

Good design feels eternally contemporary. As familiar as the past, as relevant as the present and as inventive as the future. Because its value taps into more than good looks.

Good design is timeless. It draws from a relentless effort to fight the status quo and go beyond what is possible. It is an endless drive to excel, create, engineer. It is courage, spiced up with a touch of stubbornness.

Good design moves along the flowless space and time of innovation. And this is exactly where Astep moves, back and forth bringing to life timeless designs and investing in contemporary inventions.

The inventions of the past that are the icons of today meeting the icons of tomorrow that are the inventions of today. Regenerating goodness, a step at the time.





**007 A Sarfatti Story**  
**008 The Astep Identity**

### **Evolution Collection**

014 Pepa  
020 Nox  
026 Candela

### **Tribute Collection**

032 VV Cinquanta  
056 SB Cinquantotto

### **Gino Sarfatti Collection**

062 Model 2065  
070 Le Sfere Model 237 / 238  
076 Le Sfere Model 2042  
080 Le Sfere Model 2019  
086 Model 537  
092 Model 548  
096 Model 566  
100 Model 1063  
104 Model 2129

**108 Designers**  
**114 Typology**  
**116 Technical Sheets**

Astep was founded in 2014 by Alessandro Sarfatti to create and curate timeless inventions with an innovative approach. Acknowledging the importance of continuously redefining, refining and remembering timeless designs, Astep retains its edge by introducing new designs with advancing technologies with the **Evolution Collection**.

With the **Tribute Collection**, Astep reissues selected lighting designs as the timeless masterpieces of Gino Sarfatti in the **Gino Sarfatti Collection** and the works of established architects and designers who worked for the lighting company he founded, Arteluce.



## A Sarfatti Story

The essence of evolution is to capture the best of what has been and let it evolve into the heart of what is to come. Thus, Astep continues on the path devised by two great entrepreneurs. Like all good Italian tales, mine is also a family affair and draws from father to son.

In 1939, Gino Sarfatti took the first step by founding Arteluce, a company that pioneered the use of design in the lighting business. In 1978 my father Riccardo went a step further. Together with my mother Sandra Severi and architect Paolo Rizzato he created Luceplan, a company that tied together design and technological research. This two-folds innovative and evolutionary legacy, with the addition of a third pillar, sustainability, is the backbone of Astep.

Astep is an international company. Based in Denmark, it has its roots and its manufacturing capabilities in Italy. Merging the past and the future, it revisits the most ground-breaking designs by Italian Masters and introduces new technologies into original ideas, while investing in creating the future through partnerships with innovative designers and technologists. Because what made good design in the past is what continues to inspire us every day.

**Alessandro Sarfatti**  
Founder of Astep

# The Astep Identity

## Design

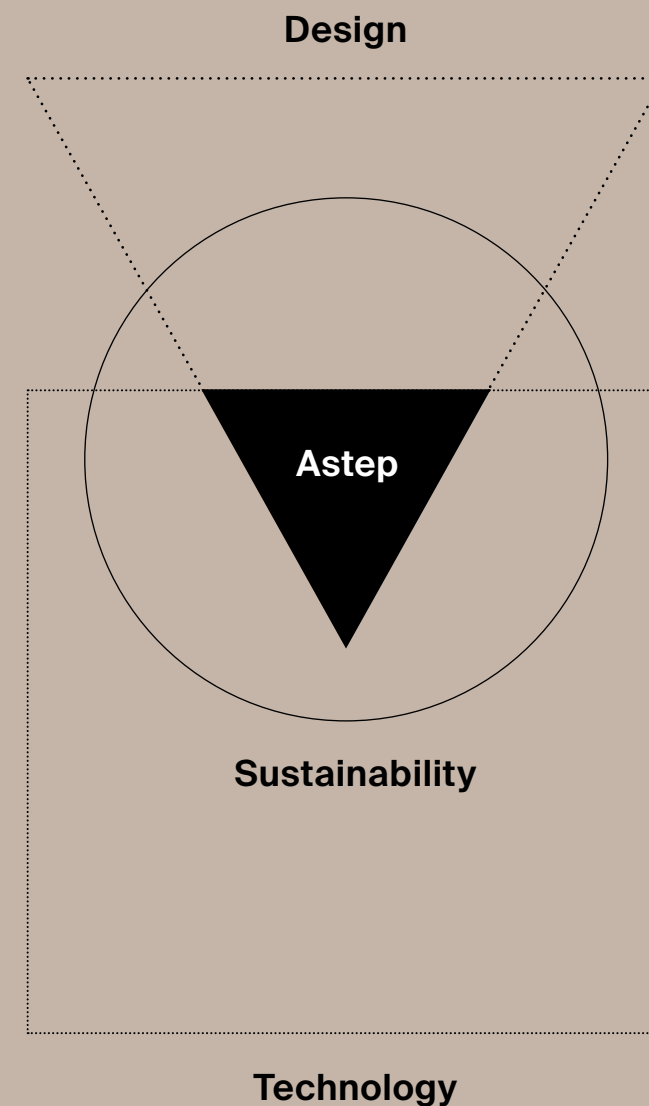
Design is many things. But for us it is above all a relationship. Behind a good project there is always a good relationship between all the people involved in the process of conception, development, manufacturing, marketing and sale. A relationship of mutual respect, fostered through the continuous exchange of ideas and visions, working towards a joint goal of developing new ideas, and relevant for people. A relationship based on trust, honesty and mutual collaboration. Ahead of a good project there is always a good relationship between objects, people and the spaces they inhabit. Because we will only cherish things that add something to the quality of our experience of use, and that quality needs to be designed.

## Sustainability

We design products with circularity in mind so that they can last and be cherished for as long as possible, be repaired or refurbished if needed and, only as a last resort, recycled. We respect people. Those who work with us and for us, and those who will select our products. We follow a work ethic that prizes clean manufacturing, artisanal quality and social responsibility, and support projects that have an impact on local communities. We are committed to measuring our impact and doing our best to minimize it. For this reason in 2020 we have applied to be a B Corp, thus adding social and environmental good to profit – as a statutory objective.

## Technology

There was a time in which technological innovation was a privilege of large companies. In the last 20 years, though, digitalization and miniaturization have progressively changed the rules of the game. As the Makers' culture has demonstrated, innovation is now pervasive, affordable, ubiquitous, depending on people's wits and desire to change. Astep was born to merge the agility of new technologies with good design, to turn disruptive innovation into aesthetically pleasing, and humanly relevant lighting objects.





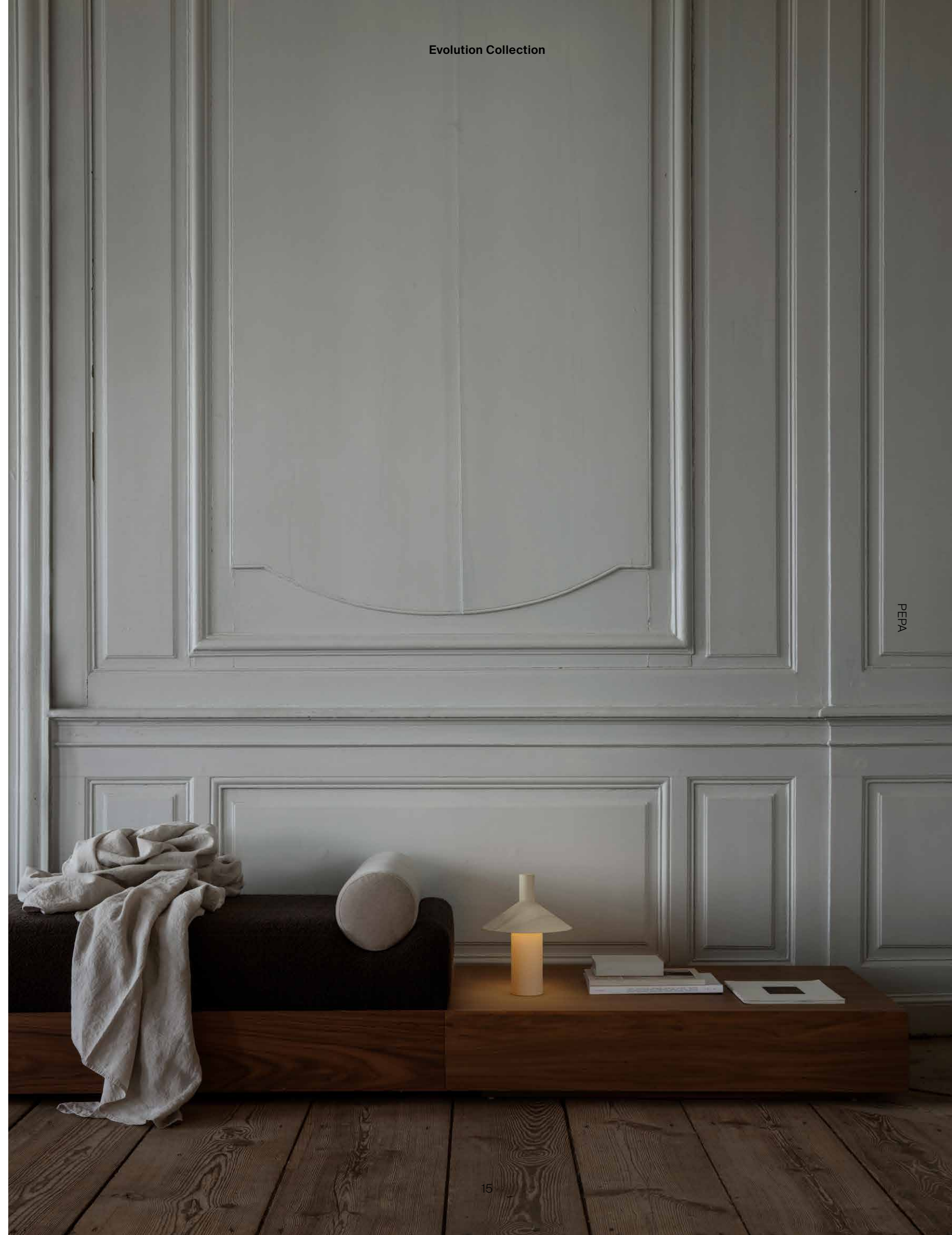
In Astep's philosophy, design and technology go hand in hand to create products that represent a real evolution in the world of lighting. The lamps of the Evolution collection are designed to bring to the market solutions that were not there before: products with a prolonged life cycle, with an aesthetic and manufacturing root in Italy, looking at the future, a step at a time.

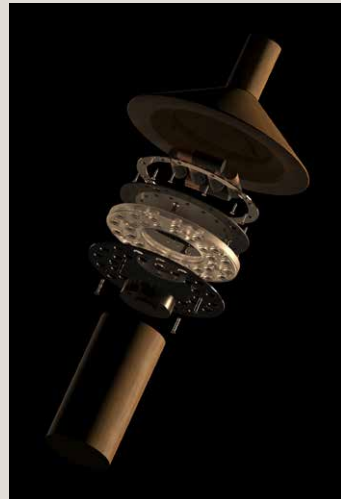
## **Evolution Collection**



# Pepa

FRANCESCO FACCIN  
2020





Pepa works like a pepper mill: it is lit by rotating the conical reflector connected to a multi-axis magnetic field sensor (patent pending). Turning it, up to 360°, adjusts the brightness from maximum to off, making the lamp, which is portable, perfect to create a light that is discreet or decisive whereas needed. Pepa was born from the intuition of Italian designer Francesco Faccin to create a light that needs to be touched in order to be seen. The warmth of solid ash wood and the gesture to turn Pepa on represent the happy merging of past and future, of artisan sensitivity and industrial approach.

