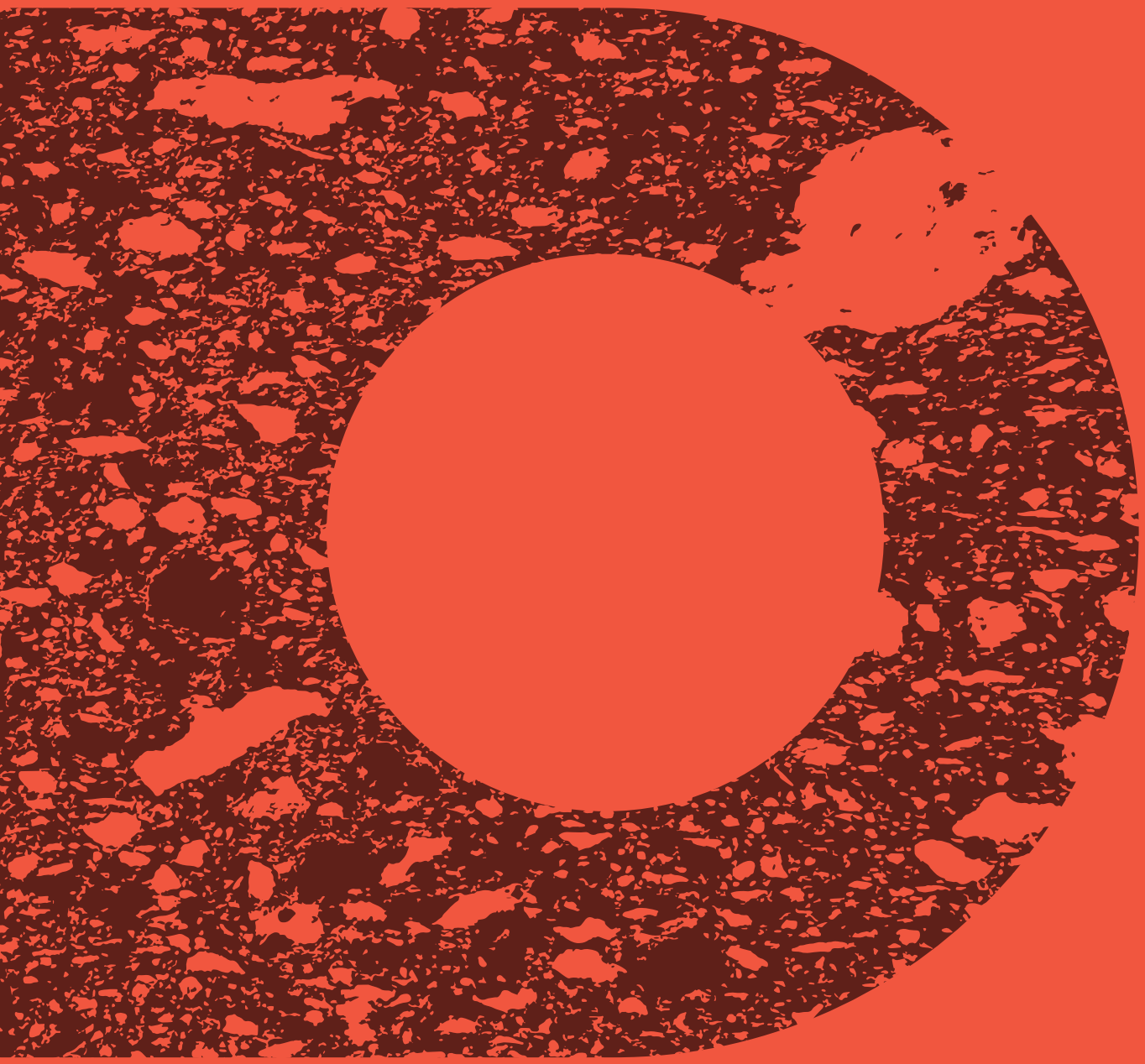
davidpompa



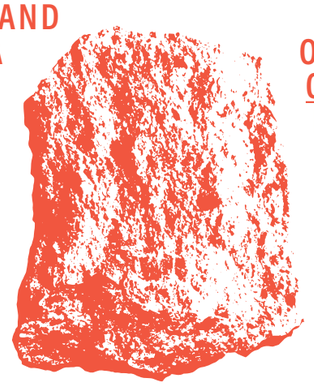
THE STONE WIH NO NAME
A GEOLOGICAL CONVERSATION ON MEXICANNESS

WE – MEXICANS – ARE A PEOPLE PRONE TO COLLOQUIALISMS, DIMINUTIVES AND CUSTOMISED EXPRESSIONS. WE PAVE (AND RE-PAVE) OUR LANGUAGE IN THE SAME WAY THAT WE APPROACH ALL WALKS OF LIFE: PRACTICALLY, NAIVELY AND WITH A GENUINE SENSE OF INVENTIVENESS, SURPRISE AND EXPLORATION.

TOBA, OR TUFF, ONE OF THE MOST COMMONPLACE BUILDING MATERIALS IN MEXICO, IS NO EXCEPTION TO THIS. FOR US, IT IS QUITE SIMPLY KNOWN AS CANTERA WHICH, SOMEWHAT PROBLEMATICALLY, ACTUALLY MEANS QUARRY. A ROCK UBIQUITOUSLY NAMED AFTER ITS PLACE OF EXTRACTION – AND RIGHT HERE, IN ITS NON-NAME, WE BEGIN TO OVERSEE AN INTERESTING EXPRESSION OF ITS CONVOLUTED AND FRAGMENTED COMPOSITION.

PINK, WHITE, BROWN OR GREEN, TOBA/CANTERA IS VASTLY FOUND IN MEXICO'S TRANSVOLCANIC BELT AND HAS BEEN THE GO-TO MATERIAL FOR ARCHITECTURE AND ORNAMENTATION SINCE AS EARLY AS PREHISPANIC AND, LATER ON, COLONIAL TIMES THANKS TO BOTH ITS SOFT MALLEABILITY AND AVAILABILITY. IT TELLS A MATERIAL HISTORY OF THE NATION'S EVOLVING ERAS AND CULTURAL IDENTITIES. IT IS SO RECOGNISABLY MEXICAN THAT PEOPLE TO THIS DAY CONTINUE USING IT – IN LARGER AND SMALLER SCALES – AS A STAMP OF OUR IDENTITY. FROM MONUMENTAL PUBLIC EDIFICES TO PRIVATE HOMES AND SMALLER DECORATIONS – SOMETIMES A FOUNTAIN OR AN ARCH – ITS USE IS SOMEWHAT A PRACTICAL CHOICE, BUT IT IS ALSO A CLEARLY AESTHETIC ONE.

HOWEVER, THE TRUE SUBSTANCE OF TOBA/CANTERA LIES IN ITS VOLCANIC ORIGINS, MAINLY CONFORMED OF VOLCANIC ASH EJECTED AFTER AN ERUPTION, DEPOSITED AND LITHIFIED INTO A SOLID ROCK ALONGSIDE OTHER MATERIAL FRAGMENTS FROM ROCKS, METALS AND MINERALS. VISUALLY POROUS AND COMPOSED OF JARRING PIECES OF DISTINCT HUES WHICH SEEM TO HAVE BEEN PRESSURED INTO BEING, MOULDED TOGETHER AS ONE SOLID ENTITY. SO, INTERESTINGLY, TOBA/CANTERA CANNOT HELP BUT SERVE AS A METAPHORICAL REPRESENTATION OF MEXICO, MEXICANNESS AND ITS PEOPLE. A BRUTAL AMALGAMATION OF CULTURE AND TRADITIONS, PRESSURE-COOKED INTO CULTURAL MERGES AND EXPLOSIONS, TRANSFORMED INTO SOMETHING – ALBEIT SCARRED – BEAUTIFUL AND PRACTICAL.



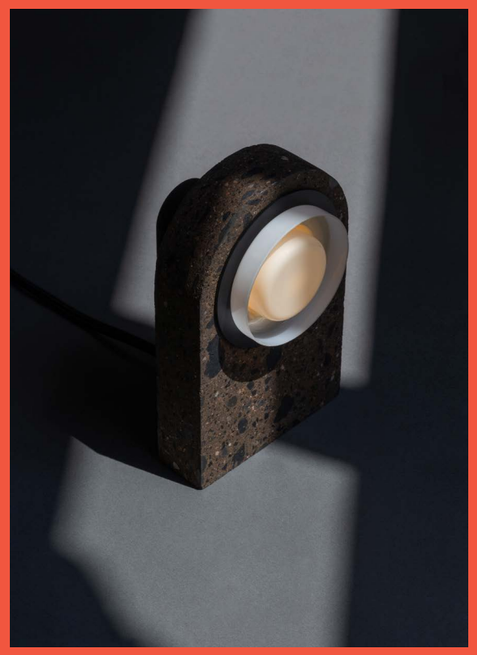
ONE COULD EASILY SAY TOBA/CANTERA IS A PHYSICAL REPRESENTATION OF OUR MEXICAN SOCIAL FIBRE. TOBA/CANTERA IS MEXICO AND THEREFORE WE – MEXICANS – ARE THIS STONE WITH NO NAME.

BY BERNARDO DOMINGUEZ

STONE ARCHIVE

THE SCIENCE OF STONE
A DISCOURSE ON EARTH EXPLOSIONS & VOLCANIC LIGHT SCULPTURES

BY STUDIO DAVIDPOMPA



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FORMATIONS

BY ALEXANDER SLOTNICK

The darkest room in the house where I grew up — a stately, white-brick cluster of columns and gray angles of roof, curtained in lush Virginia trees — was the bathroom between my bedroom and playroom. This bathroom had two doors but, significantly, no windows through which sunshine could intrude. If the switches were off and doors closed, only the slimmest fault of light could punch in along the doorframe. My mom taught me this fact, the room's potential for darkness, when I was four or five years old. She'd bought me a pack of the glow-in-the-dark sticker stars so many kids used to spangle their room in the early 1990s. To see the stars' at their brightest, we needed the darkest space available, in spirit of contrast. With the lights on, we arranged a portion on the bathroom wall; they were a dull, flat cream in the light, nearly invisible on the white paint. My mom flicked the switch, and a supernatural constellation, scattered like a dalmatian hide, popped to life, while the rest of the room settled into blackness.

