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IN MOVEMENT AND STILLNESS

LIVING WITH INTENTION

HOME IS NO LONGER DEFINED BY WALLS ALONE

A home is shaped by more than walls, furniture, and finishes. It is shaped by the choices made within it, the materials we live with, the textures we respond to, the objects we keep, and the details that quietly influence how a space feels and functions.

Welcome to the third edition of Home Integrator, where we explore the matrix of materials that sits at the heart of considered living. From natural textures and crafted surfaces to refined furnishings, architectural elements, and the technologies that increasingly become part of our everyday environments, this edition looks at how thoughtful choices can give a home its identity.

Living with intention is, ultimately, about understanding that every element has a role to play. The material beneath our feet, the way light meets a surface, the balance between softness and structure, or the decision to preserve, adapt, or introduce something new can all shape the experience of a space. It is this relationship between material, design, function, and emotion that continues to redefine what contemporary homes can be.

Across this edition, we meet designers, consultants, developers, and industry voices who are approaching residential spaces with a deeper sense of purpose. From Access Consult and REST to the creative perspectives of Jashanmal, Noon Design Studio, Opaal Interiors, and Ozanne Princen, each brings a different lens to the conversation around how spaces are conceived, detailed, and experienced.

We also look beyond the individual room to the wider environments in which homes exist. The perspectives of Omniyat and JLL offer a broader view of residential development and the evolving expectations of those who inhabit today's communities. Together, these conversations highlight how the idea of home is expanding, from the design of individual interiors to the larger ecosystems, experiences, and lifestyles that surround them.

At the centre of it all is a simple thought, good design is not always about adding more. Sometimes, it is about choosing better, understanding what matters, and allowing every element to have a reason for being there.

Together, these stories offer a closer look at the materials, ideas, and intentions shaping the homes of today. Because when we begin to live with intention, the spaces we create become more than visually considered. They become meaningful reflections of how we choose to live.

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/ THE DIALOGUE - OZANNE PRINCEN /

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Rooted in the poise and discipline of ballet, the piece examines a sculptural practice defined by movement, restraint and quiet strength. The conversation traces the evolution of an idea from fleeting gesture to enduring bronze, revealing how balance, proportion and simplicity shape each work. It also considers sculpture's dialogue with light, architecture and its surroundings, and the artist's desire to create contemplative forms that invite pause, shift with perspective and distil the expressive power of the human form


Ozanne Princen

You trained as a ballet dancer before becoming a sculptor. How has your background in ballet influenced the way you create your sculptures?

Ballet taught me to see the body as a language rather than a form. Every movement carries intention, tension and emotion, even in stillness.

Although I no longer dance, that awareness has never left me. When I sculpt, I am not trying to recreate the body realistically. Instead, I try to capture the feeling of movement, elegance and balance in its purest form.

Bronze allows me to freeze a fleeting moment into something timeless. In many ways, my sculptures are still dancing, they simply do so in silence.



The leg is the recurring form across your work. What drew you to this motif specifically, and what does it represent to you?

The leg became a natural symbol because it represents movement, strength and progress. It carries us through life and tells our personal story, yet we rarely stop to appreciate its beauty.

By isolating this familiar form from the rest of the body, it becomes something universal rather than personal. It invites people to look beyond anatomy and discover their own meaning.

For me, the leg is about resilience, femininity and the quiet elegance found in everyday movement. It reminds us that even the smallest part of ourselves can carry immense power.

Your sculptures often become the focal point of a room. What do you hope people feel when they place one of your pieces in a room?

I hope they feel a sense of calm. My sculptures are not meant to dominate a space but to create a quiet dialogue with it. They change depending on the light, the architecture and the perspective of the viewer.

I love the idea that someone discovers something new every time they walk past one of my works. If a sculpture can bring a moment of stillness into someone's busy day, then it has fulfilled its purpose.

If someone pauses for just a moment - perhaps noticing the light reflecting differently throughout the day, or seeing the sculpture from a new perspective - then the piece has done exactly what I hoped it would do. In a world that moves so quickly, I believe there is great beauty in stillness.



Can you walk us through your creative process, from an initial idea to the finished bronze piece?

Every sculpture begins long before I touch any material. It starts with observing architecture, fashion, dance, nature or simply the rhythm of everyday life.

I sketch, experiment with proportions and refine the form until only the essential lines remain. I believe simplicity is often the result of removing rather than adding.

Once the design feels balanced, the piece is developed into bronze through a meticulous casting process. Bronze fascinates me because it transforms







something delicate into something enduring. The final sculpture carries both precision and emotion.

I don't believe sculpture is about adding more. It is about distilling an idea until only its essence remains.

Silhouettes Éternelles and Counterpoise each explore contour and balance in different ways. What was the thinking behind these two bodies of work?

Both collections explore balance, but from different perspectives.

'Silhouettes Éternelles' is about elegance through simplicity. By reducing the human form to its purest contour, the sculptures become timeless and open to interpretation.

'Counterpoise', on the other hand, explores balance as a dynamic force. It reflects the constant dialogue between strength and vulnerability, movement and stillness, tension and harmony.

Together, the collections express my fascination with finding beauty in equilibrium, not only in sculpture, but in life itself.