Pepa is a perfect example of sustainable design: powered with USB-C connectivity through standard rechargeable batteries that can be purchased in any grocery store, it is built so that its life cycle is as long as possible. Its parts, assembled with only four screws are all detachable and repairable, the circuit board can be easily substituted as it is not glued. At the end of the life cycle, all parts can be dismantled and recycled.

#### A step forward ...

In design: for the warmth of wood and the quality of Italian manufacturing. Because it is light to touch, even before being seen.

In technology: because it turns on and off and it is regulated by simply rotating it up to 360° thanks to a multi-axis magnetic field sensor (patent pending). Because it does not have any wires, except for the charging cable with USB-C connectivity.

In sustainability: because all its parts are easy to access, repair and recycle. Pepa charges with a USB-C cable and its batteries, contrary to those of most other portable lamps that use Lithium, are standard: they can be easily purchased in any grocery store.



# Nox

ALFREDO HÄBERLI  
2017





DISTINCTIVE TO NOX IS ITS WIRELESS CHARGING SYSTEM WITH INDUCTION TECHNOLOGY. NOX PROVIDES UP TO 336 HOURS OF LIGHT WHEN FULLY CHARGED



Nox, from the Latin night, is an accomplice and constant presence, thanks to its portability and flexibility as well as its wireless induction technology and its incredibly long battery life. Designed by Alfredo Häberli, made and assembled in Italy, Nox perfectly combines the artisan tradition of mouth-blown opal glass diffusers with sophisticated technology. A full recharge allows Nox to provide light for 20 consecutive hours at full light, which become 336 hours (2 entire weeks) when the intensity, adjustable with the touch dimmer, is brought to a minimum: a performance that makes it a unique case in the panorama of portable lamps. Nox is simply recharged when set on its induction base or on any other charging base with Qi technology: a way to limit the excess of ad hoc charging tools.

**A step forward ...**

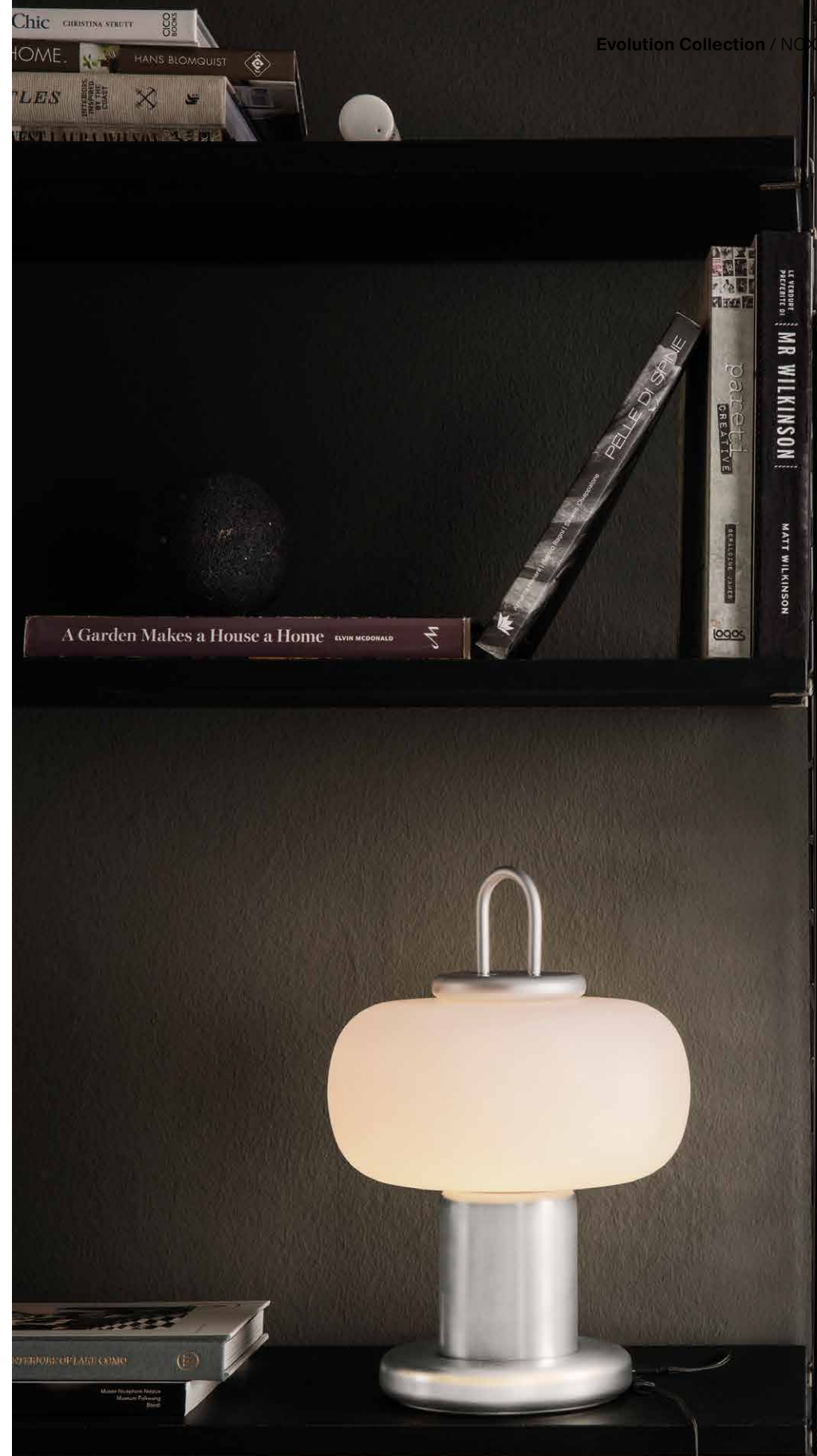
In design: A portable lamp with a precious look and feel, unique long duration and excellent lighting output.

In technology: for the wireless induction charging system and the touch dimmer that make it portable, versatile, adaptable to other charging bases.

In sustainability: the rechargeability on any induction base, the kind we use for other devices such as smartphones, make the purchase (and therefore the making) of an ad hoc charging system redundant.



NOX



NOX

# Candela

FRANCISCO GOMEZ PAZ  
2016





A MODERN LANTERN  
HARVESTING ENERGY FROM THE  
FLAME OF BIOETHANOL



A contemporary lantern to travel through two centuries of history. Candela is the lamp with surprising and unexpected technology designed by Francisco Gomez Paz, but it is also a time machine that inverts the past with the future by combining the oldest and most modern forms of lighting in one piece. Conceived to perpetuate the tradition of Scandinavian oil lanterns, Candela (candle in Italian) is a synthesis of technology, sustainability and timeless rituals. Using the intuition of Thomas Johann Seebeck, who in 1821 discovered the way to generate electricity from the heat of a smokeless fire, the lamp works with the flame generated by the combustion of bioethanol which, in turn, ignites the LED light diffused by a lighting body in mouth-blown glass entirely made in Italy. The internal battery, charged by the flame, recharges smartphones or other electronic devices.

Candela overturns the relationship between analogue and digital, because it is an object from the past that infuses energy into a technological one. The fuel tank contains the bioethanol needed for five hours of use. Candela is a visionary project that marries the genius of Gomez Paz with Astep's courage to develop the technology required to reproduce the system tested by Seebeck exactly two centuries ago.

**A step forward ...**

In design: It transforms a discovery 200 years ago in a contemporary object.

In technology: because it is an unexpected mix of analogue and digital. The seemingly ancient object, the candle, charges the high tech contemporary one, the phone.

In sustainability: because it is powered by biofuel and does not consume energy from fossil sources, while supplying clean energy to other tools. Rather than using energy, the lamp actually harvests it.



Projected into the future and with solid roots in the past, Astep pays homage to the tradition from which it draws inspiration to evolve. The lamps of the Tribute Collection celebrate the unrepeatable season of Italian masters who have combined design, technology and manufacturing in a unique leeway. The lamps by Gino Sarfatti, Vittoriano Viganò and Santi & Borachia are a reference point for lighting design. Their sophisticated, versatile soul and timeless looks is what the Tribute Collection brings back to today's market, enriched with updated technology.

## **Tribute Collection**



## VV Cinquanta

VITTORIANO VIGANÒ  
1951 / 2016

Born in 1951, the lamps of the VV Cinquanta family are among the greatest examples of timeless elegance and versatility of a product with Made in Italy design and manufacturing, a feature that they maintain unchanged in these re-editions.

Designed by the architect Vittoriano Viganò, whom Gino Sarfatti trusted for the art direction of Arteluce, they are characterized by essential and refined lines and maximum functionality. The light of VV Cinquanta can be direct or indirect. By rotating or tilting the diffuser, the lamp meets the most diverse needs, from work and reading to ambient lighting.

The Twin model is an elegant wall lamp with two brass arms: mounted on a bracket of the same material, they extend in opposite directions, defining a sculptural design with multiple luminous compositions. The Floor model stands gracefully on a slim black aluminum frame. The spun aluminum reflector is mounted on an articulated stem that can rotate and tilt, allowing for different lighting scenarios. The Wall model is mounted on a brass device that allows the reflector to rotate 350° and can be angled 160°.

In the Suspension model, the versatility of lighting becomes maximum thanks to a dynamic and playful design that invites you to act on the double stem defining infinite compositions, like real domestic architectures that stretch from the ceiling. Each of the two stems culminates with two different turned aluminum reflectors available in the colors designed by Viganò, one narrow and one wide.

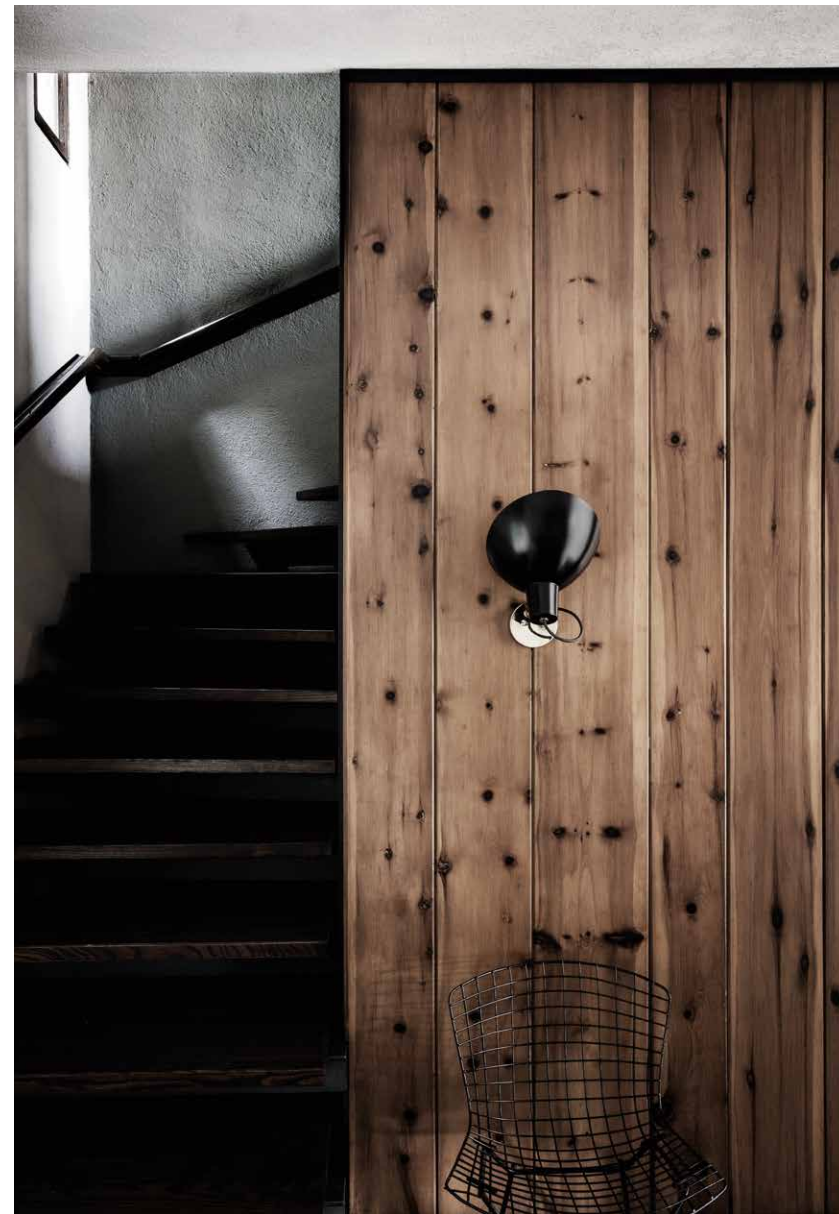
They can all assume multiple and ever-changing positions, for both downward and upward lighting, direct or indirect, finding their own equilibrium.

