

Timeless Inventions

**Astep strives to explore new possibilities
to advance the relationship between people and their
homes, respecting the meaning of evolution in design.**

Timeless Inventions — Astep creates and curates meaningful design objects. Honoring the vivid tradition of Italian design, we focus on creating the New, while continuing the life of timeless works that were born from the same forward-thinking attitude and maintain a capacity to affect and enlighten our lives today.

To be innovative, one must understand and respect tradition. We combine the experience, knowledge and future-oriented outlook, that has been nurtured in the Sarfatti family for three generations, with the newest technology and likeminded, visionary designers of the present.

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Candela

The Evolution of Light

Design by Francisco Gomez Paz, 2016

Continuing the long tradition of Scandinavian flame luminaires, Candela brings this classic product typology into the 21st century with the newest technology, turning the heat of a flame into electricity. It was designed by Argentinian designer Francisco Gomez Paz in a visionary collaboration with Astep. A shared passion for significant lighting solutions has led to a signature luminaire; a manifesto that addresses the evolution of design and technology. The evolution of light.

The use of fire to power LED lights simultaneously represents both the oldest and the newest form of illumination in a single product that is also environmentally friendly. Astep has developed a novel energy-harvesting system that generates electricity from the heat of the flame using the thermoelectric Seebeck effect, which was discovered by Thomas Johann Seebeck in the 19th century.

A portable and self-powered luminaire, Candela is ideal for cafés, restaurants and lounges as well as private homes as a source of warm light and a stylish power port. Due to the smokeless flame, Candela can be used both indoors and outdoors.

Candela is assembled in Italy of recyclable materials such as opalescent glass and aluminum and a variety of advanced high-temperature thermal materials and powered by bioethanol, a clean, natural and renewable fuel made from plants.

Recharge — Candela is a sustainable lighting solution and design statement that enables you to recharge your devices via a USB cable. With an internal battery that charges whenever there is a flame, Candela can charge mobile phones and tablets even when powered off. The luminaire is easily ignited with a match or lighter. A full tank contains 260 ml of bioethanol – enough for five hours of use.



The Seebeck effect

A Scientific Phenomenon

The Seebeck effect is a phenomenon discovered in the 19th century in which the temperature difference between two different electrical conductors produces a voltage difference between the two electrodes. When heat is applied to one of the two conductors, heated electrons flow toward the cooler one. If the pair is connected in an electrical circuit, direct current flows through the circuit.

Regardless of the scientific significance of this discovery, the voltages produced by the Seebeck effect are small, usually only a few microvolts per kelvin of temperature difference. If the temperature difference is big enough, some Seebeck-effect devices can produce a few millivolts. However, by combining many Seebeck-effect devices it is possible to increase the output voltage and generate a useful, albeit small amount of electricity.

Using the thermoelectric Seebeck effect, Astep has developed a novel energy-harvesting system that generates electricity from the heat of a flame. In Candela, four heat collectors working together with a large aluminum heat sink provide the necessary temperature difference to create electrical power. This generates sufficient power to provide ambient LED illumination while storing excess energy that can be used to charge a mobile phone or tablet device later, making Candela a portable and self-powered luminaire.

The Seebeck effect is named after Thomas Johann Seebeck, who discovered the phenomenon in 1821.



Nox

Nocturnal Spirit

Design by Alfredo Häberli, 2017

Nox embodies the playful and innovative energy of Alfredo Häberli in a softly beautiful portable luminaire. Named for 'night' in Latin, Nox in its very essence invites being moved around to embellish and brighten up everyday life, both indoors and outdoors.

Distinctive to Nox is its wireless charging system with induction technology, enabling this sophisticated and highly versatile lamp to be used unplugged. The luminaire is composed of four elements: a charging base, an anodized aluminium body containing the charging system, a hand-blown opaline glass diffuser and a simple handle.

Featuring a touch dimmer, Nox can provide ample light for reading and a cosy soft light when dimmed. Ideal as a bedside lamp, Nox can be picked up and carried to the garden, and with its rich materials it also seems perfectly at home on the dinner table.

Nox is Alfredo Häberli's first lamp design for Astep. The internationally established designer is known for designs that combine tradition with innovation, thus exploring a creative landscape of crafts, interaction and evolution that is equally essential to Astep.

Nox is assembled in Italy of high-quality materials such as opaline glass and aluminium and provides up to twenty hours of use when fully charged, leaving plenty of time to explore the night.



Nox can be picked up and carried to the garden, and with its rich materials it also feels perfectly at home on the dinner table.

Nox

Design by Alfredo Häberli, 2017



Distinctive to Nox is its wireless charging system with induction technology, enabling this sophisticated and highly versatile lamp to be used unplugged.





