

THE CURATED

Texture, Tone, and the Intelligence of Form

CURIO

MATERIAL
POETICS



MATERIAL INTELLIGENCE IS OUR EDGE

Material Poetics was never meant to be a theme.

It was a feeling I encountered, quietly, while walking through forgotten workshops, holding cold stone at dawn, or running my hand across a raw, unfinished tile.

At CUROQ, we don't just collect materials — we listen to them.

Every curve, vein, glaze, or groove carries a kind of intelligence. It tells us how it was made. How it wants to live. How it will age with dignity.

This book is not about trends. It is about stillness. About depth.

In an age of speed and digital noise, I believe designers are once again turning to *the tactile, the architectural, and the essential*.

Material Poetics is a journal of those textures — curated not by name or label, but by resonance. It is a tribute to surface as soul, and to the invisible dialogue between maker and space.

I hope this book helps you pause, reflect, and build not just beautifully — but meaningfully.

— Abdul Hameed Khan

Founder

Curoq



THE CURATED: MATERIAL POETICS

A CUROQ look book of curated materials, crafted textures, and surface compositions that guide refined architectural choices.

No narrative essays. No journal-like detours.

Just elevated layout, bold visual rhythm, and clear emotional tone — with poetic captions and layout language that remain **brandless yet directional**

Clay & Code

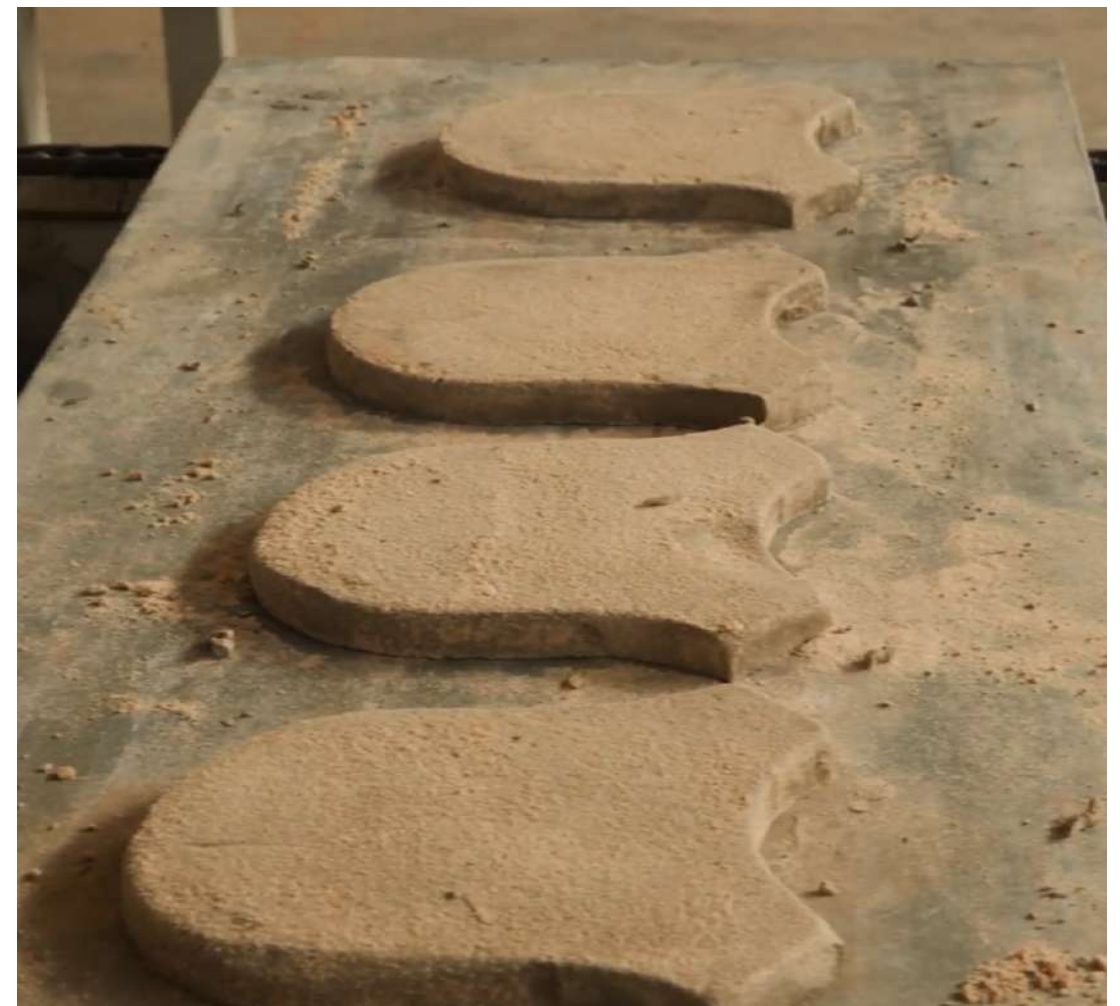
The Discipline of Form. The Emotion of Fire.

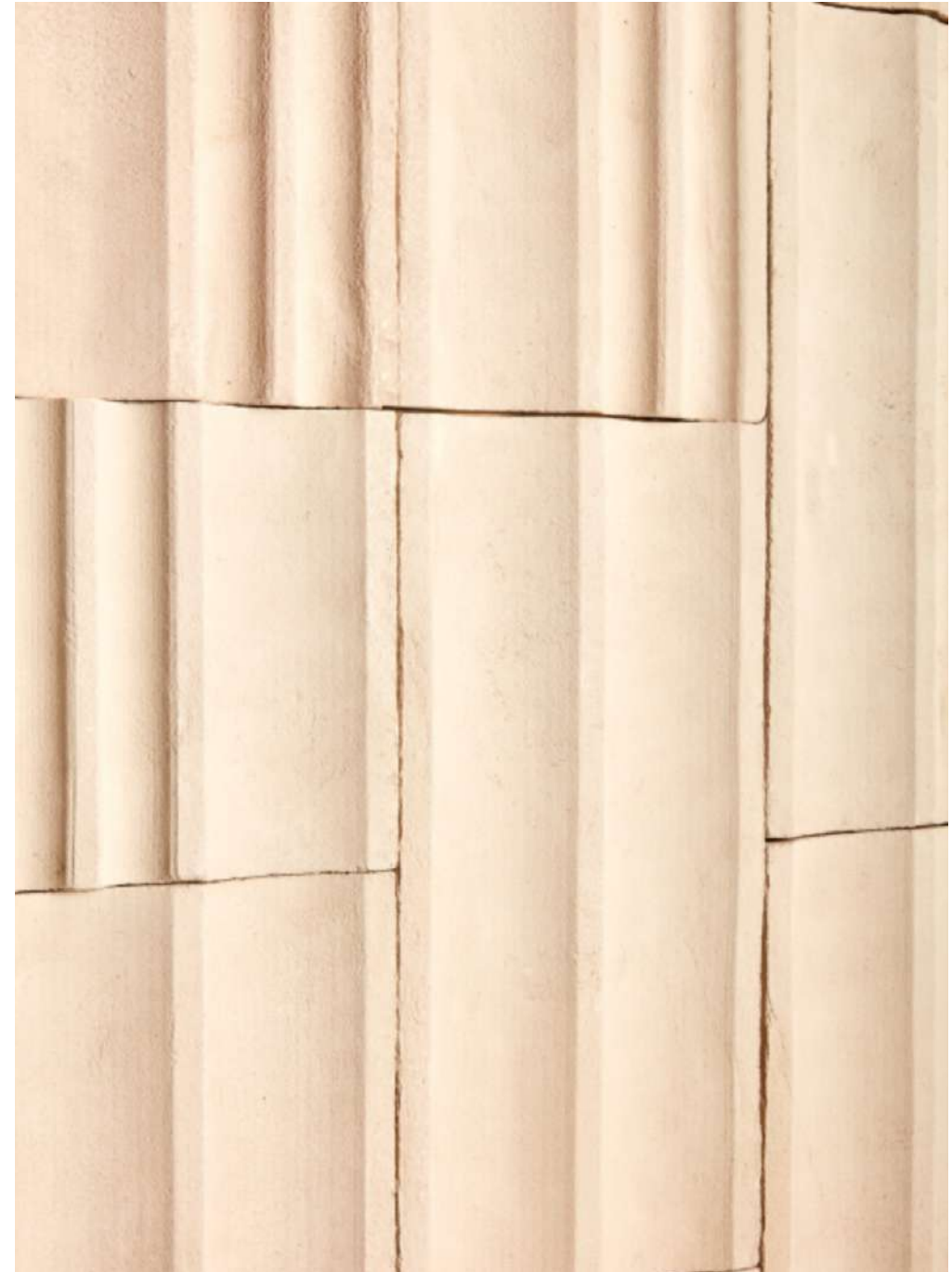
Clay is a humble material — yet one of the most evolved.

It carries the imprint of the hand, the pulse of the earth, the clarity of geometry.

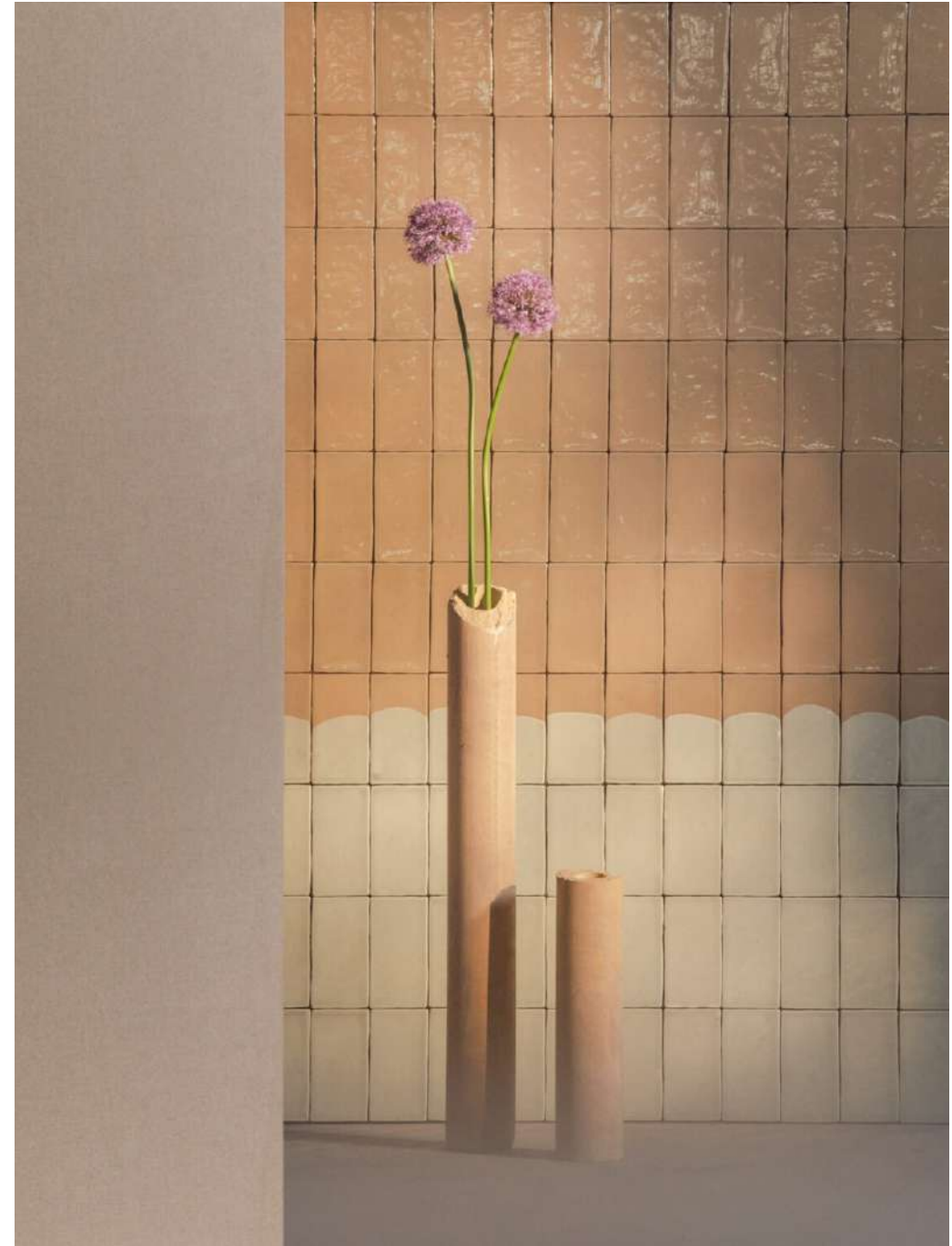
Whether machine-carved or hand-shaped, fired or raw, ceramic surfaces have a dual nature: they are coded with precision, and born from chaos.