# VV Cinquanta Wall

VITTORIANO VIGANÒ  
1951 / 2016







THE REFLECTOR ITSELF CAN BE ANGLED 160° AND ROTATED 350°, MAKING THE WALL MODEL AN OUTSTANDINGLY FLEXIBLE DESIGN FOR VERSATILE USE.



# VV Cinquanta Twin

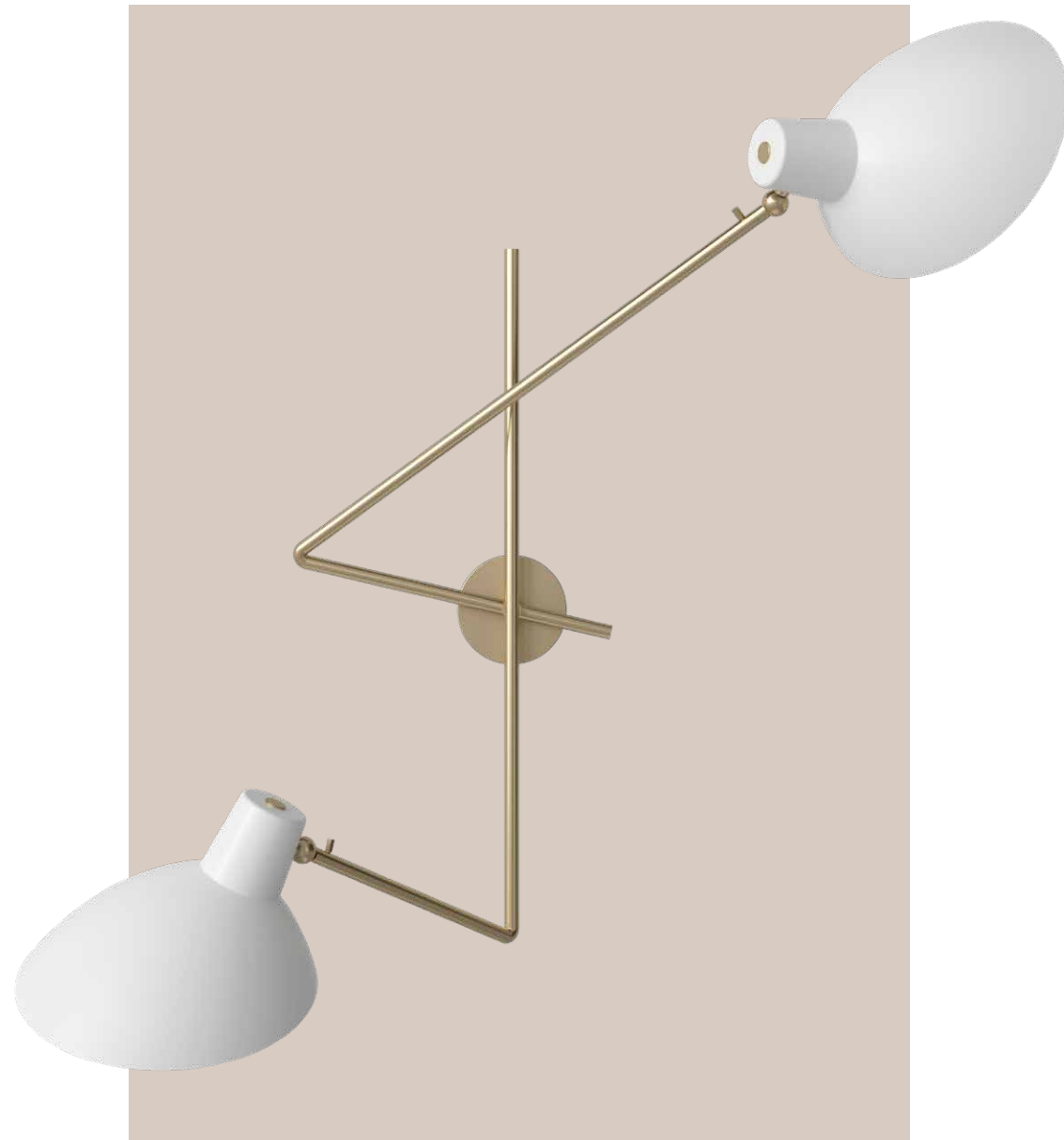
VITTORIANO VIGANÒ  
1951 / 2017

VV CINQUANTA



VV CINQUANTA

A SCULPTURAL WALL LAMP WITH MULTIPLE  
LIGHTING COMPOSITIONS



W CINQUANTA



W CINQUANTA





# VV Cinquanta Floor

VITTORIANO VIGANÒ  
1951 / 2016

VV CINQUANTA



VV CINQUANTA

THE FLOOR MODEL BALANCES GRACEFULLY  
ON A SLENDER IRON BASE FOR A SOFT  
AND ANGLED LIGHT.



# VV Cinquanta Suspension

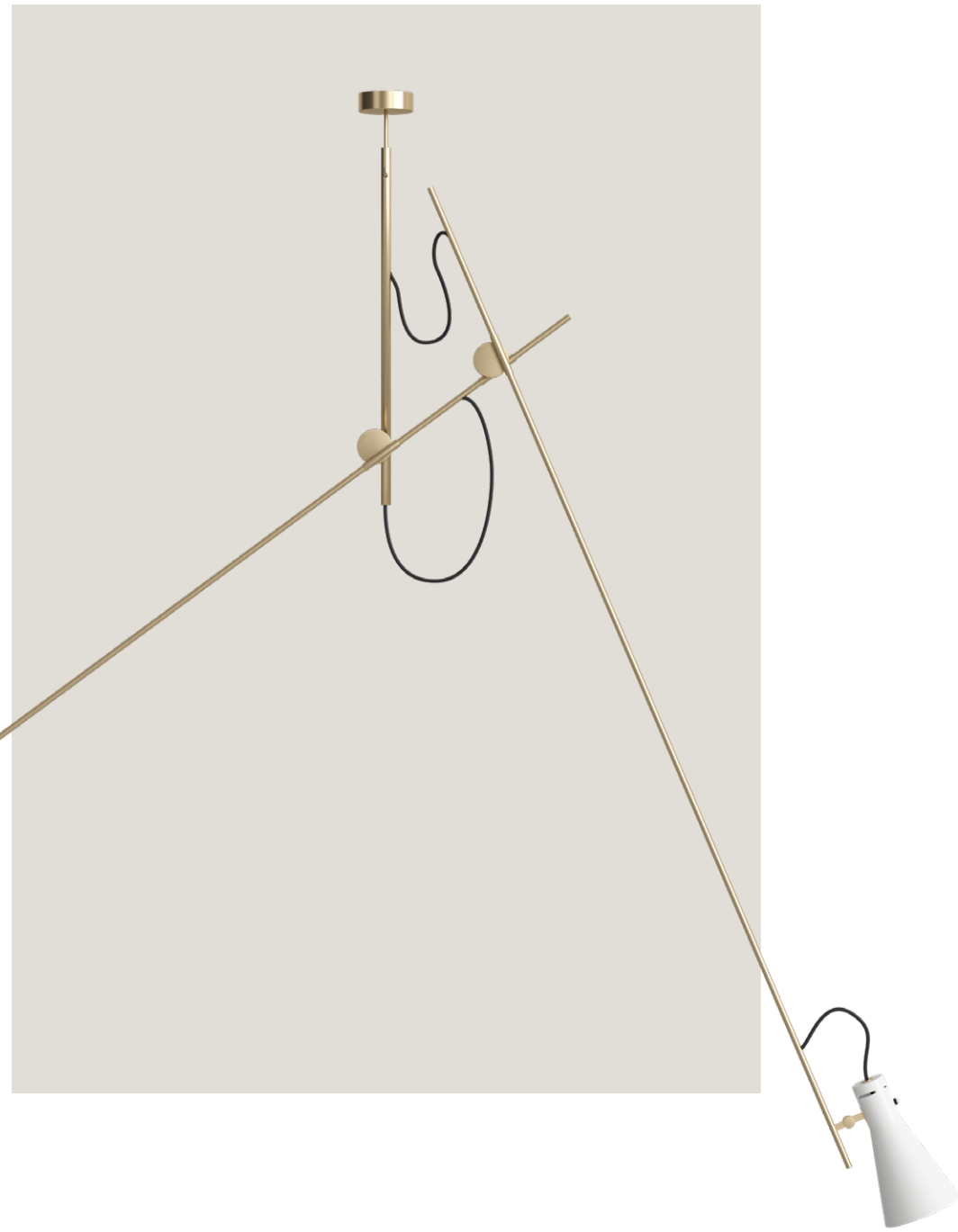
VITTORIANO VIGANÒ  
1951 / 2016

VV CINQUANTA



VV CINQUANTA

THE REFLECTOR IS MOUNTED ON AN ARTICULATED  
STEM THAT ENABLES VARIOUS LIGHTING  
SCENARIOS.



W CINQUANTA



W CINQUANTA



THE SUSPENSION MODEL IS A SOPHISTICATED LUMINAIRE WITH A DISTINCTIVE DUAL-OPERATED DESIGN THAT ENCOURAGES DYNAMIC LIGHTING





# SB Cinquantotto

CARLO SANTI & VITTORIO BORACHIA  
1958 / 2019



SB Cinquantotto is a design masterpiece that comes from afar and brings the emotion of a family history into the contemporary world. Designed in 1958 for Arteluce by the architects Carlo Santi and Vittorio Borachia, the prototype of this perfect example of the finest Italian manufacturing has for years embellished the Lake Como home of Gino Sarfatti, founder of Arteluce and grandfather of Alessandro, Astep's founder.

