

davidpompa



CATALOGUE









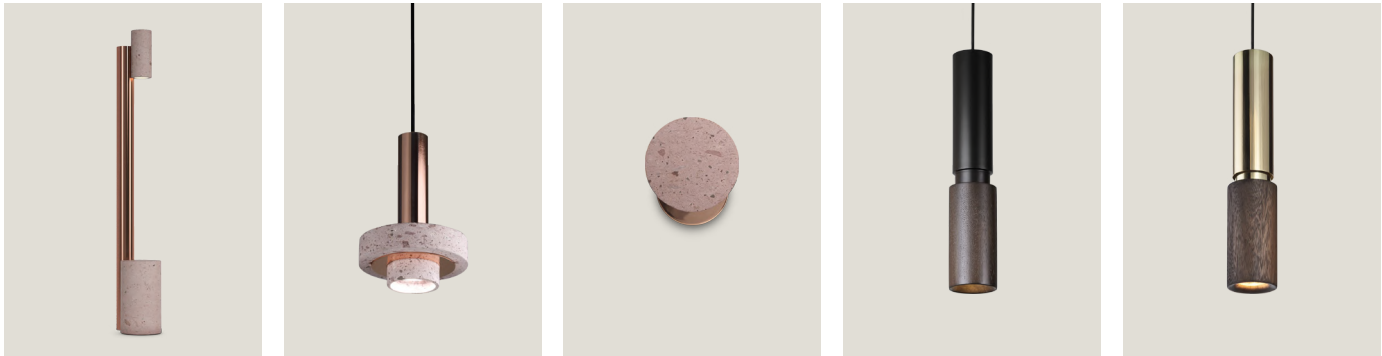


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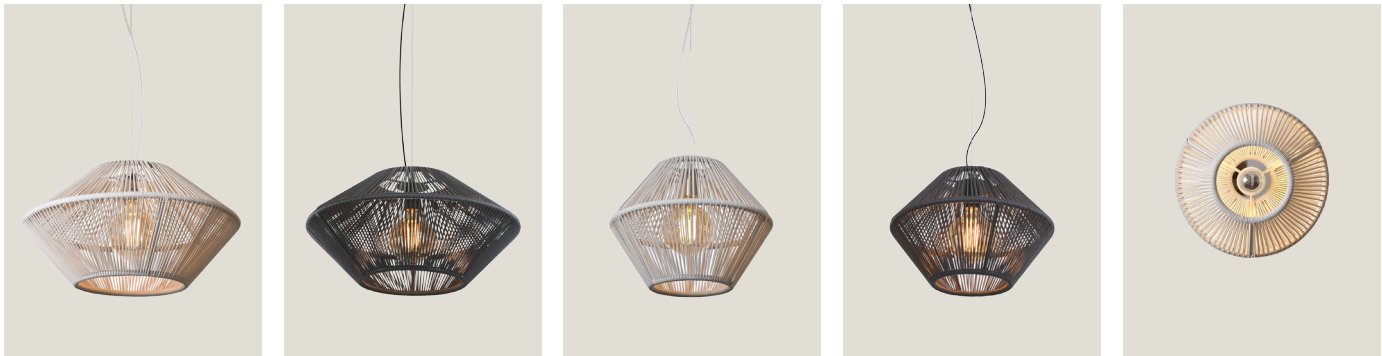
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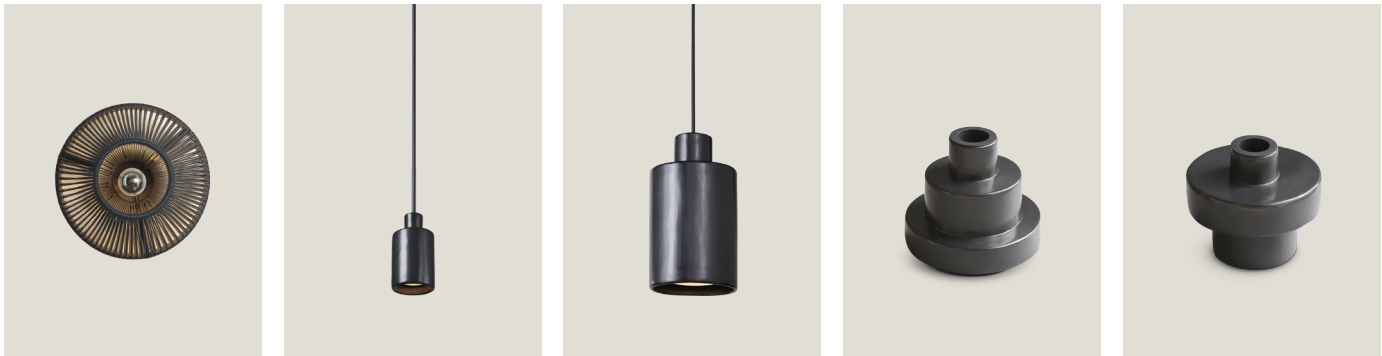
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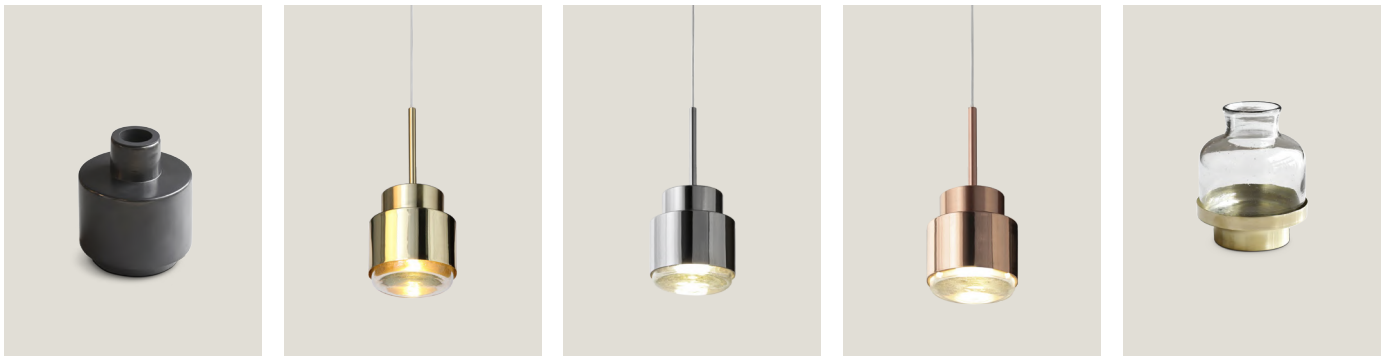
Ambra floor    Ambra pendant    Ambra wall    Amelia black    Amelia



Caleta large sand    Caleta large gray    Caleta medium sand    Caleta medium gray    Caleta wall sand



