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BUREAU OF OVERSEAS BUILDINGS OPERATIONS

2018

INDUSTRY ADVISORY GROUP

ANNUAL MEETING

WASHINGTON, D.C.

HELD ON

FRIDAY, SEPTEMBER 21, 2018

FROM

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P R O C E E D I N G S

MR. DAVIS: Okay. Hey, folks, my name is Tad Davis. I'm the new Director here at OBO. I just want to take a moment on behalf of Secretary Pompeo to welcome all of you here to the Department of State. We're truly delighted to have you with us today. And -- because we're all in this together. And we really enjoy opportunities like this to reach out and gauge and get feedback from folks that are out there in the private sector.

We had a great session this morning with our Industry Advisory Group who are with us here this afternoon as well. I think we've got a good program for you to try to talk about a little of the things that we're involved in in the organization and hopefully spark some interest on your part potentially being involved in the some of the things that we've

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got moving forward.

I won't go into a lengthy background other than the fact that I just got on board this week. Monday was my first day here. And every day I come in, they -- or actually, every day I get ready to leave, they ask me are you coming back tomorrow.

(Laughter.)

MR. DAVIS: And I said, of course, why wouldn't I. But anyway, it's been a great couple of days here getting on board. And I can think of no better way to kind of round out the first week than with today's session. And as I was kind of doing my homework and preparing to come in and assume this responsibility, I kind of came up with the proverbial, you know, Dave Letterman top ten list. And on that list was the industry outreach element of the position, and specifically our outreach with the Industry Advisory Group. And it just so happens that it was scheduled for this week. And so I'm really

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excited that we were able to pull this together and that it was on the schedule.

Just very briefly, the position I came from, which I left last Friday at the Department of Defense, was the principal deputy assistant secretary of defense for energy installations and environment which is the portfolio working with our assistant secretary that basically is responsible for the policy and the guidance that manages Department of Defense facilities worldwide. And so, it's a relatively interesting position. But the good news is, there's a lot of good similarities between what we do at DOD and what's done over here at the Department of State. You know, not in every case. They physically are in terms of the (indiscernible) argument you could make but there are some similarities. And so I hope to be able to bring some of that experience here to this position.

Probably one of the things I really want to talk to the group about before we kick into the formal

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agenda is the fact that while I was in that position, I also performed duties as one of the reform team leads for the Department of Defense. And when Secretary Mattis came on board, he highlighted three goals for the department:

- (1) Enhance readiness and lethality;
- (2) Enhance partnerships and alliances; and
- (3) Bring business reform to the department.

And so this reform effort was part of that number 3 and I had the opportunity to lead the real property management reform team. And so that team -- we had about 10 folks on the team. We reached back capability to the services. But we looked at about 10 or 12 different initiatives across the board that looked at how we could gain efficiency and be more effective, how we could reduce costs, save money that could be rolled into other programs and things of that nature. But many of the things that we did in that reform effort are things that we've addressed through

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the advisory group and things that you all either are or potentially could be involved in. And certainly looking at the leasing programs to figure out, okay, how can we do it better and how can we optimize the leases that we have. How can we get a better price per square foot, you know, things of that nature.

As far as our facilities overall, how do we optimize those facilities? How do we make those facilities more resilient over the long term? We do a lot and have done a lot within the organization on sustainability but I want to kind of move beyond that so that we get to a more resilient approach to what we're doing at many of our facilities overseas.

The other key factor for us is the lifecycle aspect of asset management, looking at it from the early design through the operations and maintenance piece and beyond.

And so, those are just some of the things that we looked at within the Department of Defense

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through that reform effort. We'll bring some of those lessons learned here to OBO as well. But the real point I want to make is the fact that I do have a (indiscernible) appreciation for the potential benefits that our engagement with you and the members of our advisory group can bring to the table and that we want to continue that partnership as we move forward. And one of my commitments to the deputy secretary here, John Sullivan, was to do just that, to be as engaging as we possibly can with the business community and with the private sector because there's a lot we can learn from what you're doing out there and we want to bring in to what we're doing at State. And there's opportunities out there as well that I won't go into any detail on right now.