Recovered by Alessandro, who knew of its design qualities and its manufacturing of excellence since he was a child, it is re-proposed following the original design, like a suspension in satin opal glass hand blown in Italy. The timeless aesthetic of the thin diffuser, perfect for elegantly illuminating any environment, meets the mounting system based on the pattern generated by a black cable that runs freely next to an almost transparent aluminum wire.







# Model 2065

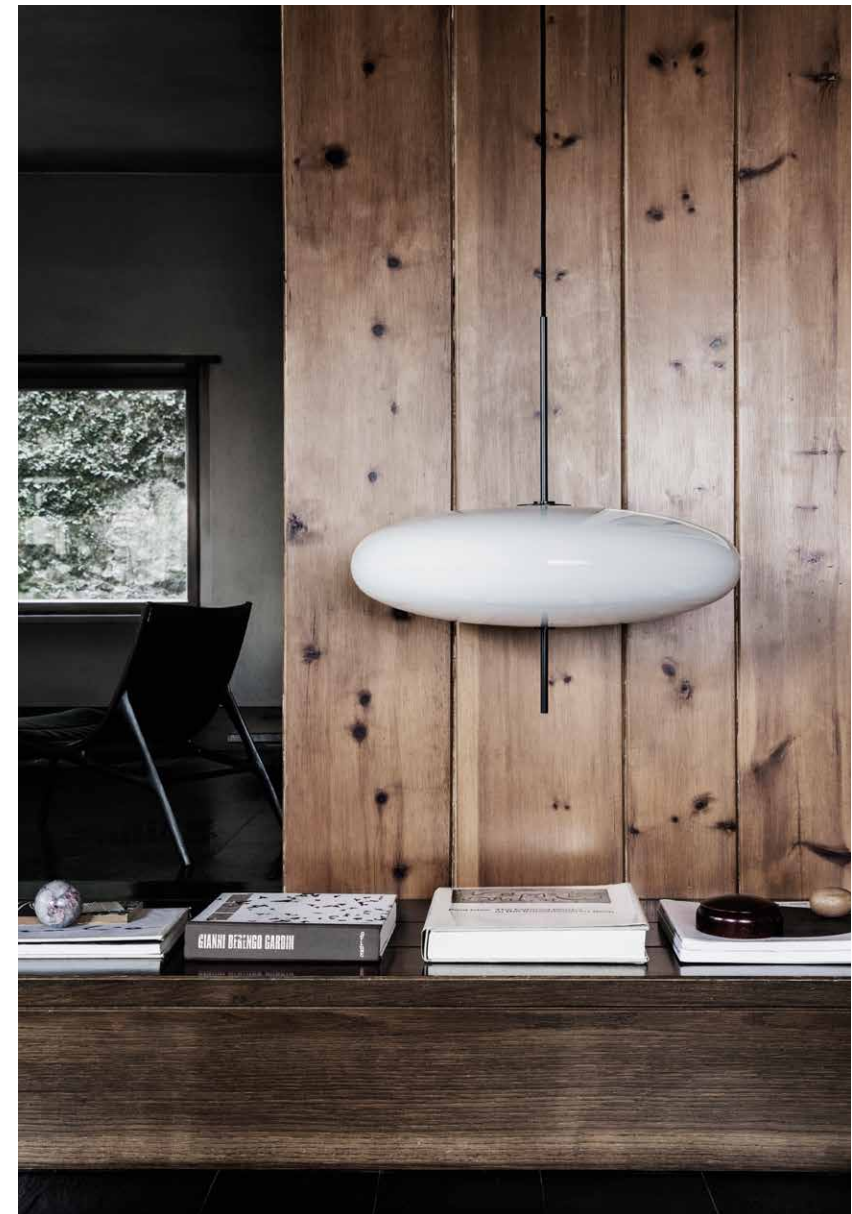
GINO SARFATTI  
1950 / 2016





A timeless masterpiece of lightness and elegance, Model 2065 is the result of Gino Sarfatti's desire to experiment with materials. Gino Sarfatti came across methacrylate samples between 1949 and 1950. This convinced him to create a suspension lamp with this plastic polymer which is much lighter and more resistant than glass. Model 2065 consists of a diffuser made up of two opalescent plates joined and suspended from the ceiling with a black painted aluminum rosette. A simple design played on the elliptical shape and the lightness of the materials which, together, seem to give life to a weightless creation. The lamp was relaunched by Astep in 2016 also in a second black version, in which the upper plate is finished with a soft-touch coating with a strong graphic expression. Five E14LED bulbs provide illumination in all versions of the lamp.







## Le Sfere

Throughout his life, Gino Sarfatti has always been fascinated by the sky, especially by the perfect light emanating from the moon. Le Sfere is a testament to this special attraction of his. Conceived from 1959, it is a family of opal glass lamps, the largest designed by the master, which includes a single sphere model up to a composition of twenty-four arranged in a circular manner to form a chandelier.

Each blown opal glass sphere is held in place by a painted steel ring that embraces it and helps to define its refined aesthetics. From Model 237, consisting of a single sphere, to Model 2109, that of the iconic chandelier, Le Sfere is a family that has grown over the years also used on interior projects curated by Gino Sarfatti, for example at the Teatro di Regio di Torino designed by the architect Carlo Mollino, where they can still be admired in a variety of compositions. But, above all, it is a multifaceted and open lighting system, suitable for all types of spaces.