SB CINQUANTOTTO A Masterpiece Revisited

Design by Santi Borachia, 1958 / 2019

Astep reintroduces a remarkable suspension light in handblown opal glass. For more than half a century, the SB Cinquantotto design has held a special place in the Sarfatti family, and now the time has come for the founder of Astep, Alessandro Sarfatti, to share its beauty. A characteristic shape, an original wire mounting and a timeless choice of materials make the SB Cinquantotto pendant from 1958 a true masterpiece for contemporary living.

The SB Cinquantotto pendant has always been present in the life of the founder of Astep, Alessandro Sarfatti. His grandfather, the great Italian lighting master Gino Sarfatti, fitted the Sarfatti holiday house by Lake Como with the prototype by the architectural duo Santi Borachia, and to this very day, it remains an irreplaceable part of the interior, owing to its timeless beauty. Now, the remarkable SB Cinquantotto is reintroduced as a natural element of the curated Astep collection. An Italian masterpiece, revisited and hand-picked by Alessandro, who knows its qualities first-hand. The main features of the

minimal design are a characteristic, subtle shape and a simple wire mounting that allows the black cord to run freely along the thin, seemingly transparent wire. The pendant is made of frosted opal glass, handblown with traditional Italian craftsmanship, and a truly timeless material that diffuses light perfectly.

The pendant was designed by the architectural duo Santi Borachia in 1958, hence its name, SB Cinquantotto. Like other talented Italian architects and designers, Carlo Santi and Vittorio Borachia found a creative breeding ground in Arteluce, the renowned lighting company founded by Gino Sarfatti. SB Cinquantotto is a beautiful example of the fruitful cooperation.

The SB Cinquantotto suspension light is available in two sizes. The original size with a diameter of 32 cm has a strong presence in the room and is a perfect companion for the dining table, while the smaller version, with a diameter of 20 cm, has a slightly more modest expression and volume but shares the same timeless qualities.

The main features of the minimal design are a characteristic, subtle shape and a simple wire mounting that allows the black cord to run freely along the thin, seemingly transparent wire.





VV Cinquanta Collection

Versatile Italian Elegance

Design by Vittoriano Viganò, 1951/2017

VV Cinquanta is a versatile, timeless lighting collection by Italian architect Vittoriano Viganò with a compelling contemporary appeal. Created from an innovative, mid-century Italian design spirit and embracing the values that are at the very heart of Astep: a progressive attitude, objects invented from a wish to make an impact and design that strives to enhance our daily lives.

The original colours are as vivid as when Viganò decided on the colour scheme in 1951 during his time as art director for Arteluce. They set the tone of a versatile lighting universe that can be quiet or more dynamic. From white and black to red, yellow and blue, and from direct working light to upward lighting thanks to the master feature: the adjustable direct light source that can swivel and tilt.

Starring a sophisticated, wide reflector, VV Cinquanta comes in four models, which translate the basic design idea into four unique expressions. With respect for the origin of the design, Astep's roots and the proud artisanal and industrial traditions, the VV Cinquanta collection is made in Italy.



The floor model stands gracefully on a slender brass or black iron base.

VV Cinquanta Floor

Design by Vittoriano Viganò, 1951/2016



The wide reflector is mounted on an articulated stem that enables various lighting scenarios.





