

UNITED STATES DEPARTMENT OF STATE

BUREAU OF OVERSEAS BUILDINGS OPERATIONS

INDUSTRY ADVISORY PANEL

WASHINGTON, D.C.

HELD ON

TUESDAY, APRIL 17, 2012

FROM

10:00 A.M. TO 3:30 P.M.

P R O C E E D I N G S

MS. MUNIZ: Good morning, everybody. Why don't we get started?

I'd like to welcome all of our panel members. We have a number of new panel members and I'll go into introductions in a few minutes.

And I would also like to welcome all of our guests. It looks like we have a good group here today.

But before I launch into today's program, let me turn it over to Connie. Where is Connie? There's Connie. For an administrative and security announcement.

MS. HINES: Good morning. Welcome to the April 2012 IAP. I have some administrative comments

to make. I also have nine brothers and sisters, so microphones don't occur to me. I have some administrative announcements to make.

While you're here in the building, the visitors must be escorted at all times. We have staff outside of each door to escort you. These doors over on the left, even though one's open, are the emergency exits. We'll be using mainly the doors behind me here. Escorts are out there to escort you as you need to go on break or any time you leave the room.

Also -- I'm sorry -- there's no food allowed in the auditorium. Water only. If you do have your water, you feel free to bring it in. You cannot bring the snacks into the room.

WiFi, please turn off your WiFi on any of your electronic devices. The devices you are allowed to hold on to at this point, but the WiFi must be turned off. Anyone requires any assistance with that, we also have staff out at the desk.

Also, the session is being recorded. We ask that you speak into the microphone so that we can get a good record of the occasion.

When you depart, we ask that you leave the visitor badges and also your name badges at the desk, either at the desk here or upstairs on 23rd Street.

To exit the building, the 23rd Street exit is the only exit that you'll be allowed to use.

If there are no questions, I'll turn the mike back over to Ms. Muniz.

MS. MUNIZ: Thank you.

Before we start, I'd like to make sure -- I'd like to start with introductions. So many of you know our deputy director, Jurg Hochuli.

We also have sort of sitting along this side of the table all of our managing directors. We have Joe Toussaint and acting managing director Pat McNamara, who is sitting in for Jay Hicks, who has moved on to other things. But we're happy to have Pat

in control at the helm. We have Rod Evans and we have Leo Hession.

I'd also like to introduce Casey Jones who is joining us and has done a lot of work on design excellence. I'll go a bit more into that in a moment.

But I'd really like to start on introducing our new panel members. We're very excited. We have five new panel members today and we also have a number of panel members representing new organizations. So very excited about that.

I'd like to start with Jennifer Guthrie, who is with us from the American Society of Landscape Architects. This is the first time that we have a representative from that organization.

So we're very excited to have you here. You are a partner of the landscape architect firm Gustafson, Guthrie & Nichol and your clients have included the Smithsonian Institution and the Art Institute of Chicago. So we're very pleased to have

you here obviously.

Our Design Excellence Program is very focused on what we can do at every level to speak and to connect with people who approach our embassy and our consulate projects, but I think landscape is really -- it's really the first element that people see and engage with. So we've very happy to have you here.

Another new member is Debra Lehman-Smith who's representing the International Interior Design Association, again the first time that we have somebody from the Interior Design Association. Also very excited about that.

Ms. Lehman-Smith is a founding partner of Lehman, Smith, McLeish, a globally focused architecture firm. Her clients have included Samsung, Gannett, USA Today, General Dynamics and Siemens, and she was named designer of the year by Interiors Magazine in 1995 and was inducted into the Interior

Design Hall of Fame in that same year.

Welcome. Thanks for participating.

Mark Sarkisian, I'm hoping to pronounce that correct, representing the American Society of Civil Engineers. I don't know if Mark is going to be joining us or if he'll be here late. I won't go into his background right now.

Let me skip over to Paul Mendelsohn who is with us representing the American Institute of Architects.

Thank you very much for being here with us.

Mr. Mendelsohn is vice president of Government and Community Relations with the AIA and serves as representative of the AIA on all matters relating to the institute's government advocacy agenda and provides oversight and support to the AIA's policy advisory groups, including the AIA Licensing Committee, State Government Network, and the AIA National Building Codes and Standards Committee.

Very pleased to have you here.

We also have Keith Couch who, I believe, was not able to be here with us today. He's representing the Associated General Contractors of America. He's absent and they were not able to have a replacement this time around because it is their annual federal conference this week and covering today, so that was sort of the stretch to pull them away from that. But we look forward to his participation both between meetings and in our following meetings. He's the senior vice president of Clark Construction.

For returning panel members, again we'd like to introduce them to everybody. We have Diana Hoag from DBIA. We have James Whittaker representing the International Facility Management Association, Scott Muldavin -- good to see you, Scott -- representing the Rocky Mountain Institute and has previously represented the counselor of real estate advisors on our panel.

And last but not least, Sarah Abrams representing CoreNet Global. Ms. Abrams is a senior vice president and head of global real estate for Iron Mountain Fortune 1000 Company headquartered in Boston.

So I think I've covered all of our new members and our returning members.

I'd also like to welcome the audience. I think we have about 150, 160 attendees. I'm very pleased to have everybody here today.

Let me start with a brief overview of the day so we know where we're going and I'll cover a couple of noteworthy and newsworthy items regarding our program.

The overview of the day, we're going to start with Marcus Hebert who is in charge of our Project Development and Coordination Office which is basically our project managers. He's going to go over recently awarded projects and projects that are planned for fiscal year '12 and fiscal year '13.

Robb Browning who is the office director for Construction Management is going to go over recently dedicated facilities and ongoing construction projects.

Beth Dozoretz who is in charge of our Art In Embassies Program is going to present on programming ideas and planned activities to commemorate the 50th anniversary of Art In Embassies which is something we're also very excited about.

And Casey Jones and a group of our staff are going to walk you through our guide to design excellence. That group will include Mark Flemming, Patrick Collins, Nancy Wilkie, and Patrick McNamara. They're sort of a group from across the organization who are going to walk you through case studies in each of their respective sections.

After lunch, Casey is going to be moderating a roundtable discussion on the guide to design excellence. We would like as much engaging

commentary, helpful, critical -- we'd really like to make this an active conversation about the guide.

And that will be followed by a presentation by Bill Miner and Patrick Collins and they're going to take us through a very early overview of the direction we're headed in for what we're calling the design standards.

This is replacing what had been the architecture and engineering design guidelines which had most recently been, I think, the guidance on standard embassy design. This is sort of the base documents that we provide to architects, engineers, consultants who work on our projects about what it is that we're trying to achieve in our embassy designs.

They'll be walking us through that and then Bill Miner will be moderating a roundtable on those design standards. Again, these are in the very early stages of development, so any commentary, clarification, guidance for us I think will be

extremely appreciated.

On to noteworthy/newsworthy updates. For those of you who have checked FedBizOpps before coming here this morning -- I'm sure you all check every morning -- we released a FedBizOpps this morning for Paris. We have a small residential facility that is on property adjacent to the chief of mission residence.

As many of you know who have seen the Paris embassy, it is right off of the Place de la Concorde. It is very visible and a very important site both to the U.S. government and obviously to the French people.

So we are very excited about that announcement and obviously want to make sure that from the landscapes, the design of the facility to the interiors that this is really sort of a showcase project for us.

Sustainability will also be an important

element as it is in all of our facilities, but I think in many of these smaller projects, are ambassadors, and we are very interested in having our projects speak to our commitment to sustainability.

On Mexico City, many of you may have seen we short-listed nine design teams for our new embassy compound in Mexico City, also a process we're very excited about.

It's a three-step process. Fifty-four firms responded and nine were selected based on the strength of the lead designer and the A&E firm in alphabetical order. Those firms were AECOM/Snohetta, Allied Works Architecture, Antoine Predock Architect/ Moody-Nolan, Diller Scofidio+ Renfro/Buro Happold, Ennead Architects, Miller Hall Partnership, Morphosis Architects, Skidmore, Owings & Merrill, and Todd Williams Billie Tsien Architects.

I think a very varied list and I think an impressive list. So we're very excited about the

process.

These nine have been asked to put together complete teams for the second stage of review. We're going to be assessing them on the strength of their principal team members, their management plan for the project, as well as past performance on construction documents.

As we move increasingly in the direction of adding more design bid build projects, one of the things that is really important to us is to make sure that we're getting the best set of construction documents that we can.

Things like -- sort of a mundane, small point, but I think for those folks who are building in far-flung places around the globe, it's really important that we have good documents and that we have strong teams who can perform. It's not just about design. It's about design and performance. So we've very excited about that.

And the schedule is going to take us into picking a top-rank offeror by this fall. So you'll see announcements as we move forward in the process.

On London, we've recently selected B.L. Harbert for our -- for preconstruction services. This is part of our -- again our Design Excellence Program, early contractor involvement, making sure that the AE, the client, OBO, the U.S. government, and the contractor are sitting at the table together developing the project, cost estimating along the way, and making sure that we are developing a consolidated program design that is implementable with everybody on board. So we're also very excited about that award.

I think that that takes us now to the beginning of our presentation. So let me hand it over right now to Marcus Hebert and to the activities of the day.

MR. HEBERT: Well, thank you, Lydia.

As Lydia mentioned before, I will be going

over and reviewing projects that we awarded in FY '11 of both capital and nature rehab and the major projects that we intend to award in FY '12 and FY '13.

It's been a very busy time for OBO and last year, we awarded projects with budgets totaling over \$2 billion. I think we're on process to do the same amount this year if not more. Certainly we have more projects to award this year than last year. There are a number of smaller dollar values than last year.

But it's been a very busy time for OBO and we couldn't have done the past work or the future work without a lot of the help from people within this room both in the AE community as well as the construction community. So with that, I thank you very much.

On the first slide, we'll show that last year on the capital project side, we awarded six projects. In the instance of Abuja, it was re-procurement.

Next slide, please.

It was re-procurement of NOX, N-O-X, project and the N-O-X project being built on the existing compound for 261 desks.

Next slide.

Early in the year, we awarded the Muscat MSGQ. With increased security requirements, we needed to add an MSGQ to an Inman era building and total square meters for the MSGQ in Muscat is 775.

MS. MUNIZ: For those of you who don't know what an MSGQ is, it's a marine security guards quarters.

MR. HEBERT: Next slide, please.

We awarded Oslo NEC as a design bid build contract for construction. We issued notice to proceed for construction about three weeks ago, 122 desks in Oslo.

And in Port Moresby, we awarded a standard secure mini compound. This was the third of the standard secure mini compounds that we have awarded in

the last three years at 40 desks and 2,700 square meters.

The standard secure mini compound was a solution that we developed in order not to build the entirety of the scope that's called for on our standard embassy compounds. So there are some reduced scopes such as there's less TOCs, there's less warehouses, and certainly a very small office building for less than 75 desks.

Later in the year, we also awarded the Rabat NEC, 259 desks, and the Vientiane NEC of 144 desks.

On our noncapital projects in FY '11, we awarded five major noncapital projects. In the first instance in Bamako, the marines had moved into the new marine house on the NEC and we had the opportunity to transfer that marine house's use, the previous use of the marine house, into a rec facility for the embassy personnel.

In the instance of Dhaka, USAID had

significant growth in Dhaka for their various programs and we went in and renovated the various spaces within the office building to add 65 desks for USAID. That project is in construction.

In the instance of Frankfurt, we awarded a major rehab for phase two at the end of last fiscal year after about five years' worth of various phases in Frankfurt and we intend to award the final phase in the next couple of weeks as soon as we have funds available from the congressional financial plan being made available to us.

We awarded a project in Juba last year via a mechanism by USAID using USAID's contractor to renovate the existing USAID facility into spaces for the State Department. USAID had previously moved into an annex they had built for themselves.

And in Prague, in a culturally significant building, we issued a project for mechanical, electrical, and plumbing infrastructure rehabilitation

as well as some historical repair.

As we move on to FY '12, which is what's keeping us busy these days, I'll review with you the projects over here.

In the instance of Cotonou, we intend to issue an RFP in May for 117 desks. Through the FedBizOpps advertisements, we've had six contractors pre-qualify for this construction and those six contractors will receive the RFPs.

In the instance of Jakarta, I think we had nine contractors' requests for qualification. We had four that pre-qualified for the project. The RFP for the final phases of Jakarta will be issued in mid May. We do have current construction in Jakarta.

We had the issue last year, two projects for swing space in order to move people out of the existing facilities. And the reason for that is that the NEC in Jakarta is being built on the existing property of the current chancery. And it's a very

dense site and we had to move people out in order to make way for the new construction.

In the instance of Jeddah, Jeddah is a re-compete. We're re-competing Jeddah with three firms who pre-qualified from the first time around. The RFP for Jeddah is scheduled to be released on July 1st.

And in Mbabane, we had five contractors pre-qualify for the construction or design build of this project at 73 desks and the RFP will be issued in early June.

In Monterrey, we issued a contract in Monterrey approximately two years ago to build a chancery compound. And approximately nine months ago, the security community and the DS determined that this facility needed marines and originally marines were not planned as part of this facility.

So we're issuing a modification this year to add a marine house to this project as well as turn the interior of the building from what was originally a

lock and leave environment to an environment that will be capable and be utilized by having a marine post.

We will be also issuing or awarding the construction of the Moscow NOX. That's the building to the right. And this facility is currently under design. We have 11 contractors who pre-qualified for the construction of the NOX.

In Taipei, we'll be awarding phase two of Taipei. Sorry.

Next slide. Okay. Computer is going too slow.

We're going to be awarding phase two of Taipei this year and phase two will be the chancery itself or the office building itself. Phase one included most of the site work, the garage, as well as the perimeter wall. And that is currently under construction.

Six firms have pre-qualified for Taipei phase two and the RFP was issued two days ago on the

13th -- three days ago.

For FY '12, we have a large list of noncapital projects, major rehabs, if you will, and I'll go over these very quickly.

In the instance of Baghdad, we'll be issuing an RFP later this year for infrastructure upgrade to include life, safety, and utility upgrades, as well as a brand new power plant. The existing power plant has reached its capacity and is actually over capacity.

We're also going to be issuing a separate RFP for a vehicle maintenance facility to expand the current facilities on the existing compound and return some properties to the government of Iraq. We're going to be moving all functions to the embassy compound as a result of that.

In Berlin, we have a compound called Clay Allee. And in Clay Allee, we'll be renovating the existing facilities to make room for new security offices, as well as a new marine security guard

quarters, as well as general renovations.

In Brasilia, we have a large government initiative to increase Visa capacities in all of our posts in Brazil. So in the instance of Brasilia, one of the four posts that we are issuing or increasing Visa capacity, we're expanding our consular services by adding four teller windows and improving the flow of Visa applicants throughout the facilities.

As a matter of note, the metrics indicate that each Visa recipient from Brazil spends on the order of \$7,000 in the U.S. and we're increasing our Visa capacity in Brazil by roughly 1,000 people per day in each of the facilities. So the net increase to the U.S. economy is quite good.

In Brussels, we'll be issuing the award of the design of the fit-out of the U.S. government spaces in the NATO new headquarters. The new headquarters building is under construction. The fit-out of our spaces is designed to take four floors of

one of these wings.

In the instance of Budapest, we have an agreement with the Hungarian government to transfer property. Our existing marine house is desirable property that the Hungarian government would like back and in return, they are renovating these two office buildings for our use. And the project we'll be doing later this year is actually preparing these buildings for occupancy.

In Afghanistan, we have a project in Camp Sullivan to do the final build-out for additional guards. Guards in Kabul currently occupy or under construction these facilities and the remaining space on the compound is being awarded this year for additional capacity.

In Taipei, we have a lease fit-out in the instance of Kaohsiung where we'll be moving the American institute in Taiwan and Kaohsiung's offices to a new facility.

We have in Port-Au-Prince a re-solicitation from last year's award. The FedBizOpps' report for this Port-Au-Prince housing project is due back in OBO on the 19th, later this week, and the RFP is ready for release in early June. The project here will be 86 housing units plus compound support spaces.

In Rangoon, in Burma, we're working on a project with public diplomacy to renovate or build a new facility for 24,000 square feet for an American center to increase the view of Americans in Burma. And it's an opportune time, I think, with the political happenings in Burma at this time.

