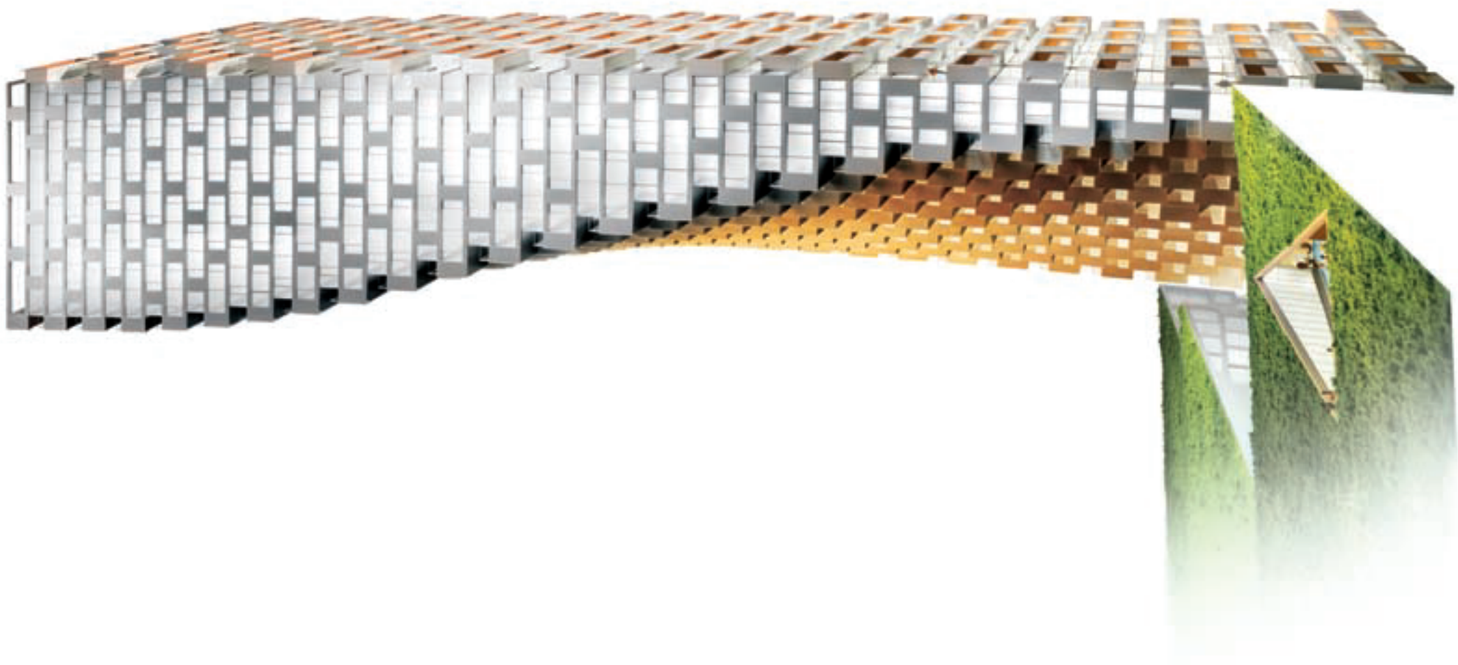
PENTHOUSES

VANCOUVER HOUSE

Design and architecture are the art and science of making sure that the world fits with the way we want to live. – Bjarke Ingels, Architect

PENTHOUSES



VANCOUVER
HOUSE

Vancouver House panorama

At the summit of luxury, taking advantage of the voluptuous and expanding architecture at the very top, we have created a limited collection of Penthouses. The Penthouses offer forever views and incredible roof terraces.Their every feature offers residents the ability to take full advantage of living on top of one of Vancouver's tallest and best-located residential towers.

Ocean & Mountain Views

Vancouver House is situated on the southern end of the downtown Vancouver peninsula, which takes full advantage of spectacular views east towards False Creek or west over English Bay. Some residents will enjoy the urban vista north into the sparkling lights of downtown, while others will love glimpses of the North Shore mountains or the summit of Mount Baker.