In this chapter, we study ceramics not as decoration — but as **coded expression**: gridded, faceted, glazed, pixelated, folded, or sculpted. Each one forms part of a deeper architectural language where surface becomes space





Surfaces shaped by discipline. Fired by instinct.
Ceramic textures, tiles, and tonal forms — built to define space, not decorate it



Ceramic tactility meets quiet geometry. Each piece aligned to echo, not repeat

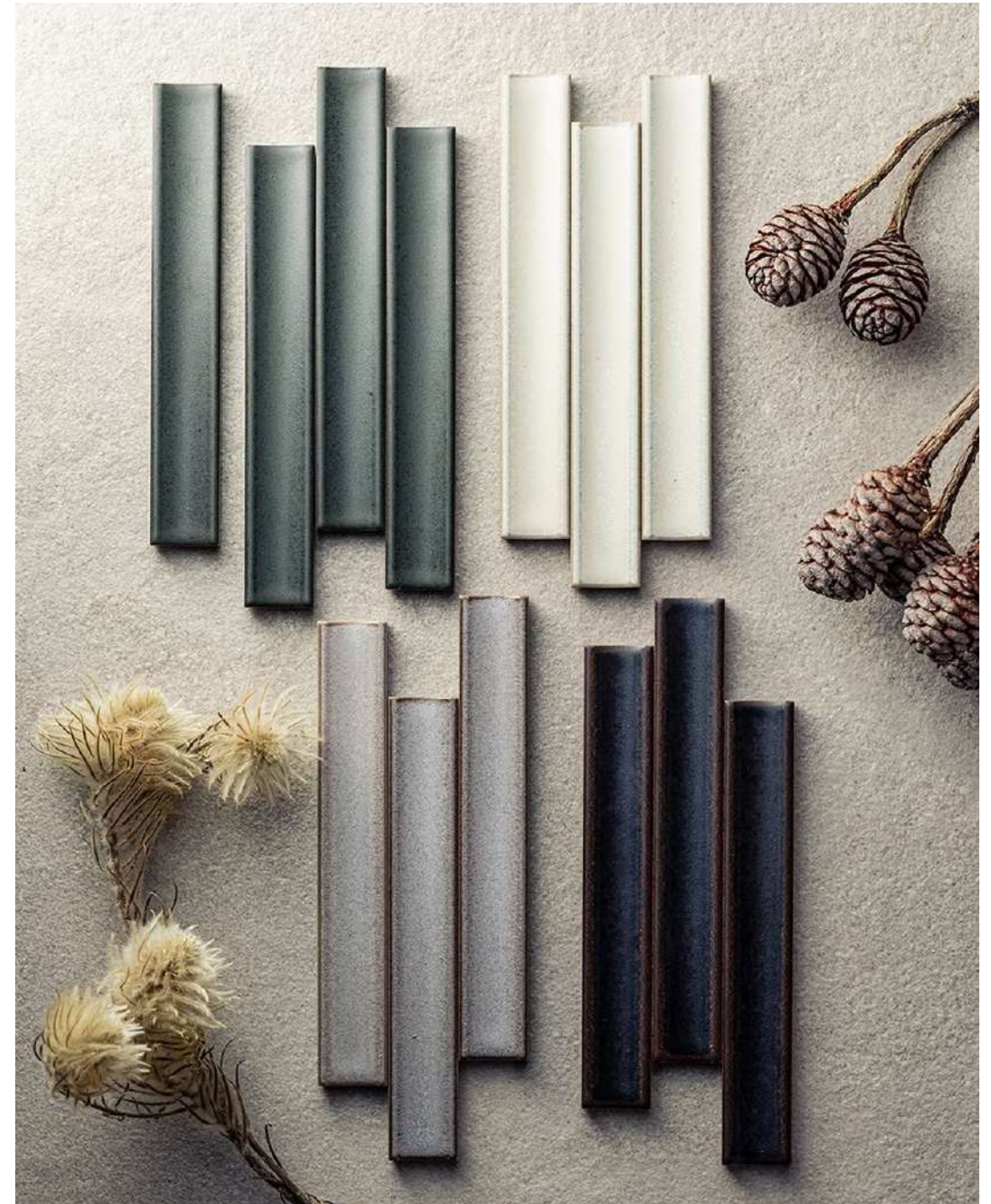
In good design, the material is
not applied. It is revealed.

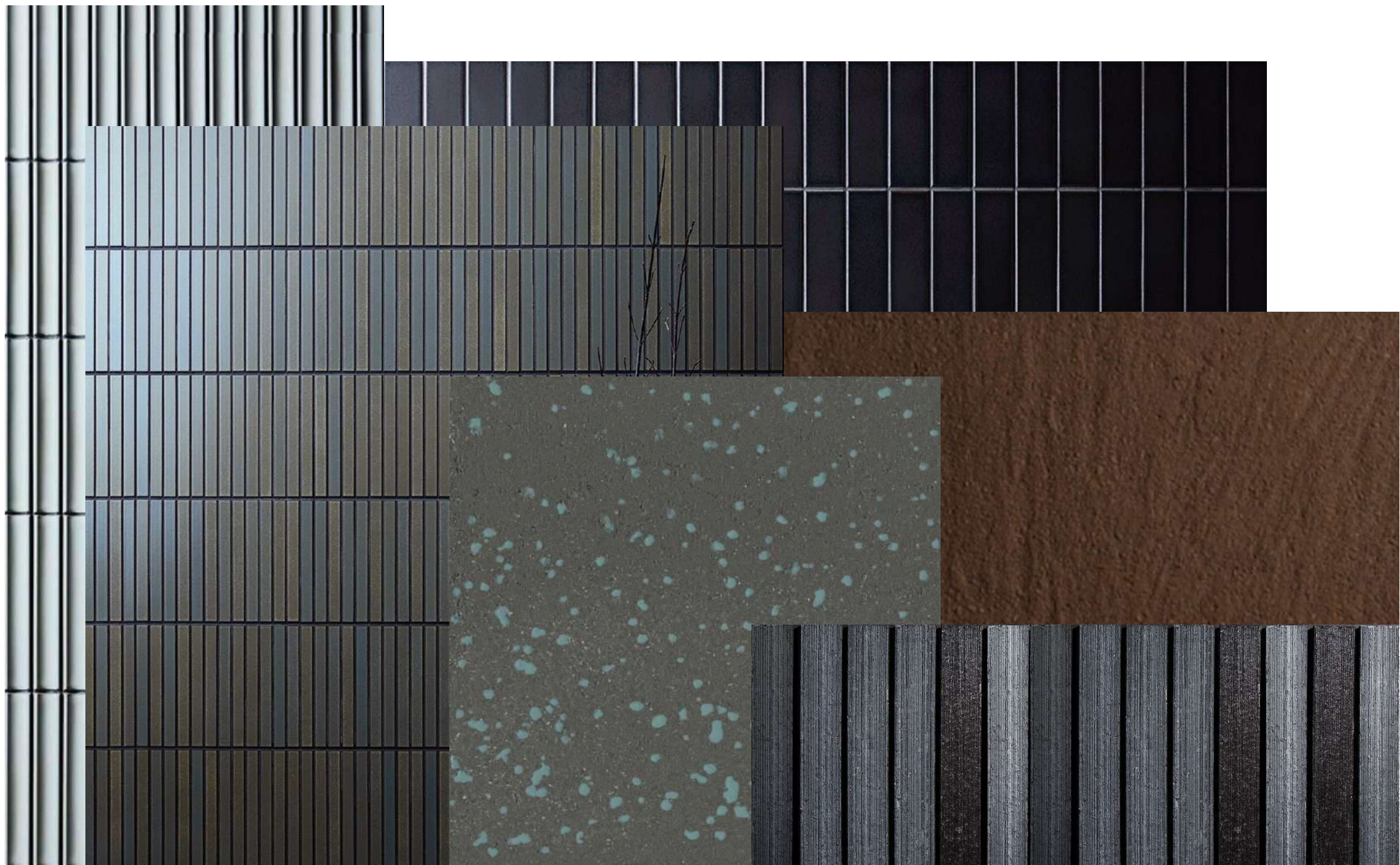
Clay Rhythm

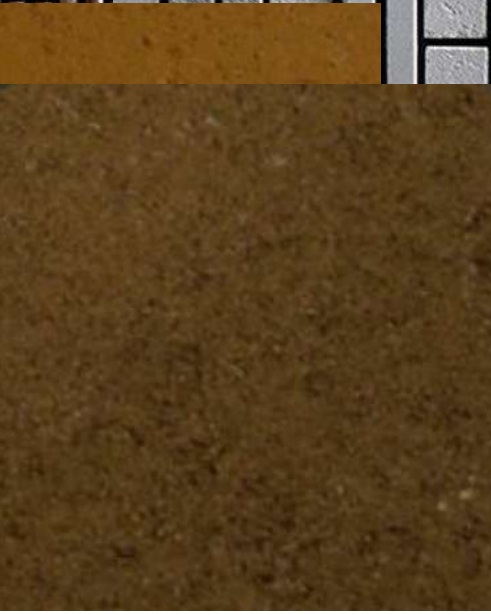
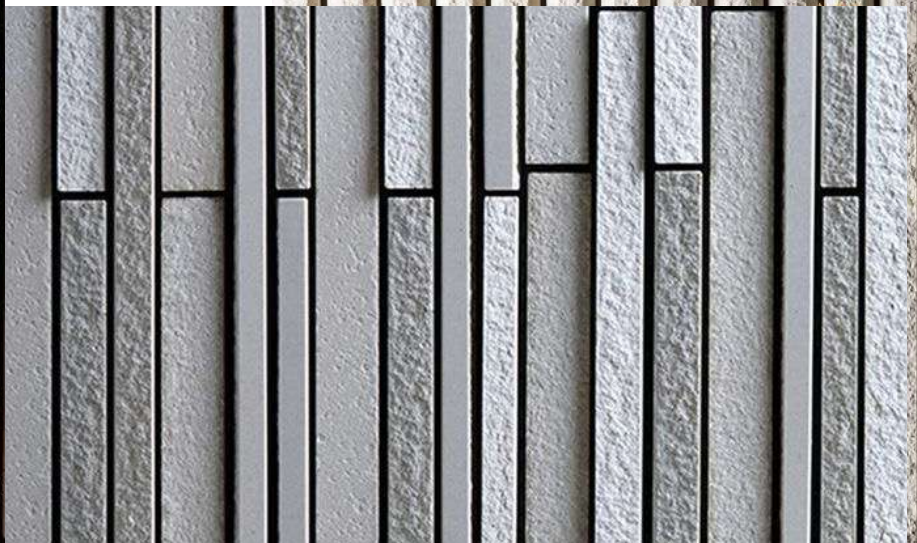
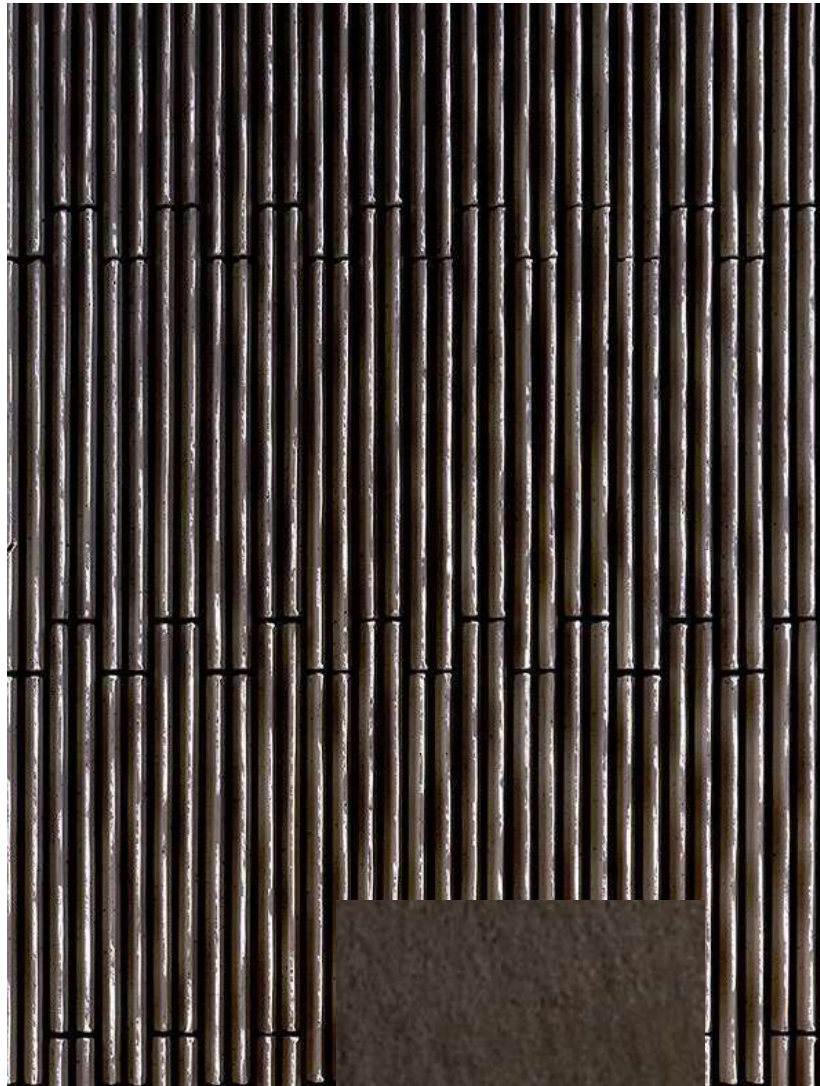
Ceramic tactility and glaze modulation