Thirty years later, this past winter, Andrea from Studio davidpompa talked me through this exhibition and the studio's conceptualization around the work, and their investigation into the nature and meaning of "archives," and I was reminded of this memory, how it taught me the power of coded information. Our discussion of

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the studio's featured material, cantera, revolved around a consideration of how the stone is created. Specifically, we talked about how cantera's form is, by definition, a snapshot of the past: As a volcanic toba, its existence is the result of the rapid cooling of lava discharged from a volcano, its final color and details a combination of the exact currents of air and impurities it encounters in those formative moments. Varied levels of pH encode within cantera its color, like a block of DNA. Pink indicates it's rich in iron; green is evidence of oxidation. The oblong shapes of its constitutional sediments and dust are frozen inside while remaining visible to the naked eye, and the shaded craters pocking its face are a memory of the speed and energy behind the volcanic activity that was its genesis, sending the cantera on its chaotic way before it solidified mid-flight.

We spoke too about the Geological Institute in Mexico, which *Studio davidpompa* visited during their research, and how that experience entangled the idea of an archive with their vision for this very exhibit. Cantera, just like any mineral, is an elegant and inviting archive in itself, as the stone has sealed and conserved a record of its own private, explosive past, if you know how to read it. Cantera's preservation within the Geological Institute is a conceptual echo, a reverberation. The Institute is a man-made archive that safekeeps far more ancient archives, formulated by nature.

As the memory involving the glowing stars resurfaced for me in the days after we spoke, I recognized that it had introduced me to two important ideas, now central to my understanding of *Studio davidpompa*'s work. The first: The way coded information can shift between being alternatively hidden and then brilliantly revealed, merely by changing one's way of looking — in the case of the stars, the literal provision or deprivation of light. What is at one moment a nearly imperceptible swirling on the wall becomes a vivid pattern. And second: The revelation one actually *feels* when discovering that coded information. As a child, I interpreted the knowledge of the room's potential for darkness as a privileged insight, a bonafide secret. To any adult, that concept would have seemed obvious, not worthy of consideration or comment, but to a four-year-old, what is plain about the world is not always clear. Later in life, the first receipt of even a simple fact can linger in the memory as the profound moment when one's private universe permanently shifted, even if only by a degree.

A few years later, I had a corollary experience in another room, across the hall, this one with broad, generous windows, overlooking the forest that wound downhill to the marsh that lapped at the edge of our yard. This one is simpler to explain: My dad, a geneticist, brought home a microscope and a cardboard box of sample slides, lined up on their edges, fit perfectly to the box's dimensions. A shred of tissue, a dab of water, a plucked hair, contained without exception a cosmic, dynastic architecture, often with its own minuscule, autonomous moving bodies, with *life*, entirely alien and yet, even to a child, instinctually, more disturbingly real than any invention from a movie.

Here, with my father's microscope, light still played a role, though rather than an intruder to be avoided it was harnessed, powered and projected across the instrument's stage. In the most blunt terms, this microscope and its samples underscored for me the idea that within every object, every centimeter of space, there could exist concentrated and complex information: an archive.

Ordonez, Ezequiel (1943). Parícutin [Birth certificate of the Parícutin volcano] [Photograph]. Historical Collection of the Institute of Geology, UNAM.

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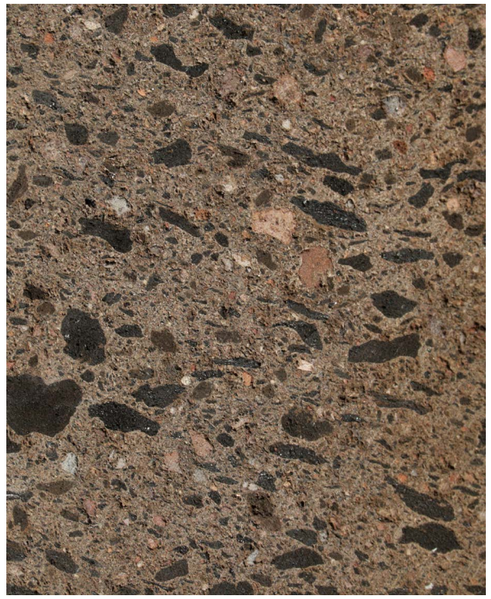

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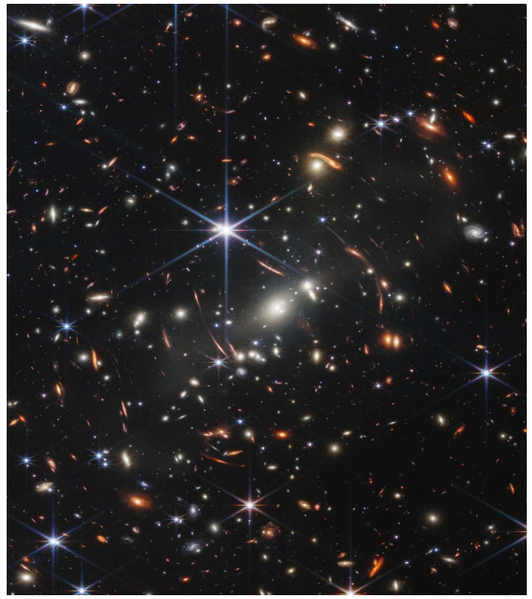

This is a theme that has helped the development of virtually every scientific discipline: improve our way of looking and richness awaits. Chemistry has given us the elements and their interactions, biology the exotic zoos of our cells, geology the mythic historical saga of our planet, like sparkling tree rings running through our mountain ranges, and physics the quanta of gravity and space. In each case, the evidence supporting these observations has always been around us, readily available; the greatest breakthroughs in scientific history have not come from unearthing some new elixir, but from our development of new ways to look more clearly, more deeply at what has always been around us. Each step in our improved understanding has come from an innovation in *how we look*.

In the case of cantera, a stone employed in architecture all over the world, at once both common and clearly replete with archival density, our history and evolution of *looking* has been partially shaped by the man Antonio del Castillo Patiño; a 19th century geologist, he was responsible for founding the Geological Institute in Mexico and imparting to the national discipline of geology standards and character apart from its utility in mining. In other words, he established the formal archival institution that assisted *Studio davidpompa* in seeing and appreciating the archival nature of the stone itself, a character of the stone that goes far beyond its obvious qualities, like hue, sturdiness, texture.

Among the most interesting aspects of Patiño's biography is the fact that his exact birthdate is unknown, or was unknown for many years, due to a fire around the year 1860 at the archives of the church of Cutzamala, a fire whose own origins remain in dispute. In reading about Patiño and his Institute, I also came across the story of Parícutin — not a man, but a cinder cone volcano, several hundred kilometers beyond CDMX. Parícutin earned itself reasonable fame in the 1940s, when it first emerged from the cornfield of farmer Dionisio Pulido, allowing its geological development to be fully observed, to be *looked at*, a novel scientific opportunity that naturally caught the attention of the Institute that Patiño had founded.

That novelty eventually earned Parícutin distinction as one of "the seven natural wonders of the world," and during its activity over nearly a decade, it forced the evacuation of all residents of the two towns upon which its lava encroached. Today, the church San Juan Parangaricutiro, half-encased in igneous remnants, once blazing liquid fire but now hardened black stone, remains evidence and memory of Parícutin. In reading about the man and the volcano, I came across photographs of a document that Patiño's Institute of Geology issued to certify and memorialize Parícutin when it appeared in 1943, nearly half a century after Patiño's death, with references to these papers, appropriately, one thinks, as a "birth certificate."

It is therefore correct to say that the man who had no birth certificate, thanks to a fire at a church in Michoacán, established the institution later responsible for the birth certificate of Parícutin the volcano — a volcano that very well could produce cantera, a volcanic toba — which announced itself and earned its lasting notoriety by consuming a different Michoacán church in lava.

History amasses itself in layers. But it is dependent upon us to look for it.

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As we consider *Studio davidpompa*'s work and its resonance with the meaning of "archives," we should finally take a moment to consider exactly *not* the cantera. Consider, instead, the light itself.

When it comes to the question of archives and preservation of the past, where we come from and how all those intervening moments have unfolded, stone, it turns out, is not the enduring substance we're so tempted to believe it to be.

Instead, as modern physics has taught us, light is the most lasting means for preservation, bypassing all friction and decay, with the power to show us a dimension of history beyond any other record. Stone always, eventually, will turn to dust. Light and time, however, have a different relationship: Last year, the first photographs from the James Webb Space Telescope showed us that light has no destiny to expire. In the Webb's deep field image, published July 12, 2022, the telescope observed light over 13 billion years old, the most ancient evidence of our universe's existence, cementing light's role as the truest archival substance. The photo, as it is, is the closest document to a birth certificate for the formation of the universe as is currently in human hands.

In the case of these cantera light sculptures, *Studio davidpompa* has taken something utterly solid, embedded with memory, and married it to a source of light, something fleeting and intangible. The stone draws our attention and demands that we acknowledge its power as an archive, so we imagine the past. But the light itself may ultimately be the element responsible for preserving the phenomenon of "now" for some distant, searching future. There's some comfort in that fact, I think, like a secret of the room where one lives, understood for the first time.

Alexander Slotnick
Washington, D.C.
February 26, 2023

Cantera texture, Michoacán, Mexico, 2023.

"Webb's First Deep Field," captured by the James Webb Space Telescope and released by NASA and the Space Telescope Science Institute into the public domain on July 12, 2022.

Alexander Slotnick is from Virginia Beach, Virginia, and now lives in Washington, D.C. His fiction, essays, and interviews have previously appeared in *The Sewanee Review*, *The White Review*, *Meridian*, and *The Distance*, among others.

f. 001 The stone has the false common name “Cantera” (Spanish word for quarry) and there is no public understanding of its origin and composition.