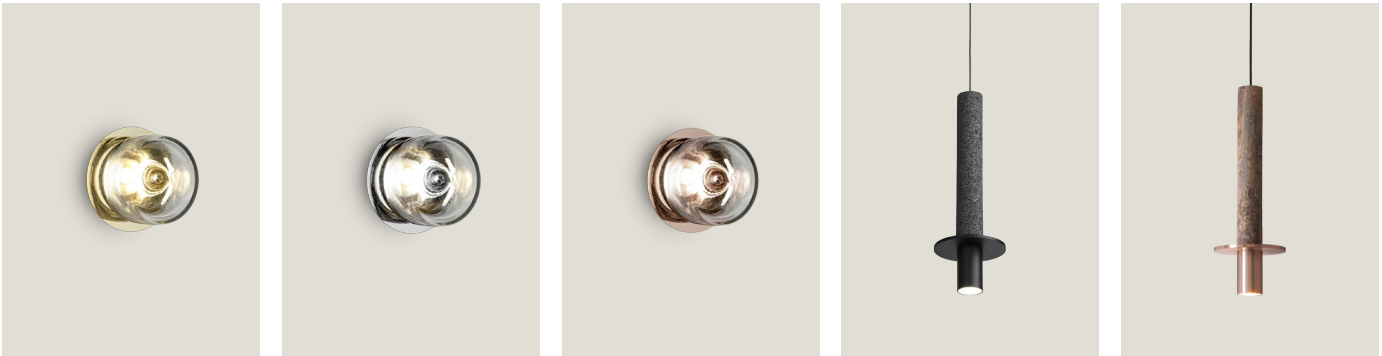
Caleta wall gray    Can    Can large    Can vase    Can vase



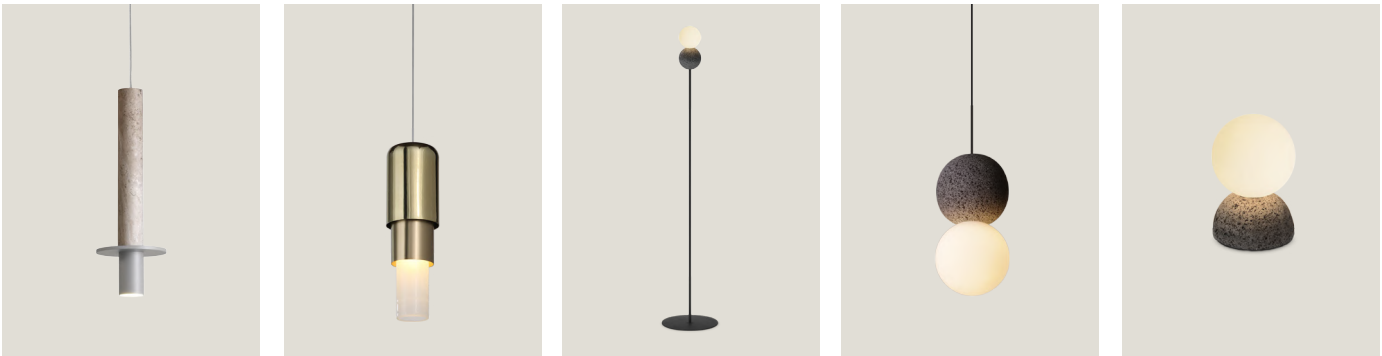
Can vase    Cupallo brass    Cupallo chrome    Cupallo copper    Cupallo vase

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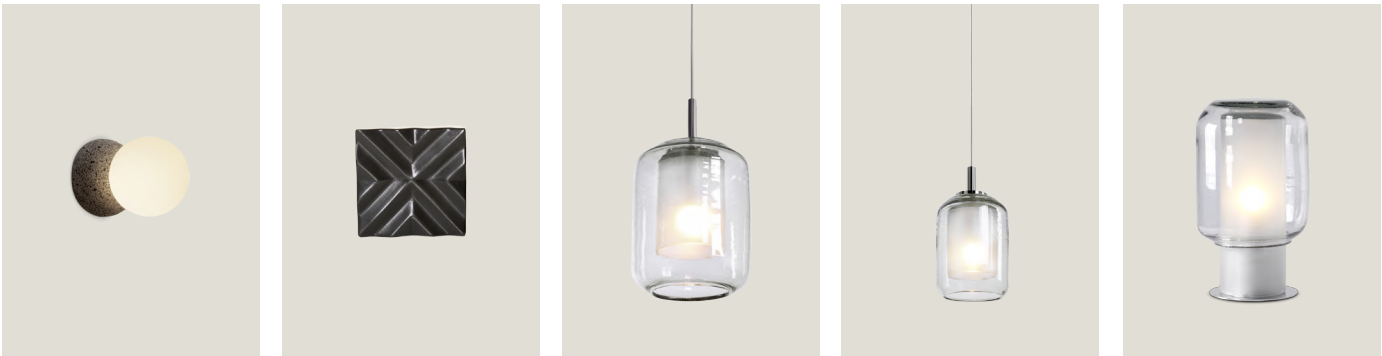
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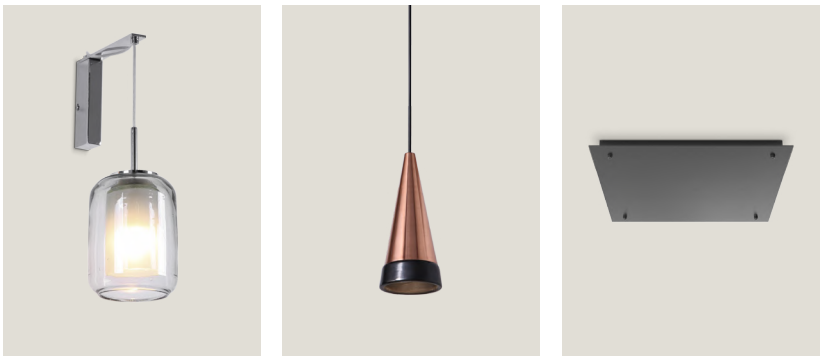
Cupallo wall brass    Cupallo wall chrome    Cupallo wall copper    Meta    Meta ochre



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Origo wall    Rajo    Trufa classic    Trufa mini    Trufa table



Origo wall    Vitrif    Canopy



Studio — We create unique objects with a strong commitment to honest materials and craftsmanship. Founded in 2013 in the heart of Mexico City, having the showroom<sup>1</sup> and production located in la Roma Norte neighborhood. We are on a constant journey to discover new aspects of Mexican culture. Our work merges the essence of materials with bold and characterful aesthetics. The collection is shaped by elegant forms, unique pieces with a timeless visual language<sup>2</sup>. Our commitment is to create objects with quality, both beautifully crafted and accessible to our audience worldwide.

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.

1

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.

2







3 Recinto is also known as volcanic rock and is made from lava solidification. It is a distinct and enigmatic material with a porous texture that vary in refinement. This rock has been present in Mexico, used by several Mesoamerican cultures for sculptures, kitchen utensils and architecture.

Iconic examples are the Mexican Molcajete and Metate, both Mortars used already over 3500 years. Deeply rooted in Mexican culture and representing historical richness, it is a material with an unquestionable aesthetic.

**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 materials<sup>3</sup>, 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 aesthetics<sup>4</sup>. 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.