W

Point Grey

UBC

English Bay

Stanley Park

North Shore Mountains

Lions Gate Bridge

N

Shangri-La Vancouver

Downtown

E

Mount Baker

Yaletown

False Creek

S

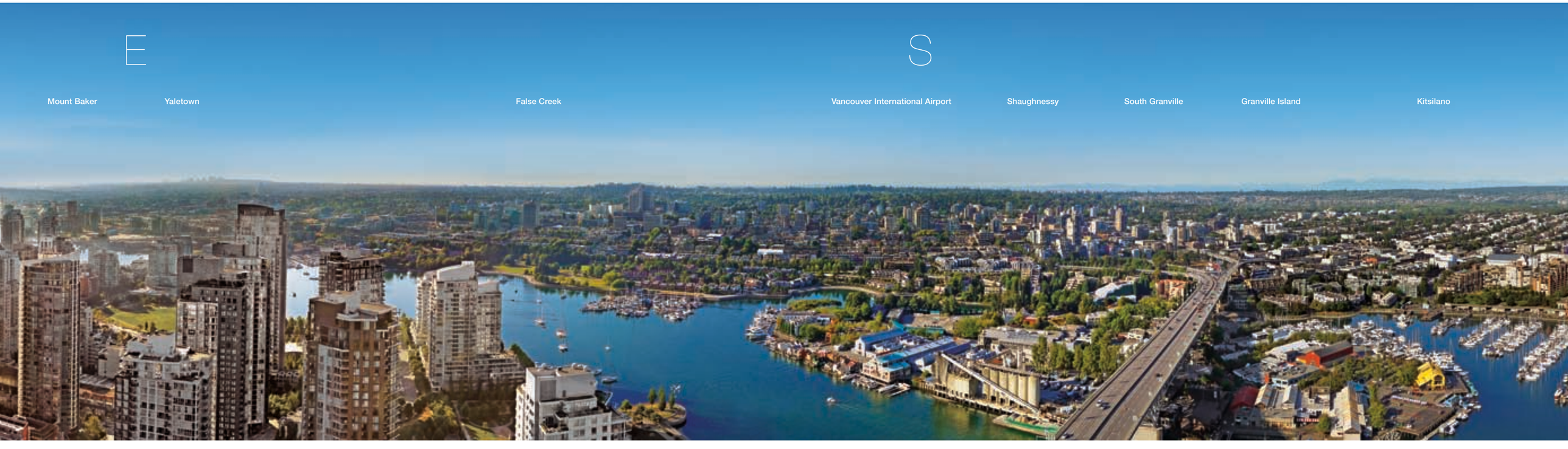
Vancouver International Airport

Shaughnessy

South Granville

Granville Island

Kitsilano



Penthouse Grand Salon
BIG
Oak Herringbone Floors
Fazioli Custom Piano

Westbank has a special partnership with Fazioli, the world's premiere piano manufacturers. Fazioli has crafted custom pianos for the Fairmont Pacific Rim and Shangri-La Toronto. Penthouse ownership affords you the opportunity to travel to Venice, Italy to customize your Fazioli piano to match your tastes and the décor of your home with input from the architecture team at BIG. Sharing our values of artistry and craftsmanship, Fazioli will perfectly complete your work of art atop Vancouver House.

Fazioli

Fazioli Grand Piano
Custom designed in Italy

Paolo Fazioli
Born in Rome, Italy

In 1979 Paolo Fazioli – himself a pianist and an engineer – decided he wanted to create the best piano known to man. His experience playing other pianos led him to believe he could use his knowledge of both worlds to produce something vastly superior, something that would be quickly recognized as a real masterpiece of workmanship. Today the Fazioli piano is a key player on the concert stage and can boast of converting illustrious pianists like the great Jazz Legend Herbie Hancock, and the world's leading interpreter of Bach music, Angela Hewitt. Fazioli Pianoforti is now widely regarded as the finest piano maker in the world.

Fazioli – The World's Finest Piano Maker

THE FACTORY The factory is situated in Sacile, in the province of Pordenone, 60 km north east of Venice, in an area that boasts a time honoured and prestigious tradition in the art of wood working. In 2001, production moved to a new 5,000 square metre complex that was specially designed to cater to the specific requirements of piano construction. It was built to meet the most modern criteria for practicality, luminosity and climate control.

THE FOREST The Val di Fiemme, is situated in the heart of the Western Italian Alps. In the 1800's, the celebrated violin maker Antonio Stradivari used the wood from this red spruce forest for his violins: the same red spruce is used today to construct the sound boards for Fazioli pianos. Only a small part of this fine wood is suitable for the construction of the sound board; the real “heart” of the piano. Indeed, the construction of the sound board requires highly elastic and strong wood, with low specific density and absolute regularity of the grain.

THE RIM The first phase in constructing a piano begins by forming the rim, which is made in two layers, internal and external. The internal rim, which is lower, is made by stacking together 5mm thick lengths of solid maple, which is then bent around special moulds to form its characteristic shape. Given the obvious difficulty in curving a material like wood, this is a very delicate phase in the production process. The same applies when forming the external rim, which is higher than the internal one, and glued around the latter. At the Fazioli factory, rims are still shaped in the time honoured method which leaves the wood in the clamps for days in order to adapt to its new shape. This method allows the glue to dry naturally rather than artificially assisting the process. In this way, the natural tendencies of the wood are respected and it creates a condition that will ensure the stability and longevity of the piano for years to come. The rims are then left to “rest” for a period of not less than 6 months before further assembly can commence.

THE FRAME The load-bearing frame of the piano is attached to the internal rim, a front cross-piece is applied and a metal joint fitted; the reinforcing bars are then fitted into the joint and connect to various points on the rim. The bars are made of three lengths of spruce which are glued together in a way to guarantee maximum stability. The connection between the bars and the rim is achieved by using dovetail joints that are sealed with spruce dowels. Precision when creating the joints and attaching the bars to the rim, using the utmost care and attention, ensures that the structure has resistance and solidity.