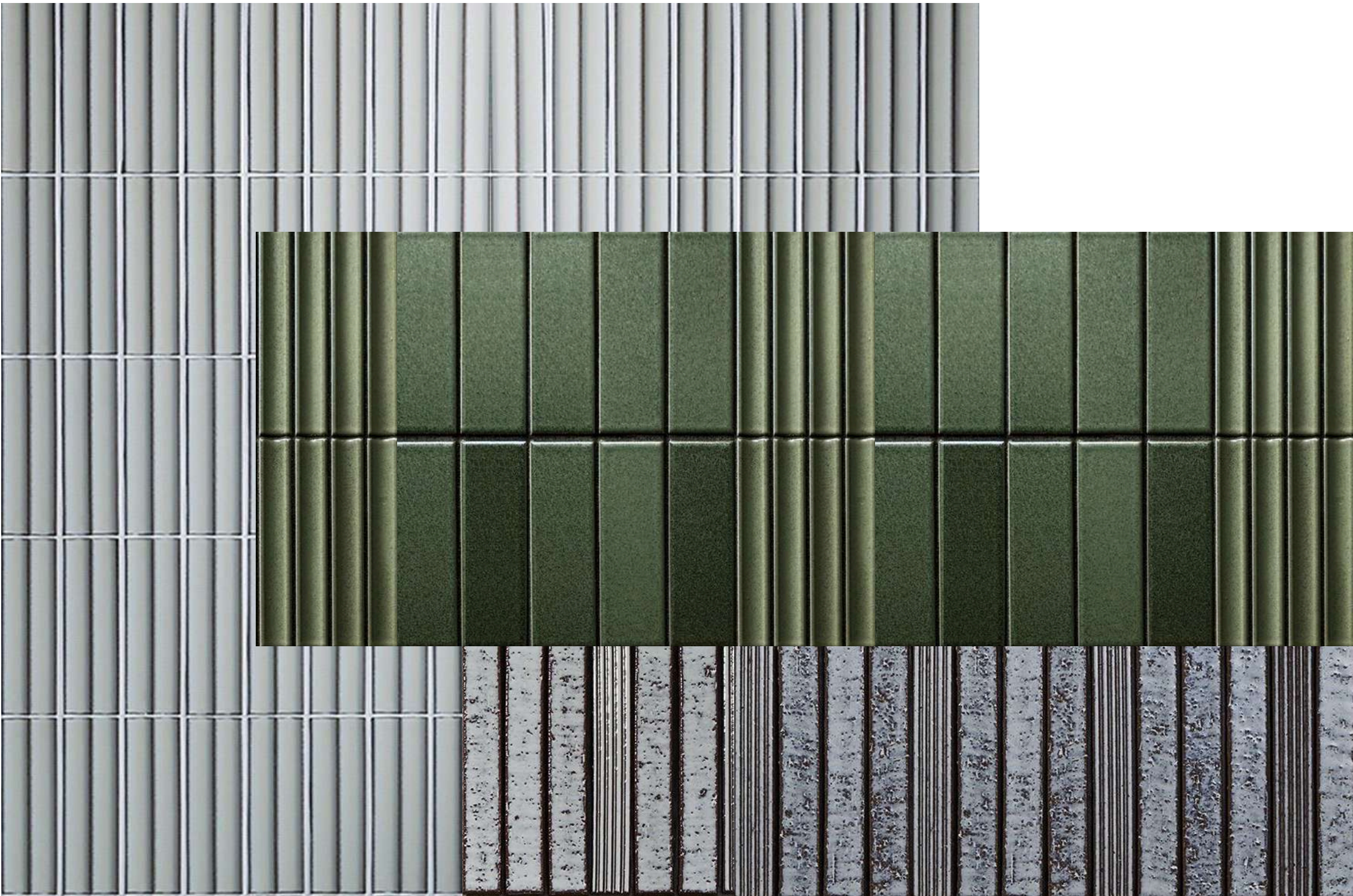
- Structured Japanese-inspired ceramic surfaces
- Glossy, crackled tiles
- Warm glazes, soft shadows
- Mood: discipline meets sensuality

“Surface as a silent wave. Clay breathes in order.









Texture speaks where trend
cannot.

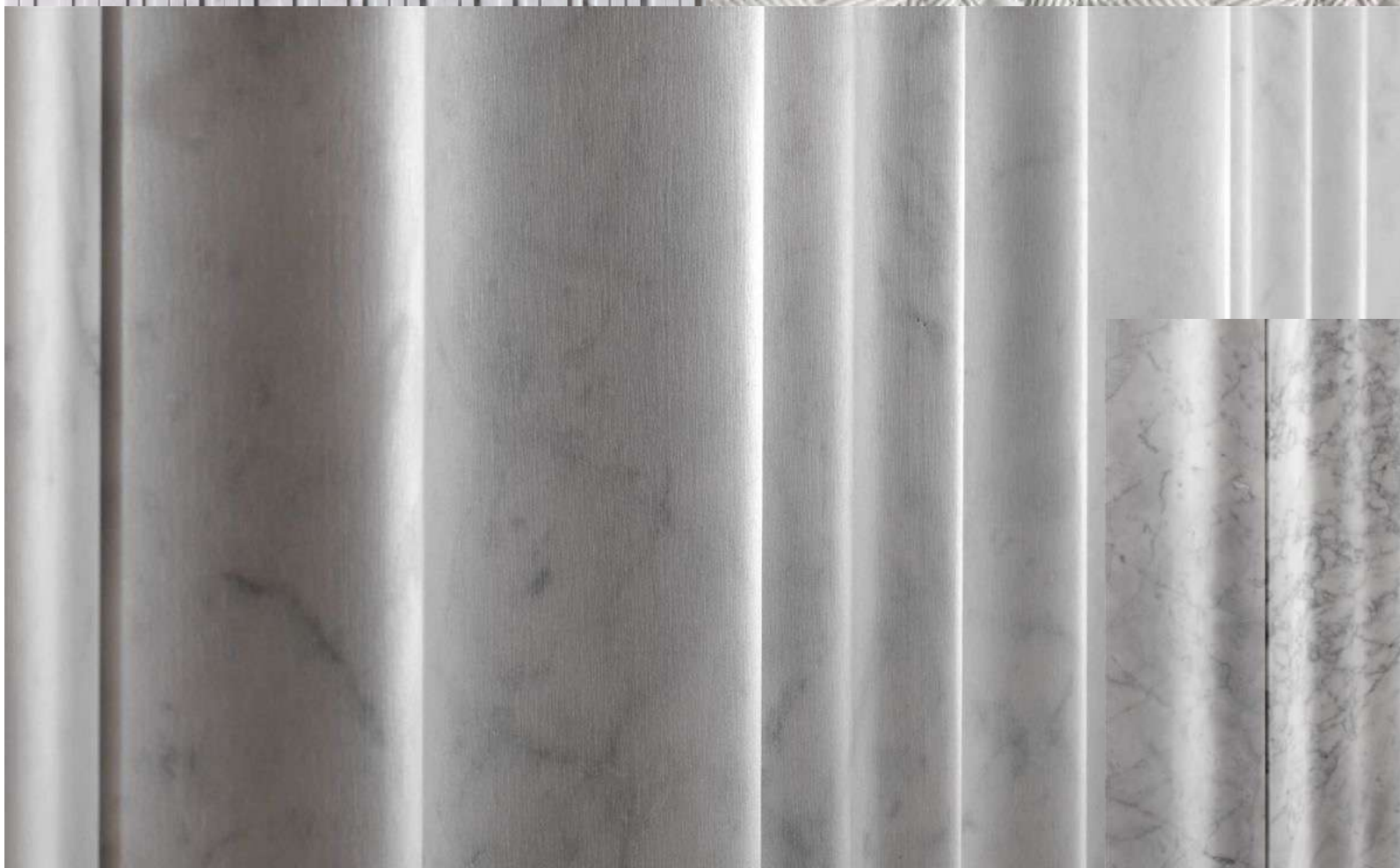
S T O N E , INTERPRETED

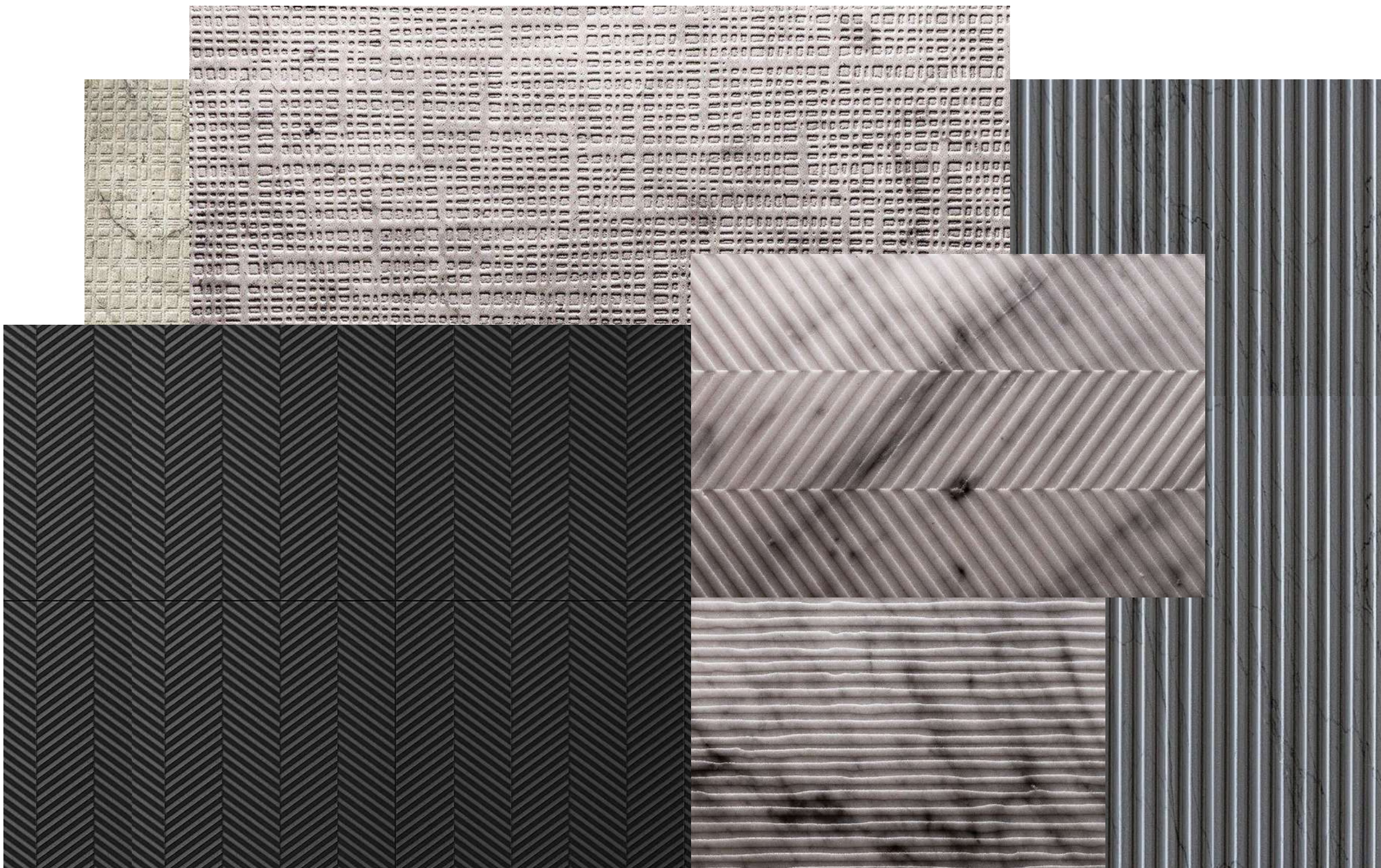
Stone can be shaped. Carved. Polished.
But when it is scored with **intention**, it becomes
something else.