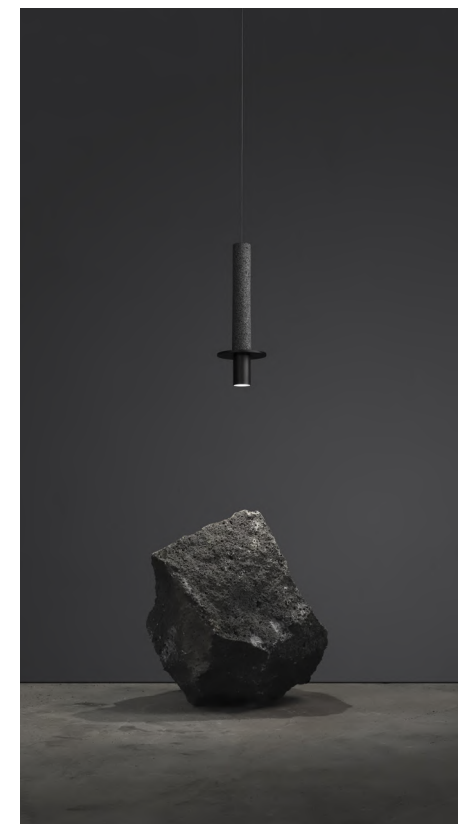




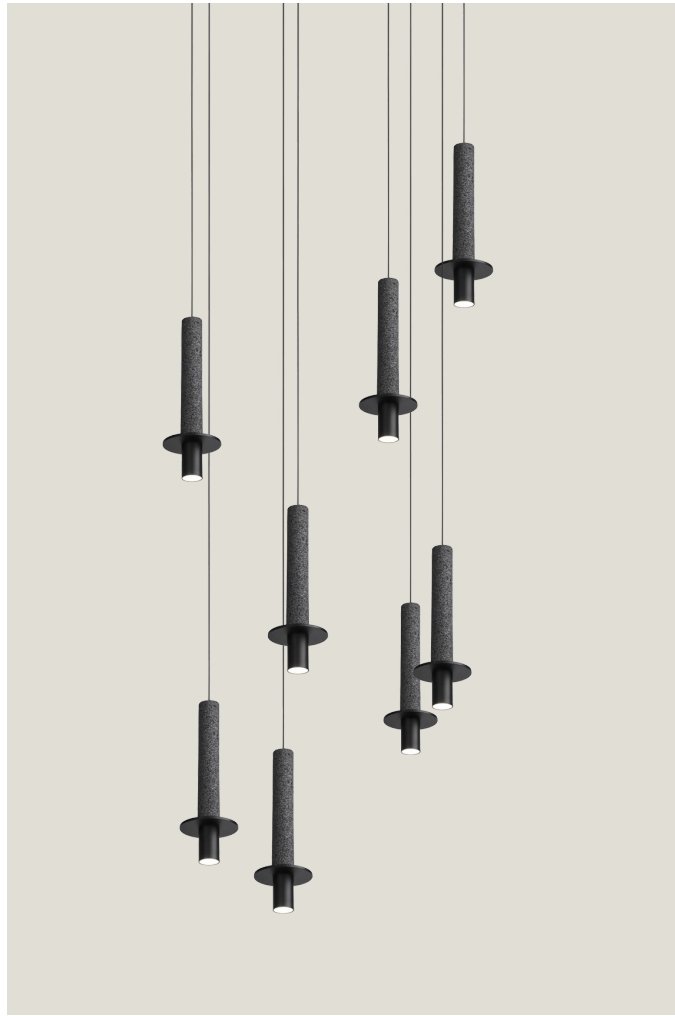
A strong statement  
with a refined  
simplicity.

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.







Crafted with precision  
and sensitivity.





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  
from Puebla 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.



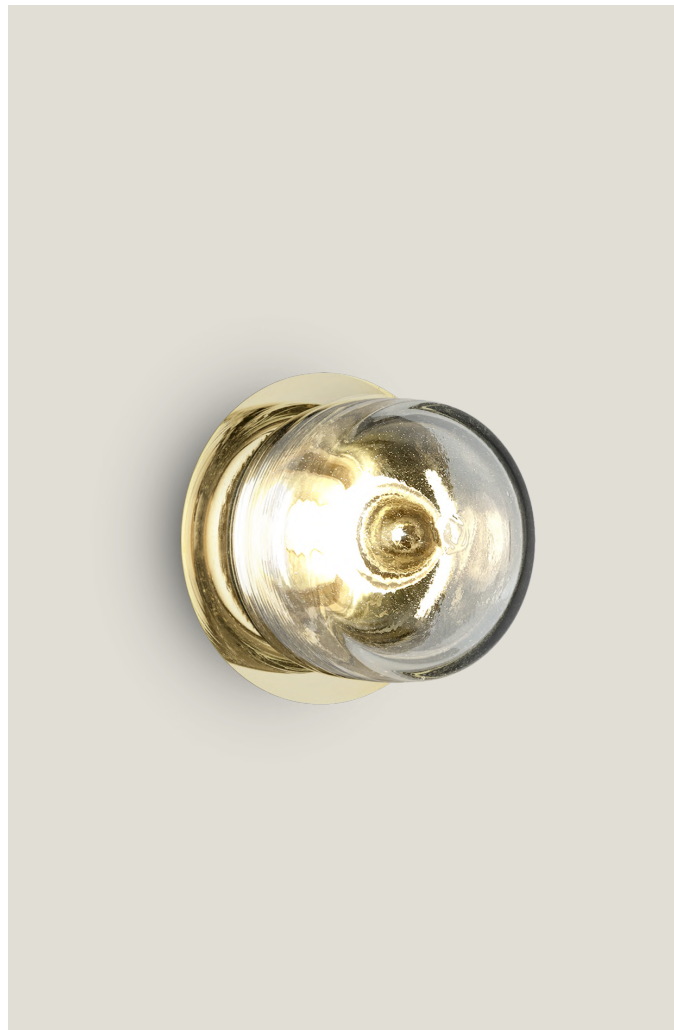


# Absorbing and refracting light with a sculptural expression.

Cupallo brass has 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 vase      Solid brass and handblown recycled glass

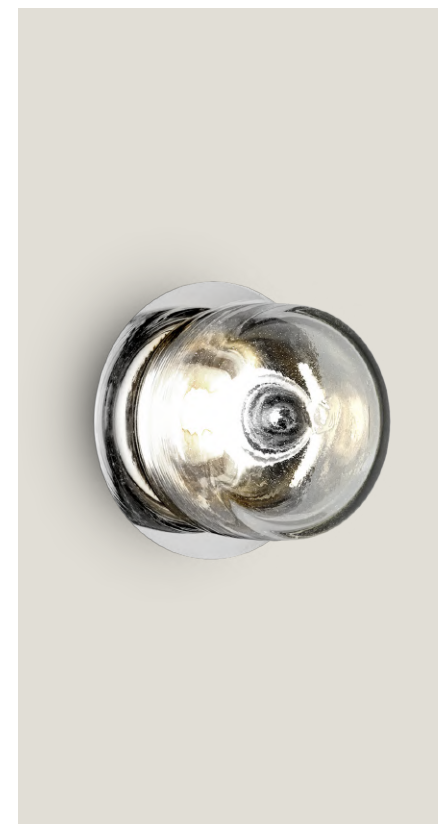
Cupallo vase joins the classic collection reinventing Cupallo's essence in a smaller scale. Solid brass and recycled handblown glass are presented in new proportions. A new interaction with the surrounding

