

An Anthology of Objects, Materials & Memories



SCALES OF GREY
THE CURATED

CURIO

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An Anthology of Objects, Materials & Memory

A tonal study by Curoq

Introduction

THE CURATED is not a catalog. It is an *anthology*—a quiet gathering of objects, textures, and forms chosen for their emotional depth and material memory.

This collection explores **Essentialism Through Material Memory**, moving through a gradient of greys—each chapter a tonal meditation on restraint, texture, and timelessness. Here, neutrality is not absence; it is intention.

From sculptural furniture to elemental finishes, every piece tells a story—of craft, place, and quiet power. Curoq brings these fragments together, not just to showcase, but to distill.

This is a book for architects, designers, and thinkers who believe design should be felt, not just seen.

Welcome to **THE CURATED: Scales of Grey**—where materials speak, and memory shapes form.

PALE MEMORY

Chapter one

“The luxury of light begins in restraint”

“Where light first meets material”

In Pale Memory, we return to the beginning—
to the moment just before material becomes
architecture.

These are not surfaces that seek attention.
They are surfaces that carry time gently.
Pale stone, unpolished clay, sun-dried fibre... each
one holding light rather than reflecting it. Each one
inviting a kind of silence that cities rarely offer.

This is where wellness is born: not from technology,
but from tone.
These soft greys—mineral, quiet, weightless—
transform a space not through form, but through
feeling.

Here, restraint becomes radical.
And in that restraint lies deep, enduring luxury.

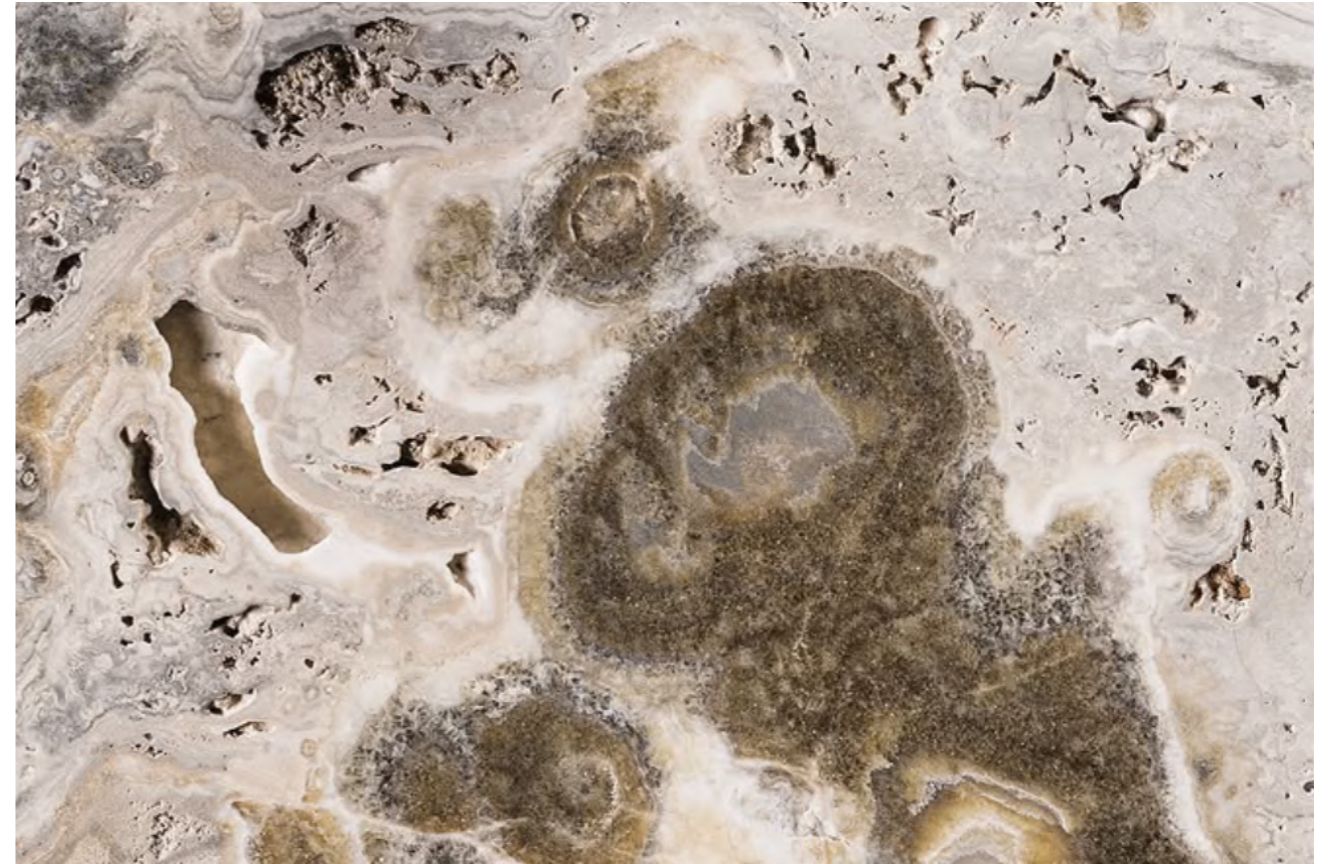
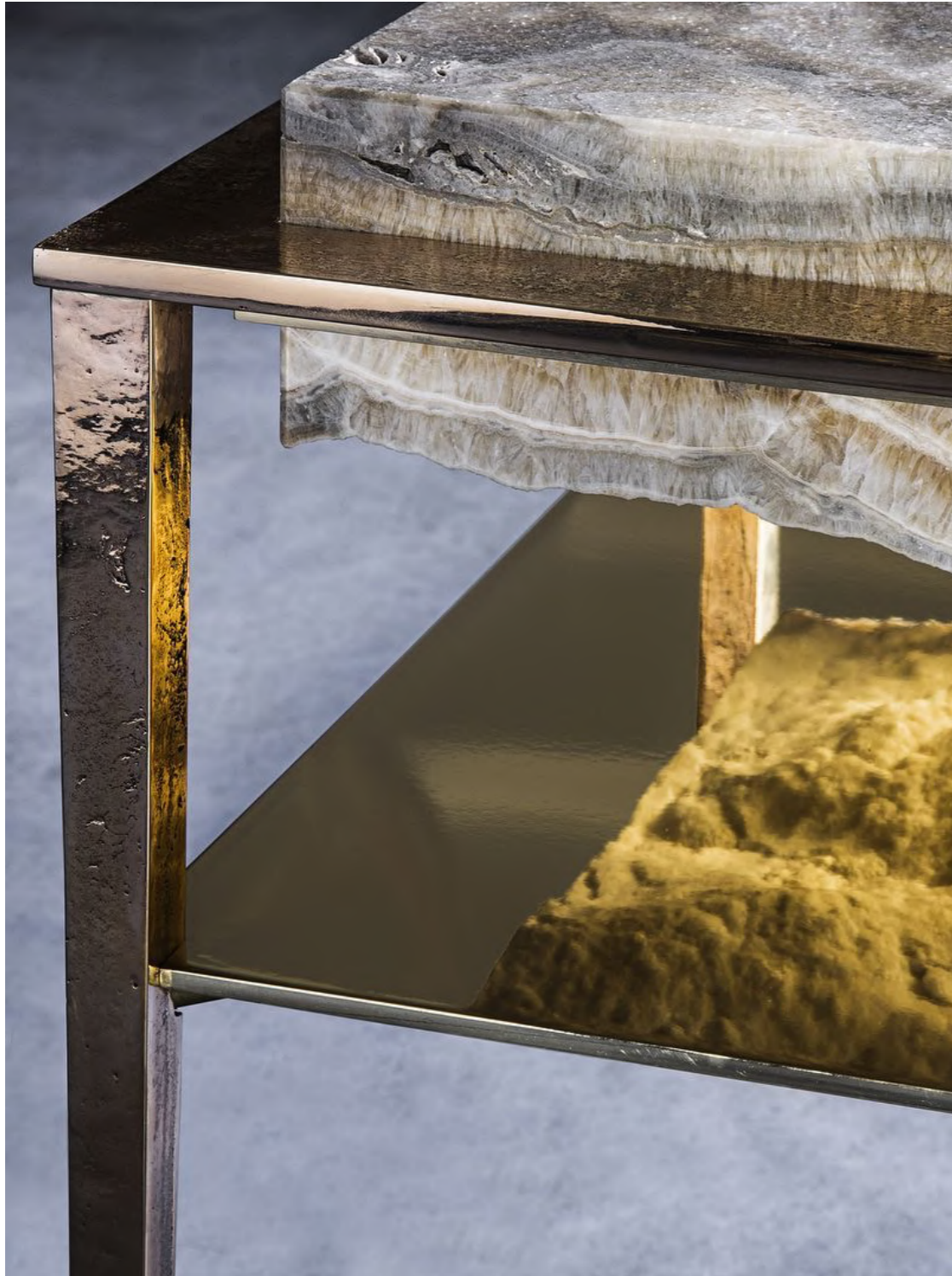