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UNAM

Centerpiece of the new collection is the toba volcánica stone that consist of minerals, glass and volcanic debris ejected one million years ago during severe eruptions. In partnership with the

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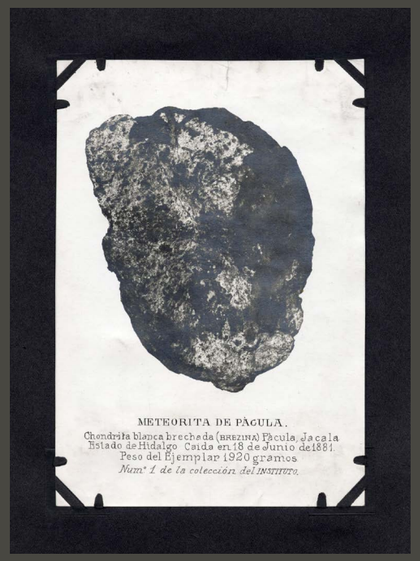
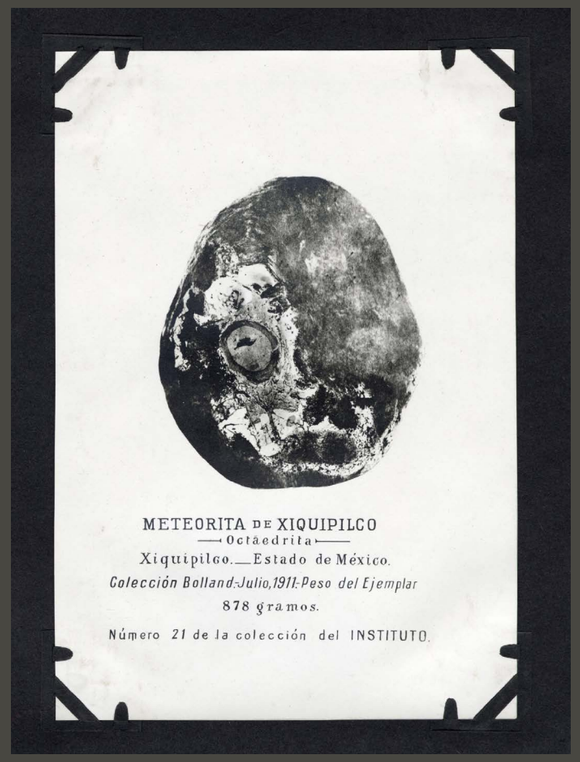
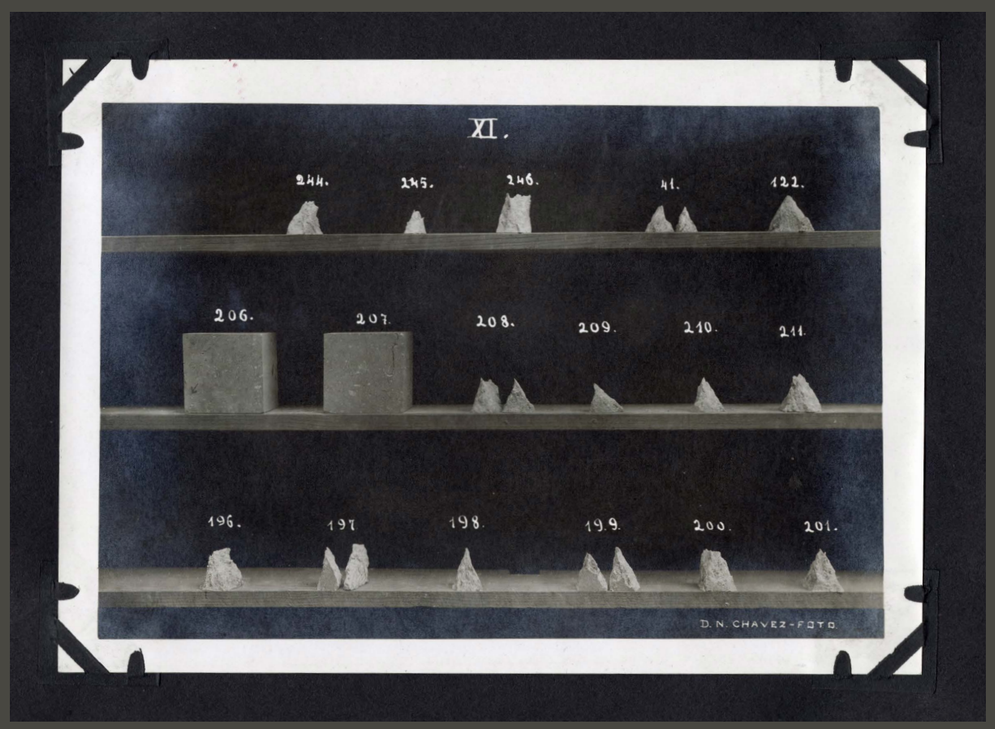
department of Geology of the National Autonomous University of Mexico (UNAM), our investigation into the origins of toba volcánica opened a deeper insight on a stone that is widely used in Mexican culture. This scientific investigation is driven by the studio´s strong desire to research materials and share public knowledge.







f. 006 The image shows a partial view of the Construction Materials Collection placed on its plinths. Source: Album "Photography Workshop No. 2", p. 51, ca. 1916. Photographer: D.N. Chavez. Photographic collection of the Historical Heritage of the Institute of Geology - UNAM (AHIG).

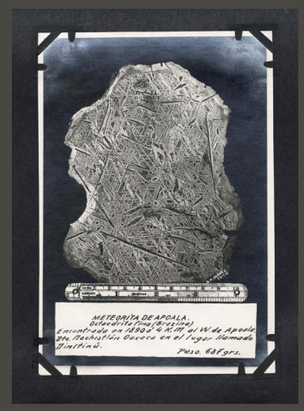
When the National Geological Institute started in 1888, its work was divided into collections: minerals, rocks, construction, ornamentation materials, paleontology, and technological geology. In the Department of „Mineralogy, Petrography and Construction Materials", the study of rocks, lamination, microscopic study, cutting, polishing, study of quarries and igneous rocks used for construction material (andesites, breccias and tuffs) was carried out. Likewise, experiments to calculate the elasticity, rupture points, compression resistance, degree of porosity, absorption capacity, density per cubic meter, texture and reactions to sudden changes in temperature were studied.

The Historical Collection of the Institute of Geology of the UNAM (AHIG) is the area responsible for safeguarding, conserving and disseminating the institutional historical memory, generated from its origins, in addition to promoting and disseminating a documentary culture based on the regulatory frameworks of transparency and access to information. The value of the Historical Heritage lies in the possibility of preserving essential information for the production of knowledge about the past and in a historical perspective on issues that matter in the present. The protected testimonies allow us to understand the national history of scientific, agricultural, mining, industrial and economic development related to non-renewable resources, as well as the experiences that guided the formation of the scientific and technical elites, the scientific and extractive policies, the networks between the geological community in the country and with the world.

This space is located on the first floor of the Museum, which has existed since the moment the building was designed to originally house the Library and Archive of the Geological Institute of Mexico. It is illuminated by a cloister corner vault with an iron and glass lantern. It consists of two bodies, on two levels with a glass mezzanine that allows natural lighting in the reading area, with their respective iron stairs. The iron shelf in the form of cells with movable shelves stands out, cast in the Andrew Carnegie workshops in Pittsburgh, PA, and acquired by Roberto Boker and Cía in Mexico City. Due to the special material it contained and its spatial arrangement, it was the first and only library specialized in Earth Sciences in Mexico. Its operation dates back to 1904, when it was enriched with the publications produced by the Institute's staff, those received in exchange with institutes and societies from all over the world, and by the works and series acquired at the suggestion of Rafael Aguilar y Santillán, the first librarian of the Geological Institute of Mexico.

In such a way that this space, located in the heart of the building, has maintained its vocation since the beginning of the 20th century. The extreme dates of the collections it houses are from 1888 to 1950: historical documentary archive, photographs, maps, collection of construction materials buckets and more than 8,000 prints (brochures, theses, periodicals, books, general works and encyclopedias).

f. 007 The image shows the Library of the Geological Institute of Mexico in 1917, a space where the Historical Collection of the Institute of Geology of the UNAM is currently housed. Source: Album "Photography Workshop. File No. 2", p. 33, Photographic Collection of the Historical Heritage of the Institute of Geology - UNAM (AHIG).



The enclosure that houses the UNAM Geology Museum was built exclusively to house the National Geological Institute to carry out the geological study of the territory from three points of view: scientific, technical and industrial, to build the geological and mining cartography of Mexico and create the nation's Geological and Paleontological Museum. The design and construction of the building, between 1900 and 1904, corresponded to the architect Carlos Herrera López, and it was officially

f. 008

inaugurated on September 6, 1906, when the 10th National Geological Congress was held in Mexico. Since 1970, the building exclusively houses the Museum of the Institute of Geology of the UNAM. It has five rooms: Main Room, Paleontology, Mineralogy, Petrography, and Earth System, which exhibit an estimated collection of 30,000 specimens (fossils, rocks, minerals, and Mexican and foreign meteorites).

A rock formed by processes of extrusive igneous origin — that means, formed on the surface of the Earth, originated by a volcanic body. This rock, 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). Now, it has become a material employed as dimensional rock.