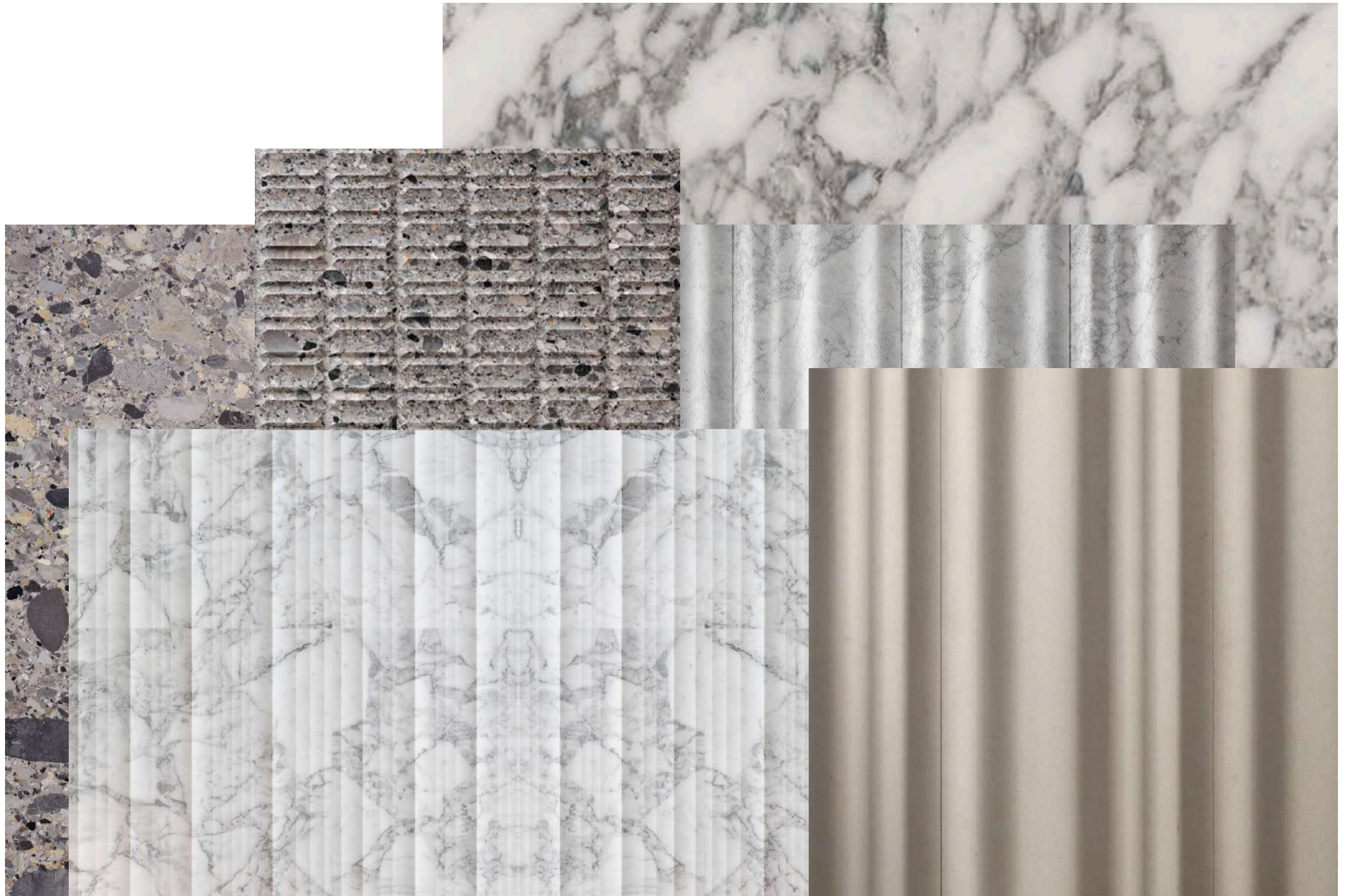
A relief.
A rhythm.
A surface that does not merely **exist** — it **responds**.

In this series, stone is not just material.
It is memory encoded in **lines** — like musical notation.
Or like woven fabric caught in mineral form.

Light traces its grooves.
Shadow completes its geometry.
Together, they form a language of **subtle depth** —
architectural but intimate







Sometimes, the most modern
choice is the most ancient
one.

S T O N E , REMEMBERS

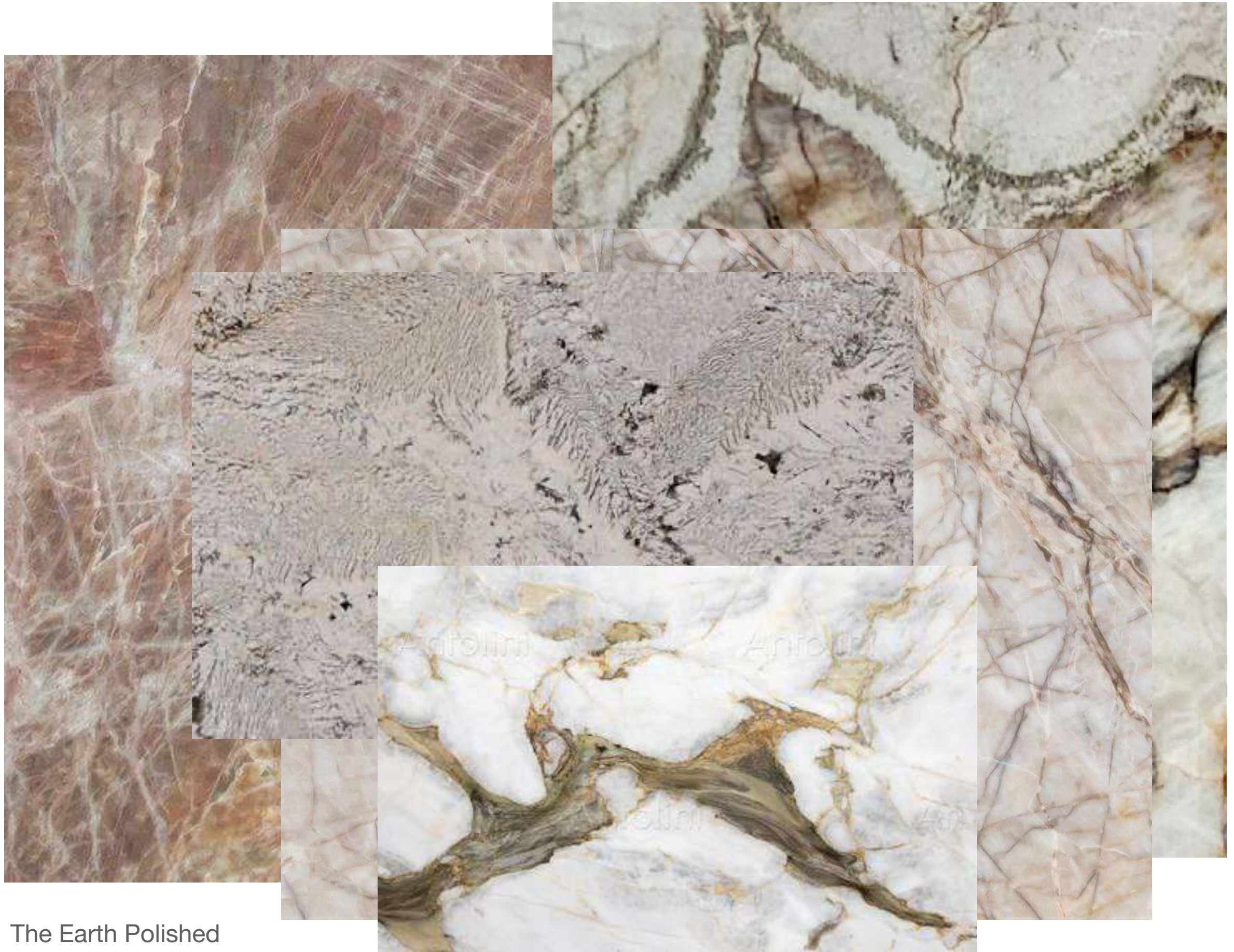
Not just time — but **touch**.

In each fossilised ripple, each sediment line, each fracture of quartz, there is a story of pressure, pause, and presence.

Some stones speak in high polish. Others murmur through matte mineral tones.

They carry **weight**, but also **whisper**.

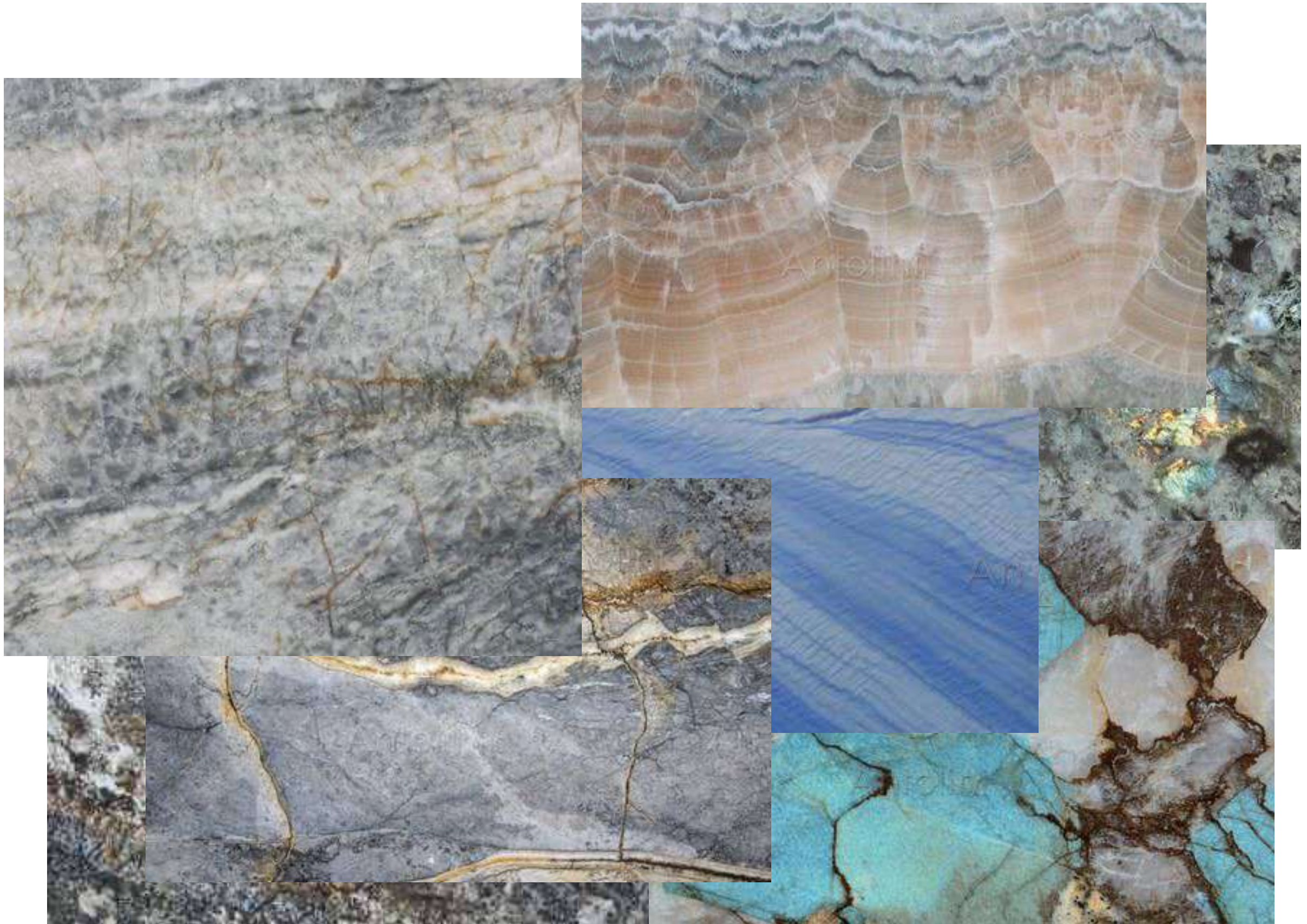
These are not just slabs. They are **fragments of the Earth**, reinterpreted by light, by architecture, and by restraint



