



The Power of Creativity: Where Craftmanship, Purpose, and Social Impact Converge

Announcer 00:01

Please welcome the panel on “The Power of Creativity: Where Craftmanship, Purpose, and Social Impact Converge.” Moderated by Asih Jenie, editor, Tatler Homes Singapore, Tatler Asia.

Asih Jenie 00:44

Hello. Good morning, everyone, and thank you for joining us this morning. I'm Asih Jenie, editor of Tatler Homes Singapore. And welcome to “The Power of Creativity: Where Craftmanship, Purpose, and Social Impact Converge.” So, with us today, we have three distinguished panelists who will talk about redefining design as a force for good and how creativity can inspire a more connected, equitable, and human-centered future. With us, we have gallerist Mr. Mikael Kraemer, fifth generation of the Kraemer family, whose Paris gallery has specialized in 18th-century French decorative arts since 1875. And we have Miss Poman Lo, hotelier, vice chairman of Regal Hotels International, and founder of One Earth Summit, among many other things, which brings business, government, and philanthropy together toward a more sustainable future. And Mr. Fred Mouawad, entrepreneur, fourth generation and co-guardian of high jewelry house Mouawad, founded in 1890, and founder of Synergia One Group. Thank you all for being here. Now, I'd like to start with the first word in the topic, which is creativity. What does being creative look like in what you do? Who wants to start?

Mikael Kraemer 02:19

We have to reinvent ourselves every day. Fred's company started like our company, during the 19th century, but we are judged on every single day. You could be like five generations, seven generations; it doesn't matter. You are on the field every moment to prove that you're sourcing, that your expertise and your passion is over the top. You only have a couple of minutes to prove to your audience that you are the best in your field. And this comes with a lot of experience and, of course, a lot of dedicated passion. And to be in Singapore here again is very special to me because Singapore was the first place to give a chance to me as a fifth generation to exhibit our artifacts at the ArtScience Museum of the Marina Bay Sands. And I have to say that during this year, in the Year of the Dragon, in 2012, 2013, I had to be very, very creative to bring the best of French antiques into Singapore, the capital of finance in Southeast Asia. And I will always remember the meeting I had with George Tanasijevich, former CEO of

Marina Bay Sands. The museum was fully booked for the next two years. And he, of course, wanted to have our exhibition as soon as possible as the Year of the Dragon was getting ended. And he said, "Would you ever consider another place than the museum to have a show with us?" And I said, "Yes. It's the year of the Water Dragon. Let's put the dragon on the water towards pools in Lobby 1, Lobby 2, and Lobby 3." And believe it or not, everyone who came to Singapore had to see the show by just walking into the Marina Bay Sands. So, being under the umbrella of the museum, in a place like Singapore, with the support of Ambassador York Chor Tan, who was ambassador of Singapore in Paris, and President Tony Tan Keng Yam, we had an extension from three months to a year. And this year was certainly one of the most beautiful year in my life.

Poman Lo 04:38

Great. Right? So, I come from a family office that invests in—we own and manage hotels, and I also founded the One Earth Institute. I do see myself as a creative person because I am not afraid of taking risks and being bold when others are still being rather fearful or doubtful. We actually launched the first carbon-neutral hotel 15 years ago, when nobody was talking about sustainability and ESG, and I also founded the One Earth Institute when a lot of people have already closed down their sustainability department, especially in banks and companies that are only commercially driven. And I believe that at the heart of creativity and innovation should be purpose, and also compassion can be the strongest fuel to drive all this creativity. And the truth is, we will be outsmarted and overtaken by robots and machines. I, honestly, I cannot live a day without AI these days. I think it's going to transform each and every facet, and every industry will be transformed. The question is how we can actually be the masters of AI and actually lead AI in the right direction. And I think that is where human wisdom comes in, where we have to make sure that AI remains as a tool that is aligned with human intention. And I think, actually, human creativity is what can actually give us that extra value. And I mean, in the past, if you look at all the most successful start-ups and technology companies, they tend to be founded by technocrats, people who come from an engineering background. I actually believe that the next wave of unicorns will come from founders from a non-technical background, because honestly, I think technical skills are no longer an asset in this age. Rather, it's the ability to connect all the dots, to truly think out of the box, and process and solve problems in a way that has never been done before. And that is where we as humans can add extra value. Which means, I think the next unicorns will be founded by people who actually truly care, that are not bound by existing rules and algorithms. So, they are the ones who think in, perhaps, beyond the third dimension, in ways that are—that go deeper, that go further. So, I think, compassion and purpose is what truly drives creativity.