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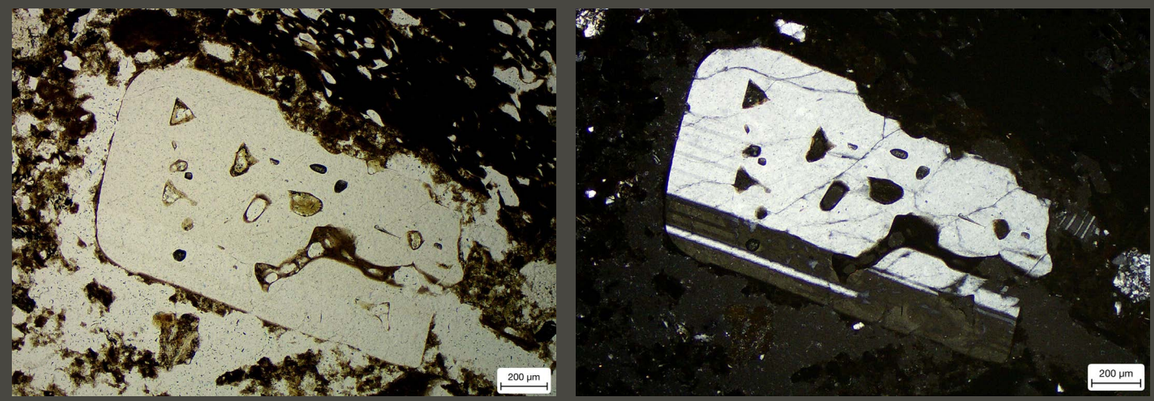

f. 009 The following photomicrographs are taken, the first (left) in parallel light and the second (right) with crossed nicols, detail of a plagioclase phenocryst of composition Andesina - Labradorite, disseminated on a matrix, with a twinned texture, corrosion, poikilitic with rounded and gulf crystals.

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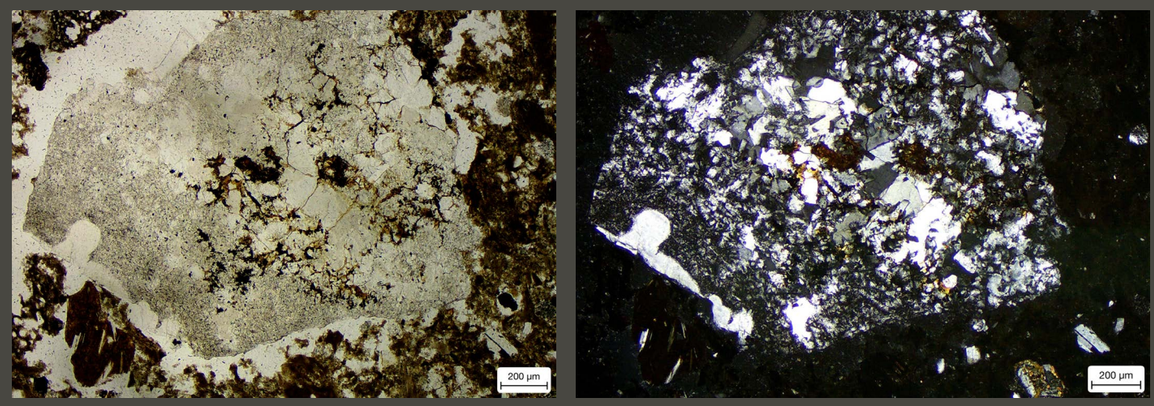

f. 010 The following photomicrographs are taken, the first (left) in parallel light and the second (right) with crossed nicols, a detail of a Rhyolite Lithic Fragment made up of curazzo and tridymite-cristobalite, enriched in and oxides and hydroxides of Fe, disseminated in the matrix.

PARALLEL LIGHT

CROSSED NICOLS

Photographing a thin section of Cantera stone with a microscope. Stones are motionless. In order to make a movie Wim van Egmond made use of polarisation microscopy. With crossed polarisation filters above and below the stone sample, certain minerals light up in different colours. By rotating the samples and the camera at the same angle the colours shift. The technique of polarisation has been used since the early 19th century to study rock minerals. I‘ve also made still images with a very high resolution by making panoramic composites. This way it is possible to make large format prints with a high magnification and an extreme resolution.

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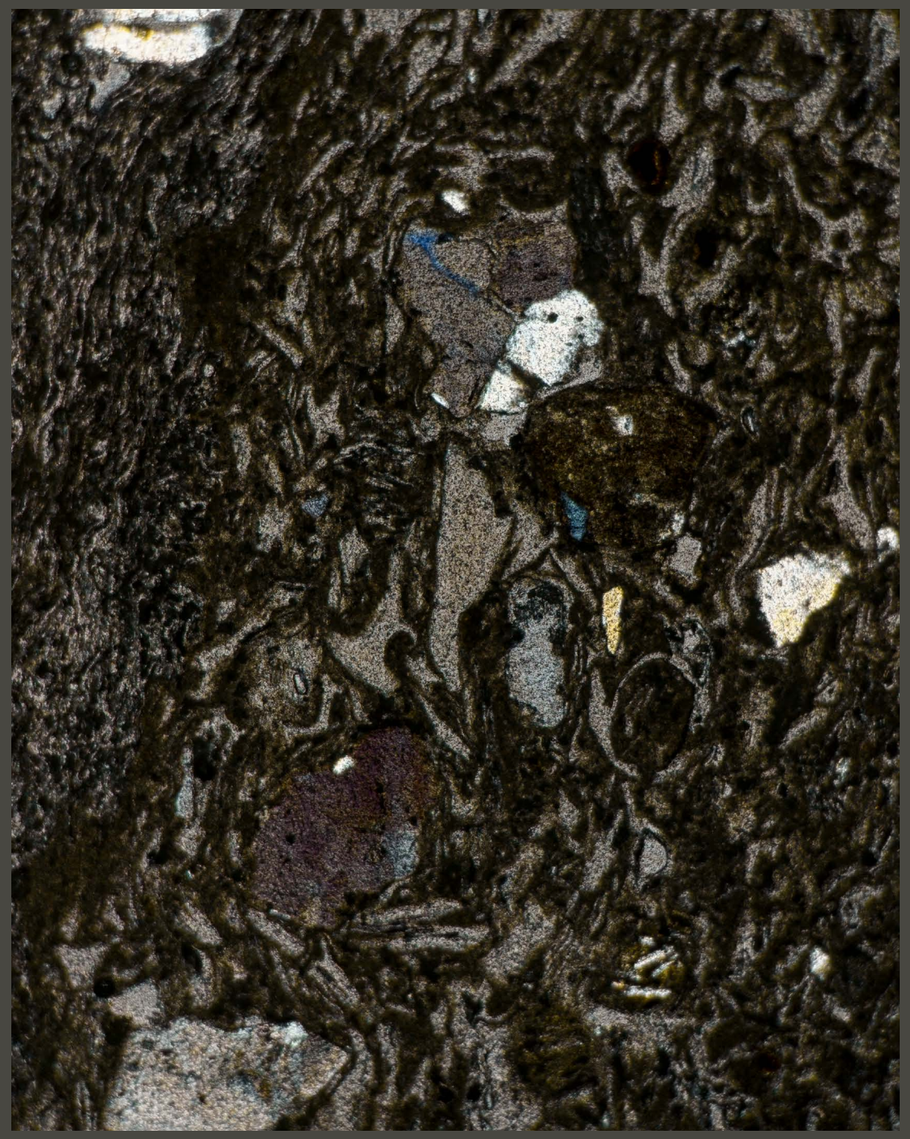


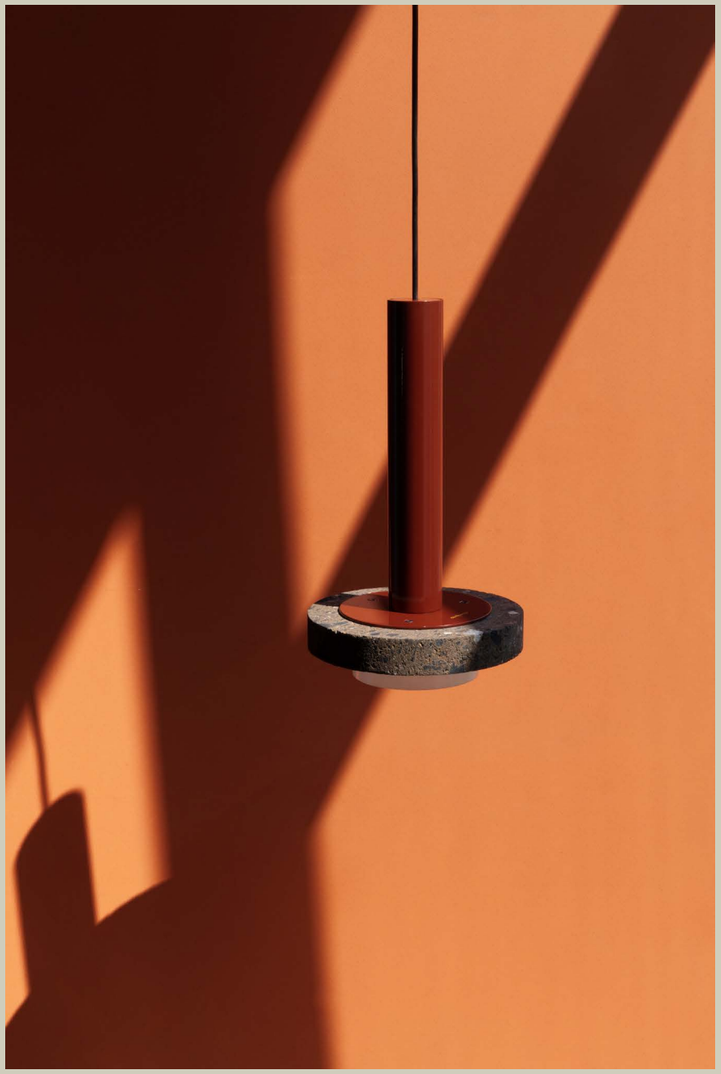
POLARISED CROSS SECTION PHOTOMICROGRAPHY

BY WIM VAN EGMOND

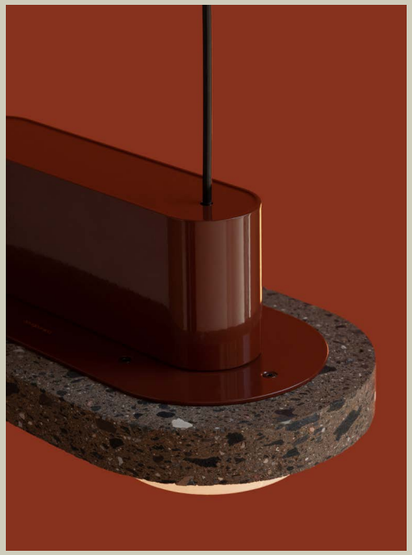
THE NEW SERIES OF LIGHT SCULPTURES BY MEXICAN STUDIO DAVIDPOMPA NAMED “AMBRA TOBA” COMBINES VOLUMES OF ANCIENT STONES AND ALUMINIUM.