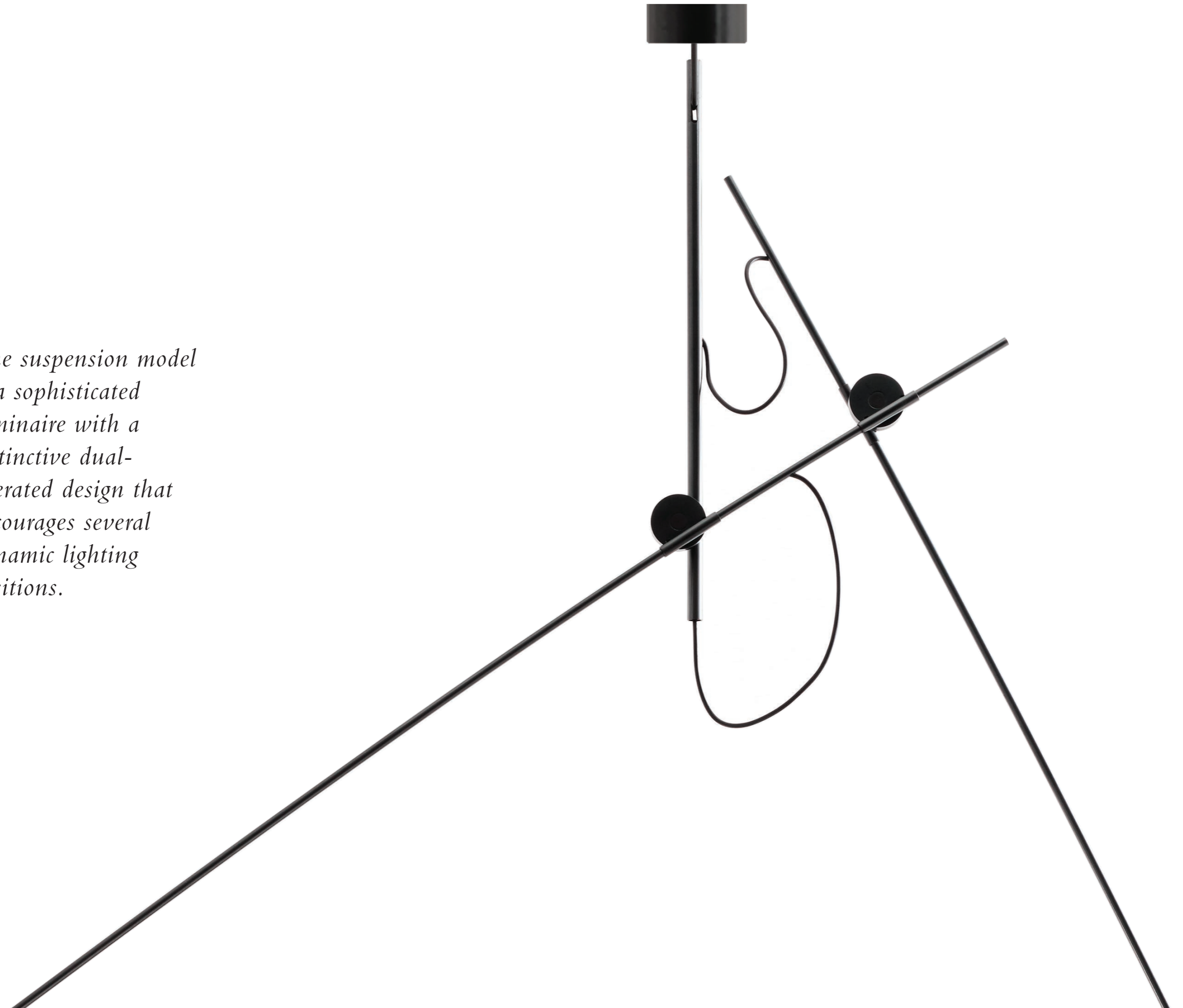
The wide signature reflector is combined with a narrow, almost understated reflector in a bold and intriguing companionship that makes the lamp stand out.

VV Cinquanta Suspension

Design by Vittoriano Viganò, 1951/2016



*The suspension model
is a sophisticated
luminaire with a
distinctive dual-
operated design that
encourages several
dynamic lighting
positions.*