# Model 237 / 238

GINO SARFATTI  
1959 / 2018

MODEL 237 / 238



MODEL 237 / 238



MODEL 237 / 238



MODEL 237 / 238



MODEL 237 / 238



MODEL 237 / 238



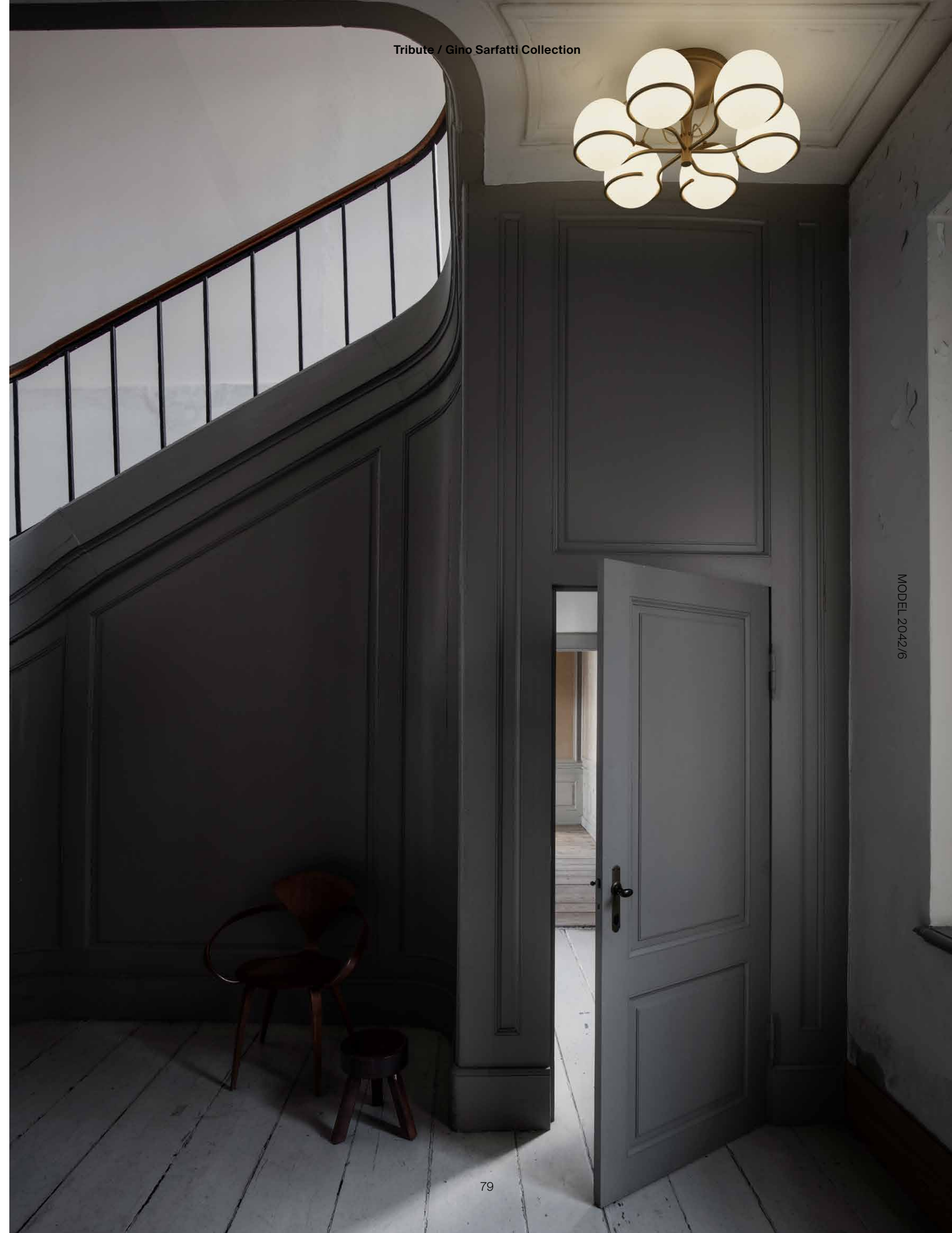
## Model 2042/3

GINO SARFATTI  
1963 / 2019



# Model 2042/6

GINO SARFATTI  
1963 / 2019





MODEL 2109

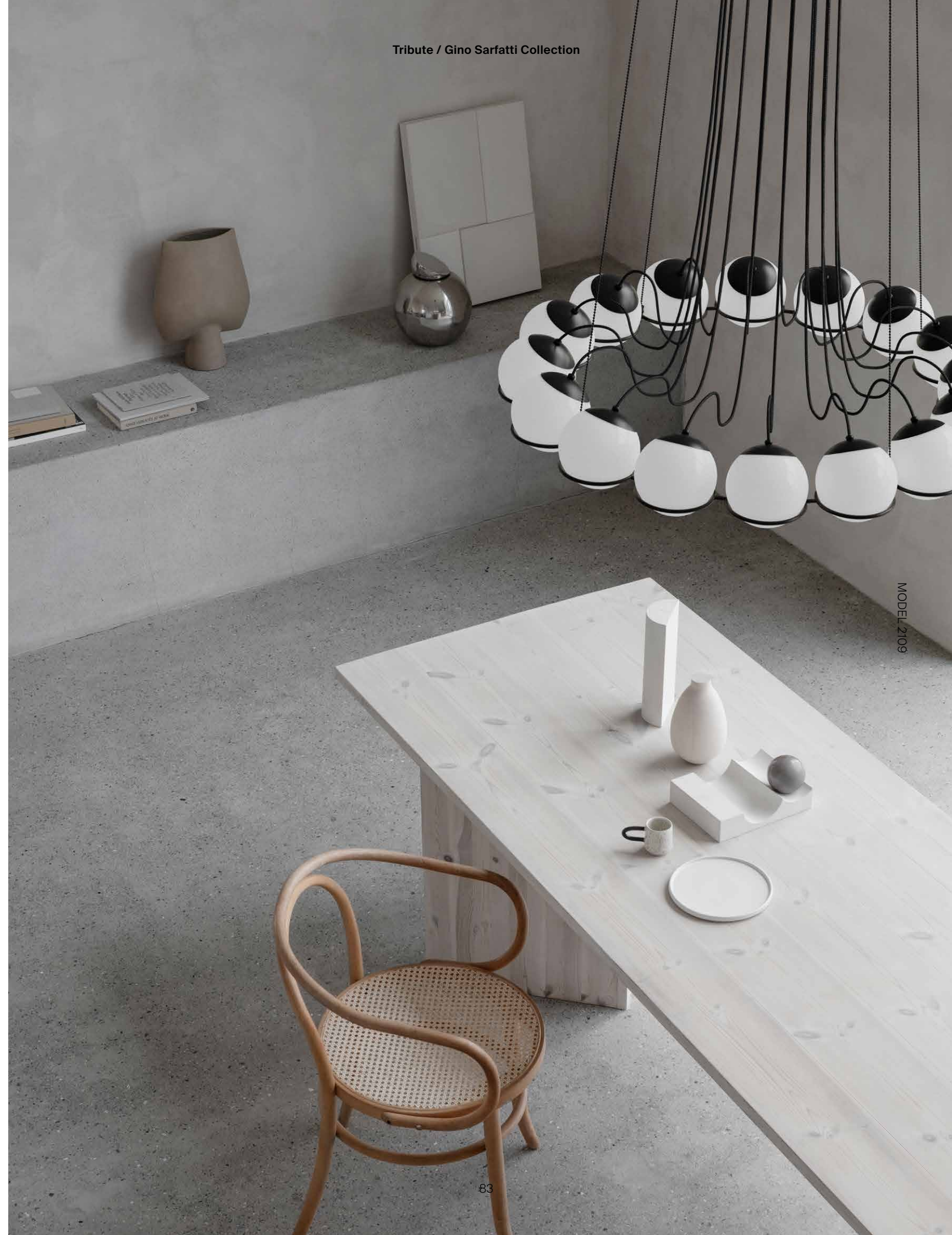
## Model 2109

GINO SARFATTI  
1959 / 2018

MODEL 2109



MODEL 2109



MODEL 2109

Tribute / Gino Sarfatti Collection

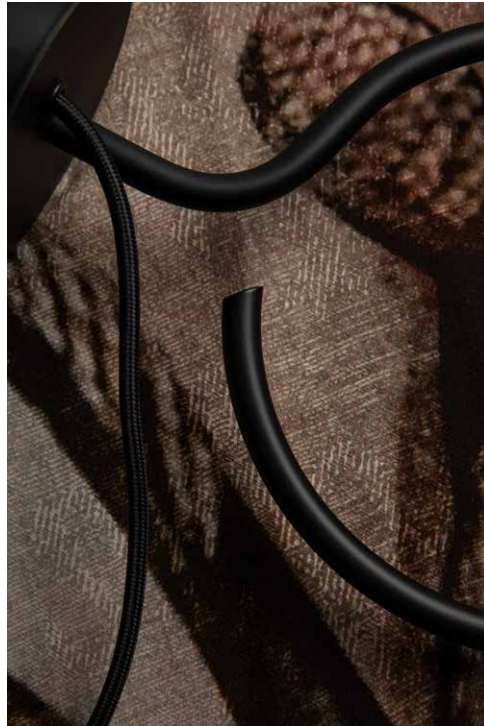


Tribute / Gino Sarfatti Collection



MODEL 2109

MODEL 2109



# Model 537

GINO SARFATTI  
1950 / 2019



MODEL 537



A LAMP THAT ANTICIPATES  
AND SUGGESTS THE IDEA OF  
PORTABILITY

At the origin of any model of portable lamp, there is this exceptional creation which reflects the genius and mastery of Gino Sarfatti, well ahead of his time. Model 537, designed around 1950, is a masterpiece reintroduced by Astep. In its simplicity, this lamp stands out for the combination of fine materials and its ingenious and ironic design.

The large aluminum reflector is mounted asymmetrically on a burnished or polished brass stem, which is carefully twisted, coming to rest on the marble base. The stem extends through the reflector and beyond with a backward movement, giving the upper part of the stem a dual function of playful element and practical handle that anticipates the integrated handle of contemporary portable lights by years.

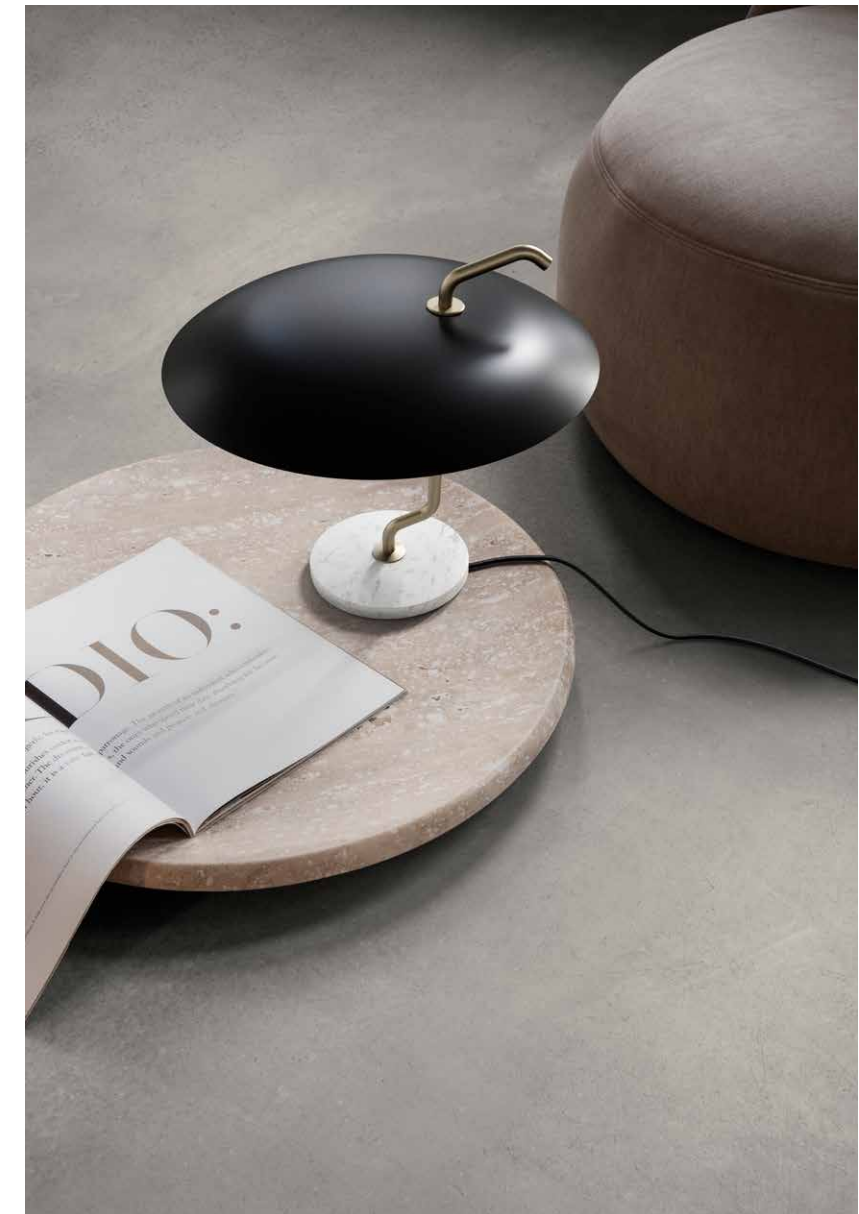
Model 537 is easily carried by hand from the desk to the living room, to the bedroom to any other environment, illuminating it with genius and design.

MODEL 537





MODEL 537



MODEL 537

# Model 548

GINO SARFATTI  
1951 / 2013







Lighting conceived as a sophisticated game of screens, in perfect balance between direct and indirect light. Gino Sarfatti designed the Model 548 in 1951 giving vent to one of the themes that were most dear and congenial to him.

For this table lamp, the designer uses a spotlight that can be oriented towards a reflective screen formed by the large diffuser in orange, blue or grey white methacrylate. The interaction between spotlight and screen defines a sophisticated effect, poised between lighting and perception. The spotlight in white painted aluminum is mounted on a tubular stem in polished or burnished brass, while a small brass bar at the base acts as a counterweight in the beautiful balancing of the individual elements.

In the re-edition, the original incandescent bulb was replaced by an LED source and an optical dimmer switch was discretely integrated into the original design.

# Model 566

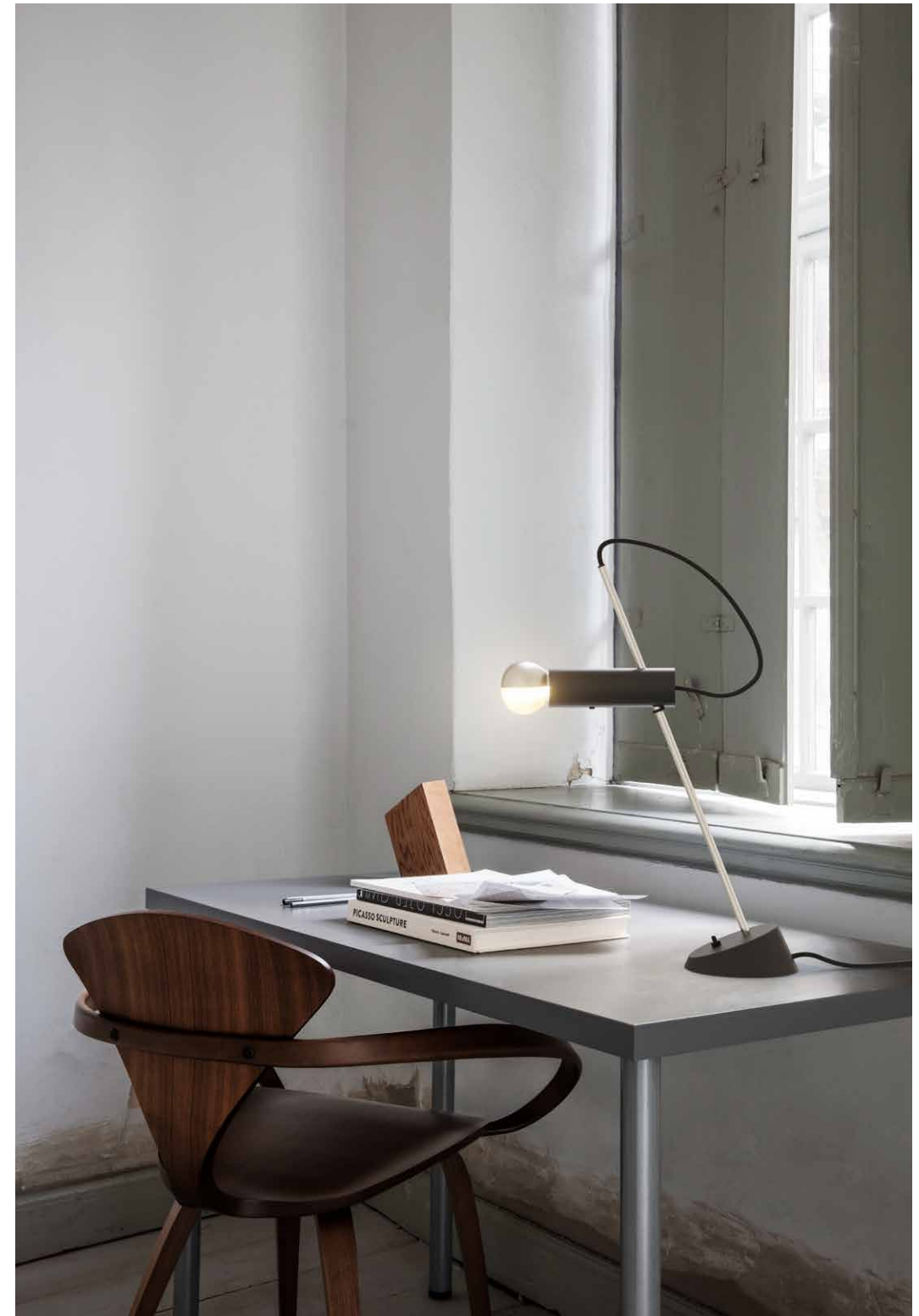
GINO SARFATTI  
1956 / 2020

MODEL 566



MODEL 566

A simple and iconic task lamp. Designed in 1956, Model 566 by Gino Sarfatti is a masterpiece of minimalism and refinement, a tribute to the simplicity of the light bulb. The classic Cornalux bulb (no longer in production) has been replaced for this re-edition with a special and modern low energy consumption and long lasting LED technology. Playing on the geometry designed by the inclined stem and the tube that mounts the bulb, the Model 566 generates a perfect light for work, studying or relaxing reading. The tube is supported by a rubber ring that allows it to be oriented in infinite positions. The switch positioned on the base, faithful to the original model, is a further note from the past that returns in a contemporary key.