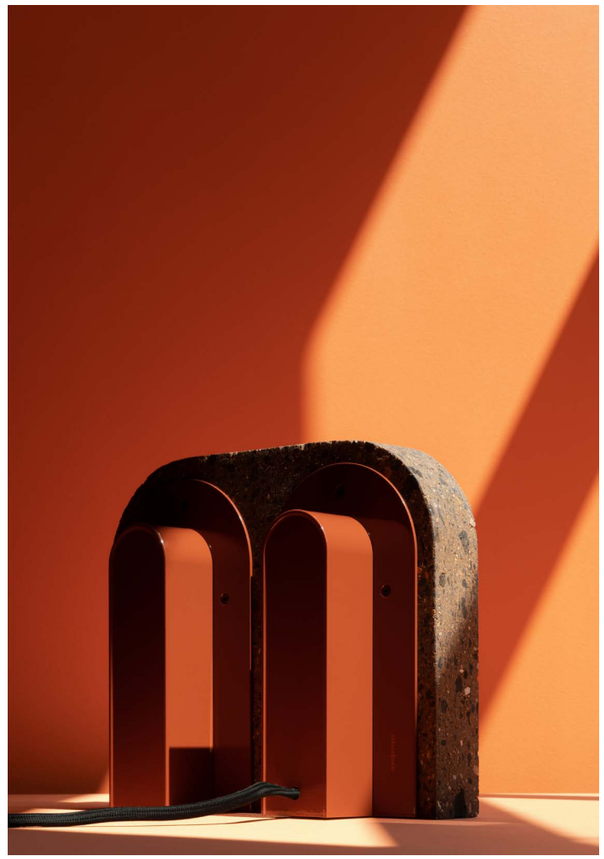
AMBRA TOBA

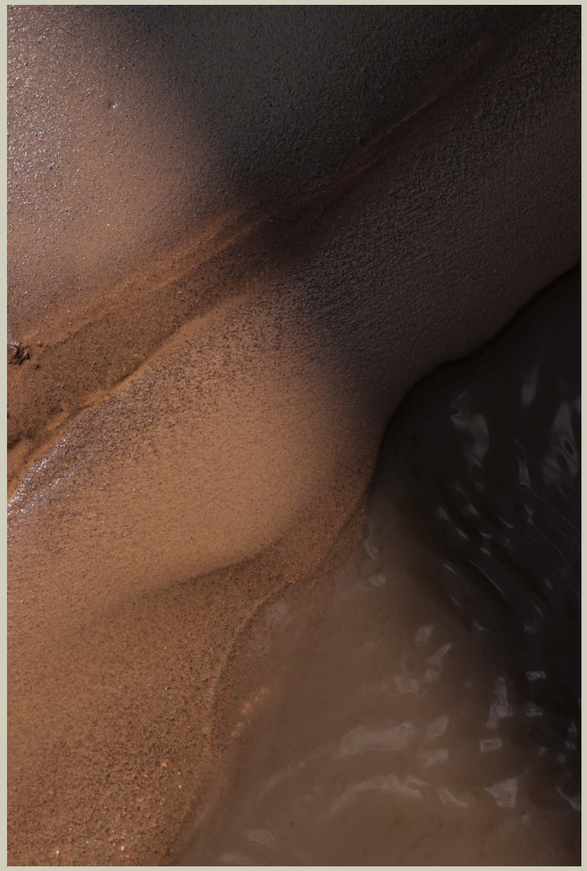
THE CONTRAST OF POROUS TEXTURES AND SMOOTH DARK RED UNDERLINES THE STUDIO’S CONTEMPORARY APPROACH ON TRADITIONAL MATERIALS AND CRAFT.

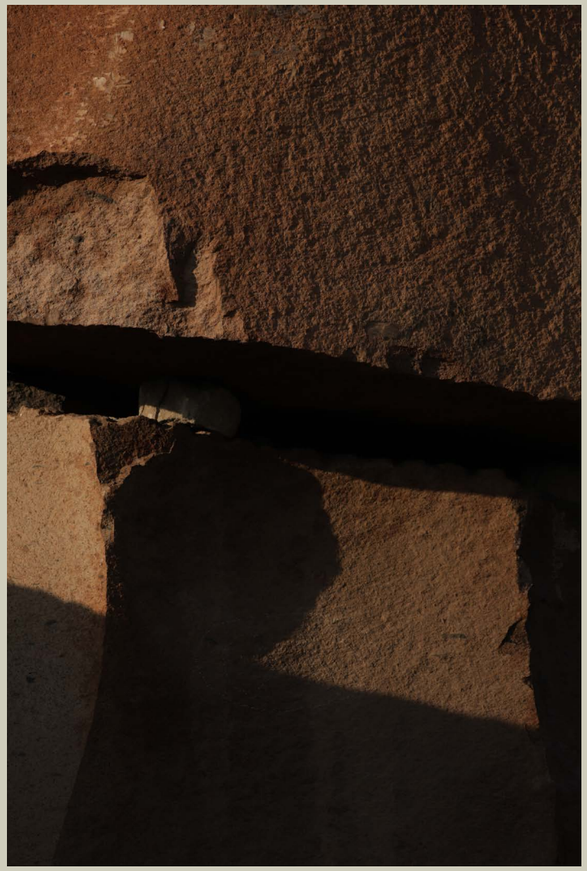


The connection components between the sculptural stone elements and aluminium parts originate from an intensive research of linking unique handmade shapes with industrial parts. Each piece is crafted and assembled in Mexico.