“Objects, surfaces, and shadows — curated as architecture.”



This book explores how light shapes memory through material, and how collectible forms—both sculptural and functional—become silent anchors within architectural space.



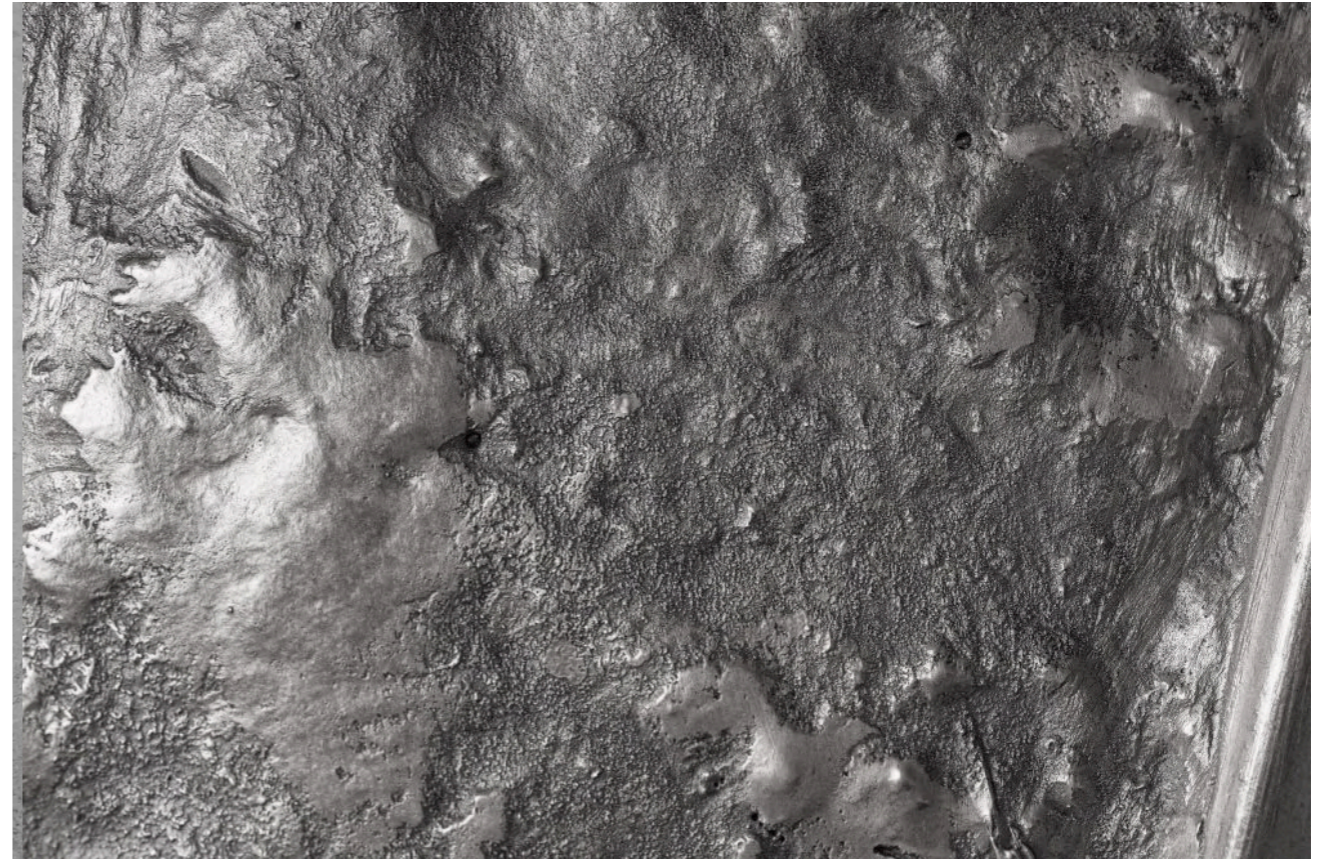
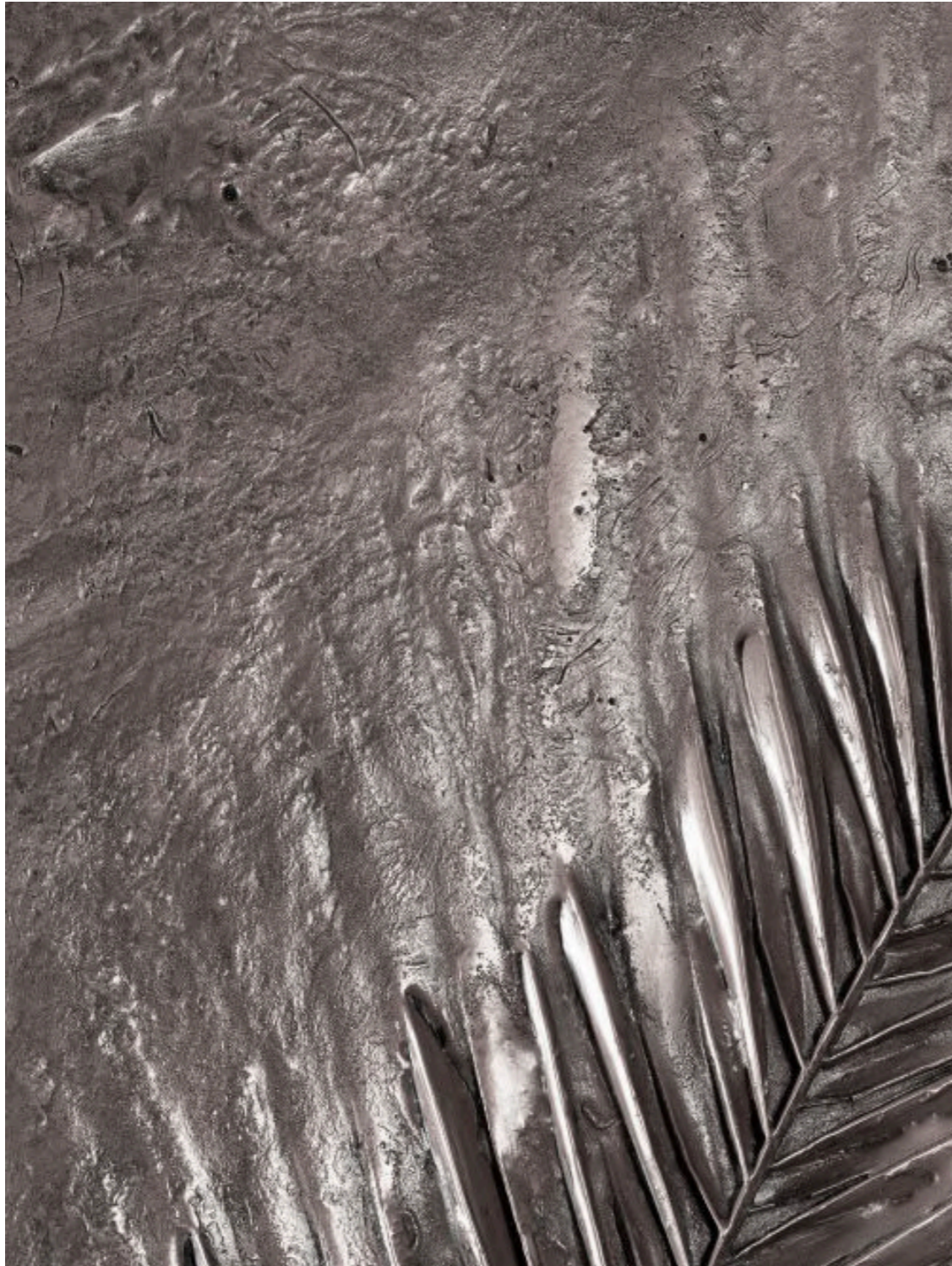