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

Cupallo  
chrome

Chrome and  
handblown glass

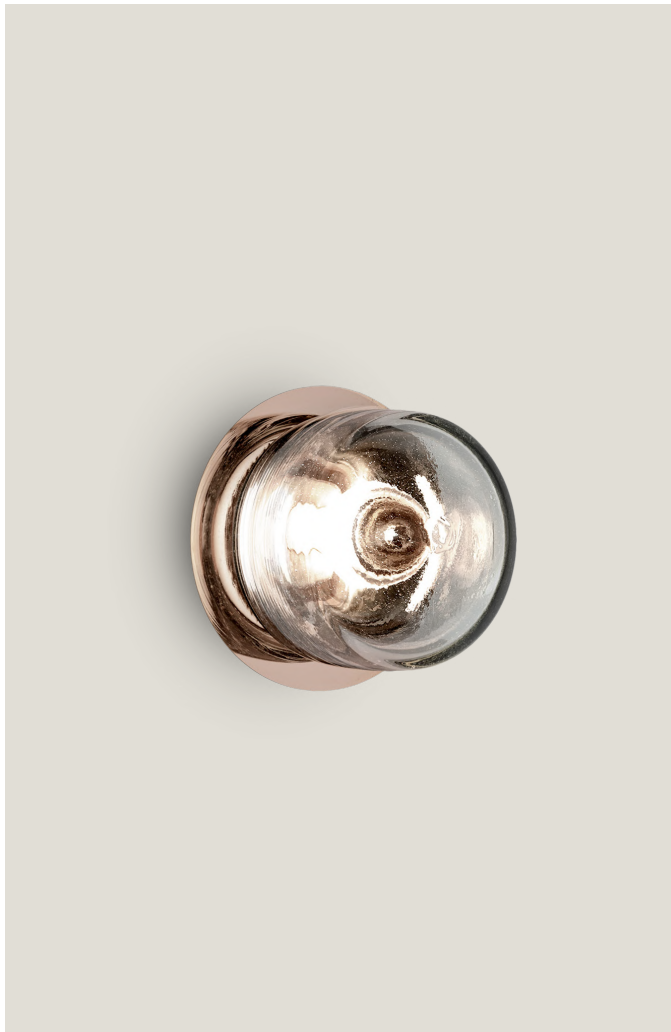
Handblown glass  
being transformed  
into a source of  
endless reflections.



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







## Cupallo copper

The Cupallo copper version brings 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

## Copper and handblown glass



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.





Forward thinking  
craftmanship playing  
with the notion  
of architecture.

Ambra

Cantera rosa and copper



Ambra is a beautiful and poetic way to combine two materials, creating different visual levels in a simple and modern object.



Unquestionably rich aesthetic of brushed copper and stunning volcanic rock texture turns this family into several sculptures of light.







Poetic in its several visual levels.



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. It is not just about a new shape, but rather new light, a balance between material composition and light function.







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.







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Can and  
Can large

41

Collection

Barro Negro

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



The tubular shape with its flawless edged terrace combines heritage and tradition with a modern twist. Can is a decorative object on its own, but looks even more thrilling when switched on. The exquisite form and smooth finish accentuates the elegance of Barro Negro.





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.



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Collection







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Origo  
pendant

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Collection

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

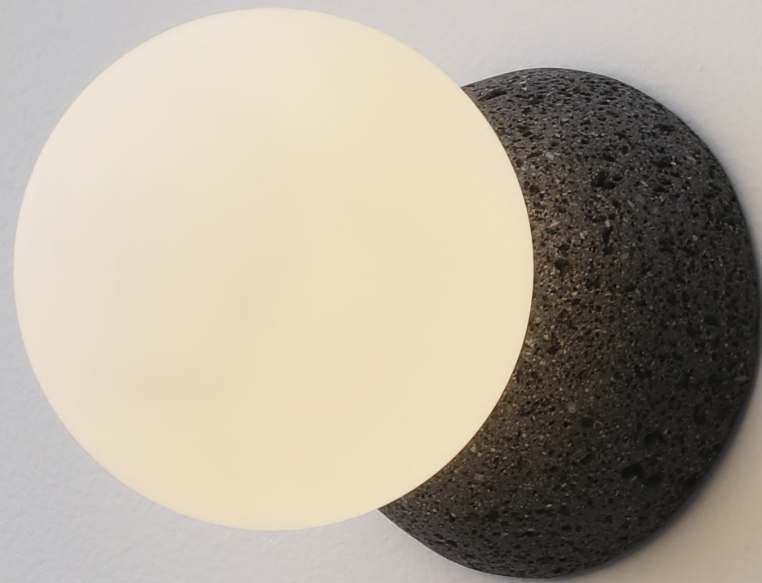


create a relationship between light and composition. Spheres work as a double geometry, mirroring positive and negative. They reinforce the fundamental relationship between light and shadows.







