

davidpompa



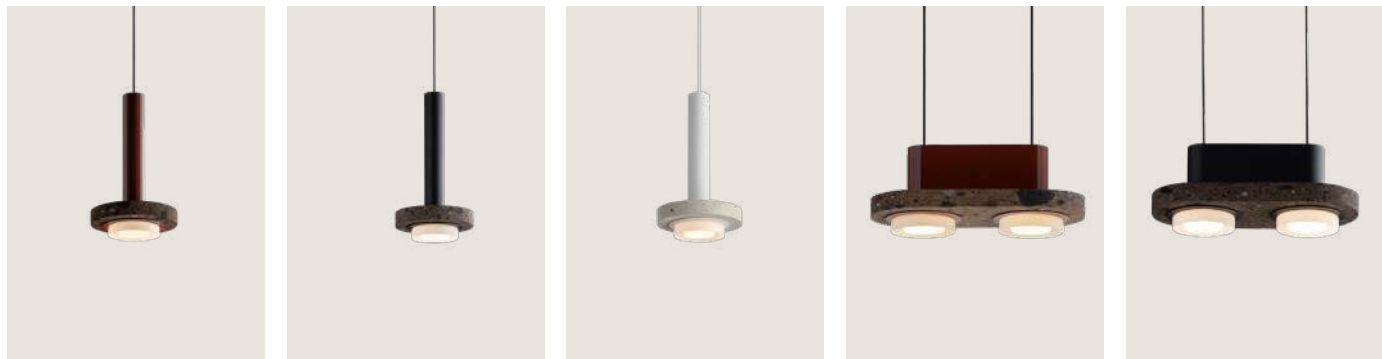
CATALOGUE



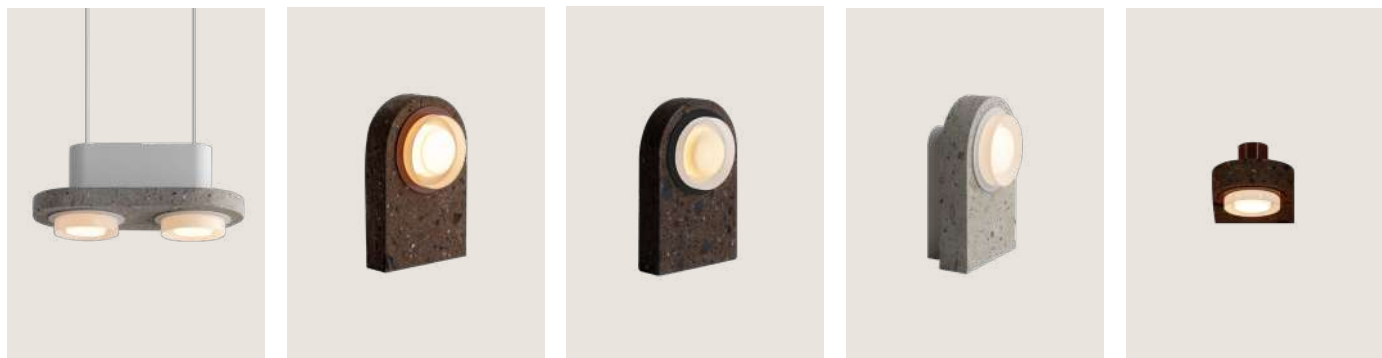


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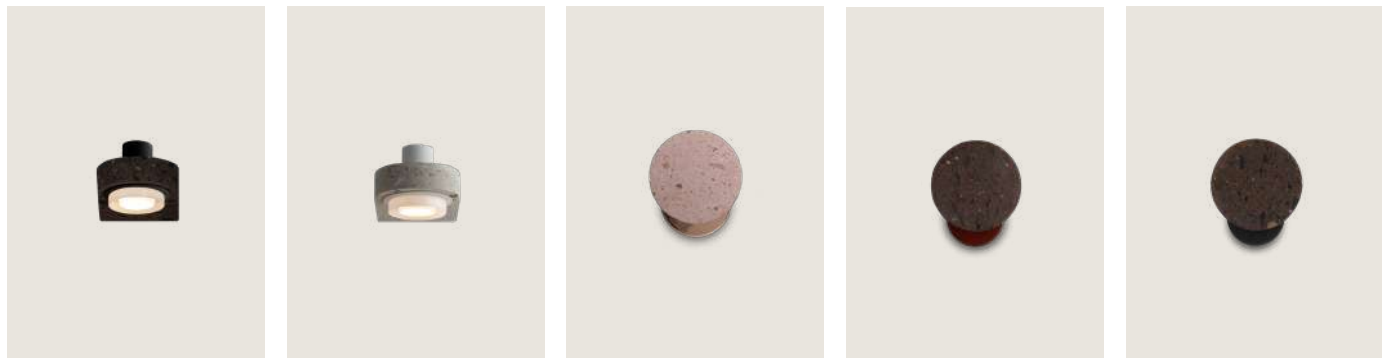
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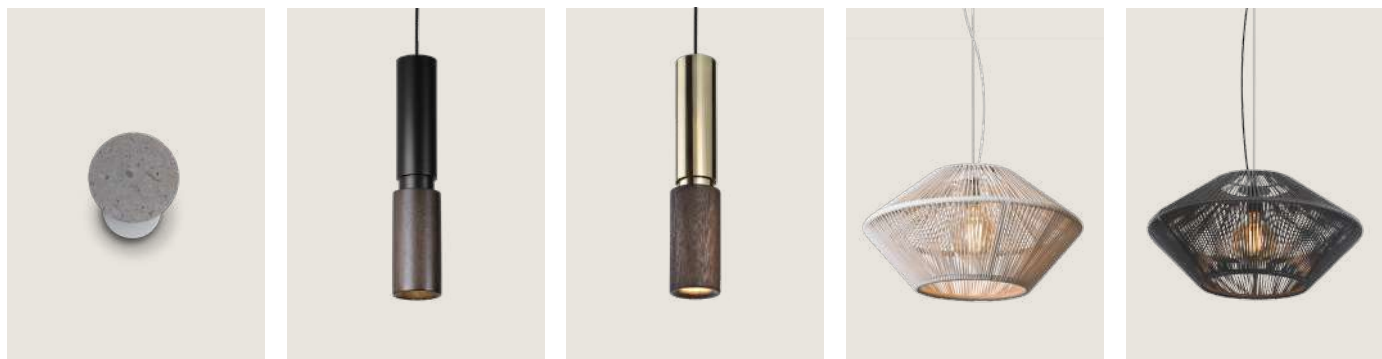
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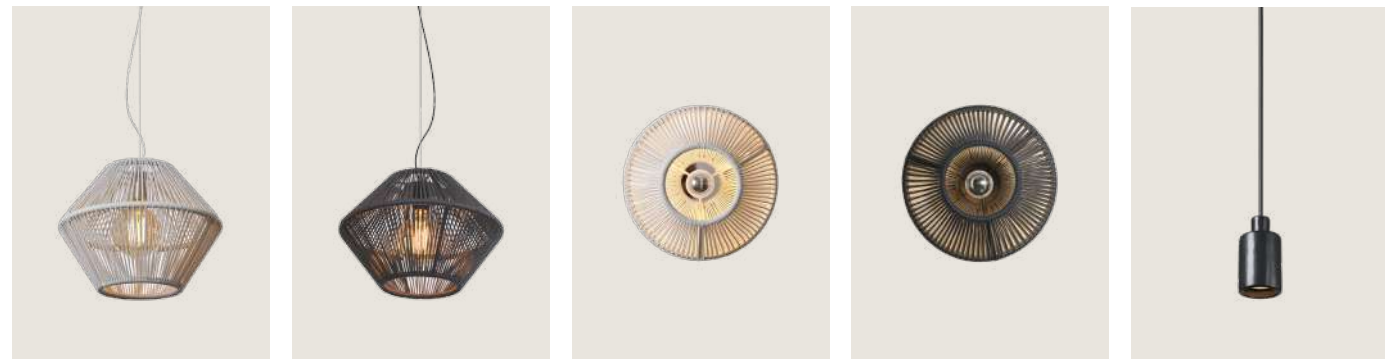
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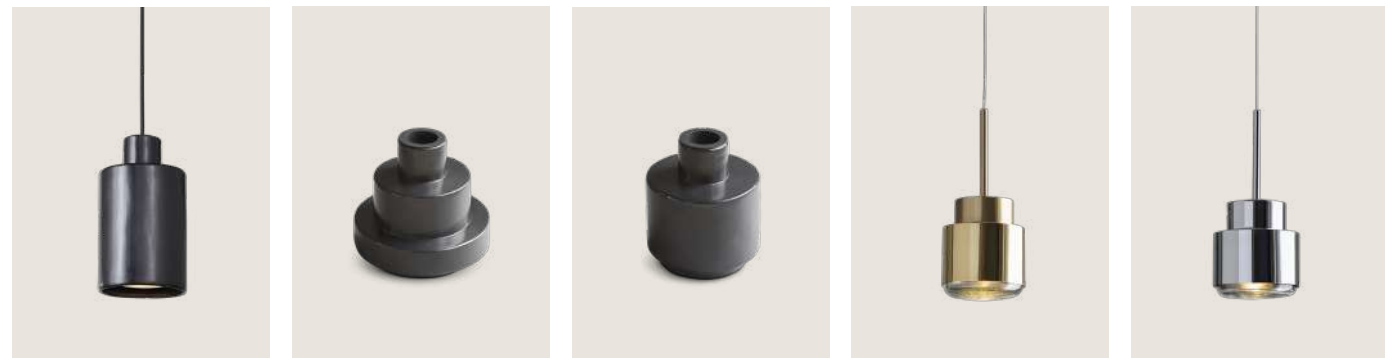
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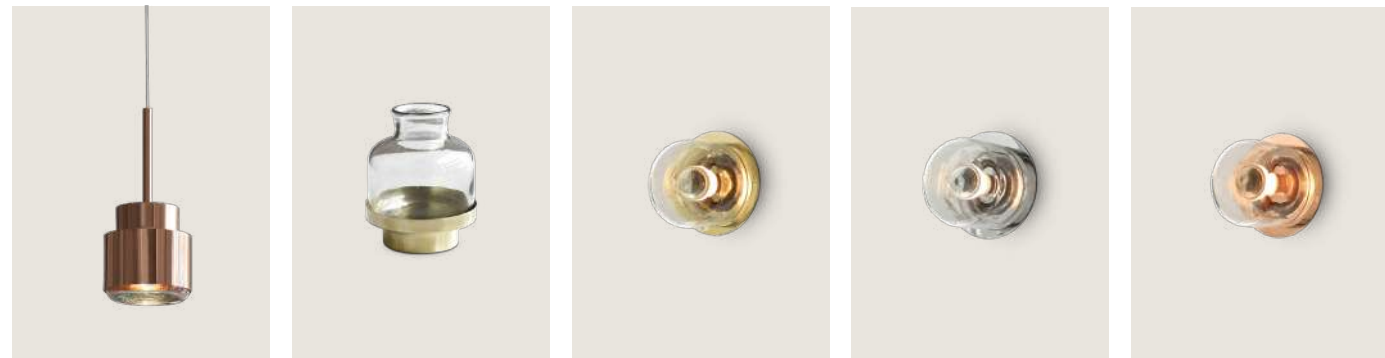
Ambra wall round white Amelia black Amelia Caleta large light grey Caleta large dark grey



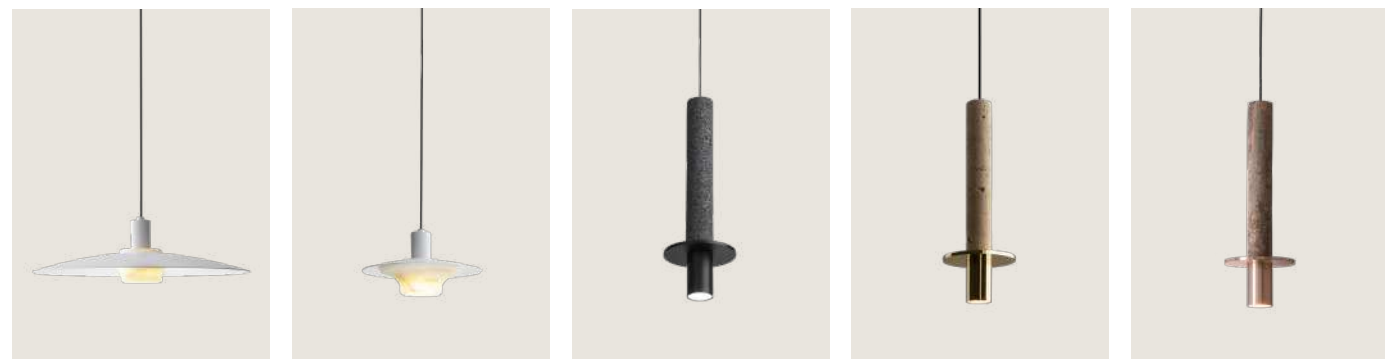
Caleta medium light grey Caleta medium dark grey Caleta wall light grey Caleta wall dark grey Can