Where Metal Becomes Flesh

Gianluca Pacchioni explores the tactile boundary between nature and refinement — bronze that breathes, steel that feels, patina that pulses. In the SKIN collection, his sculptures evoke a living surface: elemental and sensual. Each piece is a quiet rebellion against perfection, a tribute to raw textures that age with grace. Pacchioni doesn't just cast metal — he coaxes emotion from it. The skin of his work reveals time, touch, and memory, all in one surface.

Caption:

The patina is not a finish. It is a history



The Sculpture of Conscious Matter

Working with noble materials and traditional casting methods, Gianluca Pacchioni reminds us that sustainability is not a trend — it is a return. His work embodies the slow, enduring rhythm of the earth: forged without waste, made to last, never hurried. In a world of excess, Pacchioni's practice feels like a form of ecological poetry — where the raw and the refined coexist in harmony. Here, sustainability is expressed not in slogans, but in stone, bronze, and restraint.

To make something that lasts, begin with what has always been



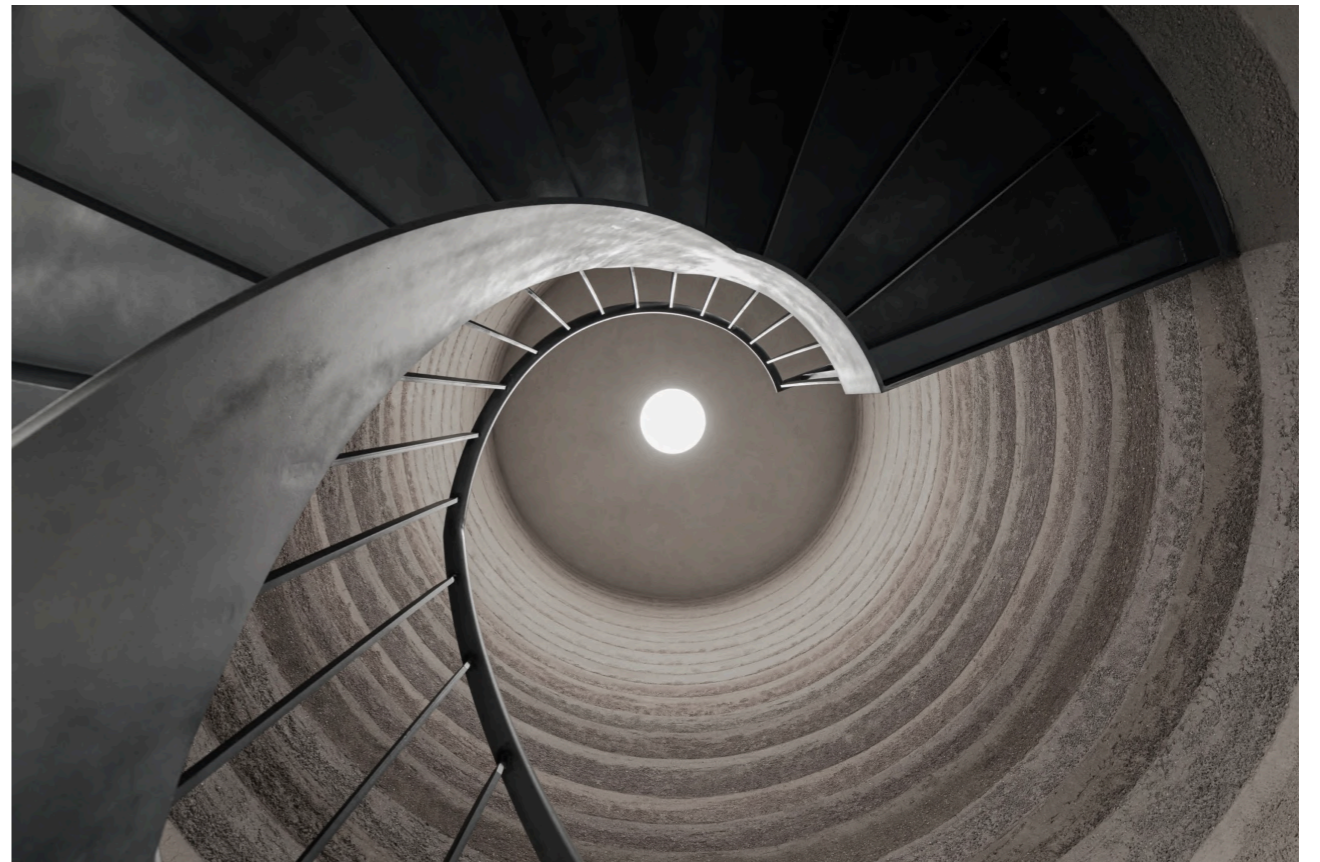
Global sportswear brand On partnered with M Moser Associates to create its new 25,000 sq ft London office. In a workspace designed to inspire and adapt, our Rammed Earth clay plaster sits seamlessly within the architectural language, offering both visual impact and a grounding presence that reflects On's ethos of innovation grounded in nature

At its heart stands a sculptural staircase, finished in our hand-applied Rammed Earth clay plaster, a tactile centerpiece that connects the two levels and evokes a cocooning, cave-like feel.