But again, just wanted to offer a brief kind of welcoming remarks to you all and say how glad to have you here with us today. And the one thing I shared with our advisory group earlier is

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predictability. And we want to try to set things up so we can have these engagements at different times throughout the year but make it predictable so people know and can plan their schedules accordingly.

I think that's probably it for right now. I think before we get into the actual formal program, we're going to go into a little bit of housekeeping -- a couple of housekeeping comments for you if we can, (indiscernible) out and then also a couple security items for you as well.

I also want to make sure everybody knows that we are doing a transcript of today's proceedings. And that's why we would ask when we get to a point where there's going to be more audience participation, could you go to one of the microphones that we have available for you so we can capture what you're saying, but more importantly, so that others in the room can hear what you have to say or hear the questions and things of that nature.

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So I'm going to turn it over to Christy and she's going to take us through the rest of this thing. But once again, thanks so much for being with us today.

(Applause.)

MS. FOUSHEE: So good afternoon. In case you missed it walking in, you're in an escort situation here at the State Department. So we just ask that you be mindful of the fact that you keep that "Visitor" badge visible for folks. And if you need to sort of go out of room, there -- flag down somebody who can get you either to a place to use your phone or to the restroom.

Also Wifi should be disabled in this room. I think it's hard to get it anyway but if you have it, we'd appreciate it if it's disabled.

In an emergency situation, there are exits in the back and in the front. And (indiscernible) mostly sort of working on this side of the room. But

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I think that's it for security.

Yeah, exactly. So I think what we'll do is now get introductions underway first. And we'll probably start with OBO first.

So I don't know if -- Tad, obviously. So I think Adi from -- you're ready to -- but use the microphone, the red button.

MR. KANGA: I'm Adi Kanga. I'm the Managing Director at OBO for Construction Facility and Security Management Director.

MR. ARNOLD: I'm Jason Arnold, the OBO Director of Architecture and Acting Director for Design and Engineering.

MR. HOCHULI: Jurg Hochuli, OBO Resource Management.

MS. PHILLIPS: Marjorie Phillips, OBO Management Director Operations.

MR. EVANS: Jason Evans, Executive Assistant, OBO Front Office.

MR. HEBERT: Marcus Hebert, Director of Project Management.

MR. MITCHELL: Thomas Mitchell, representative from the Facility Management Industry.

MS. NITSCH: Judy Nitsch, Nitsch Engineering in Boston.

MR. DAVID: Joshua David, Co-founder, Friends of the High Line.

MR. BRANGMAN: Alen Brangman, Executive Vice President and Treasurer of University of Delaware.

MS. SNOW: Julie Snow, Snow Kreilich Architects, Minneapolis.

MR. BURNETT: Jim Burnett, The Office of James Burnett, Houston, San Diego and Boston.

MS. CHATFIELD-TAYLOR: Adele Hatfield-Taylor, Historic Preservation, American Academy in Rome, President Emeritus.

MR. SESIL: Dan Sesil, LERA Structural.

MS. GANG: Jeanne Gang. I'm the founder of

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Studio Gang Architects in Chicago and New York and San Francisco.

MR. SCHWITTER: Craig Schwitter from BuroHappold, New York.

MS. BEHA: Ann Beha, architect from Boston.

MR. SCIAME: Frank Sciame, founded Sciame Construction.

MR. OPPENHEIMER: Nat Oppenheimer, Executive Vice President, Silman Structural Engineers.

MR. DANKS: Rick Danks, consultant from Cleveland.

MS. LEHMAN-SMITH: Debra Lehman-Smith, founding partner, LSM, Washington, D.C. and New York.

MR. ABELA: Rodrigo Abela, GGM, landscape architect, Washington, D.C. and Seattle.

MR. SHARPLES: Bill Sharples, founding partner of SHoP Architects in New York City.

MR. HASSAN: Hany Hassan, partner with Beyer Blinder Belle, New York, Washington and Boston.

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MR. DAVIS: Thanks once again to our staff from OBO that's here today to be part of this afternoon session and also to the members of the advisory group for their dedicated service to this important endeavor.

At this time, I'm going to turn the floor over to Angel Dizon, who's going to walk us through an overview and kind of kick off the afternoon session.

MR. DIZON: Thank you, Tad.

MR. DAVIS: Over to you. Thanks.