Rio De Janeiro is another one of our consular expansion projects. The proposals have been received for Rio. They're being evaluated and we hope to award very soon. In this case, we'll be installing four additional teller windows in the hard line on two different floors as well as, as I said before, improving the efficiency of the applicant flow through

in order to gain more Visa production.

The same thing is occurring in Sao Paulo and the same thing is occurring in Shanghai. The difference in Shanghai is that this is actually a lease fit-out and we have negotiated with the building owner to expand into new space adjacent to our current space in Shanghai. And I think we're expanding by approximately 20 teller windows in Shanghai, so we'll have significant improvement in their throughput.

In Tokyo, we have a culturally significant building in the instance of the ambassador's residence and it is time to paint the windows and doors. We'll be changing those out to be historically correct as well as energy efficient.

In the instance of Vilnius, we have a classified project that is ready for award and as soon as funds have been made available by Congress, we will be able to award this project in Vilnius.

Wellington a little bit later this year.

The FedBizOpps for the Wellington chancery blast and seismic upgrade is due in OBO later this week. The building was built in 1977 and as you can imagine with many of the earthquakes that have occurred recently in New Zealand, we see a real need to improve our facilities for seismic events.

Moving on to FY '13, we are well on the way to being ready to issue these RFPs actually. FY '13 may prove to be the earliest we get our RFPs on the street.

Paramaribo as an NEC is ready for an FY '12 backup as a design build.

Nouakchott as an NEC is an FY '13 design build.

The Hague NEC is design bid build with approximately 90 percent design. The FedBizOpps for The Hague, if it hasn't hit the street for construction, it will be hitting the street very soon.

So we hope to award these early in FY '13.

Our major rehab projects in FY '13 consist of follow-on for the Budapest chancery. We have a Dili annex and renovation that we'll be working on. We've initiated work in the last month.

In Montevideo, we need to do a major renovation and we hope to include enough security upgrades where we can keep Montevideo in a security posture wherein it will never have to come into our top 80 and require a new chancery for security purposes. As a result of our renovation, we hope to put us in that position.

New Delhi, we have a chancery and American center roof projects, Stockholm, major renovation on the chancery.

And the projects on the left-hand side are maintenance cost sharing where we share the cost of the projects with all of our brother government agencies just like our capital security cost sharing is funded for our capital projects. So our

maintenance cost sharing is going into these facilities.

The state-only portion are those projects where the tenant agencies are not a part. So where it's in the instance of Copenhagen's MSGQ, State Department is funding this renovation and in the instance of Sydney is the same situation.

And with that, that's our workload for FY '12 and '13.

MS. MUNIZ: Before I hand it over to Robb, thank you very much, Marcus.

What we wanted to do with this portion of the presentation, I think in tasking, we've focused a lot on our new embassy and new compound, and we really wanted to give folks a sense of the breadth of the program, so everything from new embassies and consulates as we're much more familiar with, major renovations, window replacements, historic structures, consular expansions.

And I think it gives folks a sense of really the breadth of the program and I think it will sort of inform your thinking about where this application for design excellence happens across the program.

So thank you very much.

Robb, why don't you take it away.

MR. BROWNING: Okay. Thank you, Lydia, and thank you, panel members.

My name is Robb Browning and I'm the director of Construction Management. And I just wanted to review the dedications and the ground breakings, but also to add on just what our Capital Project Program is like right now.

As you can see, \$6.1 billion in active construction projects going on right now. Our active capital projects, we have 40. And to just give you a sense of where we've come since 2001, 89 capital projects have been completed. That represents slightly over \$7 billion worth of projects that we've

completed under the Capital Project Program.

Next slide.

One of our recent completions and dedications, Kyiv, Ukraine, a new embassy complex. We have 634 people moved in in January into safer, more secure facilities which is really one of the primary thrusts of our Capital Program.

Next slide.

Monrovia, Liberia, again a new embassy compound, 619 people moved in.

One thing I did want to point out, that middle slide, we have some photovoltaic cells on that parking structure. We're trying to get into some sustainability more and more and trying to incorporate things like rainwater capture, photovoltaics.

Next slide.

Recently completed was Surabaya, Indonesia. Fifty moved in. You can see the happy 50 people on the right. This is a -- the previous facilities were

really in a really tough, tough situation. They were right on the road. It was just like the rabbits warren (phonetic) and now they're into a really nice new facility and the folks are just unbelievably happy.

That represents the projects that we've completed here in fiscal year or in calendar year 2012.

And to go through some of our ongoing projects in Africa, we have Dakar, Abuja, Bujumbura, Libreville.

Up in the upper right-hand corner, Abuja, that's a recent award.

And again in Africa, Ouagadougou, Malabo, and we have Guangzhou in China, two projects, Port Moresby, as Marcus had previously mentioned, another new project, a recent award, Beijing and Manilla.

Vientiane, Laos in the upper left, that's a new award, new embassy complex. The Surabaya

warehouse, that's just an add-on project to the Surabaya project, and then we have Taipei and Taiwan.

As Marcus had mentioned, this is phase one. Fifty million dollars in civil site works, so it's a pretty substantial amount of civil site works on that project in preparation for building the new office building.

Next slide.

Oslo, Norway, another recent award. Belgrade, Serbia coming along just fine. Kyiv in the upper right, this is an annex project which is an add-on project to the new embassy complex that was just completed.

We have Rabat, Morocco in the far upper left and that's a recent award, Sana'a, Yemen, Baghdad, Basrah, Erbil in Iraq. We have eight projects that are ongoing right now.

And down in the lower right, that's the fairly recent photo in Muscat, Oman which is the

marine security guard quarters.

The upper left, we have the Islamabad new embassy complex and then we have a USAID building that we're also working on in Islamabad.

And then to the upper right, Bishkek, Kyrgyzstan.

Left slide, we have the Kabul annex. We have a fair bit of work going on in Afghanistan. You can see the Kabul Camp Sullivan. That's housing for guards, a pretty substantial number of housing units.

And then we just recently completed Mazar e-Sharif in Afghanistan.

Western hemisphere, our South America, Central American regions, we have Caracas, Guayaquil, and Curacao.

Monterey, Mexico, as Marcus had just mentioned, he had talked about the marine security guard quarters. It's coming up for an award. We have a new embassy complex that's underway right now and

then Santo Domingo in the Dominican Republic, we also have an NEC coming on there, a new embassy complex.

These are our planned completions for this year. We have Libreville, Gabon, Bujumbura, Guayaquil, Belgrade, and Islamabad. So these are all coming up as our planned completions for this year for our Capital Projects Program.

And I think we feel very good about our Construction Program. We have a lot of good people out there working on these projects day to day.

And I really thank the panel members for taking the time to come out here today to give us some sense of -- and give us some valuable input. Thanks.

MS. MUNIZ: Thank you, Robb.

As I mentioned with Marcus' presentation where you're saying sort of a lot of smaller scale projects, Marcus touched on the maintenance and cost sharing program which is a relatively new program for OBO, for the State Department.

For many years, we had been asking the Hill, requesting additional funding for our legacy facilities as well as the funding that we receive to build new facilities.

So a lot of that is going to start trickling through the program and is going to emerge in the construction pipeline, some very exciting projects. We'll be seeing a lot more of those for construction and for our designers in some ways more complex to a certain degree because we're dealing with older facilities and trying to the greatest extent possible bring those up to standards.

But I think that's an evolution that you'll see and it's going to take a tough job on both of our groups, project management back home and our project directors in the field. And our project directors obviously already have their work cut out for them.

They're really in the far reaches of the world, obviously some places much more familiar, closer to

home, but, you know, Iraq, Afghanistan, Pakistan.

They're really doing a remarkable job in very difficult conditions.

So thank you very much for the presentation.

Beth, why don't we turn it over to you for a 50th anniversary update.

MS. DOZORETZ: So I want to thank everybody for inviting us to present. We're really pleased to be here.

And I'm joined by my colleagues, Amanda Brooks, Dabney Kerr, and Camille Benton.

I'm very proud to be working at Art In Embassies and I like to say that it is government at its best. I'm not sure that all of you know exactly what we do, so I'll take a minute to explain.

We basically put all the art in all the embassies around the world, so that is some 200 venues around the world.

Half of the program goes toward creating an

exhibition with the input of the ambassador for his residence. And for that program, we rely on loans that are offered to us from museums and galleries and artists and collectors. And it is a highly regarded program.

So we are very fortunate to be able to have many, many opportunities to put fantastic expeditions together with the outstanding curators and registrars that we have at Art In Embassies.

The other half of the program which started in about 2005 is a permanent collection that is put together by our curators that goes in the new buildings, the new construction.

So if you were interested, and I hope you would take a moment to look at our website, art.state.gov. A great example of that would be Beijing. And when you look at the website it tells you what are the expeditions which are being -- the programs that are on loan and which of the collections

-- which are part of our permanent collection.

So in taking this job, I decided we needed to focus on another aspect of the program which is our cultural exchange. We've been doing a wonderful job in the past. But since I have so many -- there were so many talented curators and registrars, I thought my best -- my time would be best served to work on that aspect of the program.

We were very lucky to have this year the 50th anniversary to focus on and to be able to celebrate that. And in a collaboration with everybody in the office, we came up with a program, a plan that would take an entire year to execute.

We knew there was not a budget available for this, so because we made a, I think, an interesting presentation, we were given the opportunity to raise the money to put that program forward. And we have successfully raised all the money that we'll need, so we're well into the programming.

The first one I'll talk about is a collaboration with the Department of Defense and the Department of State. This is a very, very exciting project for us.

The project is called Serving Abroad Through Their Eyes. We thought about people who serve abroad. We thought about our foreign service and our military. And we thought to ourselves do people really understand what they do. Beyond the basic job description, do we understand how they live, what their life is like?

So we had a callout that was for foreign service and military and asked them to submit an image that would respond to one of five categories, friendship, places, faces, loss, or triumph. There were 3,200 images submitted.

We assembled a panel that met just last week and I am here to tell you I don't think I've ever been more proud of anything I've ever done. The images

that were submitted are incredible. There are 161.
From the 32 images, 161 were chosen.

We had a stellar committee of panel participants, Martha Raddatz, Joao Silva (phonetic) among them. And at the end of the 3,200 and after we selected the 161, Joao Silva who is one of the most renowned photojournalists in the world stood and said my only complaint is that I didn't take some of those images.

So with that, I want to show you not -- and these were not necessarily selected. These were just of the first 150 or so that were submitted. We just randomly selected ten or so so you could get a feel for what some of these images looked like.

What we'll be doing with these images, the next step will be that we will be assembling a panel of six different people. It will be four joint chiefs and it will be David Gregory and Martha Raddatz-- I mean David Gregory and Madeleine Albright, General

Myers, Admiral Mullen, General Powell, and David Gregory. They will be shown the 161. They will give us their best 20 and from that we will select the ten best and show.

Those people will be invited to the White House for a -- on November 30th is our celebratory day. They'll be invited to the White House to receive recognition from the First Lady, we hope. So we're very excited about this project.

Another incarnation from this project is going to be a video art piece that will be done by a famous video artist named Lincoln Schatz. He has this special computer system that melds together the video, the text, and the image. And it will be an incredible piece. It will go in the permanent collection of our embassy in Kabul. It will also be in the State Department.

But what has transpired since that original idea is that these 161 photos are too good not to be

recognized in a more permanent fashion. So we're going to put together a show that we hope will be a traveling show of the 161 images. It will be in the Pentagon and there's talk now about the possibility of a book and a traveling expedition.

We're also talking about trying to have those images on view in the hometown of the ten people who were selected as best in show.

The second project that we're working on is the artists abroad and the artist collaborations. Now, we have sent many artists abroad over the past years, but the recognition that the 50th has brought us has brought an entirely new prominence to Art In Embassies.

So some of the most famous artists in the country are willing to travel for us. Cai Guo-Qiang has offered to go to Kabul. Jeff Koons just returned from China. There were a thousand people on line waiting to get in and hear his talk.

Shahzia Sikander will be traveling for us. Patrick Dougherty will be traveling for us. Brice Marden is going to be in London in May. He'll be speaking at the Tate Modern and then the U.S. embassy will be hosting a reception and a dinner for him. And he will also spend time immersing in the area speaking with underprivileged children.

Jim Drain will be traveling. Pedro Reyes is a very interesting artist. We just held a dinner at the Mexican embassy. Pedro Reyes did a fantastic collaboration which I'll show you in a moment, but he also did, as you can see on the extreme right, a project called Palas por Pistolas.

He took 1,500 guns from at the borders that were confiscated and he melted them down into shovels. Those 1,500 shovels will plant 1,500 trees, one of which will be planted in the Mexican embassy.

Nick Cave is an incredible artist. He's hugely sought after and he'll be doing something for

us as well.

This is the piece that will be installed in Tijuana, Mexico. This was done in collaboration with Pedro Reyes and the students at the San Francisco Art Institute. This is a model that we would like to duplicate because it was so successful there and it speaks so well to this idea of cross-cultural communication.

This is an example of Patrick Dougherty and if you could see in that front how small the man is compared to the scale of this piece. He'll be doing something for us in Serbia working with some of the local people.

And Nick Cave will be working in Senegal. He's actually going to live there and create the piece there with other artists from Senegal.

We also have Maggie Michael who is painting a mural for us called Drafts and Open Windows. This is going to be -- this is in the NEC in Bucharest.

I briefly mentioned that we'll be doing dinners, one of which will be at the residence of Ambassador Susman in London and the other one I mentioned is Ambassador Arturo Sarukhan which took place in Mexico. And we are intending to do other dinners of that nature.

Our third project was with the famous artist, Jim Drain, who as a graduate of Rhode Island School of Design, a Moroccan artist named Soukaina Aziz El Idrissi and ten students at Rhode Island School of Design. They gave a course. This is an example of Jim Drain's personal work.

But Jim conducted a course at Rhode Island School of Design with these ten students and posed the question, how would you want your work, thoughts to be represented overseas? They made all different kinds of objects. They had extensive conversation.

And Jim Drain is currently working on a project that will be placed in the permanent

collection at the embassy of Morocco and we hope it will also be on display at our culminating event on November 30th here in Washington.

Now, this is a wish and a prayer. This is something that we hope we can accomplish. This is a very renowned artist named Janet Echelman. This piece, if you can realize the scale of this, if you see that those buildings are next to this enormous piece that floats in the air, it is illuminated and it moves with the wind.

The piece on the right is what we are hoping to be able to install over the State Department on November 30th in recognition of the work of Art In Embassies' 50th anniversary.

So here we have Nick Cave again and Nick Cave is working on a project during that period in November with an organization called THEARC. It is a fantastic rec center that was built in southeast.

His pieces are called soundsuits and we're

going to show you an example of what they look like. He's going to be taking these sound suits and working with THEARC and with collaborative organizations such as the Washington Ballet, the Levine School of Music to put on a video -- a performance art piece.

The students from THEARC will participate. The dancers from the Washington Ballet and musicians from the Levine School of Music will all put together a performance that will be first shown at THEARC and then we will bring it to our culminating event on November 30th.

Something very exciting that we are inaugurating this year, it's my personal hope that it will continue, we're taking a page out of the Kennedy Center Honors book and we are going to select -- have selected five artists that will be honored at a lunch that will be hosted by Secretary Clinton.

These artists are being honored for their extensive work and commitment and dedication to the

mission of Art In Embassies. Cai Guo-Qiang, Jeff Koons, Shahzia Sikander, Kiki Smith, and Carrie Mae Weems will all be honored during that day and we are incredibly proud to launch this program.

And now I'm going to take you through our culminating event on that evening of November 30th. We decided we want something that would speak to the world of art. And I will take a word out of the '70s, sort of an art happening, if you will.

This is going to be designed, this event, by an event artist called David Stark. What you're looking at here is something called the sneaker tornado. He put together an evening for the Robin Hood Foundation in New York.

Five thousand sneakers were donated to that event. He whipped them up into the sneaker tornado and those sneakers were then taken down and donated to the young children who were beneficiaries of this charity.

We decided that we would like to do something similar, so this is the mood board that David has put together for our event. We will take all of the art supplies that are being donated to us and we will use them in the installation for the evening.

So we will not -- it's not going to be a seated dinner as you see here, but you can see the colored pencils.

And on the next page, you can see the sculptures that are made out of all kinds of art supplies and on the next page as well.

Benjamin Moore just signed on to be one of our sponsors. You can see the mushroom made out of cans.