The Earth Polished



Glossy, high-shine marbles and stones with movement — emphasizing how polish transforms the storytelling of stone



The Earth, cut and finished to reflect light back into space



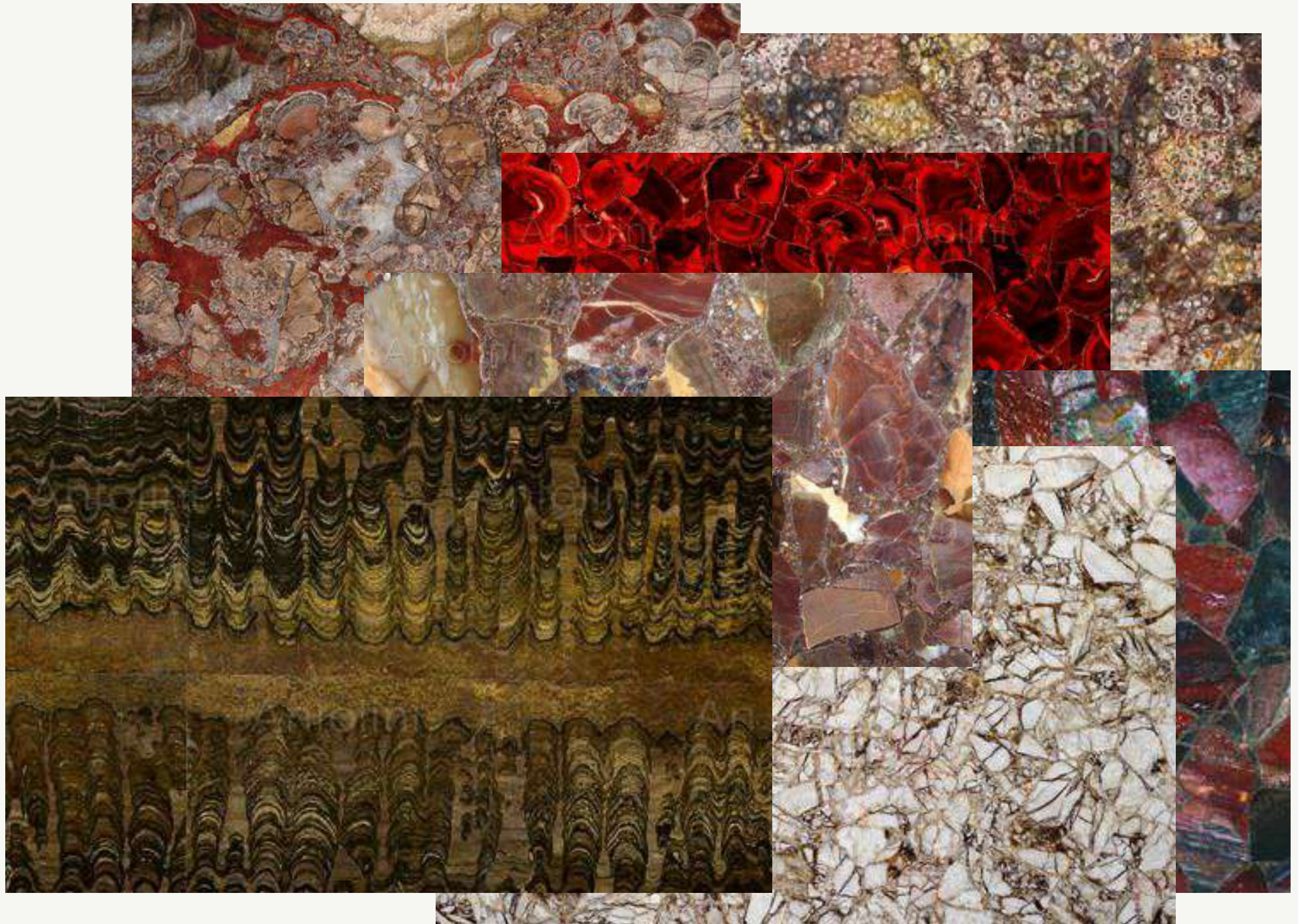
Polish doesn't erase. It reveals

CRYSTALLINE DRAMA

Stones with dramatic veining, quartz inclusions, dark minerals — a sense of theatre in stone.



Some stones were made for silence. Others, to take the stage.



A drama not of color, but of crystal, pressure, and time

MINERAL SOFT

Stones in soft, powdery tones — fossil beige, cloudy white, muted travertine, honed surfaces



Hard material. Soft feeling



When stone forgets to shine, it begins to feel.

Architects do not need more options. They need fewer — but deeper ones.

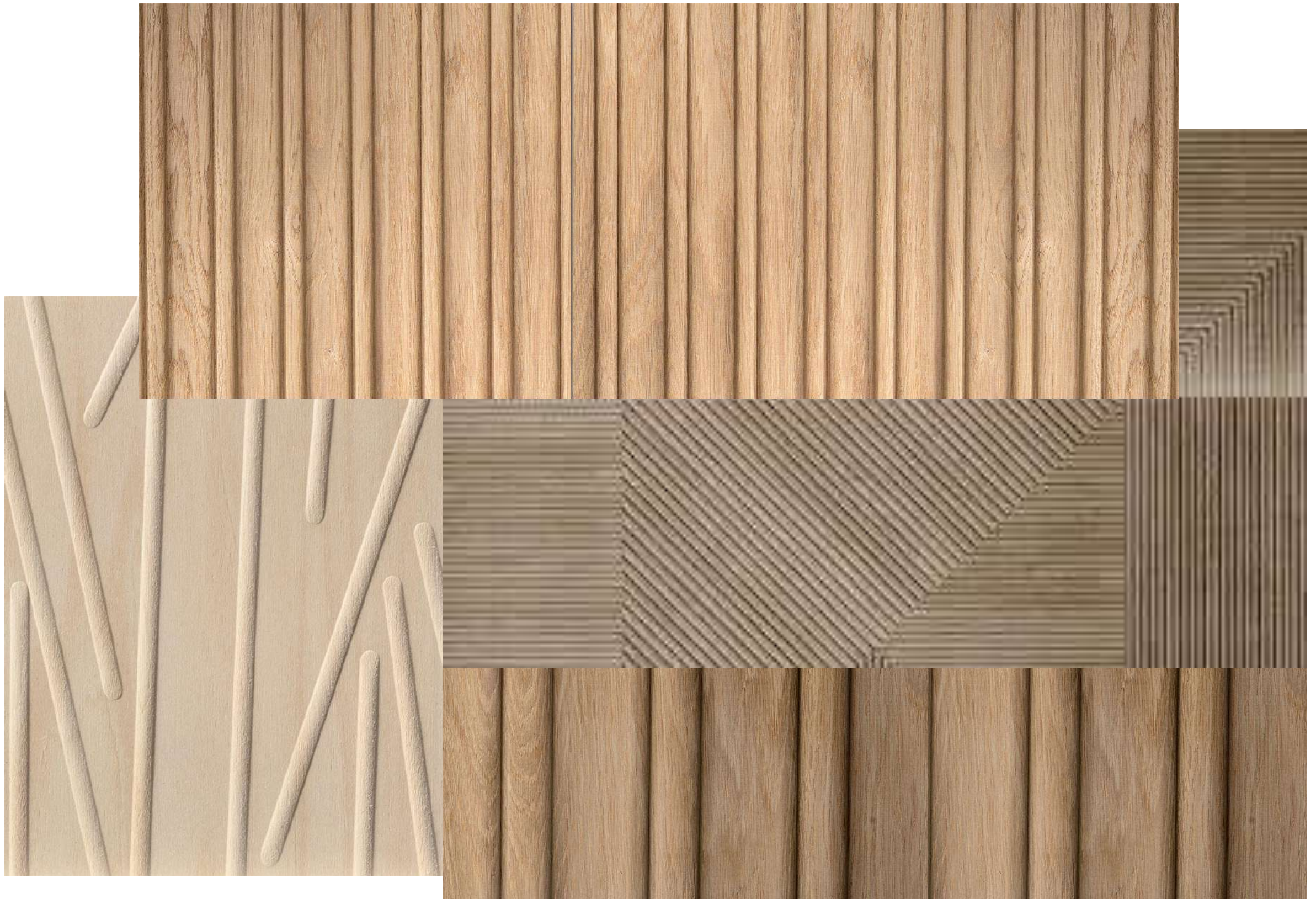
CLY & CODE

A chapter on surface rhythm, tactile language, and the quiet order of hand-drawn grids.

This chapter celebrates a **coded approach to craft** — where repetition creates reverence, and where **geometry becomes emotion**. Inspired by **laser-carved timber**, **cut clay**, and **modular repetition** in wood



Even machines remember the hand that feeds them



Hand-grooved timber panels with deep relief



Let your walls whisper. Let
your surfaces carry memory.

