

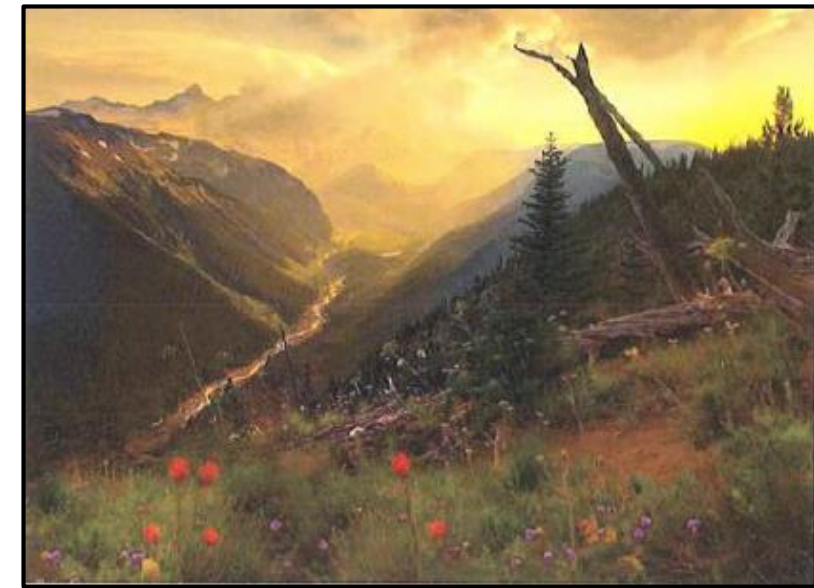
ICON

on madison

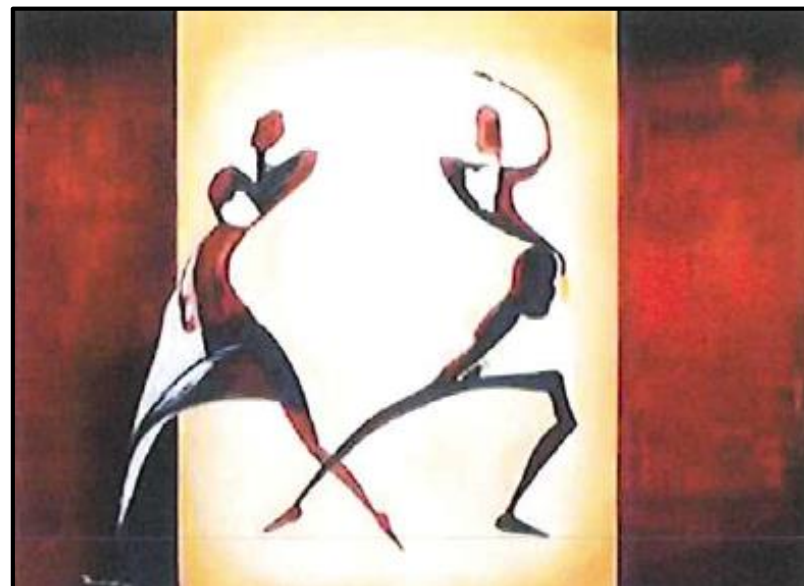
- A gap in research was identified regarding how art may improve guest experiences in a hospitality setting
- Survey collected information regarding how guests experience art within various spaces of a hotel



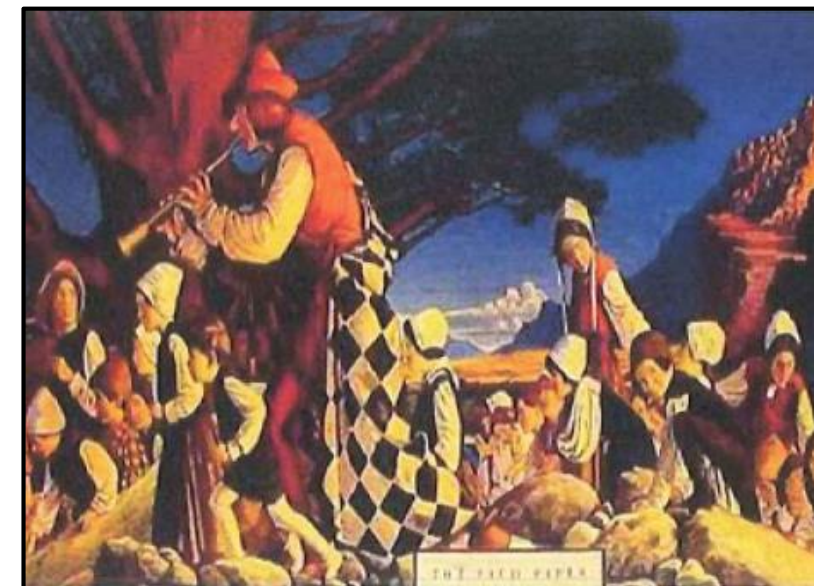
Abstract art - Nature



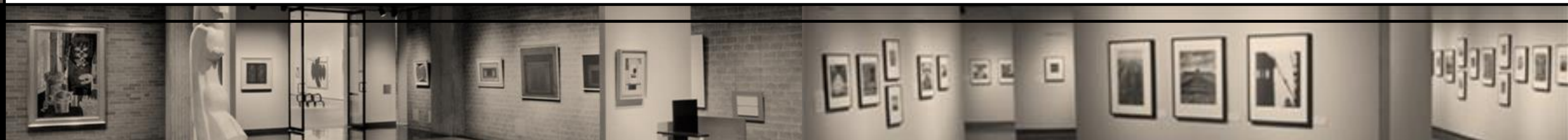
Classic art - Nature



Abstract art - People



Classic art - People



- Artists and artwork selected based off of results
- The most important accomplishment will be the incorporation of art in a hospitality setting
- Art will unify the guest experience between all spaces included in this boutique hotel
- Seattle's local culture will be embraced through art
- Through the promotion and installation of local art, the Icon will support the artistic community of Seattle

- The design of the Icon on Madison focuses on how art can impact a guest's experience in the hospitality setting
- Artwork from local artists will create a truly unique experience for everyone
- The Icon on Madison will be designed to provide guests with an experience of local culture through art, sustainability, and universal design
- Icon on Madison, located in Pike Pine Triangle, will provide guests with an opportunity to sleep, eat, relax, and enjoy the local community

- Adults at least 30 years in age who fall into the upper-middle class

- Interest & appreciation for fine art (visual & culinary)

- Aware of importance & significant contribution art makes to a successful community

- Extremely well cultured & familiar with experiences at fine art galleries, specialty hotels, luxury spas, and fine dining





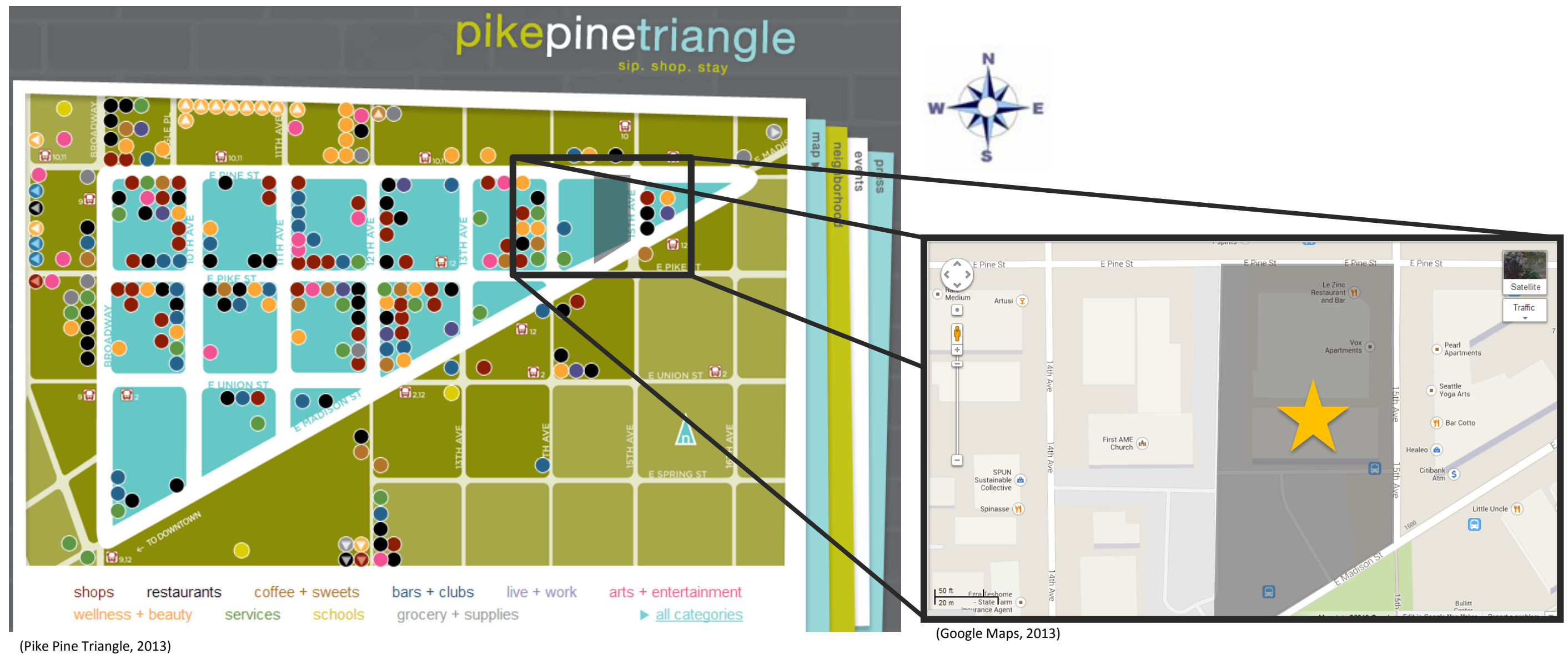
(Pike Pine Triangle, 2013)



(Google Maps, 2013)

- Considered to be one of Seattle's most vibrant and exciting urban neighborhood communities
- Rich in city history
- Abundance of new shopping boutiques, restaurants, coffee houses, bakeries, bars, nightclubs, art galleries, salons, and many other retail outlets
- All of these venues are within a fifteen-block radius





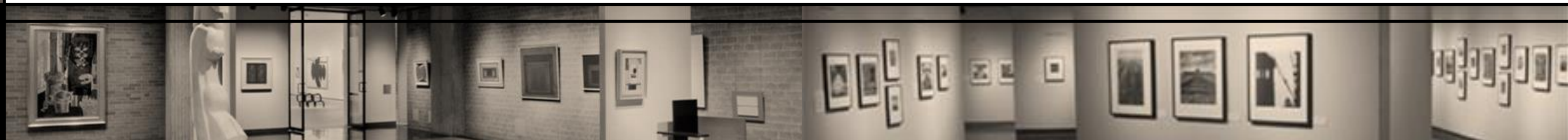
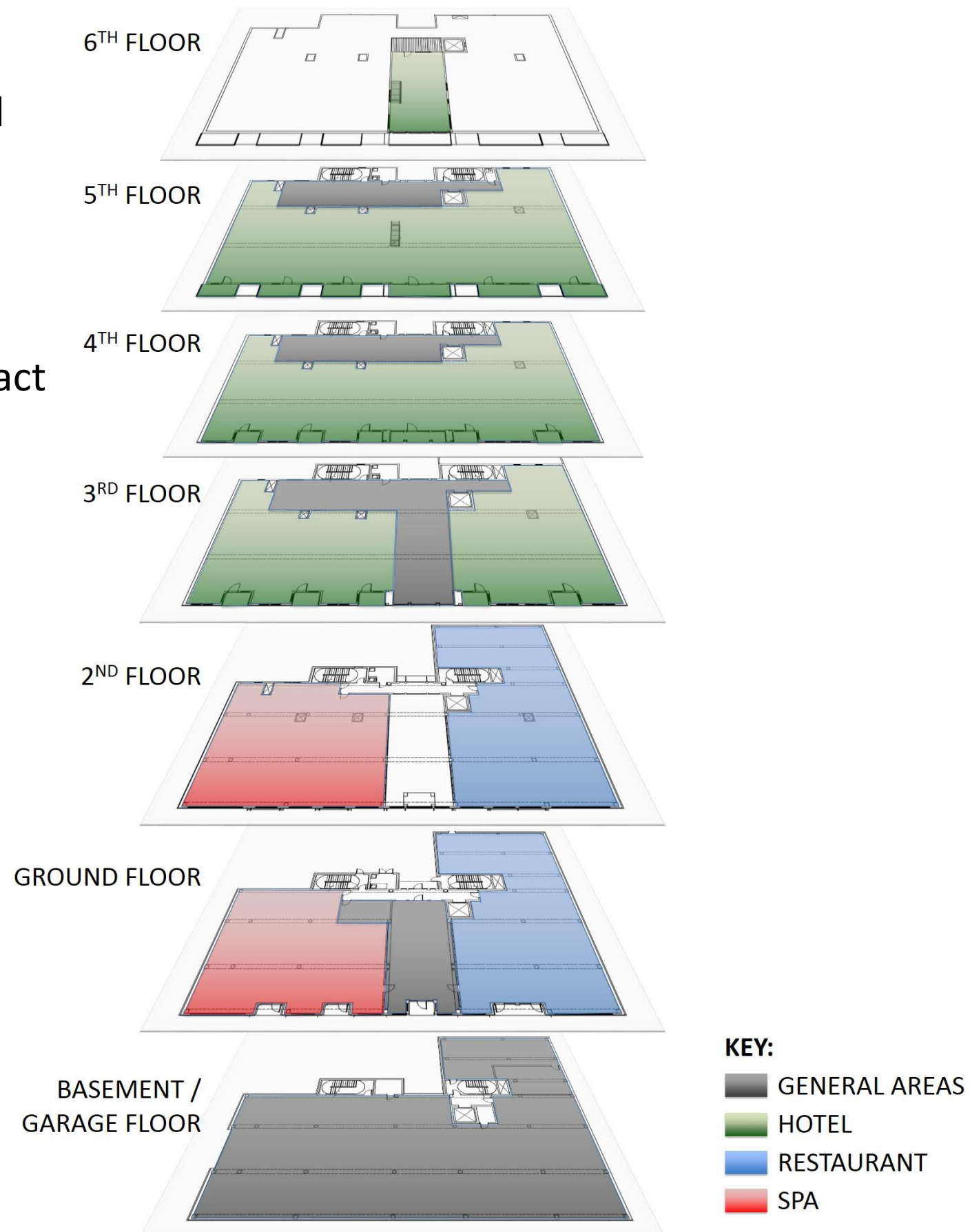
- The exact location of Icon on Madison was selected because this is currently the only block within the triangle that has yet to be updated
- No tourism destinations would be destroyed by the hotel's creation
- There are 10 bus stops within a one-block radius which connects to Seattle's Public transportation system



- This new construction project utilizes a modified plan for the 300 building located in Fargo, ND
- Includes approximately 56,296 square feet
- A two-story atrium has been created which will act as the main entrance to the space and provide circulation for the entire building



(Kilbourne Group, 2011)

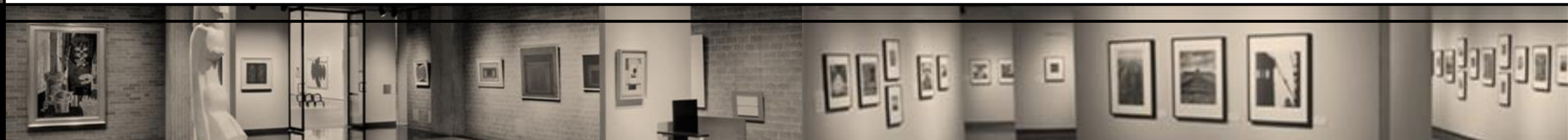
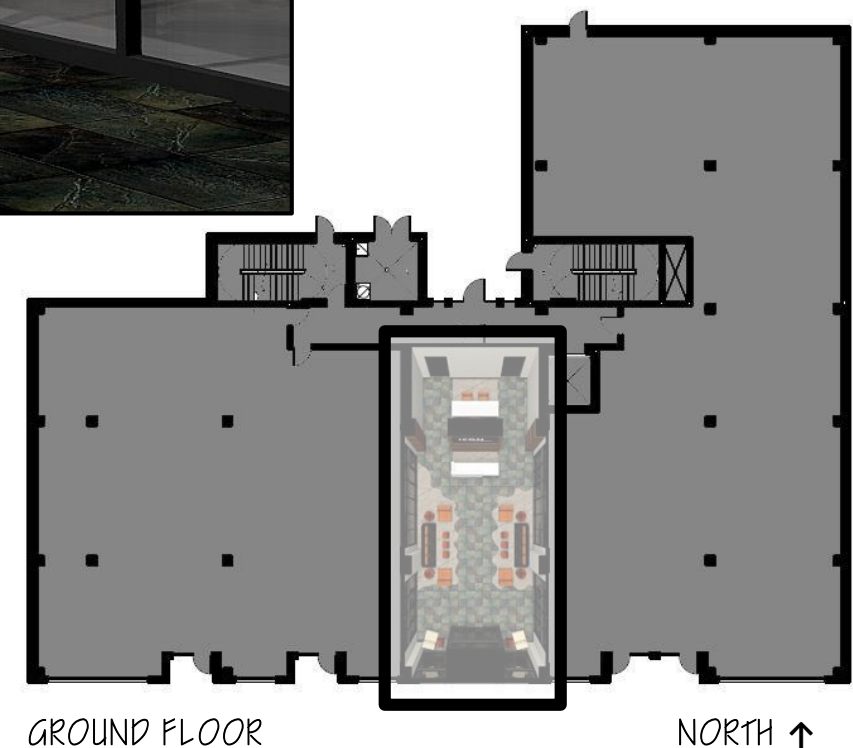