Can large Can vase Can vase Cupallo brass Cupallo chrome

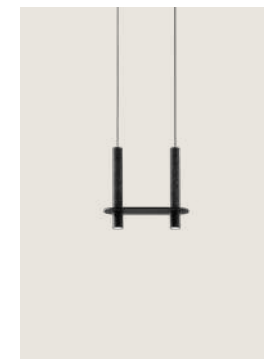
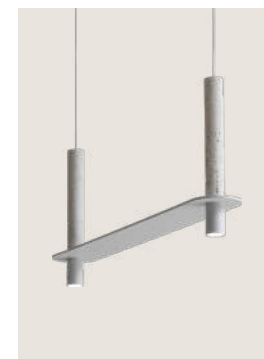


Cupallo copper Cupallo vase Cupallo wall brass Cupallo wall chrome Cupallo wall copper



Lago 40 Lago 22 Meta Meta brass Meta ochre

10



Meta white

Meta Parallel black 140

Meta Parallel brass 140

Meta Parallel white 140

Meta Parallel black 142



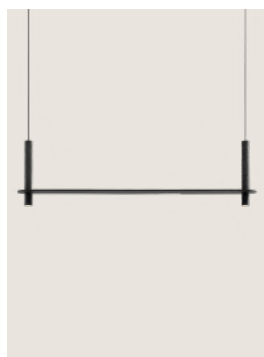
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Meta Parallel white 142

Meta Parallel black 143

Meta Parallel brass 143

Meta Parallel white 143



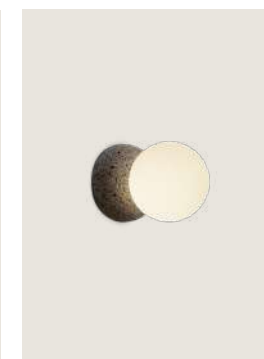
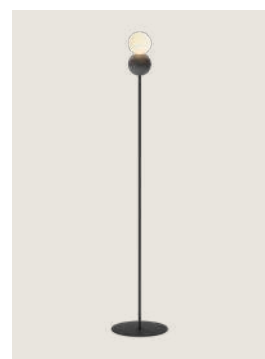
Meta Parallel black 144

Meta Parallel white 144

Meta Parallel black 145

Meta Parallel brass 145

Meta Parallel white 145



Mingo

Origo floor

Origo pendant

Origo table

Origo wall

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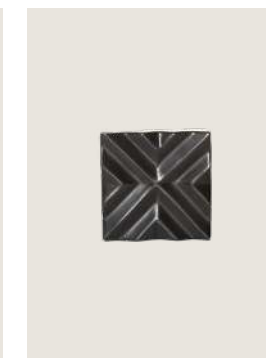
Origo pendant white

Origo table white

Origo wall white

Palma beige ochre

Palma beige warm grey



Palma green warm grey

Rajo

Trufa

Trufa table

Trufa wall



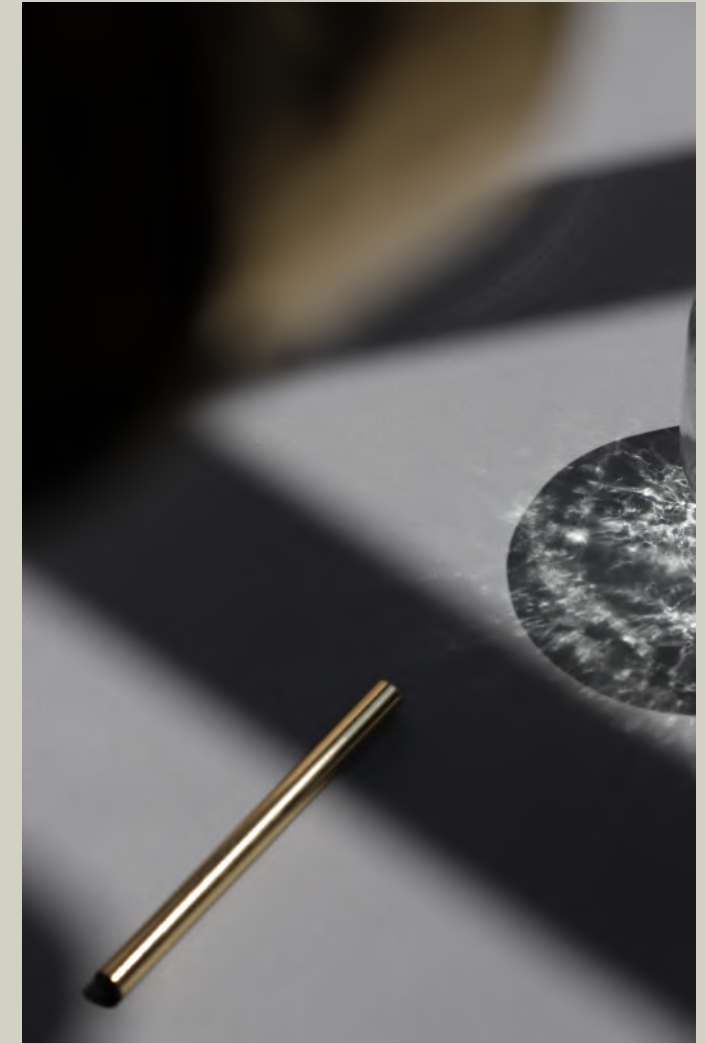
Vitrif

Canopy

Studio — We create unique objects with a strong commitment to materials rooted within Mexican culture. A collective work of creative people, developing a unique visual language. Based in the heart of Mexico City in la Roma Norte neighborhood, the studio¹ is on a constant journey to discover new aspects of craftsmanship and materiality. The pieces study the interaction between crafts and visual language, each of them reflecting a new chapter of the studio's story. The collection is shaped by a timeless aesthetic² that is translated into forms and natural finishes, enhanced by light. A commitment to create objects of high quality, both strongly tactile and beautifully crafted.

Every corner of our showroom reinforces through its staging and scenery the essence of the products presented. The objects represent an enthusiasm for modern and minimal forms. As opposed to presenting the lighting in a traditional way, aluminum, rough multicolored copper, raw brass and big rocks fill the showroom. Surfaces and rocks reflect the brand's affinity to honest materials. Creating a space with an abstract layout, overlapping color walls and raw plates, a framework that serves as a support for our lamps. Surfaces that bring out the qualities of each model and create a rich tonal collage.

Aesthetics that open space for conversation and highlight the relationship between process and material. Offering a visual context and a deeper understanding of Mexican heritage and identity.



3 The recycled handblown glass is handmade, creating optical distortions in the surface that are an integral part of the material's charm. The most distinctive characteristic of this glass are its small bubbles created during the melting process when air gets trapped within the liquid substance. Surface irregularities, work together to

create a transparency that plays with light, mirroring not only the glass itself, but creating new compositions of miniature reflections through its texture, enriching any light that shines through, ecoming echoes of shine full of character.



Manifesto — We love to challenge materials and to unwrap their intriguing nature, revealing the beauty of imperfection. Developing original objects with an honest and bold character drives us as a brand. Our aim is to have a deeper understanding of our history, expressed in the transformation of materials to a collection that endures over time. We are motivated by strong personal relationships with the most talented people, exchanging knowledge with various disciplines, using design as a conversation. For us, having transparency in our work and every step of our production, is essential. As a team we share a meaningful purpose and thrive working in this exciting environment.

David Pompa — Both Austrian and Mexican, he studied a master in product design at Kingston University in London. In 2008 he founded studio davidpompa. His fascination for Mexican materials started in 2009 in Oaxaca, this was the first contact David had with Barro Negro. These experiments with black clay led to our first collection in 2013. The same year the first showroom in Roma Norte, in the heart of Mexico City, was opened. Always intrigued about Mexican culture, his quest for new forms and materials continues together with his passion for a collective work with a young creative team.

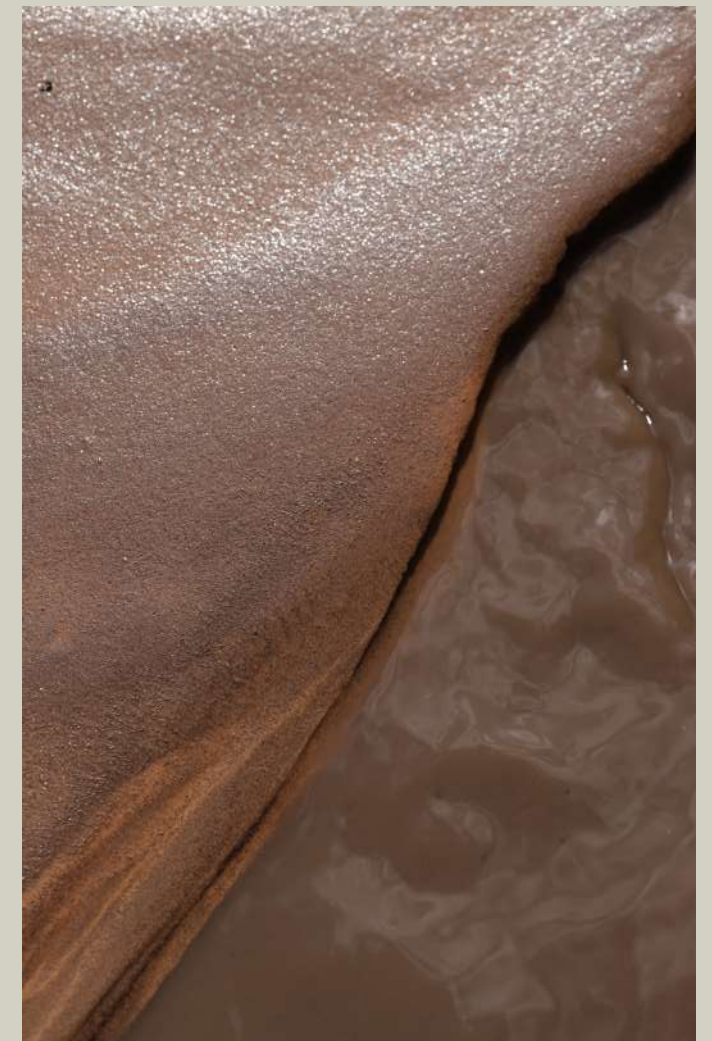
Materiality — Materials are the origin of our work. Their essence is what inspires our collections. We seek to enhance their imperfections, beauty, elegance and sophistication by creating unique objects. Starting with an investigation on historical materials³, we bring them into a new context by rethinking their aesthetics. Our collections cherish the experience of craft and reinforce the value of materials.

We are intrigued by the magic that occurs when combining traditional materials with new techniques and contemporary ideas. Each material brings new knowledge to our studio, enriching our processes and methods. Our materials range from black clay, talavera ceramic, handblown recycled glass, brass, copper, onyx, to volcanic rocks.

Team — Studio davidpompa is a young international team, based both in Mexico and Austria. A group of motivated professionals who grow through cultural exchange and new perspectives, a constant journey. Our team is our company's key value. As a group of designers, engineers and makers, we are passionate about working interdisciplinarily. We are inspired by curiosity and aim for the highest quality as well as the greatest aesthetics⁴. We are driven by problem solving, questioning ourselves what comes next. Our studio is a space for the exchange of life and professional experiences. Research and exploration of new techniques and materials are our starting point to exponentiate new ideas and acquire knowledge.

- 4 The more challenging a material is, the most attractive it is to us to work with. Any material implies a process of uncovering its true potential, and drives us a team. The story behind each material is extremely valuable and inspires us in many ways. It is a great joy

to create new dynamics from materials we have a close connection with. Working for years with the same material and coming to different results.



Meta

Volcanic rock and aluminum

A strong statement
with a refined
simplicity.

A timeless pendant lamp made from volcanic rock and coated aluminium. Both materials formed into cylindrical shapes emphasize a smooth yet sharp aesthetic with a monochromatic palette of tones.

The merge of finishes turns this pendant into a dark smoke delight. A sculpture in its own right and a light architecture in a cluster of many. An enigmatic statement reduced to its minimum.







Meta ochre

Travertino and copper

The singularity of a
handmade process.

Warm tones arising as
stone patterns with a
sculptural sentiment.



Meta ochre brings color and contrast to the Meta collection. Quarried in Puebla, Mexico, travertino is a natural stone with a recognizable ochre tone, containing mineral inclusions in white, light and dark gray. Extremely rich in textures, its patterns are elegant and refined.



The strong visual contrast between materials creates a new composition with a Mexican flavor. An exquisite and sophisticated match adding life to neutral spaces, complementing an earth palette.

Meta white

Fiorito and aluminum

Enclosing historic remains, small fossils give fiorito its white and gray color.

Meta white enters the collection with an exquisite new stone: fiorito, quarried in Puebla, Mexico. The fiorito light gray tone encloses small fossil remains, giving it a white tone relief. The light gray aluminum

complements the fiorito, highlighting its soft natural stone speckles. Both cylindrical, minimal shapes adapt easily to a light background or work as a contrast in a darker atmosphere.