THE SOUND BOARD The sound board is made by laying several lengths of red spruce, cut from the trunk using the quarter sawn method, side-by-side and gluing them together. After passing a rigorous selection process the 1cm thick lengths, which are between 8cm and 12cm wide, are chosen by the highly specialised Fazioli technicians. Before being glued together, the lengths are planed by hand to ensure that they fit together seamlessly. The gluing takes place using the time honoured manual clamping system which is still considered the best way of obtaining precise results. After gluing the board is shaped and the excess wood is removed. Both sides are then leveled and polished using a special calibrating machine to ensure they are perfectly parallel. Finally, the board is left to rest for at least three years in a climate controlled room which rigorously maintains the ideal conditions of humidity and temperature.

DIAPHRAGMING THE SOUND BOARD Before moving on to the next phases in the production process, the sound board is planed down further at the edges in order to increase its mobility. The process of planing down the board is a very delicate operation that needs to consider numerous parameters and variables; how the board will react to the different frequencies of sound depends largely on the result of this process. For this reason, the Fazioli technicians use a special numerically controlled machine which is able to ensure precision to a tenth of a millimetre.

GLUEING THE RIBS The sound board is now a very flexible membrane. In order to reinforce the sound board, small crosspieces known as ribs which are also made of red spruce, are attached perpendicularly to the grain. They are glued on using a special pneumatic press, which has been designed specifically to ensure perfect adhesion between the ribs, the board and the mould.

MEASURING THE CURVATURE Both before and after gluing, the artisans make sure that the curvature of the board is accurately measured along each rib, in order to ensure that the rigorous parameters set out in the design have been achieved.

PLANING DOWN THE ENDS OF THE RIBS After gluing to the board, the ends of the ribs are planed down to a specific profile which gives the board better and more controlled elasticity resulting in better acoustic efficiency.

GLUING ON THE BRIDGES The two bridges are glued onto the board simultaneously using another special press; by compressing them on a purpose-made mould, the board obtains its "double curvature". At the end of this process, the board looks slightly convex, similar to the surface of a spherical cap with a wide radius.

THE SOUND BOARD FINISH After an initial sanding, a final finish is applied to protect it from humidity at its final destination. Special finishes are used to provide maximum waterproofing with minimum dry residue, as this has a negative impact on the acoustic characteristics.

THE CASE Once the finish has been applied, the sound board is glued to the internal rim thus passing the ‘life’ from the board into the casework of the piano. The case is seasoned in a climate-controlled room for a period of not less than 4 months.

THE IRON FRAME The iron frame of a Fazioli piano is produced by the traditional “sand casting“ method. This method must be carried out by highly skilled and experienced artisans. This type of casting delivers acoustically superior results compared with the modern automated systems.

THE PIN BLOCK The pin block is the part into which the steel tuning pins are inserted. The stability and strength of the pin block is fundamentally important for the stability of the tuning. For the smaller models, the pin block is made of 21 layers of beech wood glued together at extremely high pressure using phenolic glue. For the larger models, the pin block is made from 7 layers of hard Maple glued with the grains opposing each other, again using phenolic glue at high pressure. The pin block must fit perfectly into its housing, which is positioned below the front crosspiece of the iron frame. This is a very delicate operation carried out manually by expert technicians to ensure the utmost precision.

MATCHING THE IRON FRAME AND THE CASE Matching the iron frame to the case is a fundamental and particularly delicate procedure: it has to take into account any minute variations caused by the cooling of the cast iron frame. Therefore each case has to be made to measure for its own frame. This operation defines the exact position of the frame above the sound board and also determines the height of the bridges, in order to guarantee the correct string tension in the future. When this phase has been finished the two parts go their separate ways only to meet again when the strings are attached.

THE BRIDGE NOTCHES The bridges are made of thin strips of maple wood and mahogany glued together. The top of the bridge is laminated using woods with different qualities and increasing hardness proportionate to the frequency of the strings: maple is the wood of preference for the base and the centre areas, hornbeam for the treble and boxwood for the high treble. The notch at the top of the bridges is entrusted to the masterly ability of the most expert craftsmen.

GLUING ON THE EXTERNAL RIM Having been seasoned for some months in a special temperature and humidity controlled room, the case is glued to the external rim and then put into storage before moving onto the next and final phases in the construction.

PROCESSING AND INSERTING THE IRON FRAME The frame is matched to the piano it is destined for, prior to being inserted permanently for the strings to be attached. It is then drilled so that the holes for the tuning pins match exactly the position of the pin block. Once carefully smoothed and fine sanded, a gold lacquer is applied. Finally, in preparation for stringing, the hitch pins and agraffes are mounted.

THE PRODUCTION OF THE COPPER WOUND STRINGS The length and thickness of the strings directly affects the overall quality of the sound and above all, its ability to fit seamlessly into the tonal range of the piano as a whole. To achieve this, Fazioli uses software that has been specially developed to optimize the working parameters of the strings in relation to the length of the instrument. The bass strings are made by winding a copper thread around the steel heart of the string.