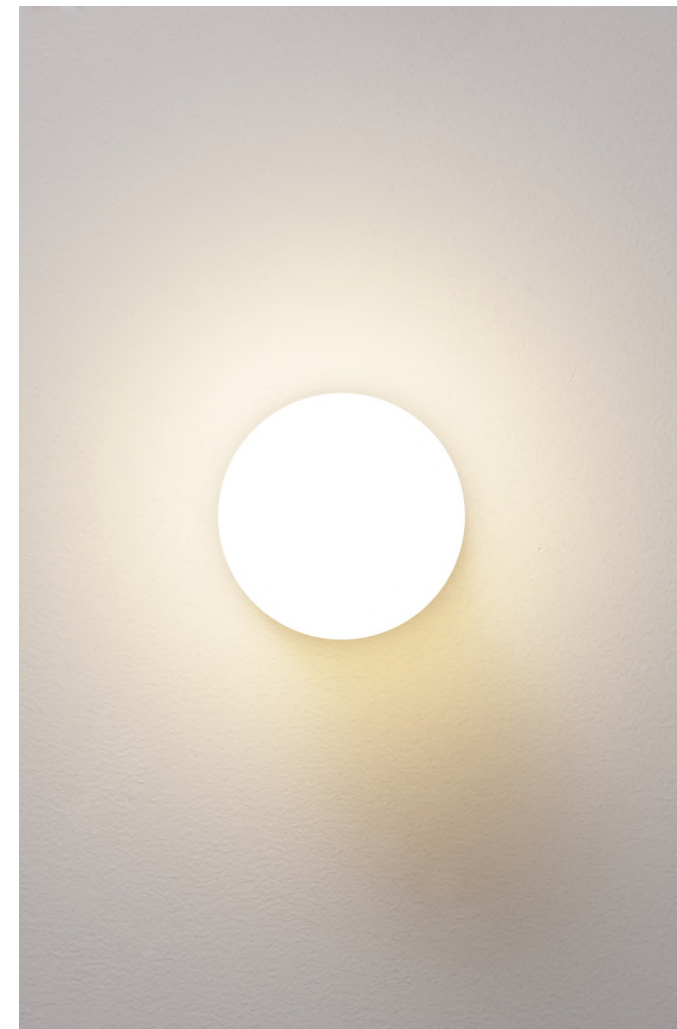


Origo wall

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 floor

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

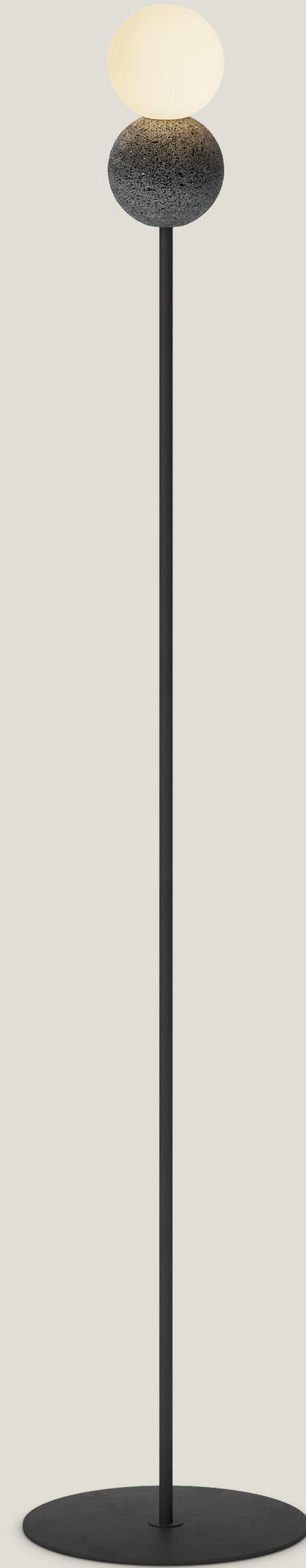
## Volcanic rock and glass

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.







## 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.

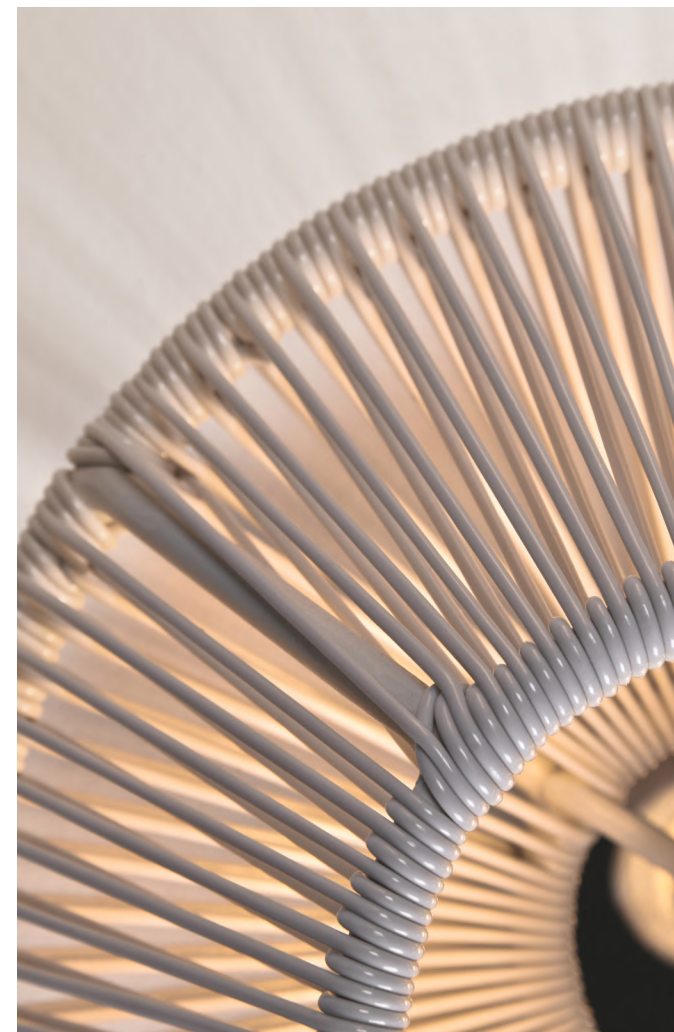




Caleta wall sand  
Caleta medium sand  
Caleta large sand

Handwoven

Interweaving tradition  
with a contemporary  
aesthetic.



Caleta setting opportunities are various: the lamp can be placed either as a single piece, or in a cluster, creating rich shadows in space. The series is available in two colors and two sizes as well as a wall version



to suit different settings. The pendant versions in medium and large are perfect for using on their own or repeated in a chandelier composition.



Caleta wall gray  
Caleta medium gray  
Caleta large gray

Handwoven



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.





Trufa

Handblown glass

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Trufa classic pendant embraces playful principles of simplicity and elegance in this straightforward presentation. Spontaneous reflections from the environment engage with the thick glass resulting in an unexpected interaction with the surroundings. Trufa mini plays with the signature trufa principles and proportions to create a delicate, mesmerizing pendant lamp. Perfect for suspension systems,

flexible to be arranged in playful or sober compositions. Trufa table lamp shade projects glowing light waves that diffuse on to the surface below and into the environment creating a warm and cozy atmosphere. Trufa wall is designed to be mounted on any surface which gives it a wide range of variability of use. Its reflectivity and transparency make an excellent addition to any environment.



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Collection





Soft and playful  
forms layered through  
transparency, texture  
and refractions.

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Trufa collection has a natural and pure look, it embodies a concept of lightness and transparency. The handblown recycled glass process creates miniature air bubbles that get trapped in the surface. These create, together with light, amazing reflection compositions. The collection consists of four styles in order to answer different settings. The pendant versions are perfect for use on their own or in a dramatic chandelier layout.