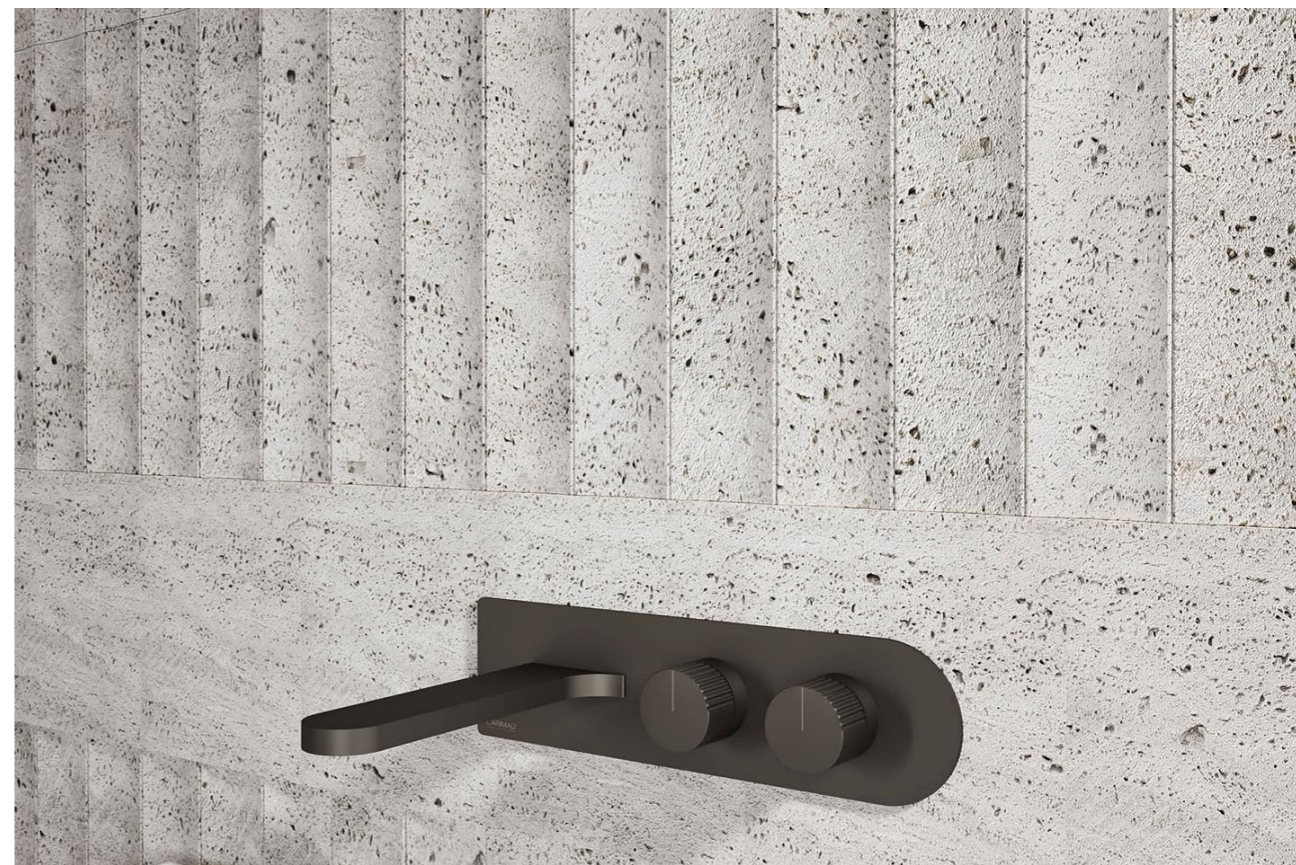


Inspired by the geology of the River Thames Basin, our Rammed Earth finish was carefully layered by hand to create a gradient effect that subtly lightens as it ascends, echoing the natural stratification of earth.

Alongside our natural clay plaster, M Moser's sustainability team carefully selected other low-carbon materials like Marmoleum flooring—which absorbs more CO₂ than it emits, ethically sourced timber and low-VOC fabrics, each selected based on life cycle analysis.

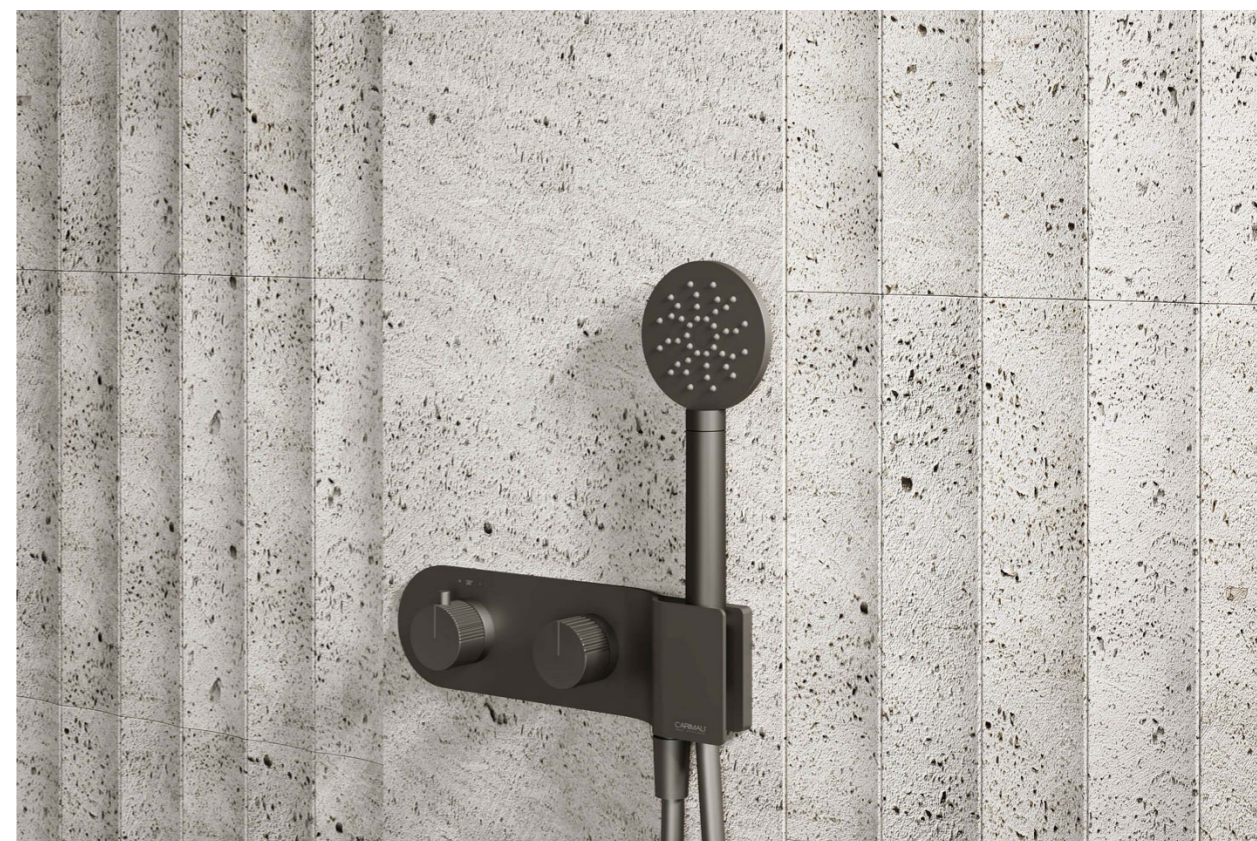


ARCHITECTS
M MOSER ASSOCIATES



Contemporary classicism

The elemental geometry of the cylinder etched by a mark of time: the grooves of a Doric column sculpt the material, thus generating a new classic. Skillfully balanced basic lines and shapes find application in the body and spout for a minimalist design.