Meta brass

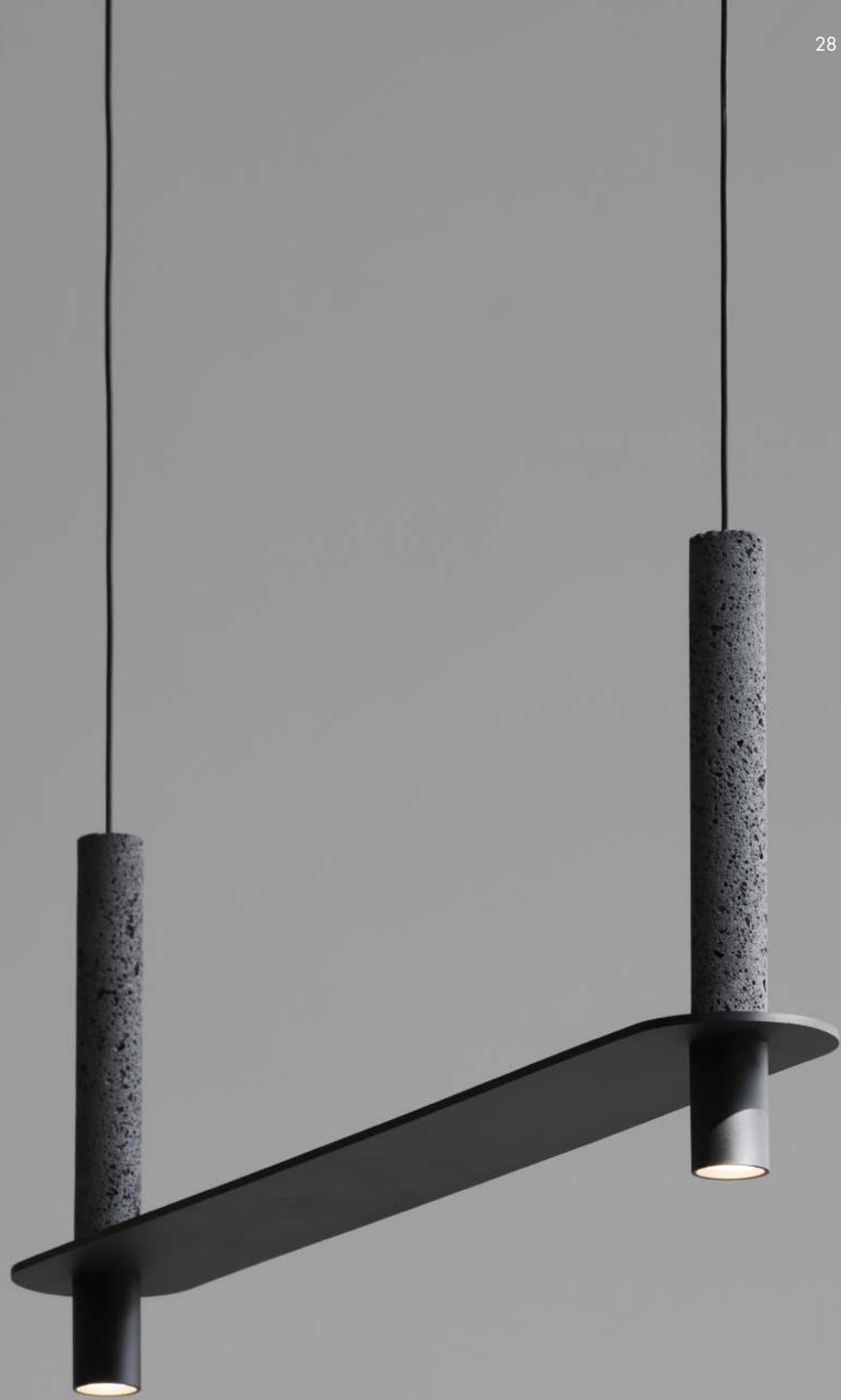
Fiorito and solid brass

An enigmatic statement brought to its minimum.

Meta brass joins the Meta collection with a new high-end material combination. Hand polished solid brass paired with fiorito stone. Solid brass will acquire character with time, naturally oxidating and creating a unique finish, reflecting the language of time. The fiorito stone mirrors

the tones of enclosed fossil remains, a white-grey tone palette. A hanging sculpture, balanced through materials that give both depth and warmth.





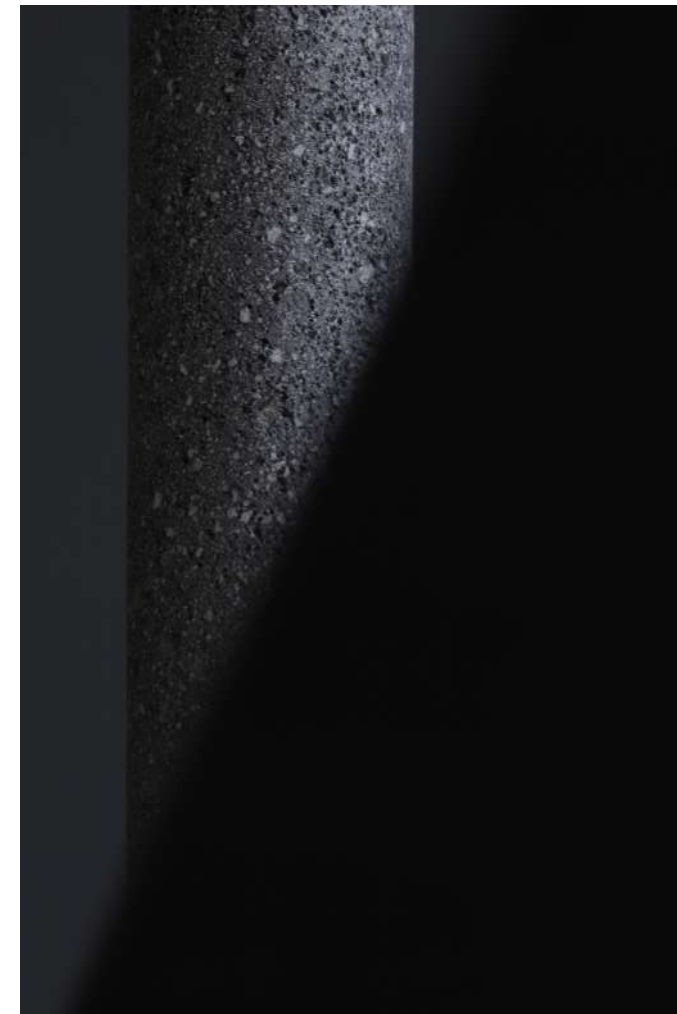
Meta Parallel
black 140

Volcanic rock and aluminum

A strong statement
with a refined
simplicity.

Meta Parallel suspends its elements in a horizontal plane. The metal element becomes a new visual object that reinforces balance and tension. Enclosed volcanic stones placed at a defined distance

are much more than the sum of their parts. The canopy starts a conversation between function and aesthetics, creating a unique integrated piece. A sculpture with its own language.





Meta Parallel
white 140

Fiorito and aluminum

Subtle tones, yet
with a strong visual
texture.

Meta Parallel white 140 transforms the horizontal plane into an elegant composition of light tones, subtle yet with a strong visual texture. Enclosed historic remains of small fossils give Fiorito its white

and gray tone. The cylindrical and minimal shapes form a hanging sculpture, an extended structure reinforcing its elegant language.



Meta Parallel brass 140

Fiorito and brass

For this edition we created two types of finishes of brass to set different characters, both are artisanal made by our team in Mexico City. The first one, polished, for a more classic appearance. The other is aged brass, to show the beauty in time and the imperfection of materials, creating a more natural atmosphere.





Meta Parallel
black 142

Volcanic rock and aluminum

Elegant symmetry.

An unexpected balance.



Creating a displacement of volcanic rocks suspended in space The collection is both aesthetically bold and poetic at the same time, exploring the relationship between the beauty of geometry and the

roughness of the rocks. A relationship between textures plays with a surprising material combination of volcanic rock and matt black coated aluminum.

Meta Parallel
white 142

Fiorito and aluminum





Meta Parallel Fiorito and brass brass 142

Meta Parallel brass is a series of light sculptures composed of two fiorito stone elements arranged in a linear way. Each piece has an engraved label specifying the progressive serial number to highlight the artisanal work and material finish.

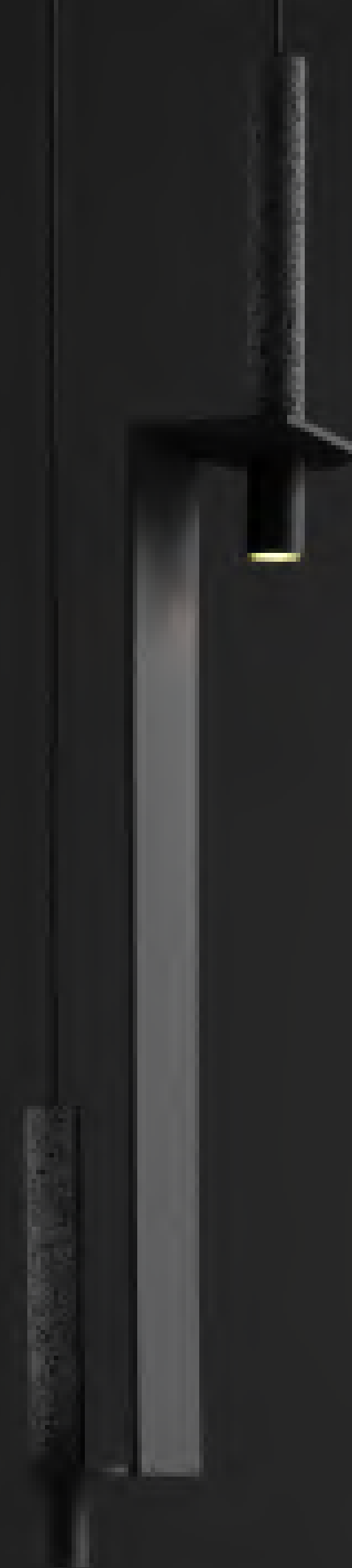


Meta Parallel black 143

Volcanic rock and aluminum

Aesthetically bold and poetic at the same time.

Carved into cylindrical shapes the stones can be vertical or horizontal, bridged by elongated or aligned metal sheets. The collection is both aesthetically bold and poetic at the same time, exploring the relationship between the beauty of geometry and the roughness of the rocks.





Meta Parallel
white 143

Fiorito and aluminum



Meta Parallel
brass 143

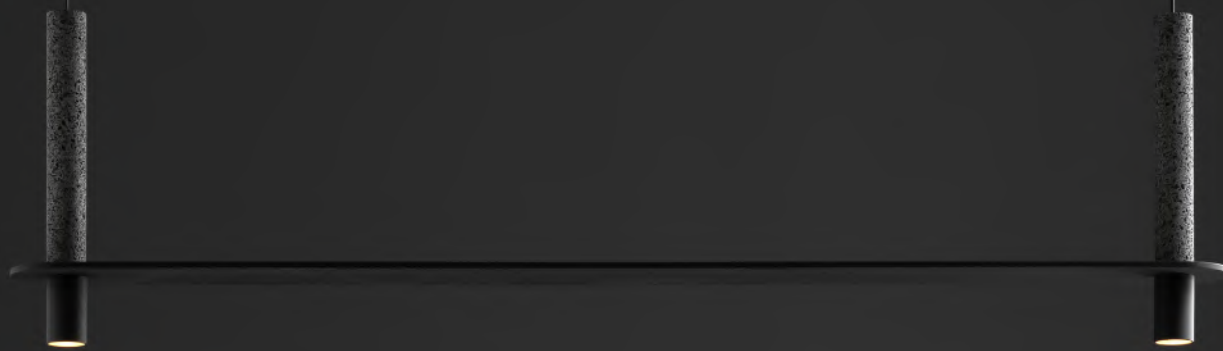
Collection

Fiorito
and brass

Dialogues that combine
a characterful and
poetic language.

Balanced by the heaviness of its elements and proportionally centred by elongated brass surfaces. The sculptures present different dialogues that combine a characterful and poetic language. The collection focuses angles and geometric shapes that contain reflections of themselves, creating levels of depths that mirror architectonic compositions. The elements are supported by visible screws that brings an industrial aesthetic to the object.





Meta Parallel
black 144

Volcanic rock and aluminum

First large scale series of light sculptures.

After presenting several single objects with diverse Mexican materials this series of light sculptures is the first large scale series by the studio. A relationship between textures plays with a surprising material combination of volcanic rock and matt black coated aluminum. An unexpected balance combines the porosity of the stones and the industrial process. The result is a warm atmosphere in a sculptural dimension, suspended by thin black cables.