ICON

on madison



- Check-in desk and Hotel Brand must be immediately identified by guests
(Otteson, 2013)
- Make grand impression to raise expectations of remainder of amenities
(Countryman & Jang, 2006)
- Artwork in this space should:
 - Act as a focal point
(Bernstein, L., 1999; Belke, B., Leder, H., Strobach, T., & Carbon, C., 2010)
 - Encourage communication among guests
(Noy, 2013)
 - Act as Wayfinding
(Carrol, 2004)

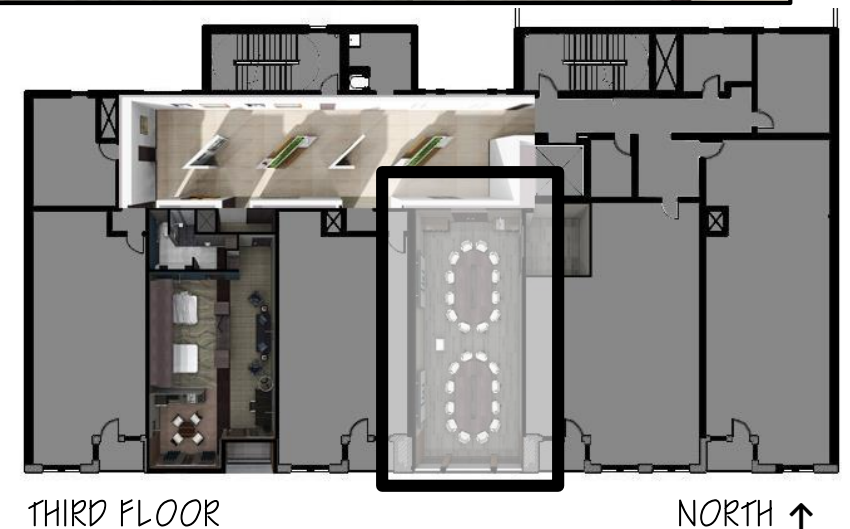


COMMUNITY ROOM



- Space meet the needs of the community
(McNeill, D., 2008; Geierregger, E. & Oehmichen, A., 2008; Prifti, M., 2012)
- Place for communication and business
(McNeill, 2008)
- Provide outlets and light switches within reach to everyone

- Lighting:
 - Control over natural and artificial
(Otteson, 2013)
 - Multiple layers of light provided for customization



ART GALLERY CORRIDOR



- Expand standard corridors into art gallery spaces

(Mayock, P., 2012; Ryan, M., 2013; Belke, B., Leder, H., Strobach, T., & Carbon, C. 2010)

- A wide variety of artwork throughout hotel

(Carrol, 2004)

- Artwork in this space should:

- Show variety

(Aggett, M., 2007; Lim, W. & Endean, M., 2009; Strannegard, L. & Strannegard, M., 2012; Higley, J., 2012B; Tang, S., 2012; Wolff, C., 2010; Wolff, C., 2003; Ryan, M., 2013; Park, K., 2013; Asperin, A., 2013; Phillips, W., 2013)

- Encourage communication among guests

(Noy, 2013)

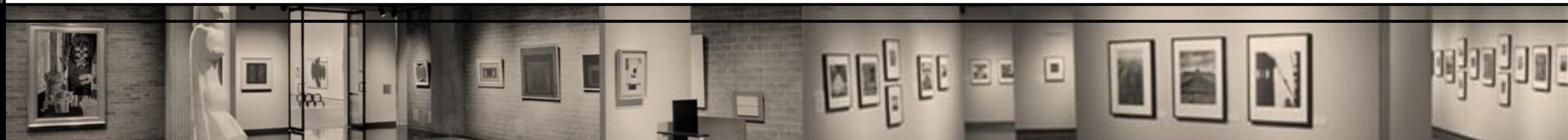
- Act as Wayfinding

(Carrol, 2004)



THIRD FLOOR

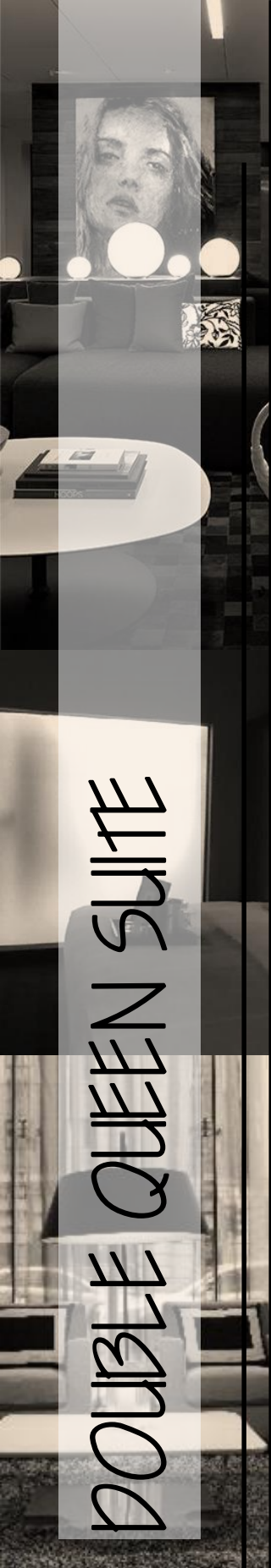
NORTH ↑



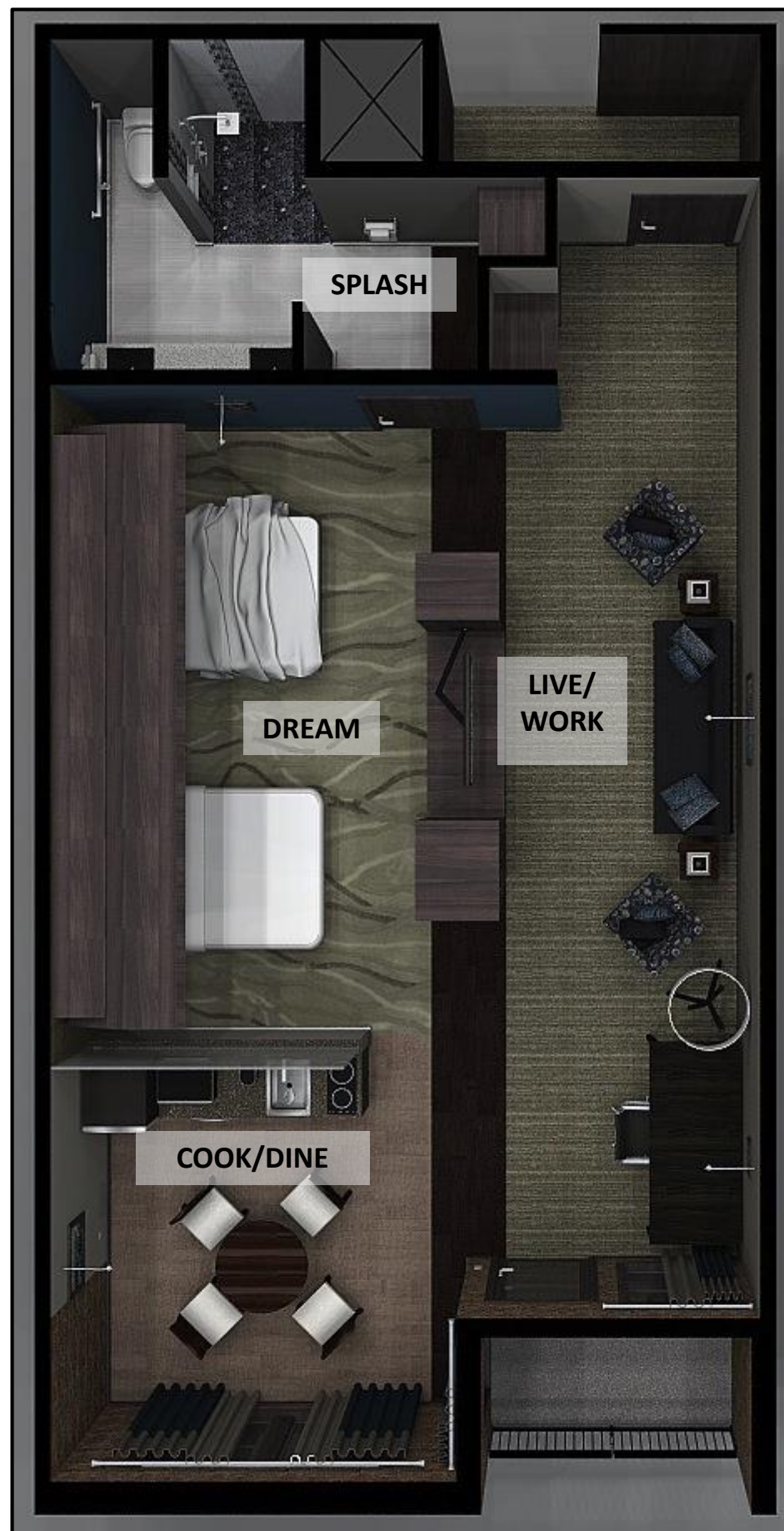
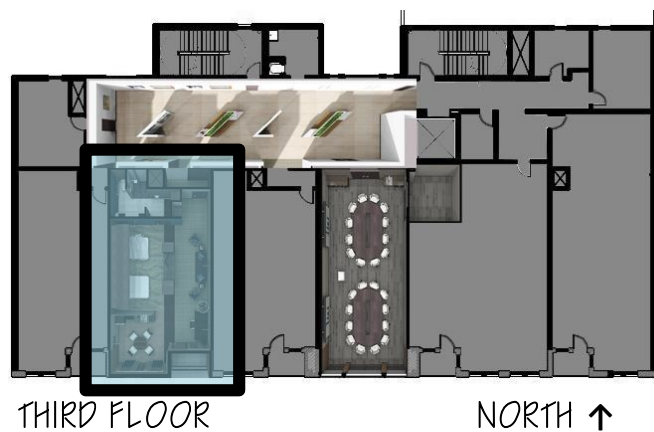
iconic

HOTEL

HOTEL



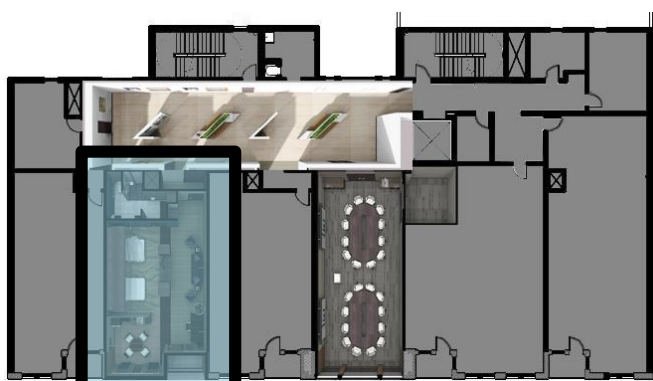
- Suites designed around art
- Art will act as the focal point
 - Strategic locations
 - Not in abundance
(Aggett, 2007; Lim & Endean, 2009; Henderson, 2011; McNeill, 2008; Strannegard & Strannegard, 2012; Morrison et al, 1996; Bernstein, L., 1999; Higley, J., 2012a; Mayock, P., 2013; Asperin, A., 2013; Hotel Donaldson, 2013a; Hotel Donaldson, 2013b)
- Art should elicit emotions
 - Unique experience
(Mayock, P., 2012; Tang, S., 2012; Wolff, C., 2003; Park, K., 2013; Phillips, W., 2013; Aggett, M., 2007; McIntosh, A. & Siggs, A., 2005; Strannegard, L. & Strannegard, M., 2012)



- 17 hotel suites (5 double queen, 10 king suites, 2 extended stay suites)
- Accommodate various travelers' needs
 - Desk/workspace
(Geierregger & Oehmiche, 2008)
- Sustainable & environmentally friendly
 - Energy efficient appliances & lighting
(Kleinrichert et al, 2012)

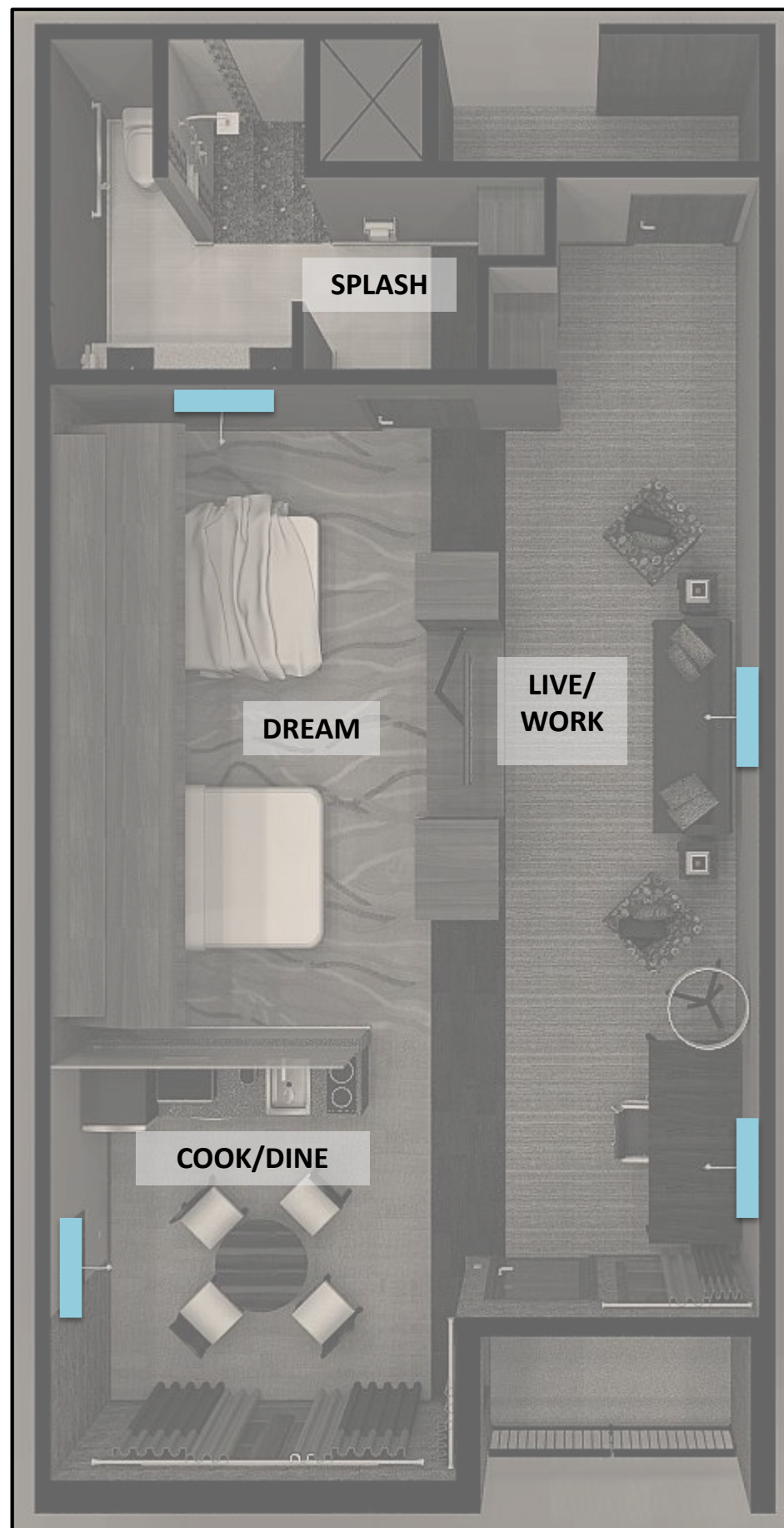


DOUBLE QUEEN SUITE



THIRD FLOOR

NORTH ↑



FEATURED ARTIST:
Deborah McCarroll

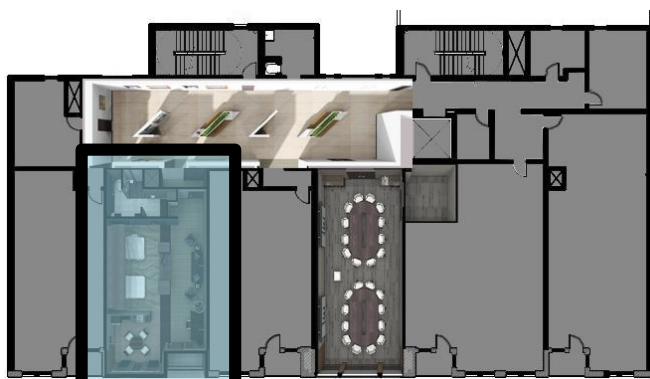
- Abstract artist
- Painting and exhibiting in Seattle since 1989
- Lives and works in West Seattle
- Abstract nature art