MR. DIZON: I know that our OBO leadership is very, very proud to share with you some of the accomplishments that we've had here at OBO. We've got about 600 ongoing projects at any one time so I'm not going to go through all 600. But I do want to share with you some of the highlights.

I think what you'll find is that the kinds of precepts that both the Secretary Pompeo and Director Davis about line for us are represented here.

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And one of them is really about the teamwork required to accomplish this stuff. We don't do this alone with OBO. We actually work a lot with our industry advisors and certainly our consultants and contractors to execute this work. So I'm very proud of our abilities to work together and to accomplish this.

And the second facet of it is really our responsibility to focus on the mission of the Department. All of this is for the support of our diplomatic community and to establish those diplomatic platforms overseas.

So we'll walk you some of the projects that have been completed and some of the dedications. Some of you might recognize that that fellow on the left, that was our former Acting Director, Ambassador William Moser. This is our embassy in Oslo. And one of the things that we strive to do in our projects is strive for a silver rating in lead. And this particular project actually got a gold. A lot of it

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due to the renewable energy that they were able to execute through ground source heat pumps.

Our second project here is the Annex in Amman. One of the things that you'll start to see more often in the projects that we're presenting is more of these projects that are on existing compounds. And that's exactly what this is. The mission started out as one facility and we've had to grow. And this is one of those annexes to do exactly that. So one of the challenges of doing that is really maintaining not only operations but maintaining the integrity of the security for those facilities.

And for those of you guys who have not been paying attention, we finished a project at London not too long ago. The unique part of this is that we get about two and a half billion dollars every year appropriated to us to execute new construction for our embassies. This particular project is actually self-funded. We're very proud of that. We were able to

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sell some assets and actually fund this entire project from it.

This is our annex in Moscow, another existing facility. It is going to be a refrain that you hear often, having to build on these existing compounds. This is another example of that.

This is one of our recent projects completed in Islamabad, the housing project. What you'll start to see in some of these environments is where when the security environment is very kinetic, there's actually a need for us to house our staff on the site. And that comes with all the sort of security requirements that we apply to our new embassy compounds. And you'll see it here in these residences.

I'm going to actually ask Adi to just weigh in a little bit on some of his observations on this. But we're talking about almost half of the population for the embassy being able to be housed on the compound with the same kind of security features that

we have at the embassy.

Adi, anything you want to share about this?

MR. KANGA: Okay. Let me first clarify that we mean half of the American population.

MR. DIZON: Here.

MR. KANGA: This is one of the largest embassies we have anywhere in the world. Over 2000 total population including the local staff and the Americans. It is built during the SED era but here's a perfect example of a population of an embassy site that no SED standard design would have fit. It was customized for this significantly larger population at this particular post. Yes, up to 500 or so Americans that are at this post and there were 500 houses outside of the compound. We now have 260 apartments within this campus that halves the number of individual houses that we have overseas. This is one of the reasons why, in the long run, if you look at the performance on this project, you will find that a

significant savings in having to maintain half as many individual houses outside of the compound.

MR. DIZON: Adi doesn't know that much detail about every project. He just happened to be the project director on this one. So --

(Laughter.)

MR. DIZON: -- don't be wowed by any of that.

MR. KANGA: One of the biggest success stories of OBO.

(Laughter.)

(Applause.)

MR. DIZON: This is our facility in Jakarta just recently completed. You know, sites is everything and this particular one was an existing site that we had on the equivalent of our National Mall. So you can imagine the kind of representational and historic responsibilities we had for a site like that.

One of the things that you'll see is we have a lot of projects in Mexico that are completing certainly in construction and in design. This is an example of that in Nuevo Laredo. A lot of consular need and Mexico being satisfied by these consulates.

This is our embassy, N'Djamena, Chad. This is a very, very challenging environment to build in. It's landlocked in Africa, very strong heat, lots of sandstorms. I've had the opportunity to visit there and I spent a month there one week and it was a very, very challenging place to live. So I know that this is exactly the kind of thing that not only good for our diplomatic platform but really great for the staff. They get to work and enjoy in a facility like this.

And the one thing to note on this, too, is that we do a lot of renewable energy where it's appropriate. In this case, where there is a lot of sun, we've used a lot of photovoltaics that actually

takes a lot of pressure from the energy requirement. So I think we're satisfying 15 to 30 percent of the energy requirements just by the PV alone.