ATTACHING THE STRINGS With the help of a specially designed machine, the “weaving”, or attaching of the strings takes place. The machine first drills the pin block before inserting the tuning pins, to which the strings will be attached. The machine slowly inserts the tuning pin into the pin block. This is done with great pressure and precision in order to ensure the holes remain perfectly round.

DUPLEX SCALE The back portion of the string, known as the resonator, is isolated from the part of the string hit directly by the hammer. The resonator vibrates in sympathy to the note struck. This is called the duplex scale. In Fazioli pianos, the duplex scale is completely adjustable because of a system that enables the length of the resonator to be modified. This system enables the resonator to be tuned to the finest detail.

PREPARING THE PIANO ACTION The action of a piano is made up of thousands of parts, each of which contributes to turning the movement of the pianist's fingers into sound. Three main parts form this complex and delicate mechanism: the action, the keyboard and the hammers. Our actions are made to our own Fazioli specifications by the most reputable specialists in the field. The wooden heart of the hammers is made from walnut; a wood that has excellent characteristics in terms of stress and impact resistance over time. The finest quality of felt is selected for the hammers in order to obtain the maximum strength and elasticity. The hammer shanks onto which the hammer heads are attached, are made from hornbeam which is known for its strength and flexibility. The keyboard, which is also made to a specific Fazioli design, is seated on an oak frame. The spruce keys are checked and individually prepared to fit perfectly to the oak frame. The action is then positioned on top of the keys and thousands of fine adjustments are patiently made by the Fazioli technicians, to ensure that the pianist's intentions are transferred through the complex mechanism of levers, to the hammer and finally the strings, with incredible accuracy.

POSITIONING THE ACTION The Fazioli technicians precisely check and recheck the position of the action to ensure that the hammers hit the string at the optimum percussion point. When this position has been found, the stop blocks are attached, securing the action in place.

THE SIDE NOTCHES Once the position of the action is precisely defined, the side notches and finishing of the casework can be completed.

THE FINISH The high gloss finish of the piano is achieved by spraying a film of polyester onto the case. The polyester used has been especially manufactured for Fazioli. It is applied in a purpose built pressurised cabin, which is equipped with state of the art filtering systems. The finish is applied in several phases, alternating single coats with resting periods and sanding. The method and time involved for this is very important indeed, as it guarantees the highest aesthetic quality and resistance.

THE DAMPERS The dampers, made of wood and felt, prevent the string from vibrating when the keys are not in use. The assembly, positioning and adjusting of the dampers requires particularly fine attention and precision. The dampers have three different sections each with a different shaped felt to match the tri-, bi- and mono-chord pattern of the strings.

WEIGHING THE KEYBOARD Weighing-off the keyboard, standardises the resistance the pianist feels across the keyboard when he presses the keys. This is achieved by inserting small lead weights into the side of each key: they range from a maximum of 52 grams in the bass keys to a minimum of 48 grams in treble keys. By inserting the weights, one compensates for the weight of the hammers, which are heavier in the bass than the treble. By using sample weights, the technician determines, key by key, the weight and the position required, for each lead weight to be inserted into the side of the key.

SANDING AND POLISHING The sanding of the finished parts is almost entirely done by hand as only the sensitivity of the human hand ensures perfection is achieved on each part of the piano. The only exception is the lid, where the large surface areas are polished by an automated machine which guarantees a perfectly flat surface. The finished and sanded parts are then polished. Only the first stage of polishing uses machines. The final finish is achieved by hand.

INTONATION AND TUNING The timbre of the piano is determined by the density of the felt on the hammer head. The technique used to vary the density of the hammer felt is call voicing. A special tool with three needles that prick and penetrate the surface of the hammer is used to ‘voice’ the piano. This, the final stage, is carried out after all of the regulating and tuning is completed. It is of fundamental importance to achieve the finest sound and requires great sensitivity and patience from the master technician.

Penthouse Outdoor Living Room
BIG
Copper, Stainless Steel, Ceramic Tile

Penthouse Roof Terrace
BIG
Stainless Steel, Wood

With a choice of classic finishes, complemented by rich oak wood flooring options in herringbone pattern and marble in bathrooms, the simple palette is continued throughout the interiors – from kitchen to bathroom – allowing the home owner to make personal touches to their Penthouse.

A unique island design was conceived that recalls the formal language of the building. The sculptural qualities of the island naturally make it a centerpiece of the living space; nevertheless the functional qualities of a conventional kitchen island have been maintained.

Westbank deals exclusively with Miele, the world's premier appliance manufacturer, who have curated an appliance lineup in keeping with a building of this quality.

The Penthouse kitchens are manufactured by Boffi – Italy's leading luxury kitchen manufacturer, and designed in conjunction with BIG, with subtle ways to pick up the architectural language of the building.

Kitchen Design by BIG

Penthouse Kitchen
BIG
White Corian
Copper Backsplash

The Three Graces
Antonio Canova
1814 – 1817

Kitchen Island
BIG
White Corian

Kitchen Sculpture

We have conceived a unique island design that recalls the formal language of the building. The sculptural qualities of the island naturally make it a centrepiece of the living space; nevertheless the functional qualities of a conventional kitchen island have been maintained.