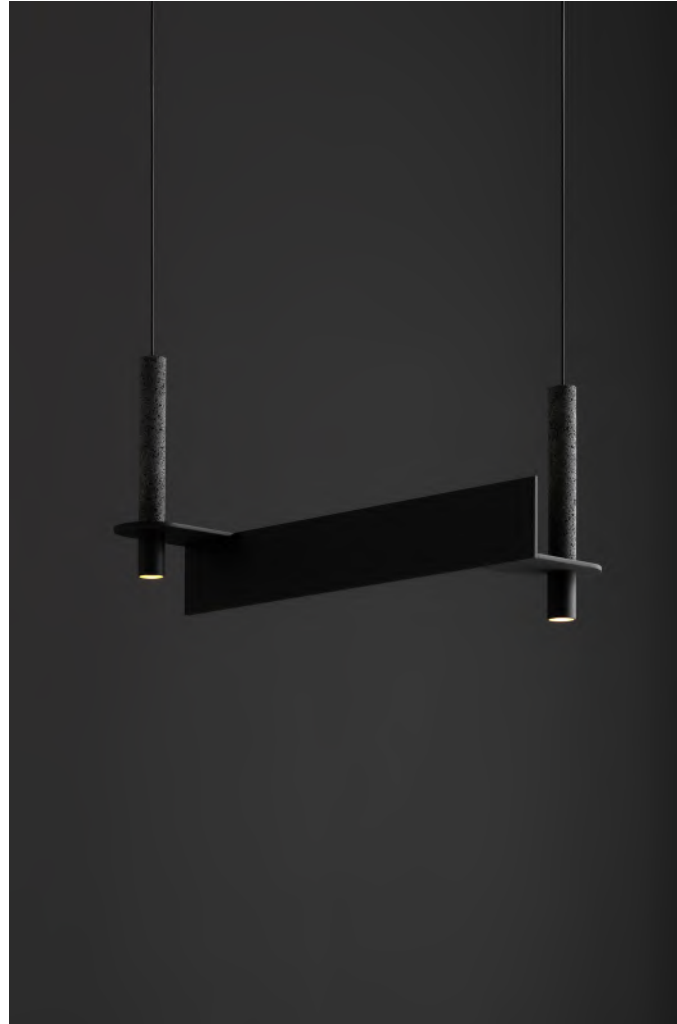
Meta Parallel
white 144

Fiorito and aluminum



Meta Parallel
black 145
Recinto and aluminum

Light sculptures that create a displacement of volcanic rocks suspended in space.





Meta Parallel Fiorito and aluminum white 145

The metal pieces bring the stones into several layers and centers, the core of the collection's aesthetics. Every single object is shaped by an abstract visual concept and composed of elegant symmetry. Through the aligned metal sheets, the objects have the ability to convey both light and shadow at the same time.



Meta Parallel brass 145

Fiorito and brass

Depths that mirror architectonic compositions

Light reflected on the polished brass surfaces create a warm visual complexity that gives character to the space. The result is a collection enhanced by its reflected parallelism that evokes different depths and shades angles.





Trufa

Handblown glass and
black coated metal

An aesthetic redefinition

The Trufa series is part of the initial collection of the studio and has established itself as an iconic object. After 8 years, the story continues with an aesthetic redefinition and will be presented as a new redesigned collection. Trufa pendant handblown glass sculpture both classic and contemporary. Inspired on the abstraction of forms and redefinition of its aesthetic. This glass version allows two different variations, horizontal and diagonal. Each composition creates an elegant environment making balance and subtleness part of the narrative.



Trufa table

A table handblown glass sculpture both classic and contemporary. This lamp invites you to appreciate each detail and melt on its irregular transparency. Allowing to pick the light brightness to create different environments. Made from recycled glass, it transforms

bottles into a texturized surface with encapsulated air bubbles, creating a multilayered warm light effect combined with high-end coated metal.

Trufa wall

A wall handblown glass lamp that speaks through its contrast and geometrical forms. Both classic and contemporary. Its position allows to appreciate the shape repetition inside out, creating a

geometrical yet poetic view with a multilayered warm light effect. A statement on its own, it reflects its character bathing its light into the wall and the space that surrounds it.





Ambra pendant

Cantera cafe stone and red

A reinterpretation of "Ambra" introducing a new element that enhance its elegance and light shape, glass combined with cantera café stone and powder coated aluminum.





Ambra double pendant



Fragments in the geometrical surfaces are testament to these explosions and movement. The contrast between porous textures and smooth dark red underlines the studio's contemporary approach on traditional materials and craft. The connecting components between

the sculptural stone elements and the aluminium parts originate from an intensive research of linking unique handmade shapes with industrial parts.



Ambra wall

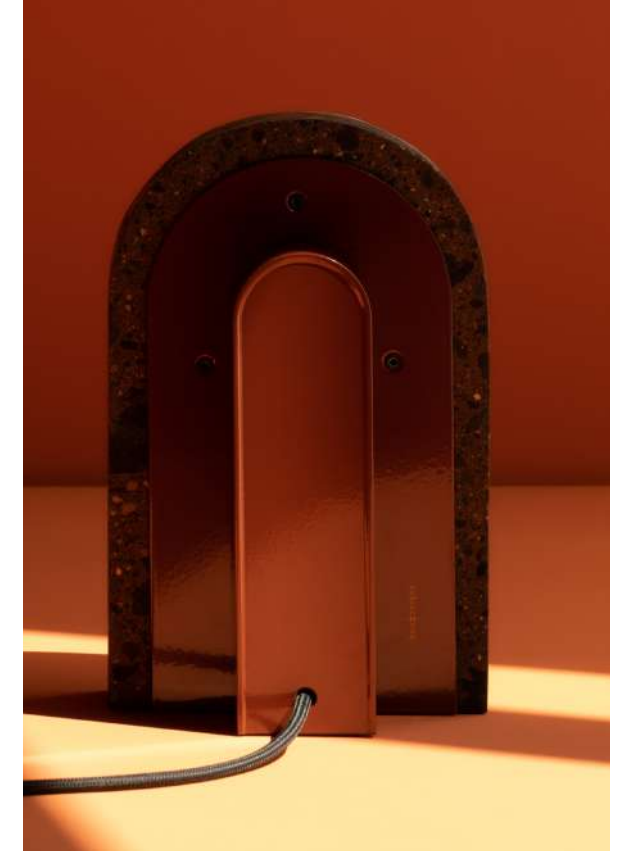
Ambra wall, an accent full of character enhanced by its different views and harmonic combination of aluminum glossiness, texturized cantera stone and subtle yet elegant glass.





Ambra table

Ambra table, stands by its architectural shape, enhances by its unique glass. Letting to explore its technical, structured inside while changing the bulb.



Ambra pendant
white

Cantera blanca stone
and white

Ambra White Collection, with cantera blanca stone and white powder coated aluminum, creates a whole new language through its texturized metal and light color stone.

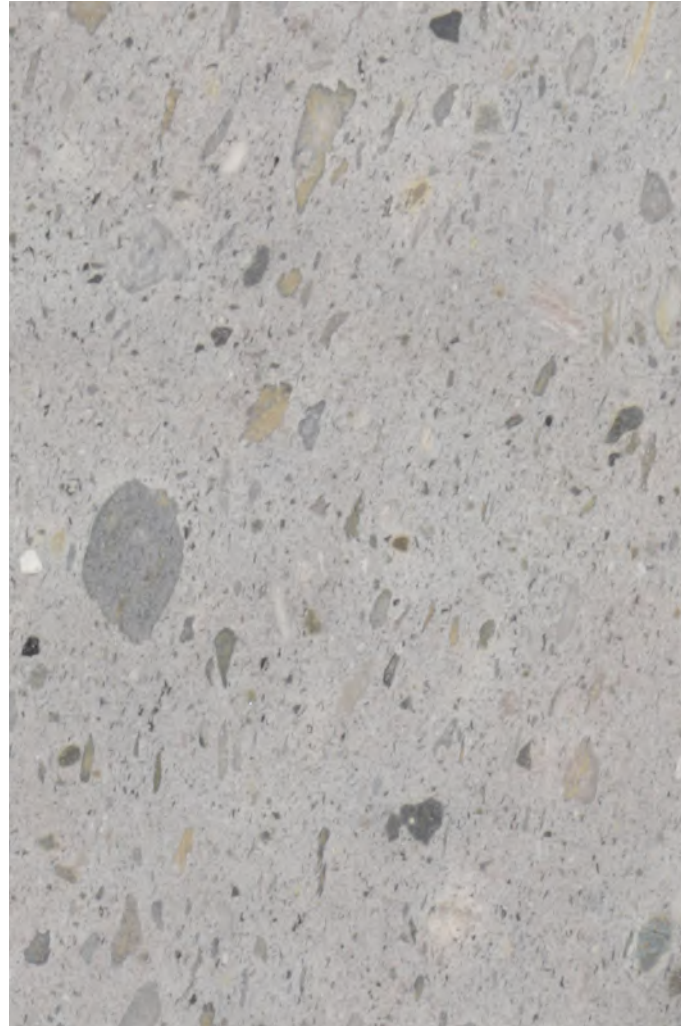




Ambra double
pendant white



Ambra wall white



Ambra table white

luminum mate finish combines the porosity of the stone and its softness to create a warm sculptural piece. Its size allows to appreciate its details from each side. The unique glass enhance its depth and shapes.





Ambra
pendant
black

Cantera cafe stone
and black

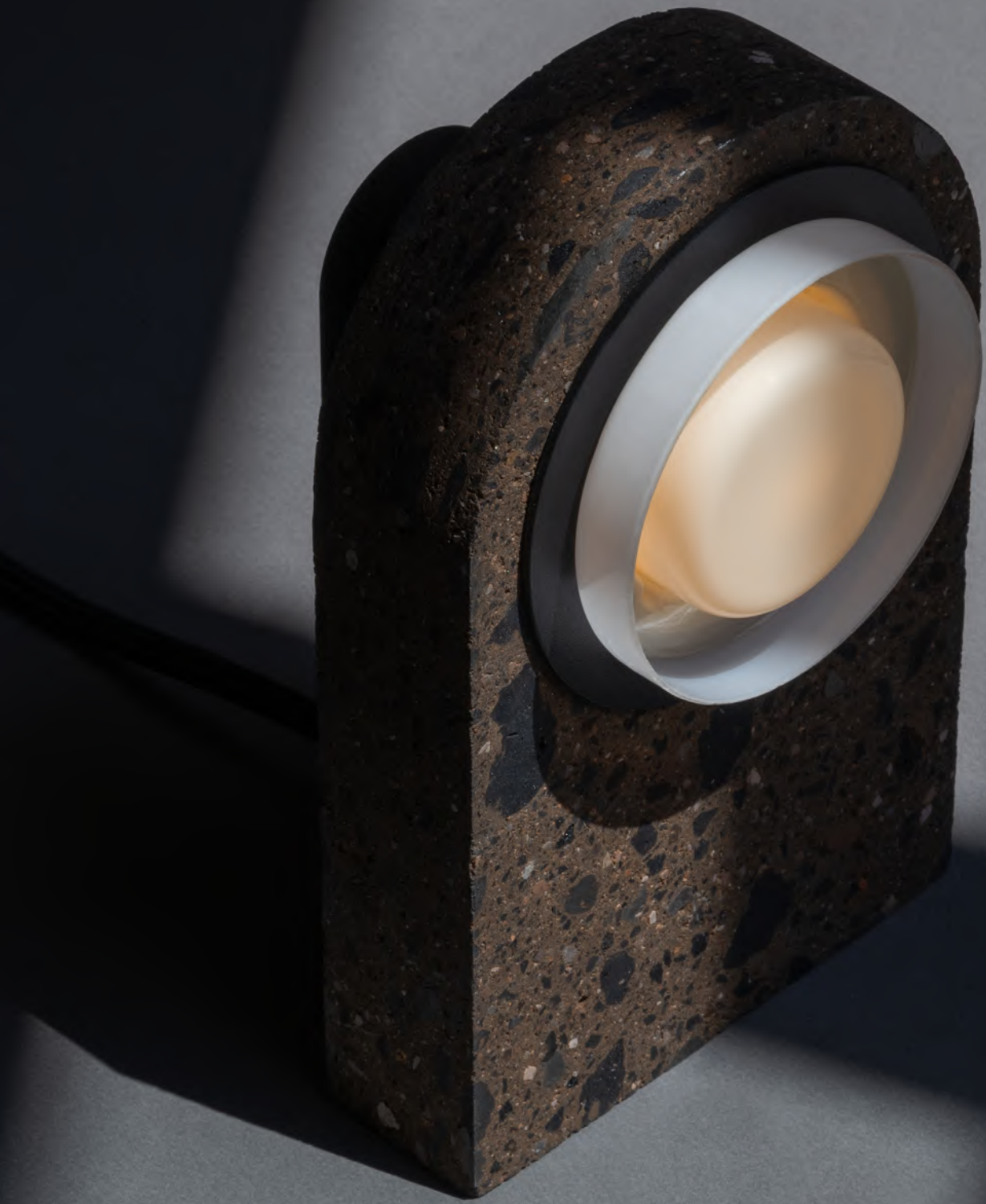


Ambra double
pendant black



Ambra wall black





Ambra table black

Cantera cafe stone and the black powder coated aluminum finish highlight the centered glass piece, this elements combined in harmony creates an iconic object.