SHIMMER & SHADOW

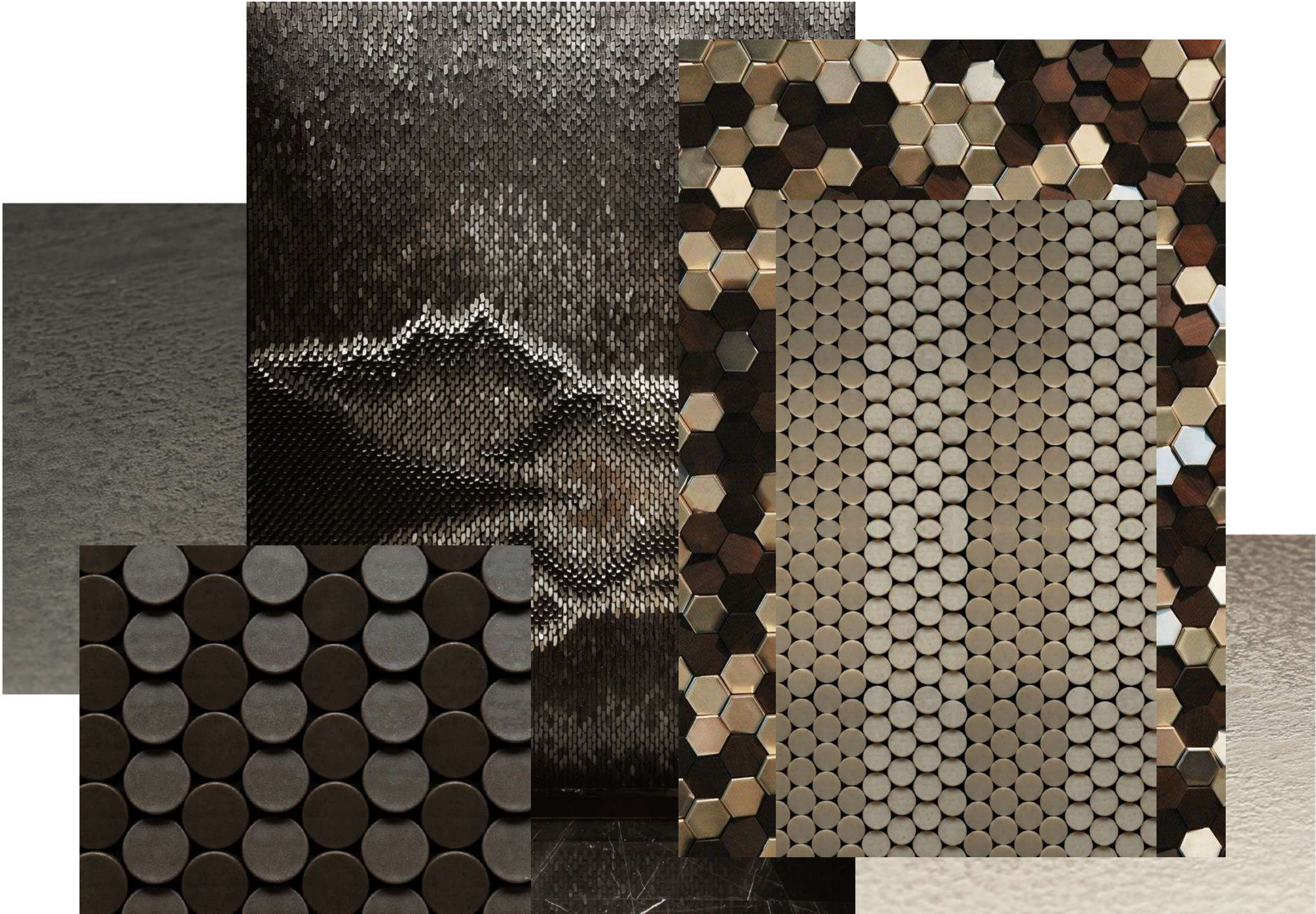
This is where surface ceases to be background.
And becomes the story itself.

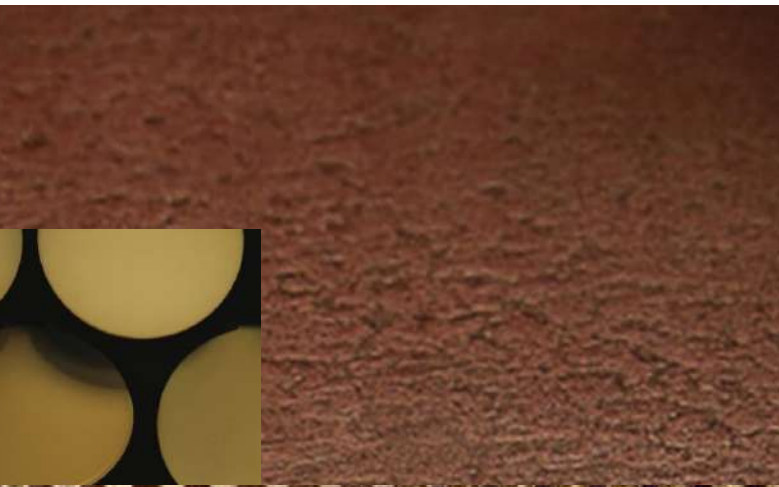
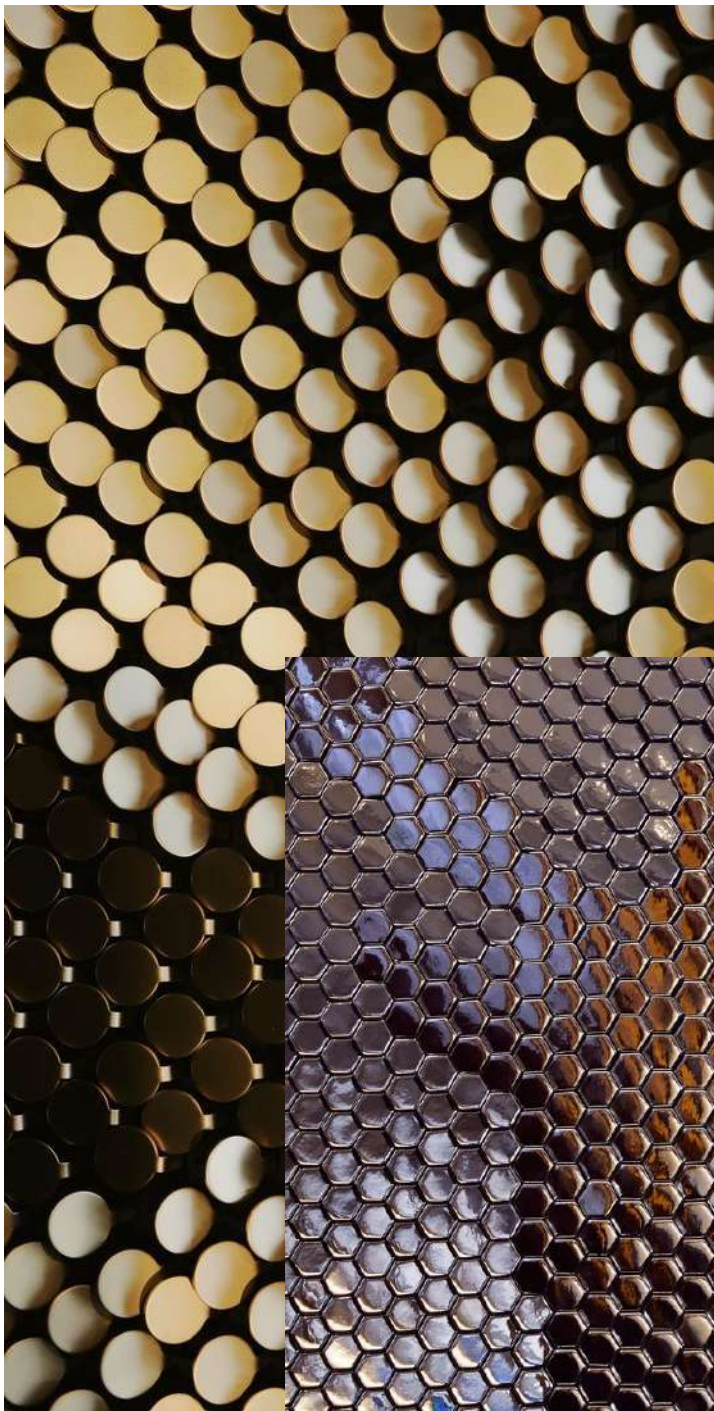
Some materials catch light. Others shape it.
These do both.

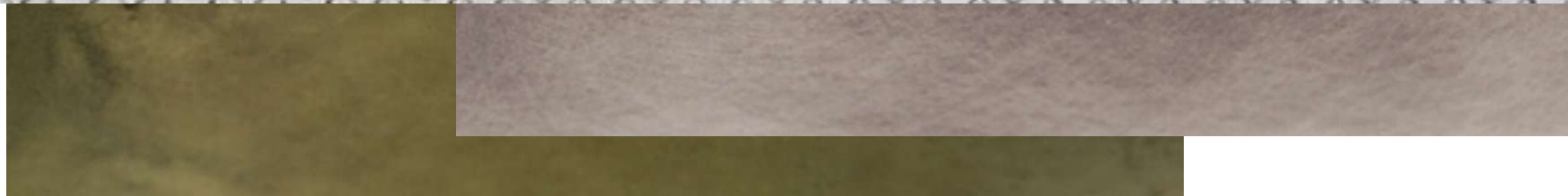
Panels carved with quiet depth.
Tiles that fold like origami.
Lacquers that remember touch, then disappear into shimmer.

A wall may seem still. But as light moves, the material replies.

This is design in **relief and reflection** — an architecture of **angle, gloss, and grace**







STONE SCRIPT

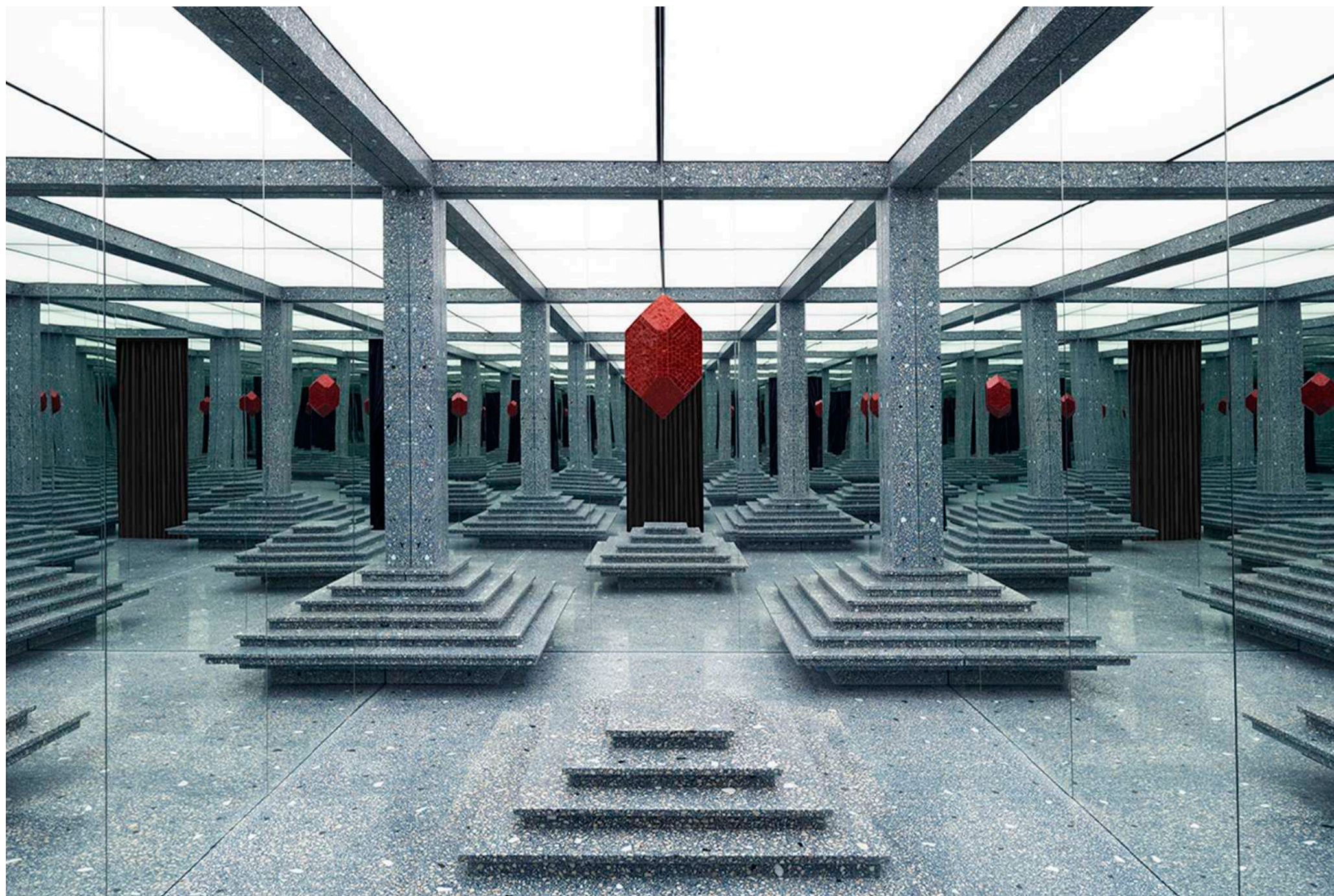
Some surfaces don't speak in lines — they speak in fragments.

A chip of marble, a shard of limestone, a tessera laid by hand.

In this chapter, mosaics and terrazzo carry memory in pieces: warm-toned, fossil-rich, and grounded in earth. Pattern becomes poetry — a textured rhythm that turns every surface into a quiet story.