Kitchen island = Sculpture, ‘carved’ from the same material to exalt its plasticity through the simple reflection of the light. White Corian is used to express the ‘monolithic’ qualities of this object.

Francesca Portesine, Interior Architect
Born in Genova, Italy

Francesca joined BIG in 2013 as a Senior Designer to lead the interior design team for a 600,000 SF residential tower in Vancouver, Canada. Francesca has previously worked at OMA in Rotterdam, Shenzhen, Hong Kong and New York from 2007 to 2013, at Arata Isozaki & Andrea Maffei Associates in 2009, at Metra et Associés (Atelier Jean Nouvel) from 2006 to 2007, at Fuksas Architecture in Paris from 2004 to 2006, and Ibos & Vitart Architects in Paris in 2004. She has worked on different design processes on both large and small scale projects from Eastern Asia to the Middle East, from Europe to North America. She has been Project Leader and Consultant Coordinator for several projects and she has developed a specialty not only in architecture but also in interior design.

Penthouse Kitchen
BIG
Black Corian
Copper Backsplash

Boffi

Boffi began in 1934 as a small kitchen design lab. Now with over 70 years in the business, the Boffi brand of Italy has come to define contemporary kitchen design and innovation. The collection is renowned for its exquisite form and sophisticated technology and is designed and engineered expressly for the most discerning clientele.

In collaboration with the world's most celebrated architects and designers, Boffi products are in private residences, as well as in exhibitions such as Expo '85 at Tsukuba in Japan and museum collections from New York's MoMA to the Louvre in Paris and the Triennale in Milan.

XILA Mobili Cabinets

Piero Lissoni
Born in Milan, Italy

After graduating in architecture from the Politecnico di Milano, Piero Lissoni started out on his career as designer and Art Director. Together with Nicoletta Canesi, he opened the Lissoni Associati studio in 1986 in Milan. The work of the studio, with a staff of over 60 people, involves architecture and interiors, industrial, and graphic design. Piero Lissoni is the creative director for Boffi overseeing all design and development aspects of the company's product line. The studio is currently developing projects worldwide: A resort hotel in Ajman, Persian Gulf/United Arab Emirates; a boutique hotel in the centre of Moscow; the interior architecture and design of a tower in Shanghai; the interior design of a new brand of eight business hotels in Seoul and different locations in South Korea. Piero Lissoni participated in the 13th Venice Biennale Architettura 2012 at the Italian Pavillion in Architetture del Made in Italy and at the Palazzo Bembo in the exhibition Traces of Centuries & Future Steps.

Boffi – Kitchen as Archetype

1934

Piero Boffi leaves Caproni and founds his own craftsman-led company.

1947

Boffi builds the first factory. His sons Dino, Pier Ugo, and Paulo enter the company.

1950–1965

Giulio Confalonieri is appointed Boffi's graphic designer.

1954

The first coloured kitchen, The Series C is designed by Asti, Favre.

1960–1980

Luigi Massoni is appointed Art Director, and designs, amongst others, his most famous kitchens Xila and Dogu.

1960

T12 by Gian Casé and Pier Ugo Boffi is designed, the first kitchen matching wood and laminate.

1963

Minikitchens by Joe Colombo, is exhibited at the Trennale and MoMA.

1980

Boffi enters the bathroom sector. Antonio Citterio designs Factory, a synthesis between storage and high tech.

1989

Roberto Gavazzi enters the company and is appointed Managing Director.

1990

Pierro Lissioni is appointed Art Director and designs the Esprit and Latina.

1995

Compasso d'oro alla carriera. Studio Paris is opened, the first international Boffi store outside Italy.

1996

The company is awarded the ISO 9001.

1997

WK6 (World Kitchen 6) is presented at San Paolo Converso Church in Milan.

1998

The introduction of two historic bathroom collections – I fiumi by Claudio Silvestrin and Minimal by Giulio Gianturco – grows the bathroom business.

1998

Boffi Solferino, the first mono-brand Boffi store dedicated to the bathroom opens in Milan. In 2003 it becomes the company flagship store encompassing kitchens, bathrooms and, in 2012, wardrobes.

2000

The opening of Boffi Soho, the first dedicated Boffi store in the United States.

2001

Boffi becomes a member of Fondazione Altagamma, an association of luxury Italian design companies who enjoy an international reputation; the aim of the Foundation is to promote its member brands, Italian style, and culture worldwide.

2002

The company obtains the extension to ISO 9001:2000; LT kitchen (design Piero Lissoni) is presented in Milan at Ex-officine Caproni.

2003

Acquisition of Norbert Wangen, a top quality kitchen brand. Norbert Wangen designs several kitchen and bathroom products.

Case System 2.3 (design Piero Lissoni) wins the "Red Dot" Award for the best product design.

2004

Cut taps (design Mario Tessarollo and Tiberio Cerato) is selected for Compasso d'Oro and wins the "Red Dot" Award as best design product.