Now, I don't have an image for what the other part of this thing that we're trying to accomplish, but imagine walking into the space at the Kogod Gallery at the Smithsonian American Art Museum

and in front of you will be these incredible installations.

And on the far left, we're going to try to construct a wall that would be similar to the walls that go on around our embassies. And we're going to have a street artist painting that wall as people are enjoying the evening.

On the right, imagine there's a space stanchioned off and there's an artist who does his work with chalk. So he'll be doing his work as people are participating in this evening.

Another area will be what we call food art and that will be going on as well.

In addition to that, we'll be having video art performed. We'll be showing our work. So we will -- and then the last thing that we're going to do, if you can imagine in the middle of this space, we're going to have performance that will go on every 30 minutes.

So Nick Cave's "SoundSuits" performance.
There will be -- we hope to be able to get a boy band
from Kabul and there will be two other performances
with video art people.

We want you to walk into our world, imagine
what art is like that is an interactive process and
see the breadth of how art influences what we do.

Thank you.

MS. MUNIZ: Beth, thank you.

Wonderful presentation and I think a great
segue into our design excellence presentation because
I think what this group has given you to a certain
degree is the sense of the breadth of the program, but
as we talk about design excellence, how it really
applies to every part of the designs, every part of
our buildings, and this very important element of our
program which is the arts and the -- both the
permanent exhibits and the temporary exhibits that are
put on by our embassies.

I think it's just a tremendous part of the program and something that Art In Embassies and Beth have done a great job in pushing forward particularly as it relates to our new construction efforts.

So thank you so much.

Let me start with a brief intro to the guide to design excellence for many of you. Before I go there, though, I look across at Mark Sarkisian who is a late new arrival.

So let me do your introduction. Mark, welcome. I hope you didn't have a hard time getting into the building. For those new to the State Department, it can be a little bit of a process, but we're very happy to welcome you.

Mr. Sarkisian is the director of Seismic and Structural Engineering in the San Francisco office of SOM. And his structural engineering solutions include the 421 meter tall Jin Mao Tower in Shanghai, the Cathedral of Christ the Light in Oakland, California

which I've had the great pleasure to see. It's just a fabulous building. For those of you who have not had the opportunity, I would encourage you.

And also worked on our U.S. embassy in Beijing, so, Mark, very happy to have you here.

Now moving into the design excellence presentation, let me just do a broad overview of where we have been and where we're going and then I'll turn it over to our esteemed group to walk you through the guides to design excellence.

For those of you who have been here for several sessions, you know that we started with the guiding principles of design excellence about two sessions back. That was really our aspirational statement, broad, relatively brief, and it was really what we wanted to have shape the direction that we were moving in and taking the program in.

After the release of those guiding principles, we went back to our organization and asked

everybody to get involved across the organization. We put together seven working groups, a steering committee.

Each working group I would say on average had anywhere from seven to 15 members. They worked very hard looking at areas across the organization from site selection to design to art to project management to construction to maintenance, looking at all of our processes and trying to understand how could those be improved, how could we sort of take this to the next level and make sure that all of these things working together contributed to this notion of design excellence and to the excellence of the products.

One of the major recommendations coming out of that process, there were 70 recommendations, over 70 in all, was that we should put together what we're calling a guide to design excellence.

I really look at this guide as a how-to

manual at a macro or at a high level. The vision is that whether you're an AE, whether you're somebody overseas, a management officer who's trying to understand what is this process going to be like of getting a new building, a new embassy or a new consulate, how do I sort of approach OBO and how they understand projects, how they make projects work.

I think in the end, it will also be a document that we can use internally, that any time you're sort of -- anybody who's new, anybody who wants a refresher, anybody who wants to look at a part of the process that they may not be as familiar with, you could go to this book which takes you really through the steps not only of a traditional project -- and, again, there isn't really a template as you've seen earlier.

We have everything from brand new buildings to major rehabilitations with additions of existing buildings to really much smaller scale projects that

are intervening inside an existing building, many of which are historic structures.

But to be able to sort of deconstruct that process, to break it down both in terms of the process but where it would happen in our organization and just make clear to everybody this is what we expect. This is how we go through the process and this is how we achieve excellence in all of these steps. So that's really the overarching view to the guide to design excellence.

As with many such projects, since we started drafting, we realized that it was much broader and much deeper than we had originally anticipated. It really sort of touches on a lot of other foundational documents, many of which are going to require a concerted effort across the organization to update.

One example of that, and you'll be getting sort of a snapshot of that later today, are these architectural and engineering design guidelines which

we're going to be calling the standards.

So the guide would sort of walk you through, well, this is our design process broadly written, but if you want to drill down even deeper, here you go to the revised standards and this is sort of all the information that you would need to start down the road of working with OBO on developing a new facility or rehabilitating an older facility.

So what you're going to see today is -- the intent had been to start off with a hard copy of this document and just have it be done. What we realized is that we're going to need about another I'd say three to five months to get from the document that you're going to see today which is an on-line version and which will be on-line and available to the public by the end of the week, at the latest Monday next week if we have no technical problems.

But what you'll see is really, I think, a document that evolves over this three to five month

period. So there will be a lot of these are the things that we need to do, these are the things that are going to happen. And what you'll see in the next several months is the links to those documents that sort of further support this one.

So we hope it will be an interesting evolution, but we also hope that it's an evolution that folks like you and folks who are in the audience and A&Es who work with us, construction contractors who work with us, maintenance professionals who work with us can look at this guide as it evolves and help us shape it.

I think that you'll have a very different view than we do internally. I mean, I think the sense when you're working on something from the inside is -- you assume that so many things are clear or obvious and they're really not. So I think that we'll really benefit from your having a hard look at it.

So I think that really covers the broad

overview. Let me move to a quick introduction of the team leading this up.

Before I introduce you to Casey and tell you a little bit about him, for folks who don't know him, I would really like to thank a small group of people who have worked tirelessly on this guide that you're going to see. Those include Susan Via Aaron, who's sitting right behind me, Susan Tully, who is right here driving, and Andrew Singletary.

They have worked with OBO for some time and have really put a tremendous amount of work into something that didn't neatly fall into any of their job descriptions. So I'm very grateful for that.

And, Casey, before turning it over to you, as many of you know, Casey is coming to us from GSA though he spent most of his career in the private sector. He has 20 plus years of experience developing design programs both for government organizations but also for cultural institutions.

So I think what he brings to the table for us is not a set way of looking at design excellence or design program but a real desire and appreciation to understand both an organization but to understand how it can develop a program that can last long past, you know, either my tenure, Casey's tenure here, or really any of ours, so that's something that's enduring that we could leave with the program.

So on that note, let me turn it over to Casey who will then introduce all of the folks who are presenting and we'll start you off on the presentation for design excellence.

Casey.

MR. JONES: Well, I just want to start off by saying that this is a very exciting day for us. OBO has been working on developing these design excellence guidelines for a long time, several years, and it's nice to have the opportunity to present them to the Industry Advisory Panel today and also the

industry professionals in the room.

So thank you for giving us that opportunity.

And as Lydia mentioned, we are going to go live with the website either the end of this week or the beginning of next week which will contain all of the background information for the overview that we're going to give you today.

I would be remiss if I did not start first by actually complimenting everyone at OBO. This has been a bureau-wide effort and has really enjoyed very broad support. People have brought their passion, their professional expertise and their passion to this effort.

And I think you will get a sense of just how expansive it is in terms of rethinking the organization and how it can do better.

We have a number of good practices already in place. This is about improving the ones that may not be performing as strongly or may not have been

thought through as much as others introducing some of the best practices from other entities.

And we look forward this afternoon after lunch to having a panel discussion with our panelists about best practices in the industry that we might look at to push our standard of excellence even further.

So with that, I also want to highlight Susan Tully who has done a really heroic job at putting the document together and coordination input from literally tens if not hundreds of individuals at OBO who have contributed comments along the way and also Susan Tully and Andrew Singletary who have been intimately involved in sort of figuring out how to pair graphics to that written message and also just very helpful in terms of conceiving of the whole document and trying to figure out how best to put information forward to you all.

As Lydia mentioned, this is what we would

describe as phase one of a three phase process. We have a long to-do list that we're going to go over today which are really the implementation strategies for the program.

Over the course of the next three to five months, we have a series of seven implementation teams that are working on various aspects of putting all of this in place so that by the end of our fiscal year, which is the end of September, beginning of October, we can produce what we hope to be a completed version of the guide or be well on our way to it, something that might come out in hard copy and look like this mockup, but that will really be a guide to OBO and, as Lydia mentioned, something that would be useful to someone coming into the organization from the outside, an A&E firm about to embark on a project, a construction professional wondering how we deal with that aspect of the project.

And I think one of the really amazing things

about this effort is that OBO has approached it holistically. Other agencies have design excellence programs which are resident in their design and construction departments. Here it really is about figuring out how every part of the building process can be brought into alignment so that we're able to produce and maintain facilities that are of exceptional quality.

With that, Susan is going to give us an introduction to the website if we can go there quickly and then we'll come back and sort of run through the content. It's a little bit hard to read the content from the site on the screen.

The site begins obviously with a -- sort of a general introduction. There's a message from Lydia about some of the hopes and intentions for the project.

In the fully functioning version of this, there will be a graphic in that large white space at

the top, but for whatever reason, it doesn't seem to be loading in today. We apologize for that.

But as you'll see at the top, that bar divides out the site into several different sections. There's a general introduction which covers some background material which I'll go over in a minute. There is a planning section which talks about the program planning and our site purchasing, design which covers a whole range of aspects relative to getting the design right because, as you all know, that's such a critical part in terms of delivering a facility that really functions for us long term.

Susan has gone here to the design process page. The pages are all structured in a similar format. There is a general introduction about the divisions within OBO that are affected by that component. There is a discussion about how that component is actually executed at OBO, a statement of goals, things that OBO would like to achieve in those

respective areas, and then a whole series of implementation strategies which relate back to those goals, how are we going to achieve the aspirations that we have for our program.

And the implementation teams that I mentioned a few moments ago are really taking it to the next step in figuring out, okay, what are the action items that we have got to complete by the end of the summer so that all of our systems really reinforce and reflect what are our stated goals and objectives.

There will be a graphic component that will complement this on-line and in the finished document that sort of takes you through our whole process from start to finish in a way that might be more easily digested for people who are visual as many are in the design and construction field.

So this gives you just an indication of some of our preliminary attempts to capture in graphic

format how we move through our projects and what some of the critical milestones in that process are.

We will continue to add and revise material on this website over the course of the summer, so you all can visit it frequently, I hope, and get a sense of how we're progressing.

Ultimately I think you will find it to be a greatly transformed site as components are implemented and decisions are made with the internal teams. That will translate into real guidance that will be fully documented and described in the on-line version and then ultimately in the hard copy presentation.

And just to give you a sense of how the project was conceived, this is the cover of the document that I held up just a few moments ago.

Next slide, please.

There is a series of 19 chapters at the moment. We'll be adding a 20th shortly. I'll talk about that in a few minutes as we go through the

presentation.

But each chapter has as its component those same aspects that we just discussed on the website, so an overview of the areas that are affected.

In OBO, a discussion of how that component here, sustainable design, although incredibly difficult to read on the screen, plays out at OBO and the various things that we need to factor into executing that at a very high level, goals, implementation strategies, as I mentioned before, and then what will ultimately be on the website but is not at present are all of the resources and guidance that will link into that initiative.

So, again, trying to really map out how the organization will work as a whole not just for ourselves but so that a broad audience can understand the way in which we execute our work.

So with that, why don't we go through -- the slides are numbered to reflect the chapters and the

current conception of the document, so we're going to right up front talk about our guiding principles for design excellence in diplomatic facilities.

As Lydia mentioned, this is really the underpinning of this whole effort done in 2010. It really sets the framework and it highlighted 11 areas of concentration for OBO to execute its programs at a higher level.

Next slide, please.

History, organization, and inventory, we think it's important to understand some of the context at how we got here and exactly what the federal portfolio is relative to diplomatic facilities.

As you can see, there are 275 diplomatic missions currently in 190 countries throughout the world. So OBO really has a tremendous impact on the whole presence of our diplomacy. There is a cultural component to the work that we do that is part of our cultural diplomacy effort.

We have both owned and leased space which I think is very important. The goal is to ensure that whether visitors are coming to owned or leased space they have a comparable experience and we can provide a comparable quality of facility to the people who work in missions around the world.

Next.

I mentioned that it was a very holistic process here at OBO in terms of looking at design excellence. There were working groups that were comprised of people from all of the various visions, a lot of cross-pollination going on, different groups rethinking perhaps how other parts of the organization work, bringing a fresh eye, all very sort of nicely summarized in the graphic which is a wheel and you can image that when you get all the way to the end of that wheel, you're again back at the beginning and have the ability to learn from the lessons that you experienced on the first round through.

Site selection is the -- obviously one of the first things in our process. If you read the original guiding principles that were authored during the Kennedy Administration on federal architecture, actually written by Senator Daniel Patrick Moynihan in the early days of his career, they point out that site selection is a critical component in getting design right.

And some of the things that we're going to look at implementing as part of this are using a tiered structure for figuring out where we should be located and prefacing urban sites as part of that. We want to access the redevelopment potential of our existing facilities so that there's a kind of sustainable component to using sites that we presently own.

We want to create more opportunities with smaller sites. Part of the standard embassy design was to aim for ten acre sites. We believe that some

of our facilities can be concentrated in a much smaller area and produce a better product.

We want to advance our sustainability objectives, of course, and that's true throughout the development of this program. And we want to employ consistent evaluation criteria in looking at sites.

So what we've done for this presentation is we have a series of white slides that I'll be speaking to and then we have a series of case studies in which we're going to highlight some of the areas where we've already jumped the gun, if you will, and can demonstrate some achievement in this area.

And the first case study we have is about the U.S. embassy in Mexico City, the site selection process for that. The acting managing director for Planning and Real Estate, Patrick McNamara, is going to speak for just a few minutes to this specific issue.

Patrick.

MR. MCNAMARA: Thank you, Casey.

Last year, we contracted to buy a site in Mexico City. We've been looking in Mexico City for many, many years. As those of you who are familiar with the city, the geography, et cetera, it's a challenging place to acquire real estate of the scale and size that we need for a new embassy.

If you look at the slide in the upper left, this is a painting of the city in the 1600s. It shows Mexico City was built on a lake. There was an island in the middle of the lake at that time the original city was built on. Over time, the lake was drained and the city grew around it.

But it's a lake that -- and it's surrounded by mountains, so you're constrained, number one, by the geography. Secondly, it's one of the most -- it's one of the largest cities in the world, very densely populated.

Real estate is very, very expensive. There

are no ready to build sites. But we approached this by -- we drew a radius around the city, a ten mile radius. And within that, we identified tiers, the close in neighborhoods being tier one, the next ring being tier two, and then further out being tier three.

We focused our search on tier one locations. We started with the existing embassy property. We looked at whether that property could be redeveloped.

If you've been to the embassy, you know it's located on one of the main avenues in the heart of Mexico City, Paseo de la Reforma. It was built in 1964. Essentially the building is functionally obsolete. It doesn't meet our security requirements and it's on a small site surrounded by city streets.

We looked at trying to acquire property around us to see if we could redevelop in place and close public streets, but at the end of the day, we were not able to make that work for us.

So we began to look throughout the tier one

area in central Mexico City and focused in on this area in yellow. You can see the red dot is the existing embassy. This area in yellow is New Polanco.

Again, if you're familiar with Mexico City, Polanco is a very high-end neighborhood just west of the -- kind of the classic CBD. New Polanco is adjacent to it. It's an area of the city that was historically manufacturing, industrial plants. And over the past ten years, it's began to redevelop as a new urban neighborhood with residential, commercial, et cetera, going up.

We couldn't find any properties that were for sale, so we had to go out and knock on doors. And over time, we narrowed in on a property that was owned by Colgate Palmolive.

Next slide, please.

This is the Polanco neighborhood. You can see this is the exist -- I can't quite see it. Yeah, that's the Colgate site. All right.

The site is located about two and a half miles from our existing embassy. It's a large site and it's occupied by an existing Colgate Palmolive manufacturing plant as well as R&D facilities.

You can see the site here in the lower slide. It's 15 acres. It's more real estate than we need, more than we wanted, but they weren't willing to sell off a portion of it. It was all or nothing, separated by a public road here with parking on the north side and the plant on the south side.