Fred Mouawad 07:46

Thank you. For me, creativity starts by looking at a rare gemstone and then imagining it could be one stone—it could be multiple stones—but then imagining how we can mount it into a beautiful, extraordinary jewel. And, of course, the possibilities are endless. There are so many ways to design a jewel. But we try to keep to our design code, which means we can't be all over. We need to have a DNA; we need to have a character. And therefore, it's important for us to create within boundaries—boundaries that we set ourselves so we're a recognizable jewelry brand, especially with the fact that we're focused on the high jewelry and masterpieces side. And when I look at a rough diamond, creativity comes from combining science and art to determine the best possible shape and create the maximum value we can out of the rough. And I'm very honored to say the House of Mouawad has four world records alone with yellow diamonds, and we cut them straight from the rough. Two of them are the largest round, vivid yellows in the world. One is the largest modified pear shape at 111 carats. And then we are now just finishing, which I hope will be the largest oval vivid yellow in the world. So, the ability to look at the possibilities and make the best choices to create the maximum value is how I define creativity.

Asih Jenie 09:11

Okay, so inventing yourself and taking risks and then seeing the potential. I guess my next question has sort of like a follow-up on Poman's talk about AI. The theme of this summit is leading with intelligence, and we live in the age of AI. So, craftsmanship, as talking the traditional way, be it 18th-century French furniture or jewelry, high jewelry, seems to be the opposite. It's slow. It's human and it's imperfect. And AI demands speed, efficiency. So, does that put us, as proponents of craftsmanship, in opposition of where the world is going?

Mikael Kraemer 09:59

I will say either you have the talent, either you don't have it. And if you get it through AI, I'm sorry, but we have nothing to talk about. I think about the craftsmanship and the artists who worked during the 18th century. They had no electricity. They only had their eye, their brainpower, and their hands. They've been doing the best they could with the tools they had. And King Louis XIV, who was the Sun King, brought them for about a century to create the century of the Enlightenment in Paris. Some of the artists were French, but some others were Italian, some were Swiss, some were German, some were Flemish. They all came to work in Paris because Paris was the center of creativity. And if you look at other industries, like high-end jewelry, like haute couture, or gastronomy, wine, art, architecture, Paris is still today the capital of all those special artifacts. And I would say we welcome all year long, amazing collectors from all around the world in Paris. And it's a global world, where people are traveling and where they expect the best. And if you ever tell that, let's say Queen Marie Antoinette, or another icon like Madame du Barry, or Madame de Pompadour were designing their lifestyle through AI, you'd be quite disappointed.

Poman Lo 11:47

So, I see craftsmanship and art as an expression of our deeper feelings, our ideals. So, I come from a psychology background. When you talk about AI performing all these tasks for humans, basically they are satisfying our basic needs. So, if you look at our hierarchy of needs, there's basic needs, there's social needs, there's social media, there's our security needs, they can help us build things, but at the top is self-actualization. And I don't think our ability to be craftsmen, to be artists, to be creators will ever be replaced by AI. It's a celebration of human potential, which is completely unlimited. Especially if we take a more non-dualistic approach. I think, actually, at the top, what is beautiful? There's no black and white. It evolves through time. All this—all these are human standards. Whereas in the world of AI, perhaps it's all defined by previous concepts. So, I think human wisdom can transcend above that.

Asih Jenie 13:09

That's quite a soothing opinion on my AI anxiety. But, yeah.