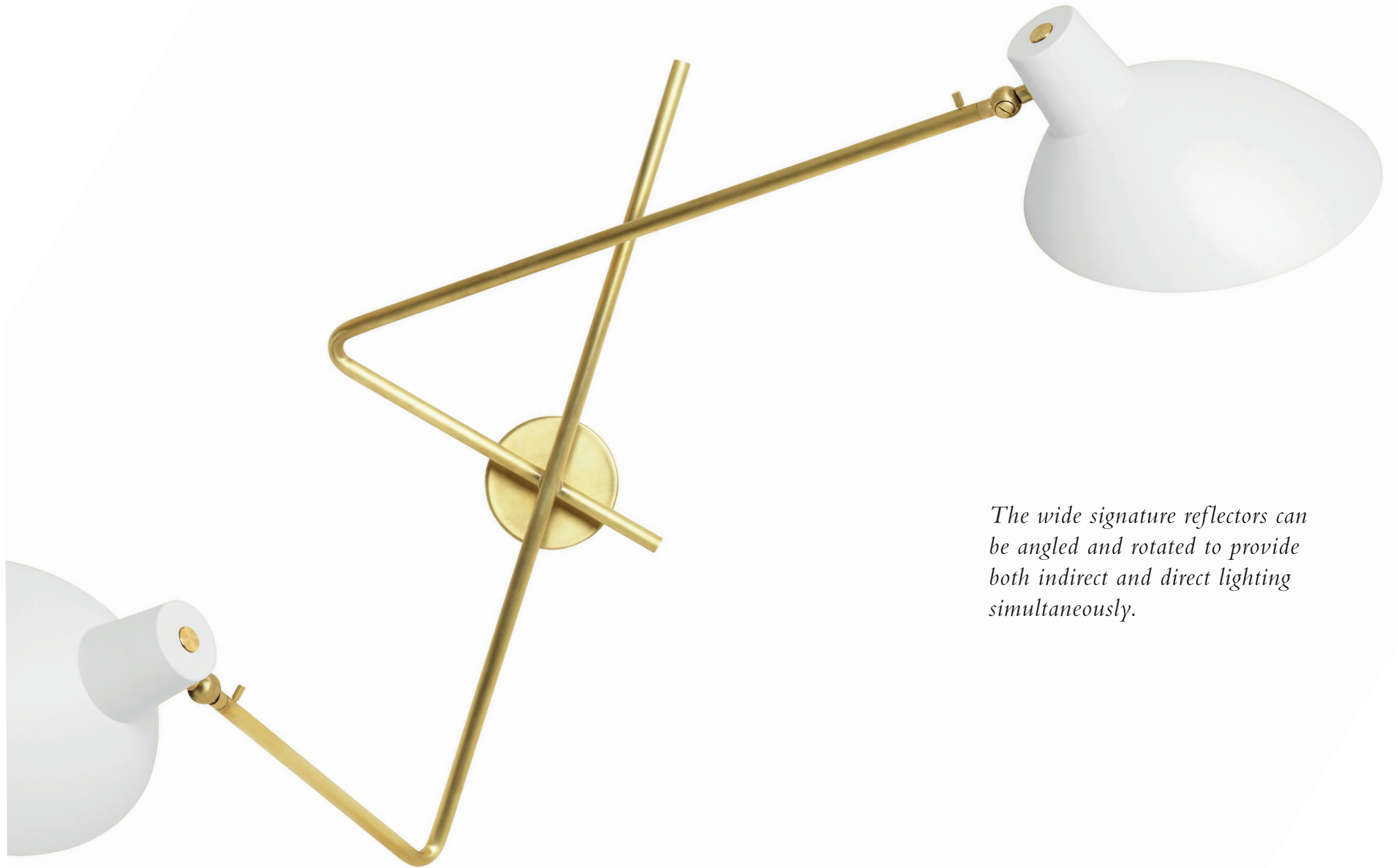


*Mounted on a brass or black
bracket, the two arms reach
out in opposite directions.
A sculptural wall lamp with
multiple lighting compositions.*

VV Cinquanta Twin

Design by Vittoriano Viganò, 1951/2017





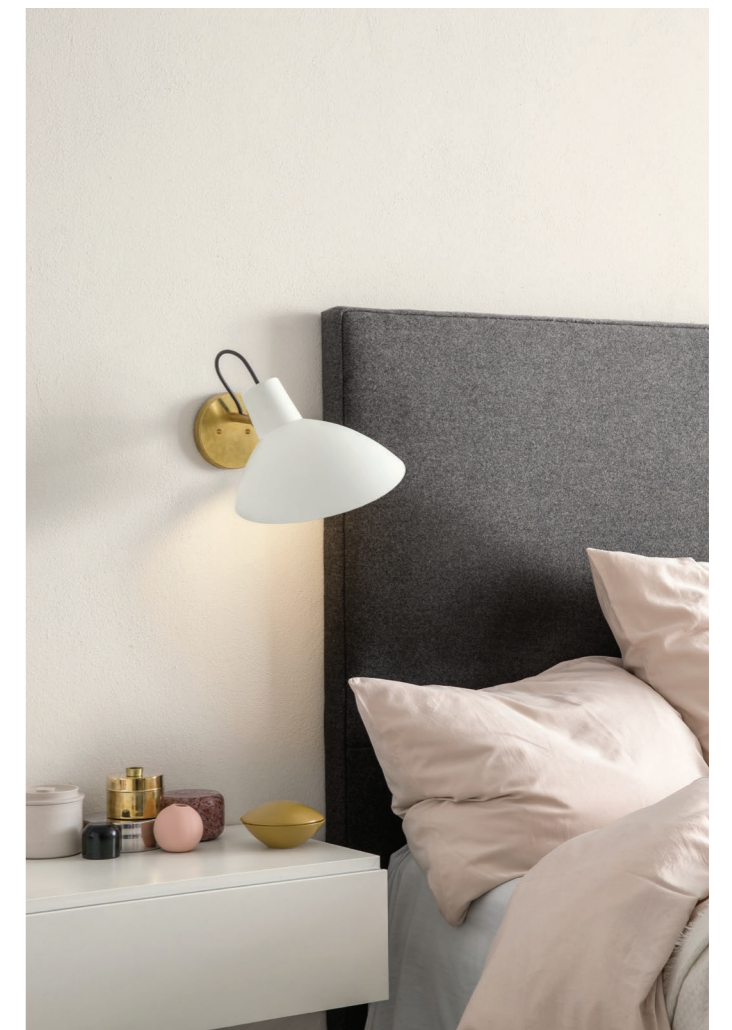
The wide signature reflectors can be angled and rotated to provide both indirect and direct lighting simultaneously.