But we were able to structure a deal where we buy the site. They're going to -- they're in the process of relocating. They'll clear and clean the site and deliver us a site that's essentially ready to build.

What we intend to do is we're going to use a portion of the site, approximately half of it, it's about 15 acre, and the program should fit on approximately half of the site, so we're going to

carve out the piece that kind of fronts on this avenue here. You can see there's a circle here. It's kind of the best kind of representational location for the embassy, this area here.

And then we're going to sell off probably this portion and a portion down here so the net cost of the site will be significantly less than our going in purchase price.

So what we achieved here by -- and how it connects to design excellence, we were able to locate in an urban neighborhood, an area of the city that's developing. It's close to public transportation. The Metro is proximate to the property. It connects to our customers, the government, the institutions in central Mexico City where we want to be located.

So we see this as a successful example of our efforts to make sure that our new embassies are located in urban areas that serve our customers and represent a commitment to the city that will last

probably, you know, another 50 years.

That's all I have. Thank you.

MR. JONES: So next up in the sequence, we have programming. One of the things that has come to light in some of our recent meetings at OBO is making sure that we give the right program to the designers who are executing our projects.

So we want to look at refining the space requirements program and making sure that it can accommodate flexibility as facilities change and are modified over time, that the number of people assigned to posts can rise sharply or fall sharply depending on the importance of that particular mission relative to our overall diplomatic efforts of a particular time.

We want to advance innovation to the degree that we can and how we approach that. Some of the issues that have come up with the standard embassy design which was a little less flexible are things that we want to address and try and find a way to do

better in this new effort.

And we also want to find a way to use that programmatic SRP as a responsive document so that we can feed information that we get out of it very quickly back into the process and figure out how to adapt it and move forward.

Next we've devoted a whole chapter or section of the site to project delivery methodology. This is some very important component for us. We want to make sure that we refine our processes of selecting a project delivery method and that, you know, is everything from determining whether it's design build or design bid build or whether we want early contractor involvement in our projects and making sure that we feed that information that we learned from those various different methods back into our process so that we can make more effective decisions about which is really the best method for us given the nature of the site and the particulars of the project

and the funding process as we continue to build.

In project management and design, we want to make sure that we're making the most of our multidisciplinary teams. We want to figure out how to enhance communication and training among team members and really get them the information they need to do their jobs well.

Part of that, of course, is going to be defining roles and responsibilities appropriately. We want to make sure that our processes are clear and that we clarify the documentation that is being put out so that it gives good, clear guidance to everyone.

You'll see that a lot of these deal with refining communications and the -- one of the teams that we have actually as part of our whole implementation strategy is a team dedicated exclusively to communications and information technology and really figuring out how to leverage those resources and that expertise across the agency.

We also want to -- we've been working for a number of years on implementing building information modeling, BIM, and we're moving to a process. We want to make sure that all of our associates understand how that's going to work and that's rolled out in a coordinated fashion.

Nancy Wilkie who is the division chief for Europe in project development and coordination is going to speak for just a minute to our U.S. embassy in London. That's one of our case studies.

MS. WILKIE: Thank you.

As many of you have heard a lot about London and its design, I'm going to talk a little bit just about the management of this really flagship project and the effort that it takes.

London, team London is a huge team effort. It's multidisciplinary. It reaches all areas of the organization from real estate through the programming and planning process all the way through construction.

Just to get a sense of what constitutes this team, we have probably about 32 folks who I would say represent the client. That's the USG team, OBO. We have 15 tenants or so included in that group. We have our AE team, Kieran Timberlake. There are probably about 50 people involved in that group. We have 12 subcontractors to Kieran.

We also have a huge group in London. We probably have about 28 contractors and/or groups that work with us from folks in the embassy to attorneys who have been helping us on real estate issues and consultants that in many cases we probably never dreamed we needed consultations to do things such as right to light efforts, planning lawyers, view protection, shadow analysis, wind studies, archeologists, all sorts of requirements mandated by just doing business and work in London.

So really for this team, highly multidisciplinary, communications has been a key

effort. And as part of that, there's been really -- the success I think for this team has been a huge commitment by the team members and continuity of those team members from the early works in London from real estate all the way to where we are now and also bringing the folks who are involved early on, allowing them to continue to be informed about what's going on as you go through the process, as well as bringing the folks on the back end, whether it be our construction folks and partners to be involved as we're planning and going forth because this cross-connectivity and continuity is very, very important.

As we go to early contractor involvement, one of the main things that we think is critical is what -- the project management plan. It was laid out in the RFP. As Lydia indicated, Harbert has been selected. And as we go forward, one of the first efforts is working on that project management plan which lays out all the communication, all the key

players, how that's going to work. And it's been labeled as a one team effort so that there will be one team and hopefully the communications will be that type.

All through the design process, they included biweekly design workshops. That's been an ongoing effort. They've sometimes been in Washington. They've sometimes been at KT's offices. But that communication has continued and has worked very well.

We've been using technology to the degree that we think we can and that's continuing. Early on, there was, I believe, a share point site that was used in the early planning and programming portions, but really Proginet which, of course, has developed over the years and refined continues to be a huge asset for our sharing and exchange of information.

And as we move towards them, it will be our first project that is going to actually be reviewed in OBO on BIM and we are working now to procure the

equipment that is needed to do those reviews so that we can make these useful and informative and help us as we move forward.

We're working on the training of the folks in OBO and just really -- for us, it's on the cutting edge. They're certainly in the industry using it, but sometimes the industry is able to use -- utilize that information earlier than we can in Washington.

So we are getting a handle on that for London and are pretty excited about that as we go forward through the construction.

MR. JONES: Thanks, Nancy.

The -- one of the critical components that Lydia actually touched on earlier is looking at how we do our architect, engineer, and team selection. Mexico City is the first project in which we tested this out.

But we want to make sure that we in restructuring the selection process look at all of the

various components and really figure out the smartest, most appropriate way to reach the teams that OBO hopes to work with and will deliver the best possible product for us.

We think part of that equation is choosing our own evaluation board members very carefully and making sure that they know what the state of the industry is and who's performing at a high level within the industry.

We also think that part of it is emphasizing the strength of the lead designer up front and then charging them with putting together good project teams. And we want to make sure that we go where the firms that we're interested in pursuing are actually looking for projects.

So although we will post everything on FedBizOpps, we're also going to try and do more outreach and make sure that our projects get included on various list serves and will be actually listed on

our website which is something that historically we've not done.

Patrick Collins is going to speak for just a few minutes about our A&E selection process. He's OBO's supervisory architect.

MR. COLLINS: Thank you, Casey.

There are at least three things that we're focused on in the restructuring of our A&E selection. First is to help streamline the process for A&Es. In the past, we required firms to come in with entire technical teams just to compete for a job and that's a tremendously complex process of getting all of the prime and sub groups together, assembling them in a coherent way, telling the story of the firm.

And what we've done is to flip that a little bit and actually take a little bit of a lead from the GSA process to focus on the lead designer and the prime team first.

There's a great deal of weight that we place

on the lead designer and we do this intentionally to make sure that first and foremost we're focusing on the conceptual strength of the team and being able to put a very coherent design together.

We also want to give new firms an opportunity to work with OBO. And in the case of Mexico City, we started out with 54 firms that came in with lead designer portfolios and prime relationships. And we in the first round of looking at the lead designers, we were able to reduce that to nine firms.

What's really interesting about that is that even though all of those nine groups -- I shouldn't say nine firms because they're really groups that have assembled a relationship between in many cases a strong firm with a lead designer.

Among that array, eight of the nine groups that have been successful in the first round, their lead designers are new to us. They've never worked for us in the past. And that, I think, is a real

statement about how Mexico City is -- will be successful in finding a new way of working, some new talent, and a way forward.

Mexico City is right in the midst of the second phase, so I won't be able to tell you who those firms that get to the third phase are today. It's in progress. It's being -- the information is being written up so that we can present it to our management. I expect that to be out within the next week or two. We're very excited about the prospect.

We've also established some relationship in our phase three so that it gives us an opportunity of looking at projects beyond Mexico City in a different way so that if in some cases we want to do a conceptual design, ask the interviewed firms to assemble some information about a project, we're able to do that. If we want to go directly to interviews, we can do that as well.

So there's great flexibility still in this

process and there's a lot of work to do to refine it further. And I think what you'll find is that each of the projects is unique and we advertise them uniquely. There are unique characteristics of Mexico City.

Lydia mentioned Paris that is in the commerce business daily. We're looking at advertising N'Djamena in Chad in the near future as a design bid build project.

So those three projects are indicative of the range of the kinds of projects that we see and the necessary flexibility that we'll need to do for each one of those to tune the process further.

Casey.

MR. JONES: Thanks, Patrick.

Speaking to our design process, as you can imagine, we want to make sure that we have a collaborative design process. Patrick mentioned that strength of the lead designer in the selection process being a factor. We certainly want good, strong

leadership, but we want also to have well-integrated design teams. And that's true on both the private sector side and on our side as well.

We want to make sure that the project specific aspirations are well established and known by the various members of the team. Where appropriate, we think it's important to have on-site workshops and we are working on putting procedures, policies and procedures in place for executing those.

We want to make sure that we create, analyze, and test a range of designs early on in the process so that we're certain that we're landing on the right scheme that will meet all of our various criteria and be a good facility to operate and maintain long term.

We want to ensure that we have good internal technical review, but we also want to make sure that we have independent technical input from peer professionals and are looking into creating a registry

of peer professionals that we can call on to advise us in the development of our projects similar to what other government agencies have established.

We want to also institute clear milestones and approvals for the development of our designs so that there's an official sign-off and changes that may occur down the road that vary significantly from that sign-off are brought forward for approval so that there's a commitment to the design that we paid for and would like to see implemented throughout the process.

And as we mentioned in the -- moving forward toward the full incorporation of BIM and our desire to be fully sustainable in our projects, really looking at life cycle cost analysis and figuring out how that impacts some of the design decisions we are going to make.

Mark Flemming who is the design manager for China and Russia is now going to speak to some of our

projects in China as case studies for this effort.

MR. FLEMMING: Thank you, Casey.

The design competition for the Beijing embassy which was completed back in -- the embassy construction itself was completed back in 2008. That brings forward some lessons learned, some things that we maybe want to take forward with us in this design excellence.

The design competition for this new embassy did feature a site visit with the five finalists in the contest. The winning firm's proposal which is shown there in the upper rendering created its compelling design using traditional Chinese garden forms and neighborhoods based on Hutong neighborhoods.

It's obviously state of the art technology. The early concepts were researched and refined through presentations to tenants and at specific milestones.

After the design competition, OBO was able to foster a collaborative design approach through

daily meetings with the core team in house and key stakeholders, weekly communications with the architect and engineers via video link, the use of Charrettes and on-board reviews with consultants as needed, and finally regular updates to posts, bureau, and consular affairs and tenants.

Throughout the Beijing design development, OBO conducted full technical reviews which were augmented at key points with outside peer reviews that Casey just referred to, advice from industry representatives and academics.

Obviously we're grateful for the awards that the project has garnered which recognizes the talent and hard work for the entire design and construction team.

In the image below on the lower left is the completed embassy with the rendering showing the new embassy annex building to the right that is now just getting under construction.

The next project case study is a project that's under construction right now. This is the new consulate in Guangzhou. For this new design, we were focused on consular processes and the experience of American citizens and Visa applicants visiting the consulate.

For many of these applicants the visit to the consulate is a first look, a first experience with the government of the United States. The design process sought to improve this first experience and improve the efficiency of Visa processing and security screening in its project goals.

Through our on-site workshops with the consular officers and a rigorous analysis of the process flow, the layout on both sides of the -- on the applicant and officer side of the hard line was realigned to meet these new processes.

Technical details such as acoustics at each of the 64 windows and the dynamic signage was arranged

to decrease applicant waiting time and improve the turn time at each window.

The waiting room itself was re-imagined as you can see there on the left as an open civic space with durable high-quality finishes.

The consular hall has been equipped with moveable seating and audio-visual technology to allow for public diplomacy presentations, cultural and economic exhibits, and other large gatherings to engage with the Chinese public.

Office spaces in Guangzhou incorporate elements of high-performance interiors and were designed for flexibility, large open office floor plans.

BIM was used in this instance for constructability. We ran clash detection, that type of thing.

And another project goal, that third bullet there, another project goal was to thoughtfully

incorporate art into the design process.

Through OBO artworks by Doug Aiken -- I don't know how many of you all have seen the Hirshhorn exhibit that's ongoing right now at Dusk (phonetic), but it's worth a look. But Doug Aiken and Jennifer Steincamp (phonetic) among others have been incorporated into the interiors.

At the main entrance to the -- that's shown on the lower right there, we have a sculpture by Joel Shapiro. That was commissioned and donated -- will be donated by the Foundation for Art & Preservation In Embassies and it will welcome visitors to the new consulate.

The design for the site development, the lighting, the landscaping for the Shapiro was incorporated with the artist as the work was developed.

Construction for this new consulate will be completed in this next spring.

MR. JONES: We're going to have a presentation on this a little bit later this afternoon, but one of the central components of all this is certainly revising our standard architecture and engineering design guidelines which we are now calling the standards.

And so I'll refrain from expanding on that and we'll allow Patrick Collins and Bill Miner to bring you up to speed on that effort a little bit later in the program.

Security is of paramount importance to us. We want to deliver facilities that are safe for the people who work in them and are at the same time not fortresses which is a very tricky thing to balance.

And doing that requires integrating security into the design in a seamless way and to approach our sites strategically.

And speaking to this issue will be Patrick Collins again talking a little bit about EPIC which is

our embassy perimeter improvement concepts and how we employed that on one of our recent projects.

MR. COLLINS: EPIC has been previously presented here to the IAP, so I'm not going to go deep into the actual pieces and parts of the initiative.

We took on the initiative, though, because what we were seeing from the curbside into embassy designs was frankly not very appealing. The emphasis of the SED program was based on security and it showed.

And EPIC was an initiative to try and look at the public side of our embassies between the curb and the wall or fence and how landscape architecture and landscape design can mitigate that perimeter, that edge, and present us in a better light.

The London competition was very telling, too, because many of the precepts applied in the premiated scheme I think really made that proposal most competitive.

A couple of aspects of EPIC that I do want to emphasize, one is the scope. It's a process internally to OBO and our A&E firms. We have a standard scope with the EPIC built into it. It lays out a methodology and the staffing. The staffing includes and mandates the use of a landscape architect and security consultants very early in the site planning process.

So it's starting to really alter the way we think about sites, the way we perceive them, and not really starting necessarily with the object building, the chancery, but also taking a look at our public face.

The methodology is very interesting that's built into the scope. It uses a Charrette process on site with a series of specific people who will need to be there. It's analytical. There is a security analysis done on site with the team which provides direct information that informs the range of the

possible that we can utilize in a specific case.

In Mbabane and Swaziland, this was really the first application of the full scope that we have done even though we've applied the principles elsewhere and it's been very successful for several reasons.

And I think that one of the primary ones is that it elevates our notion about site planning, the use of landscape architecture, the importance of landscape -- of the landscape architect as a -- not just a team member, but an early team member and then finally the folding in of sustainability at the site level very early in the process.

So the -- it's resulted in a site plan in Mbabane which is very sensitive to the local environment, local use of plant materials, the nature of the community in which it sits, and it's changed our approach to sites.

Casey.

MR. JONES: Thanks, Pat.

Sustainable design, obviously sustainable design is very important to this administration and previous administrations. There have been a number of executive orders that have been issued in terms of how the federal inventory can become more sustainable and use less energy in general.

We believe that it should be part of the entire process of the project so that we approach our projects holistically and figure out how we can incorporate sustainable components into it.

We want to make sure that we're looking at not just present cost but life cycle costs, that we are clear on what the opportunities are for that particular climate, and that that gets folded into our process.

It's also about looking at the full life span of the building and commissioning our building systems and training our staff so that they are able

to sustain the equipment that we put in and operate and maintain it in a way in which it was intended during the design process.

Preservation and cultural heritage is another special initiative of OBO relative to executing design excellence. We're instituting and actually have done some already, a historic structures report, so we're very clear on our historic assets and what they'll need, their existing condition and also what they'll need to be properly maintained and preserved.

We want to make sure that the overall agency is educated in preservation standards, methods, and resources. OBO because the facilities are located overseas are not actually required to follow Department of Interior's standards for historic preservation, although I think to the extent that we can, we do try and execute those.