Fred Mouawad 13:17

For me, AI is a tool that can help you amplify creativity. I'm not against it. I'm actually all for it because AI can replace certain manual jobs that we're doing as craftsmen, but it doesn't mean it makes a judgment for you. So, I give you an example: you want to design a piece of jewelry. Maybe AI will give you a lot more possibilities. But in the end, it will require human judgment to make a decision in terms of what jewel we want to manufacture and what jewel will appeal to other human beings. So, using it as a tool to amplify creativity, but ultimately using your human judgment to express your human perspective to other human beings is where art comes in. So, I view it purely as a tool, but it does not replace the human connection and the human choices that we make in our art.

Asih Jenie 14:12

Following up on that, who are the craftspeople of today, though? Because we've seen many skills are slowly disappearing. And what can we as a middleman, if you will, do more and better to keep it alive? Or maybe not just alive, but thriving.

Mikael Kraemer 14:32

In France or in Europe, in Asia, in Africa, in the Middle East, in America, there's a lot of talented artists today that are contemporary artists. Those artists have been working hard all their life for messages, and usually they have one, two, or three thematics that they grow with. I was very happy meeting local artists here in Southeast Asia. They were always welcoming positively, advice, because they want to turn international artists. And the world now is getting global so they could get information from one or the other. And they share this passion of creativity through canvas, sculpture, and sometimes they use now digital art. It's something new. And we have to grow also with technology regarding this field. But I will say again, there is a message and a spread of energy. In fact, when you look a piece of art, you feel something. If you don't feel anything, again, it means there is no meaning into it, no power. So, the power of creativity is to share something with the audience. And today in our gallery, we mix—for the past 10 years—antiquities together with modern and contemporary art. So, regarding the classic art, those are equivalent to what you find in international museums, like the Louvre, like Versailles, Camondo, or the Metropolitan New York, the Getty in LA, or many other examples. Regarding the modern, it's like Picasso, Léger, Modigliani, Matisse. And regarding contemporary art, some of the names you will know. They are very active. Of course, they use social media, press, for marketing. And it's the first time in the history that artists are becoming rich. Usually, artists were ending their life poorly. And you wonder if they were getting this creativity from their social living. But today, now, artists are becoming superstars. And sometimes it's great to work with them, sometimes it's difficult. And we have to adapt and make the right choice on the long terms. Because, unfortunately, there's a lot of superstars who become flying stars. So, we are always very careful what artists we recommend to our collectors that we work with and that they trust us.

Asih Jenie 17:23

Okay. Poman and Fred, do you want to add to that?

Fred Mouawad 17:27

I think art—sorry, I was going to say something about art. Art is not going to disappear. In fact, we're all craftsmen. And as we live in a digital world with more AI, more robots around us, we'll have to become more human. So, I think in schools, in life, we're going to learn how to express ourselves, even more so, through art, through our own creations. Creativity is going to be rewarded. And so, I really do believe that it's not going away. It's going to be even more important as a human to express ourselves and differentiate ourselves from an artificial world. And craftsmen are everywhere. And I think what we should do is continue encouraging people to build craft, continue from generation to generation. So, in the jewelry business, you may have fewer young people that want to join the trade, fewer goldsmiths, setters, polishers. But if we take care of them, if we recognize them, if we reward them economically, and if we celebrate their trade, then I think we can keep it alive and keep that human connection and encourage people to learn from one another, from generation to generation. So, I am very optimistic when it comes to art. I don't think it's going away. I think it's going to become more important.

Poman Lo 18:51

I cannot agree more. I think again, it's people who only perform tasks are the ones who will be replaced by AI. Whereas, you know, artists, craftsmen, performing artists, I think those are the ones that are truly irreplaceable. Because who would want to play—want to watch someone play soccer if you have like 100 percent precision? It takes away all the fun out of it. So, again, I think this actually gives us more space to be more expressive and more connected to ourselves, our inner wishes to nature. And I think just now, I also really agree that human judgment is always going to be very important. Because, especially in this day and age, we are the last generation to be able to intervene and guide AI with human ethics and values and principles. Because there is no judgment from AI's point of view. All it's meant to do is to win the race, to maximize market share and profits. Whereas we humans, I think, we still are in a position to judge and to really harness AI for good.