DOUBLE QUEEN SUITE



- Cohesion
 - Furniture/finishes compliment art
(Prifti, M., 2012; Hotel Donaldson, 2013a; Hotel Donaldson, 2013b; McIntosh & Siggs, 2005)
- Custom Entertainment Unit
 - Double Sided Fireplace
 - Television mount
 - Hanging clothes storage
 - Drawer storage



THIRD FLOOR

NORTH ↑



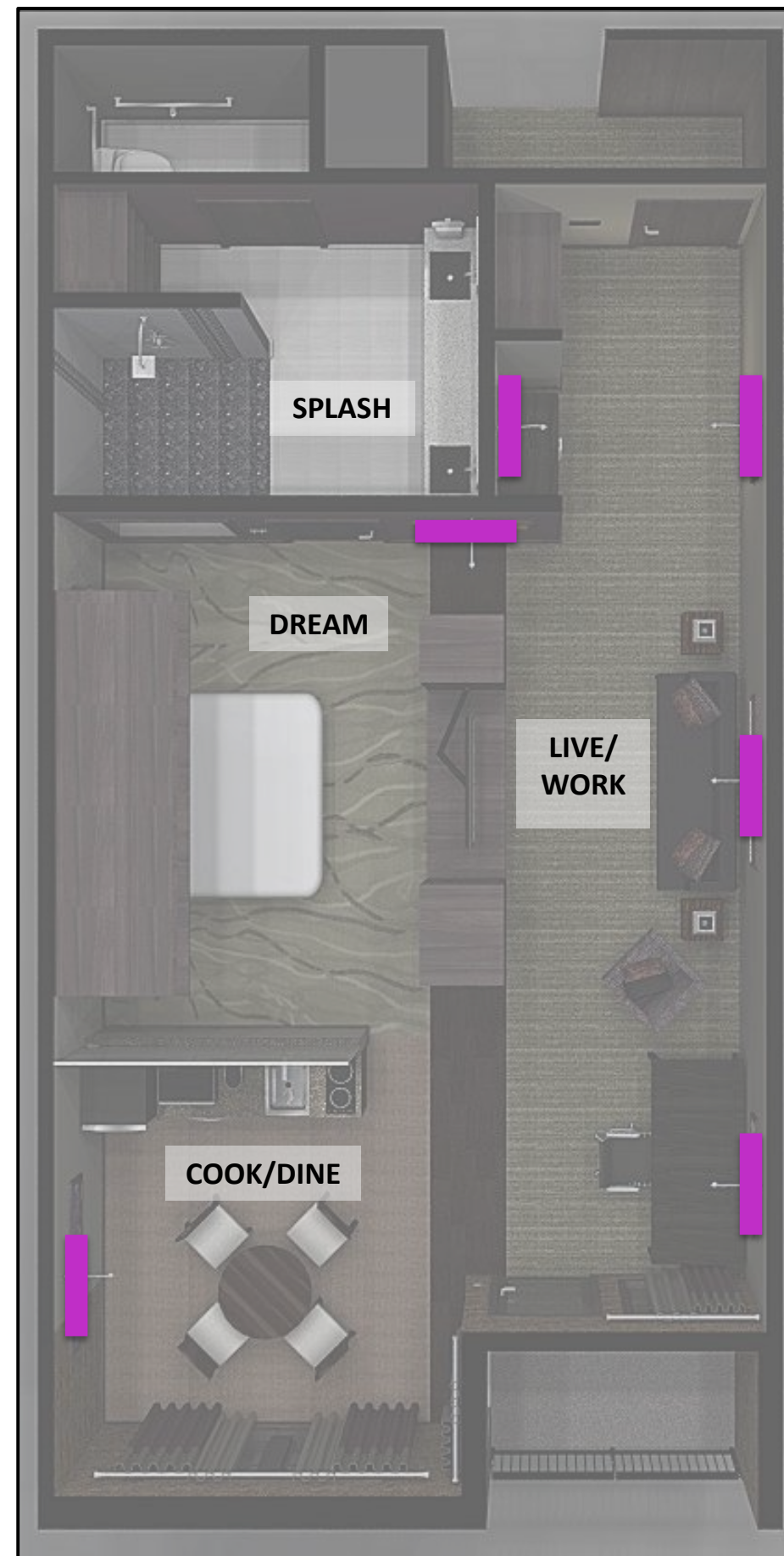


- Similar in design to the double queen suite for ease of maintenance
- Amenities of home
 - Feel welcome
(Bernstein, L., 1999; Higley, J., 2012b; Wolff, C., 2003; Park, K., 2013; Asperin, A., 2013; Phillips, W., 2013; Homewood Suites, 2013)



FOURTH FLOOR

NORTH ↑



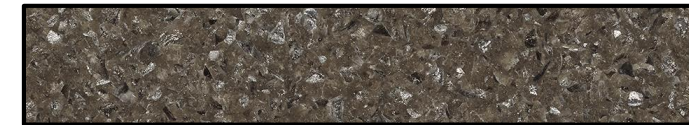
FEATURED ARTIST:
Clane Gessel

- Photographer
- Works in Seattle and takes many photographs of the city
- Classic art pieces of nature





- Custom Sleeping Element
 - Bed platform
 - Nightstands
 - Pendants
 - Accent lighting
 - Curved lines

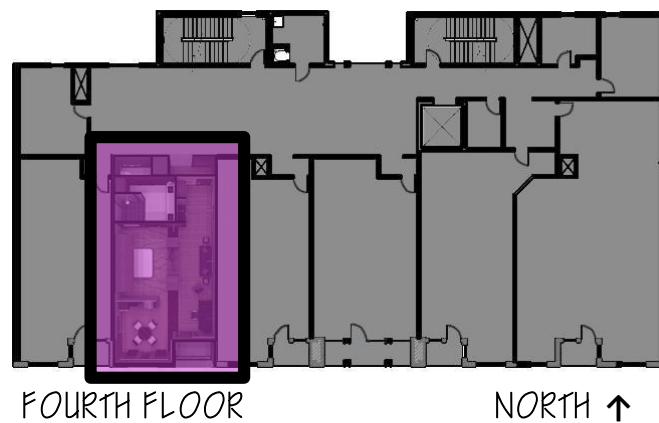


- Luxurious materials and furniture

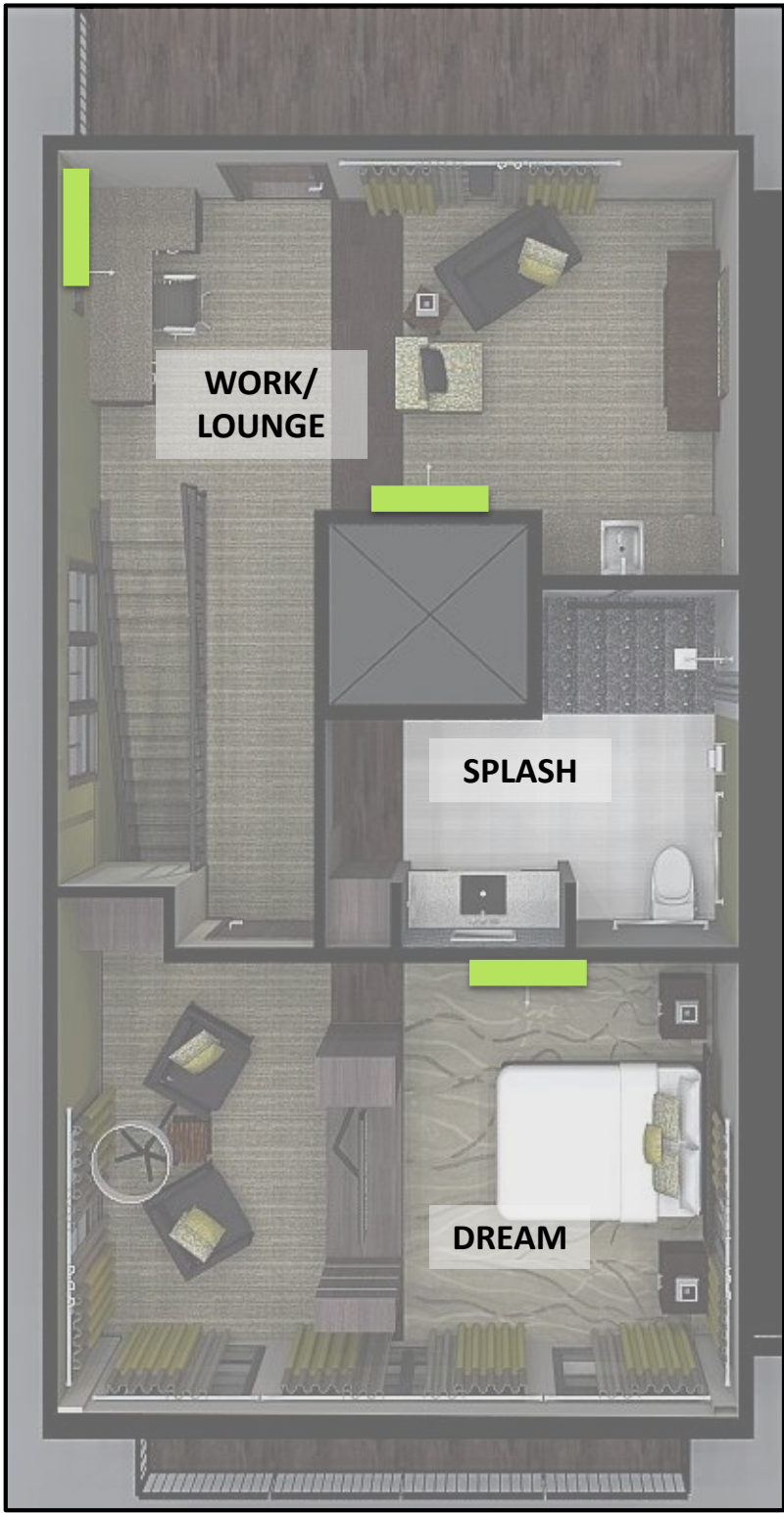
- Frosted glass showers
- Intimate Experience = Unique Experience
(Asperin, A., 2013; Phillips, W., 2013; McNeill, D., 2008; McIntosh, A. & Siggs, A., 2005; Kleinrichert, D., et al, 2012; Hotel Donaldson, 2013b; Radisson Hotel, 2013)

- Sustainability

- Locally produced materials connect guests to location
(Strannegard & Strannegard, 2012); (Morrison et al, 1996)

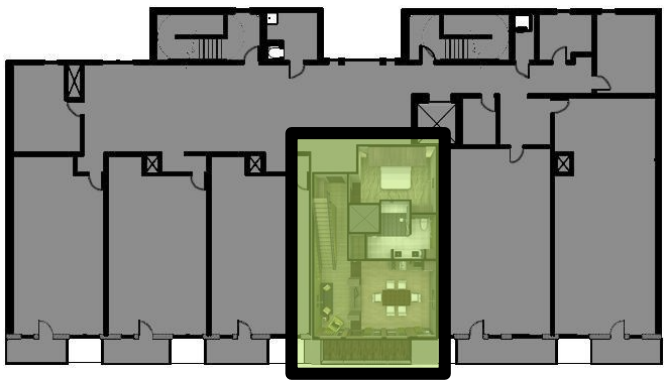


TWO-LEVEL EXTENDED STAY SUITE



•Ensure design of each suite is accessible
FEATURED ARTIST:
 •Main level: Arlon Rosenoff

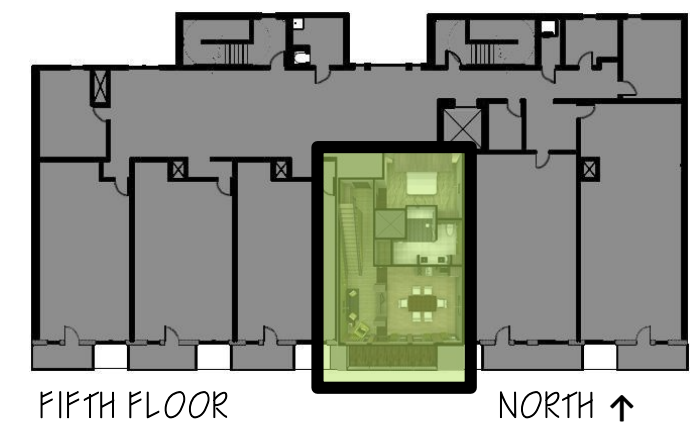
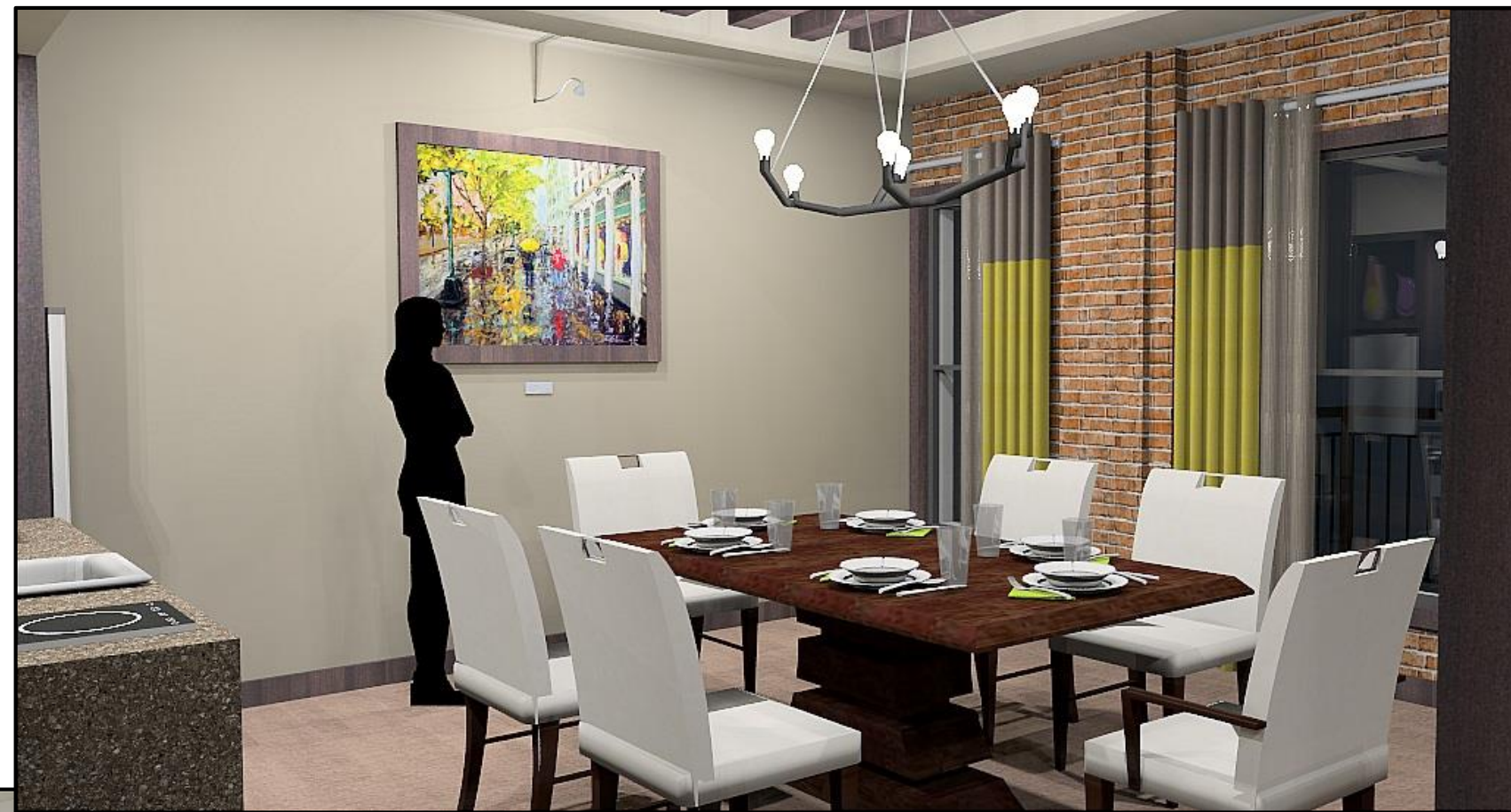
- Sleeping area
- Abstract artist
- Bathroom
- Living area
- Resides in Whidbey Island, Washington
- Kitchen/dining area
- Paintings of locations throughout Seattle
- Abstract nature art



