true than any tube of oil; glorious, luscious flowers. Unlike a painting, which freezes a moment in time on canvas, a party is ephemeral. I am thrilled to create eye-popping moments to celebrate landmarks in people's lives; my own sister's wedding is a painting that is as important and lasting to me as any of the works I so revere that hang on the walls at the Museum of Modern Art. I don't think of an event as work. Whether it's a fundraising gala for 1,000 people or an intimate surprise birthday celebration, I apply every single thing I know about art-making and invention to create something I have never seen or experienced before. Our goal is not to create objects; our goal is to create experience. Our three-dimensional canvases create memories that will stay with guests forever! The approach is two-fold; create an environment, fill it with glorious, thought-provoking art. I often say that I could make a lot more money if I simply dumbed down event planning to the right hook and a catalog of centerpiece choices A, B, or C. Make a

template and repeat: efficient, cost effective, quick. While I appreciate good business sense, my heart tells me to innovate and play without rules, make the sky the limit, and believe that there will always be an audience for fearlessness. The following pages represent many years of dedication and steadfastness to that vision, and it represents the work of a family. My friend Jaime taught me what TEAM means: Together Everyone Accomplishes More. I would be fibbing if I claimed the credit for the magic that WE do, and it is with awe and gratitude that I share our accomplishments and dedicate this book to each and every one of my teammates over the course of many years. We invented a new, shared language together and of that I am very proud. Say It Loud Say It Proud I like making big things. Towering props, enormous images, and huge swaths of color are amazing things to behold and they impress people. To make something big I first think big, imagining an event on a gigantic scale. When it comes time to build and install, I wrestle with the realities gravity, safety, practicality, and budget but the main hurdle to executing an idea is confidence. Confidence belief in yourself and your ideas is the single most important ingredient for any successful event. Only when I truly believe I can do I move forward. Staging a 2006 fundraiser for the Robin Hood Foundation in New York brought that home in so many ways. Four thousand donors and volunteers gathered for cocktails, a formal dinner, silent auction, and a private concert by Beyoncé was Robin Hood's most important event of the year. I had worked on it several times before, but with my twelve-year business and personal partner. By 2006 we had gone our separate ways and I was on my own. This was my first foray as an independent designer and I knew I had to prove to the foundation and myself that I could deliver. The challenges began right away. First I had to enter the foundation's open competition for designs, against my former partner, and we won! Winning was a good confidence booster, but it was just the first step. The foundation asked us to create a décor that related the Robin Hood Foundation to New York and its efforts to help erase poverty in the city. Robin Hood's no-nonsense approach to ensuring every cent of every donation goes directly to programs rather than to lavish galas appeals to its donors, particularly the Wall Street types, but this is also a client that still expects its benefactors to be wowed. You always want to knock people's socks off when they first walk through the door. Guests also pay attention to detail, so there has to be substance behind the imagery. We needed big yet accessible, sincere yet dazzling, fun yet thoughtful. I took it step by step. Yes I wanted pizzazz, but also a conceptual underpinning to give the event meaning. I looked to the soul of the foundation and homed in on one of its core causes, education. From there it went to the idea of a schoolroom, then to a blackboard, then chalk drawing people together, erasing poverty. Concept born, materials reveal themselves, visuals come into focus. We set out to draw a chalkboard New York, a huge, jaunty cutout version of the city's many grand monuments—the arch at Washington Square Park, the Chrysler Building, the main library on Forty-second Street and Fifth Avenue—to serve as a looming backdrop that surrounded the guests in a playful, two-dimensional cityscape. Also tending a bit awry, perhaps appropriately, were street-level chalk sketches of notched brick walls that served as portals to the evening's cocktail bars. One good concept begets others. The chalkboard landscape easy to draw, easy to erase succinctly underscored the foundation's goal to redraw a better New York and erase poverty. Further, the foundation strives to achieve its mission by encouraging everyone to work together, which led to inviting guest participation. We gave each person a stick of chalk as they entered the room, to add his or her own mark to the city. This wasn't about creating a prissy panorama meant to overwhelm attendees—they were meant to engage with it. Throughout the evening guests jotted their signature, for example, or a piece of graffiti along the chalked sidewalks. The graffiti of the well off and the less fortunate were pretty much always the same: For a good time call . . . In the weeks leading up to the show, I fought pangs of self-doubt. Could I realize my idea? Would it come together as I envisioned? How would the foundation react? The guests? I felt a palpable nervousness among my staff. Though no one mentioned it aloud, they were certainly channeling my own skittishness. About five minutes before the event opened I stepped back to look at our party landscape and nearly shed a tear. It looked stunning, but the real accomplishment was inside me.