There is no ornament here, only order — silent, sacred, and softly composed





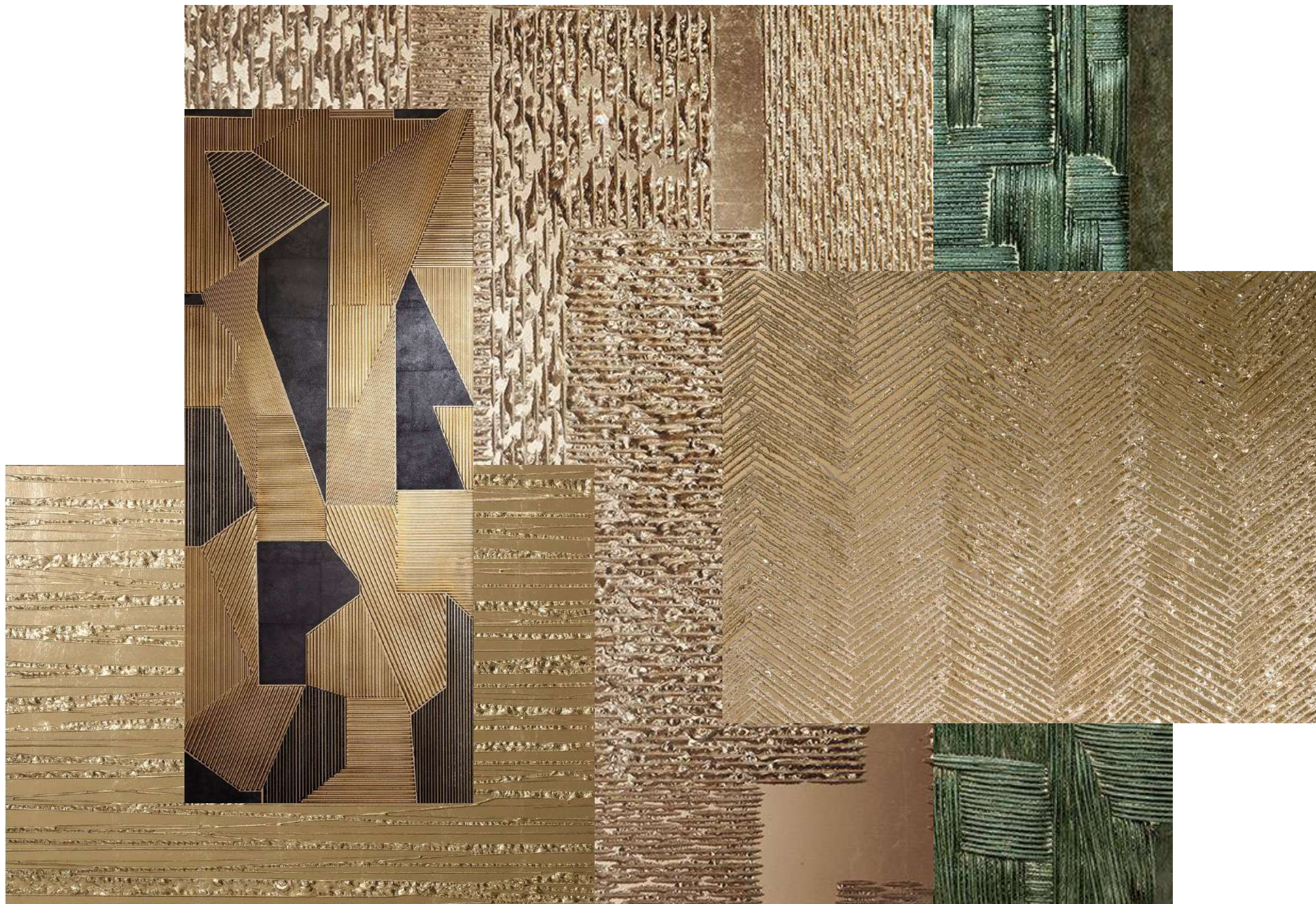
This book is for those who
design with their hands, their
i n s t i n c t s , a n d t h e i r
conscience.

TRANSPARENCY COMPOSED

Glass becomes an architectural medium of light modulation and spatial depth — not as a barrier but as a silent filter that refracts, softens, and reshapes perception, allowing light, form, and shadow to engage in a continuous dialogue across surfaces.



A quiet encounter with transparency



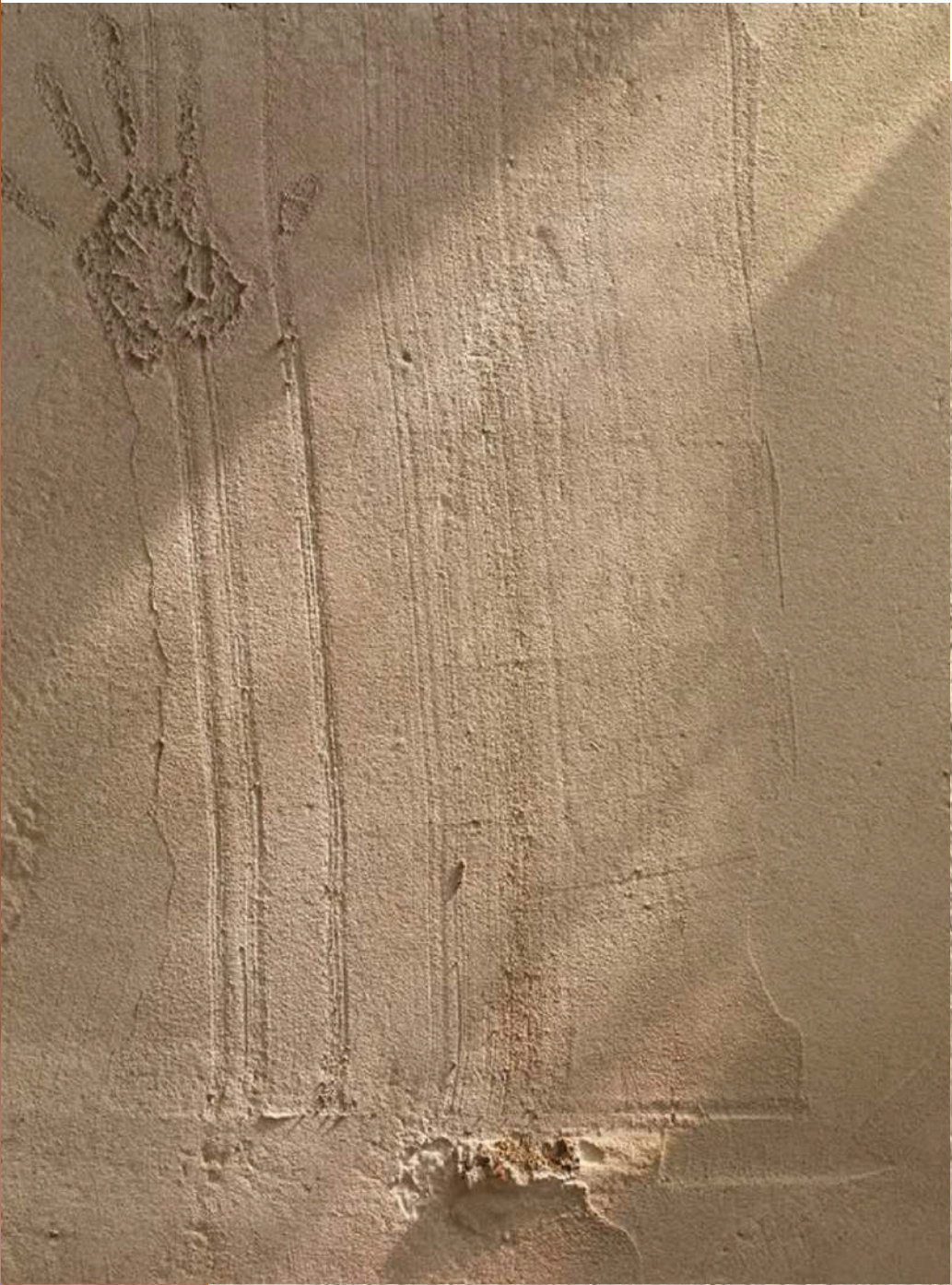
Where light is softened by surface. Where clarity becomes emotion.



Every ripple held a breath.

EARTH IN COMPOSITE

In a world moving at surface speed, these materials slow architecture down—where terrazzo records the fragments of time into pattern, natural plasters soften space with breath-like tactility, and clay-bound finishes restore walls with the quiet dignity of earth reclaimed and recomposed







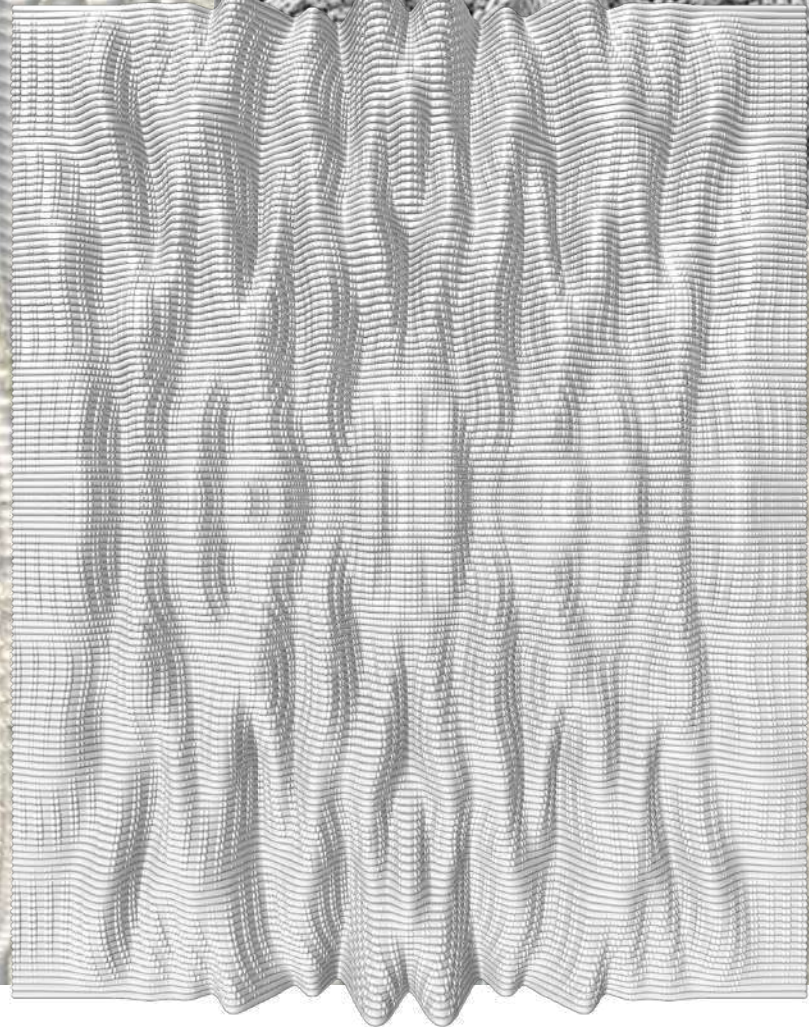
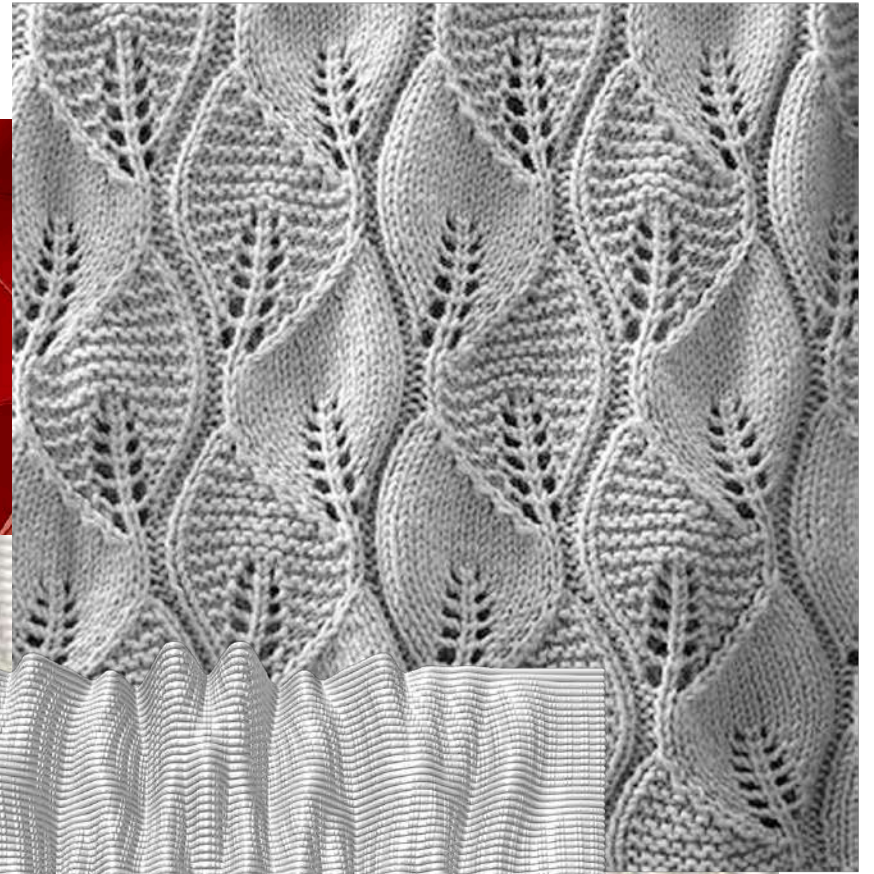
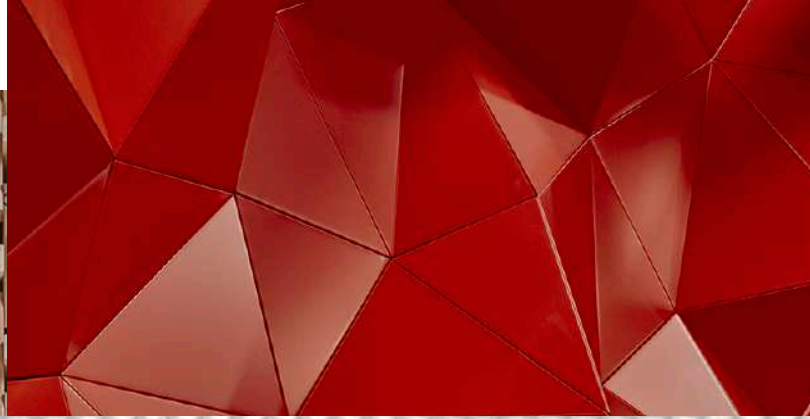
EARTH IN VERSE