FIFTH FLOOR NORTH ↑



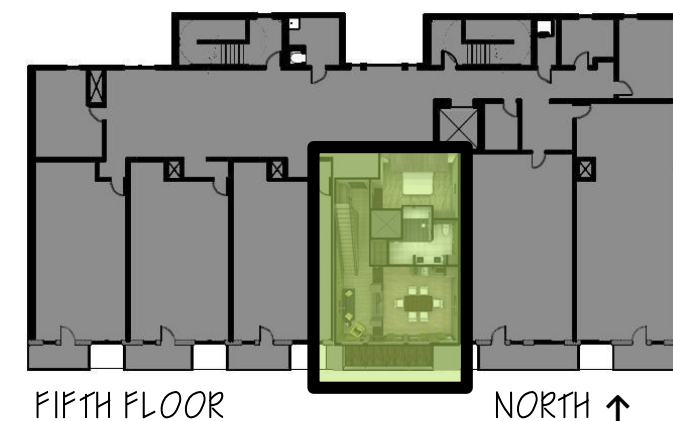
- No upper cabinetry
 - Access to storage
- Work surface height of 34"
- Open space underneath sinks
- Larger toe kicks
- Art visible by all & signage provided
(Ryan, M., 2013)



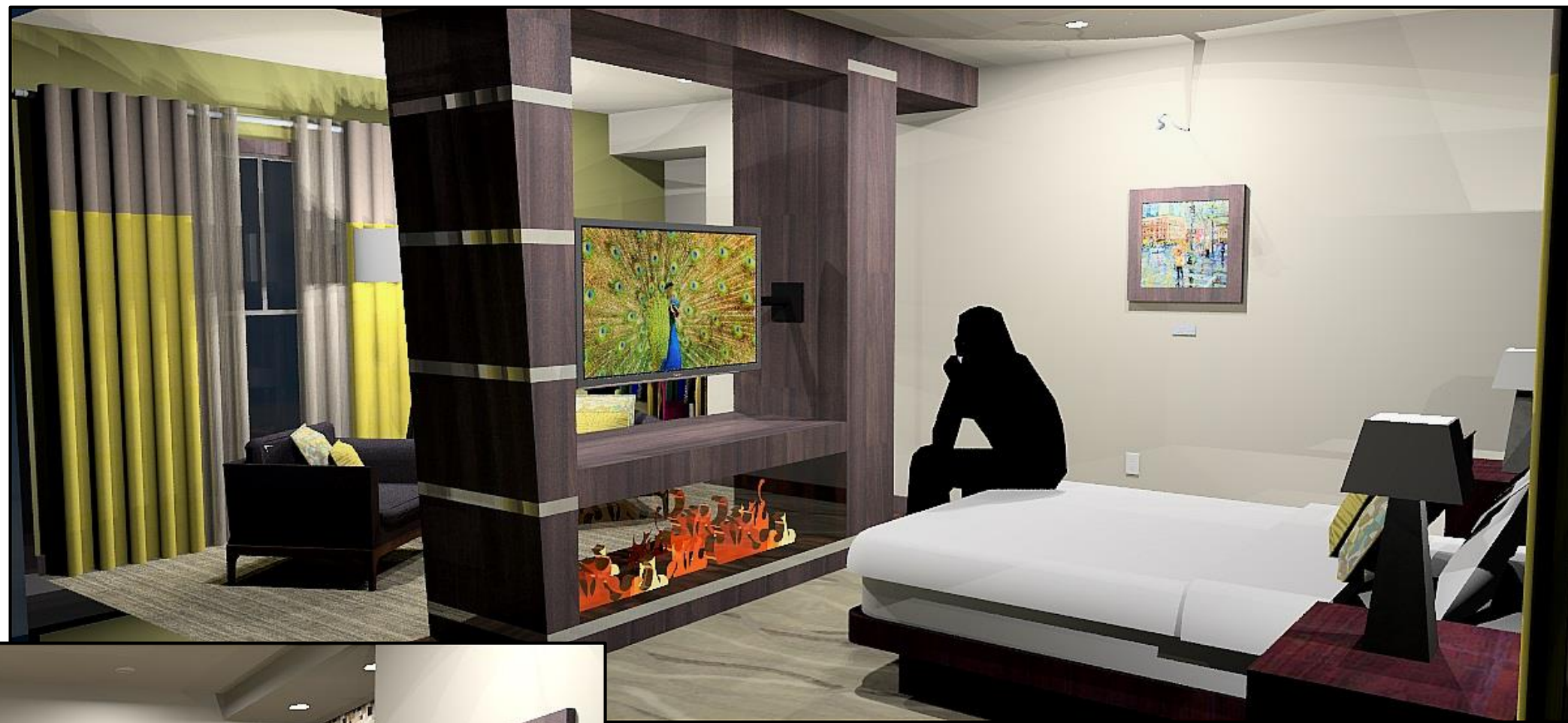
- A seat will be provided in the shower
- Closets will be door-less for ease of access
(Radisson Hotel, 2013)



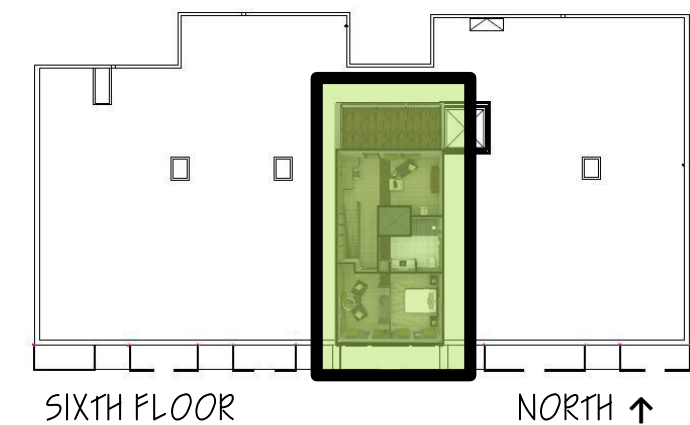
- Mirrors will be located at appropriate heights
- Flooring will be stable, firm, and slip resistant
- Multiple layers of light
 - Ability to control light levels



- Personalization
 - Nightstands
 - Display belongings
 - Feel comfortable & welcome
(McIntosh & Siggs, 2005)
- Contrasting materials
 - Increased visibility
- Storage within reach
 - Accessibility



- Luxurious feel
 - Comforters, pillows, decorative pillows
(McNeill, 2008)



iconic

HOTEL

HOTEL

Reflective of art | Provide unique experience | Accessible to all

iconic

LOUNGE

LOUNGE

iconic

DINING

DINING



The Artist: Cliff Goodman

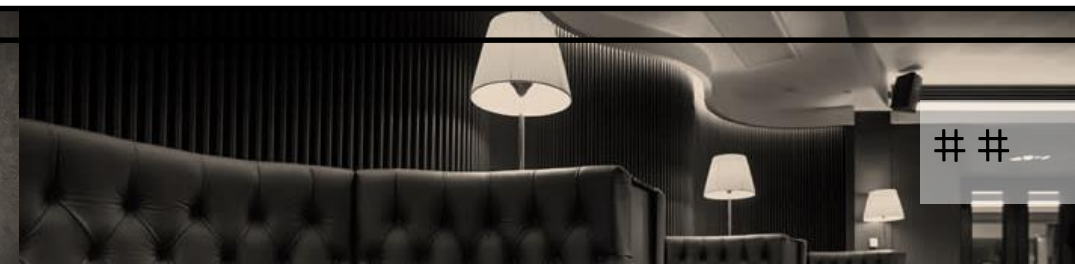
The Location: Downtown Seattle

The Studio: Seattle Glassblowing Studio

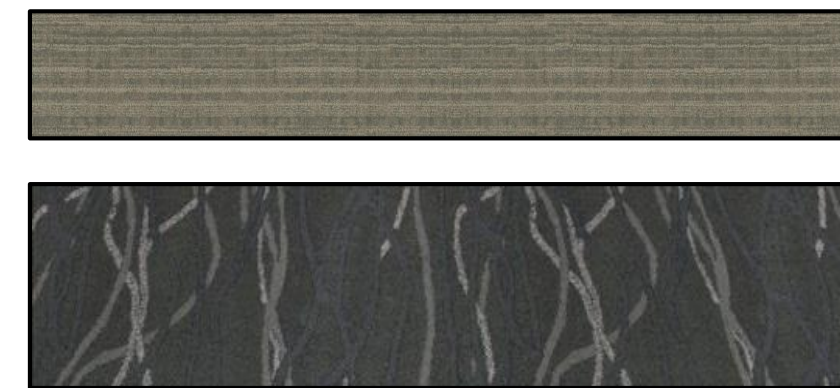
- 8 professional glassblowers
- 5 designers
- This artist was chosen to represent the local culture of Seattle

Custom installations include:

- Wall décor
- Sculptural pieces
- Glass art sinks
- Lighting



DINING FLOOR PLAN

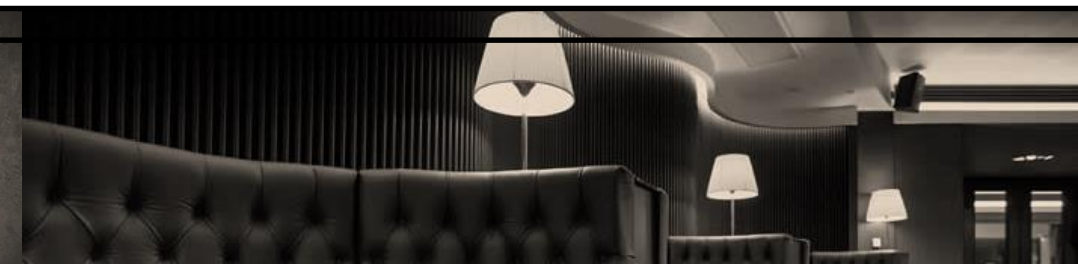


- Host station for wayfinding
 - Spatial Relationships/Materials (Otteson, 2013)
- Division of Space
 - Intermediate Rooms
 - Central Corridors
 - Translucent Panels (Olson, 2013)
- Restroom Location
 - Iconic Dining/Lobby



GROUND FLOOR

NORTH ↑



DINING FLOOR PLAN



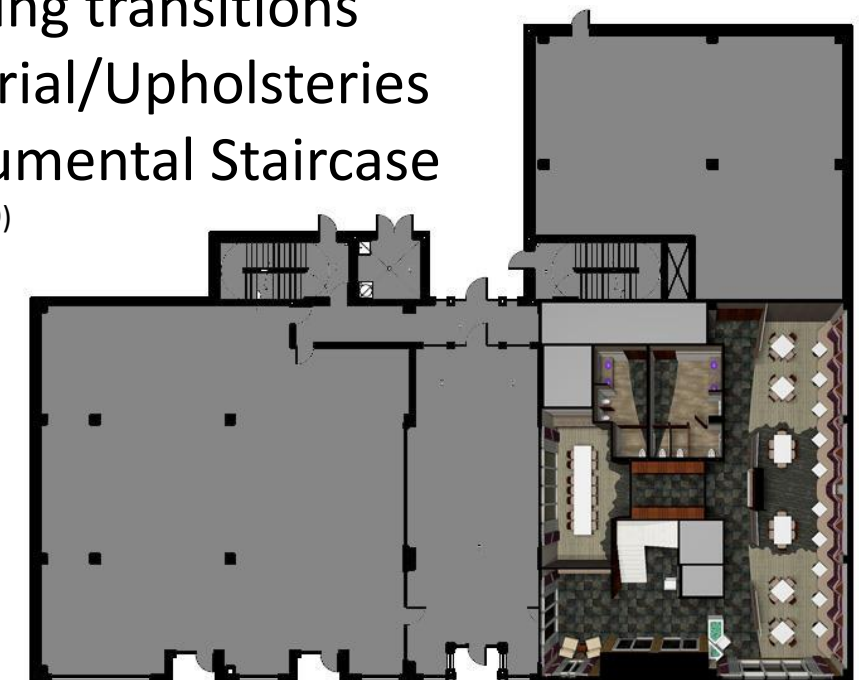
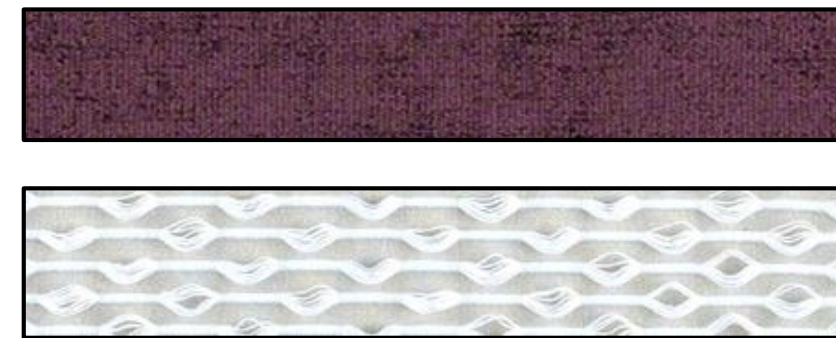
- Public to Private Seating
 - Grand and Open
 - Small and Intimate
 - Seating positions
 - Location around perimeter

(Khan, 2012; Mornement, 2013)

- Must provide connection to all areas

- Custom elements
- Flooring transitions
- Material/Upholsteries
- Monumental Staircase

(Mastrelli, 2009)