This is our recently completed American institute in Taiwan. Again, you guys should recognize at least William Moser in the photograph.

This is our embassy in The Hague. In fact, the former Project Director for this is now the Office Director for Construction Management. And I was asking him for a couple of points and I was asking for fun facts. And he gave me not so fun facts. But then one of the ones he did raise is that this -- you know, the Dutch actually have a lot of -- they use a lot of water in their landscape. And so, in this particular case, there's actually bridges that are a part of this project unlike a lot of other projects. And there is one project that we did not fund so I think it's completely fine. But there was a squirrel bridge that was developed by the city so that the squirrels would

be able to enjoy our campus as well.

This is our U.S. Mission to Brussels, NATO. And I'm hoping that you guys recognize -- oh, sorry. I'm hoping that you guys recognize at least some of the folks that are in the ribbon cutting there.

And then these are projects that are just breaking ground now and under construction. And I think what the industry advisors will see is this is where we're starting to see the first influences of the Industry Advisory Group. So what's exciting, I think, for the IAG members and certainly for me is starting to see how these projects originated in concept and evolved with the engagement of our industry advisors.

This is our project in Harare. This is actually the IAG that we've had. One of the interesting facts about this particular post is that this is the best climate in the world. It's almost consistently 72 degrees. And so, when you have an

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environment like that, there's no better way of celebrating that than non-operable forced entry ballistic resistant windows so that you can't get outside.

(Laughter.)

MR. DIZON: But the project, honestly, uses a lot of local materials and a lot of local methodologies. So this is very much in keeping with the kind of architecture that's going on in Harare.

This is our embassy in Pristina. I actually got to be a part of this industry advisory, sort of the fourth one that we had. And one of the things that you'll see in this project that we really reemphasize when we do all of our projects is the ability to conserve space. Just because this site is on 12 acres doesn't mean we use all 12 acres. We really want to be conservative about how much space we use because we understand that in all of these kinds of environments the need to be able to grow within the

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building and certainly on the site is important for the full lifecycle of that asset.

This is another Mexico project, our consulate general in Matamoros, is actually just finishing now. A good news story in terms of finishing below budget and ahead of schedule. But what you're starting to see is very familiar types of pieces. But what they're doing in this particular case is really taking advantage of the kind of climate environment there. They're creating a lot of functional outdoor space. And I would say that for folks that work in the embassies for places where I think it's way too hot to be outside, a lot of local staff and certainly the Americans that are there long-term, they really need these kinds of spaces to function. And this is just an example of that.

This is our embassy in Asuncion. This one was on another existing compound, again, trying to maintain the security and operations of it.

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The challenging part about this one is that alongside with having to build the building, we actually had to maintain these sort of culturally significant gardens that were there. And so we had to work around preserving the gardens as well as providing this new facility.

Another Mexico project, this one in Nogales. And you're starting to see, again, that with projects with similar kinds of climate, the goal here, especially on this one, is to keep preserving as much shade as we can. Keep the sun off the buildings. Obviously, you guys know this, that the energy use is the big number for us that we need to manage. And so if we're able to do that with shade, it's very, very helpful.

This is our project in Athens. Another existing compound. We actually have another layer of challenge here in that this facility is actually a culturally significant property, registered on the

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secretary's list. And it was this need to sort of modernize the facility and provide this new intervention to make sure that this building can continue to function for another 60 years.

This is our consulate in Erbil. This is on a very tiny 50-acre site. In some of these environments, there is a need to provide housing. This is one of those cases where we have -- we definitely have a situation here where this is almost a standalone city so we do have to create the work/play/live type of an environment. There isn't a lot of movement there. And so, all the kinds of things that you need to do to balance the work and the life have to be managed within one compound.

This is our embassy in Guatemala City. This is a very challenging site. So one of the things I keep reiterating for us is that I think actually Tad, when he first came in, one of the things he said is, if you've seen one embassy, you've seen one embassy.

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And they're all unique. And they're unique for a variety of different reasons: the mission size, the site, the environments.

In this particular case, it's the right size site, about nine something acres, but lots of topography here. In fact, there's a 30-meter deep borrow pit right in the middle of the site. And so, the program for this project really had to grow out of that borrow pit. So it became vertically more functional than it was. What we typically did was just horizontal.