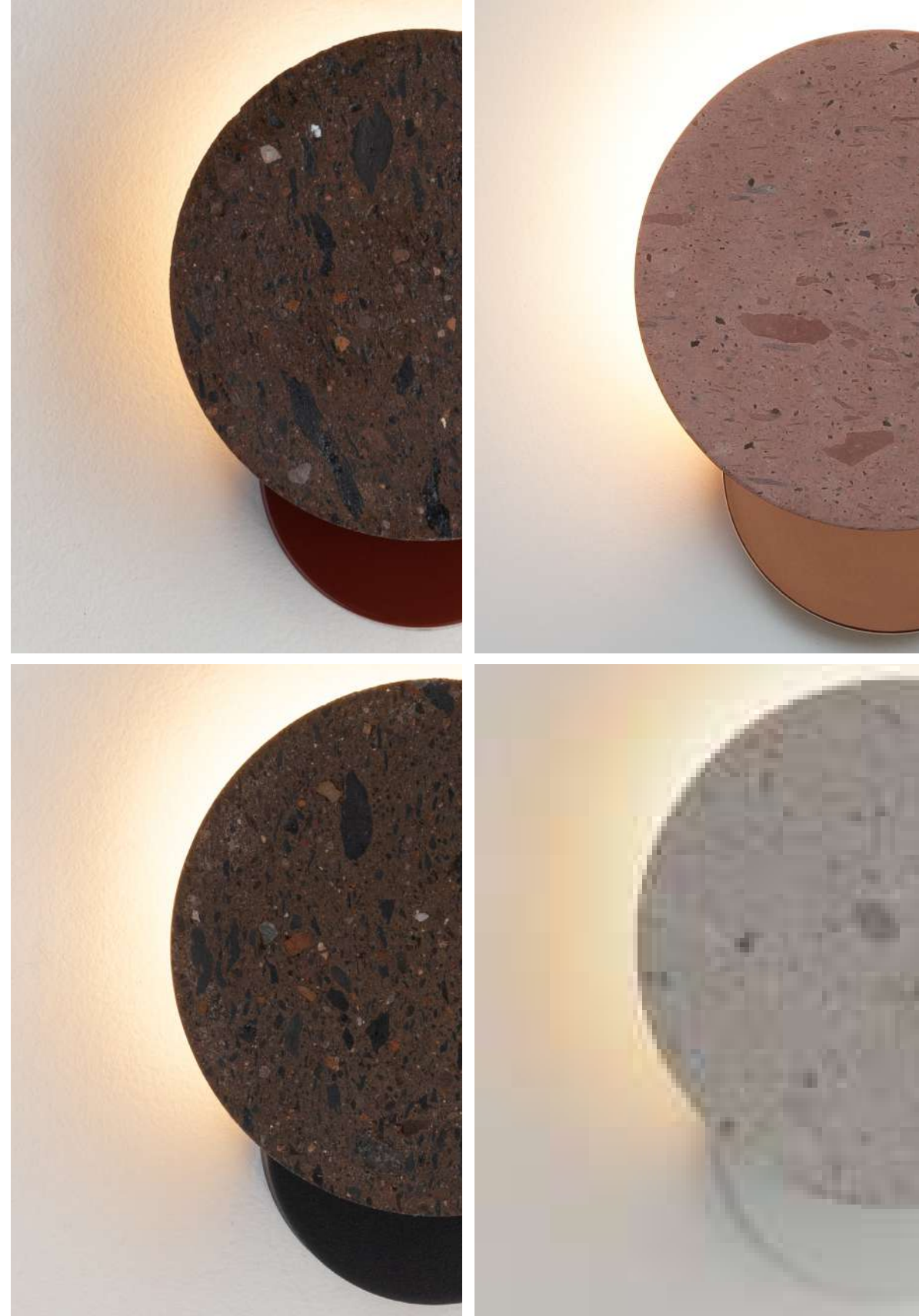


Ambra wall round

Collection

84

Ambra wall round presented in four finishes, cantera cafe stone and red or black powder coated metal, cantera blanca stone and white powder coated metal, and cantera rosa and copper. A beautiful and poetic way to combine two materials, different visual levels in a simple and modern object. Rich aesthetic of brushed copper and stunning volcanic rock texture turns this lamp into several sculptures of light. The subtle shapes create contrast and a perfect balance, its timeless style fits perfectly in any environment. Its geometrical form speaks about architecture. Characterful and with strong lines, Ambra family is simply shaped and elegant. The particular shapes fill the environment with a vibrant warm light.



85





86

Palma beige
ochre

87

Collection

Handwoven palma and metal

Palma beige pendant light brings together a handwoven palma shade with a sophisticated coated metal piece in ochre or white. The contrast between a striking metal texture marked by fine openings and the soft weaving surface creates an intriguing interplay between industrial production and craft techniques. The subtle tone of the beige palma matches perfectly any warm space. The 2 different finishes allow a more personalized piece, suiting distinct scenarios.



Palma beige
warm grey

Handwoven palma and metal

An intriguing interplay
with two contrasting
materials.





Palma green
warm grey

Handwoven palma and metal

A tone that gains
character over time.

Green palma is a unique tone, the fine nuances in color create a rich gradient that enhance the material. This particular tone will change gradually over time, giving it its character. Keeping the piece away from direct sunlight will delay this process.





Cupallo vase Solid brass and handblown recycled glass

Cupallo vase joins the classic collection reinventing Cupallo's essence in a smaller scale. Solid brass and recycled handblown glass are presented in new proportions. A new interaction with the surrounding

that plays with reflection between the brass, the water and the transparency. Creating a balance between object and nature, mixing function and aesthetic.

An interaction with the surroundings. A play between the water and its reflections through the glass.



Absorbing and refracting light with a sculptural expression.

Cupallo wall and pendant brass have an instantly recognizable shade due to its highly reflective surface which mirrors its environment in a warm tone. The 100% recycled and handblown glass creates tiny air bubbles enclosed inside the material, making the lens perfect for a

charming light distribution. Cupallo wall reinvents Cupallo's essence, differing in proportions. Both versions transform the light that shines through into a spectacle of multiple reflections.

Cupallo brass Solid brass and handblown glass





Cupallo chrome

Cupallo wall and pendant chrome are combined with 100% recycled handblown glass. These two materials create amazing reflections together, mixing the shininess of the chrome and the irregular surface

Chrome and handblown glass

of the glass. The silver warm tone is reflected together with the light produced and the surrounding environment. This elegant chillier version shines in new proportions as the Cupallo wall.

Handblown glass
being transformed
into a source of
endless reflections.





Cupallo copper

Copper and handblown glass

The Cupallo wall and pendant copper version bring a warm touch to the collection. Producing amazing reflections through the handblown recycled glass, it creates a new texture of light, mixing copper together

with the tiny air bubbles enclosed in the glass. Cupallo wall not only creates the same effect, but it adds an amazing game of shadows to the wall, even more when arranged as a composition.

A combination of two materials that results in a warm and texturized light effect.



Combining unique
craft-based expertise
with an atemporal
and simple style.

Mingo

Solid brass and
handblown glass

Evocative both on and off, capable of arousing sensations from tradition to modernity through the combination of solid brass and handblown glass. The soft and overlaying light is reflected onto the surface of the materials. Mingo combines craft-based expertise with

a modern and strikingly simple style. The 100% recycled glass ensures an irregular surface with tiny air bubbles enclosed inside the material, creating a charming light effect.





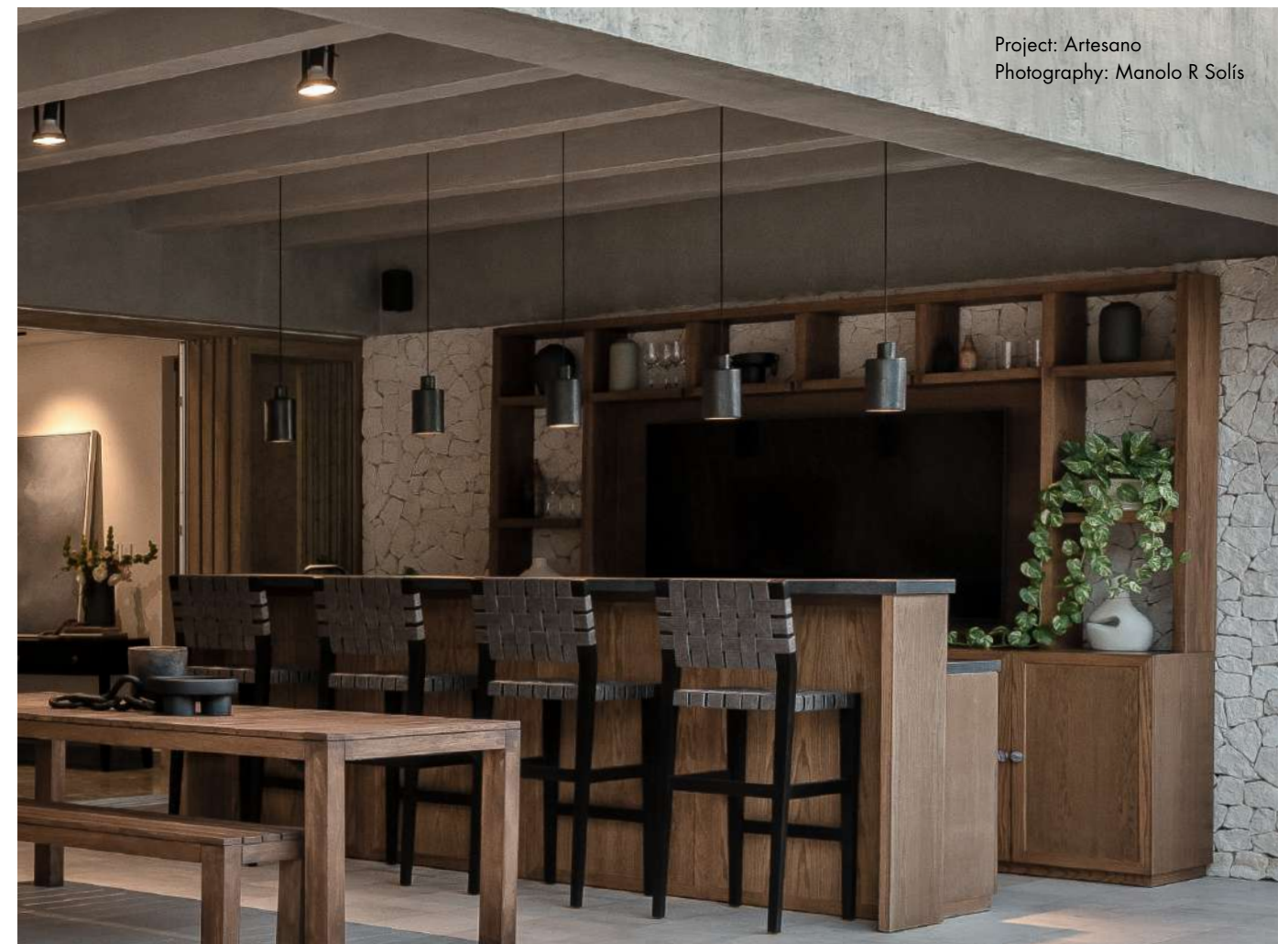
Can and Can large

Barro Negro

Traditional clay becomes an unexpected material for an object with a timeless expression.

The exquisite form and smooth finish accentuates the elegance of Barro Negro. The tubular shape with its flawless edged terrace combines heritage and tradition with a modern twist. Barro negro is a special

clay from Oaxaca characterized by its black color that comes from the smoke during the firing process.



Project: Artesano
Photography: Manolo R Solís

Can vase

Barro Negro

The vase creates a relationship between object and nature, mixing function and aesthetics.

Can vase brings the same material Barro Negro into a new composition. A new sculptural geometry in three different proportions. The vase creates a relationship between form and surrounding, a balance between object and nature, mixing function and aesthetics. Discovering the material and its earth processes. The forms and smooth finish

accentuate the elegance of Barro Negro, combining heritage and contemporary forms. Barro Negro is a special clay from Oaxaca characterized by its black color that comes from the smoke during the firing process.