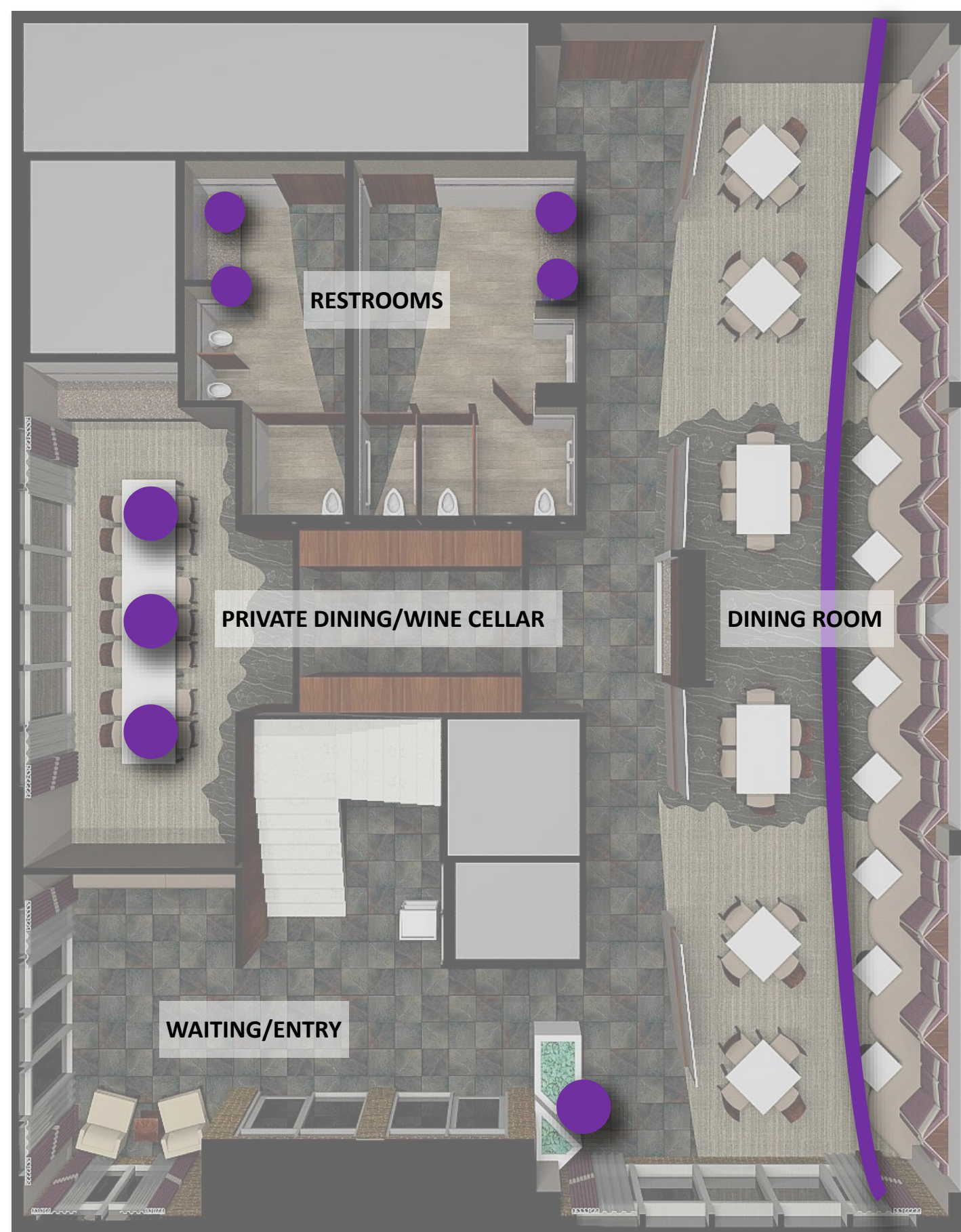


GROUND FLOOR

NORTH ↑



DINING FLOOR PLAN



- Design the space to reflect local culture
(James, 2013; Lucious, 2013)
- Design the space as an extension of the artwork
 - Strategic position
 - Accompanying materials
 - Color placement
(James, 2013; Lucious, 2013)
- The placement art should be symmetrical.
(Gerger, G., Leder, H., Tinio, P. L., & Schacht, A., 2011)



GROUND FLOOR

NORTH ↑



LOUNGE FLOOR PLAN



- Multiple levels of venue should be unified
 - Monumental staircase to immediately create atmosphere on each level
 - Balcony
 - Multi-story custom elements
 - Seamless transition

(Adams, 2009; Khan, 2012; Webb, 2011)

- Control over all lighting

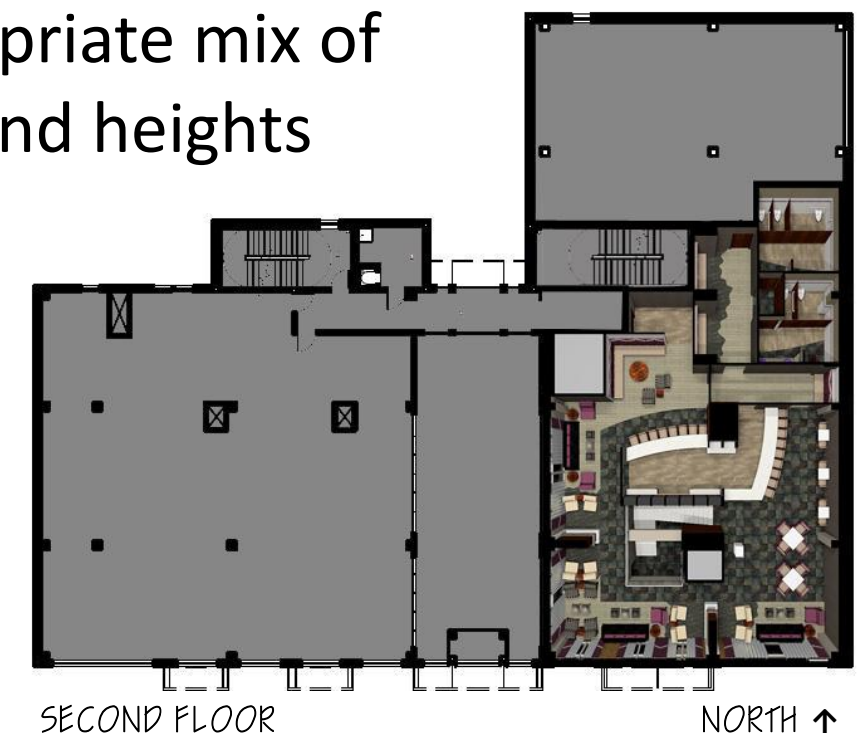
(Otteson, 2013)

- Extremely Custom Bar Counter Focal Point
 - Multiple heights/Materials
 - Special Lighting

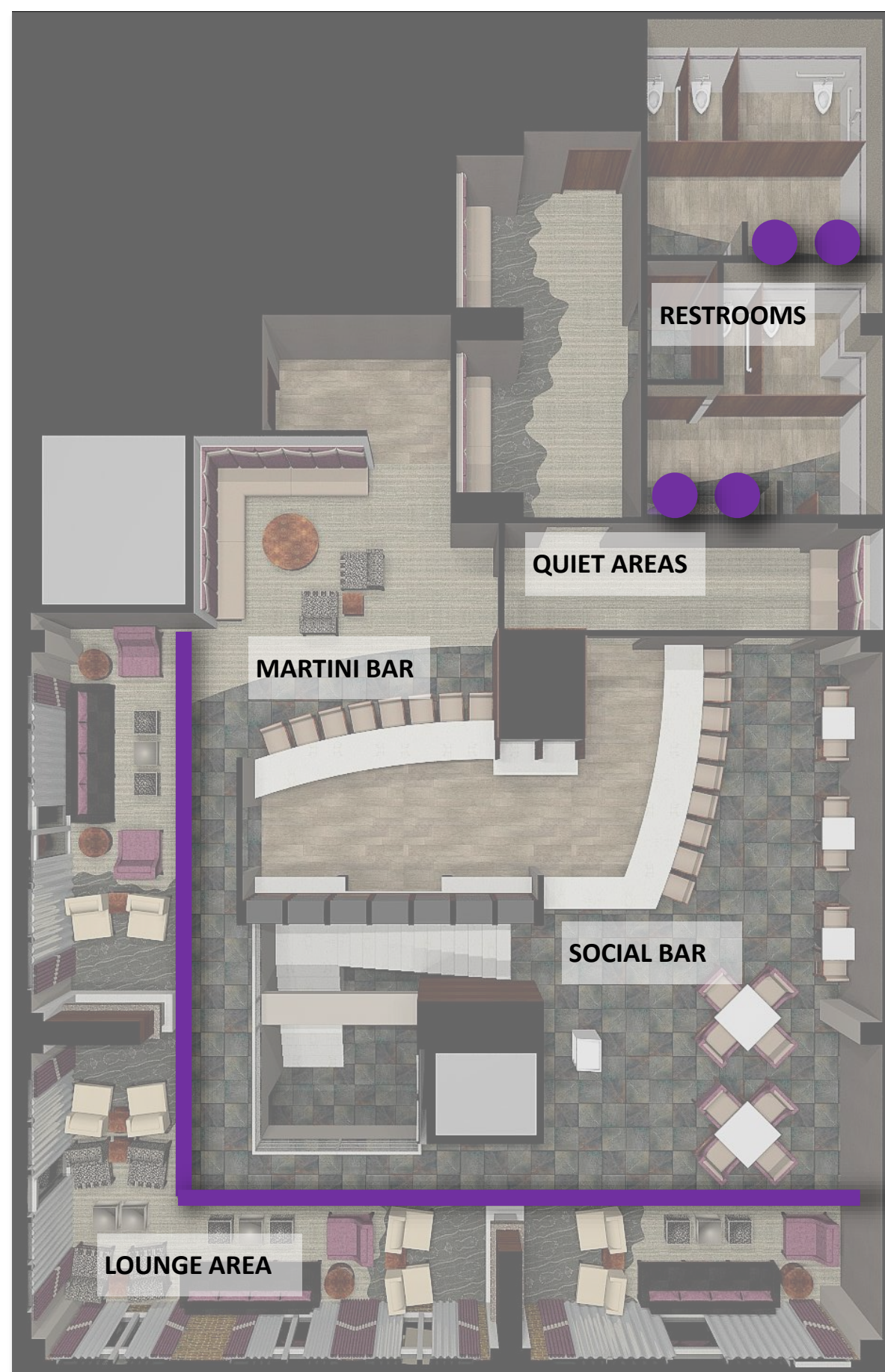
(James, 2013; Lucious, 2013)

- Provide an appropriate mix of seating options and heights

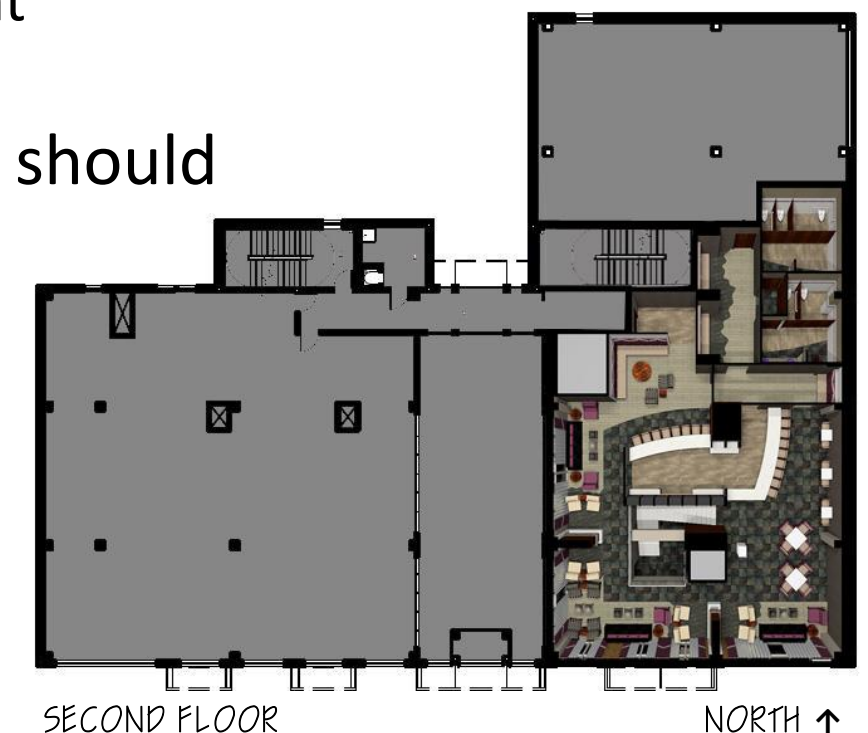
(James, 2013; Lucious, 2013)



LOUNGE FLOOR PLAN



- Custom Lighting should highlight architectural and design features
(James, 2013; Lucious, 2013)
- Design the space to reflect local culture
(James, 2013; Lucious, 2013)
- Design the space as an extension of the artwork
 - Strategic position
 - Accompanying materials
 - Color placement
 (James, 2013; Lucious, 2013)
- The placement art should be symmetrical.
(Gerger, G., Leder, H., Tinio, P. L., & Schacht, A., 2011)



OPEN DINING ROOM



- Work with the existing architecture
(Lo, 2009)
- Control over natural and artificial lighting
(Otteson, 2010)
- Table designed to highlight food
(Chheda, 2010)
- Tables arranged for privacy or community
(Olson, 2013)
- Custom Elements:
 - Create repetition and rhythm
(Lo, 2009)
 - Act as a memory trigger
(Mastrelli, 2009)
 - Enhance theme to unify the two spaces
(Klatt, 2010)



OPEN DINING ROOM



- Placement of art is symmetrical
(Gerger, G., Leder, H., Tinio, P. L., & Schacht, A., 2011)
- View from every seat creates an experience
(Preminger, S., 2012; Vessel, E. A., Starr, G., & Rubin, N., 2012)

- Artwork should enhance dining experience through communication
(Preminger, S., 2012)



PRIVATE DINING ROOM



- Create a dining experience:
 - Zoned Seating (Chheda 2010)
 - Unique lighting design
 - Intimate lumen levels (Webb, 2009)
- Custom Elements:
 - Create repetition and rhythm (Lo, 2009)
 - Act as a memory trigger (Mastrelli, 2009)
 - Enhance theme to unify the two spaces (Klatt, 2010)



GROUND FLOOR

NORTH ↑



PRIVATE DINING ROOM



- Art will create an experience for guests:
 - Strategic placement
 - View of Artwork
 - Dictates other material selections
(Silvia, P.J., 2005)

- Art influences Design:
 - Color
 - Materials
 - Placement
(Rosier, J., Locker Jr., L., & Naufel, K. Z., 2013)



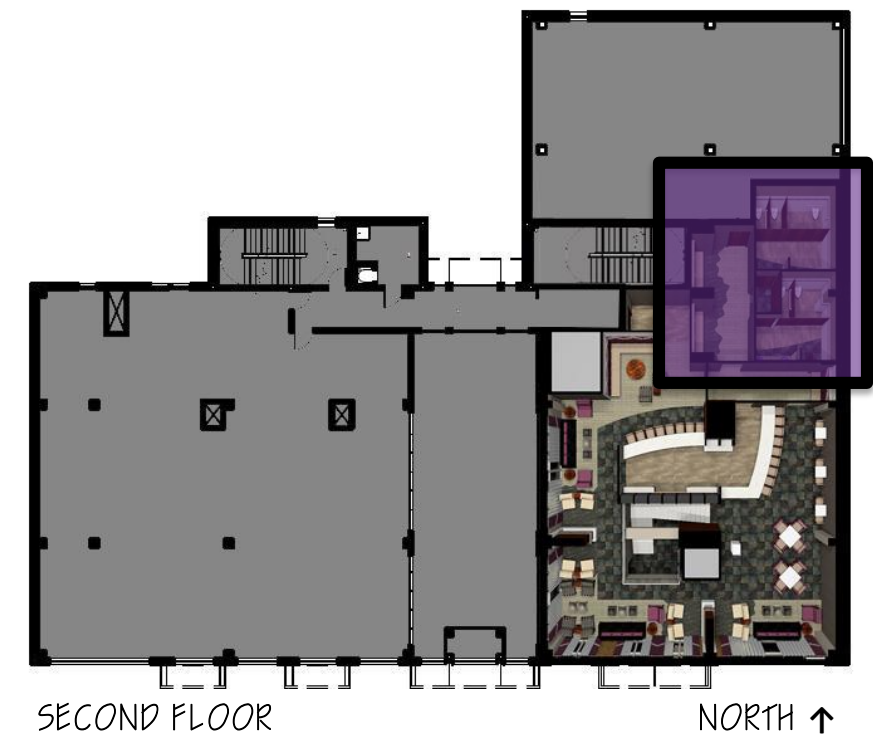
GROUND FLOOR

NORTH ↑



QUIET AREAS & RESTROOMS

- ADA and building code dictated the arrangement
- Design solution is an extension of the art selected
(James, 2013; Lucious, 2013)
- Design space with a limited color palette based off of the artwork
(Nayer, 2013)
- Create a unified through repetition and rhythm
(Lo, 2009)
- Unique elements for memory trigger
(Mastrelli, 2009)



SOCIAL BAR



- Host Station Location
(Otteson, 2013)
- Design solution is an extension of art
(James, 2013; Lucious, 2013)
- Enhance Guest Experience through:
 - Intimate lumen levels
 - Unique Lighting
(Webb, 2009)
 - Repetition and rhythm (Lo, 2009)
- Custom bar counter design:
 - Materials
 - Heights
 - Lighting
 - Focal point
 - Conversation Piece
(James, 2013; Lucious, 2013; Nayer, 2013)