# Model 1063

GINO SARFATTI  
1954 / 2013





MODEL 1063

A perfect example of an avant-garde approach with a still very current design, the 1063 floor lamp designed by Gino Sarfatti in 1954 is the masterpiece that first revealed how to generate aesthetics by simply showing a light source. With its minimalist silhouette and a design that illustrates how it works, Model 1063 anticipated insights that came in the years to come.

The floor lamp emits direct or reflected light and is composed of a thin black or white painted aluminum tube, which houses the light source. The aluminum base is balanced by a box, also made of aluminum, a rounded rectangular section that contains the power supply. The two parts are connected by two steel rods arranged in an unusual off-center position that seems to move them away from each other and at the same time give the luminaire a sense of balance in an apparently magical way.

In the re-edition, the original fluorescent tube was replaced with an LED module with variable temperature regulation and light dimming function.

MODEL 1063

# Model 2129

GINO SARFATTI  
1954 / 2013

MODEL 2129



MODEL 2129



Lightness becomes an icon in the shapes of a lamp sculpted like a work of art. The droplight design of the Model 2129 designed by Gino Sarfatti in 1969 is a beautiful example of the visionary nature of the founder of Arteluce. This lamp is a versatile and functional creation, with an elegant and assertive presence, giving strength to the elements on which its light rests, defining a warm atmosphere.

Model 2129 is formed by a large arched arm in transparent methacrylate fixed to the ceiling and able to rotate 360° horizontally, and by a counterweight. The cup reflector consists of two pieces of turned aluminum painted in white and caviar gray. Both the plug for the ceiling attachment and the counterweight are in painted brass. In the re-edition, the original light source, an incandescent bulb, is replaced with LED lighting.

**Designers**





## Gino Sarfatti

DESIGNER  
(1912-1985)

Born in Venice in 1912, Gino Sarfatti studied to become an aeronautical engineer until family circumstances compelled him to relocate to Milan where he had his first encounter with lighting, an engineering project to transform a glass vase into a lamp. This encounter with lighting design and engineering shaped the path of his life. In 1939 Gino Sarfatti founded his company Arteluce, which brought lighting into the 20th century combining innovative ideas with groundbreaking design.

Throughout his career, Gino Sarfatti explored and was inspired by new product typologies, innovative materials, lighting technologies, and production techniques. His hybrid talent as a designer and engineer enabled him to create refined products in both aesthetics and function. Gino Sarfatti was a significant figure in the history of Italian industrial design, developing more than 700 luminaires. In 1973 he retired on Lake Como, with Flos acquiring Arteluce and their expansive catalog. Gino Sarfatti passed away at Gravedona in 1985.

## Vittoriano Viganò

ARCHITECT AND DESIGNER (1919-1996)

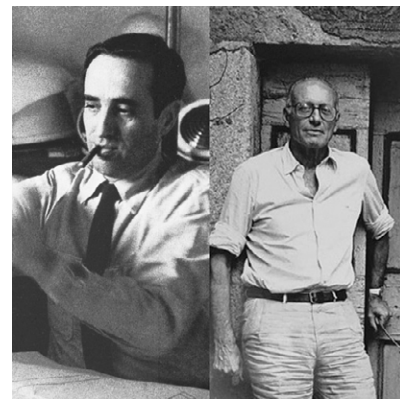
Son of the painter and engraver Vico Viganò, he graduated in Architecture at the Polytechnic School of Milan in 1944.

A main figure of the architectural debate in the post war period and an original interpreter of European Rationalism, he was unanimously considered by critics the most important Italian exponent of the 'Brutalism' current.

A multidisciplinary talent, a tenured professor in Interior Architecture and Urban Planning during all his life for the Milan Faculty, Vittoriano worked at various scales: from industrial design to architecture, from interior design to urban and landscape planning.

Vittoriano Viganò was Art Director of Arteluce, the company founded by Gino Sarfatti, for some years and for Arteluce he designed numerous luminaires as well as the flagship store in Via della Spiga in Milan.

In 1991 the San Luca Academy awarded him the Italian Republic President Prize for Architecture. Vittoriano Viganò passed away in Milan in 1996.



## Carlo Santi and Vittorio Borachia

ARCHITECTS AND DESIGNERS (1925-2004 / 1920-2015)

Carlo Santi (1925-2004) and Vittorio Borachia (1920-2015), 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.

Later, Carlo Santi's and Vittorio Borachia's spheres of interest moved on to urban planning, but from time to time they continued the exploration of lighting and furniture design, both as a duo and under their own names. 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.

## Francisco Gomez Paz

DESIGNER (1975)

Born in Salta in Argentina in 1975, Francisco Gomez Paz moved to Milan after completing studies in Industrial Design at the Universidad Nacional de Cordoba. In 2004 he opened his design studio in Milan.

Driven by a curiosity and knowledge of technology and materials, and complimented by his highly experimental hands-on creative process, Francisco Gomez Paz has developed products for a wide range of leading design companies.

His work has received several international recognitions including the Good Design Award and the Red Dot Award, both in 2010. Together with Alberto Meda, Francisco Gomez Paz was awarded the First Prize of the Index Award for the Solar Bottle, which has also been selected for the Study Collection at MOMA. In 2011 he won the Prize of Prizes to Innovation in Design for the Hope chandelier, followed by the prestigious Compasso d'Oro 2011. Francisco Gomez Paz works and lives between Milan and Salta.



## Francesco Faccin

DESIGNER (1977)

Constantly shifting the area of application between industrial production, independent production, community design and gallery work, Francesco Faccin, believes in design without boundaries or limits: "I am interested in design that sparks connections, thought and debate, above all those that are a product of in-depth studies beyond the object itself. Design is a fantastic opportunity to deepen our relationship with the world around us." Born in Milan in 1977. In 2004, after a collaboration lasting almost 2 years with Enzo Mari, he began to work with the lute-maker Francesco Rivolta. In 2007 started his own studio in Milan. From 2009 to 2015 he was consultant for Michele De Lucchi.

Studio Francesco Faccin collaborates on a regular basis with Italian and international clients such as design galleries (Rossana Orlandi, Nilufar), private companies, public institutions, and NGOs.

## Alfredo Häberli

DESIGNER (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. He has been granted numerous awards and honours, including 'Guest of Honour' at the 20th Biennale of Design in Kortrijk (2006) and the 'Swiss Grand Prix of Design' (2014) by the Swiss Federal Office of Culture.



# Typology

## Portable



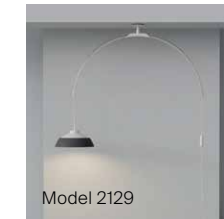
## Table



## Floor



## Suspension



## Ceiling



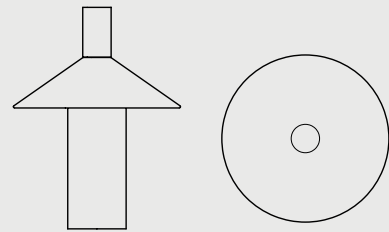
## Wall



## **Technical Sheets**

## Pepa

Francesco Faccin, 2020



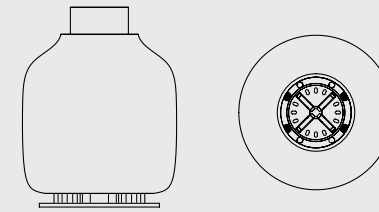
<b>Typology</b>	Table
<b>Materials</b>	Solid Ash Wood, Stainless Steel
<b>Dimensions</b>	Ø 206 x 273mm
<b>Cable length</b>	1500mm
<b>Weight</b>	1.40kg
<b>Control</b>	Rotary Dimmer
<b>Light source</b>	Integrated LED 5W, 400lm , 2200K
<b>Charging System</b>	USB Cable
<b>Connector</b>	USB Type C
<b>Duration</b>	7hrs



Item Code	Description
A03-T12-00T0	Natural Ash Wood

## Candela

Francisco Gomez Paz, 2016



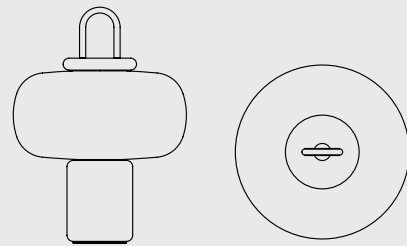
<b>Typology</b>	Table
<b>Materials</b>	Opaline Glass Diffuser, Aluminium Body
<b>Dimensions</b>	Ø 186 x 241mm
<b>Diffuser diameter</b>	Ø 186mm
<b>Weight</b>	2.7 kg
<b>Light source</b>	Integrated LED, 2200K
<b>Charging system</b>	Bioethanol Fuel
<b>Fuel Capacity</b>	260 ml
<b>Duration</b>	5hrs



Item Code	Description	Illumination	Battery Capacity
A01-T10-200W	Light & USB Charge	1.5W	3400mAh

## Nox

Alfredo Häberli, 2017



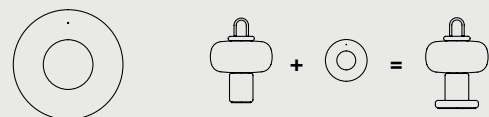
<b>Typology</b>	Table
<b>Materials</b>	Opaline Glass Diffuser, Aluminium Body
<b>Dimensions</b>	Ø 224 x 305mm
<b>Diffuser diameter</b>	Ø 224mm
<b>Weight</b>	2.5 kg
<b>Control</b>	Touch dimmer
<b>Light source</b>	Integrated LED, 5W, 2200K, 400lm
<b>Charging system</b>	Wireless Induction Requires Charging Base
<b>Duration</b>	20hrs