We have something called the Secretary's

Register for culturally significant properties and if we can move forward to the case study slide, I'll just speak briefly to this.

It was established in 2000. It is about highlighting our landmark properties abroad, facilities across our inventory that for one reason or another are culturally, historically, or otherwise significant.

There are five new properties that we need to add into the booklet that was produced a number of years ago and those include Blair House here in Washington, D.C., the consulate office building in Florence, Spaso House in Moscow, the chief of mission residence in the Philippines and Manilla, and actually a World War II cemetery in Tripoli.

Art In Embassies, we had a presentation from Beth earlier this morning which updated you on their current activities. We want to make sure that art is incorporated very early on in the conception of our

facilities and how the design develops.

And that's everything from trying to figure out where pieces will be located and making sure that all of the kind of technical components are in place so that they can be properly lit and conditioned and so forth.

But also looking holistically at the entire facility and making determinations about pieces that might be located outside versus inside and how that might impact an overall art budget and making sure that we set budgets for the artwork that allows us to best represent our country overseas.

Contractor -- construction contractor selection, we're looking to implement a number of policies there that sort of replicate what we're doing in many ways in the AE selections so that we're targeting a good solid group of offerors.

Part of that is expanding our recruitment and we have a program called OBO 101, which we'll

speak to a little bit more in just a moment, which is about bringing folks in and introducing them to how we work and what is important to OBO as an agency.

Enhanced contractor evaluation, we're looking at being thorough in our reviews and trying to figure out what we can bring to the processes that we already have that are performing well that will allow us to reach the next level.

We want to award contracts using a best value process rather than simply lowest price and we want to make sure that we involve contractors earlier in the design process so that that continuum that we talked about early on about having good solid input and an integrated design team is actually executed and realized in our projects.

And Robb Browning who is the office director for Construction Management is going to talk a little bit about our construction contractor selection as a case study.

MR. BROWNING: Okay. Thank you.

As Casey had mentioned, we have a program OBO 101 and it's just a basic one-day course where we bring contractors into OBO and then do -- various offices do presentations to the contractors so the contractors get a sense of what OBO is like, what the different offices do, how they interact with the contractor.

And in the Office of Construction Management, we like to focus on some of the things to give a contractor ideas about how they can succeed in the overseas construction environment.

And I've seen a few of the folks here that are in the audience that have attended some of those OBO 101s. I think it's a great opportunity for us to at least do some outreach to some of the contractors and get a dialogue going.

As Casey had mentioned about best value and our selection methods, we have a series of technical

factors that we're using to select contractors and then we have price. But as Casey had mentioned, we're drifting away from using price as a sole criteria. We're looking more and more at the technical factors, you know, in selecting contractors to get truly the best value for the government.

And one thing I'd like to mention is that we're also implementing and we have implemented a program to evaluate contractors' performances. And it's administered by the corps of engineers and it's called CCAS- construction contractor appraisal support system.

And it's -- we're still working through that process, but it's something that we have implemented to try to at least give good construction feedback to our contractors.

And that's pretty much it for our construction contractor selection. Thanks.

MR. JONES: Okay. Thanks, Robb.

I've been given the signal that we're running a little over and I want to make sure that we keep us on time. So I'm going to just talk very quickly through the next few slides and if we feel we need to go back over them after lunch, I'm sure we can do that.

Excellence in construction management, obviously construction is where our projects really come to life and we want to make sure that we're executing that process in the best possible way.

We're looking at quality control procedures and how to manage those within OBO and really ensure that our projects are being executed consistently across the globe.

We want to ensure that the quality that we design into our projects actually is built into them and that that's a good partnership for all involved in the project.

We want to define the requirements of

project supervision and quality control to make sure that we're managing our projects as best we can and we want to make sure again, returning to the theme of good communication, that communication is up and running and effective on all projects.

Excellence in ongoing facilities operations, we want to do everything from providing searchable, maintainable or maintenance documentation so that the information that we develop as the project is coming on line continues to have a life after it's opened.

We want to improve our training for the host facility managers. We want to involve them early in the design process so that their needs are being met as part of the development of our projects.

And we want to improve our process for repair and improvement projects which are often very important undertakings at posts that are done, you know, after a facility has been built or to bring a facility up to a certain critical need.

And we want to make sure that we don't in doing those projects undermine some of the things that are effective and strong about our existing inventory already.

In terms of project and program evaluations, every organization benefits from lessons learned and certainly design and construction entities, entities that manage an inventory of buildings benefit from post occupancy evaluation studies. We want to figure out how to marry those two and incorporate all of that good information early on and sort of correct and redirect where it's necessary.

And, finally, we want to make sure that we create a organization that rewards excellence internally and that through a culture of excellence allows us to continue to revisit our policies and procedures and improve them and create friendly but good sense of competition among the projects so that all of our associates are aspiring ever higher in the

production of our projects.

And with that, I'm going to turn the program back to Christy.

MS. FOUSHEE: Thanks.

Okay. I know everyone is very anxious to get to lunch, but if you'd just hold on one second, we're going to go ahead and dismiss the panel members and the managing directors. I think Phyllis will escort them up to their lunch room.

And if everyone could just hold on for just a second, we have escorts waiting outside for you as soon as we can get the panel members out of here to take you to lunch.

And just a reminder that on the break, if you do choose to stay during lunch, you should always be with an escort at all times. It's a requirement in the building. So if you don't have a state badge, you do need to be with one of the labeled escorts.

So if the panel members and Phyllis and OBO

want to head up to lunch, we'll wait and let you go.

Okay. And so just the escorts are outside. They can take you in groups of six. So as soon as they leave, we'll let you guys start. Okay. There's a new process. Since ten a.m., there's a new process. But we're going to dismiss for lunch out of this door, so you guys can start coming out this way.

Great. Thanks, and we'll see you back here at 1:30.

(Whereupon, a luncheon recess was held.)

MS. MUNIZ: Why don't we get started? We're running a bit late. My apologies. I was looking at somebody's watch and thought we were about 15, 20 minutes earlier than we are.

So I think we're going to try to compress the agenda and still cover the same materials, but sort of compress the conversation so that we're covering more of the topics at the same time.

Why don't I turn it over to Casey to start the next branch of the presentation?

MR. JONES: Yeah. So I think what we decided would be in the best interest of the group this afternoon is to consolidate the question and answer period and the roundtable discussion with the panelists for both the design excellence, the guide to design excellence presentation and the design standards which Bill Miner and Patrick Collins are going to present to you.

MR. MINER: Welcome back. Welcome back, and I'm happy to see we still have a quorum here.

One of the overarching themes this morning was sort of the variety and diversity in our building program. You saw that we work on a host of building types, different sizes, various global locations.

We have a whole host of delivery methods, different types of design build and design bid build approaches. And we do this with a wide arrange of

architects, engineers, builders, especially professionals.

The challenge for us to actually walk the talk of design excellence is to make sure that not only do we get it in OBO but that our consultants also get it and execute and really embody the work in their work the spirit of design excellence that we hope to achieve.

Standards and criteria are really a way for us to sort of assure that we produce products that meet U.S. minimum level standards of quality, safety, security, functionality, and also help us achieve new aspirations such as design excellence which we have now.

What we thought we would do in this section which is one of the chapters that Casey pointed out this morning is dig a little bit deeper into the important area of design standards.

It, of course, is very, very important that

we start with very, very strong, talented, creative architects, engineers, designers, and builders. It's important that we recognize their work and that we recognize the products, get feedback from our customers, but we have to first start with how we communicate requirements to you, our design partners.

The room is full of several firms and individuals who have helped us over the last two decades since the 1980s and we're going to start in the 1980s talking about the standards and criteria that we use today.

So let's go to the first slide.

Information that we've been able to transfer to our consultants was first sort of consolidated in the mid 1980s because the program was expanding. We were starting to see new levels of fundings that we had never had before and we had to demonstrate that we had some consistency and a high level of professionalism imbedded in the program.

So we took the -- all the different publications, pamphlets, guides, and criteria including building codes that were available at the time and found a way to structure them into five three-ring binders, these volumes. And some of you in the audience probably have a set of books on your shelves today that's still used for reference.

And I'm going to show you the various chapters that we've gone through in the last 20 years since you -- to sort of frame the discussion that may come out of this about what are the right standards for the future.

Volume one of this was what is an embassy, how does it operate, how does it function, what are our goals in terms of design character and representation, what are our cost targets, how much quality is sufficient to meet our needs, what are the design services that will be expected of me as a consultant to OBO or FBO as we called it in those

days, are any other codes or other standards going to be used or implied use here, what are the space programmatic issues we need to understand, how do different departments and different functions relate to one another.

And, oh, by the way, this is not just federal office buildings. This is also housing. This is also warehousing. This may involve American centers, American schools, and so forth.

So in volume one we sort of break all of that down. Fairly common sense language. It's designed to be for building professionals, so it's highly illustrated with minimal amount of text.

Volume two is a 16-chapter volume that addresses individual technical disciplines, mechanical engineering, structural engineering, civil engineering, and so forth.

And the purpose of that was to really find a happy medium between giving you information but also

retaining a level of ownership. Ownership is very important in my organization, probably several government organizations because we have so many stakeholders.

Our security specialists, our technical and professional specialists own certain elements of the criteria. They want to be able to write it. They want to be able to edit it when necessary and they're the ones that will be asked to explain it as a project progresses. So that volume two gives them a place to tell their story.

Volume three are just standard details. These are things that have been engineered in the past. We know they work. In some cases, they've been actually tested by diplomatic security or other stakeholders and they know they meet their needs.

And we prefer that you not deviate from that, that you actually execute to the letter of that. That may even include, as you see there, our seismic

detailing, certain things about marine guard post one and how that's configured to control access and -- entry and access, exit to our buildings. So those things are sort of the sacred cows, if you will, of details.

Volume four and five are just more master guide specs. We have always sort of tried to adopt industry best practices. Master guide spec has a large collection of material, divisions one through 16, but there are certain elements that are in our program that are not a part of the master spec system. So we write sections on that.

Division one, for example, talks about how my construction colleagues prefer for you to store material and secure the site and check workers as they come on and off the site. This is fairly unique to our program and we have to write those sections.

Next slide, please.

So that host of five volumes first

consolidated all the criteria known from our stakeholders. It provided ownership on a chapter by chapter basis. It's standardized on industry master spec format. It incorporated the uniform building code as a model code.

We have always had the philosophy that when we design and build a diplomatic facility overseas, it ought to be very similar in terms of life safety, minimum requirements, security, and health as though we were building in the United States regardless of its location.

This was the body of work that also allowed us to really start to take advantage of new thinking in the area of lessons learned and we have lots of learning opportunities in our program.

We have multiple design reviews, usually at 35, 60, and 90 percent. And out of those design reviews come ideas, things that we know we need to clarify or recommendations from our consultants that

we want to incorporate.

We have a value engineering program that generates wonderful thoughts and ideas about how to get best value out of our program. Sometimes those lead to significant changes in the program and in the criteria.

We have construction alerts that come back from the field in terms of constructability. That detail looks good on paper, but let me tell you it's really tough to execute, you know, at a high altitude, for example, or with low skill labor. Those are things that we can then roll back into our program.

We have a post-occupancy evaluation program that also captures occupant behavior information throughout the life of the project. We get lots and lots of love notes or cables from our posts overseas also about things that we've done right and things that we could do better. And we try to capture that.

So having a single volume of work where we

could then centrally and systematically publish changes, maintain an index, make sure that we cost out the cost and time impact of some of the changes was the basis of this.

This set of criteria came out in the Inman era which is roughly in the 1980s, mid 1980s to late 1980s. And we built about 20 new embassies. We called them NOBs in those days, new office buildings, because they were usually stand-alone buildings. The notion of a large compound had not emerged at that time.

And towards the latter part of the 1980s and early 1990s, we also started to take a hybrid version of it and experiment with design build. We were having projects that -- where that made sense. We had this content information. It served as our bridging documents, if you will, and we would give this to design builders to do our work, to bid and do our work.

So you see one of the products was Santiago, Chili. This was design bid build, not totally unknown, but this work has not been updated for about 15 years and that's part of what the thinking is today is how do we move from the A&E DG to today.

Next slide.

There were some intermediate years and in those years, we were very concerned about ways to take advantage of new best practices in industry. And at the same time, FBO at the time was becoming more and more committed to the notion of project management, sort of womb to tomb project management.

And our project management office at that time took the lead on restructuring our standards and criteria and they structured it along the lines of the delivery process on our projects.

So you saw the early site identification analysis phase. There was the pre-design phase, the conceptual schematic design phase, design development,

and then construction documentation. And hung off of that process were the new criteria that were then developed.

It was issued in a series of three volumes. The first volume, the red volume, and you can see the colors of the time, bright orange, was the glue that held it together because it demonstrated the process that a project would go through. And this was helpful both internally and externally.

We would provide refined space programs and what we call requirements integration packages which are ideal floor plans for specific offices or suites of offices.

We started to look at blocking and stacking which was not only the horizontal adjacencies but now how do they relate to each other vertically, who can be above whom, and where are there restrictions in that regard.

And we started to look at integrated

building systems and trying to align the various grids that exist in our buildings. One grid might be the structural grid. It may be very different from the grid for the windows and the doors which are manufactured to different tolerance and difference limitations. And there's a third grid that's our furniture grid. Again, a different manufacturing community. And having those three grids align continues to be an issue today.

There was a strong emphasis on moving towards performance specifications to try to reduce the amount of prescriptive information to the maximum extent possible. And I think to some extent, some of that thinking, we hope, will emerge now.

The old master spec format was sort of set aside and we went to the unformat principle, uniformats that we don't really structure by the 16 divisions. Now we look at projects in terms of site and site development. We look at superstructure and

the main building structure.

Then there's a realm for the shell or the enclosure of the building. Interior is an area. And then there are mechanical, electrical services and other types of services.

We found that very useful in the design phase. Our builders were not happy with it at all because the building community then and now still is really -- trades are organized and they had to sort of convert a lot of the material that they had, the specification material, shop drawing information that they had to this new format. And it was extra work, not necessarily a value to them.

The fourth volume not shown there, of course, would be the actual contract itself, the request for proposal, and any special provisions.

Next slide.

Recap on the SDS. It was a project management process driven tool. It was focused on

performance-based standards. It tried to the maximum extent possible to integrate our engineering approach.

It was the first time that we first thought about and, in fact, executed the incorporation of our LEED standards in our buildings. And you see Sofia, Bulgaria which was, in fact, our first LEED certified building. At that time, that was called level bronze. It's now basic level. And that continues today.

And, you know, sort of editorial comment, it was very, very heavy on design phase services. It was not a lot of information after the design development phase and it was extremely light on construction execution and I might add in terms of operation and maintenance impacts as well. So that was kind of the downside of it.

It was a tool that we published and used in the late 1990s. And then after the east African bombings, things got shifted again. But before that happened, we were able to design and build three

embassies using the standard delivery system in Abidjan, Sofia, and Yerevan.

And the standard delivery system was primarily focused on the design build delivery, although we went the other way on that from time to time and also used it for design bid build. So you see we're a very versatile organization.

Next slide.

Now, in the year 2000, we're approaching the 21st century and we now as a result of the east African bombings are the recipients of a greatly expanded building program that was going to be many, many times larger and faster than the Inman program. And there was a lot of discussion about can we do it and, if so, how would we do it.

And decisions were made, and the Industry Advisory Panel was part of some of that decision making, was to move to a prototype design. And we would have three sizes of that. We would sort of put

all of our embassies into three bands.

There would be small embassies. There would be medium and there would be large embassies. And you see sort of the metrics there. They would range from 4,000 gross square meters and that small would have in rough terms 70, 80 people, desk spaces with them, and to a large size of 11,000 gross square meters that may be 150 to 200 people.

We had very, very aggressive schedules because the point was to produce product and to get people into safe facilities as soon as possible. So we were designing and building small, medium, and large embassies on average in about 24 months, quite, quite fast, and the price ranges you see there between 75 and 150 million and that's in 2001 dollars.

You see the basic approach is the same building, the same relationship of parts going from a two story to a three story to a four story building.

Next slide.

To recap the standard embassy design, it was meant to be a site adapted, pre-engineered solution, and that indeed it was. The criteria was imbedded in the drawings. We no longer had to issue books. We no longer had to talk about LEED certification or value engineering because that prototypes that are drawings embodied all the best thinking we had.