Sculpting Light, Surface, and Silence

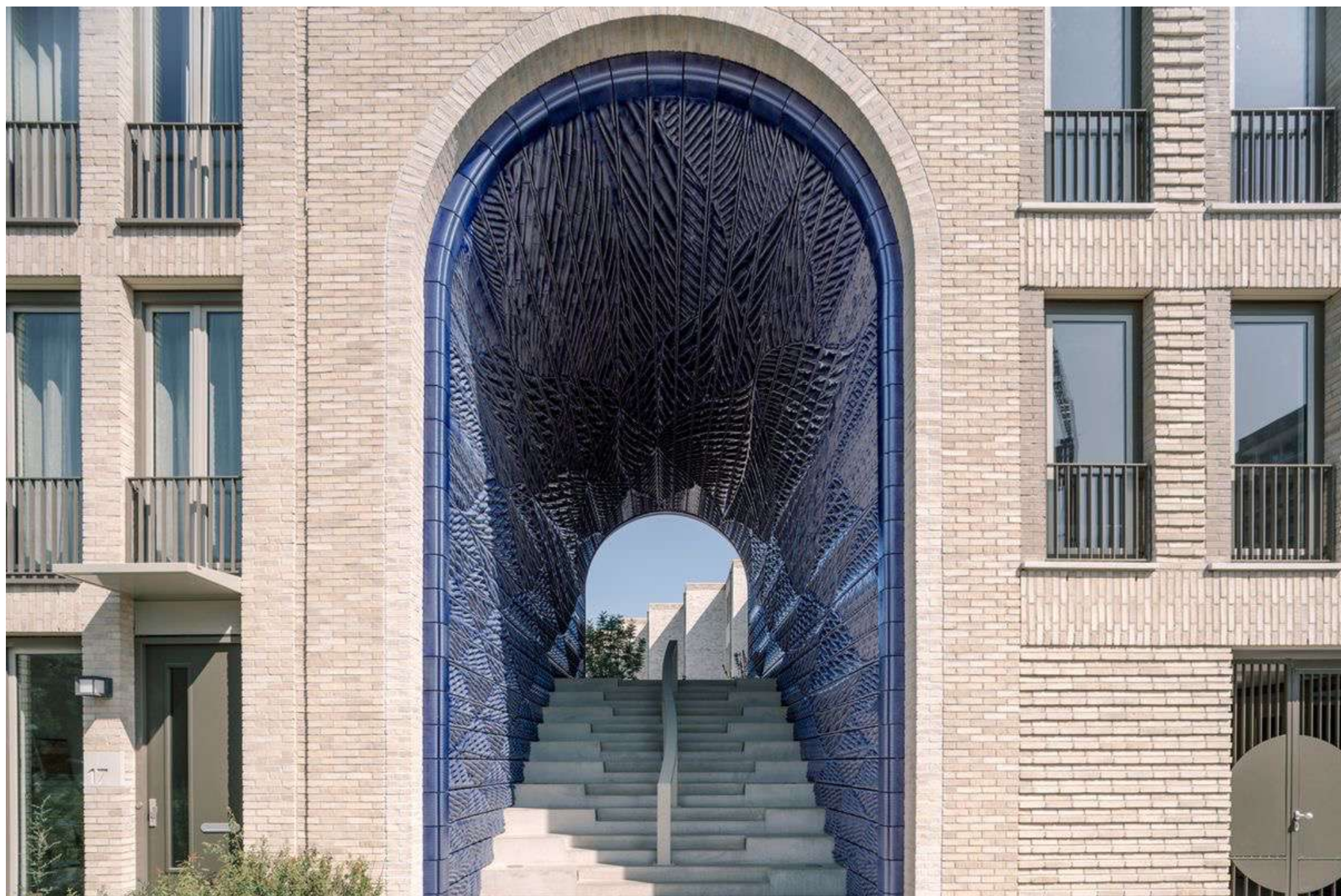
There are moments when material stops being function and becomes feeling. In this chapter, ceramics transcend their role — not as tiles or cladding, but as carriers of memory, emotion, and stillness. Hand-moulded, pigment-rich, and fired to imperfection, these surfaces do not perform; they speak.

Every curve, every cut edge, every ripple across the clay is intentional. Shadows linger longer. Glazes bleed into each other like watercolours on stone. This is ceramic as poetry — not decorative, but elemental.

Here, walls are not boundaries. They are landscapes.







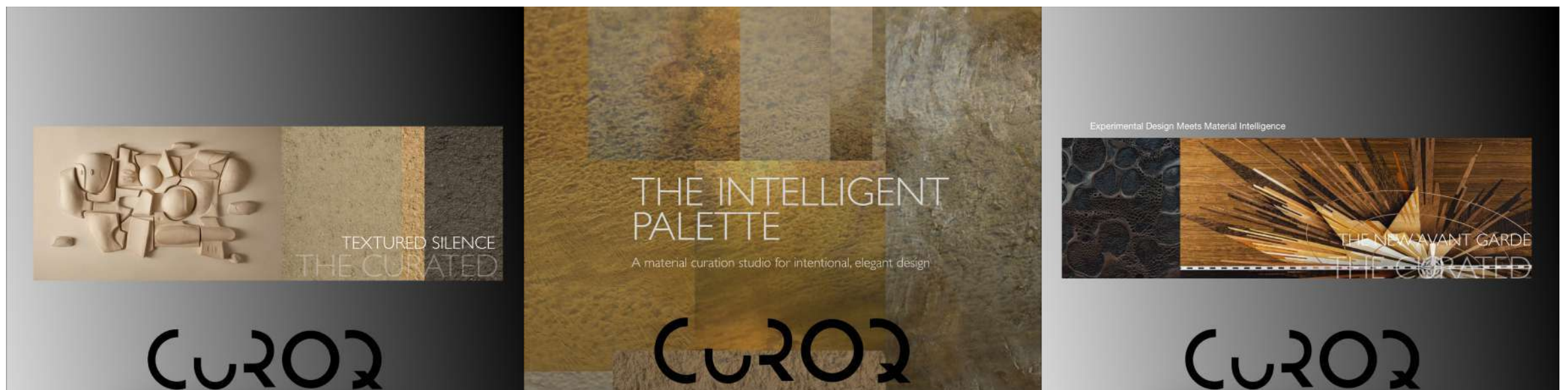


FOR DEEPER INSPIRATION

Beyond the Palette: CUROQ Look Books

TEXTURED SILENCE

A study in stillness, mass, and shadow.
Where stone speaks, and space listens.
For lovers of minimalism, sculptural scale, and quiet
power.





SCALES OF GREY

An architectural essay in tone, texture, and timelessness.

Five chapters of grey, from pale to graphite — curated to evoke memory and restraint.



CADENCE (Coming Soon)

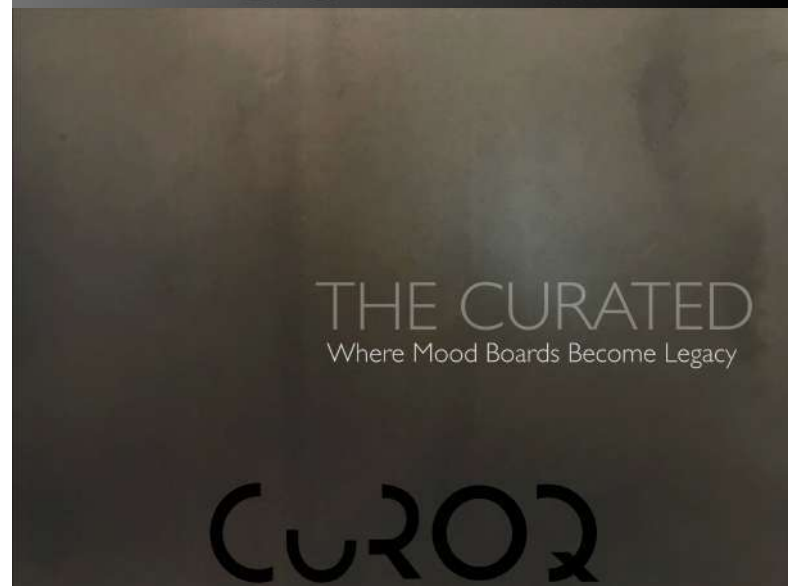
Rhythmic material pairings across wall, object, and space.

For design thinkers who move with intention.

WELLNESS BY CUROQ

Water, lime, and elemental grace.

Vanities, basins, accessories, and spaces that soothe and restore.



ARTISAGE (Coming Soon)

Limited edition objects and materials by the rarest hands.

Collected, not produced. Timeless, not trendy

ARCHITECTS DON'T NEED PRODUCTS. THEY NEED INTELLIGENCE

CUROQ works upstream with architects:

- 48-hour curated responses
- Co-design mood board support
- Bespoke editions of *THE CURATED* for studio libraries
- Exclusive access to rare and collectible materials



We speak your language — before the project begins.



A fluent design dialogue across time zones and traditions



OUR GLOBAL-LOCAL NETWORK

CUROQ connects global avant-garde with regional resonance.

INVITATION TO COLLABORATE

Work with us to curate a project that outlives trends.
We don't pitch. We partner.



CURIO

Meaningful materials. Intelligent design

The background of the entire image is a close-up photograph of a dark, grey, and black marbled surface, likely stone or marble, with intricate, swirling patterns and veins.

A curated
world. One
conversation
at a time.

DISCOVER MORE

Explore the full CUROQ collection.

Request a studio copy of *THE CURATED* or invite us to collaborate.

Dubai

www.curoq.com

hameed@curoq.com