

Victoria Arduino

Pier

Teresio Arduino is said to have dedicated his first creation to his wife.

He called the innovative coffee machine Vittoria, or rather Victoria, for his love of the Classic world that was the source of inspiration for the names of his other creations.

Victoria like Venus, goddess of the Roman pantheon.

A perfect name that evokes the prototype of beauty, the opulence of form, the elegance, the grace, the quite feminine coquetry of she who won the vote of Paris in exchange for the love of Helen for him, she who compelled the eyes of men with arrogance and yet showed a vague virginal reluctance.

It is the object for contemplation, the pleasure of sight, infinite love for timeless legend of beauty.

Even today, the Venus seems to preserve the splendour of the sea foam from which the goddess was born, with its ample, smooth mirrored surfaces that reflect light a thousand times over, returning to the onlooker as in an enchanted gold, silver or copper mirror. It is a fascinating game that captivates, where a sort of spell is cast, as if captured hopelessly by the glance of a benevolent Medusa. It is somehow the attraction of Tannhäuser for Venus, or of Guerrin Meschino for the world of the fairies he encountered in Sybil's profound loops, the deep-rooted nostalgia for the infinite goodness of the Golden Age lost and at the same time present, with the grasp of senses and sensations.

Even if a century has passed, this is all still evident in Pier Teresio Arduino's creation: Venus.

VENUS
divine beauty



VENUS

de divina proportione



Apart from the technological innovations brought by Pier Teresio Arduino, the reasons behind the success of the Venus coffee machine derives chiefly from the extremely seductive shape and the harmony of proportion that is reminiscent of the classic golden rule, which has also influenced contemporary design and architecture. At the time of Arduino's design, modern cars, machine tools, the earliest "electrical appliances" still combined functionality with shape. Although this was in substance linear and essential, it was in any case aesthetically developed because each object, being the work of a human being, was entitled to have its own "beauty" and its own dignity, which would in a manner of

speaking redeem it from its nature of instrument that existed only in relation to its specific function.

"Those who find beautiful meanings in beautiful things are the cultivated. For these there is hope. They are the elect to whom beautiful things mean only beauty." (O. Wilde)

In a world that was changing abruptly, shaking off fin de siècle conventions, the Venus made an enormous impact. Its elegant, inspiring appearance allowed it to triumph over and also enhance the humdrum gesture of sipping a cup of coffee.

"The cupola is a domed vault with perfect central symmetry and is built around a circular base with a semi-circular profile that is either parabolic or ovoid. Its function is to demarcate and to enclose ample spaces, its static difficulties have always made it constitutionally the most arduous means of plastic expression, but nevertheless the cupola embodies the concept of perfection. "Yet all beauty is perfect - an animal, a painting, a woman - (says Musil) it is nothing other than the last piece of the circle; a curve is perfect, it is seen as such, but one would wish to meet the circle ...".



a symbol, a name, a story

Legend has it that the eagle can look at the sun without succumbing to its splendour. In no way dazzled, the bird continues to fly higher than any other with its gaze fixed in the future.

As a symbol of strength and victory, Pier Teresio Arduino decorated the top of his coffee machine with a Victory spreading

her wings, like a latter day Nike, frozen just at the split second in which she is taking flight towards even loftier and more coveted destinations.

It is no coincidence that many cars that were designed or became famous in that period chose winged beings as decorative symbols: the Rolls Royce, for

instance, to which the Venus may be associated for its preciousness, which derives from its carefully crafted production.

Nor did the well-wishing symbol chosen for the Victoria Arduino disappoint expectations.



VENUS

becoming more precious with the passing of time



In an Italy that was emerging from the aftermath of the World War I, Victoria Arduino coffee machines found fertile ground for asserting themselves and branching out. The desire to live and renew was strong and significant. The Venus sat proud and mighty on coffee bar counters, standing as an element of reassurance, almost the symbol of a nation that was displaying the assertion of its rebirth. And this was another reason why coffee bars with a Victoria Arduino machine were more

popular, because consuming coffee made by a Venus was the unconscious sign of times that were changing. There was a need for change, for tranquillity, for wellbeing. It could be felt in fashion trends, in the new habits that were forming, the demand for some Sunday “transgressions”, which for many included precisely that of going to the smartest place to see that dark, dense drink bubbling from the splendid Venus. That spell is still with us: the machine is still spectacular today, with no sign of yielding,