This is our U.S. consulate in Hyderabad. There's a lot of work that's ongoing now and certainly on the boards that are in India. In this particular case, there are -- for the local folks, there's culturally significant boulders. And I think when we first heard about culturally significant boulders, it was just hard to get my head around it. But you can see some of them in the rendering and they are house

sized boulders that we couldn't really move. And so, part of what was done here is the building really had to adapt to this topography and sort of weave its way around these very, very large boulders.

This is our embassy in Mexico City. This is one of the largest missions that we have. And the first project that received an Industry Advisory review. And I do recall a lot of the changes that we had here in concept and it really did evolve around community. That was the big discussion here for our embassy in Mexico. When you're talking about 1,500 people working in one location, how do you find a sense of community for all of them? And in the project that you really can't sense in the rendering is that it's centered around a courtyard. And that courtyard really is the hearth of the building and provides the kinds of spaces for community functions.

And then this is our annex in Nairobi. And I want to pause a little bit here on this one. You

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know, the bombings in '98 occurred in Dar es Salaam, in Nairobi, right? The reason why we have the funding that we have to execute our work is because of that kind of event, that there was this need to improve the security platforms of these embassies. And so this is one of the ones that we redid the embassy on. But what you're seeing here is an annex because they're growing. And so one of the things that I take to heart on this one is that in these kinds of environments, we're seeing us not only survive through some of these things but thrive in these kind of environments. I think these annex, especially in Nairobi, is an example of that.

So we'll go into the real estate part of it. I actually worked in real estate a lot with Jason Dallara and some other folks. I think the only thing I really learned there of any value was location, location, location. That's the right -- we're still doing that one? Okay. But they do. The locations of

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these facilities are important. It says something about us if we're in the suburbs, right? It impacts our operational abilities. And so, it is important that when we look at a site, we have to completely understand its representational value, its historic value and sort of symbolic significance. I mean, these are 50 to 80-year assets. And so where we place them is important. And I do want to reiterate that this work is done in conjunction with diplomatic security. There obviously is -- I need to make sure these are safe and secure. So the evaluations of these sites very much include our sister bureau.

Housing acquisitions. We're actually a pretty fortunate bureau in that any time that we sell an asset, we have the opportunity to reinvest those proceeds in different kinds of acquisitions. And as important as it is for us to provide safe, secure functional diplomatic platforms, we need to be able to provide that same kind of safety and security for the

residents of our facilities. And so these are the kinds of acquisitions that provide that sort of safety and security for the diplomats in their families.

So with facilities and security management, I think especially stuff, guys, on the design side and on the construction side, I think one of the things that we keep forgetting when we talk about the 600 plus projects is that we earn our reputation with our ability to service our client and maintain these assets over very long periods of time. And I think where the embassies really understand us and really get to understand what we're about is the way that we maintain these facilities. And so the facilities guys really are the face of OBO out in the field. And it's important to be able to support the needs of that staff and certainly the needs of those kinds of facilities because our goal is really the asset over across this lifecycle.

One of the things that Tom keeps raising is

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really the value of that maintenance. About 80 percent of our costs are borne after the ribbon cutting. And so when we're out asking for a funding for a \$200 billion project, there's \$800 billion on the back end in order to maintain these things so that they're still operationally viable.

When we acquire some of these properties, they come with a whole variety of different kinds of assets. Sometimes they're scriptural. Sometimes they're historic gardens. And so we have a responsibility for appropriate stewardship of those assets.

In the examples here, we've got Lima and Tokyo and what we have is just these doors that have this artistic quality that require a type of maintenance and restoration that just isn't seen in a lot of different places. Same thing with the fountain in Tokyo. It's about our -- it's reinforcing our responsibility to be good stewards of these assets.

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And then our last section of accomplishments and certainly not all of them is the work that we're doing with the art in embassies. And I was an art minor, mostly because I thought it would be an easy A. But what you start to see is that it really is this ability to build these cultural connections without having to speak the same language.

When we do new embassy projects, the cool part about it is that we have artists both from the United States and from the host nation. So we start to build this sort of dialogue between their values and our values just in the artwork alone.