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

### Nox Charging Base

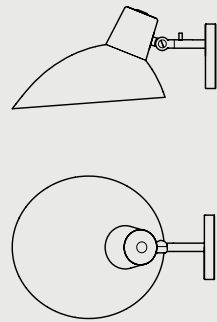
Required Accessory



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

### VV Cinquanta / Wall

Vittoriano Viganò, 1951/2016



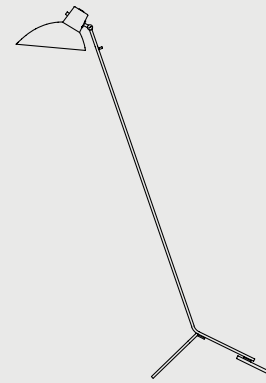
**Typology** Wall  
**Materials** Spun Aluminium Reflector, Brass Mount  
**Dimensions** 256 x 364 x 183mm  
**Reflector diameter** Ø 274mm  
**Weight** 0.70kg  
**Control** Available with On/Off Switch  
**Light source** E27 LED 6W, 2700K, 806lm  
 Dimmable Bulb Included



Item Code	Description	Control
T02-W21-00BB	Black Mount, Black Reflector	None
T02-W21-00BW	Black Mount, White Reflector	None
T02-W21-00BR	Black Mount, Red Reflector	None
T02-W21-00BY	Black Mount, Yellow Reflector	None
T02-W21-0018	Brass Mount, Black Reflector	None
T02-W21-001W	Brass Mount, White Reflector	None
T02-W21-S0BB	Black Mount, Black Reflector	On/Off Switch
T02-W21-S018	Brass Mount, Black Reflector	On/Off Switch
T02-W21-S01W	Brass Mount, White Reflector	On/Off Switch

### 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  
 Dimmable Bulb Included

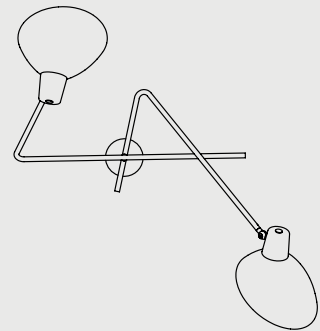


Item Code	Description	Weight
T02-F21-00BB	Black Frame, Black Reflector	2.30kg
T02-F21-00BW	Black Frame, White Reflector	2.30kg
T02-F21-00BR	Black Frame, Red Reflector	2.30kg
T02-F21-00BY	Black Frame, Yellow Reflector	2.30kg
T02-F21-01BY	Mondrian Frame, Yellow Reflector	2.30kg
T02-F21-001B	Brass Frame,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

SHEETS

### 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)  
 Dimmable Bulbs Included

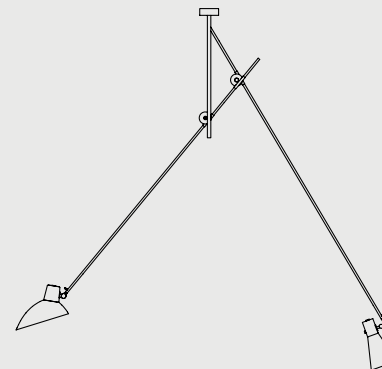


Item Code	Description
T02-W21-1BBB	Black Mount, Black Reflectors
T02-W21-11BB	Brass Mount, Black Reflectors
T02-W21-11WW	Brass Mount, White Reflectors

SHEETS

### VV Cinquanta / Suspension

Vittoriano Viganò, 1951/2016



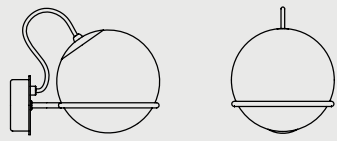
**Typology** Suspension  
**Materials** Spun Aluminium Reflectors, Steel or Brass Structure  
**Dimensions** 256 x 1900 x 1800mm  
**Reflector diameter** Ø 274mm  
**Weight** 3.00kg  
**Control** On/Off Switch  
**Light source** 2 x E27 LED 6W, 2700K, 806lm (1612lm Total)  
 Dimmable Bulbs Included



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

### Model 237/1

Gino Sarfatti, 1959/2018



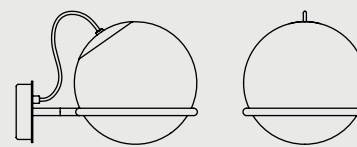
<b>Typology</b>	Wall
<b>Materials</b>	Opaline Glass Diffuser, Steel Structure
<b>Dimensions</b>	140 x 203 x 150mm
<b>Diffuser diameter</b>	Ø 140mm
<b>Control</b>	Available with On/Off Switch
<b>Light source</b>	E14 LED 4.5W, 2700K, 470lm Dimmable Bulb Included



Item Code	Description	Weight
T08-W31-S1B0	1 Opaline Sphere, Black Mount	0.85kg
T08-W31-S1D0	1 Opaline Sphere, Champagne Mount	0.85kg
T08-W3S-S1B0	1 Opaline Sphere, Black Mount with Switch	1.02kg
T08-W3S-S1D0	1 Opaline Sphere, Champagne Mount with Switch	1.02kg

### Model 238/1

Gino Sarfatti, 1959/2018



<b>Typology</b>	Wall
<b>Materials</b>	Opaline Glass Diffuser, Steel Structure
<b>Dimensions</b>	200 x 300 x 210mm
<b>Diffuser diameter</b>	Ø 200mm
<b>Control</b>	Available with On/Off Switch
<b>Light source</b>	E27 LED 6W, 2700K, 806lm Dimmable Bulb Included

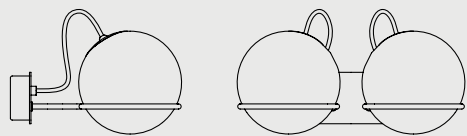


Item Code	Description	Weight
T08-W21-M1B0	1 Opaline Sphere, Black Mount	1.55kg
T08-W21-M1D0	1 Opaline Sphere, Champagne Mount	1.55kg
T08-W2S-M1B0	1 Opaline Sphere, Black Mount with Switch	1.75kg
T08-W2S-M1D0	1 Opaline Sphere, Champagne Mount with Switch	1.75kg

SHEETS

### Model 237/2

Gino Sarfatti, 1959/2018



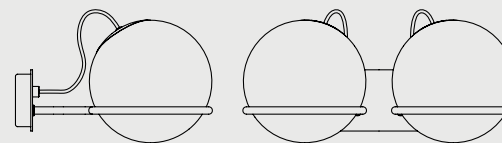
<b>Typology</b>	Wall
<b>Materials</b>	Opaline Glass Diffuser, Steel Structure
<b>Dimensions</b>	310 x 230 x 150mm
<b>Diffuser diameter</b>	Ø 140mm
<b>Weight</b>	1.60kg
<b>Control</b>	Available with On/Off Switch
<b>Light source</b>	2 x E14 LED 4.5W, 2700K, 470lm (940lm Total) Dimmable Bulbs Included



Item Code	Description
T08-W31-S2B0	2 Opaline Spheres, Black Mount
T08-W31-S2D0	2 Opaline Spheres, Champagne Mount

### Model 238/2

Gino Sarfatti, 1959/2018



<b>Typology</b>	Wall
<b>Materials</b>	Opaline Glass Diffuser, Steel Structure
<b>Dimensions</b>	450 x 320 x 210mm
<b>Diffuser diameter</b>	Ø 200mm
<b>Weight</b>	3.00kg
<b>Control</b>	Available with On/Off Switch
<b>Light source</b>	2 x E27 LED 6W, 2700K, 806lm (1612lm Total) Dimmable Bulbs Included

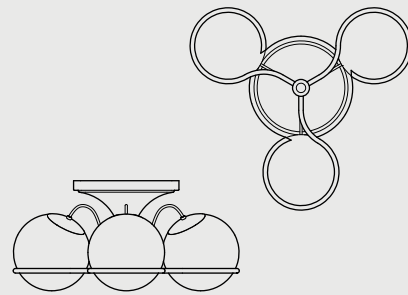


Item Code	Description
T08-W21-M2B0	2 Opaline Spheres, Black Mount
T08-W21-M2D0	2 Opaline Spheres, Champagne Mount

SHEETS

### Model 2042/3

Gino Sarfatti, 1963/2020



<b>Typology</b>	Ceiling
<b>Materials</b>	Opaline Glass Diffuser, Steel Structure
<b>Dimensions</b>	Ø 550 x 290mm
<b>Diffuser Diameter</b>	Ø 200mm
<b>Control</b>	On/Off Switch
<b>Light source</b>	3 x E27 LED 7W (60W Max) 806lm (2418lm Total) , 2700K Dimmable Bulbs Included

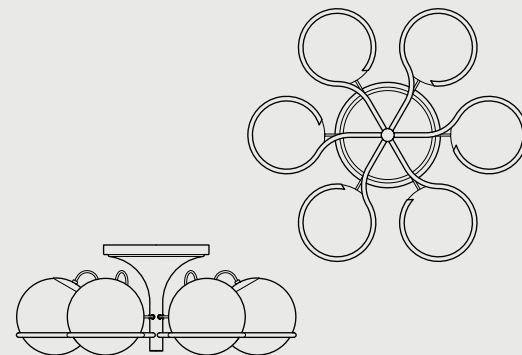


Item Code	Description
T08-C21-M3B0	3 Opaline Spheres (20cm Diameter), Black Mount
T08-C21-M3D0	3 Opaline Spheres (20cm Diameter), Champagne Mount

SHEETS

### Model 2042/6

Gino Sarfatti, 1959/2019



<b>Typology</b>	Ceiling
<b>Materials</b>	Opaline Glass Diffuser, Steel Structure
<b>Dimensions</b>	730 x 658 x 287mm
<b>Diffuser diameter</b>	Ø 200mm
<b>Weight</b>	9.40kg
<b>Light source</b>	6 x E27 LED 6W, 2700K, 806lm (1612lm Total) Dimmable Bulbs Included



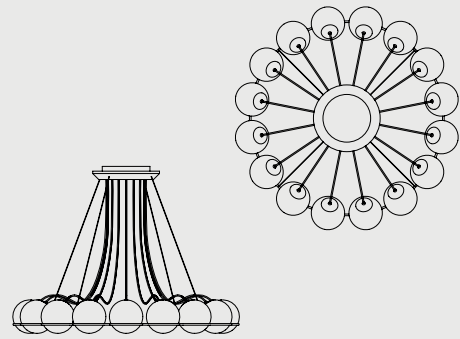
Item Code	Description
T08-C21-M6B0	6 Opaline Spheres (20cm Diameter), Black Mount
T08-C21-M6D0	6 Opaline Spheres (20cm Diameter), Champagne Mount

SHEETS



### Model 2109/16/14

Gino Sarfatti, 1959/2018



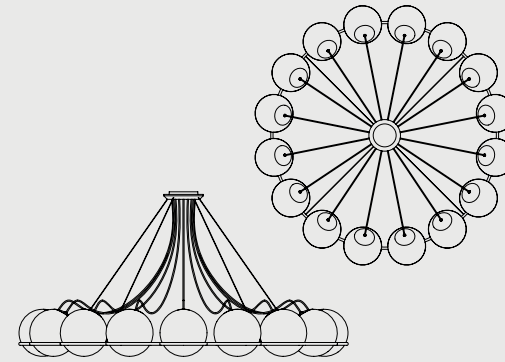
**Typology** Suspension  
**Materials** Opaline Glass Diffuser, Steel Structure  
**Dimensions** Ø 950 x 70-1800mm  
**Diffuser diameter** Ø 140mm  
**Weight** 11.40kg  
**Light source** 16 x E14 (60W Max)  
 Dimmable Bulbs Included



Item Code	Description
T08-S31-SGB0	16 Opaline Spheres, Black Structure
T08-S31-SGD0	16 Opaline Spheres, Champagne Structure