2006

A new system collection is launched, the Anthea wall division is the first of a new range of systems designed to rationalise space.

Naoto Fukazawa begins a collaboration with Boffi, designing the Terra bathtub.

2007

Table System kitchen (design Piero Lissoni) wins the 2007 Chicago Atheneum Good Design Award.

2008

The Duemilaotto kitchen (by Piero Lissoni) and Sabbia bath system – washbasins and bathtub (by Naoto Fukazawa) – are showcased at the Magazzini di Porta Genova.

The +/- cabinet is awarded the Good Design Award of the Chicago Athenaeum.

2010

Boffi enriches the range of products with "Solferino", a wardrobe system.

There are 21 international direct mono-brand shops, managed by Boffi Trade; 48 indirect ones.

Solferino showroom is enlarged and a new space called "L'appartamento" is presented. Aboutwater project in collboration with Fantini.

Boffi successfully completes the ISO 14001 certification process.

2011

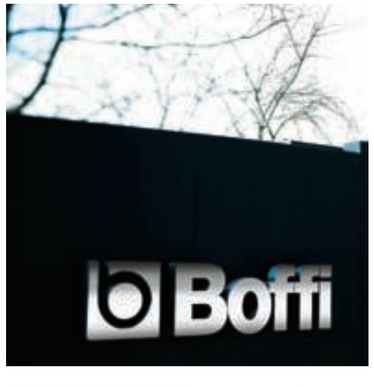
Aprile kitchen, design Piero Lissoni, is the winner in the kitchen category of EDIDA (ELLE Decoration International Design Award) 2010/2011. Launch of a new wardrobe: Saint Germain. The international direct mono-brand showrooms become 23.

2012

In February a new Training Centre, a space dedicated to Boffi dealers for the training courses and to architects' visits as well, is inaugurated at Boffi headquarters.

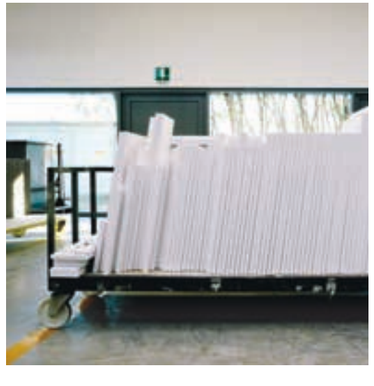
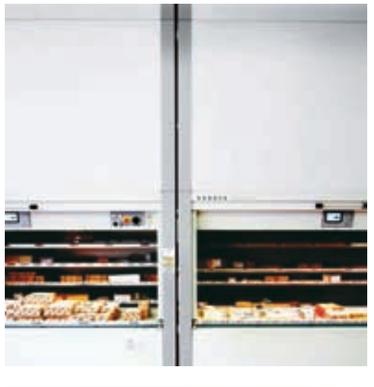
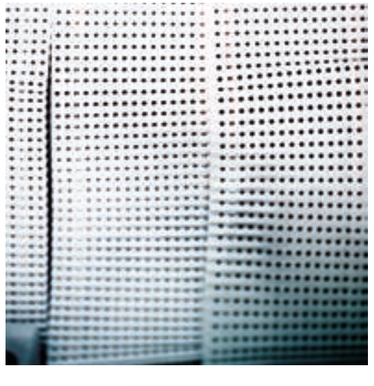
2014

Boffi celebrates 80 year history presenting the first outdoor kitchen, Open (designer Piero Lissoni) and the first kitchen designed by a woman, Salinas (designer Patricia Urquiola).


Boffi






Westbank deals exclusively with Miele, the world's leading high-end appliance manufacturer, who has curated an appliance lineup in keeping with a building of this quality.

Miele PureLine appliances seamlessly flow into the design of a modern kitchen. Jet black glass combined with a striking stainless steel handle presents a balanced harmony, while bold horizontal lines allow for a continuous design aesthetic. The high proportion of glass creates a serene atmosphere, while floating handles engage onlookers to explore PureLine further. Miele's PureLine Generation 6000 sets a new standard for premium appliances.

Miele PureLine Generation 6000

Miele PureLine Generation 6000
Speed Oven
Wall Oven

Miele – 115 Years of Excellence
















1899

In Herzebrock, Germany, Carl Miele (the technician) and Reinhard Zinkann (the salesman), together with eleven employees, four lathes and a drill, found a company to manufacture milk centrifuges and butter churns.

1900

Just one year after the company's inception, milk centrifuges and butter churns are joined on the market by the first Miele washing machine, the "Meteor".

1904

Miele develops its first power-driven washing machine. An "outboard" electric motor supplies the power to move the agitator while a drive belt achieves silent operation, low energy consumption and provides years of service.

1908

Miele moves from Herzebrock to a new factory in Gütersloh. Mr. Miele and Mr. Zinkann are convinced that in order to maintain their quality standards over the long-term, the Miele company must produce all parts and components 'in-house'.

1910

Miele develops a mechanical laundry wringer that can be driven by hand or run by an electric motor.

1913

Models in full bloom – Forever More, Forever Better. More than 20 new variants of seven basic models of Miele wooden tub washing machines enter the market, expanding the product range to 50.