And, in closing, I think the artwork and certainly the physical manifestation of these diplomatic platforms, they really are the beginnings of this dialogue that we have, this exchange of ideas. And I'm really proud of the fact that I have been able to share with you just some of the things that we've done not only with ourselves but with all of you.

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Thank you.

(Applause.)

MR. DAVIS: Thanks very much, Angel. Let's give him another round of applause, please.

(Applause.)

MR. DAVIS: I'm going to go back and check his college transcripts at the next party.

Over the last two years, the Industry Advisory Group has played a significant role in our design and construction process. Since we met last spring, the group participated in 14 embassy consulate and annex project reviews and program reviews. I'm grateful for the expertise and thoughtful conversations that you have brought to these reviews. And we're making smart improvements to our projects and programs because of your observations, comments and suggestions.

And just on a personal note, I really appreciate the opportunity I've had during the short

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time I've been here to really start to get to know the members of this group. It's a fantastic collection of folks with great ideas. They're well respected in their respective industries and I couldn't be more proud of the members that make up that group today.

So let's give them a round of applause as well, please.

(Applause.)

MR. DAVIS: And at this point in time, I'm going to turn the floor to Ann Beha. She's kindly accepted to open and lead the summary of the reviews from the group's perspective.

So, Ann, over to you.

MR. BEHA: Thank you so much, Tad.

I'm very happy to report on six projects that had IAG peer reviews this year. Let me just give you a sense of what a peer review looks like. This is a process that's innovative. It's been in place for about four years here in OBO and it invites outsiders

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to come inside and look at a project at very critical stages of its design, engineering and, obviously, security development in order to give feedback to the key AE team and to the OBO staff who are shepherding and leading the project throughout all of its stages.

Having participated in many of these, I want to thank OBO for setting this process up. For those of you who have worked in the private sector, it's hard to find a client these days that doesn't have a peer review process. And they vary on the Richter scale broadly.

One of the things I appreciate, and I think others of us do as well, is that the peer reviewers, usually three in number, who go to the offices of the AE team twice during the process, are not just other architects. They're people who are accomplished in the construction industries, they're engineers, they're architects and they're landscape architects and they can even be other kinds of professionals. So

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sitting at the table with you as the AE itself, which I've been in that position, you have people across the table who are working in a team-spirited way to make the project better, bring private industry and public purposes to it and place those values of these security, economy and basically the improvement of everyone's daily life, whether they're in the community or on the post, to the fore.

So let's start and take a look at what some of those projects look like. First, we'll go to Thailand and the Bangkok annex which is a project being handled by the distinguished firm, SHoP Architects.

The Bangkok new office annex is a fiscal year '19 design build project that's scheduled for construction in this coming year. The compound occupies nearly 36 acres of land, so it's a big site in the heart of the city distributed over three separate compounds. The annex project involves

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redevelopment of the existing office compound and includes new program elements such as office areas, marine security guard residences, support facilities and the redevelopment of existing infrastructure and landscaping.

So like many OBO projects read that as layered, complex, you're managing a big team. There are many agendas. And the idea is to make one very coherent and integrated design emerge.

Industry participants were Dan Sesil, James Timberlake and Rich Wood, each of whom represent different disciplines, as I mentioned. And I'm going to ask Dan to speak about the participation he had. There were two industry reviews on this already.

Dan?

MR. SESIL: Sure. Thanks, Ann.

As Ann mentioned, Bangkok is very large. It's a growing embassy and it's fully anticipated that it's going to continue to grow.

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The other really interesting thing about Bangkok is the cost of land there. So in the context of that reality, quite a lot of the energy that we devoted in the conversation revolved around land use. How could you make this element compact efficient and extraordinary? And, as well, constructability questions and then space and system efficiencies.

And we had a really productive conversation. SHoP came prepared amazingly well and so did OBO. And everyone was really receptive to our input. It was a really rewarding experience that we appreciate.

MS. BEHA: Dan, thank you.

We're going to take a trip now to Brazil. And for those of you who are architectural junkies, Brasilia is our pilgrimage site for modernism, as you know. And so, Studio Gang is indeed brave and remarkable to take on the Brasilia new embassy project.

This is a design-bid-build project scheduled

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for fiscal year '22 construction award so it's still in design. The project involves redevelopment of the existing 12.4 acre U.S. embassy property. It includes a new Chancery building, support annex and facilities, marine security guard residence and facilities for the community.