The wall model is mounted on a bracket of black aluminium or brass for a simple, yet elegant expression.

VV Cinquanta Wall

Design by Vittoriano Viganò, 1951/2016



*The original colours are
as vivid as when Viganò
decided on the colour
scheme in 1951.*





The reflector itself can be angled 160 degrees and rotated 350 degrees, making the wall model an outstandingly flexible design for versatile use.



Portrait by Hasse Nielsen

Alessandro Sarfatti

A family affair

To me, the essence of evolution is to capture the best of what has been and let it develop into the heart of what is to come. Thus, Astep continues the path defined by two great entrepreneurs, my father Riccardo Sarfatti and my grandfather Gino Sarfatti.

Like all good Italian tales, mine is also a family affair and one that began a long time ago. When my grandfather founded Arteluce back in 1939, the Sarfatti family name and our lives became inevitably intertwined with lighting design. It is our *raison d'être*, owing to a profound passion and an entrepreneurial streak that has continued to guide us ever since.

In 2014, the time had come for me to act out the family passion from my own perspective by founding Astep. To revisit and reissue iconic luminaires by the most influential designers of our time, including my grandfather, and to incorporate the new accessible and digital technologies and pursue the evolution of lighting, as my father and grandfather have done before me.

With Arteluce, my grandfather, Gino, introduced design to the lighting business. His approach was both innovative and artisanal, and he created more than 600 luminaires in his own name. My father, Riccardo, linked design with technology and architecture when he created Luceplan in 1978 together with my mother, Sandra Severi, and the architect Paolo Rizzatto. They envisaged a business model that became synonymous with Italian quality and innovation: working with specialized, talented and hand-picked industrial designers/craftspeople/makers.

At Astep, we present a personal, yet universal collection of objects, fluid in time, that carry on the legacy and entrepreneurial story of my family and points to the future.

— Alessandro Sarfatti,
founder of Astep

Designers



Francisco Gomez Paz
Portrait by FGP

Francisco Gomez Paz

Designer (born 1975)

Since 2004, Francisco Gomez Paz has had his own design studio in Milan. He was born in Argentina but moved to Italy after completing his studies in Industrial Design in Córdoba and is driven by a profound curiosity and understanding of sophisticated technologies and materials. He creates and designs in a particularly experimental hands-on creative process, striving for innovation, significance and the mysterious quality of beauty.

Francisco Gomez Paz has created furniture and lighting products for a wide range of leading design companies, among them Luceplan, with whom he has developed highly innovative and iconic lighting solutions, including the Hope chandelier, which he designed in partnership with Paolo Rizzatto.

He is also active in the field of research and education, giving lectures in Italy and abroad, and in 2000 he was appointed visiting professor at Domus Academy, a living laboratory for design, architecture and fashion in Milan. He also holds a master's degree in Design from the Domus Academy.

Francisco Gomez Pas has received several international accolades for his work, among them the Good Design Award (2010), the prestigious Compasso d'Oro (2011) and the Red Dot Award (2010 and 2016). His Solar Bottle, designed together with Alberto Meda, was awarded first prize in the Index Award (2007) and was also selected for MOMA's Study Collection.



Alfredo Häberli
Portrait by Till Jenninger

Alfredo Häberli

Designer (born 1964)

For many years, Zurich has been home to Alfredo Häberli and his playful design developments. Before resettling in Switzerland with his family in 1977, Alfredo grew up in Argentina, and his work is strongly influenced by his childhood experiences and native country. He works with great emotion, energy and curiosity and benefits from having a visionary mindset, a serious attitude and a keen sense of details. The result is a collected work imbued with a strong expression and inherent emotionality and beauty.

Alfredo Häberli graduated, with distinction, as an industrial designer in 1991 and effortlessly combines tradition and innovation in every aspect of his work, from product designs for leading international design companies to architectural projects such as the Camper shops in Rome, Barcelona, San Sebastian, Zurich and Paris with their diverse, evocative looks.

His most extensive project so far is 25hours Hotel Zurich West (2012), where he was responsible for the interior decoration, choosing a design that mirrors the city with more than 60 bespoke items that create an artistic, allusive atmosphere. Among Alfredo Häberli's many talents are also exhibition design, curating and scenography.

