

ATHENA pure form

Athena was a milestone for Victoria Arduino. It is an espresso machine whose fundamental features are its rationality and linearity. It is no coincidence that it was named after the goddess of wisdom, art and culture, the Athena who was born so arrogantly and already fully-grown from the head of Zeus himself, to present herself to gods and humanity alike in all her virginal beauty, algid in her purity. The city of Athens took its name from her and excelled above all in discoveries and innovations in the field of art, literature and philosophy – like the Victoria Arduino espresso machine in other aspects. The good omen invoked by the name, therefore, has kept its promises and given life to a product with an impeccable line and a rational functionality.



ATHENA

times were a changing



The inauguration of
the Mokamba coffee bar,
Knightsbridge, London 1954.



The birth of the Athena was accompanied by that of a formidable instrument of communications, namely television. After the first programmes went on air, most Italians found they were forced to change their habits and meet in coffee bars to watch popular shows like "Lascia o raddoppia?" or compelling football matches. A notice hung in many coffee bars stated "Patrons must purchase to watch TV programmes". And what better for drowning the stress of hanging on for that vital goal than a steaming hot cup of coffee, brewed with an elegant Athena?

At the cinema too, where Humphrey Bogart and Ingrid Bergman were all the rage, the interval was always planned to coincide with the evening news or the main sports summaries, to be commented upon in the foyer of the chicest places, gripping a tiny cup of espresso silently drizzled out of an Athena.



On the other hand, in 1957, the Victoria Arduino, which always been outstanding for its vivacity, publicly proved its espresso machines by trailing the "Giro d'Italia" cycle race, taking the notion of good coffee to people and places, together with the prestigious machine.

Moreover Athena was then – as it still is today – the leading player in theatre intervals. Ladies and gentlemen in evening dress, with sparkling gold and jewellery, reaching the foyer to take advantage of the pause to enjoy a cup of coffee made with the simple lever movement of the prestigious Athena.

In those moments the smooth surface of the machine, lightly faceted with hammer strokes, reflected the thousand kaleidoscopic forms of aristocratic female faces and smart male profiles that rose and fell in substance, governed by the multiform play of reflections that accompanied smiles and mischievous glances.



Mobil bar 1960.


Victoria Arduino
CREMA CAFFÈ



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Department stores were born – where it was easy to find a bar trolley – ready-make garments, assembly lines for manufacturing cars that would be capable of motorizing the country the way no one had ever imagined up to that time.

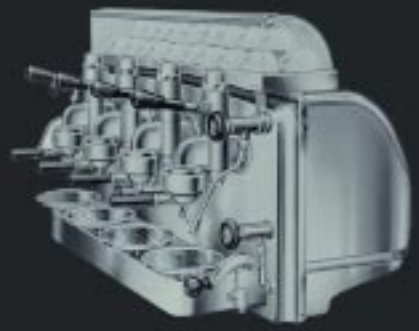
Cars changed shape, rounding off to parallelepiped structures as quickly as was assimilable. The Athena, with its ancestors – from which it drew experience for operation, experimentation and innovation - witnessed, a protagonist from the mid-twentieth century to the present time, all the changes in lifestyle and mentality, reinforcing and consolidating the prestige that derives from a tradition that circulated Victoria Arduino worldwide.



Athena – apart from the continuing technological innovations that improved its features – remained just as it had emerged over time, because when form is essence and perfection, there is no need for it to change or adjust, confirming the criteria that make Victoria Arduino so distinctive: elegance and reliability.

ATHENA

time and shape



Alfa Romeo 1900, Cadillac Eldorado, Citroën DS were the legendary cars of the early Fifties. They appeared as drawing rooms on wheels to the astonished eyes that were lucky enough to see them, dominated and characterised by the rounded line that erased edges and sharpness. The volume itself was soothed by the line that curved in on itself without start or end, like that of the potbellied Vespa, which sang the tune of the era of transformation.

Victoria Arduino was also positively affected by this new design that had achieved pureness and perfection in the Athena that would be difficult to surpass, fully aligned with the demands of the looming twenty first century.
The combined lines of the silhouette, the ample and lightly hammered surface, the absence of any superfluous decorative element all blended perfectly with the element of tradition: the levers for dispensing coffee constitute a sort of noble crown for a machine that certainly stands amongst the elite of espresso machines.

Waiting for the 1954 “Giro d’Italia”



ATHENA

technology and functionality



Athena is available in versions with copper, brass and chrome chassis. This improves its compatibility with all types of furnishings: its horizontally moulded structure allows it to be installed successfully on any surface and in any context, ensuring that wherever it is placed, the consumer's attention will immediately be caught by its superb effect. The device is available with two or three dispenser groups that make it suitable for individual ambient requirements.

Athena is true to Victoria Arduino's reliability criteria, using devices whose strongpoint lies precisely in their simplicity. All this ensures uninterrupted and noise-free use. When the bartender performs the gesture so dear to tradition by pulling down the lever, and the dense, creamy coffee drips steaming into the cup, as the lever gently returns to its place, there is still time to greet the customer as the aroma slowly fills the air.

So it works in an elementary, intuitive manner, and given the simplicity of its movements and mechanisms, the machine is extremely resistant to wear.



Ascoli Piceno's historic "Bar Meletti"

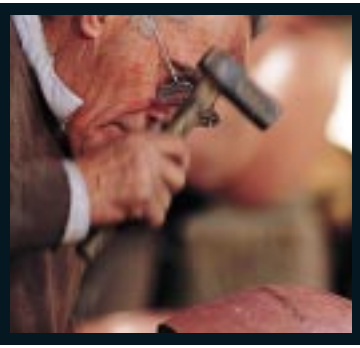


ATHENA

forged with the force of fire









Victoria Arduino's long past has always been characterised by the reliability and beauty of the machines it manufactures, namely the way in which it presented its creations to customers worldwide. It had to develop an extremely well-designed form, whose perfection allowed it to overcome ethnic tastes and preferences, as well as speaking the universal language of art.

All this was the fruit of Victoria Arduino's love for its machines and for the Athena in particular, in universal demand by restaurateurs and well-known interior decorators precisely because of its essentiality and elegant line that make it ideal for any ambient and context.
Yet the machine's aristocratic aspect could not but be correspondent in the seeking and selection of the best materials that would ensure a timeless duration.

Reliable functioning is also achieved with the craft manufacture of many of its parts, as well as the components being assembled by hand.
Finish is also carefully achieved: just thinking of the hammering of the chassis, using centuries-old methods that only a few expert coppersmiths have jealously safeguarded and are still capable of performing.
Finally, there is the expensive inspection phase, which allows only a product guaranteed by countless real operating cycles to leave the plant.

All of which has earned Athena its worldwide fame, of which Victoria Arduino is justly proud.