If we had a VE idea, we put it in those drawings and that became part of the set piece that went out with our contracts. So it was highly, highly prescriptive and it supported design build contracting very well. We would do as many as 12 to 15 a year. That's fresh starts.

We at that time chose to adopt the international building code, and I know we have colleagues here from the International Code Council and they were coming up to speed at the time with the consolidation of U.S. model codes from the UBC, the BOCA code, the southern building code.

And we, in fact, got to an international building code in this country that we felt we should support and we're really glad we did. It's a strong body of work that we can then supplement our unique requirements with and that was a part of the SED approach.

Again, editorial comments. It produced very weak repetitive designs, sort of a minimalist approach. But the strong suit was there was a much lower risk in terms of the construction strategy. We had builders, we have builders in this room who built a dozen of these. And after you build a few, you get good at it. You get good at designing them. You get good at building them. There's less risk involved and there's advantages to you and there may be advantages to us in terms of price and schedule.

The time frame was 2002 till right up until last year and design build was the primary delivery method along with design build with bridging. We

learned from the Design Build Institute, representative is with us today, that we could perhaps approach some resolution of the weak repetitive design by doing more work up front, design work up front using bridging. And I think we have done that to some extent.

But, you know, the proof is in the pudding. We designed and built 88 new embassy compounds in the last ten years using this methodology. So, you know, it's significant.

Next slide.

We also have a body of work that's a little bit different than all of those that I've mentioned and we call those flagship projects or special projects. You've seen slides for London. You've heard talk about Mexico. Berlin started it all off way back in the mid '90s.

These are high profile, unique projects with unique allies and they get special attention. They

often get that attention by being part of a design competition strategy.

So the key features here, very, very post specific design approaches. There are special standards that are written for those that usually become the competition briefing book and they borrow heavily on all the other standards that I've shown you.

The criteria often reflects the current priorities. By that, I mean sometimes the priorities are we want to really make a point about green building or we want to really make a point about representation in this country or new technology. And that is usually embodied in the work.

There are customized construction documents that usually result in this, in a design build scenario. And there's a hybrid to the building code scenario, that is we use the international building code, but we're in locations where there's also a very

sophisticated existing building code that we must also respond to such as in the U.K., in China, and so forth.

We cannot just use the international building code. We have to look at the individual terms and conditions and go with whatever is the most stringent requirement in that particular area. So there's a little bit of work in consolidating that.

We think that this approach gives us -- we maximize design innovation and every project we've done like that we hold up and say when we talk about design excellence, this is what we're talking about. We've really got new thinking, state-of-the-art approach. It really represents American creativity and value. And that's the kind of thing that we hope to foster as we go forward.

One of the downsides is that it requires continual development of design information through construction. We know that we will have requests for

information on projects like this more than any other projects. SEDs we don't get too many questions, especially if a company has built it before. They have the questions and the answers. Here we will have to sort out and resolve and, in fact, do some design, research, and even some testing of products in order to make them effective in flagship projects.

We've been doing them since the mid 1990s. They're primarily for design bid build and for design competitions. We have produced two, three, four, depending upon how you count them, and you see some of the main projects listed there.

Next slide.

I set this up in sort of a Charles Dickens' arrangement. There's design standards past, present, and future to sort of say we are where you've just seen us. As an organization, we still are culturally in a standard embassy design with some flagship projects mind set. And I think so are our

consultants.

And as we talk to them and if we talk about new projects, they're often reminding us, well, you can't do that, you know, because you got this requirement and you got that requirement and we're trying to jointly get over this, you know. It's sort of like a dual intervention.

So in the standard -- design standards present, we ask the consultant -- in this case, it was KCCT -- to take everything that we've done in the past and to sort through it and to really think about as a firm that actually has produced work for us what would be the right information to give you in the future for projects that we see on the horizon.

We don't want to give you too much because we don't want to tie your hands or be too prescriptive and we don't want to give you too little because we want to make sure that you don't make all the mistakes. We want you to take advantage of lessons

learned.

And one of the first things that came out of the thinking was that the form was wrong, that three-ring binders are really old school, really old school, and so we're going to get away from that. Even CDs are old school.

And we first decided we would really have to go to sort of E standards and that's in line with a lot of things that are happening in E government.

You know, just as an aside, I was hearing over the weekend that Encyclopedia Britannica has just gone out of business, you know, and there's a whole host of folks that, you know, made a career out of selling that stuff door to door. And that's gone.

And I think --

VOICE: (Unintelligible.)

MR. MINER: It's gone. It's gone. It's been replaced by Wikipedia. It's been replaced by Google Search and lots of other -- Bing search

engines, and I'm sure the content is still useful and finds its way on the web, but the form is entirely different.

So we've gone early on from, you know, frequently asked questions -- that's always been a good format, you know. You look through the list and see if there's a question you were going to ask and then you can ask it and you find the answer.

And, you know, sites like ask.com has some artificial intelligence. It allows you to go out and get the right information just when you need it.

So we're trying to break the mold of a hard copy book or series of books that we give to our designers and find a way where it can be more of a real-time dialogue.

You know, we recognize that whenever we attach to a contract standards, they don't stand on their own. We know that we're going to meet with the firm like owners and designers do. We're going to

have a kick-off meeting in a room like this and tell you and show you what we've been doing and ask you what you would like to bring to our program.

We will also have trips to the site where they will actually meet the users. They will visit the old embassies. They will visit the marine guard house for a happy hour and perhaps the ambassador's office for a meet and greet.

We'll also have several cycles of design review and we always have an opportunity to exchange information any time informally on and off line.

So the standards do not have to carry the weight of the entire program, and this is very difficult for us to sort of get a handle on again how much is enough information.

Next slide.

One of the things our consultant came up with and Casey showed you a little bit of this this morning is first of all, this has really got to be

more web based and share point organized, but we're going to piggyback on to the design -- the guideline for design excellence and one of the realms will be devoted to design guidance.

And that would be a realm that would be open to consultants as needed and would be populated with the kind of information that you've seen in various locations.

So we think that there will be a realm not only for -- I'm not sure you can see all of this, but it talks about design excellence and there will be a body of work that you saw a lot of this morning. We'll also be talking about site selection information for folks that participate in that.

There will be a planning drawer. There will be a menu for delivery. That's a lot of contracting information and then the area we're going to talk about a little bit more on his design guidance itself. Then there's construction, operation, maintenance, and

then a lot of reference material.

And some of the overarching principles that you've heard today will be there as a constant reminder that you've got to get it with us, that we can't do this alone, that our designers and builders have to really kind of elevate their thinking and join us in the spirit of design excellence.

Slide.

And I'll go through these very quickly because I know we're behind. We're going to have some drop-down menus that will dig in deeper inside the building and interior area.

Next slide.

And in the site area alone, we will then go into things like how do you analyze the site, what's a good way to lay out the site, how does the EPIC program play into the site, what are the landscaping opportunities and what our design preferences are in terms of landscaping, civil engineering and civil

engineering design. It's a great impact on our ten acre sites. So that would be a realm.

And then there are quick links to some -- to more information on those various topics so you get a little snapshot, a thumbnail, a quick discussion of what you can go to to get more information.

Next slide.

As you drill down further, it becomes more - - it goes from organic to more structured and then we'll get to final examples.

So on this page where we talk about building guidance, there's a section on what do you mean when you say a new office building. Well, if you've done work with us in the past, you'll understand that jargon. If you're a newcomer, and we want to encourage new participation, we have to explain these acronyms, we have to explain those nuances, and then you can relate it to the actual contract that you're getting.

In terms of interior guidance, we want to be able to break down the various types of suites that we have, the space types that we have, and our requirements integration packages may come back in as useful content, how our various spacial organizations are laid out, what are the blocking and stacking rules going from public spaces to semi public, semi private to our most sensitive work areas, and where are the relative size and relationship of those types of spaces.

And then as you go down, all right, this is space types. You've talked about an office building. What's in an office building? Well, we usually have a gallery, not always, but if you do, you might want to look at this section. There's often a cafeteria. There's often a consular suite because that's a big part of the business opportunities there.

Next slide.

Sites like this allow us to do key word

searches. This is something that we couldn't do before with the paper copies. We can go into it alphabetically. We can also look for Delta barriers and Delta barriers will come up with photographs and design standards related to it.

You all are aware of the power of the web which we're trying to harness here. So it's sort of three levels of information. This is a typical site layout. It's shown as just an organic realm, a circular space. We show that there's setback space that has to be protected and there's links to tell you more about that perimeter.

There is relative sizes of buildings that are on the compound, but we're not trying to make a building at this point. We're trying to explain the principles at this level.

Next slide.

At the next level, we start to shorten the context of an urban grid and sort of the footprint and

the infrastructure that might organize the site. The master planning issues come into play here. Some of the strong landscaping opportunities and civil works start to be addressed at this level.

And then last slide.

Woo, let's give you an example. We've done 88 buildings in the last ten years. Let's show you a couple. Let's show you a site plan that worked and have sort of our ten best, you know, ideas about that so that to peak your thinking, show you how it can be done, but also encourage you to perhaps do better.

Next slide.

To some extent, we may want to keep references. We may find that they might lead people in the wrong path in some ways, but internally they're still very, very useful to us, so things like our green guide, our EPIC study, studies about wind power and so forth we think would continue in that realm.

Next slide.

We're going to shift gears now to -- and I'm going to go by this slide to the next one which introduces design standards of the future. Patrick Collins is going to tell you what we think we can do with this body of information to hone it down into something useful and attachable to our contract clauses.

We will then with Casey's help start to have a panel discussion about all that you've heard. And just for folks who were wondering, there are microphones that are set up on the floor and I understand that towards the end after the panel has had an opportunity to share some thoughts with us, we really will welcome any input from those in the audience that have experience and feedback that we should hear.

Thank you.

MR. COLLINS: Thanks, Bill.

To keep the Dickens metaphor going, this is

the great expectations part of the piece. We took all the information that Bill has mentioned past and work of the consultant in the present part and we took a step back and we thought about what we learned.

And we learned a tremendous amount from the consultant's work, what was possible in the web. In some ways, it was almost too rich an environment and we felt that we needed to lean that out and organize it a little bit.

We had an in-house workshop with interested people internally to the organization and we developed some ideas about the structure of information and how that it would all hang together.

We had discussions over nomenclature where we were talking about standards or criteria or guidelines. At some point, we decided to go with standards and just leave it at that for now. We tend to use some of these terms interchangeably.

We have developed a preliminary set of ideas

about the structure of the information. We want to share it with you today and get your feedback. It's very much a work in progress and we're not going to be offended if you respond harshly. In fact, it's probably a good idea to do that now.

First we established principles for what we were trying to accomplish. First and foremost, the standards really are something that have to stand alone and do not intervene into the arena of say processes or other aspects of the work of OBO.

And this is how we see standards fitting into the overall framework of design excellence so that it is a distinct body of work that is related but stands alone. We needed them to be comprehensive.

Bill started with a summary of all of our building types in all of the places, all of our delivery methods and it is quite a range. You saw some good examples this morning of all of the kinds of projects that we do.

We don't want to just do standards that address new stand-alone green field buildings. We want to do standards that are going to use -- be useful to us for all of our kinds of work, whether it's renovation, restoration, fix-up projects, or new work.

We don't want to invent the work that many, many other people are doing in the industry. We want our standards to be diplomatic mission specific. We want to stick to what's unique about what we do.

How our standards will link up, however, with outside standards and supplement them is an area of concern. Web based, we talked about that.

This performance versus prescriptive, we've seen a number of cases demonstrated again by Bill and sort of our mood swings on how we approach standards, whether we think performance or prescriptive standards are useful, I think we've come to the conclusion that there are appropriate places for both and we need to

provide a structure of information that can really address at the right moment how these two poles complement each other and can work with our needs.

Similarly, mandates versus directives, sometimes we have to come down hard, say what the requirement is. There's no two ways about it. Other times in our communication with designers and contractors and ourselves we need to provide enough information, guidance, so that good decisions can be made.

And these now comprise what we think of as the guiding principles for what we're trying to achieve.

Next slide.

We talked about a number of different ways of organizing the information. I think you saw some examples where much of our standards had previously been organized by discipline. We are more interested particularly because of the web-based nature of this

that the standards are more subject matter based at the highest level first.

I think a correlary here is the idea about layered information so that we can still access information horizontally perhaps by discipline but that that does not take precedence over the subject matter.

And what I'd like to show in the rest of these slides is a couple of ideas that we had about first establishing a top-down approach which is a drill-down decision tree, pretty straightforward, but also an idea about granularity at the bottom of the standard chain where at the very most basic element we have a bottom-up element that can be fit into an array of requirements.

Next slide, please.

So this is very preliminary and is only meant to be an example. So we see three types of subject matter organization for our facilities. There

are comprehensive requirements. There are site requirements and then there are individual building requirements. Yes, they overlap. The issues then are how we drill further and further down.

Next slide.

We looked at some examples where we've taken one example, a consular access pavilion. This is where consular applicants might approach a site looking to get a Visa and approach the site at its perimeter. It would be a building. It's a type of building. This could be broken down further. We have residential buildings and office type buildings, support buildings. But this would lead you to a consular access pavilion.

Next slide, please.

So looking at what sort of information would be in a consular access pavilion, we have a description of what it is, what its planning concerns are, its external adjacencies, so the first level of

information, but really the externalities.

Next slide.

Next would be the conceptual, functional requirements and its design criteria. The functions would break down conceptually within this small building.

Next slide.

And then finally, there would be much, much more specific information including the specific security requirements, design guidance. And then complement this array, we've taken a -- one very small piece of this. This is the pass back booth and this is where passports are given back to the public so that they don't have to reenter the site. There's a teller window. There's a deal tray on it. So we're going to just look at the deal tray.

Next slide, please.

This is where the granularity comes in. So we think that there are a number of individual pieces

of information that we need to convey if only so that we really know what our own purposes are when we create the criteria and we try and replicate it and communicate it.

We had a lot of discussion in the last years about why a requirement has come into being, what its real purpose was, and how to interpret a requirement. So this is meant to be a specific way of addressing those concerns and really knowing what our individual requirements are.

Next slide.

And I know you can't read this here, but this takes the example of the deal tray and talks about what it is. It's a security device. It has specific criteria. Its purpose can be articulated. It can be used in a number of different situations around the embassy. It has performance measures so that you can know when it's successful.

There's commentary on it so that you can

talk to a designer, talk to our own design people, and explain how one might go about it, what are things to consider. There are proved solutions.

Ultimately we would hope to be able to lead people to manufactured products, an array of them, much in the same way that say the fire code addresses two hour separation walls.

And then there would be references to some of the source documents. Sometimes these requirements are presidential directives. Sometimes they're security requirements. There are a variety of reference materials that link back to this.

So next slide, please.

So we created some questions to get things going and I'm going to turn it over to Bill and Casey to get the discussion going.

MR. MINER: Do you want to do yours first or you want us to?

MR. JONES: Actually, I think we can

probably -- I'm sorry. I think we can probably combine the discussion on the two since they sort of mesh one into the other.

I actually in our sort of rush to stay on schedule or get back on schedule, I failed to introduce -- properly introduce Bill who is the office director for Design and Engineering and Patrick, as you know from earlier in the day, is our supervisory architect.

But with that, I would be curious to hear from the panel if you have any initial thoughts that you'd like to share on either the presentation this morning where we went over the kind of OBO-wide to-do list or the presentation we just had on how we plan to approach and tackle our standards under Bill and Patrick's leadership.

Okay. Yes, please, Sarah.

MS. ABRAMS: Hi. I just -- I think the overall approach is very good.

And quite a number of years ago when I was running the corporate real estate function for Fidelity Investments and we undertook a major effort to articulate design standards, we chose a methodology very similar to what you're using here which was that it would all be web based. It would be accessible to all of our consultants.

It would -- I like to call it sort of the starting out with the constitution which is sort of the original intent of why you're doing this, what the mission was for, what you're trying to achieve, and articulating that at a high enough level, at a broad enough level that it would give people an idea of why you were doing it in the first place and then working your way down into more and more specifics that were, in fact, integrated and that took somebody through a project process, any consultant, but they would be able to see the roles and the way in which the other consultants played into it, not just their pieces.

And then it was organized in a way that allowed us over time to edit, to make changes in a dynamic sort of way. So as learnings came in, there was an opportunity to incorporate that into the document, if you will.

And so I like the approach very much. I think you are definitely on the right track.