### Model 2109/16/20

Gino Sarfatti, 1959/2018



**Typology** Suspension  
**Materials** Opaline Glass Diffuser, Steel Structure  
**Dimensions** Ø 1400 x 70-1800mm  
**Diffuser diameter** Ø 200mm  
**Weight** 21.00kg  
**Light source** 16 x E27 (60W Max)  
 Dimmable Bulbs Included

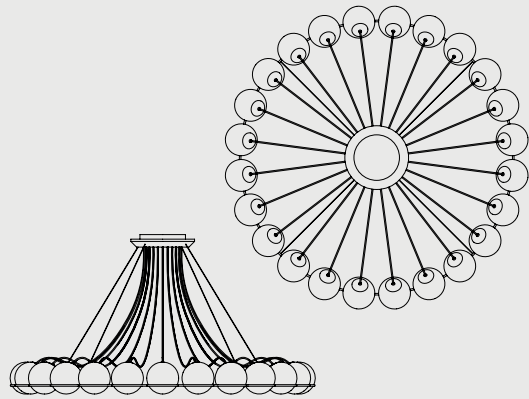


Item Code	Description
T08-S21-MGB0	16 Opaline Spheres, Black Structure
T08-S21-MGD0	16 Opaline Spheres, Champagne Structure

SHEETS

### Model 2109/24/14

Gino Sarfatti, 1959/2018



**Typology** Suspension  
**Materials** Opaline Glass Diffuser, Steel Structure  
**Dimensions** Ø 1340 x 70-1800mm  
**Diffuser diameter** Ø 140mm  
**Weight** 16.50kg  
**Light source** 24 x E14 (60W Max)  
 Dimmable Bulbs Included

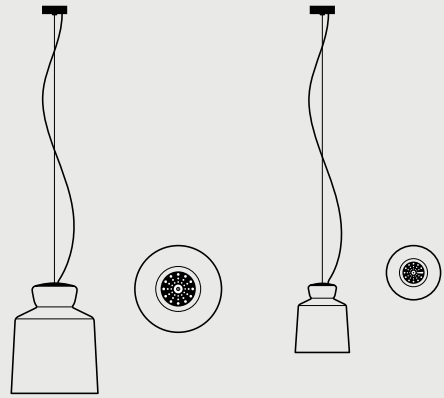


Item Code	Description
T08-S31-SOB0	24 Opaline Sphere, Black Structure
T08-S31-SOD0	24 Opaline Spheres, Champagne Structure

SHEETS

### SB Cinquantotto

Santi & Borachia, 1958/2019



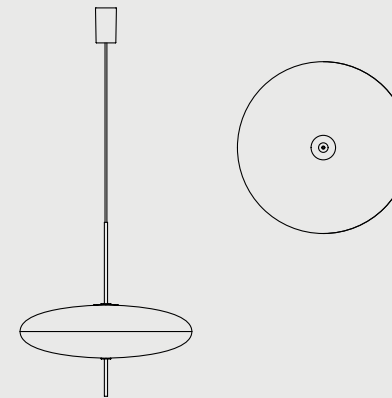
**Typology** Suspension  
**Materials** Opaline Glass Diffuser, Steel Structure  
**Dimensions** Ø 320 x 410mm / Ø 200 x 260mm  
**Weight** 4.10kg / 1.30kg  
**Light source** 1 x LED Bulb  
 Dimmable Bulb Included



Item Code	Description	Diffuser diameter	Socket
T10-S21-00BW	32cm Diameter	Ø 320mm	E27
T10-S31-S0BW	20cm Diameter	Ø 200mm	E14

### Model 2065

Gino Sarfatti, 1950/2016



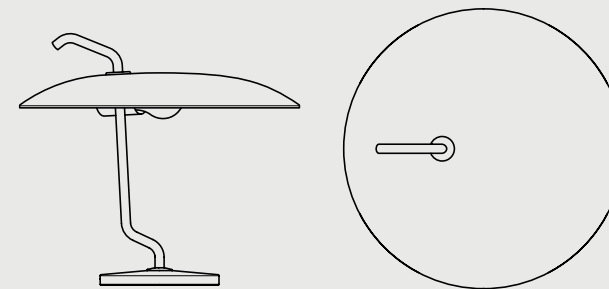
**Typology** Suspension  
**Materials** Opaline Methacrylate Diffusers, Aluminium Hardware  
**Dimensions** Ø 538 x 546mm  
**Diffuser diameter** Ø 538mm  
**Weight** 2.70kg  
**Light source** 5 x E14 LED 4W, 2700K, 470lm (2350lm Total)  
 Dimmable Bulb Included



Item Code	Description
T01-S31-0BBW	Black & White Diffuser, Black Hardware, Black Cable
T01-S31-0BWW	White Diffuser, Black Hardware, Black Cable
T01-S31-0WWW	White Diffuser, Black Hardware, White Cable

### Model 537

Gino Sarfatti, 1950/2019



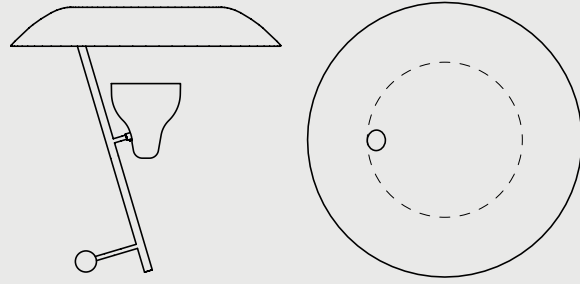
**Typology** Table  
**Materials** Spun Aluminium reflector, Brass Structure, Marble Base  
**Dimensions** Ø 400 x 360mm  
**Reflector diameter** Ø 400mm  
**Weight** 2.10kg  
**Control** On/Off Switch  
**Light source** 1 x E27, Non-dimmable Bulb Included



Item Code	Description
T09-T21-001B	Brass Structure, Black Reflector, White Marble Base
T09-T21-001W	Brass Structure, White Reflector, White Marble Base
T09-T21-00BB	Black Structure, Black Reflector, Black Marble Base

### Model 548

Gino Sarfatti, 1951/2013



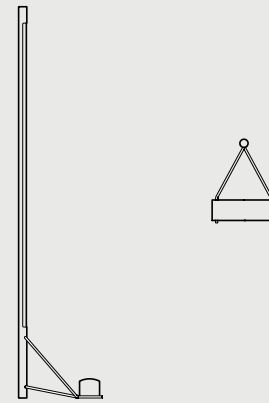
<b>Typology</b>	Table
<b>Materials</b>	Brass Structure, Opaline Methacrylate Diffuser
<b>Dimensions</b>	Ø 500 x 500mm
<b>Diffuser diameter</b>	Ø 500mm
<b>Weight</b>	3.10kg
<b>Control</b>	Touch Dimmer
<b>Light source</b>	Integrated LED, 11W, 2700K, 730lm



Item Code	Description
T03-T12-00BG	Dark Burnished Brass with Grey Diffuser
T03-T12-00BO	Dark Burnished Brass with Orange Diffuser
T03-T12-001A	Polished Brass with Azure Diffuser
T03-T12-001G	Polished Brass with Grey Diffuser

### Model 1063

Gino Sarfatti, 1954/2013



<b>Typology</b>	Floor
<b>Materials</b>	Aluminium Structure, Steel Counterweight
<b>Dimensions</b>	2150mm, 350mm, 460mm
<b>Diffuser diameter</b>	Ø 200 mm
<b>Weight</b>	21.00kg
<b>Control</b>	Rotary Dimmer
<b>Light source</b>	Integrated LED 57W, 2700-5000K, 2500lm

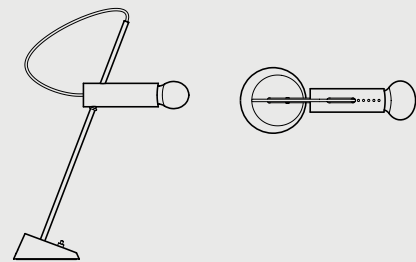


Item Code	Description
T05-F12-000B	Black with White Base

SHEETS

### Model 566

Gino Sarfatti, 1956/2020



<b>Typology</b>	Table
<b>Materials</b>	Aluminum Body, Steel Stand, Cast Alloy Base
<b>Dimensions</b>	W140 x D374 x H506mm
<b>Cable length</b>	1500mm
<b>Weight</b>	2.10kg
<b>Control</b>	On/Off Switch
<b>Light source</b>	1 x B22 LED SW (SW Max) , 700lm , 2700K Dimmable Bulb Included

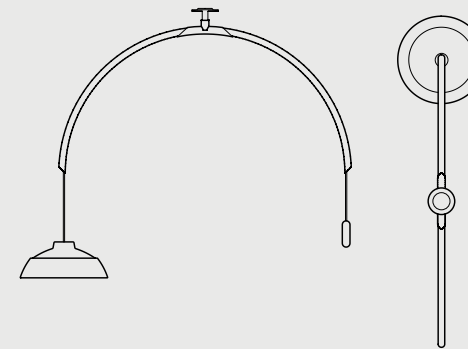


Item Code	Description
T11-T41-000B	Black
T11-T41-000G	Polished

SHEETS

### Model 2129

Gino Sarfatti, 1969/2013



<b>Typology</b>	Suspension
<b>Materials</b>	Aluminium Reflectors, Methacrylate and Brass Structure
<b>Dimensions</b>	400 x 1450 x 1235mm
<b>Reflector Diameter</b>	Ø 400mm
<b>Weight</b>	4.60kg
<b>Control</b>	Foot Switch
<b>Light source</b>	Integrated LED 25W, 2700K, 1600lm



Item Code	Description
T07-S12-00BW	White & Grey Shade, Methacrylite Structure



ASTEP STRIVES TO EXPLORE NEW POSSIBILITIES  
TO ADVANCE THE RELATIONSHIP BETWEEN PEOPLE  
AND THEIR HOMES, RESPECTING THE MEANING  
OF EVOLUTION IN DESIGN

For sales inquiries please contact  
sales@astep.design

Astep ApS

Esplanaden 6  
1263 Copenhagen  
Denmark

+45 70 70 50 01

www.astep.design

Astep reserves the right to introduce any  
changes to its own models without prior notice



Copyright Astep 2021

PHOTOGRAPHY

Heidi Lerkenfeldt

Jonas Bjerre-Poulsen (p. 94, 102, 106)

Sistema Manifesto (p. 16, 17)

Hasse Nielsen (p. 6)

Mikkel Vigholt (p. 19, 23, 24, 88)

STYLING

Pernille Vest

Sofie Brünner (p. 94, 102, 106)

GRAPHIC DESIGN

Sigrid Gry Laursen

SPECIAL THANKS

101 cph, Aytm, Anna C. N. Meyer, Anne Brandhøj, Anne Bystrup, Birute Si, C/RO Copenhagen, Doriana De Petris, Birgitte Due Madsen, Fjord Interior, Frama, Jonas Trampedach, Josefine Winding, Karakter, Karen Bennicke, Lerkenfeldt Gallery, Linnea Ek Blæhr, Louise Roe, Massproductions, Maria Enæs, Menu, Mia Stensgaard Montana, Munk Collective, New Works, Ole Mynster Herold, Patrizia Cassina, Paustian, Robynn Storgaard, Room by Sarah, Rue Verte, Sacre Coeur Design Shop, Salvatori, Society Limonta, Stine Mikkelsen, Søren Jacobsen, Thonet, The Posterclub, Thora Finnsdóttir, Tine K Home.