Asih Jenie 20:16

Right. Following up on the craftspeople. So, in luxury, brand usually gets credit. And makers, artisans stays anonymous. This is especially true in Southeast Asia or the Global South, if you will. Fred, you've been based in Bangkok for three decades. You probably know this intimately, how we're not lacking of talent in this region, but the recognition usually comes after it was, say, promoted by the—by Europe. So, what's your take on that? Should we be having more equity, more prestige? Yes, more credit for this region?

Fred Mouawad 21:07

I think we—I think it's important to give credit to the source of where creativity comes from, whether it's an art, whether it's a product that's being manufactured. In Thailand, we employ 1 million people in the jewelry trade. It's the third largest export: \$26 billion are exported. So, most people don't know it. And if we tell you jewelry “made in Thailand,” most of the big brands, they will not necessarily advertise it, but jewelry is “made in Thailand.” And so, this is where I see an opportunity. We're not celebrating enough the origin. And if we do, then it will create more desire; you may even be able to charge a premium for “made in Thailand.” It's like a watch. Why is it “made in Switzerland”? If it's “made in Switzerland,” there's more credibility. So, I think there's a lot more we can do in Asia to encourage countries and industries to come together and promote the “made in”: “made in Singapore,” “made in Indonesia,” “made in Thailand,” and really tell the whole story. Because if we're able to create a premium or a desire around origin, then the entire value chain benefits, then companies can charge more, they can afford to hire people at higher salaries, and everyone can benefit. So, I'm a true believer that we should celebrate origin. We should encourage countries to come out and tell the story about their craft. And Thailand is a great example where we've been manufacturing for decades—gemstones, we have Chanthaburi in the eastern part of Thailand, which does all the gemstone cutting. So, there's a long, long tradition. And so, why not be a lot more outspoken about it?

Asih Jenie 22:48

Is that why your designation is co-guardian? Is that what you guard?

Fred Mouawad 22:53

That's a good point. Yeah, thank you. So, I'm the fourth-generation co-guardian. Why is it co-guardian? Because I realized that we're guarding our heritage. I honor what our predecessors did. My father built an incredible business. So, it's important for us to understand our heritage, understand our roots, but then also understand that our job is to manage the organization, steward the organization, only for a period of time before we pass it to the next generation. So, I think the title of co-guardian—I work with two brothers now, one son, 29 years old, and a niece that's 26—so it's a family business. And it's important for us to put our co-guardian hat. I'm not alone, so I'm not only one guard; we're co-guardians. And together, we professionalize the company. So, none of us actually

operate day to day. But we're all stewards. We're all brand ambassadors. We stay very close to our management team. We work with them. We endorse key decisions. But our job is to make sure—or my job as a fourth generation—is to make sure that I pass it on to the fifth generation. And I hope that I'll prepare them from now on how to pass it to the sixth generation. So, it's that kind of mindset that helps us manage the organization with a very long-term perspective, and keeping to our values of integrity, of innovation, and of crafting the extraordinary.

Asih Jenie 24:17

Right.

Mikael Kraemer 24:19

I just want to add something. Because in our field, we are unlucky to work with the artists, because they supposedly passed away 200 or 300 years ago. But a very important process in when we are buying the pieces is, of course, the restoration process. Many people are scared to own their home, a piece of history that they couldn't restore, or that will not be into a physical state that they can use every day. So, to pay an homage to the French education culture of craftsmanship, I have to say that we were very lucky about 10 years ago, when our former restorers took their retirement, to find another new workshop handled by the next generation. And, of course, we were very worried at the beginning. And extremely quickly, they could even prove to us that they were more performant and better than the previous ones. And those restorers are doing this not for having a job. They do it by passion. They are passionate people. That being, sometimes coming from other fields. And after they sold their business, they opened this workshop. And it's a real pleasure to entertain our collectors, to bring them in the workshop and to, I will say, have a dialogue with these people who restore the peace, like a doctor, to keep it on for the next generations.