Lago 40
Lago 22

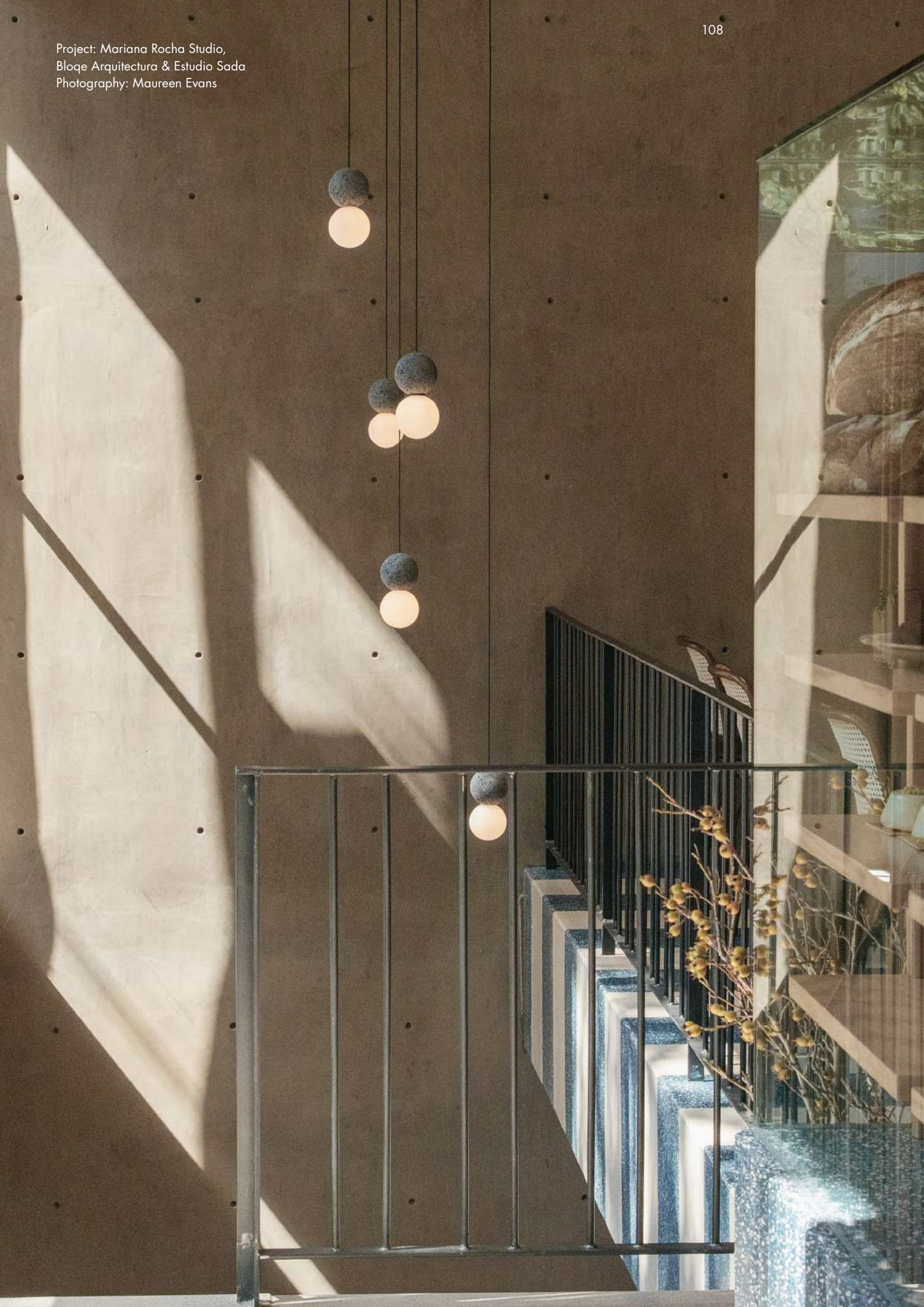
Onyx and coated metal

A monochromatic
classical form.

Lago 40 and Lago 22 embody a classical pendant lamp. Its material mix becomes a functional combination of clean shapes enhancing the qualities of the natural mineral. The semi translucent stone allows

both materials to be appreciated from several angles. Monochromatic subtlety between contemporary and classical forms creates a soft language giving a semi direct ambient light.

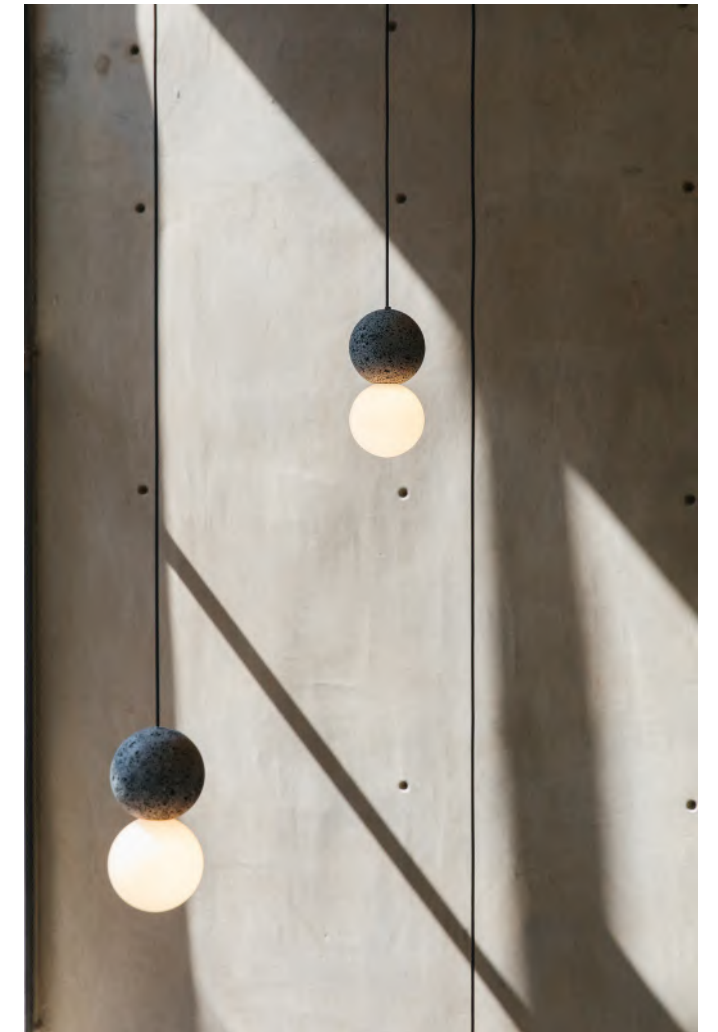




Origo pendant

Volcanic rock and glass

A relationship of light and shadow.



Geometry in its purest form. Origo embodies opposite essences mirroring volcanic rock and an opal glass diffuser. An exploration of an interaction, light shining onto the texture of the volcanic rock, revealing its relief and contour. Sober and logical, both materials

create a relationship between light and composition. Spheres work as a double geometry, mirroring positive and negative. They reinforce the fundamental relationship between light and shadows.

Origo floor Volcanic rock and glass

Bringing a new height to a unique collection. Origo floor elevates the opal glass and the volcanic rock to a new perspective. With new proportions, this elegant and tall aesthetic becomes a sculpture on a contemporary stage. Made of recinto volcanic rock and an opal glass sphere, both supported by coated aluminium. Closer to our gaze, Origo floor stands both with character and subtlety.

Origo table

A geometric interaction between volcanic rock and an opal glass diffuser. Two geometrical contrasting forms and yet complementary materials. A compact size made for an intimate moment. The smooth

dimmer allows Origo table to shift from sculpture to table lamp and all emotions in between. The new composition complements both the floor and wall version, bringing its aesthetic to a more personal space.

Project: Habit
Photography: Studio Periphery / Marc Tan



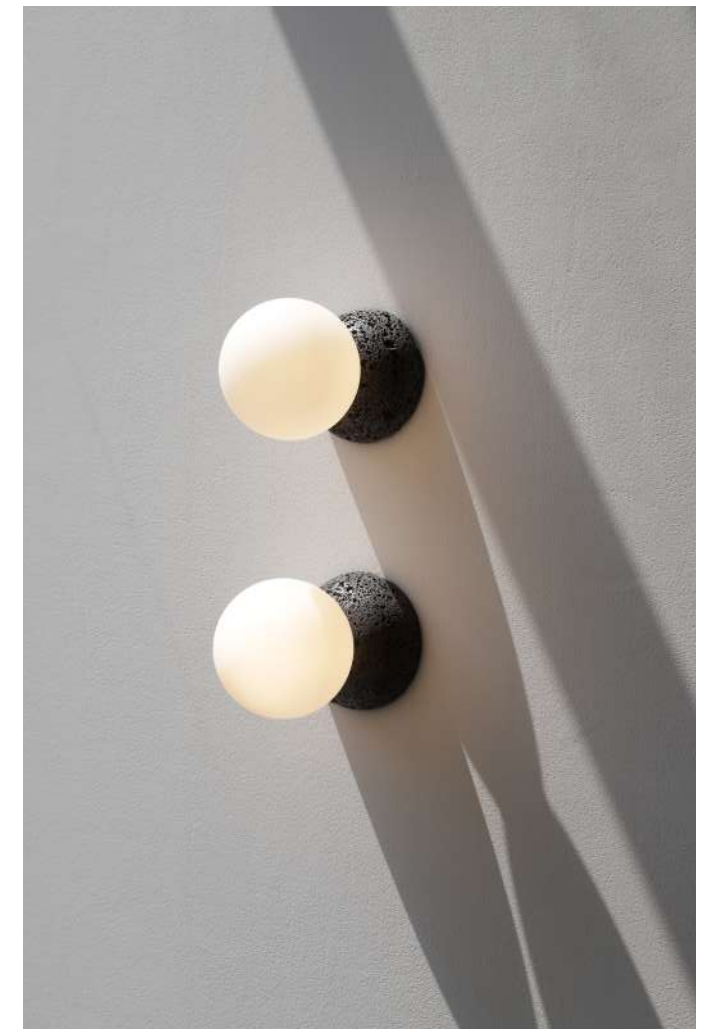
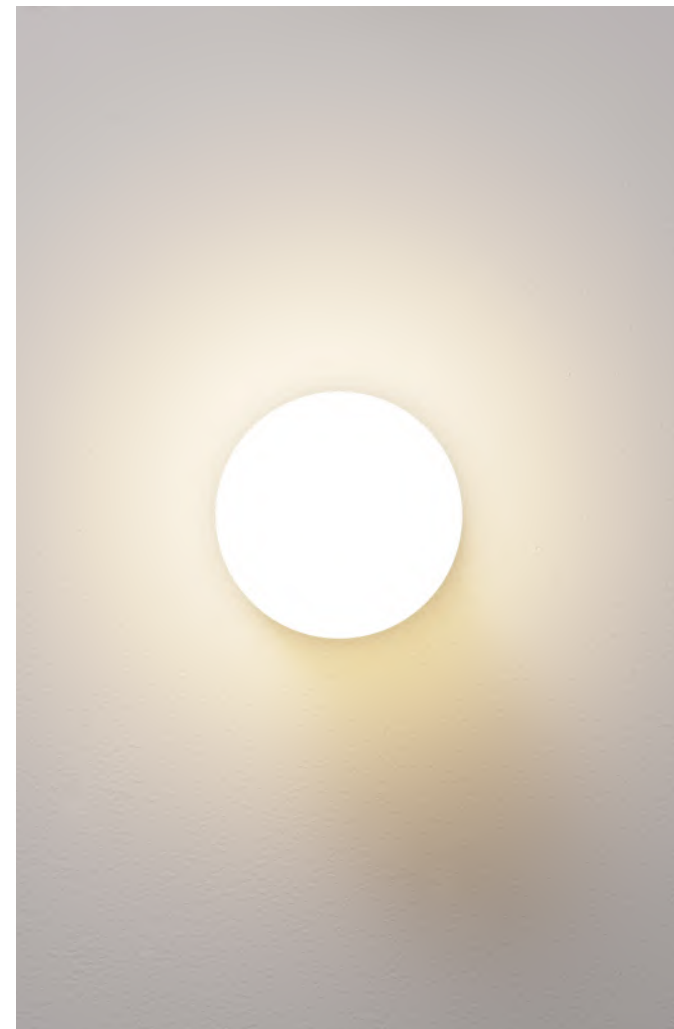


Origo wall

Volcanic rock and glass

Sculptural geometry.

A stellar body of light.



Origo wall lamp structure flips horizontally to bring its shadows and light into a new context. Pairing a volcanic rock geometry with an opal glass diffuser, the contrast and tension between the

materials become evident. An interaction of two different materials, a highlight of texture and shine. The handmade recinto volcanic rock is illuminated by the opal glass, uncovering its nature and character.

Origo
pendant white

Fiorito stone and glass

A relationship of
light and shadow.



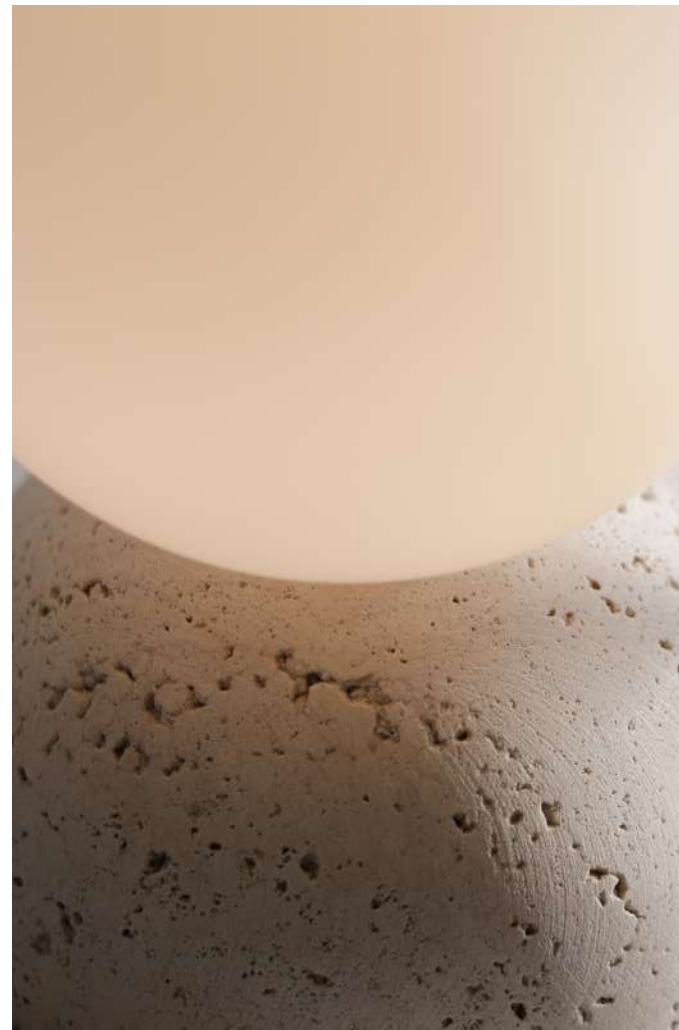
Origo white becomes the perfect complement of the iconic Origo. In this lighter version, fiorito transforms the tone palette into an equilibrium of light and fresh gray tones. A balance of round shapes that vary

in weight and function. A perfect sculptural object by day and a rich illuminated texture by night.