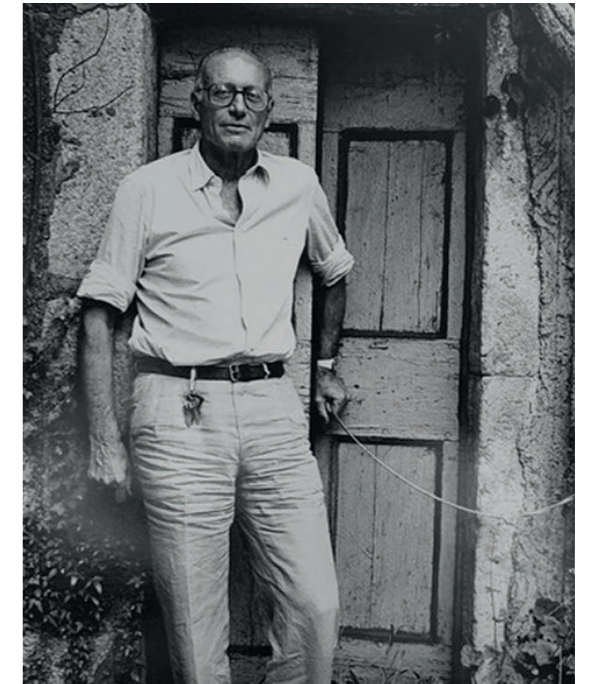
Numerous awards and honours have been granted to Alfredo Häberli, including 'Guest of Honour' at the 20th Biennale of Design in Kortrijk (2006), 'Designer of the Year' by Architektur & Wohnen magazine (2009) and the 'Swiss Grand Prix of Design' from the Swiss Federal Office of Culture (2014).



Vittoriano Viganò
Portrait from AVVM



Carlo Santi



Vittorio Borachia

Vittoriano Viganò

Architect and designer (1919-1996)

Italian architect and designer Vittoriano Viganò was a multi-talent who has left a lasting impression across several fields and scales: from industrial design to architecture and from interior design to urban and landscape planning. He even excelled as a writer and art director.

Vittoriano Viganò graduated in Architecture from the Polytechnic School in Milan in 1944, and throughout his life he worked as Professor of Interior Architecture and Urban Planning parallel to his own architectural practice and other exploits. Architecture critics consider Vittoriano Viganò the most important Italian exponent of the architectural 'Brutalism' movement that flourished around the world from the 1950s to the mid 1970s.

In the 1950s, Vittoriano Viganò was art director of Arteluce, the lighting company founded by Gino Sarfatti, and designed numerous luminaires as well as the Arteluce flagship store on

Via della Spiga in Milan. During these prolific years, he also designed several art galleries and took part in a number of Milan Triennale exhibitions. Owing to his eye for emerging architectural and cultural developments, Vittoriano Viganò became the Italian correspondent for 'L'Architecture d'Aujourd'hui', the renowned French journal founded by artist André Bloc.

Vittoriano Viganò was awarded the architectural prize of the President of the Italian Republic (1990) by the San Luca Academy for his continued search for the rare balance between functionality, art and nature, and in 1994, his work was exhibited at the Milan Triennale in the comprehensive retrospective on the origins of Italian industrial design; two honours that emphasize the legacy of an extraordinary architect and designer.

Carlo Santi & Vittorio Borachia

Architects and designers (1925-2004 / 1920-2015)

Carlo Santi and Vittorio Borachia, who make up the architectural duo Santi Borachia, met while they were both students at the Polytechnic School in Milan during the 1940s and found common ground for exploring the world of architecture and design.

Among other collaborations, the duo was involved in the lighting company Arteluce, which at the time attracted the most talented architects and designers due to the visionary and experimental approach of its founder, Gino Sarfatti. Carlo Santi and Vittorio Borachia were guided by the logical and formal principles of the most recent industrial techniques and materials and aimed for an essential elegance in their design, whether in plastic, wood or glass.

Carlo Santi (1925-2004) worked as an architect, designer and urban planner. From the mid-1950s, Carlo Santi engaged in urban investigations from a profound wish to enhance the urban and rural landscape, an interest he shared with Vittorio Borachia. He lectured in Urban Planning at the Polytechnic School in Milan during the 1960s and later became professor in charge. Carlo Santi had a long career with many

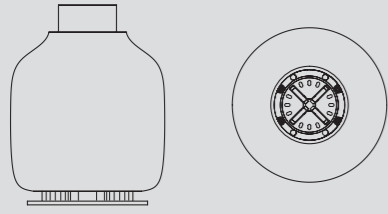
publications and positions, including as a board member of INU (National Institute of Urban Planning) from 1959 to 1962, and from 1973 to 1973, he was a member of the board of directors of ADI, the Association for Industrial Design, to which he was registered from 1956 to 1980.

Vittorio Borachia (1920-2015) worked as an architect and designer and was also appointed professor of Urban Planning at the Polytechnic School in Milan, the school he and Carlo Santi graduated from. Vittorio Borachia had a great love of nature and strived to embrace it both in architecture and urban planning, always seeking to combine growth and development with ecological sustainability. He was influenced by the work of Frank Lloyd Wright, whom he met at Taliesin West, the American architect's winter home and desert laboratory. Vittorio Borachia contributed to numerous publications, and during the early 1950s he collaborated with Carlo Santi on a set of monographic notebooks for Domus magazine. Vittorio Borachia was one of the founders of ILRES, the Ligurian Institute of Economic and Social Research, and he served as President of INU (National Institute of Urban Planning) Liguria from 1965 to 1991.