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Collection

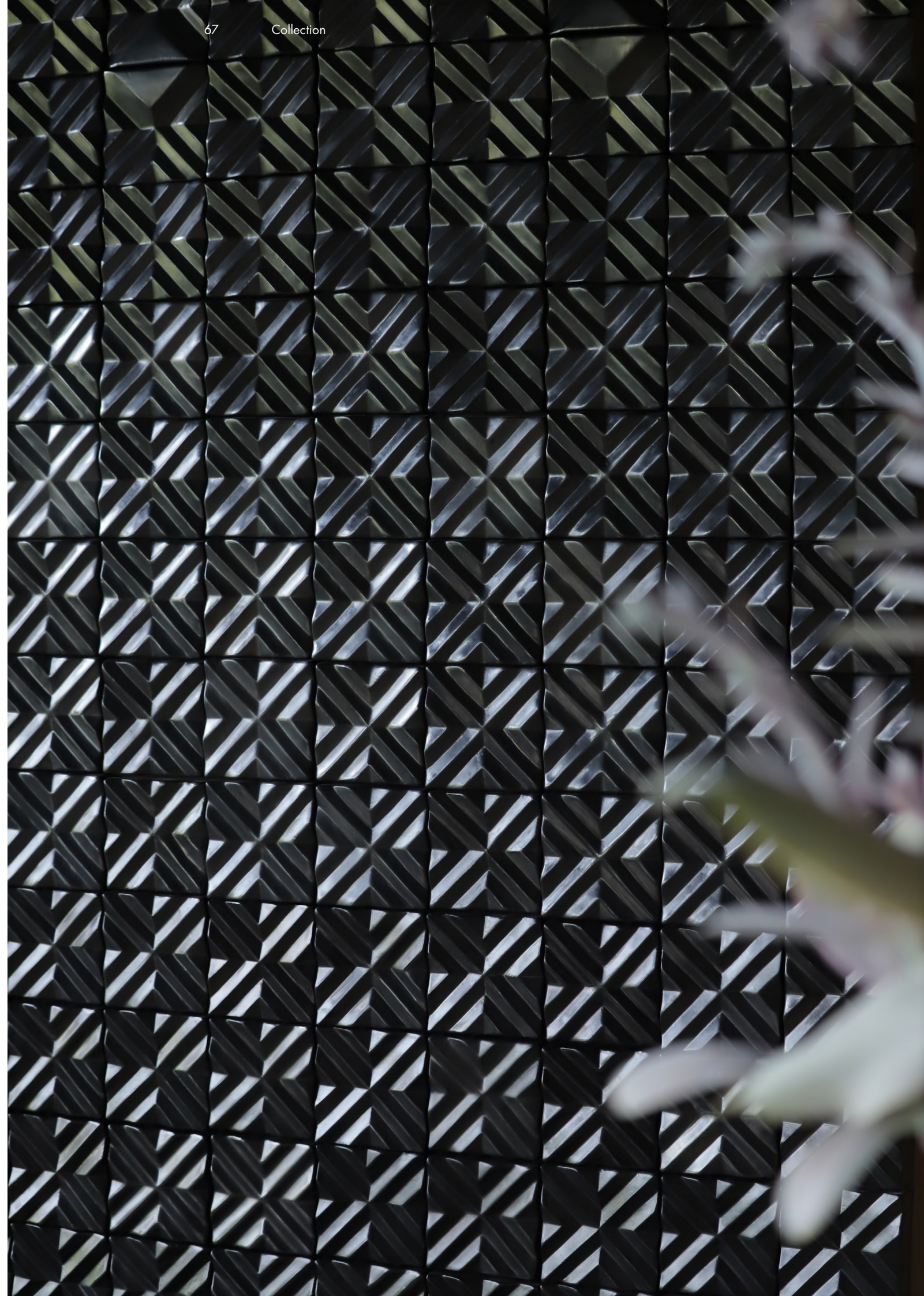




Each tile is handmade by skilled Mexican craftsmen in Oaxaca to shape a physical statement.

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.





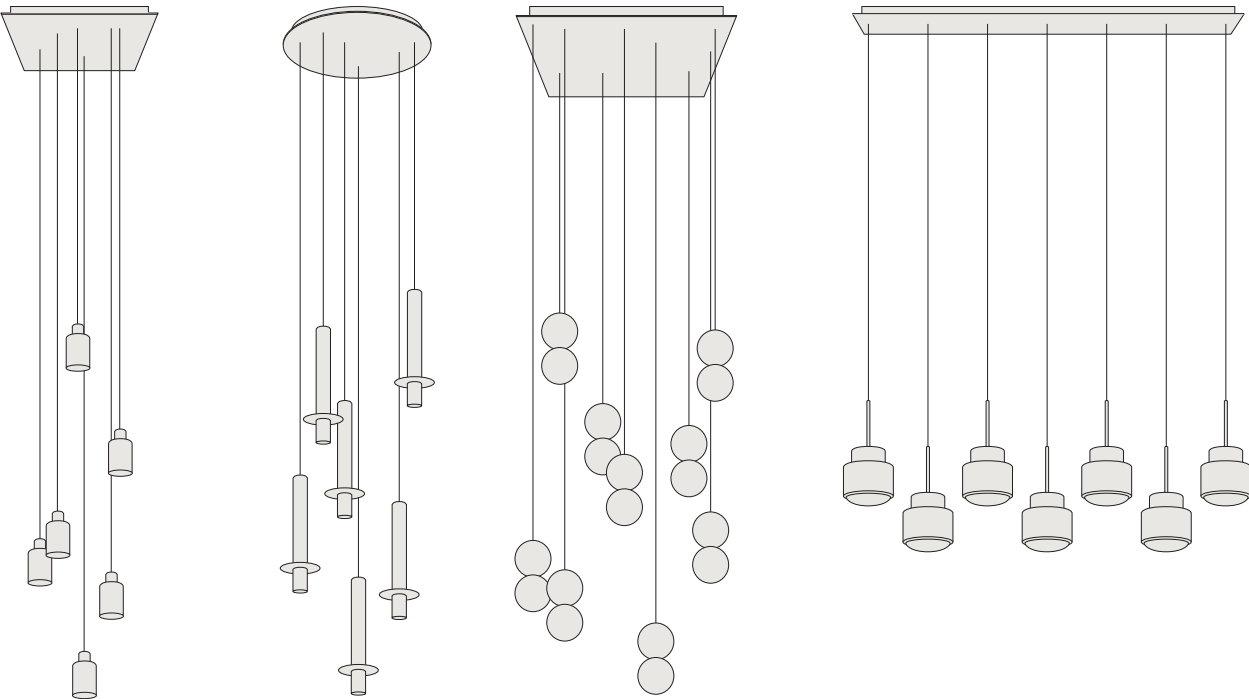
# Endless arrangements

Once you select a canopy shape and decide the number of pendant lamps for your project, we can advise you on the most appropriate size of the canopy.

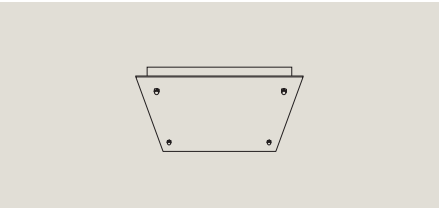
You can also specify the height of your chandelier. Our pendant lamps have a standard cable length of 2m but cable extensions of up to 6m are available on request.

# Create your chandelier

We offer a collection of canopies designed to help you make group arrangements with any of our pendant lamps to suit your space best. We can help you visualize your idea if it becomes too complex.