Origo table white

116

A compact size with a pleasant warm light. Becoming the perfect complement to the Origo pendant, the smooth dimmer allows Origo table to shift from sculpture to table lamp, unveiling its gradient of textures. A balance of shapes that grant an elegant aesthetic through its functionality.



117 Collection
Project: AR & YDR estudio
Photography: Luis Brito





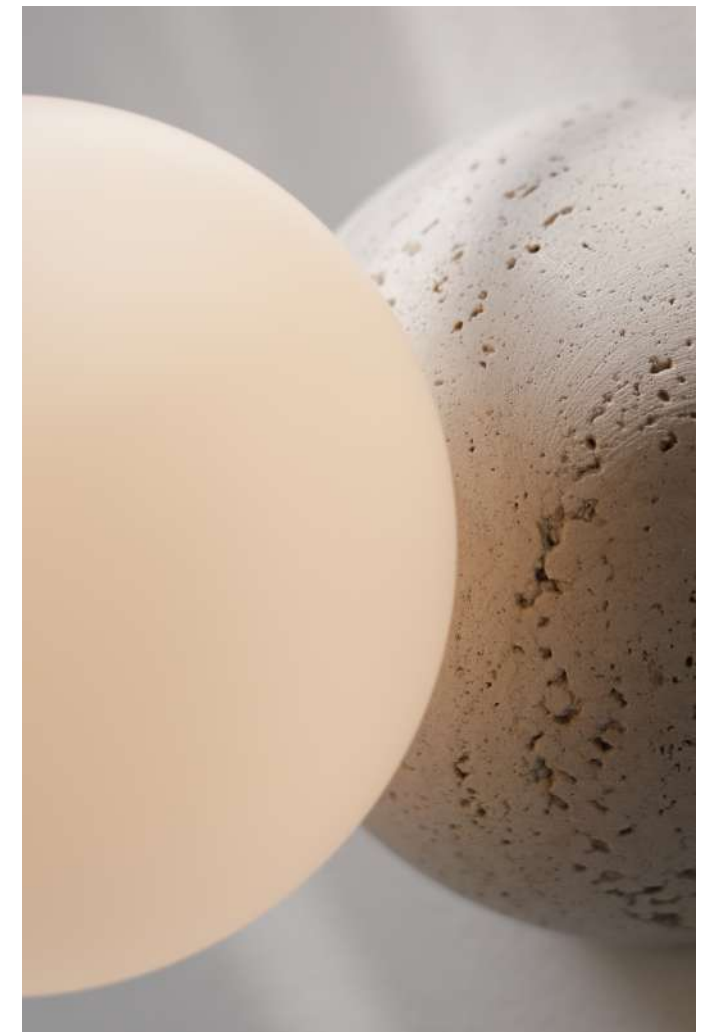
Origo wall white

Sculptural geometry.

A stellar body of light.



Flipping horizontally, Origo's wall light becomes a new element as it shines on the surface behind. The contrast of the materials becomes more evident, yet the light stone color allows a soft light interaction.



The opal glass illuminates the fiorito stone, uncovering its nature, texture and character.



Vitrif

Barro Negro and copper

Vitrif pendant combines Barro Negro and solid copper in a pure and geometrical form. The concept combines a craft and an industrial

material to create a contemporary object. Vitrif has a timeless style which fits perfectly in any environment, creating a dramatic light cone.





Amelia

Saman wood and brass



This collaboration with Taracea uncovers the natural elegance of hand turned wood into a smooth shape. Saman wood is clearly recognized by its textures and color properties, giving a slight flavour of the 1950s.

Amelia explores the elegance between two handcrafted materials, saman wood and brass, creating a smooth finish of two honest materials.

1950's flavor of honest materials and straightforward aesthetics.

Handcrafted wood textures standing out through its uncovered natural elegance.

Amelia black Saman wood and metal

Amelia's classical shape in a dark color range. Powder-coated metal elegantly matching Saman wood, a perfect pairing of classical tones. Handcrafted wood textures stand out through its uncovered natural

elegance and its contrast to the black color. With a strong presence, Amelia Black stands for value and high aesthetics. A gentleman in its category, shining in a recognizable elegance.

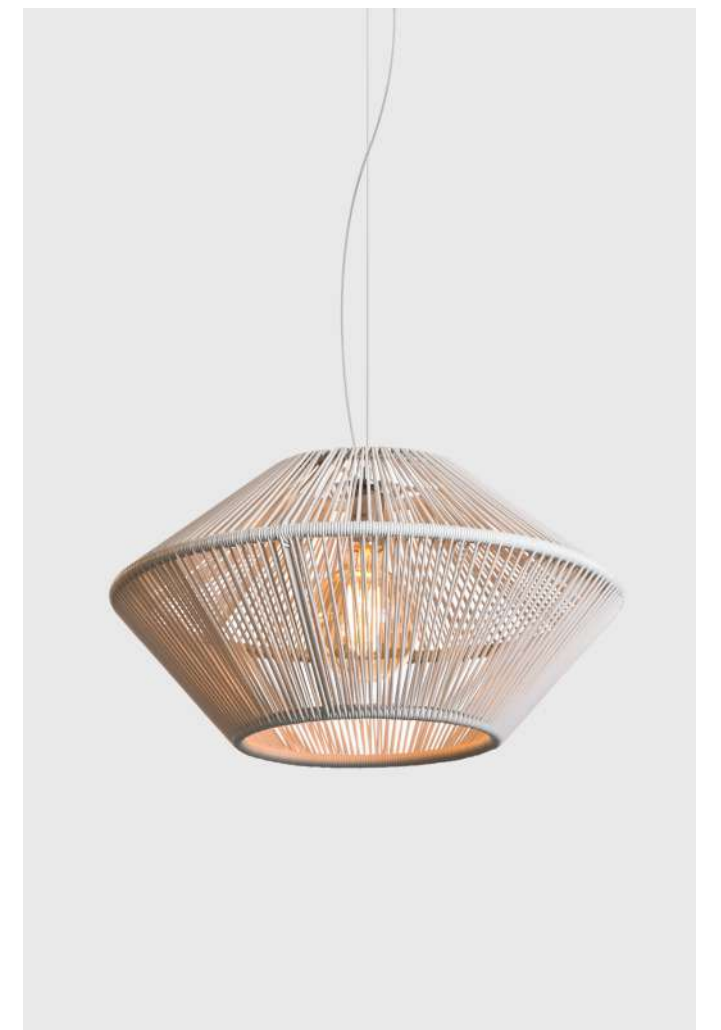
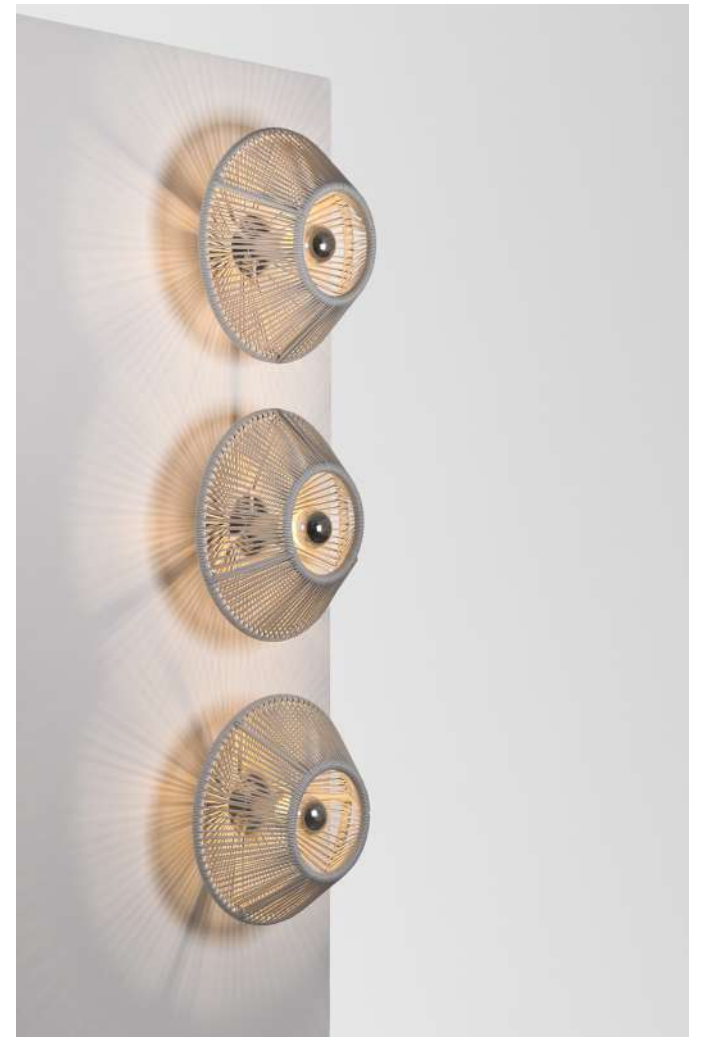




Caleta wall light grey
Caleta medium light grey
Caleta large light grey

Handwoven

Interweaving tradition
with a contemporary
aesthetic.



Caleta wall dark grey
 Caleta medium dark grey
 Caleta large dark grey

Rich layers of atmosphere.

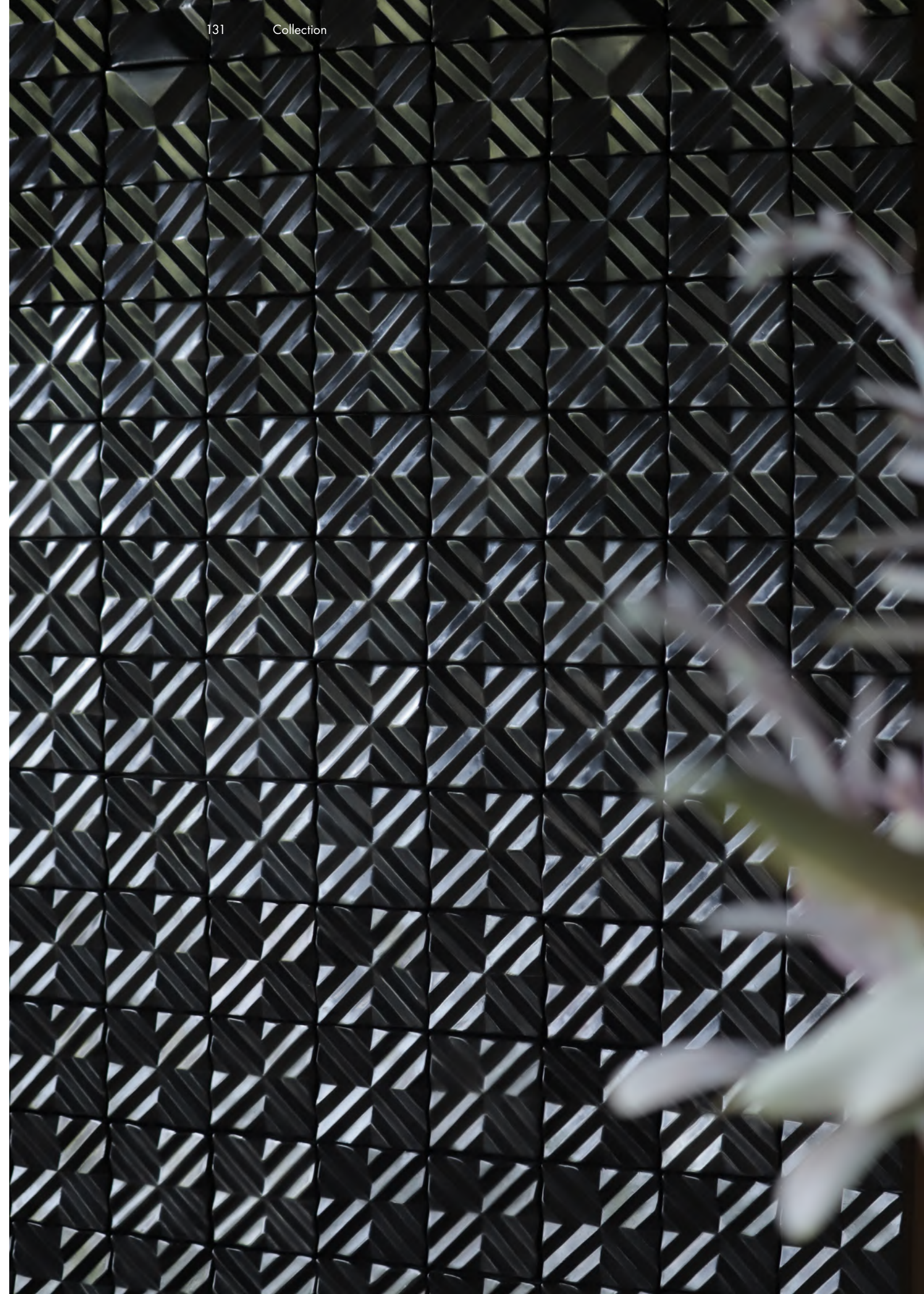
Caleta is an eye-catcher, no matter where you use it. Both elegant colors are responsible for a game of lights and shadows creating an interesting light flare through the hand woven structure. The pendant lamp comes in a medium and large size offering different proportions.