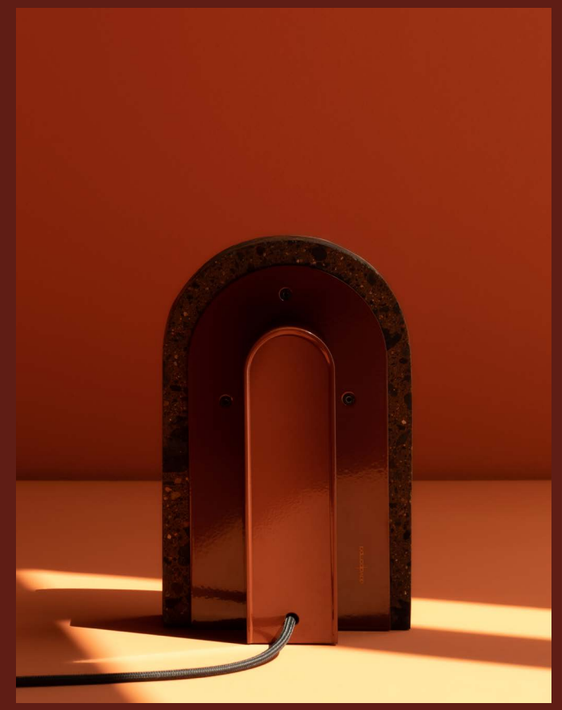


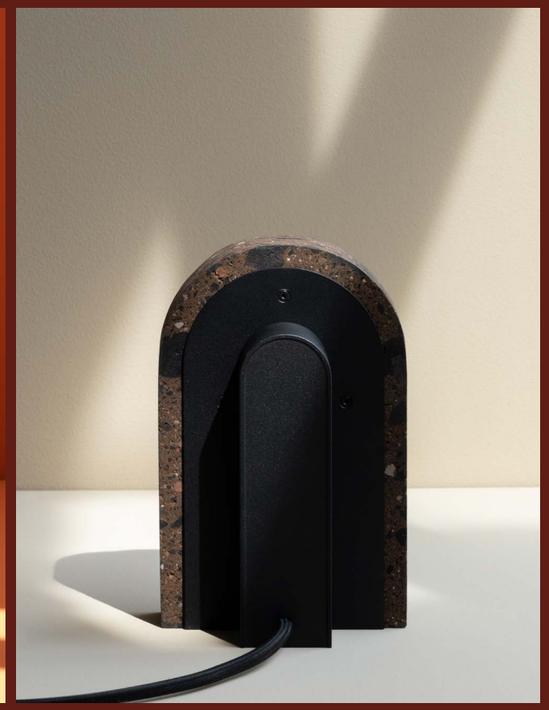


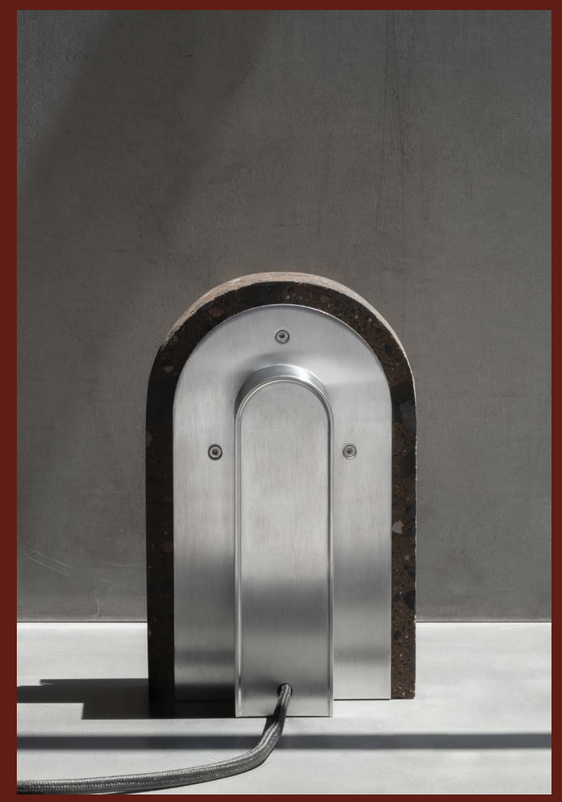


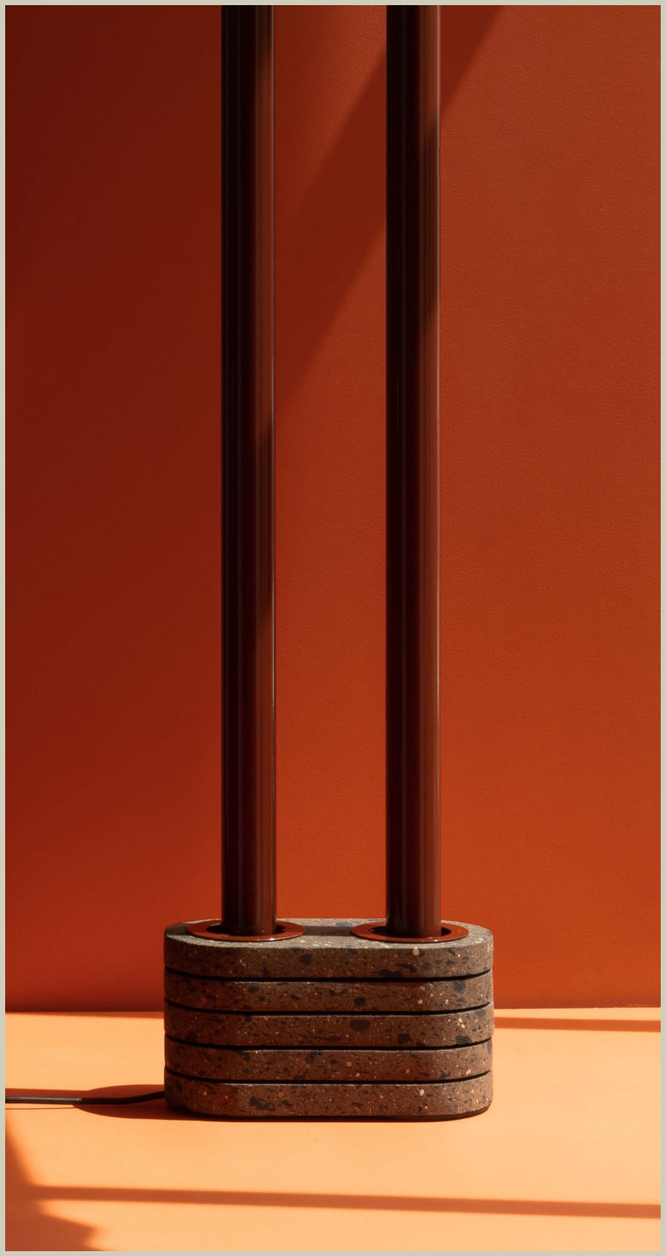


Our philosophy is to use stone in many of our light sculptures, something solid linked to a source of light, something fading and intangible. This collection embodies this duality in a timeless aesthetic.

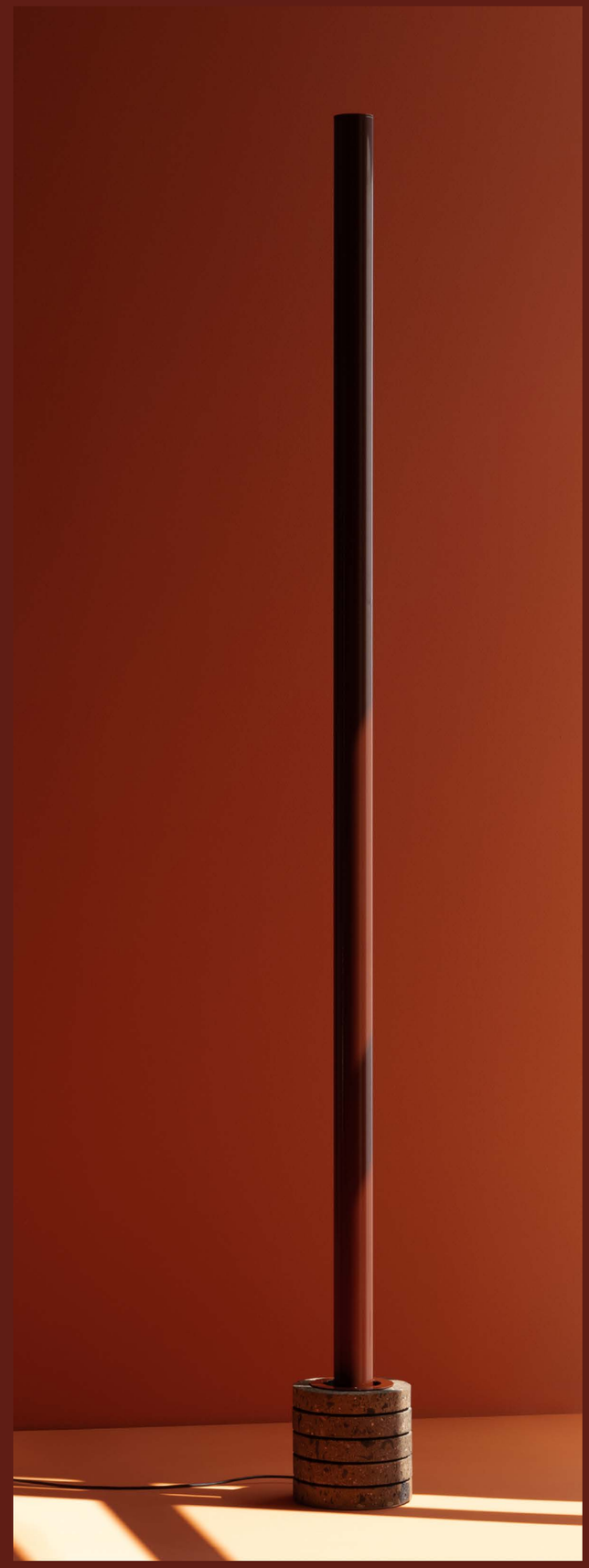








Ambra Toba floor was designed in collaboration with Bernardo Dominguez.



The studio reflects on its research-based process and investigation. Tall archival shelves filled with stones, folders and prototypes allow the light sculptures to connect with the visual journey of their own design evolution and frame the exhibition space. Visitors are invited to take single archive folders with them, an interaction that underlines the ephemeral character of the installation.

The concept of our Archive is born out of the interest to amplify our understanding of ancient stones. A space that captures and connects science, aesthetics, culture and materiality. The archive allows visitors to pause and visualize time in a tangible way. An ancient science of explosions, debris, ashes and dust, millions of years speaking through textures.

The installation features a wide range of collaborations that share the discourse on earth explosions. Research of the National Autonomous University of Mexico and work of Dutch microphotographer Wim van Egmond, Mexican chocolate manufacturer Cuna de Piedra, design studio SAVVY Bernardo Dominguez, filmmaker Wolf Lass, Portuguese fashion Brand Naus, food designer Philipp Kolmann and writer Alexander Slotnick are part of the installation.

THE ARCHIVE

A collaboration with *Cuna de Piedra* for Stone Archive inspired by Ambra Toba collection. This porous and lightweight chocolate texturized by injecting Nitrous oxide into bean-to-bar chocolate explores the organic development of pores. To emulate the diverse composition that Ambra Toba gathers from soil, *Cuna de Piedra* added Mexican ingredients.

Cacao:
From Soconusco, Chiapas, an area that used to be inhabited by the Mokayas, who domesticated cacao trees around 4,000 years ago. There's archaeological evidence of theobromine traces found in pottery dating back to 1,900 B.C. They were the first to process chocolate in Mexico and most probably they were the ones to coin the word "kakawa" in their Mixe-Zoquean language.

Lean cacao debris:
A by-product of the cacao butter extraction process.

Smoked heirloom chile:
Tres Lomos Chile from the central region of Veracruz.

Ancient spring salt:
From Zapotitlán, designated with the Presidium title by Slow Food International, promoting its cultural, historical, and gastronomic value.

Heirloom hibiscus flower:
Harvested by the indigenous community "Numa Gamaa Ski Yu Me'Phaa" in the high mountain area of Guerrero.

AMBRA TOBA CHOCOLATE

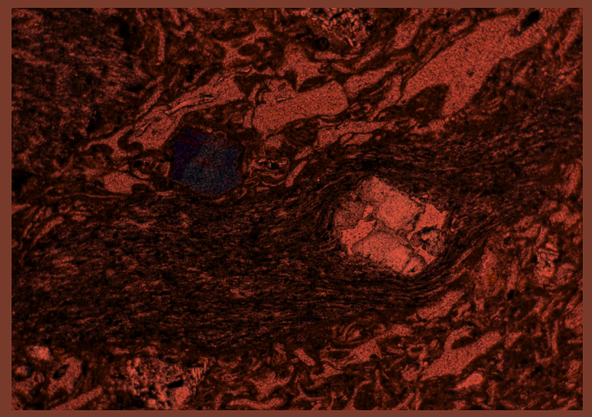
BY CUNA DE PIEDRA

SA 005

UNAM GEOLOGY INSTITUTE AND UNAM GEOLOGY MUSEUM

In partnership with the geological department of the National Autonomous University of Mexico “UNAM”, and the UNAM Geology Museum in Mexico City, an investigation on the origins of “Toba volcánica” opened a deeper insight on a stone that is widely used in Mexican culture.

SA 002



WIM VAN EGMOND

Science has always fascinated Wim and his work has a certain affinity with it. *Photography is an unusual mixture of technique and perception: the camera acts as a surrogate eye, a mechanical observation device that enables us to capture an image.*

He is particularly interested in those areas where photography deviates from human perception. This is one of the reasons why he made a study of optical techniques that can be used to increase the scope of our perception. He has specialised in photography through the microscope and in stereoscopy and a combination of both. The past years he has started filming and making time lapse movies.