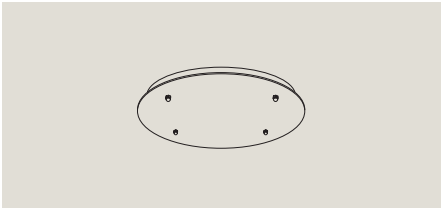


# 1. Shape



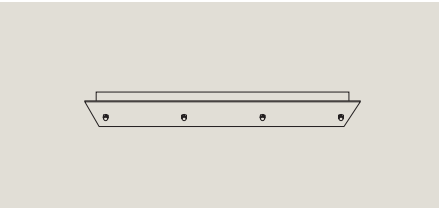
Square

The classic canopy for any space.  
30x30cm  
40x40cm  
55x55cm



Round

Recommended for playful arrangements on top of round tables.  
Ø 40cm



Rectangular

Recommended above long tables or bars.  
75x14cm  
100x14cm  
125x14cm

# 2. Finish



Black

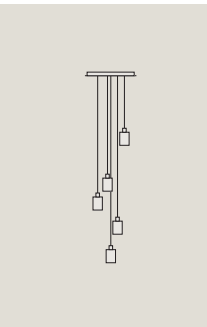


White



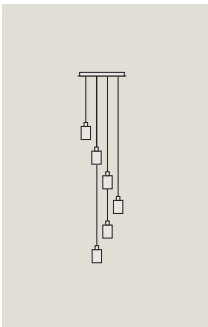
Chrome

# 3. Styles



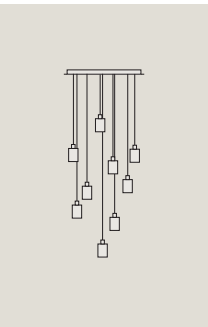
Random thin

The classic arrangement for your square and round chandelier.



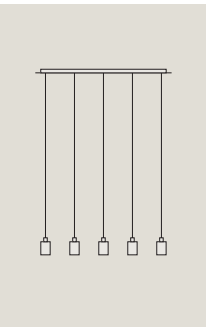
Spiral

Elegant composition for higher spaces on round and square canopies.



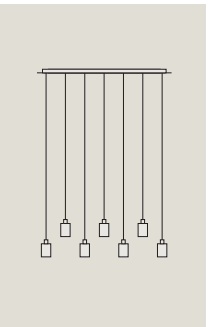
Random wide

Special arrangement for larger compositions on square canopies.



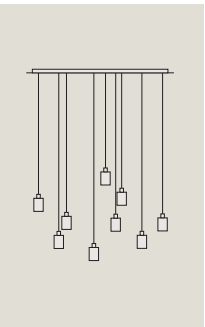
One Line horizontal

Elegant statement above long tables with a rectangular canopy.



Two Lines horizontal

Helps illuminate all the pendant lamps among each other with a rectangular canopy.



Random horizontal

Playful arrangement that brings depth to the chandelier with a rectangular canopy.





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



A view of the molds aligned inside the workshop. Oaxaca.



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.



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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.



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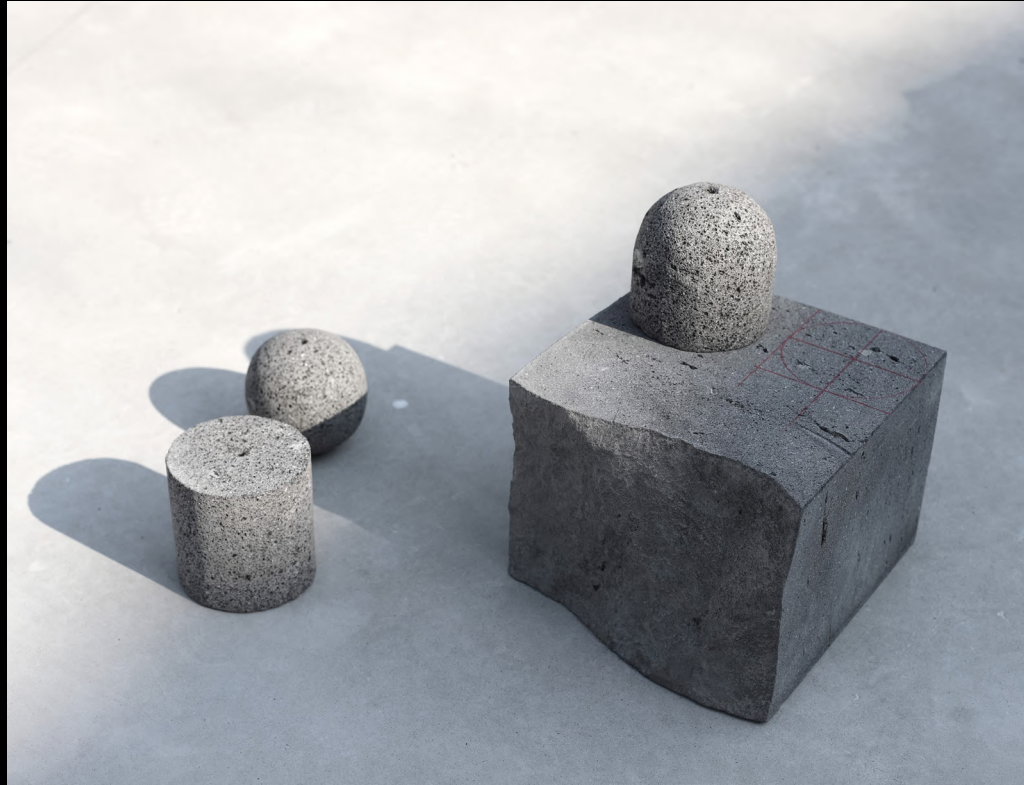
Materials

A physical transformation that both attracts and intrigues.



## Volcanic rock

## Mexico City



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.



Polishing instruments at the artisan's workshop. Mexico City.



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.



Fiorito raw piece at the beginning of the polishing process. Mexico City.