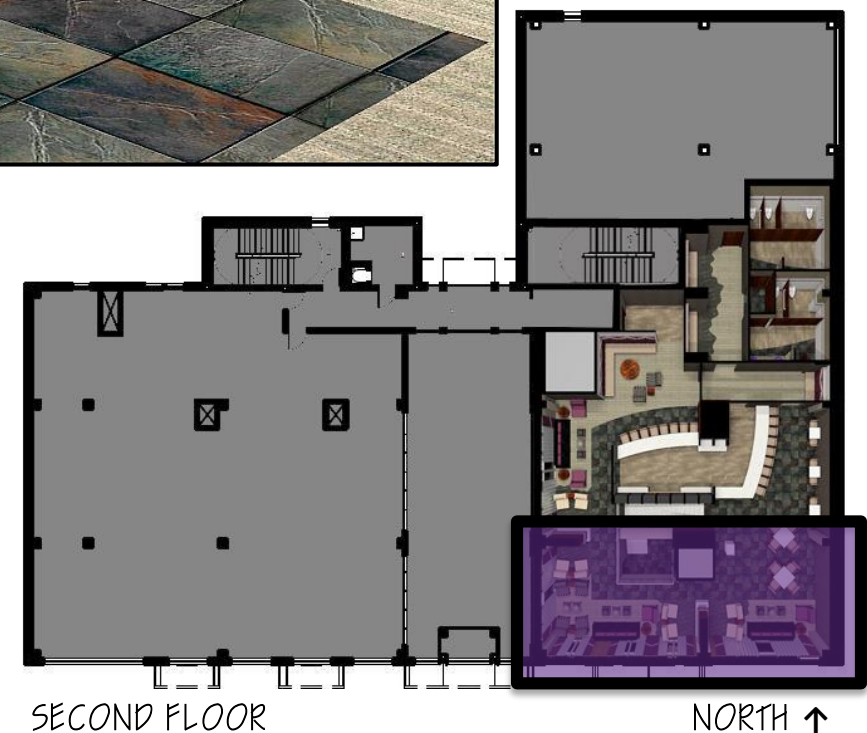


LOUNGE AREA



- Connect Multiple Levels by:
 - Many sight lines to help the space feel larger (Adams, 2009)
 - Increase views and depth (Mornement, 2013)
 - Multistory Custom element for unity (Klatt, 2010)
 - Work with existing architecture (Lo, 2009)

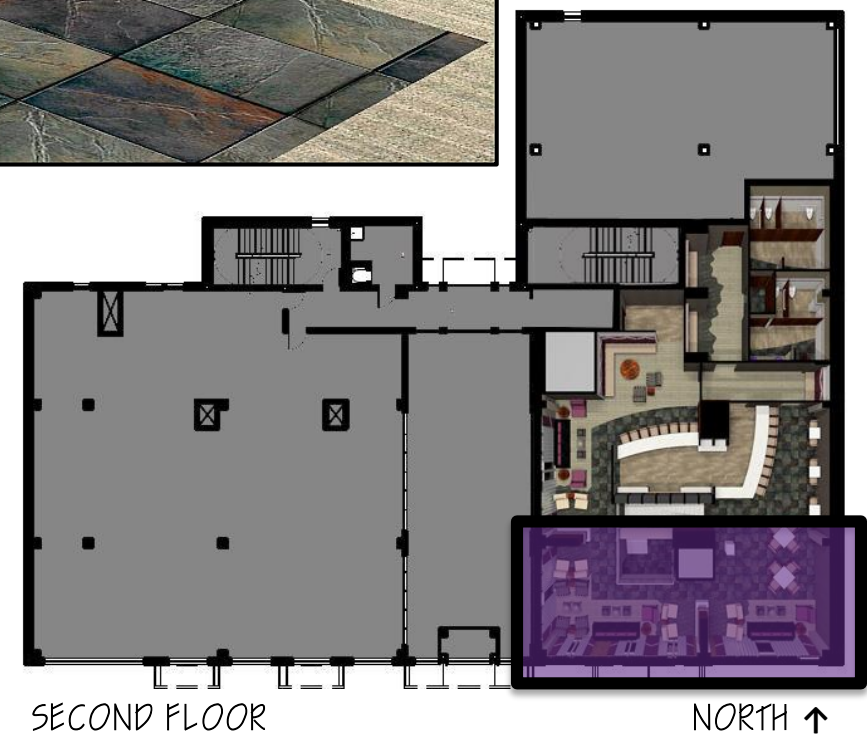
- Furniture arranged for movement and conversation
- Custom Elements:
 - Create repetition and rhythm (Lo, 2009)
 - Act as a memory trigger (Mastrelli, 2009)
 - Enhance theme to unify the two spaces (Klatt, 2010)



LOUNGE AREA



- Custom Lighting Design:
 - Highlights design features
(James, 2013; Lucious, 2013)
 - Enhances guest experience
 - View from each
(Preminger, S., 2012; Vessel, E. A., Starr, G., & Rubin, N., 2012, Silvia, P.J., 2005)
- Acts as a form of wayfinding
 - Marks a path of travel
 - Marks location of stairs



MARTINI BAR



- Provide an appropriate mix of seating options
(James, 2013; Lucious, 2013)
- Balance harsh materials and finishes with soft upholsteries
(monrement, 2013)

- Custom Elements:
 - Create repetition and rhythm
(Lo, 2009)
 - Act as a memory trigger
(Mastrelli, 2009)
 - Enhance theme to unify the two spaces
(Klatt, 2010)



MARTINI BAR



- Custom Lighting Design:
 - Highlights design features
(James, 2013; Lucious, 2013)
 - Enhances guest experience
 - View from each
(Preminger, S., 2012; Vessel, E. A., Starr, G., & Rubin, N., 2012, Silvia, P.J., 2005)
- Intimate lumen levels can be set
- Lighting used to showcase design features and elements throughout the space



iconic

LOUNGE

iconic

DINING

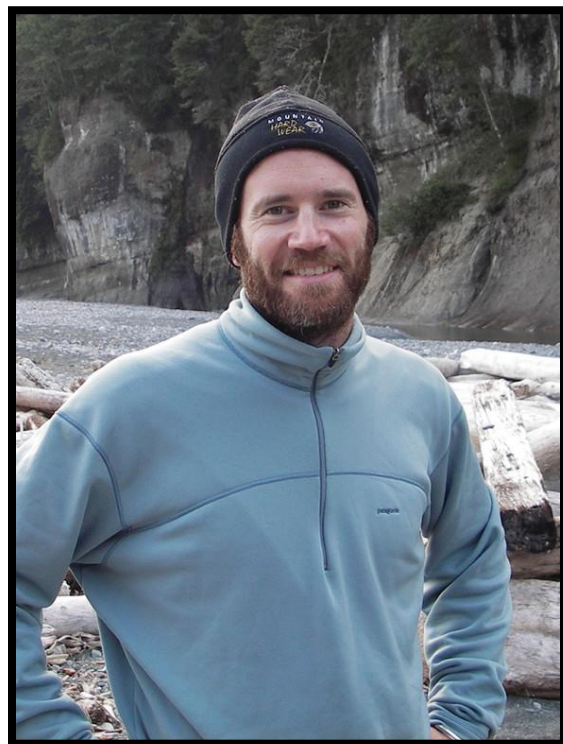
Create conversation pieces | Provide unique experience | Accessible to all

the SPA

at the icon

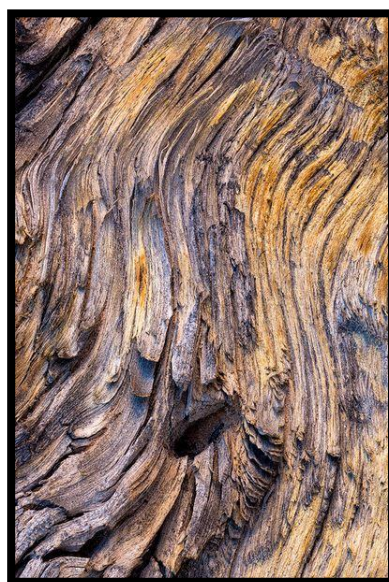


FEATURED ARTIST



Justin Reznick

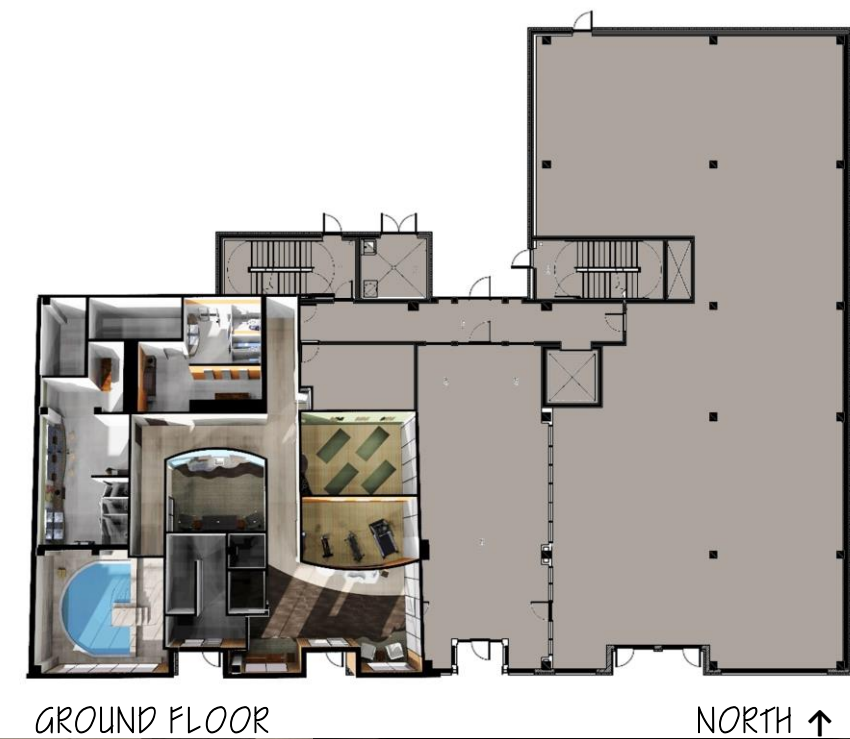
- Nature photographer native to Seattle, Washington
- Passionate about travelling, hiking, and exploration, which pushes his photographic abilities to new heights
- Displays and sells his work around the Pacific Northwest
- Survey results indicated that people enjoyed viewing abstract nature art



FIRST LEVEL FLOOR PLAN



- Use glass and transparent materials in many variations (Cohen, 2009)
 - Frosted glazing
 - Transparent resin panel
 - Mirrors
- Balance light and materials (Cohen, 2009)
 - Dark materials offset the brightness of sunlight
 - Light materials offset dark materials in spaces without sunlight



FIRST LEVEL FLOOR PLAN



- Use natural colors and wood tones to evoke relaxation (Barreneche, 2002)
- Use soft lighting to create a tranquil ambiance (Hudson, 2011)
 - Cove lighting and dimmable lighting
- Create quiet peaceful places (Pheasant, Fisher, Watts, Whitaker, & Horoshenkov, 2010)
 - Places to get away from the demands of everyday life



GROUND FLOOR

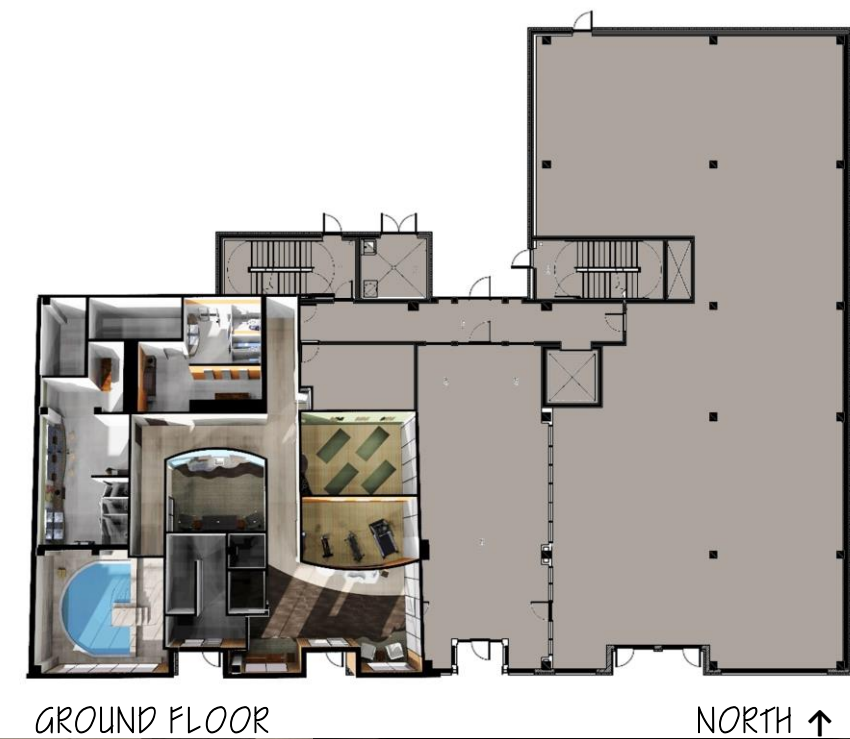
NORTH ↑



FIRST LEVEL ARTWORK



- Incorporate art that reflects the local culture (Carrol, 2004)
 - Educates various cultures outside of the Seattle region
- Artwork should be used throughout the spa (Danner, Hager, Hagemann, & Schankin, 2012)
 - Causes the viewers to be engaged and intrigued by the piece. This also creates enjoyment and curiosity
- Artwork creates therapeutic effects (Leckey, 2011)
 - Promotes relaxation
 - Provides a means of self-expression
 - Reduces blood pressure
 - Boosts the immune system



SECOND LEVEL FLOOR PLAN



- Use glass and transparent materials in many variations (Cohen, 2009)
 - Frosted glazing
 - Transparent resin panel
 - Mirrors
- Balance light and materials (Cohen, 2009)
 - Dark materials offset the brightness of sunlight
 - Light materials offset dark materials in spaces without sunlight



SECOND LEVEL FLOOR PLAN



- Use natural colors and wood tones to evoke relaxation (Barreneche, 2002)
- Use soft lighting to create a tranquil ambiance (Hudson, 2011)
 - Cove lighting and dimmable lighting
- Create quiet peaceful places (Pheasant, Fisher, Watts, Whitaker, & Horoshenkov, 2010)
 - Places to get away from the demands of everyday life



SECOND FLOOR

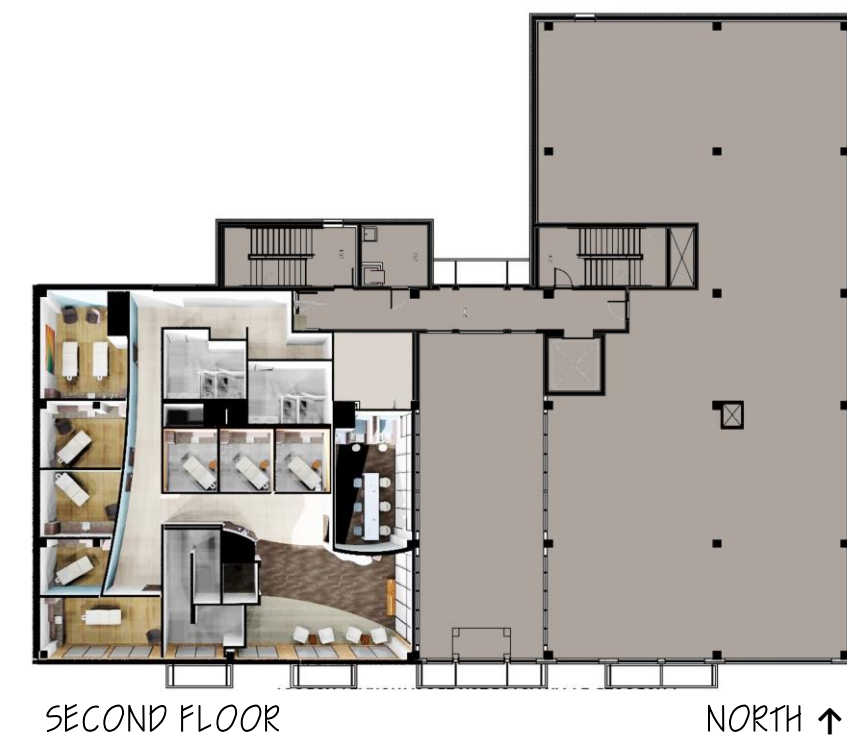
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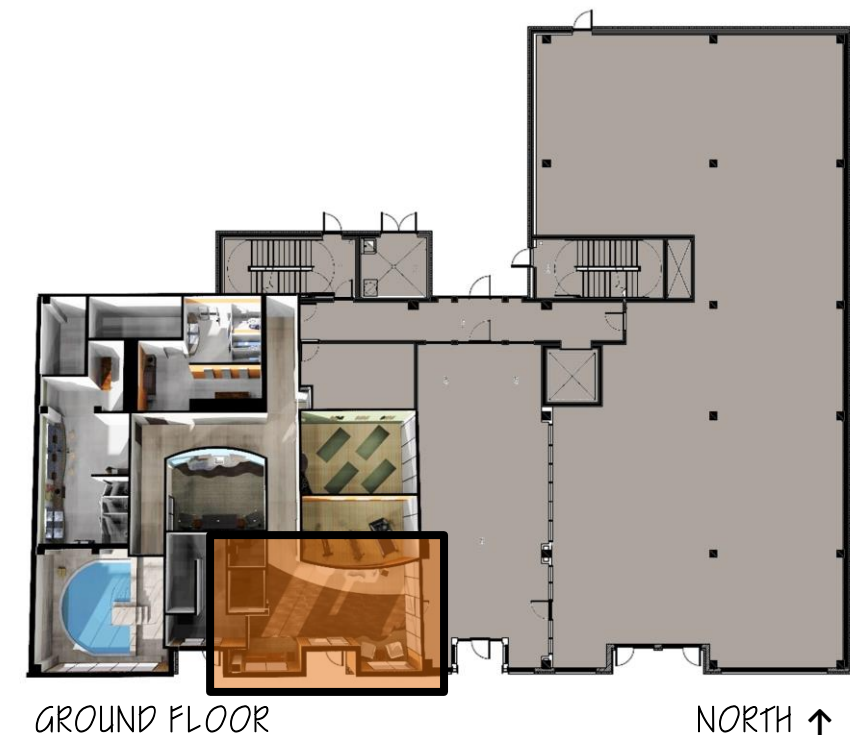
SECOND LEVEL ARTWORK