Poman Lo 26:01

So, you know, at the hotel industry, we obviously are also very enthusiastic about the use of AI to increase productivity, to enhance the operations, to understand the customers better. But it will never let us think of replacing human service because we need to be even more passionate about enhancing the art of service because that human connection is still there. So, these days it's, be it China or Silicon Valley, I have seen robots who are—who can actually learn how to cook, for example, fry an egg just by watching videos. So, it's never been trained. All it needs to do is watch videos, and the robot can take an egg from the refrigerator, crack it with the right amount of pressure, fry it with the right amount of oil, and then put things back in the cabinet, clean the dish, everything. But the question is, do we really want to go to a restaurant prepared completely by robots? I think we would still care about the craftsmanship and the heart dedicated to serving you.

Asih Jenie 27:22

Okay. All three of you do more than the business that you're best known for. Your bio in your brief, it's more than one page long. It's such a challenge to reduce it to just under 20-second introduction. So, is that all part of building a more equitable ecosystem, your own ecosystem? And if so, for whom?

Poman Lo 27:48

For—I call it “one earth and one future.” So, it's for everyone. So, actually, I feel like the root of all suffering and problems is the fact that we have a very limited sense of self. But when we understand how everything is

interconnected, that our well-being is completely interdependent, I think that will liberate us from a lot of suffering. So, actually, this is perhaps the worst air pollution I've ever seen in Singapore in the past decade.

Asih Jenie 28:23

I apologize on behalf of Indonesia.

Poman Lo 28:27

Sadly, a lot of people are actually going to Indonesia because apparently it's better there, because of the wind direction. So, the truth is, this needs to be a wake-up call. I don't think we, any of us, could thrive unless we thrive together, which is why we need to take a systems approach and drive systemic change towards collective well-being, collective flourishing, starting from ourselves. Because each and every act and choice can make a difference if we understand just the ripple effect that it can have in the whole universe. So, actually, we, every one of us, is a part of nature—we're not separate. So, it's really sad to see how a lot of people have kind of taken a back seat from climate action, when, actually, it's a real threat to humanity, to human health. So, that's why I've been building this One Earth ecosystem to collectively drive change. And I want to also emphasize that Asia also needs to be a theater of action, because we are accountable for two-thirds of the world's population and over half of the emissions. So, there's a real need to drive more technology transfer, knowledge transfer, and also more dialogue. And turn all this competition into collaboration, because we share one Earth, we share one home, and there's no planet B. So, we definitely share one future. So, hopefully, we can mobilize that capital and mainstream impact investing so that we can all harness, or be it innovate—technology innovation or artistic creativity for human—for humanity.

Mikael Kraemer 30:19

I was attending yesterday a panel about philanthropy. And philanthropy brought me, at the end, to do what I love, is to help the others and to share passions. It's from a trip of Next Generation Group Forum I founded in 2012, in Los Angeles, Las Vegas, and San Francisco, that I end up in Singapore. And when we got ready here, I was taking myself care of all the visitors. I was taking care of royal families. I was taking care of ambassadors. I was taking care of journalists. I was taking care of family with kids, and students. And, in fact, to be on the ground, sharing dialogue together was very enriching for each of us. And, in fact, we have to bring art and culture accessible to a maximum of people. And through all the journeys in Asia, in Hong Kong, in Macau, in Shanghai, in Beijing, I was always fighting hard that every exhibition will be free of charge. That everyone could book a private tour. This private tour could be done in 20 minutes or in an hour. And sometimes we were extending it through some high-end dinner menus, and we also end up doing partnerships with hotels and restaurants. So, now in Paris, for example, we are partnering with Restaurant Lafayette, which is a former residence of Marquis de Lafayette. And all the artworks that are on the wall are consigned by my family and I. And it's giving a different kind of exposure, because sometimes people have no time to go and visit museums. So, it's important to be everywhere as possible, to be in touch with the public, with the art lovers. And you never know who's going to be your next customer. There's many cases in my family history that some people came up with no background and end up being very important. And, at the end, they were sometimes buying art. Because art, like jewelry, is a legacy. And I think that most of the people who are lucky enough to afford it and to understand it can pass it on to the next generation. It's like a patrimony. And the patrimony today is mixed with the lifestyle together. And this is important. The same customer can stay in your hotel, buy a wedding engagement ring from you, and furnish their inside homes or their secondary homes. So, we're talking to the same people. And, at the end, what you want is to make sure they are happy with