Each tile is handmade by skilled Mexican craftsmen in Oaxaca to shape a physical statement.

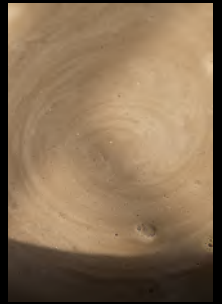
The raised patterns catch attention with their reflections without being intrusive. It creates a distinctive and modern pattern with its texture and

the natural shine of Barro Negro. This collection of tiles is a gorgeous option if you want to have textural spaces.





Barro Negro is a connection to ancient processes, its tactility goes back centuries.



A raw piece before the polishing process. Oaxaca.



Barro Negro is produced in San Bartolo Coyotepec, Oaxaca. Artisans' hands reflect its legacy in every piece they create. The strongest characteristic it has is its rich black color, which makes it unique. This evolves mostly during the firing process, when the smoke gets impregnated into the piece and intensifies its natural dark tone. Barro Negro means black clay. It is distinguished by its dark black color and sheen. The process of Barro Negro starts by combining previously cleaned earth with water, creating clay. This is poured into a mold, and then left to form for a couple of minutes. After this, the piece is set to



dry in well-insulated rooms. The piece is then made wet on the surface and rubbed with tools to compress the clay. It is then fired and smoked in underground pits, using wood fires. The heat rises to between 700 °C and 800 °C. After a couple of hours, the piece is removed from the smoke and heat. Every piece takes around 20-30 days to complete.



Handblown glass Nopala

Small air bubbles trapped in the recycled material become its signature.

Every piece of our recycled handblown glass is handmade. The most distinctive characteristic of this glass is its small bubbles created during the melting process when air gets trapped within the liquid substance. This, together with the minor surface irregularities, work together to create a transparency that plays with light, creating new compositions of miniature reflections through its texture, enriching any light that shines through.

Handblown glass is a process that requires temperatures around 1600 C. With a previously warmed cylindrical tube, the melted glass is taken from the oven. A spherical shape is then created on top



Handblown glass reflections and effects. Nopala.



of a steel sheet. This is the moment where the artisan blows through the pipe forming an air bubble into the molten glass. The piece is then given its final form and then placed in a furnace, to cool down for a few hours or even days.



Tools at the handblown glass workshop. Nopala.



A physical transformation that both attracts and intrigues.

Volcanic rock

Michoacán



A material with
an unquestionable
aesthetic.

Recinto is a volcanic rock made from lava solidification. A distinct material with a porous texture that may vary in refinement. Rich nuances of dark gray are created through irregular variations on the surface. This resistant rock is present in Mexico and used by several Mesoamerican cultures, for sculptures, kitchen utensils and architecture. The most iconic examples are the Molcajete and Metate, both mortars in use for over 3500 years. Recinto, deeply rooted in Mexican culture, represents historical richness. A material with an unquestionable aesthetic.



Cutting instruments
at the artisan's
workshop.
Michoacán.



Recinto, deeply
rooted in Mexican
culture, represents
historical richness.



Fiorito

Puebla

Our fiorito is quarried in Puebla, Mexico. A light gray-colored natural stone which encloses small fossil remains, giving it a white tone relief. Its beige tone makes it very easy for use in neutral contemporary projects. A stone which was used both in America and Europe throughout ancient times due to its durability.

It is mainly used for floors and walls due to its strong resistance. This stone is easy to work with since it allows for several surface finishes. Our fiorito is handcrafted in Mexico City, where its cylindrical form is shaped. The precise procedure enhances its physical characteristics, giving it its form through precise manual techniques.

A light gray natural stone encloses history in its color.



Red travertino

Puebla



Travertino natural stone has a unique orange, reddish tone which contains mineral inclusions in light and dark gray as well as in white. It is quarried in Puebla, Mexico, to be later handcrafted into a perfect cylindrical form. It is very rich in textures and patterns making it very elegant and refined. It allows for several surface finishes, making it very flexible to work with. Known as red travertino, its ochre color is easily recognizable.



Every travertino block contains a particular color pattern making all pieces unique. Mexico City.



Stone that consist of minerals, glass and volcanic debris ejected one million years ago during severe eruptions.



Toba volcánica rock from Querétaro, made up of various components of stone origin (rocks, minerals, gases and a large amount of amorphous material), due to its sudden cooling and solidification, shows kinematic traces of flow, deformation and empty vesicles that trapped gases (volatile elements).



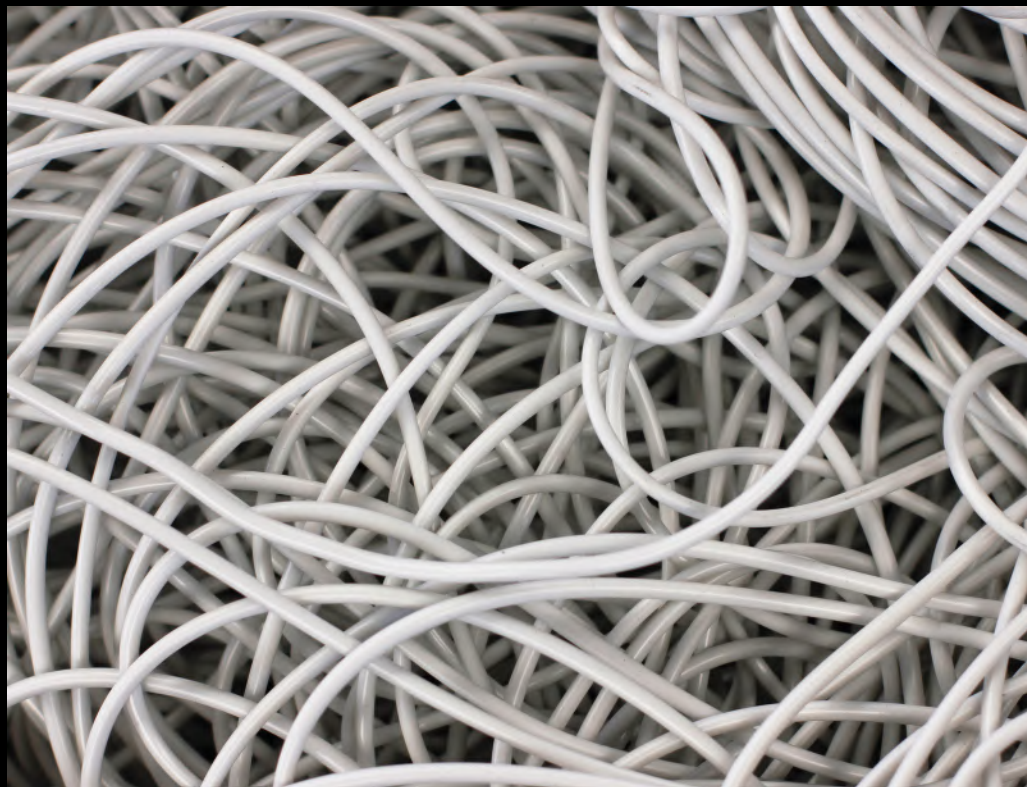
It is rich in color, texture, durability and softness, allowing a very detailed carving and cutting. It can be found in several natural colors and tones. This authentic characteristic gives it a peculiar aesthetic and strong presence. A unique quality of this stone is that it absorbs air and humidity without suffering from expansion. This characteristic together with its extreme durability made it widely used in Mexico from colonial times in architecture, cathedrals and haciendas.



Handwoven PVC

Mexico City

Textiles and weaving methods have been present in Mexico for hundreds of years. Woven fibers such as yucca, palm tree and cotton were some of the first used by Aztecs. Handwoven PVC appeared for the first time in the 1950s, applied in the well-known Aca-pulco chair, whose designer remains unknown today. This typical kind of handweaving was inspired by Mayan textiles, specifically the hammock. It further developed into a new abstract form, with new materials, preserving the same techniques.



The combination of nuances of past and present woven into a contemporary form.



The precise procedure enhances its physical characteristics.



Modern PVC weaving is done by hand. In substitution of tree bark and plant fibers, PVC is used to ensure a longer life span. The result of combining old traditions with modern materials becomes fun, innovative and original. A technique maintaining its roots in folk traditions. The space separating the cords and the metal becomes almost a poetic balance between material and air. The combination of nuances of past and present woven into a modern form.



Onyx



Puebla

Onyx is a chalcedony, a variety of microcrystalline quartz. Its formation is due to silica deposits within lava gas cavities. As a result, unique bands and parallel stripes are formed, giving Onyx a relief rich in tones, depths and transparencies. Onyx is also called Tecalli or Mexican Marble. It occurs in different varieties, grades of transparency and tones. It can be found in a wide variation of colors produced by oxides, these are reflected in a range from dark to apple green, and from intense red to



Unique bands and parallel stripes are formed, giving Onyx a relief rich in tones, depths and transparencies



Onyx pieces before being given form in Puebla.



the lightest rose tint. Throughout history it has been highly valued for its exotic and translucent qualities. The opacities and transparencies make it very characteristic, accentuating different tones in every piece, it is rich in shades and depths which constitute their indescribable elegance. Onyx has a beautiful silky appearance, enriching every form it is transformed into. In Mexico Onyx has been worked for more than hundreds of years, it was widely used in pre-conquest Mexico for masks. This well-known material tolerates a higher polish than the common marble.

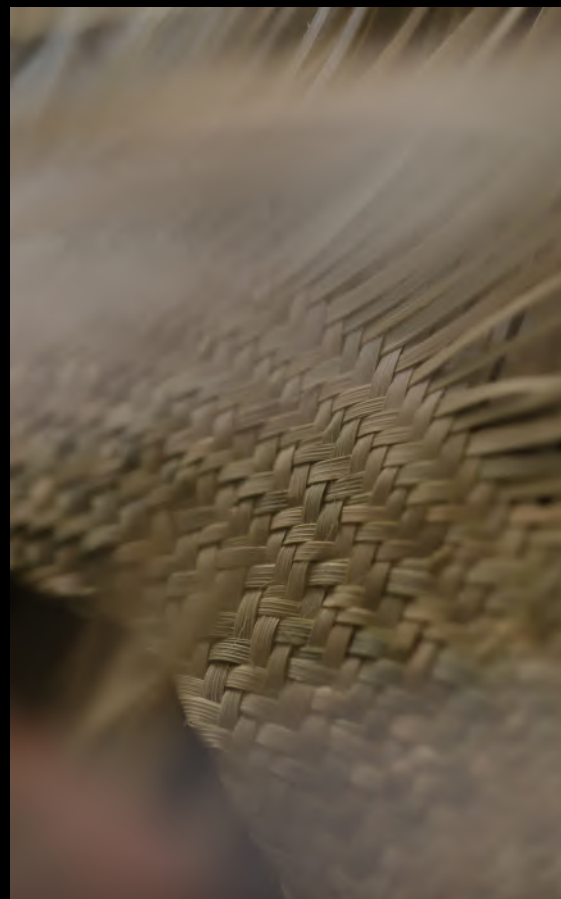
Handwoven Palma Puebla

Woven in a desert named cactus forest.

Palma weaving is one of the most iconic and oldest Mexican crafts. Used by pre-hispanic cultures throughout a wide range of applications. Petates, food containers, baskets, sandals, nets and fans to name a few. Its weaving techniques are passed from generation to generation, gifting us nowadays this rich splendid handcraft. One special location in Mexico for this Palma weaving technique is in the valley of Zapotitlán in Puebla. Green Palma is native to this area, a desert named cactus forest. Women and men from this community have been weaving Palma for many generations. The weaving of large pieces happens under earth.



The texture of one of both caves.



The fragile material needs a special humidity percentage in order to avoid breakage. The caves allow women to work in groups of 2 to 5 people, at a comfortable temperature. During rainy season, weaving is done at home. The Palma is first recollected from the neighboring hills, a selection is later done to clean the pieces, and keep the best ones. They are then set to dry for a week, carefully finding the middle point, avoiding burning the leaves and avoiding excess humidity. After the drying process, the Palma is cut lengthly with a knife, this step defines how fine the final texture of the weaving will be.



The woven process starts from the center of the piece and moves outward.

Once this is done, the weaving can start. From inside out, the process starts at the center of the piece. The weaving follows a quick movement, which continues for several days. Their mastered technique is precise and fluent.









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