- Incorporate art that reflects the local culture (Carrol, 2004)
 - Educates various cultures outside of the Seattle region
- Artwork should be used throughout the spa (Danner, Hager, Hagemann, & Schankin, 2012)
 - Causes the viewers to be engaged and intrigued by the piece. This also creates enjoyment and curiosity
- Artwork creates therapeutic effects (Leckey, 2011)
 - Promotes relaxation
 - Provides a means of self-expression
 - Reduces blood pressure
 - Boosts the immune system



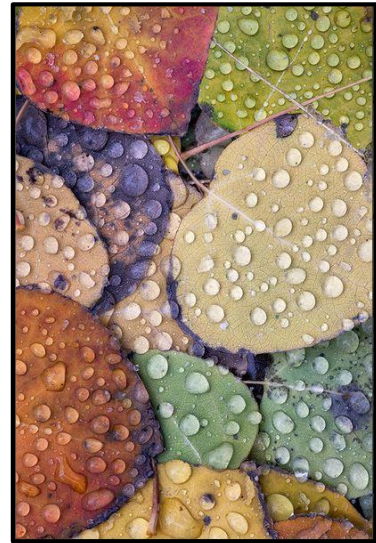
- Balance light and materials (Cohen, 2009)
 - Dark materials offset the brightness of sunlight
 - Light materials offset dark materials in spaces without sunlight
- Wood tones create a natural atmosphere
- Specify furniture to be of contrasting color to adjacent materials
- Various opportunities for relaxation
 - Basic spa treatments, massages, a whirlpool, a yoga studio, and a fitness center



the
SPA
at the icon



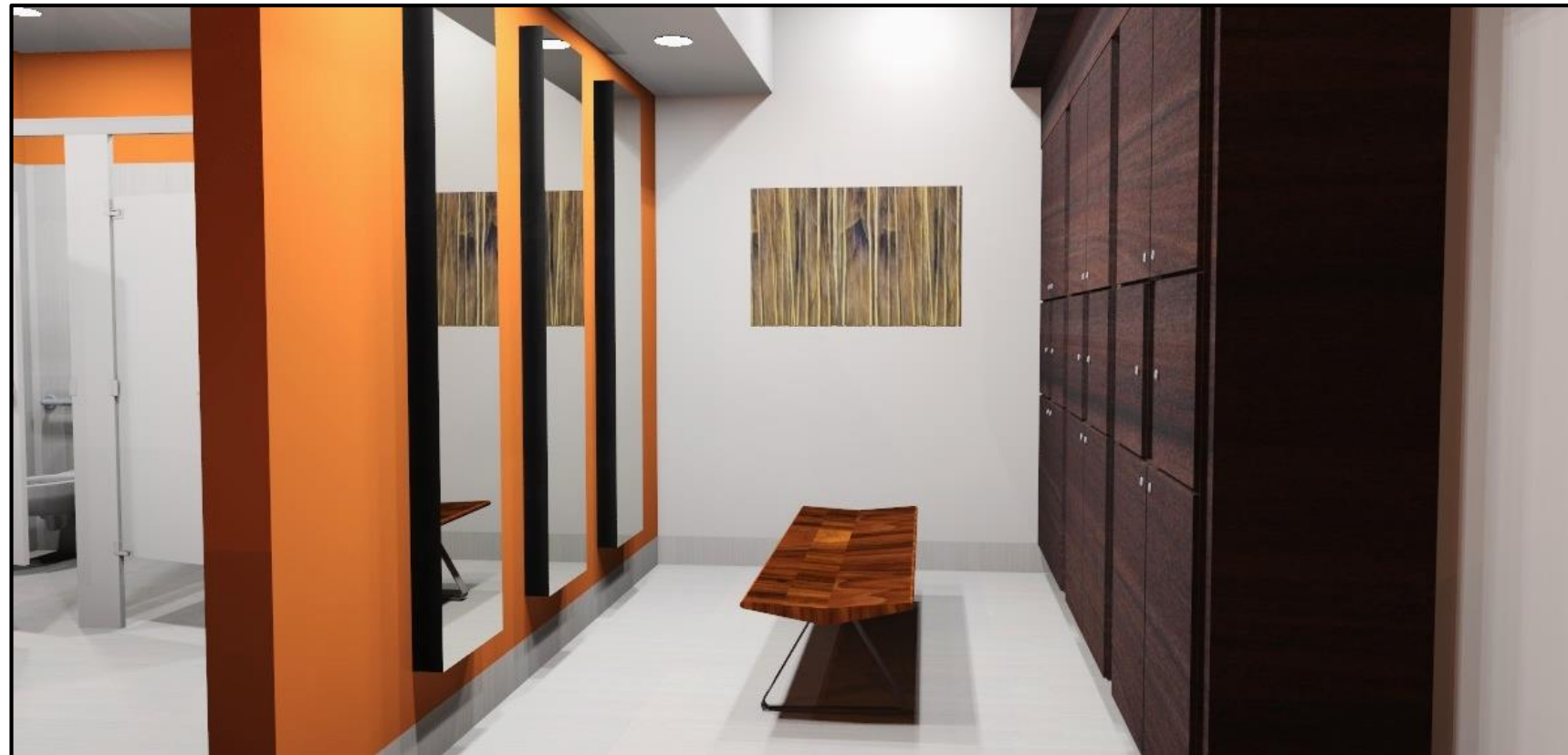
- Paint rooms tranquil colors such as light blue, beige, and sage green and use wood tones to create a natural atmosphere



Aspen Rain



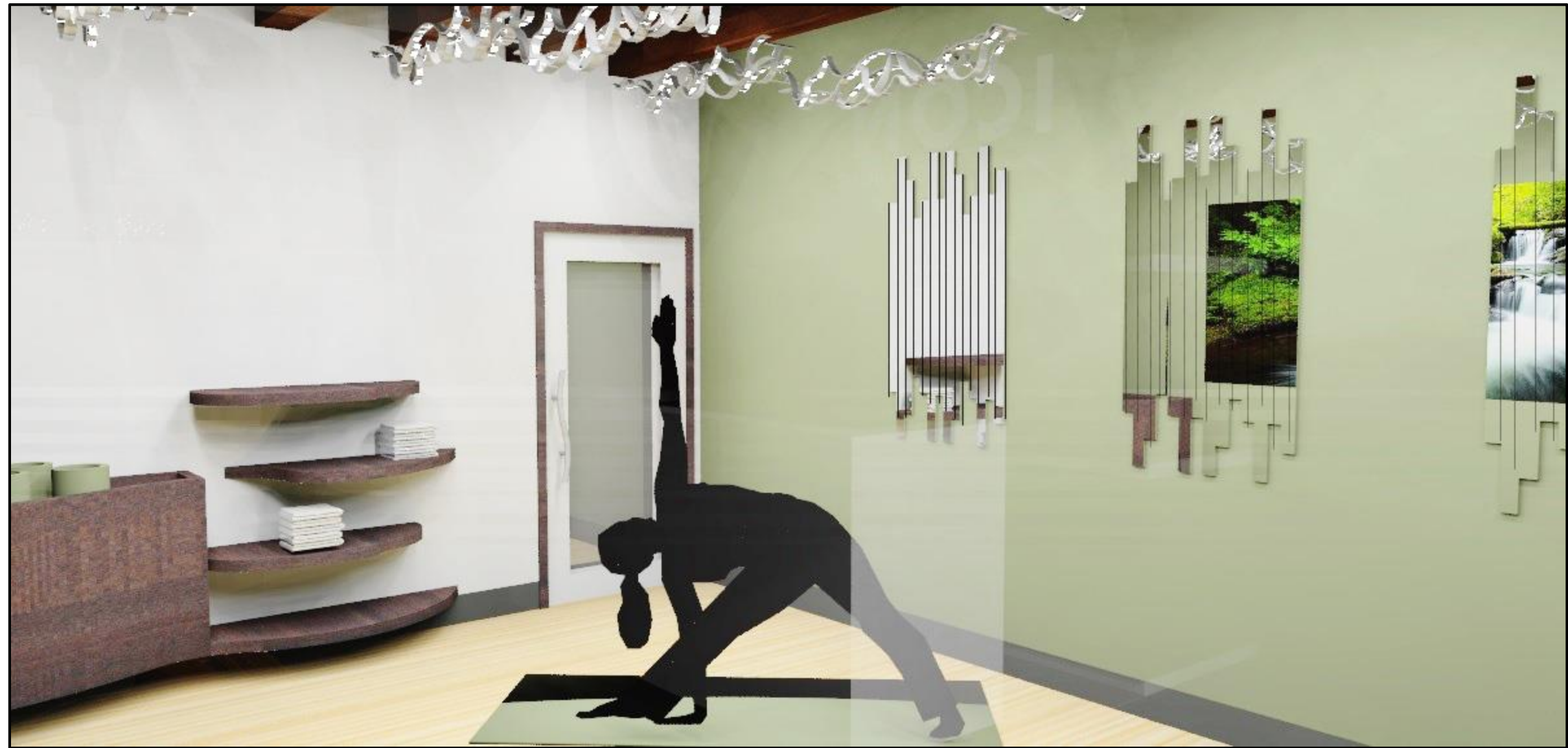
Aspens



GROUND FLOOR

NORTH ↑





Hidden Gorge

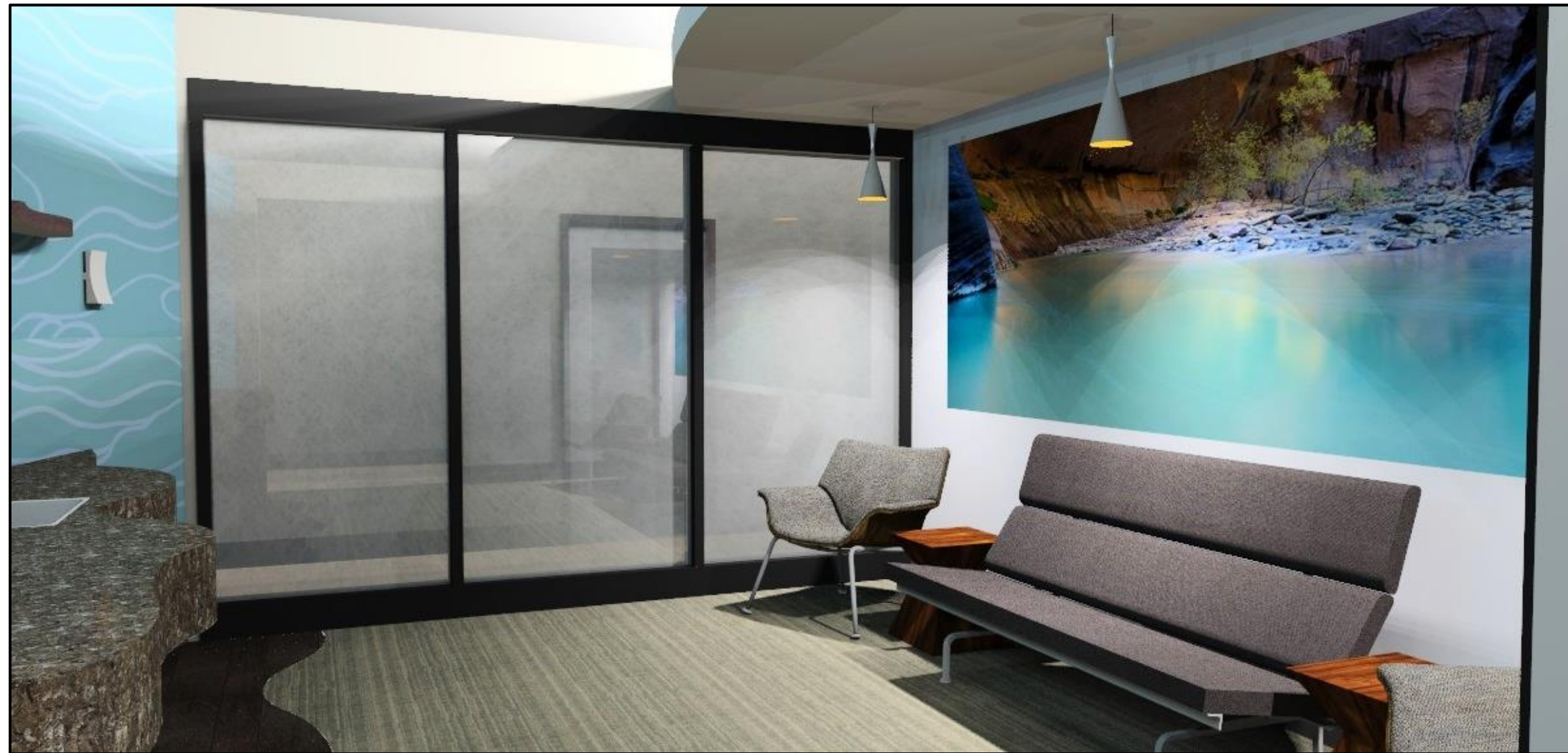
- Various types of art (Noy, P., 2013)
 - Landscape, abstract/nonobjective, and realism, that will speak to various users
- Invoke various moods (Frost, 2004)
 - People can let their best feelings out
 - Through artwork and amenities
- Use natural colors to evoke relaxation (Barreneche, 2002)



GROUND FLOOR

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RELAXATION LOUNGE



The Narrows

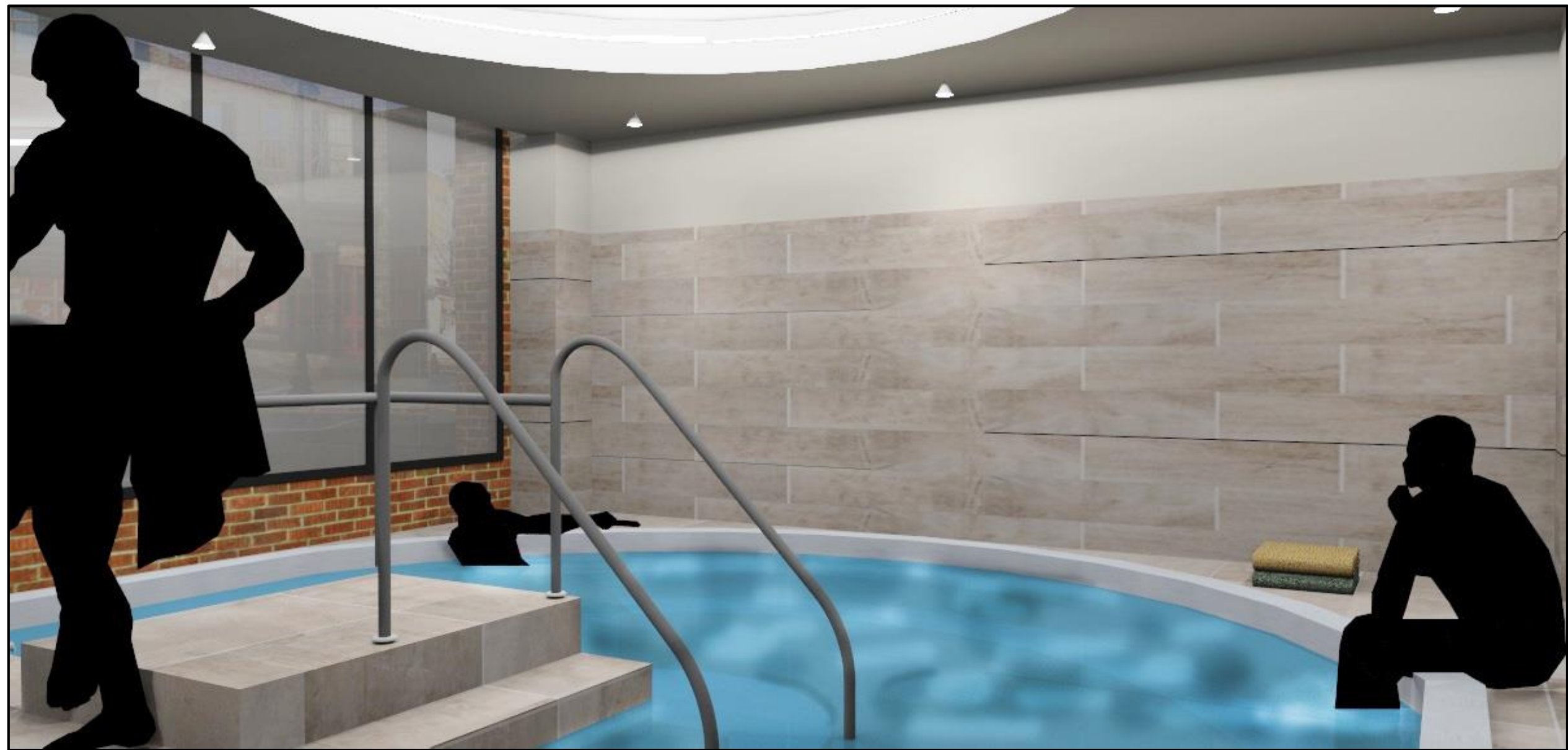
- Invoke various moods (Frost, 2004)
 - People can let their best feelings out
 - Through artwork and amenities
- Art addresses feelings and emotions of tranquility and relaxation (Carrol, 2004)
- Create the lounge/relaxation space away from quiet areas of the spa (Barreneche, 2002)
 - Guests can socialize, check email, etc.