## 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.

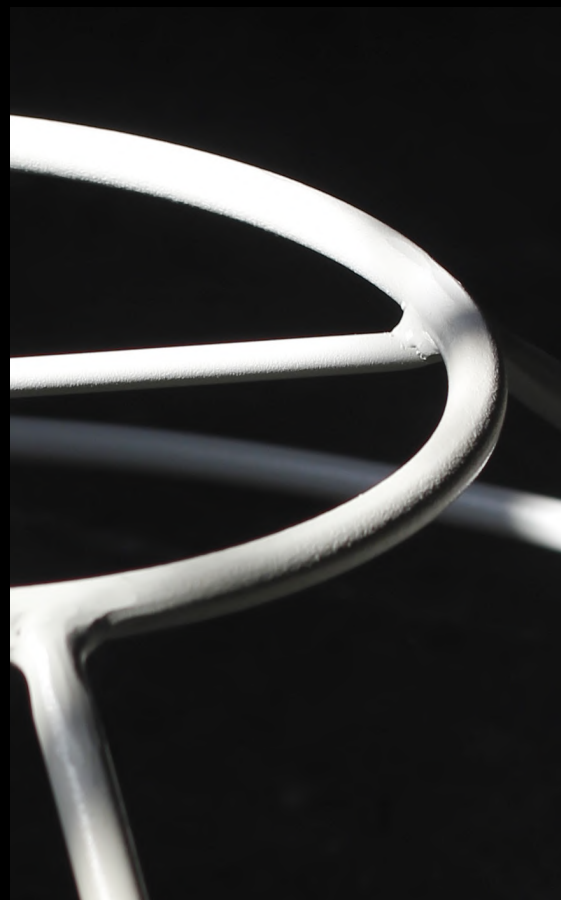




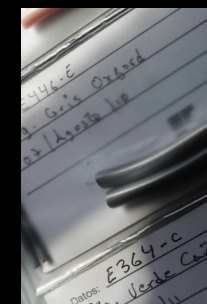
## Handwoven PVC

## 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.



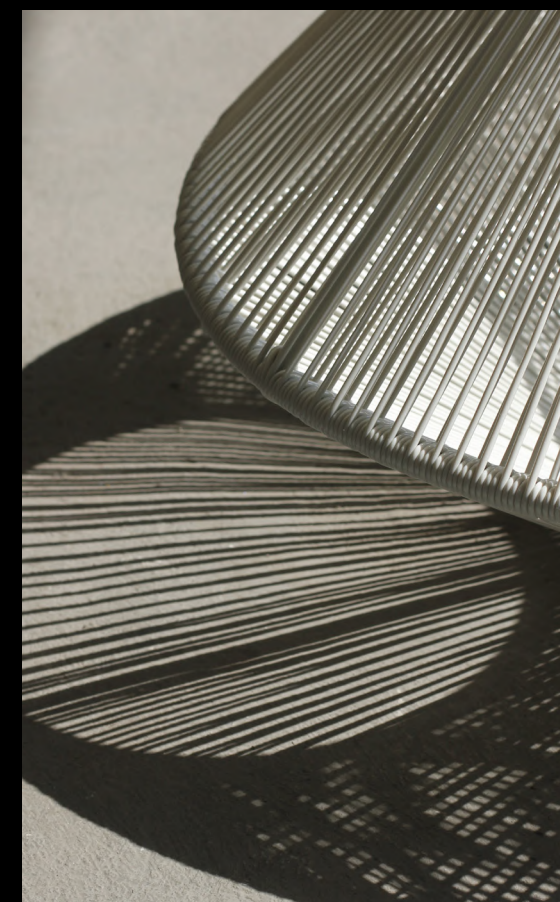
The combination of nuances of past and present woven into a contemporary form.



Color proofs for our gray oxford. Mexico City.



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.





## Cantera rosa



## Nopala

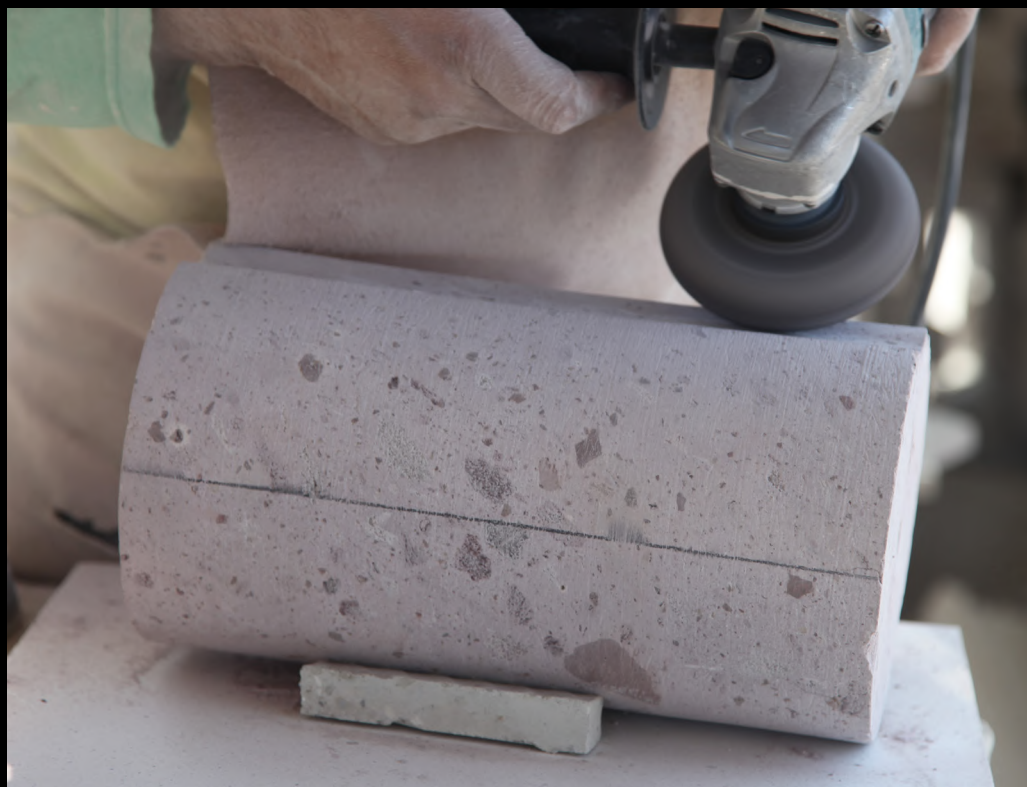
Cantera rosa is a volcanic rock, formed by a mix between volcanic ash and dust. It is mined exclusively in Mexico and Central America. It is rich in color, texture, durability and softness, which allows for very detailed carving and cutting. This volcanic stone is one of its kind. The multicolored flecks and inclusions are peculiar to cantera rosa, making it its signature. Despite being a rock, its color gives it a warm tone.



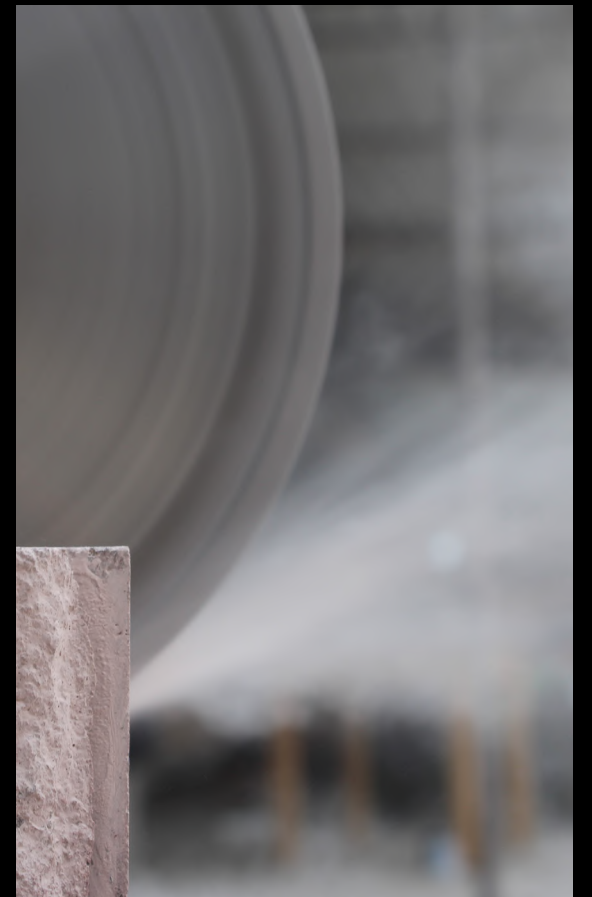
A gentle color with natural inclusions worked with skill, passion and time, resulting in an astonishing aesthetic.



Pieces during the form process. Nopala.



Its color varies depending on the region where it is mined, the pink type is found in Zacatecas, a city designated World Heritage for its architecture, most of which is constructed with cantera rosa. It is a tradition widely worked in handcraft workshops with chisel and hammer, techniques being passed from generation to generation. Great skill, time and experience are required to work the material.















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