what they have. And to us, this will be the most important thing, is to keep on dialogue with every new generations.

Fred Mouawad 33:26

For me, equity has to do with taking care of all stakeholders, not only shareholders. You have to take a look at the entire system. So, in business, in any of my businesses, we look after our customers, our employees, our suppliers, and whoever is involved in the business. And I think that's a responsibility for all businesses. So, I keep that in mind. And it's something that we have to integrate in our decision-making. When we make any policy, is it really benefiting all stakeholders, and are we uplifting everyone else in society and even in our communities? So, this is a very important philosophy for me. But, in addition, I started FBX, which is Family Business eXponential. And it is an organization, learning organizations by families for families. We started the first chapter in Thailand, where we have 45 families. We come together, learn together. And the mission is to empower family businesses for generational success. So, I think helping family businesses improve helps communities improve, and even countries improve, and the world improve. So, I'm a big believer that by encouraging people to open their minds, to learn, to learn from one another, to strengthen their operation, to think long-term, to think about the next generation, is the way we can build a better world. And so, I'm very excited about this new organization. We are opening a chapter here also, an FBX chapter in Singapore, and we'll be expanding in other countries as well. So, that's one of the not-for-profits that I'm passionate about lately.

Asih Jenie 35:07

Wonderful. Okay. This whole session is essentially about design as a force of good. But what does good actually mean to you? And how would you know if you've achieved something good?

Fred Mouawad 35:24

For me, doing good is adding value to other human beings in a sustainable way. It is: How can we uplift people? How can we help them become better versions of themselves? How can we help them become more independent? So, there are many ways of doing good. You can do good by just focusing on helping just one person. Or you could do good at scale, by offering the means for a lot, a lot of people to learn, for a lot of people to engage and learn. So, good, again, goes back to human connections and our ability to influence and make other human beings better, and to offer them better opportunities and a better life.

Asih Jenie 36:08

Anything to add?

Poman Lo 36:09

To me, doing good means to actually be driven by compassion, wisdom, and courage. So, compassion, meaning we truly want to alleviate suffering and solve problems for others and ourselves. So, driven by love, and that includes self-love as well, love for your family, for society, for nature, for everyone. And it needs to be unconditional because otherwise it's tied to external outcomes. And wisdom is the understanding that everything is interconnected of our ultimate interbeing. And courage to actually embody the ideals and actually to drive change one step at a time. So, to me, doing good is really not just doing it for your fame and wealth, but be intrinsically motivated by wisdom, compassion, and courage.