1914

An electric plug-in for the washing machine changes everything! A built-in electric motor washing machine is introduced in the legendary Miele washing machine 'Number 50m', described at the time as "the role-model in electric washing machines". All future innovations are based on this design.

1924

Miele introduces a bicycle to the market at a new factory in Bielefeld.

1925

The metal drum replaces the wooden tub in Miele washing machines Miele secures its place as the largest washing machine manufacturer in Germany.

1926

Miele introduces milking machines.

1927

The first Miele vacuum cleaner arrives; first the basic "K" model, soon followed by the 'Melior'.

1929

Europe's first electric dishwasher is introduced by Miele.

1932

The first motorized bicycle model is developed and marketed as "a Miele bicycle with balloon tires powered by a Sachs motor".

1934

Miele introduces a retirement pension fund for its employees, including disability pensions and widow benefits.

1935

The second generation, Carl Miele Jr. and Kurt-Christian Zinkann begin working for Miele, now one of the largest companies in its sector in Germany, with over 2000 employees.

1937

First Miele electric spin dryer with centrifugal force design is developed for private households.

1938

Carl Miele dies on Christmas Eve, six months before his 70th birthday. Director C.H. Walkenhorst: "The name Carl Miele should always be a name that inspires us to continue to work in his spirit. We will honour his name. His work shall continue."

1939

On July 14, co-founder Reinhard Zinkann dies at the age of 70. Director Walkenhorst: "We will continue to thank him, even beyond the grave, for what he was to us and this firm that he founded, through his work, through his charity, through his goodness and understanding." Following the deaths of the two founders, their sons Carl Miele Jr. and Kurt Christian Zinkann take the helm.

1944

Air raids destroy production facilities at the Gütersloh plant; Miele's production program has now been reduced to handcarts and ladders.

1945

War is over and rebuilding of the Gütersloh factory begins. In addition, Miele decides to build workers' accommodation, and assists employees in the re-building of their own homes.

1947

Due to a shortage of metals, the wooden-tub washing machine returns. By year's end, more than 8,000 units have been produced.

1949

Miele's 50th birthday and Miele rewards all employees with a handsome cash bonus, an increase to the employees' pension and retirement funds. Miele factories have been re-built and full production begins in earnest with a workforce of 2500.

1952

Miele develops the space-saving rapid washing 'Machine 75'. The machine automatically fills with cold water through a hose attached to a stopcock – and the water is heated internally.

1953

Miele washing 'Machine 307' is introduced with a horizontal-axis drum with an electric boiler featuring gentle treatment of laundry, effective and energy-saving operation and long life reflecting the firm's high quality standards.

1954

No need to pedal! The Miele motorbike model is the widely known '98' with a Sachs motor. The firm is now the largest manufacturer of washing machines, and the second largest manufacturer of two-wheel bicycles and motorbikes.

1956

The Miele automatic 'Number 702' washing machine sets the future of clothes washing and care. The Gütersloh factory is expanded to include manufacture of 18,000 individual parts and components in-house for all Miele products.

1958

The introduction of the Miele electric tumble dryer.

1959

Miele automatic washing machines travel around the world – keeping clothing clean on passenger liners, freight ships, training and research ships, and tankers.

1960

Miele makes a historic decision: discontinuing bicycle and motorbike production at the Bielefeld factory, with Miele's future directed to kitchen and domestic appliances. The fully-automatic 'Number G-10' dishwasher is introduced.

1965

Miele opens a fifth factory in Lehrte to satisfy the production demands for its products.

1968

Design innovations, advances in electronic control systems and an expanding group of products directed toward the domestic market continue to separate the Miele brand. Miele's workforce tops 9,000 employees in Germany.

1969

Miele expands its domestic kitchen focus and begins design and production of cooking appliances. The 250,000th dishwasher rolled-off the assembly lines at Bielefeld.

1970

With advances in production automation and electronics and the 'Immer Besser' standards, Miele transitions to automation in production, warehousing, and distribution.

1975

Miele introduces a full line of leading-edge built-in appliances including cookers, ovens, dishwashers, refrigerators, and freezers.

1987

The first Miele Museum in Gütersloh, Germany includes one of the legendary Miele K1 cars dating back to 1913, discovered in Norway.

1988

Since 1980, water consumption for Miele dishwashers has decreased by 40 percent and energy consumption has fallen by 30 percent.

1992

Miele increases its investment in employee training to further the 'Immer Besser' philosophy.

1998

Miele product line expands: steam ovens, built-in coffee machines, hood fans, gas and electric cooktops, induction cooktops, and warming drawers.

1999

100 years of Miele and 'Forever Better'! Miele is the 'most valued brand' in German and European electronic retail markets. Miele's international expansion continues with subsidiaries in more than 40 countries.

2000

Miele is awarded the German Marketing Prize – the highest honour for excellence. Water and energy consumption by Miele appliances continues to be reduced – by about 70 percent overall since 1980.

2005

Miele introduces 'MasterCool' refrigeration and wine storage, establishing a new standard refrigeration for the domestic market.