MR. MULDAVIN: I just have a comment in that the design excellence guide in general, you made the decision to do a functional guide, you know, some process, selection, management, so forth.

And I had this problem and I wrote a book called Value Beyond Cost Savings, How to Underwrite Sustainable Properties. And so how do you value a sustainable property?

And so you almost have to do things in a process way. But the way that the world consumes things is often by type of -- whether it's an embassy, but by type of project and/or by the stage in the life

cycle, whether it's new or existing or whatever.

And so when you start -- and so there's always this tension between doing something that's functional and then making it specific enough because the real applications are practically done by project level.

And so it's hard for me to comment not having read the guide yet, but that's where I think the next three to five months, it will be interesting as you start to execute because you guys are starting there. You're at the next level which is now we're doing design guidelines and that's where the challenge becomes real questions.

Are they valuable enough that they go at a functional level to actually provide the practical guidance which tends to be consumed a little bit differently by project or life cycle? And I don't have the answer. I'm just saying that is where I think you'll know how good it is over time.

MS. MUNIZ: If I could add something very quickly in response to both of your comments.

Your comment about sort of starting at really the top level and drilling down, I think it's something that we've talked about from the beginning of our conversation about how to shape these new standards.

And one of our thoughts is that the guiding principles which are going to reappear in different sort of iterations and different documents, that will really be the starting point because what we're talking about are standards and requirements. And some of those are aspirational, are goals. Some of them are very hard, you know, building code, you must do this, and we're able to be much more specific.

So I think that was a great point and I think we're going to try to respond to it and have the structure be intuitive, you know, take a page out of I products, iPhone, I -- you know, out of Mac and try to

design this whole process and the tools so that they're easy to navigate.

And I think that drifts a little bit into what you mentioned, Scott. I think the team here talked a lot about what made sense about having the standards be web based and how we were going to sort of differentiate the standards, what was different about the standards and about the guide to design excellence.

And one is much more about process and how you make your way through a project and the other one is much more about requirements.

But we're trying to think of a way and I think it's more easily applied when it comes to the standards of having somebody be able to go into the website and say this is exactly the type of project I'm doing and basically withdraw a customized report where you're not faced with the reams of information that have nothing to do with your project.

And you're not going to have to sort of go through that, but you can pull just what matters to you and to that project and have it be sort of tailored specifically to that.

I don't know how we'll do that for the guide, but something that we can think a bit more about.

MR. MULDAVIN: You know, one analogy which might be interesting is that in the area of real estate information, all the market data and all this, we've had companies that for years and years were unsuccessful and not profitable.

But when the internet, they have figured out with millions of dollars of work how to actually get the information out, how people will be able to buy what they want.

And I think it would be worth a little bit of energy to actually -- and that would just be one that comes to the top of my mind of some other --

there's analogous situations like this where there's been some success. And it's all tied to a web-based mentality that is a little different than people of my generation have thought about.

But, yeah, I think it's doable, but it's going to require a little bit different thinking.

MS. ABRAMS: I definitely agree. It's taking a lot of data and turning it into information and customized reporting.

I do think it's important. I know one of the things that we did that consultants felt was the most valuable was providing examples, that there's more than one way to get to the right answer.

So setting out clearly what the goal is in why you have a standard around thing X what you're trying to achieve and then use some real life examples of places where you think that was handled successfully, photos, floor plans, et cetera, et cetera, and real-life examples of where it was handled

less successfully so that people can see the range.

And I think that's very easy to do when you're talking about a web-based system. And as your consultants design and come up with and you, in fact, build new ones and you -- you then can replace what may have been one off the best examples that you had in your document with even a newer one that shows a more creative solution.

MR. JONES: Or very quickly incorporate lessons learn and correct something --

MS. ABRAMS: Correct.

MR. JONES: -- that proved to not perform as well. Yeah, I think that's a good point.

I think it also -- the format that's being proposed gives you the opportunity to cite not just reasons why that element may be that way with present in terms of the design process or when not, but also, you know, in terms of the operations and maintenance, like why that's a better approach than other

approaches for that particular issue so that you're really, you know, factoring in comments that you get down the road that may not be as easy to incorporate those voices, you know, at every stage in the decision making process during design.

I'm curious from the perspective of some of the designers on the panel if you feel this approach would be helpful to you as you're tasked with developing a project for OBO.

MS. LEHMAN-SMITH: I applaud that you're doing a design excellence or excellence or whatever the name because it's -- at the end of the day, it's very hard to look back to go forward.

VOICE: It's hard to hear you.

MS. LEHMAN-SMITH: It's hard to hear me?
Can you hear me now?

So one question or fear or positive depending how you want to look at this is I think always when you have such an array of buildings and

projects and this kind of web-based information, it can be used in a very positive way and a very negative way.

And so I like the idea that there's examples and lessons learned. But as a designer, I don't want to use it so that that becomes my design solution, but that it encourages myself and the team that I'm on to reach a new level of excellence or to raise the bar of what's been done.

And I think so many times that when we have standards, whether they're corporate standards or other institutions, they become kind of the benchmark or the bar to which we work to, where they become more of a bible than a stepping off point to encourage us.

And so that's my (unintelligible). What I don't want is as you hire different NS worthy, I think the way in which you hire your professionals and do your different selection processes that solves part of it, but I think again this is more of a fluid

information-based system just like we're all used to now and it can change.

So your team can start at a higher level and it just makes it -- because you have such fantastic projects and I worry whether they're small or they're large, they're more residential or they're security based that you really use this as a -- where it makes everybody want to excel more than a standard.

MS. MUNIZ: It occurs to me that that's a great point and -- that I hadn't thought about and -- but I think we intuitively go there because you want to provide examples, but you also want to make sure it doesn't occur to somebody to just take that example and continue to reproduce it.

But it might be something that we could highlight in the awards program and recognizing design excellence is innovative solutions to sort of ongoing requirements. And that could sort of highlight for folks what we're looking for is innovative solutions

and going the next step in each successive generation rather than just sort of staying with, you know, the same solution at all times.

And I think the great thing about innovation from our perspective is it isn't necessarily just innovation for its own sake. It's what's a better solution. What is something we maybe didn't -- we hadn't thought about and just really takes the program in terms of materials we're using and functionality to a different level. And I think maybe we could do that.

MS. ABRAMS: I also think that it's important because I agree with the point a hundred percent. You don't want it to be a maximum. You want it to be a minimum from where you kind of go from.

But I do think in the beginning when you set out kind of the mission, you need to be very explicit at that point of -- on this point. And you also need to be explicit about your expectations vis-a-vis your

consultants and what it is that you want them to bring to the table, that you are, in fact, looking at them as partners in the delivery of this excellent product, not people who are going to follow the direction that you tell them to do.

And that needs to be articulated clearly and we all talked about this at lunch. You don't hand somebody these guidelines and say, you know, come back when the project is designed. You're going to have all the stakeholders and all of the consultants around for a major kickoff of the project, that sort of thing, and this is something that has to be explicitly discussed then too.

MR. JONES: In the early stages

MS. ABRAMS: In the early stages.

MR. JONES: Yeah. And probably returning to those principles that you developed in the early stages at various points throughout the process to make sure that you're on track.

MS. ABRAMS: Right.

MR. JONES: Yeah. Good point.

Mark.

MR. SARKISIAN: First of all, I'd like to say I think this is a great step forward in terms of design excellence. And the way I would describe it is that it promotes responsible innovation. So there's a platform that could be worked to and it leads to I'll say higher design.

And that goes across the board now. That's not just architecture. That's engineering. That's the delivery. It's the management. Although this is focused really on design, I think it bleeds into all these areas that are so important for us to deliver these projects.

I think the point that was made about value and value as it considers -- carefully considers cost is important. And what I would argue is that these are projects that are with us for a long time and they

represent the United States of America.

So I would encourage that this is a platform that looks at the life of these buildings and not just the operational life but the engineering that goes into it in the beginning and the architecture and the site that we talked about because there are strategies that are out there in the community today that lean towards performance-based ideas, that are based on a prescriptive basis of design, but moves beyond it.

And I think that if OBO has a position on welcoming these ideas, it's important to the performance of buildings, especially in areas that are difficult for seismicity as an example. And there are other issues related to security, of course, that we need to consider.

So I think this really promotes and encourages that and I think that the next stage as this develops and we talk about it as being a live document, I think that's a terrific idea.

And the idea of sharing versus keep things too close is also a really important thing for the community because it can only get better.

And I would also argue that we should consider universities even more so involved with this movement because there are amazing things happening right now at the university level that could only help to encourage, you know, new design.

MR. JONES: One of the seven implementation teams that we have is actually devoted just to that subject of figuring out how we reach out beyond governments to find partners or new opportunities in industry and education that might feed back in either as a research component in some fashion or as a mechanism for highlighting the sort of best of American industry overseas in the facilities that we build.

MS. MUNIZ: I just want to add quickly at a high level, and this fits neatly into this, a lot of

folks at the State Department have been talking about economic state craft (phonetic).

And what the State Department does sort of every day that people may not realize is not only in the interest of our strategic relationships overseas but really impact directly all of the economic development that we have sort of right here back home.

And I think what you're talking about to me personally is very interesting because it's talking about we have an amazing range of professionals who work on these things, designers, engineers, construction professionals, maintenance professionals, sustainability experts.

And the notion that we could bring those people together particularly in a time in this country where the economy here is not booming and to get people to start thinking and innovating and have some of these buildings in the countries in which we have them really be examples of American innovation,

ingenuity, engineering end products, that people would look at something that we had developed with the community and say that's something that we want to do, that's something that we want to use.

And I think that's sort of the very exciting part of the program for us. I just wanted to add that in there.

MS. GUTHRIE: I'd like to build on that. I think it's even beyond the economy that we're in right now. These kinds of buildings are the things that get everyone excited and they are civic buildings. They represent the United States. They represent how we perform our daily lives wherever they are in the world.

And to open this up to -- even more so than it has been before -- to put the word design excellence on the development of these projects is a positive spin, but to -- and what we've heard about, you know, in the course of the day is by making sure

that this is being broadcast to as many folks as possible to bring in the best thinking and talent is just such a huge and important move.

I'll just repeat everything that everyone else said. I just -- you know, I think that organization of this is very current. It's good. It's logical. And I look forward to testing it out and I look forward to the industry testing it out to see how it does perform.

It seems like it's got everything in there that it should. I do encourage as many visuals as possible to go with the words and then, of course, as much communication we can all have with each other to make sure that what is being written and shown meets the intention of what OBO is looking for for their best product.

And the one thing that I thought was interesting, the development of the overall in general is moving from what seemed to be a building focused

element to something much bigger than that.

So being able to be very clear from the very beginning what the overall objectives are, what the big idea is from your perspective is extremely important and then bringing that down to the fine detail and showing examples is going to be very useful.

MR. JONES: Paul, your organization was one of the sort of early advocates for a new way of thinking at OBO. Do you see that in the materials that were presented today and do you have any additional thoughts on where we may go in the immediate future?

MR. MENDELSON: Thank you very much for asking that.

First I'd like to say that I echo a lot of the comments that have already been made by the panelists and really praise OBO for going in this direction.

When Bill was going through his materials, it went through the section on the prototypical design phase and kind of shuddered a little bit because we were a little bit concerned during that trend that we were kind of not emphasizing the importance of having structures that are representative of the United States in all areas of the country regardless of their station.

I think that it was mentioned that these really are representations of the civic buildings of the U.S., of our country. Sometimes they're the only touch point that people in other countries have with the United States and so having a good face from a design perspective, functionality perspective, I think that speaks very strongly.

And so understanding the importance of buildings in conveying the American spirit and representing the values that we have in our buildings overseas I think is tremendously important.

As far as the general direction that has been proposed, I think that the streamlining of the amount of information that you have to go through and being able to pin down the specific information that you're looking for by building site or usage or location will be tremendously valuable.

One of the chief comments that I've heard from our members when talking about why they haven't pursued things of this nature is that oftentimes the amount of work that it takes is very onerous.

So having the ability to go to a web-based mechanism that allows for the quick vetting of information, location of information, as well as categorization of what has been done and what's going to be required, I think that's tremendously exciting and innovative approach.

I think that, as Lydia said, kind of taking the page from Apple and looking at usability and not just functionality is a very impressive direction and

I think it's something that our members will really welcome. And we look forward to seeing what it looks like when it's in its final phases.

MR. JONES: One of the companies that has been doing a lot of consulting with the government recently is IDEO. I don't know if you all are familiar with it. But they've made a number of presentations about the work they've done for different agencies and they say that they have two basic points.

One is that it needs to be citizen centered in terms of the products that you put out and I think that addresses your point to some extent, that we focus on the end user and make it easy for them. And the other is that governments should test more things in BETA and not wait until, you know, every I is dotted and T crossed.

So thank you for those remarks.

Jim, anything we need to keep in mind as we

focus on the end goal of having long-lasting, durable facilities?

MR. WHITTAKER: Sure. Thank you.

As the recovering engineer on the panel representing the other end of the life cycle side of the spectrum and the operating side, I also applaud the approach. I think it's fantastic to see, though, is truly incorporating the operations and maintenance side. The life cycle cost analysis is really good.

I think that the one thing I'd add is I love the concept of design excellence leading to operational excellence and mission excellence and that being the goal and the focus creates a great opportunity.

One of -- if I could shoulder the burden of our side, our industry, we tend to be not very good at collecting really good performance data. And while there are great initiatives on the sustainability side and expectations, we find that we often don't achieve

those goals.

And if we could establish the standards to enable us to collect really good information over the life cycle, I think that would be truly, you know, something that's just really greatly needed.

The opportunity to incorporate BIM obviously looks like it's been melded well into this fabric very well.

Again, the concern from the operating side is that overwhelming amount of data and what can we truly do with it. So having that consideration and looking at what do we capture and how do we transfer that to the operating side is again something that would be a good initiative to make sure you include in there.

MS. GUTHRIE: I can add one thing to that too. It's just ensuring that this level of thinking is going through all the way.

And the one thing it seems like we're

missing is the conversation of contractors and their involvement in this too.

And I often see what happens is so much thought and decision making that goes into the design side that isn't translated to the contractor.

So whether this is a design bid build or a design build project, to make sure that the communication and the information is in a location that can be consumed by everyone. And anything that we can do to get everyone on the same page from the very beginning is valuable.

MR. JONES: Diana, would you like to make a remark before we open it up to the rest of the room and take questions and comments from the floor?

MS. HOAG: Just a quick comment. I haven't said anything because you asked for critical comments and there's nothing -- I haven't heard anything to criticize.

I mean, the scope of this undertaking is

breathtaking. You're rethinking every practice and every process that you have. And every particular that I've heard seems to be right on the right track.

I'm representing DBIA, but I would never and neither would DBIA ever tell you that design build is one, you know, one answer, one size fits all.

So starting with the premise that every project has to be considered based on its particulars, that's right on the numbers.

I'm very gratified to hear that you're putting much more emphasis on best value. That's the right way ahead.

So, I mean, the only question, and I spoke with Lydia about this at lunch, the only question in my head is with making so many improvements, you know, how will you shred out the results to see where the biggest payoffs are coming.

And I know you have a chapter in the guide on kind of feedback and I'm real anxious to read that

because you're just -- you're trying to effect so many improvements, it's really breathtaking. I commend you.

MR. JONES: Thank you.

MR. MULDAVIN: I have just a little caution.

MR. JONES: Oh, please. Please.

MR. MULDAVIN: Since nobody said anything critical, I always have to say something just to be constructive.

But I've done some efforts like this. I would caution particularly on the standards and guidelines that your ability to on-line be able to do something perfect, you're not going to achieve it.

And it will be like the Golden Gate Bridge. They paint it continuously. As soon as you finish and think you're right, then everything is changed.

And I think you need some human beings on phones that are really talented to supplement the system. And the idea that -- in fact, as I was

listening, I almost thought this is hard enough internally as a new project comes up for you to be able to access your own design guidelines, get things and then put it in the contract. That's sort of the starting point.

Think about how hard that is and you're trying to basically make it on-line so somebody externally can learn at some level of detail. I think it's maybe too hard to achieve and that having some people that are more accessible which is not a big positive point for working with the government would be, I think, really interesting.

MR. JONES: Something like an OBO hotline.

MR. MULDAVIN: And some of the tech firms that have done better and they've been able to charge more and have had excellent complementary service to excellent on-line technology.