Element: Fluted Column Fragment

Form:

A reduced classical column—pure in proportion, sculptural in presence.

Texture:

Raw travertine, hand-fluted with visible tool marks and soft tonal gradients in grey.

Idea:

A silent anchor—**not structure, but memory**—bridging architecture and object in a gesture of timelessness

STONE
MIDD -

STONE

Chapter two

“Geometry finds its gravity”

“Where weight becomes presence”

In this tonal passage, grey is no longer pale nor shadowed — it is anchored.

This is where design gains gravity, and form becomes architectural in its truest sense.

Midtone greys speak in stone — cool concrete, honed marble, aged travertine.

Their surfaces hold balance: neither bold nor background, but essential.

Objects here are not decorative; they are structural gestures: monumental stools, grounded tables, lighting that holds its line like a beam.

These are pieces built to endure — not just physically, but emotionally.

They evoke the measured calm of poured concrete, the weight of carved basalt, the timelessness of foundation.

Stone Midtone is about architecture as atmosphere:
Composed. Controlled. Deeply tactile



Slate Reverie

“A dialogue of muted depth, where surfaces reflect a softened discipline.”



“In this chapter of Scales of Grey, grey is neither absence nor in-between — it is intention shaped into surface, a quiet reverie in stone and structure, where architectural thought becomes tactile poetry.”





“Stone Reborn: Grandeur Meets Craft”

Designed in 1937 by Giovanni Guerrini and Ernesto Bruno La Padula, the Palazzo della Civiltà Italiana stands as a masterpiece of rationalist architecture. Decades later, Thea Architects, in collaboration with Marini Marmi, led a sensitive revival of this Roman icon. Using the expressive texture of Ceppo di Gré stone and masterful craftsmanship, they restored its sculptural arches and monumental rhythm. The result is a seamless dialogue between past and present —where modern elegance brings timeless grandeur back to life.



A project designed primarily to stimulate reflection on life and man's relationship with water. To bring the daily bathing ritual back to its ancestral value and thus rediscover a connection with our most authentic side.

“As lymph through the body, water carves the stone, bearer of life”, tells Giorgio Rava. “Anima Liquida is a reflection on water and man that takes us back to the origins of life to remind us of what we are made of. It is meant to free water from the yoke of technology and from the many devices that determine its performance, witnesses to the blind human ambition to dominate elements”.



Jewellery designer Sarah Straussberg, known for her dedication to natural materials and craftsmanship, found a perfect complement in Clayworks Clay Plasters for her latest collection photoshoot. Selected by stylist Alex Kristal, the plasters' ability to absorb light created a soft, warm backdrop that highlighted the intricate beauty of Straussberg's designs. Their understated elegance perfectly aligned with her philosophy, resulting in striking and timeless imagery.

Chapter three

SOFT SHADOW

“Tactility is the new opulence”

“Where silence is textured”

Soft Shadow is not a colour—it is a feeling. It lives in the blurred edge of shadow and surface, where textures speak in half-tones and quiet details.

Linen grey, burnished silver, skin-toned suede, clouded stone. These are materials that ask to be touched, not just seen.

In a world driven by spectacle, **Soft Shadow offers depth.**

A room wrapped in this palette holds conversation, not echo.

It softens light, warms silence, and creates a rhythm of subtle transitions.

This is a chapter for lounges, corridors, studies—spaces that demand calm, yet deliver richness through restraint. Where textures replace decoration, and presence replaces pattern