GROUND FLOOR

NORTH ↑





- Use soft lighting to create a tranquil ambiance (Hudson, 2011)
 - Cove lighting and dimmable lighting
- Use natural colors to evoke relaxation (Barreneche, 2002)
- Multisensory environment (Pheasant, R., Fisher, M., Watts, G., Whitaker, D., & Horoshenkov, K., 2010)
 - Smell, touch, auditory, and visual cues for an aesthetic and tranquil experience





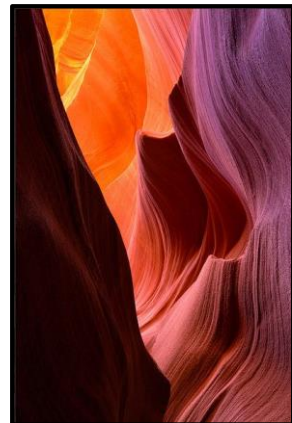
- Balance light and materials (Cohen, 2009)
 - Dark materials offset the brightness of sunlight
 - Light materials offset dark materials in spaces without sunlight
- Use natural colors to evoke relaxation (Barreneche, 2002)



BASIC TREATMENT ROOMS



- Integrate art in the spa and fitness area to address feelings and emotions of tranquility and relaxation (Carrol, 2004)
- Invoke various moods (Frost, 2004)
 - People can let their best feelings out
 - Through artwork and amenities
- Balance light and materials (Cohen, 2009)
 - Dark materials offset the brightness of sunlight
 - Light materials offset dark materials in spaces without sunlight
- Use natural colors to evoke relaxation (Barreneche, 2002)



Antelope Taffy



Undercurrent



Curtains

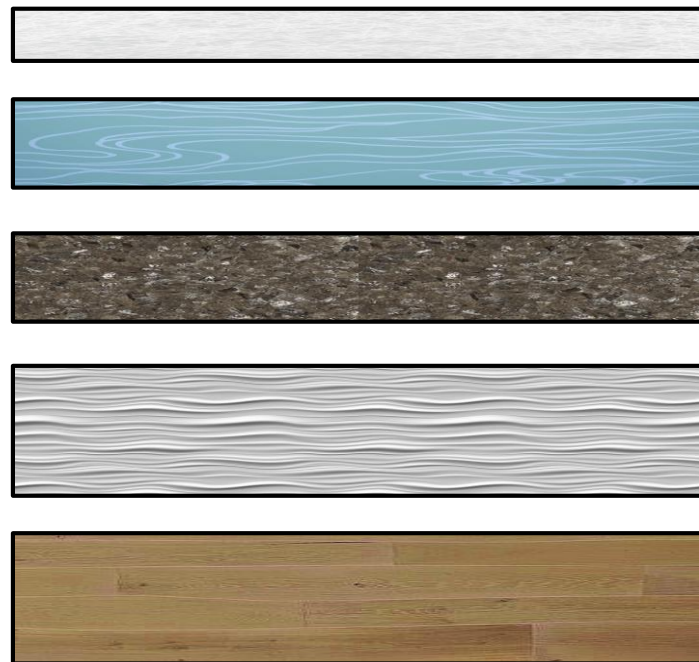
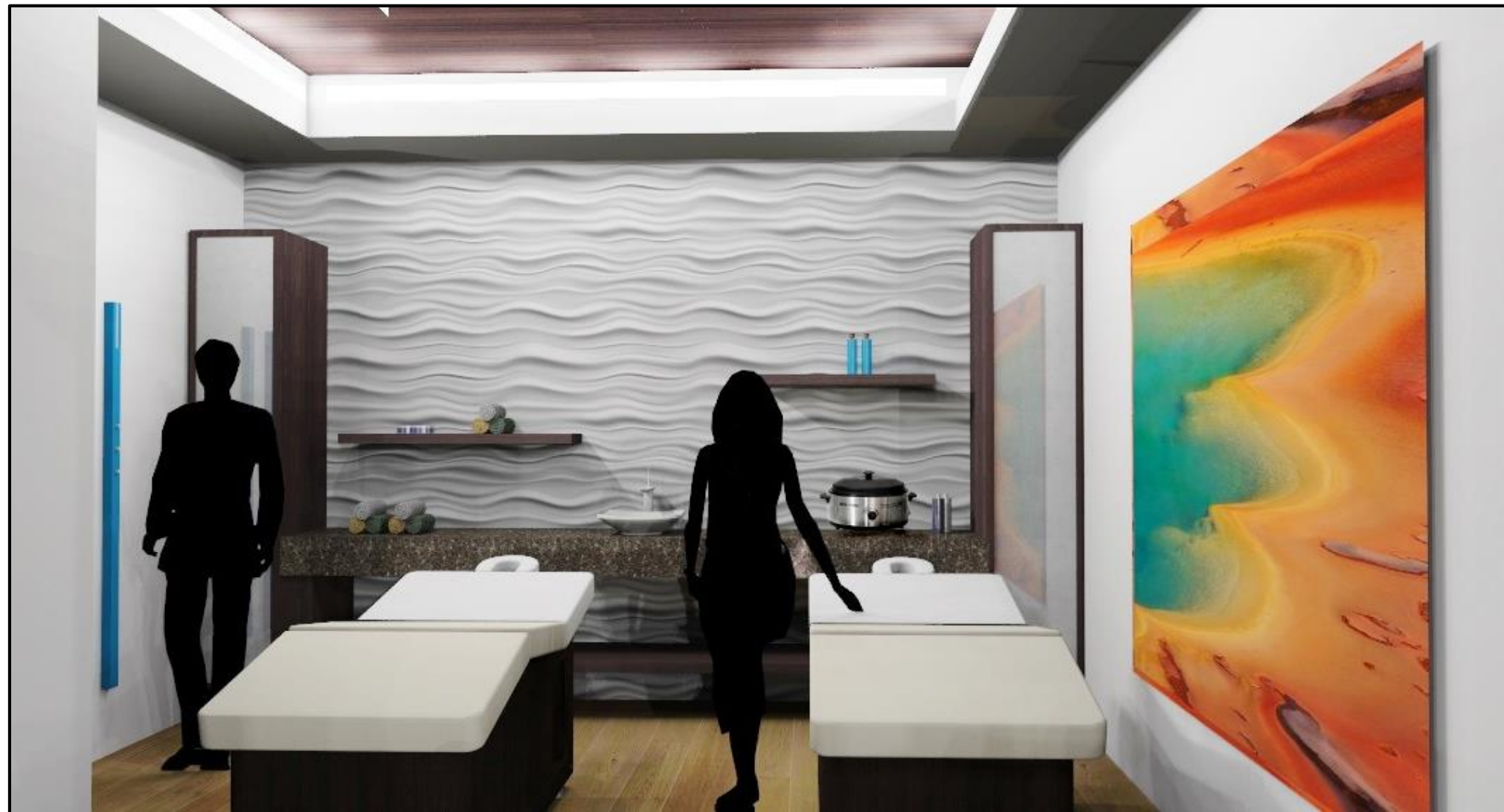


SECOND FLOOR

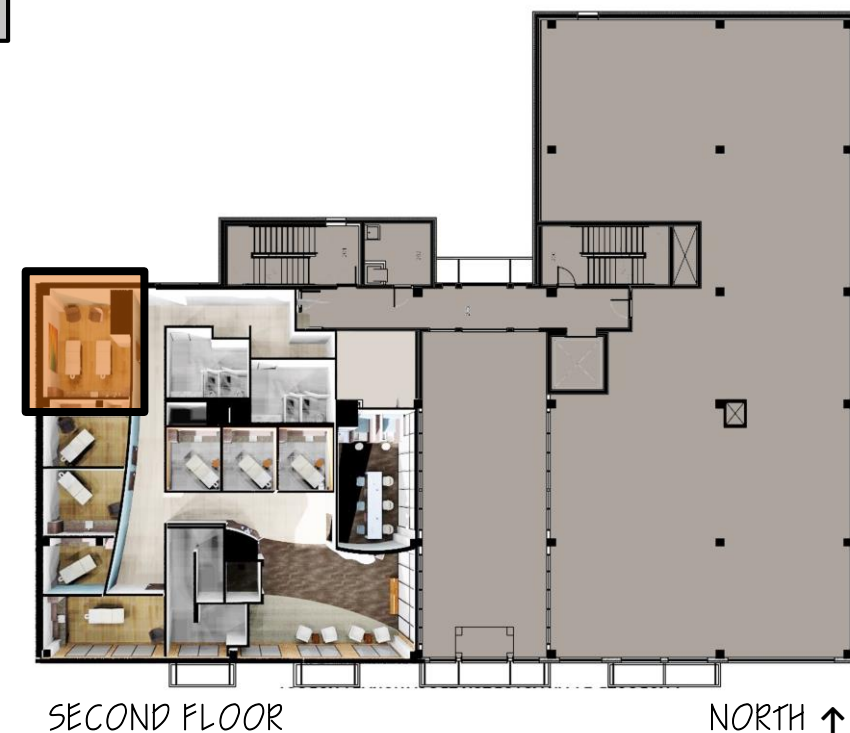
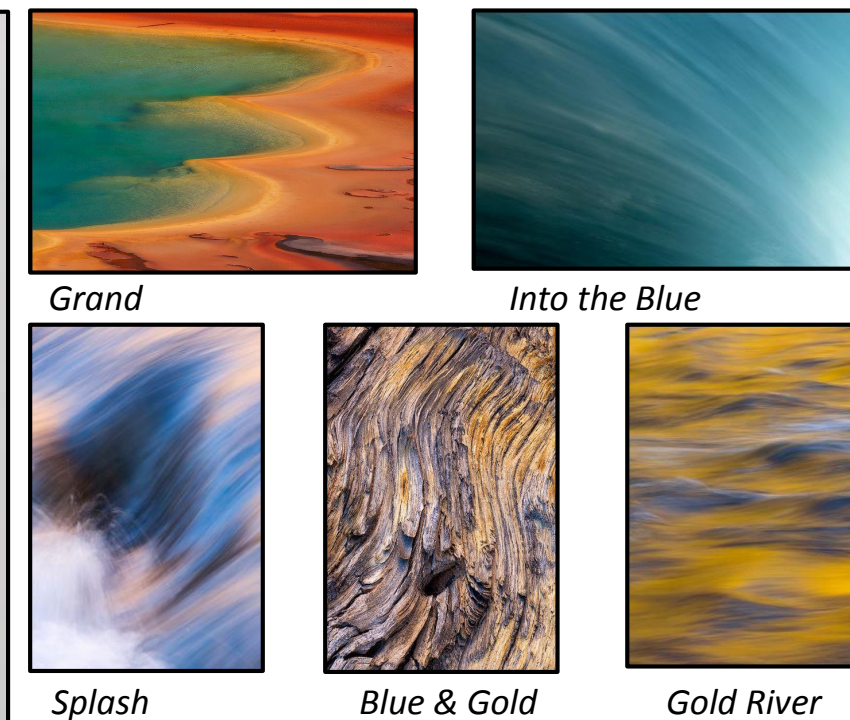
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MASSAGE ROOMS



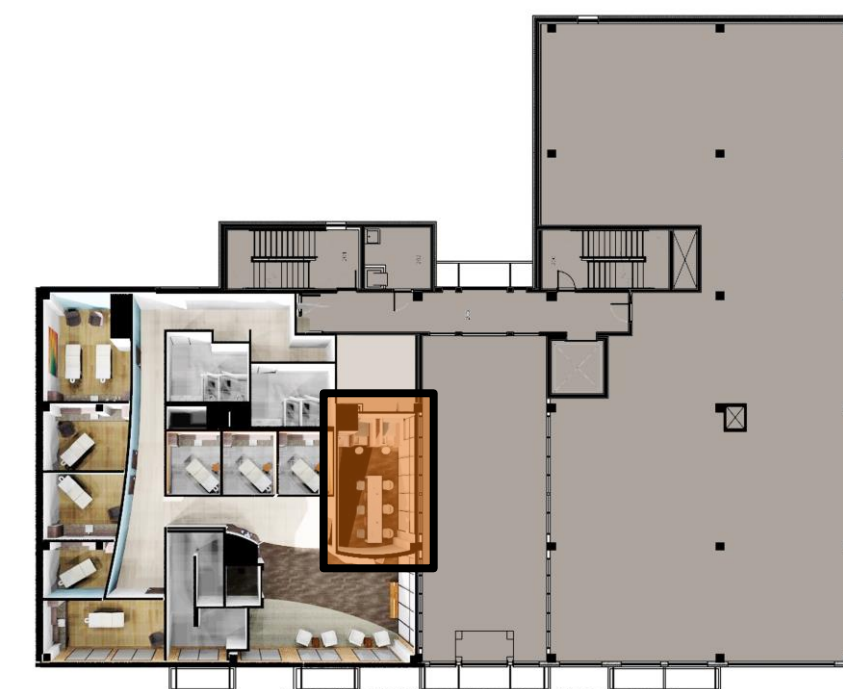
- Integrate art in the spa and fitness area to address feelings and emotions of tranquility and relaxation (Carrol, 2004)
- Invoke various moods (Frost, 2004)
 - People can let their best feelings out
 - Through artwork and amenities
- Balance light and materials (Cohen, 2009)
 - Dark materials offset the brightness of sunlight
 - Light materials offset dark materials in spaces without sunlight
- Use natural colors to evoke relaxation (Barreneche, 2002)





Blue Pools

- Integrate art in the spa and fitness area to address feelings and emotions of tranquility and relaxation (Carrol, 2004)
- Invoke various moods (Frost, 2004)
 - People can let their best feelings out
 - Through artwork and amenities
- Paint rooms tranquil colors such as light blue, beige, and sage green and use wood tones to create a natural atmosphere
- Create the lounge/relaxation space away from quiet areas of the spa (Barreneche, 2002)
 - Guests can socialize, check email, etc.



SECOND FLOOR

NORTH ↑



the SPA

at the icon

Balanced aesthetic | Provide unique experience | Therapeutic effects

ICON

on madison



ICON

on madison

Sleep | Eat | Relax

Enjoy the local community!