Technical Sheets

CANDELA

Francisco Gomez Paz, 2016



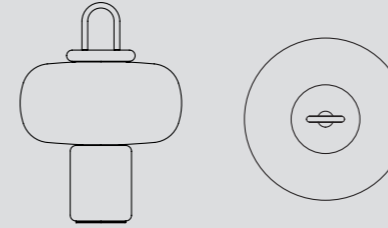
Typology	Table
Materials	Opaline Glass Diffuser, Aluminium Body
Dimensions	Ø 186 x 241mm
Diffuser diameter	Ø 186mm
Weight	2.7 kg
Light source	Integrated LED
Charging system	Bioethanol Fuel
Fuel Capacity	260 ml
Duration	5 Hrs
Finish	



Item Code	Description	Battery Capacity	Illumination
A01-T10-100W	Light Only	None	3W, 2200K
A01-T10-200W	Light & USB Charge	3400mAh	1.5W, 2200K

NOX

Alfredo Häberli, 2017



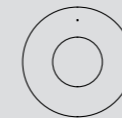
Typology	Table
Materials	Opaline Glass Diffuser, Aluminium Body
Dimensions	Ø 224 x 305mm
Diffuser diameter	Ø 224mm
Weight	2.5 kg
Control	Touch dimmer
Light source	Integrated LED, 5W, 2200K, 400lm
Charging system	Wireless Induction
Duration	15 Hrs
Finish	



Requires Charging Base

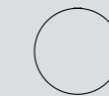
Item Code	Description	Battery Capacity
A02-T12-000B	Black	16000mAh
A02-T12-000G	Silver	16000mAh

Alfredo Häberli Charging Base

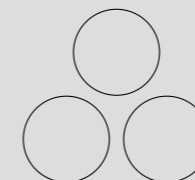


Item Code	Description
A02-A01-000B	Black
A02-A01-000G	Silver

Bamboo Charging Base



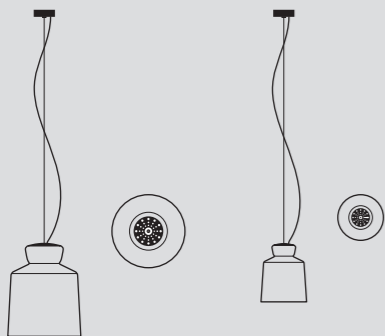
Item Code	Description
A02-A02-1004	Bamboo



Item Code	Description
A02-A02-3004	Bamboo x 3

SB CINQUANTOTTO

Santi Borachia, 1958/2019



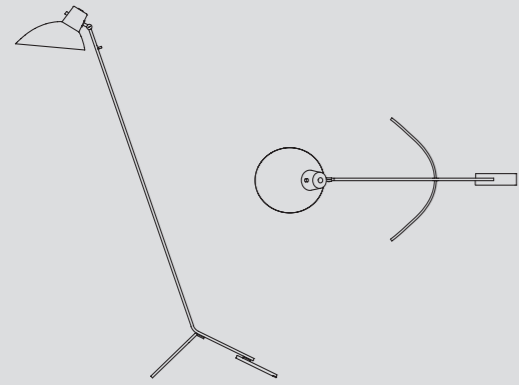
Typology	Suspension
Materials	Opaline Glass Diffuser, Steel Structure
Dimensions	Ø 320 x 410mm / Ø 200 x 260mm
Diffuser diameter	Ø 186mm
Weight	4.10kg / 1.30kg
Light source	1 x LED Bulb, Non-Dimmable Bulb Included
Finish	



Item Code	Description	Dimensions	Illumination
T10-S21-00BW	32cm Diameter	Ø 320 x 410mm	3W, 2200K
T10-S31-S0BW	20cm Diameter	Ø 200 x 260mm	1.5W, 2200K

VV CINQUANTA – FLOOR

Vittoriano Viganò, 1951/2016



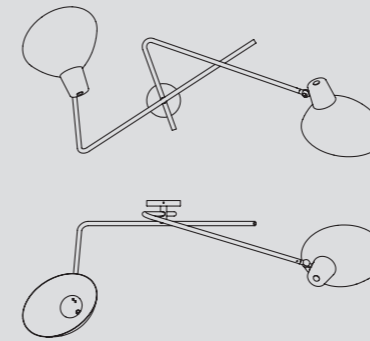
Typology Floor
Materials Spun Aluminium Reflector, Steel or Brass Frame
Dimensions 487 x 1035 x 1470mm
Reflector diameter Ø 274mm
Control On/Off Switch
Light source E27 LED 6W, 2700K, 801lm
 Non-Dimmable Bulb Included
Finish