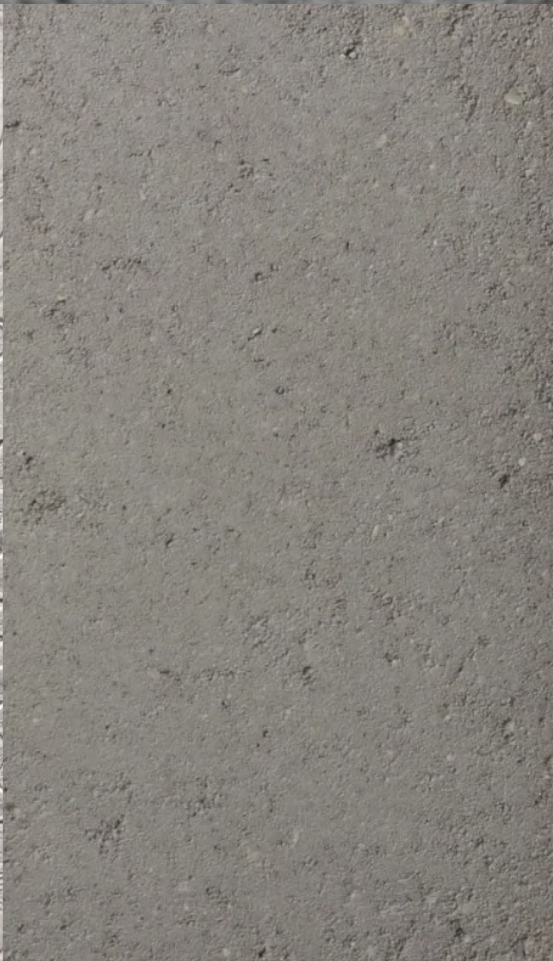
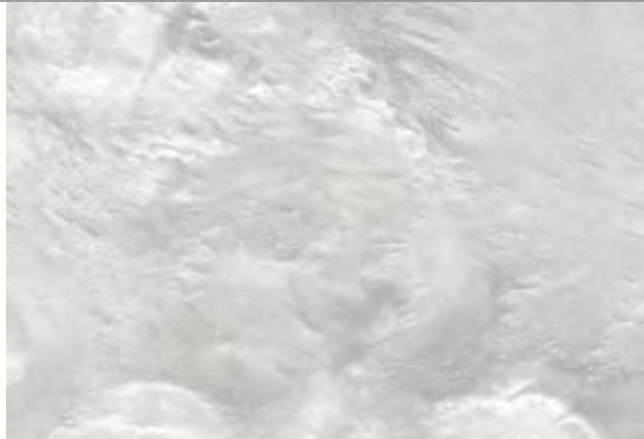
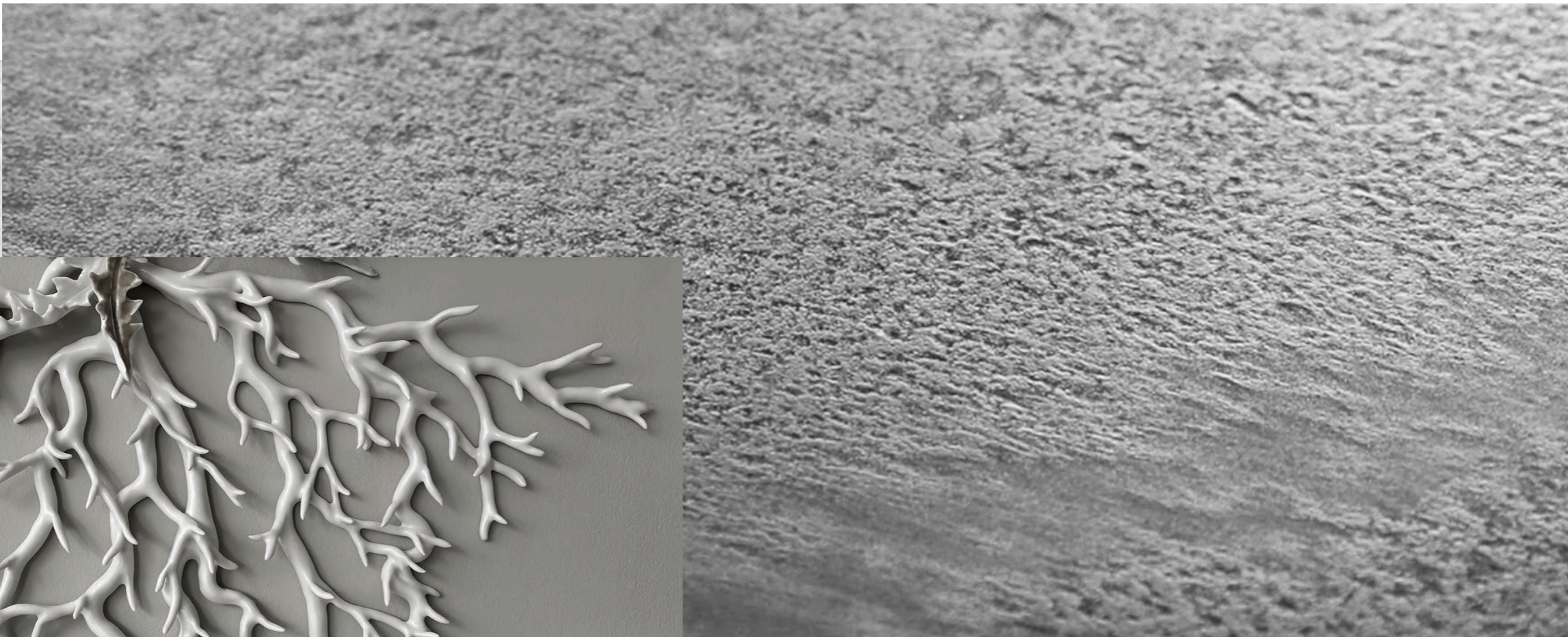


Slate Reverie

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Porcelain Landscapes in Grey Relief

Alice Riehl sculpts porcelain like a painter composes frescoes — layering tone, movement, and silence. Her wall pieces emerge as imagined botanicals and abstract forms, growing out of the surface in soft greys and smoky whites.

From afar, they read as dreamlike sceneries; up close, they reveal delicate glazes and fine details that reward intimacy. Inspired by French decorative arts and medieval tapestries, her work slips between nature and abstraction — inviting the viewer into a quiet, shifting world.

Between distance and detail, a story unfolds in shades of grey



Jean-Marie Massaud

When I'm working on a project, there's always an attempt to renew the subject I'm involved in. LCDA is a team that develops and works with this concrete material and they decided to introduce it into the world of decoration and interior design by making lightweight, efficient and easy-to-install panels where concrete comes down to a thin film while offering radical and natural features as well as a full and minimalist design

Chapter four

“The art of dark”



DARKENED GRAIN

“Where depth becomes detail”

If Pale Memory was breath, and Stone Midtone was balance, then Darkened Grain is focus.

Here, grey descends into deeper tones—charcoal, carbon, oxidized bronze—where every texture feels intentional, and every surface tells a story of time.

In these pieces, grain is celebrated, not hidden.

Burnt wood, dark patina, aged metal: they embody depth with restraint.

Lines are sharper, edges cleaner, yet the soul remains organic. Objects become precise yet poetic—minimal, but never empty.

This chapter invites the architect to engage with intensity without heaviness.

It's about the art of dark, not as drama, but as refinement:

Subdued tones that frame space, accentuate light, and sculpt emotion

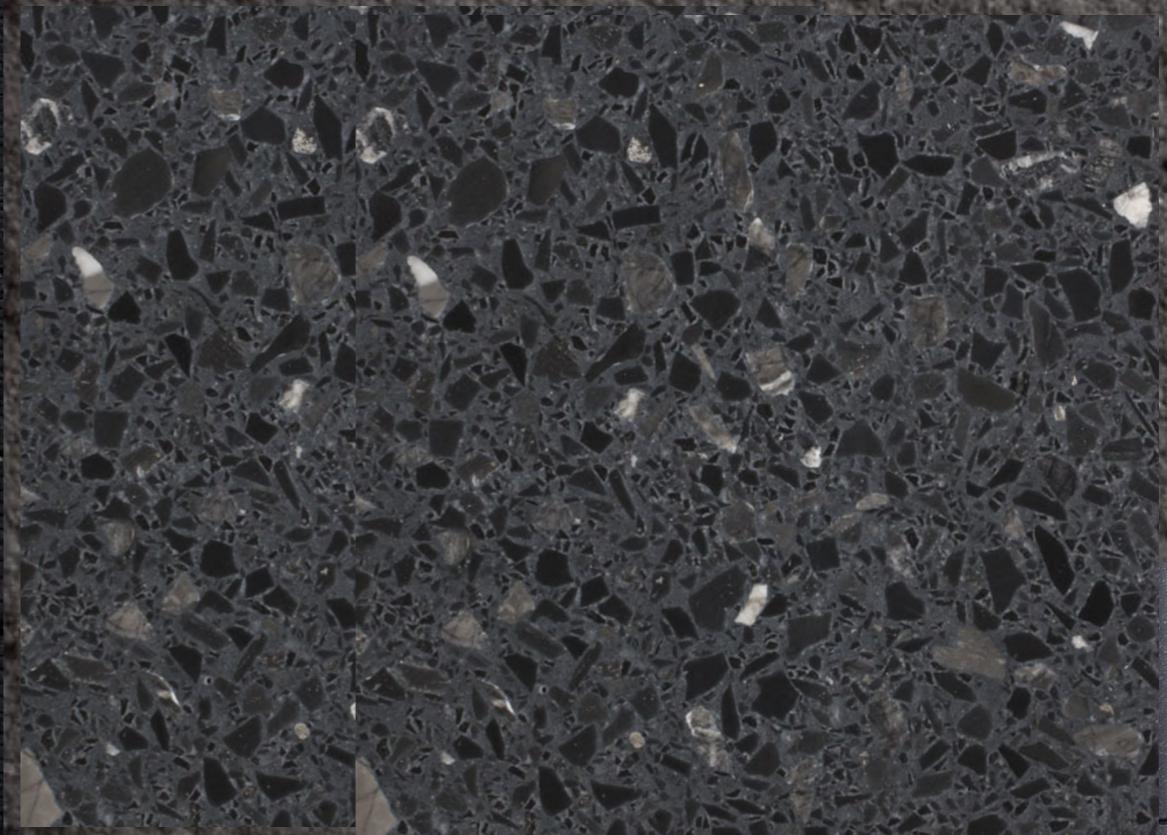
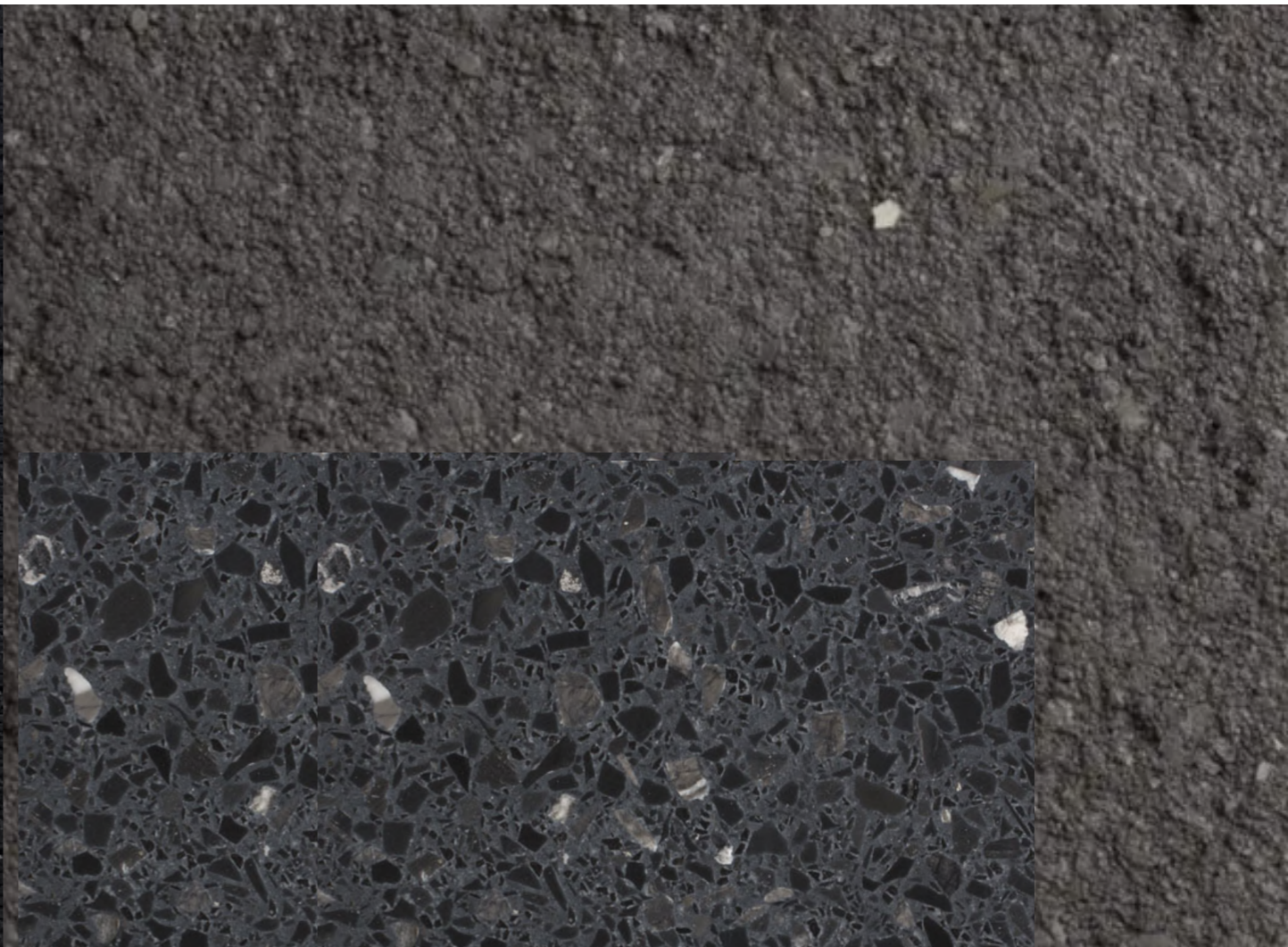


The architecture of shadow, etched in grain.



Where depth becomes detail.”

In this tonal descent, darkened woods, aged metals, and shadowed stone reveal a quiet mastery—where texture speaks louder than form, and architecture begins to whisper





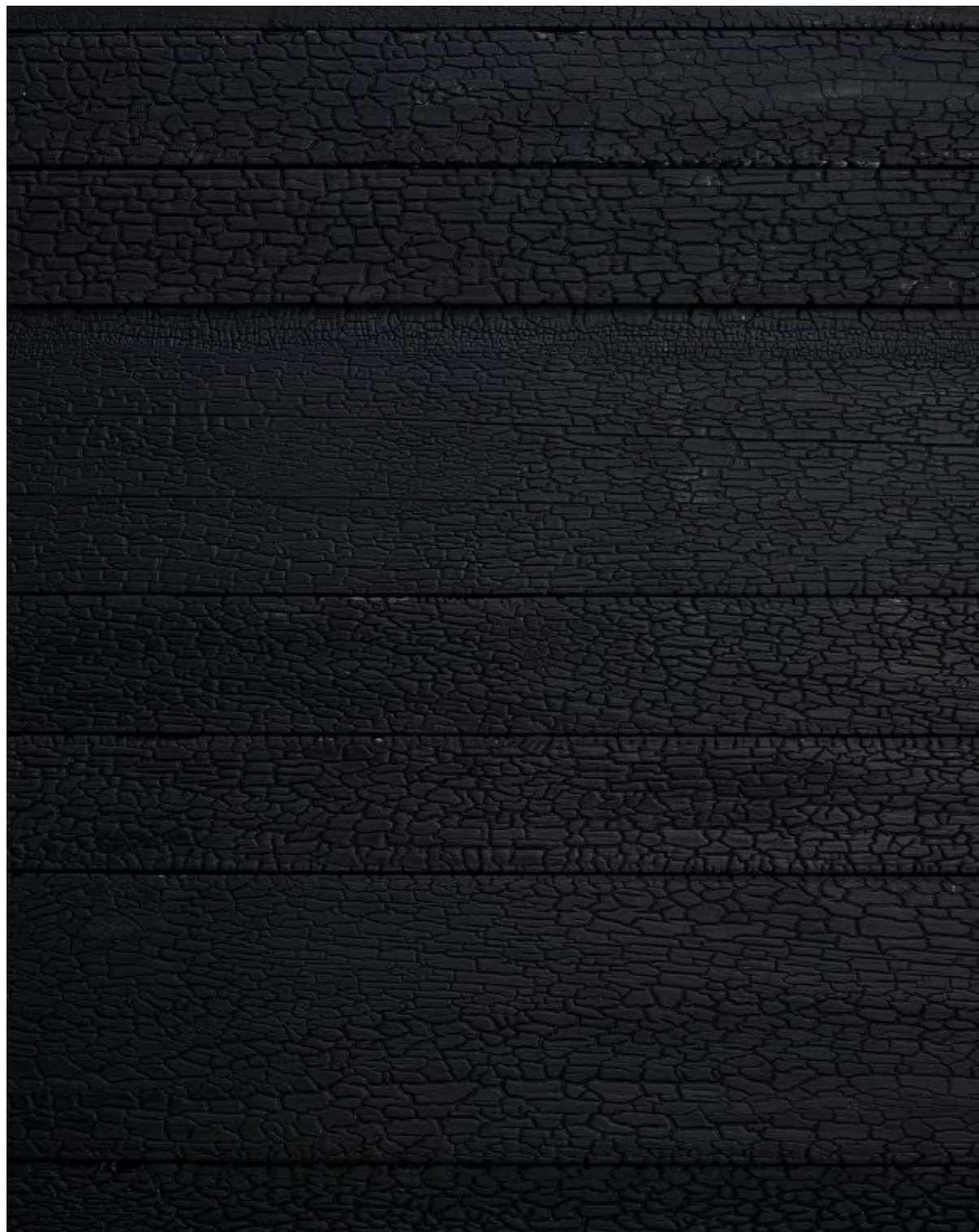
The experimentation of the new Orogenesi technique continues, and is superbly materialized in Sole Nero.