He works primarily as an independent artist, but because his work brings together both art and science, a part of his images and films are being used as scientific illustrations.

SA 003

ALEXANDER SLOTNICK

In writing about this exhibition and the volcanic toba, I found myself unable to resist trying to unweave the rich, coiled strands of meaning that Studio davidpompa has so masterfully concentrated into these objects of design — ideas and observations, manifest as physical expressions. Through unweaving, the essay’s aim is not to dispel the mystery of the designs and the nature of the cantera, but to use language and story to give each of us, the viewers, new tools for furthering the contemplation that the studio’s work has brilliantly begun.

SA 006

NAUS - FILIPA PONTINHA

(PÓ - POEIRA) Dust Vest - Stone, Process, Natural, Rough. From the darkness of the stone, clarity emerged. Digging is remembering. A Manifesto that we bring with us.

Archeology removes the dust and lets the light pass. (PÓ - POEIRA) Dust has the particularity of transmuting all matter into opaque. It does not let the light though, there is no transparency, no color. It is the matter that overlaps everything. And, if it stays, it accumulates, solidifies and petrifies. The process will be permanently continuous, this action is endless, unless there is an intervention ... It is important to find fragments that indicate more than one possibility of everything. Eyes of the now.

SA 010

CUNA DE PIEDRA

Cuna de Piedra added ingredients such as lean cacao debris, heirloom hibiscus flower, smoked heirloom chile and ancient spring salt. All from different areas of Mexico. Ambra Toba chocolate combines flavors that are only possible thanks to their terroir. A coincidence of soil, climate, geographical location, people, but above all, time.

SA 012

TERROIR MILAN

Since 2017 Terroir sets the framework for products carefully made by people respecting raw materials and the land that nurtures them. Terroir Milan became a place of gathering and multidisciplinary senses. Selected by Terroir to pair the Stone Archive Chocolate experience were wine producer I Cacciagalli cultivating on volcanic subsoil and Jonathan Nossiter´s La Lupa Volcanic Garden growing tomatoes near lake Bolsena.

SA 007

WOLF LASS

When exploring and filming the processes behind the collection‘s stone pieces, my awe for the intangible age and history of the material subconsciously translated through my hands into the medium.

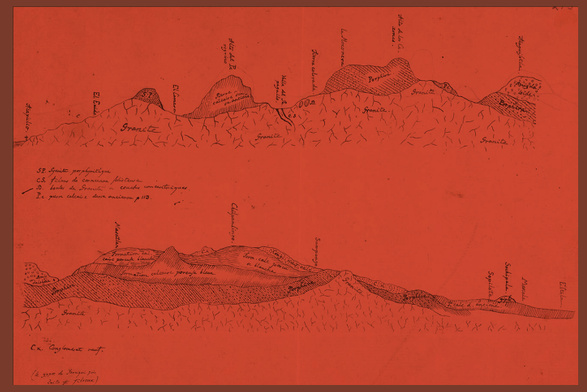
The way of assembling these gathered videos was inspired by the texture of Volcanic Toba, consisting of numerous small bits and pieces embedded into a larger mass, which ultimately gives the stone a recognisable color.

SA 009

BERNARDO DOMINGUEZ / SAVVY

Continuing the running archive theme, the idea behind the bag was to emulate the archival portfolios used for carrying and storing documents and accompanying investigators during research travels. An aesthetic which is heavily influenced by practicality; visitors to the exhibition can partner with this bag through their own curious endeavours.
See also essay inside front cover.

SA 004



PHILIPP KOLMANN

In geology, shear is the response of a rock to deform through compressive forces and forming particular textures. Heat and forces beyond our imagination. Yet imagination is what allows us to remember our bodily existence and connect us to time and space. Smell and taste binding us to this world, present, past and future like no other of our senses can. A Shear (impossible) scent is an olfactory representation inspired by the brutal transformation of earth. Evoking heat, minerals melting together. A fusion of scents such as Lichens, Spices of warmth and repulsion, opening our nostrils with blast of resinous and smokey undertones. Paper incense was created in intensifying this collaboration, introducing us of yet another chapter in the archives of studio davidpompa.

META PARALLEL

VOLCANIC ROCK AND ALUMINIUM

CLASSIC

COLLECTION

TRUFA

RECYCLED HANDBLOWN GLASS

A 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. 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.

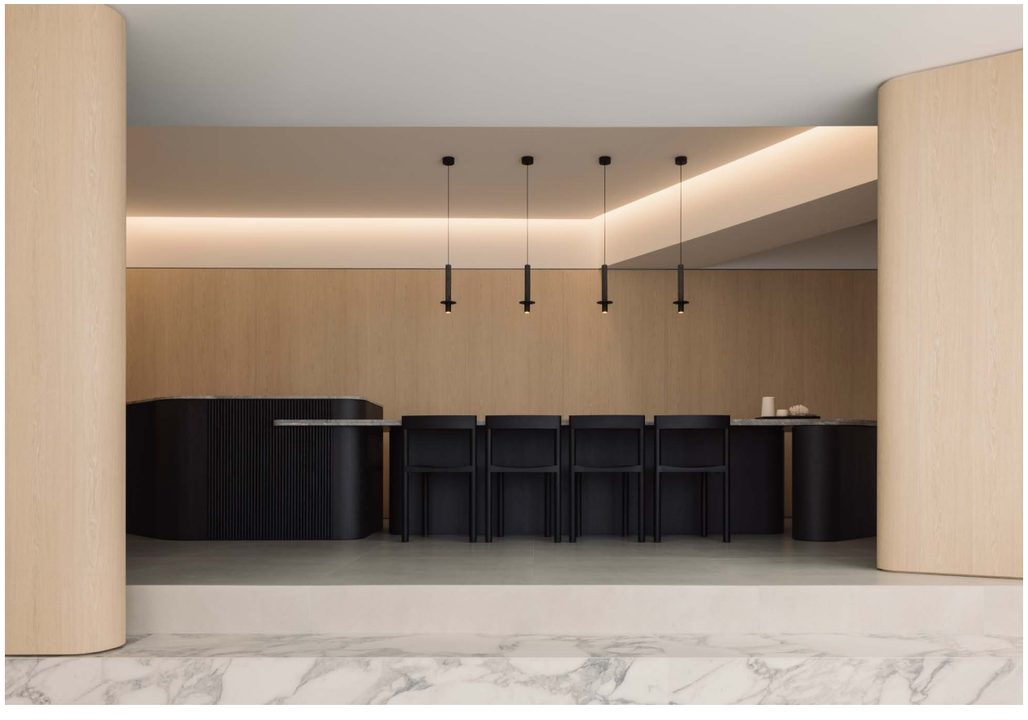
EVERY PIECE OF OUR RECYCLED HANDBLOWN GLASS IS HANDMADE, CREATING OPTICAL DISTORTIONS IN THE SURFACE THAT ARE AN INTEGRAL PART OF THE MATERIAL'S CHARM.

META

VOLCANIC ROCK AND ALUMINIUM

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.

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.

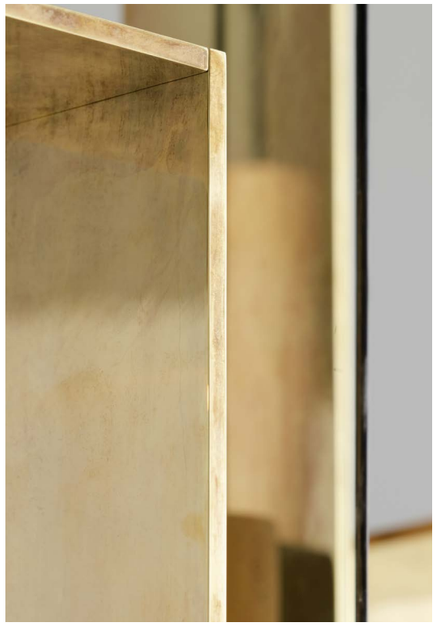


Project by Balmoral by 932 Design & Contracts Pte Ltd
Photography by Studio Periphery
Singapore

META PARALLEL

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.

FIORITO AND BRASS

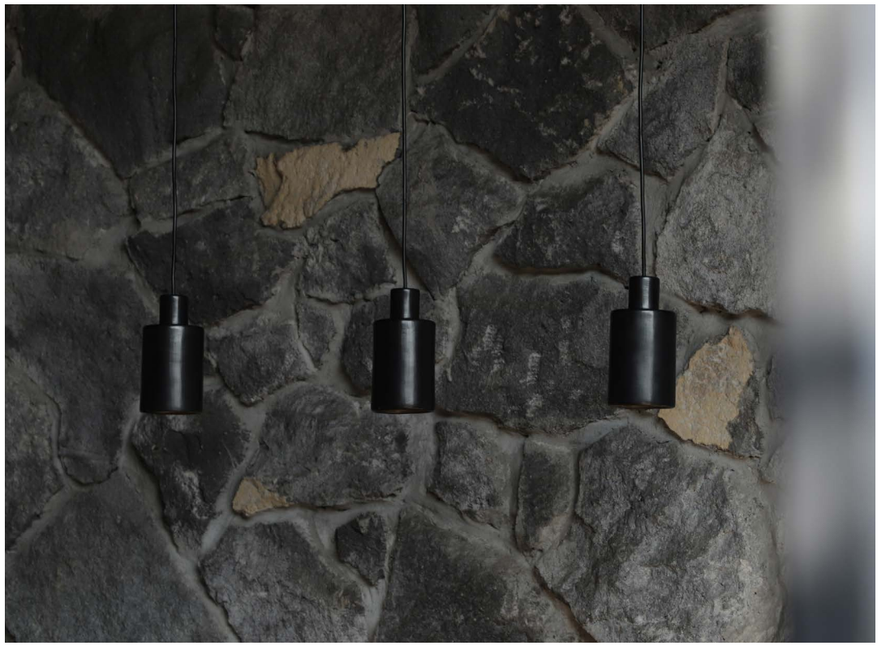


OUR FIORITO IS QUARRIED IN PUEBLA, MEXICO. A LIGHT GRAY-COLORED NATURAL STONE WHICH ENCLOSES SMALL FOSSIL REMAINS, GIVING IT A WHITE TONE RELIEF.