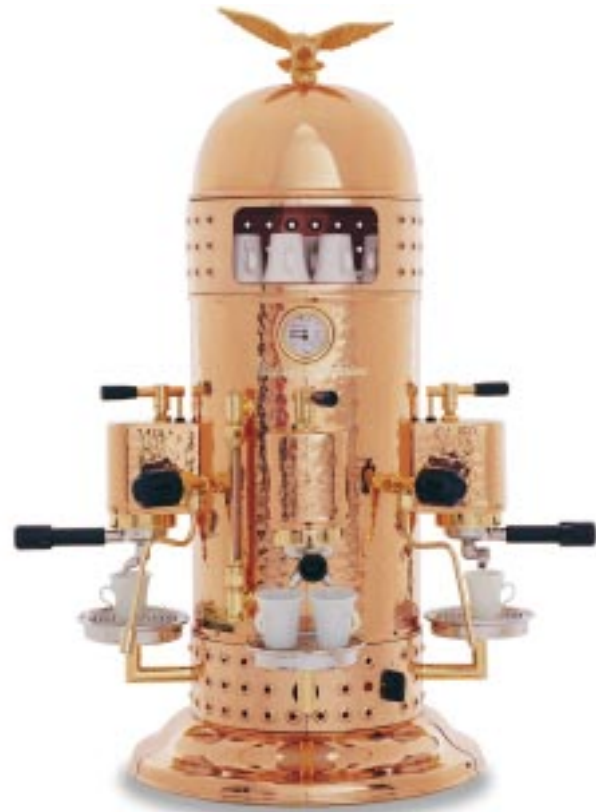
and confers the ambient that hosts it with a touch of real class that does not just derive from the retro style of its opulent form but chiefly from the enchantment issuing from the Venus and unchanged by passing time. Moreover, the three versions, respectively in copper, brass or chrome, were designed precisely to render the machine absolutely compatible with any furnishings, from classic to modern. In any case, the machine itself, with its strong personality, is able to make its mark on any ambient where it is installed.

The fashion of drinking coffee in public establishments led to the manufacture of machines that were able to produce an adequate amount of the drink as quickly as possible. The use of a capacious vertical boiler led to the design of the cylindrical form, enhanced and embellished with enamels, bas reliefs and etchings.

The decorated machine was a forceful sight, influenced by the artistic currents of the moment, contributing to the creation of that aura of special charm that surrounds a Victoria Arduino, dictated by the pureness of the line and its sober elegance. Its fame was also determined by fitting advertising campaigns: the designer and advertising artist Leonetto Cappiello immortalised the Venus in an unforgettable and dynamic poster that played astutely on the meaning of the word “espresso”.







VENUS

technology and functionality for unbeatable coffee



Venus is available in three chassis versions: copper, brass or chrome, all with scratchproof finish. This colour difference suits it to each ambient, whether it is a hotel coffee shop, a theatre, a cinema: its vertical structure makes it easy to install on any surface and any context. Whatever the context, an immediate and superb eye-catching effect is assured. Moreover, the vertical boiler gives hotter, drier

steam that ensures a creamier cappuccino. Lastly, the option of fitting two or three dispenser groups adapts the machine to individual requirements. True to Victoria Arduino's reliability criteria, the Venus fits a dual safety system, comprising a valve and a thermostat, whilst the hydraulic systems offer perfect heat stability. The semiautomatic version – rather more

similar to the traditional model – uses a lever system for making coffee, whilst the volumetric version requires just the touch of a button. Hot water and steam are controlled by turning the respective taps. So it works in an elementary, intuitive manner, and given the simplicity of its movements and mechanisms, the machine is extremely resistant to wear.

The image is a composite of four distinct scenes. On the left, a bar with wooden shelves filled with bottles is visible. In the center, a window looks out onto a classical building with a column. Below the window, a framed painting of a woman is displayed. On the right, a large, ornate brass coffee machine is shown in the foreground, with a white cup on its tray.

Venus in literature

"(...) De Luca nodded, brusquely. He leaned his elbows on the counter in the coffee bar, and watched his reflection in the chrome work of the espresso machine, an impressive Vittoria like the boiler of a locomotive. Under a shiny bright eagle, perched on the dome, a barman in a white coat gripped the handles of a spiralling arm, locking into it the pungent, bitter and somewhat metal aroma of the coffee. (...)

De Luca nodded again, whilst his nose, deformed by the machine's chrome work, got longer and shorter like that of a mask. (...) The Vittoria gave forth a hot breath of coffee that made him swallow. He listened to Pugliese with interest, but could not take his eyes off the dark rivulet that began to drizzle down, gurgling into the white cups. (...)

Carlo Lucarelli, *Via delle Oche*, Sellerio editore, Palermo 1996

VENUS

precision, attention, passion for detail



Like a number of world famous cars born at the same time, Victoria Arduino was not only known for its precise assembly and reliability, but also for the craftsman's care with which its machines are made. Each element made or ground or adapted only by hand, using selected tried and tested materials. What was required, especially in

the case of the Victoria Arduino, was an extremely reliable coffee machine, that would make it possible to become a market leader, not only in Italy but in other countries too. Those who purchased the Victoria Arduino for use in remote areas could not be disappointed after having believed firmly in the innovation, functionality and beauty

of that coffee machine.

Even today, the Venus, despite having conformed to new technology, has not abandoned its original principles of inspiration that envisage numerous stages of manual construction to ensure utmost reliability and which have made the machine famous all over the world.