The artist thus places himself in contemplation of celestial nature and its dynamics, he wishes to capture its poetic suggestions and render them in a language that is, at one and the same time, ancient and innovative.

The substance of brass, made similar to solar plasma, is attracted by the enigmatic core of black steel, and from that core it flows outwards and unfolds with extraordinary, ever-changing plays of light.

This iridescence is evidence of the passage of fire, a protagonist skillfully guided by the sculptor's hand and testimony to the uniqueness of each work.

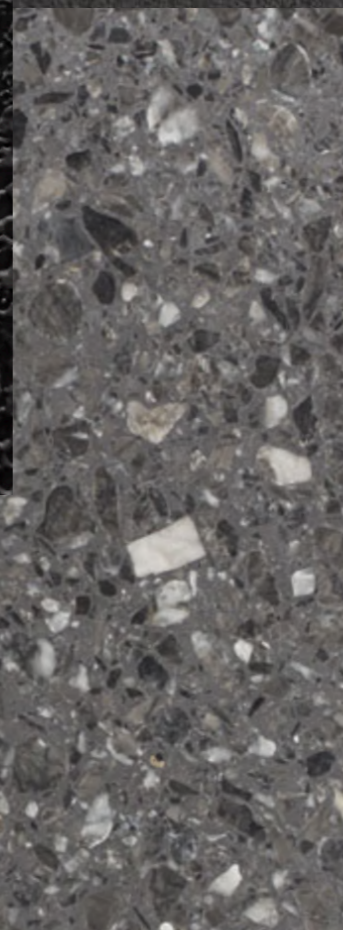
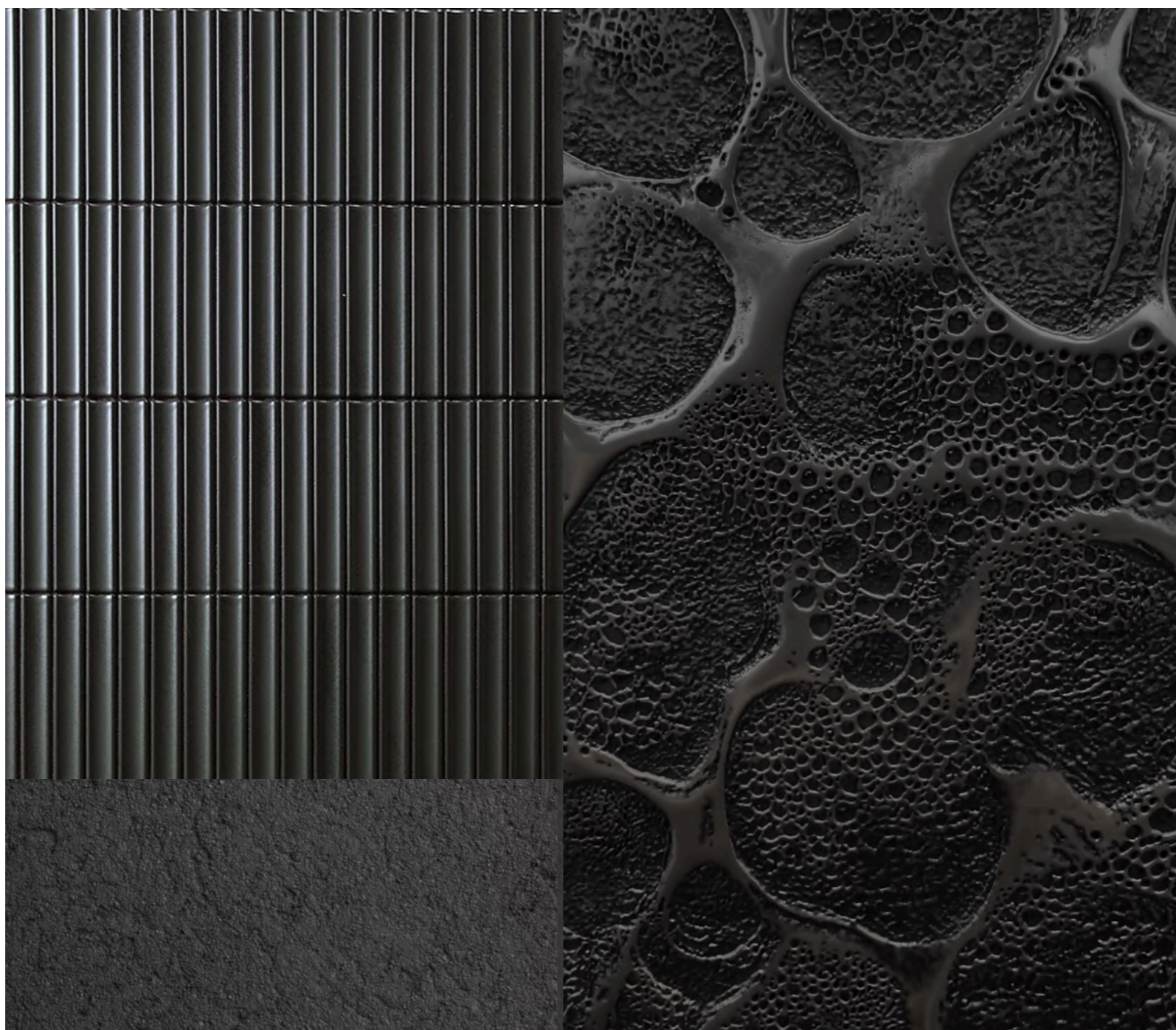
A dialogue with the space around is created by Sole Nero: light is absorbed and released for the delight of the beholder, who will thereby live in a new-looking place full of poetic suggestions.



Shou Sugi Ban

Fire as finish. Grain as memory.

An ancient Japanese technique where wood is charred, cooled, and sealed — revealing raised grain, rich texture, and deep black tones. Both beautiful and resilient, it preserves the wood while imbuing it with quiet strength and sculptural depth



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