CAN

BARRO NEGRO

BARRO NEGRO IS PRODUCED IN SAN BARTOLO COYOTEPEC IN THE STATE OF OAXACA, WHERE POTTERY PASSED FROM GENERATION TO GENERATION HAS ALWAYS BEEN A TRADITION. AROUND 95% OF THE INHABITANTS ARE DEDICATED TO THIS CRAFT.

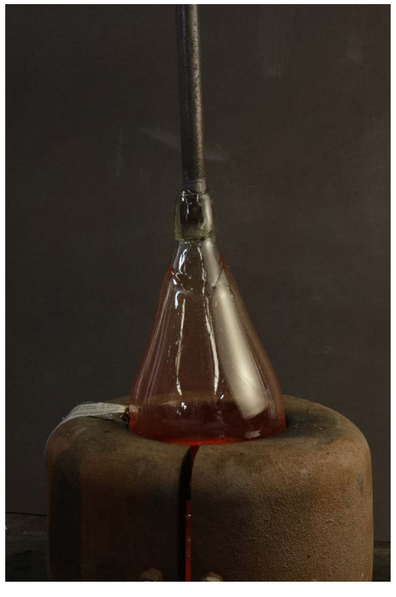


The exquisite form and smooth finish accentuates the elegance of Barro Negro. The tubular shape with its flawless edged terrace combines heritage and tradition with a modern twist. Barro negro is a special clay from Oaxaca characterized by its black color that comes from the smoke during the firing process.

CUPALLO

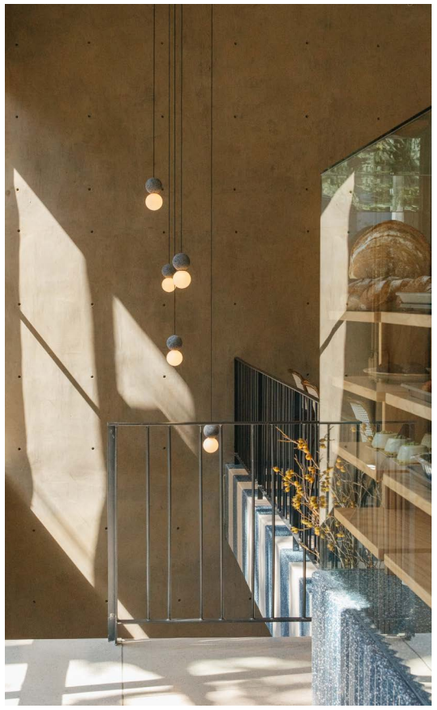
BRASS AND RECYCLED HANDBLOWN GLASS

The shade of this handmade pendant lamp is a game of reflections due to the diversity of materials. The bulb is covered by a handblown glass shade that enhances the light distribution. We use 100% recycled glass and because of that it has an irregular surface with surprisingly tiny air bubbles enclosed inside the material. The glass creates a charming light effect and enhances the light distribution.



THE MOST DISTINCTIVE CHARACTERISTIC OF THIS GLASS ARE ITS SMALL BUBBLES CREATED DURING THE MELTING PROCESS WHEN AIR GETS TRAPPED WITHIN THE LIQUID SUBSTANCE.

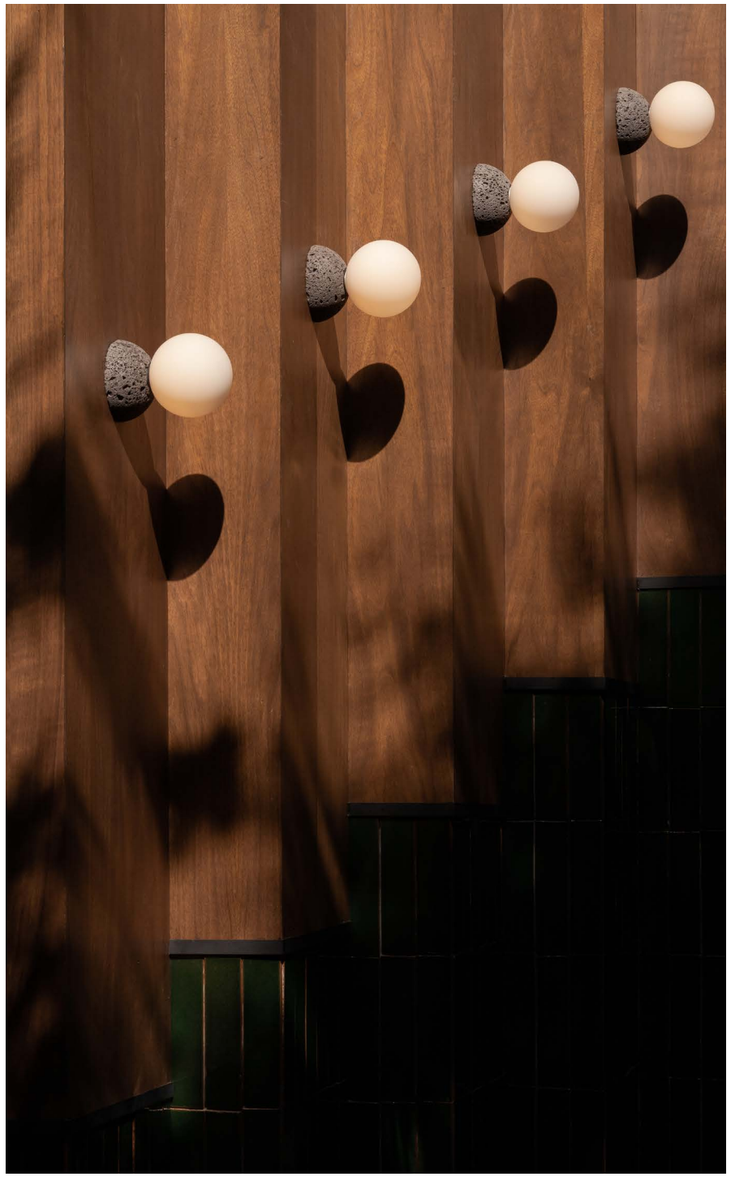
ORIGO BLACK



Project by Bloqe Arquitectura,
Mariana Rocha Studio, Estudio Sada
Photography by Maureen Evans
Mexico City

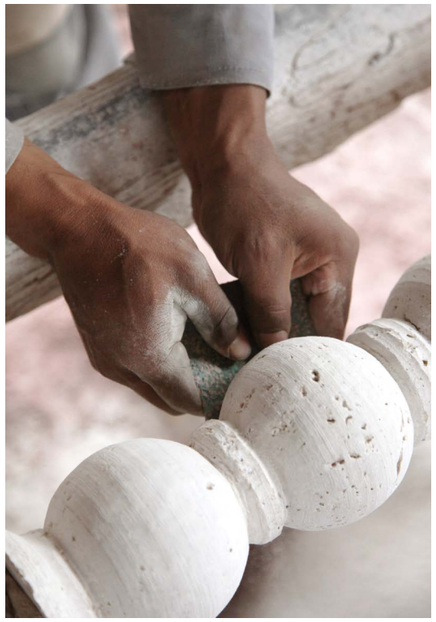
VOLCANIC ROCK

Origo wall lamp structure flips horizontally to bring its shadows and light into a new context. Paring a volcanic rock sphere together 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 stone is illuminated by the opal glass, uncovering its nature and character.



Project by Comité de Proyectos
Mexico City

ORIGO WHITE



FIORITO

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.

FIORITO STONE IS EASY TO WORK WITH SINCE IT ALLOWS FOR SEVERAL SURFACE FINISHES. OUR FIORITO IS HANDCRAFTED IN MEXICO CITY. THE PRECISE PROCEDURE ENHANCES ITS PHYSICAL CHARACTERISTICS, GIVING IT ITS FORM THROUGH MANUAL PRECISE TECHNIQUES.

THIS PUBLICATION IS A PHYSICAL PART OF *STONE ARCHIVE* INSTALLATION BY STUDIO DAVIDPOMPA AT ALCOVA, MILAN DESIGN WEEK 2023.

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WIM VAN EGMOND

PHOTOMICROGRAPHY (P.13)
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UNAM GEOLOGY MUSEUM
OSCAR IRAZABA
LUCERO MORELOS

PRINT AND BINDING
DZS GRAFIK D.O.O
LJUBLJANA, SLOVENIA

PRINT RUN
3,000

SPECIAL THANKS TO PROFESOR JUAN CARLOS CRUZ OCAMPO (GEOLOGY DEPARTMENT AT UNAM UNIVERSITY), OSCAR IRAZABA AVILA (UNAM GEOLOGY MUSEUM, COLLECTIONS MANAGER) AND LUCERO MORELOS (HISTORICAL COLLECTION, UNAM GEOLOGY INSTITUTE).

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STUDIO DAVIDPOMPA CREATES 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 STUDIO 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 AESTHETIC 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.

WE LOVE TO CHALLENGE MATERIALS AND TO UNWRAP THEIR INTRIGUING NATURE, SHOWING 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 STANDS OVER TIME. WE ARE MOTIVATED BY STRONG PERSONAL RELATIONSHIPS WITH THE MOST TALENTED PEOPLE, EXCHANGING KNOWLEDGE WITHIN 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 TO WORK WITHIN AN EXCITING ENVIRONMENT.

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 STRIVE FOR THE HIGHEST QUALITY AS WELL AS THE GREATEST AESTHETICS. WE ARE DRIVEN BY PROBLEM SOLVING, QUESTIONING OURSELVES WHAT COMES NEXT. OUR STUDIO IS A SPACE FOR EXCHANGE OF LIFE AND PROFESSIONAL EXPERIENCES. RESEARCH AND EXPLORATION OF NEW TECHNIQUES AND MATERIALS ARE OUR BASIS TO EXPONENTIATE NEW IDEAS AND ACQUIRE KNOWLEDGE.