To my opinion, giving good in our field is to spend a lot of time with people. We always multiple our time in our family business. Together with my father, my uncle, my cousin, and my brother, we are living straight on the gallery like in a shop house. We live above the gallery, and there's always one of the Kraemers to welcome a visitor. So, we are dedicated in time and also in generosity because museums need support and help. We sponsor a lot of purchases for the French Museum. Those places are like ambassadors to us. And art have a very special condition, is now art and culture is also what I call soft diplomacy. And I was extremely proud, on the last two years, of donating three of my personal items to become diplomatic gifts. One was offered from France to China to celebrate the 60th anniversary of the friendship. And our president, Emmanuel Macron, donated my personal dictionary, made in 1742 by Arcadio Huang, who was recruited by King Louis XIV, to make this astonishing performance of translating both languages, between French, Latin, and Chinese. And China didn't have any copy of this book. Many collectors wanted to buy it from me, but I never wanted to sell and put a price tag on it. To me, it was easier to give to my future kids or to give it to China. And it happened on the best way that Emmanuel Macron donated it to President Xi Jinping. And a month later, I was lucky enough to do another donation, this time for America, to celebrate the 80th anniversary of D-Day. Together with my brother, we bought this amazing flag, six meters by three meters, that was used during World War II on a destroyer. It's full of impact of bullet and cannon. And we found it in Paris during COVID. We had no idea why we bought it, but we bought it. And when President Biden came to Paris, Emmanuel Macron donated this flag in the memory of all the soldiers that gave their life to the freedom of France and Europe, without whom we won't be here. And it was very spontaneous donation. And the third one was this time from a European country to France. And I was very pleased to surprise our president, Emmanuel Macron, by giving him the first ever invitation to celebrate Bastille Day on July 14, and it was taking place at Notre-Dame. And you know that there is such a strong connection between Notre-Dame and us, especially since the rebuilding of this edifice. So, he was very touched and moved, and I felt like I'd been helping my country and the two other superpowers. And, you know, to be just an art dealer, dealing in between Xi Jinping, Joe Biden, and Emmanuel Macron, is a lot of pride. And I made—naturally, I never ask anything in return. It was just from the heart. So, this is giving good.

Asih Jenie 40:46

Right. I have one follow-up for Poman before the closing question because we have less than four minutes. There is a paradox from a—of hospitality. Tourism brings jobs and investment, as we know, but it can also change and damage the very culture and environment people come to see. We've seen it in Bali, for instance. How do you handle that as a hotelier? Is there a place you've seen that gets the balance right?

Poman Lo 41:17

Sorry, that it changes the context?

Asih Jenie 41:20

Yes. It changes the culture, the authenticity of the place, if you will.

Poman Lo 41:26

Right. So, I feel that there is—there need not be any sacrifice between offering an authentic experience and a creative, innovative one. Because everything, actually, if you think about it is impermanent. So, I don't think we need to be too, just obsessed with keeping things the way they are, because they never truly are. So, question is

how we can actually continue to provide engaging experiences that are not detached from history, but that we can—allow us to grow with each experience.

Asih Jenie 42:15

I see. Great. Thank you so much. Okay, now closing question. If design is how we shape the world, what is one thing we should be making more of? Because we have so much stuff, should we be making more? Is the most sustainable thing is the stuff we already have?

Mikael Kraemer 42:33

So, before entering the room, I mentioned to some of you that I'm planning a new project next year in Brussels, capital of EU. I fell in love with the city, and I was very lucky to find this building that was for sale for five years. And I just end up meeting the owner through a friend of mine that I introduced his wife a few years earlier in Hong Kong. And it was a direct connection to buy this building where we'll have a restaurant and where we'll have a gallery and some rental apartment. In fact, expansion is something very important through the right people. Why I choose Brussels because it's the largest representation of diplomats in the world. You have over 5,500 diplomats staying there. And this will remind me a bit of when I grew up in Paris in the 80s and sitting at school with friends of mine from all over the world. So, I have a great hope that Brussels, in the long term, will be a major, major place where everyone will come for business and diplomacy. And I will just end by saying that in the term of creativity, the only limit is your visualization. More you will visualize beautiful project, more chance they have to happen.

Poman Lo 44:00

I believe we have to make more connections, human-to-human connections. Because we are really the first generation to witness climate change before our very eyes, but we are probably also the last one to be able to make a difference. So, we are facing an existential threat here, and the only way we can stand a chance of surviving as human species is to join forces and to connect with one another as one big family, as brothers and sisters, so that we can collectively drive this change together. And also drive all the creativity as well. I think it needs to be a diverse community.

Fred Mouawad 44:48

For me, it's quite simple. It's creating more opportunities for humans to learn from other human beings, so we're all better off.

Asih Jenie 44:55

All right. Thank you so much, everyone. Thank you, everyone. Making more connections.

Asih Jenie 45:04

Thank you so much.

Mikael Kraemer 45:06

Thank you.

Asih Jenie 45:10

Thank you.

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