Item Code	Description	Weight
T02-F21-00BB	Black Frame, Black Reflector	2.30kg
T02-F21-00BW	Black Frame, White Reflector	2.30kg
T02-F21-00BR	Black Frame, Red Reflector	2.30kg
T02-F21-00BY	Black Frame, Yellow Reflector	2.30kg
T02-F21-00BL	Black Frame, Blue Reflector	2.30kg
T02-F21-01BY	Mondrian Frame, Yellow Reflector	2.30kg
T02-F21-001B	Brass Frame, Black Reflector	1.80kg
T02-F21-001W	Brass Frame, White Reflector	1.80kg

VV CINQUANTA – TWIN

Vittoriano Viganò, 1951/2016



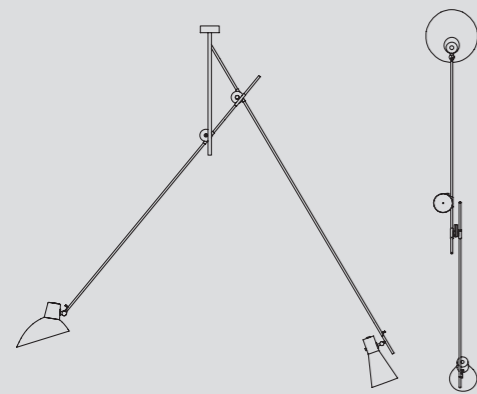
Typology Wall
Materials Spun Aluminium Reflectors, Brass Structure
Dimensions 1130 x 538 x 524mm
Reflector diameter Ø 274mm
Weight 5.80kg
Light source 2 x E27 LED 6W, 2700K, 806lm (1612lm Total)
 Non-Dimmable Bulbs Included
Finish



Item Code	Description
T02-W21-1BBB	Black Mount, Black Reflectors
T02-W21-11BB	Brass Mount, Black Reflectors
T02-W21-11WW	Brass Mount, White Reflectors

VV CINQUANTA – SUSPENSION

Vittoriano Viganò, 1951/2016



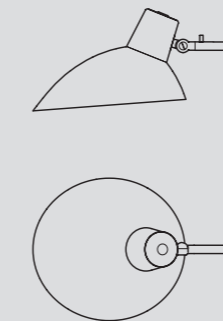
Typology Suspension
Materials Spun Aluminium Reflectors, Steel or Brass Structure
Dimensions 256 x 1900 x 1800mm
Reflector diameter Ø 274mm
Weight 3.00kg
Control On/Off Switch
Light source 2 x E27 LED 6W, 2700K, 806lm (1612lm Total)
 Non-Dimmable Bulbs Included
Finish



Item Code	Description
T02-S21-00BB	Black Structure, Black Reflectors
T02-S21-00WB	Black Structure, White and Black Reflectors
T02-S21-00BR	Black Structure, Black and Red Reflectors
T02-S21-01LY	Mondrian Structure, Blue and Yellow Reflectors
T02-S21-01BB	Brass Structure, Black Reflectors
T02-S21-01BW	Brass Structure, Black and White Reflectors

VV CINQUANTA – WALL

Vittoriano Viganò, 1951/2016



Typology Wall
Materials Spun Aluminium Reflector, Brass Mount
Dimensions 256 x 364 x 183mm
Reflector diameter Ø 274mm
Weight 0.70kg
Control Available with On/Off Switch
Light source E27 LED 6W, 2700K, 806lm
 Non-Dimmable Bulb Included
Finish



Item Code	Description
T02-W21-00BB	Black Mount, Black Reflector
T02-W21-00BW	Black Mount, White Reflector
T02-W21-00BR	Black Mount, Red Reflector
T02-W21-00BY	Black Mount, Yellow Reflector
T02-W21-00BL	Black Mount, Blue Reflector
T02-W21-0018	Brass Mount, Black Reflector
T02-W21-001W	Brass Mount, White Reflector
T02-W21-S0BB	Black Mount, Black Reflector with Switch
T02-W21-S018	Brass Mount, Black Reflector with Switch
T02-W21-S01W	Brass Mount, White Reflector with Switch



Flos with Sarfatti

Astep is the sole worldwide distributor of the Flos with Sarfatti collection.

The collection is a tribute to Gino Sarfatti, the leading Italian master of lighting design, who had designed over 600 fixtures between 1939 and 1973.

The collection is created in collaboration between the lighting companies Astep and Flos

Contact us for more information about the Flos with Sarfatti collection or visit our website www.astep.design

ASTEP

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Astep reserves the right to introduce any
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