2014

Miele introduces 'Generation 6000'. These technically advanced products set new performance and aesthetic standards for premium appliances worldwide.

Bathroom Design by BIG + Kohler

With the total design philosophy at Vancouver House, there was a re-conception of residential living, starting with the bold framing architecture, then continuing right down to the tiniest details inside. This is why BIG has collaborated with distinguished manufacturer Kohler to design a series of plumbing fixtures that are standard in every home. Vancouver House's bathrooms will be the first anywhere to feature these sleek and sumptuous designs, art-works for everyday use, complementing the artistry of the building. Kohler has been manufacturing fixtures since 1873, and BIG's new conceptions for them will crown their top-end Kallista line.

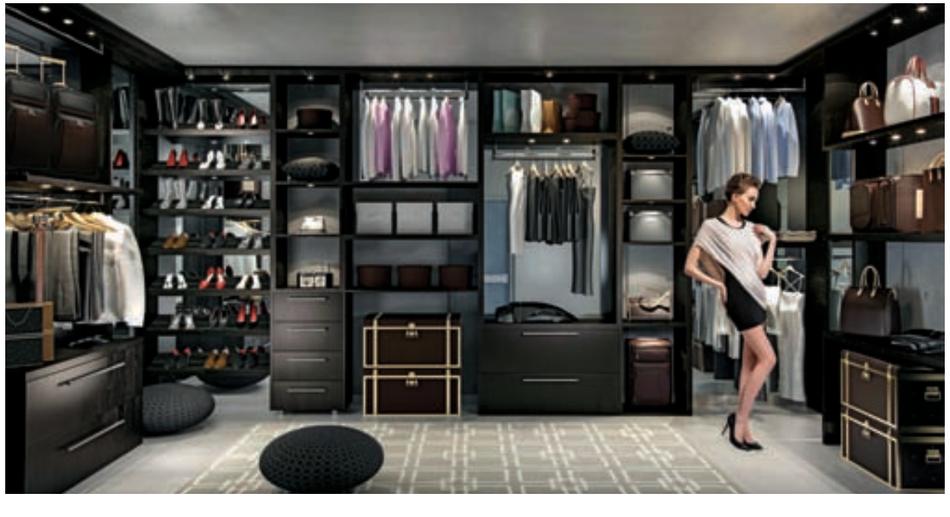
Penthouse Master Ensuite
BIG
Marble
White Corian

Closets + Master Suite Appointments by BIG

BIG has custom designed an innovative wardrobe, which is more than just a walk-in closet but a Dressing Room that features both style and functionality. Applying Gesamtkunstwerk to the closet system offers an innovative organization for tidiness finished in matte white lacquer, and a place to luxuriously prepare and dress for your day or evening.

Master Suite
BIG
Oak Herringbone Floors

Ensuite Terrace
BIG
Copper, Stainless Steel, Ceramic Tile



Cellars

One thing often missing from high rise living compared to a single family house is a basement for storage. At Vancouver House we are pleased to introduce cellars. Each cellar is located on the parking levels in a 200 square foot or larger secure private storage room with power and water connections, which is the perfect place to store a wine collection, seasonal wardrobe, tools, luggage, and any other items that one needs to stow out of view and to reduce clutter in their home.

Wine Cellar

Workshop

Seasonal Wardrobe

Penthouse Customization by BIG

Penthouse ownership at Vancouver House offers a very special once-in-a-lifetime opportunity to work with the architecture team at BIG to create your custom home. You will travel to BIG's studio in New York for a design consultation for your Penthouse, working carefully with their team to create your own personal work of art. BIG will curate every item for your home from the furniture to the accessories all the way down to the cutlery and linens.

BIG New York Office

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PENTHOUSES
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CREATIVE DIRECTION & DESIGN
Zacharko Design

RESEARCH & COPYWRITING
Trevor Boddy
Michael Braun
Renata Li

PROJECT COORDINATION
Hweely Lim
Kimberley Wong

PHOTOGRAPHY
Dennis Gocer
Colin Goldie

SUPPORT PHOTOGRAPHY
Boffi Archives
Miele Archives

ARCHITECTURAL RENDERING
BIG
Intergalactic
NGX Interactive
Visualhouse

PRE PRESS & PRINTING
Metropolitan Fine Printers

TYPE
Helvetica Neue

BINDERY & FINISHING
North West Book
Pacific Bindery Services

VANCOUVER HOUSE
SALES GALLERY

1460 HOWE STREET
VANCOUVER, CANADA
V6Z 1R8

+1 604 893 8958
VANCOUVERHOUSE.CA

BEIJING
+86 10 5920 8160

BEVERLY HILLS
+1 310 691 5950

HONG KONG
+852 2509 3339

LONDON
+44 20 7861 1057

NEW YORK
+1 917 280 6207

SHANGHAI
+86 21 5174 8860

SINGAPORE
+65 9271 9119

TAIPEI
+886 02 2658 5588

TOKYO
+81 03 6459 4011

TORONTO
+1 416 599 6934

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