MR. JONES: And I think actually part of that is that, you know, there are innovative solutions

that may not be things that we've done before that would allow us to do our job better. And this is one example. There might be other examples that we could explore. It's really great.

MR. MULDAVIN: Exactly.

MR. MINER: This is proving to be an active hotline already. We have talked about it in the design and engineering office, making ourselves more accessible, making sure that contributors and customers know who they can talk to about a specific technical issue or call for help in a time of need.

MR. MULDAVIN: Or you might actually need to train some --

MR. MINER: Yeah.

MR. MULDAVIN: -- cross train some people that have broader expertise across multiple --

MR. MINER: Yeah.

MR. MULDAVIN: -- things.

MR. MINER: But your point is well taken.

On-line is not a silver bullet. Just in the BETA testing we've done, we've identified a couple of real issues.

One is version control. Remember this is an attachment to a contract that has a -- you know, some legal importance to it to be able to identify what exactly did the government give you at that point in time.

And you can't kind of point to a dynamic website and say, well, they gave me some stuff out of this database. You have to be able to reproduce it. And we're looking at software that will take a snapshot of the information.

Lydia talked about being able to filter a body of information to get what is relevant to your particular contract and only your contract and then any modifications to that or clarifications that we might provide as an owner also has to be captured in that web environment. So it's not as easy it may

initially sound.

MR. JONES: Great. Should we open it up to the floor? There are mics located at the head of each of the ramps. If there are individuals who would like to -- yes, Paul.

MR. MENDELSON: I just want to -- there were some comments that were made regarding prescriptive versus performance-based criteria. I wanted to praise OBO for acknowledging that there are instances where a performance-based path might be preferable to a prescriptive path.

We've heard a lot of talk about innovation and by allowing for the designer to use their creativity in coming up with innovative and unique solutions, you're going to get better results.

You know, codes by their nature are designed to be a minimal standard. They also will take a three-year period in which they are developed and vetted. So if you want to remain cutting edge, you

want to make sure that the latest and greatest technology is being used.

Oftentimes the profession itself, the methodology itself will be ahead of the curve. So allowing for a performance-based compliance pathway is extremely important.

I ran into my friend and colleague from the ICC right before we started and so I happen to have a copy of the IGCC with me. And I think this is going to be an extremely important document to take a look at as well.

It's been designed over the last three years to act as an overlay in conjunction with the international building code. It's going to allow for great, great strides in ensuring that sustainability is implemented and hopefully measurable because that's one of the real difficulties.

Also some of the energy modeling requirements, the post-occupancy energy evaluation, a

lot of things in here I think will be really important to embrace the sustainability agenda and goals that have been articulated today.

MR. JONES: Great.

With that, are there any comments from the room, questions that folks would like to pose of either OBO or the industry advisors on the material that was presented today?

Yes, please. Could you also state your name and your organization?

MR. MEMBERG: Sure. My name is Larry Memberg. I'm a structural engineer with Ammann & Whitney.

Typically on the projects we worked in, we do what the architect wants. I mean, we're structural engineers. We can design any structure.

But I want to ask one clarifying question. With the design excellence taking over, is the standard embassy design program pretty much going to

go away and it will now be in standards that -- so each embassy is its own brand new design or fit to the site?

I mean, as you know currently it's kind of like McDonald's. Everywhere you go, you see a McDonald's. It looks like the McDonald's. It has the same layout, but it's tailored to the site which is a good thing because it's recognizable. But it seems like that's going away also because people don't like the fortress aspect of it.

I just wanted to clarify. Is the SED going away?

MS. MUNIZ: Because it's so controversial a question and answer, I'll go ahead and take that.

I think the safe answer would be or the right answer would be yes. But I think that the standard embassy design taught us a lot of things. There were a lot of lessons and there are a lot of components of the standard embassy design that are

still very real and that can still be applied.

So a consular section, the way people come in, the way they can sort of collect how you get them in and out, there are certain elements of that or of the medical unit, for example, that I think there will be variations and growth and development on that theme, but I think there are lessons that were learned through the standard embassy design but that are still valuable.

So I don't think we should look at this as an endless -- it's difficult to sort of tread the balance between innovation and wanting to continue with innovation, but also wanting to make sure that we're keeping the lessons learned and the things that work and making sure that we're developing along those lines.

So we will be moving away from the standard embassy design, but we're also going to be simplifying the guidance that goes to AEs, that goes to

contractors to make sure that they're able to get to a product that is valuable and that is workable for us.

I think the most important element of this program is its functionality, its usability, and its representational value in the country in which it is.

So, again, the innovation isn't for sort of the entertainment of the design community. It's about getting the best product to support our missions and to support what we do in each of these countries which, as you state, a one size fits all doesn't really work.

I mean, I think what was happening with the standard embassy design is the degree of standardization did not allow for the flexibility that we needed and that was best in all of the different environments that we operate in.

So the finishes that you use in a tropical environment are going to be nothing like the finishes that you're going to want to examine in a desert

environment with regular sandstorms, the systems that we use, the sustainability approaches that we use and, again, the design of the building.

I mean, if you're in an urban area, you're not going to want that design to evolve in the same way as if you're in a very sort of large open space. We have buildings in every variety of landscape, of climate, of urban or less urban density.

And so we want to be able to respond to all of those different conditions in a way that makes sense and we think that's going to get us the best value.

MR. MEMBERG: Thank you. One quick follow-up to that.

I think, by the way, it would be great for us if we had design bid build and we had a year and a half to work with only the design team. We love that, but I know that that's not always cost effective for the contractor or for the schedule.

So if there's time to work out everything beforehand, that would be great, but I do realize we have to -- you need a lot of embassies and you need them now.

MS. MUNIZ: I mean, I think my point is we look at -- as we look at sort of the schedule on which we develop embassies, we have a fair amount of certainty about our annual appropriations to build new embassies. And with maintenance cost sharing, we now have a stable source of revenue to do major rehabilitations of our facilities.

What that allows us to do is we sort of know what we're going to do three years out, two years out, five years out. So I think it gives us the flexibility to use the time wisely so that the year in which we have the funding, we're able to award immediately and get projects built.

Again, this doesn't mean that we're going to have design periods that extend just to extend them.

I think that the goal is to stay on a schedule, to get the best designs, and to move the process forward.

But I think that now that we have the stability in the program as opposed to when it first started up and it was really to get it moving and to get things going, I think that we have the stability that's going to allow us to go either design bid build, design build, and approach this in a way that gives us the time to design the right facility for the long term.

I mean, I think it's a small investment to build the right facility that's going to give us the return that we want in terms of functionality and maintenance cost that we're trying to find.

MR. JONES: Any other questions from the room?

Yes, please.

MR. BROWN: Yes. First of all, I think it's -- I'm Bill Brown with Page Southerland Page. I think

it's a great initiative.

I've heard two words which had me a little confused. I've heard design guidelines and design standards. And I would hope that there would be some clarity as you move forward.

I look at the design guidelines as something where I'm to meet the intent or the spirit of a program which is more performance oriented as opposed to standards which are more prescriptive in nature.

I think it would help designers if we knew what were guidelines and what were standards and that that was rather clear. Somehow I think the two terms are being used interchangeably.

The other thing, and I heard someone speak to it, had to do with innovation. And I understand we're going to use some new tools and change the format and so forth. But I would hope that we wouldn't use that just to, if you would, embrace the old material, but that the information would be --

would actually encourage innovation.

I heard Professor Ralph Patrasio (phonetic) from Florida Technical Institute speak two weeks ago and chastise the design and construction profession for not being innovative. And what Ralph said at that gathering was if you look at -- when you go to buy a car, you buy a car, you get in it, you want fresh air. We push a button and down comes the window.

Never thought about using push buttons in buildings, that if we wanted to open the window, why couldn't we just push a button in a building just like we do in a car? And that's really innovation.

So I think somehow, and I think you have an excellent opportunity to encourage some kind of innovation, you may have to put a few reins on it, but it's the spirit of it more than anything else.

MS. MUNIZ: If I could respond, I think your point about how to differentiate the guide to design excellence and the standards, I think is a good one,

so I'll sort of restate it broadly here and ask anybody else to jump in.

Again, these are sort of products in development. So I think as we muddle our way through, I think we'll be in a different place in three months, six months.

I view the guide as just that. You know, if you go to Paris, you buy a guide to Paris, how -- what should you be doing there, how do you get around. And the guide for us is looking at a typical project trajectory from site selection to, you know, the identification of project parameters if it's an existing building or within an existing building.

And you just -- we're walking through all of the classic steps of a project and describing what is it we do, what is it we're looking for, how do you get there.

And in each of those sections, we're drilling down to a more specific level of information

that will allow folks working with us to have the information they need to do more in that area.

When you get to the, you know, design standards section or talking about what our standards are, you would be able to go to a link and go to the standards.

The standards, if you look at the guide as, you know, how to get around, I think the standards is how do you put your tent up, you know, how -- what must -- what requirements do we have that are hard requirements, what are sort of goals that we're looking for.

But I see them as two different documents. One is much more a how to and the other one is much more technical and is designed, I'd say, more geared towards the designers who are working with us and the folks who are producing for us. These folks would probably have a better way of describing that.

MR. COLLINS: We had some great discussions

about the terminology and I think one of the amazing things is that how differently people interpret some of the words involved, standards in particular.

The discussion about performance standards, prescriptive standards kind of starts to go down that road. We even had early on in design excellence, we had discussions about why are we calling this design excellence. It's not just the design portion.

I think one of the panel members talked about this initially. This is about doing business excellence across the board and that's really the spirit of it.

We haven't found a better term than design excellence. If you have one, please clue us in.

MR. JONES: We could have a contest.

Any additional comments on this side? We've heard a couple remarks from here. Any comments on this side too?

VOICE: I have one.

MR. JONES: Please. Yeah.

VOICE: Microphone.

MR. JONES: Yeah, you need to press the button on the mic. Thank you. It's on.

VOICE: Can you hear me?

MR. JONES: Yes.

VOICE: Okay. I have a question. Actually, (unintelligible) covered a couple of the things that were kind of red flags. I was kind of talking to my colleagues here and probed them a lot.

But basically let's say in the -- with the gentleman down here, let's say as far as innovation, Jevon Priester with the Willburt Company, let's say if he wants to be able to push a button and let a window down, you know, my company, we've got a team of engineers that would love to do that for him.

Who's the right person that we talk to? I understand that's not quite an industry (unintelligible) anymore, but if we have a few things

that we'd like to contribute for best practices or something, hey, you might want to take a look at this.

How do we find the right person? I understand that -- let's say in the case of a bank teller or the teller -- the transaction window for the Visa, you know, I understand that there is somebody who has ownership. But, I mean, I guess on a broader scale, we have things that could apply to multiple areas.

I'm just trying to get a clear understanding is how do we present that or who do we go talk to? I mean, do I do it to the designers or at the higher level, you know, from a top-down approach? Exactly who would I -- which door do I need to knock on to bring that information?

MR. MINER: Yeah. I would say there are three tiers and I think you touched upon most of them. One, you can come in yourself as an innovator or manufacturer of a product and talk to me, talk to

people on my staff that would be in charge of powered windows.

The second level would be to partner with a lot of the designers. Many of them are in the room here today. Others are members of associations that are represented on the panel. And discuss with designers what you've heard today and encourage their participation and interest and involvement in our program.

We publicly advertise all of the design and construction opportunities and you can keep an eye out for that and your design partners can also keep an eye out for that.

And then hopefully you also saw that we still have a good bit of design build work going on, very large dollar value and complex work. And those contractors, both the ones already in our programs and ones to be in our program, ought to know about what you've heard today. And you ought to be willing to

meet with them and sell them on your services and share those innovations with us. We want to hear them. We want to use them.

VOICE: All right. Thank you very much.

MS. MUNIZ: Let me add one point to that.

As we had mentioned earlier, we have an implementation committee that's looking at innovation. And maybe what we can take out of that is one place they could go to. They can always obviously, Bill, approach you and you're approached plenty of times, but maybe there's a form.

That group might also consider where -- whether we might have a couple of smaller events that are directed at particular solutions that would give a wide group interested in those solutions to come to the table and have a conversation.

So maybe we could just ask that group to look at recommendations about how we can partner more successfully with the industry in developing these

innovative solutions.

I'd also like to mention Christy Foushee who is in charge of external affairs. She does both congressional and general external affairs. Anybody from outside can contact her as well with questions about where to go in the organization to find anything in particular.

But let's have that committee look at something and we could put something on the website and try to think of some meetings that would be a bit more strategic.

MS. FOUSHEE: Yeah. I was just going to comment. If anyone is interested in information about our website, but if you also -- I'll be here afterwards. If you have a business card or whatever you want to pass on.

MR. MINER: I thought there might be a final question from the floor.

VOICE: Yeah, there was. Just a thought and

a comment.

Part of what I do in my world is I do a lot of quality system analysis. And one of the things that I really loved about what I was hearing today was the balance. I was hearing, you know, design excellence, a whole new approach from the approach that had been going on since I've been involved from 2002 to 2011.

But I also heard we're going to keep things from the lessons learned. We're not going to just toss everything out. And to me, that is so critical, that it is all about the balance and maintaining moving forward with best practices, new best practices, new innovations, new everything, but also not throwing out the baby with the bath water, if you will.

Thank you.

MS. MUNIZ: I'd like to add to that. I mean, thank you for making that point.

I do want to make sure that we convey and that everybody understands. I mean, I think I have a professional commitment. Everybody at OBO has a professional commitment to design the best facilities that we can, but we also have an equally as important commitment to the American taxpayer.

These facilities are not inexpensive. We're working in a time of limited resources. And I think what's exciting about great design when we think of some of the modernist movements of the early -- of the last century, middle of the last century was that innovation in many respects resulted in solutions that cost less, that cost less to build and that cost less to operate.

And for me, that's something that we should always be mindful of, that this isn't just innovation for its own sake, that there has to be a larger goal about excellence, about balance, and about efficiency and economy in a time when resources are scarce.

So I just wanted to convey that as we get close to the end of the session.

On that note, do we have any other questions, comments, anybody from the -- yes.

VOICE: Just two quick comments. I'm Ron Batesco (phonetic) with Newberry (phonetic). I'm an architect.

The first comment is on the design excellence program, I'm very familiar with that from work with GSA. And I commend you in taking that approach. It's excellent.

However, do keep in mind particularly when it gets into the design competition mode, it is very expensive for design firms to submit on that. So I would suggest to look at lessons learned from GSA and the stipends maybe that are provided. I'm sure the design firms would very much appreciate that.

The second comment has to do with a couple phrases mentioned today, entire process and first

experience. When there's temporary facilities that are needed to be constructed because of whatever the situation, post conflict, post disaster, or just a long remodeling period, I think it's important that the standards or the guidelines also address expectations for those temporary facilities because they indeed will be the first impression that countries will get of the United States as they're waiting for the more permanent solution to become available.

So you may want to consider a small section there in your guidelines on temporary facilities so that while those temporary facilities sit there for a few years, there's some real innovation there too.

Thank you.

MS. MUNIZ: I think that's a great comment. And we tend to use those temporary facilities in situations that are politically complicated and where we have in some instances just come out of recent

conflict.

So I think it's a great point. I mean, the first image that we put out there, these buildings are as much as public diplomacy and about what they say about us and about supporting a platform. So I think that's a -- we'll have a little chapter or a little section on temporary facilities.

Are there any other questions, additions from outside, from OBO staff?

(Whereupon, there was no response.)

MS. MUNIZ: So on that note, I think we're ready to close up. I would like to thank the audience for coming, for all of the members of the industry, of our community, of our partners who have come today and participated.

Again, feel free to approach us with any questions. We'll be milling around the room for a few minutes after this.

I'd like to thank our panel members, folks

who had presented today. Thank you very much, and all the OBO folks who are internally working on putting this program together. It's a lot of work for people who already have full-time jobs. So I'm very grateful for their attention to this.

And I also wanted to mention and thank the members of our panel for coming today. Again, some new members. Very grateful for their participation and for the folks who have been with us and know us well, I'm grateful for their continued participation. And we look forward to meeting again with the group in six months.

In closing, I would like to thank Christy Foushee, Angelina, and Phyllis who have done a lot of work for us to put this event together and to the escorts who have focused on this and Connie Hines.

So thank you all for coming. I hope you enjoy the rest of your day. I hope it's as nice outside as it was when I came here. Thank you.