The existing compound will remain fully operational through the duration of construction. Yet another layer of complexity that means it was great to have the kind of people in the room who were there.

The review participants were Julie Snow, Carol Ross Barney and Jim Burnett. And I'd like to ask Jim Burnett, who was at both of the reviews, Jim Burnett Landscape Architect, to speak to the group's observations.

MR. BURNETT: Thank you, Ann.

This project was very interesting as I think I've been hearing a lot of the emcees are dealing with building the project on a very tight site and then

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landscape becomes added later. Most of the landscape becomes added later. I think Brasilia is a very manicured clip to axile grand scale type of landscape which is nearby. But Susan Weller and Jeanne and her team took a different approach in treating the landscape in a much more painterly and natural native approach to the landscape. And I think we were wrestling with how to move a lot of the chess pieces around when you really didn't have much room to do it. And then what happens when things open up and you have this bonus landscape at the end of the project.

And I was very impressed. I have to admit, this did work very well with their willingness and welcoming of ideas and it was a great dialogue. And I thought both our review team and the design team got along very well through the process.

So thank you.

MS. BEHA: Thank you, Jim.

Next we'll go to Guadalajara where Miller

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Hull of Seattle and OBO convened two design reviews. And we're going to hear from Judith Nitsch.

Let me just give you a couple of pieces on this. This is a design build construction contract with bridging scheduled for award in this fiscal year. The project includes a new office building, a support annex and support facilities. The site is northwest to the center of the town. It's in a residential area bordered by municipal roads.

And, Judith Nitsch, civil engineer, fellow Bostonian, would you report on findings of this convening group?

MS. NITSCH: I'm happy to.

I was at both of the reviews. The design team did a wonderful job of setting us up as to understanding the context of the site. It was pretty much a vacant site but there was an adjacent school. There were issues with infrastructure, the water supply. And as a civil engineer, I have to say that,

yes, I did opine on the architecture as well during the review. And we had a lot of conversations about things from the size of the columns to the flow of people. Apparently, there are more -- what's the terminology -- more -- yeah -- applicants that come through that site than almost any other one. And how does the flow of traffic happen on the site. It was very interesting and the team worked well. The three project reviews -- three alternatives we had in the first review and then the distillation of the comments and the final one. It was really remarkable what they came up with. Interesting process, too.

MS. BEHA: Thank you, Judy.

Still in Mexico, Hermosillo new consulate general project is a fiscal year '18 design build construction contract with bridging. The project scope includes a new office building, support annex and facilities and, of course, the space for a strong marine presence.

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Richard & Bauer from Arizona are the architects and the Industry Advisory participants were Christopher Mill, myself and Rodrigo Abela, landscape architect and architect.

Rodrigo?

MR. ABELA: Sure. This site, unlike a lot of the sites the OBO purchases, is actually flat and rectangular and fit the program well, too. Unique in that way. It lent itself to almost the ideal diagram for site utilization on. So we were able to focus mainly on the architecture which is defined by the climate and the need to create functional outdoor space in Mexico. And also by a sensitivity to the surrounding contexts which is one of the key things here, is how do you fit in to these communities you're moving into. And so getting the scale of the building right and the expression right within that context was important.

The -- a lot of the dialogue then revolved

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around what you're seeing on the screen as the defining character which is this shade structure around the building and finding ways to make that shade structure in our goal to many and multiple elements of the program and that's simply providing shade to survive the project. And it was great to see it evolve across both reviews and become more and more (indiscernible).

MS. BEHA: Thank you.

Our next project is Jerusalem. And this is a fiscal '19 design bid build. The architects are Krueck & Sexton from Chicago. And the program includes a new construction that combines two plots of land in Arnona. The first is a U.S. government-owned five-acre plot. And the second is an adjacent plot of 13.1 acres.

The project includes new office building, support facilities for the marines and other kinds of community resources. And there has been one Industry

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Advisory review and at that, David Burney, Dan Sesil and Rodrigo participated.

So, Dan, back to you.

MR. SESIL: This was really an interesting review because there's a piece of construction on the site that -- and there's limited access to it. It's on a hill. And so this relationship of the new structure to an existing structure that needed to continue to receive people to the consular section throughout all of this became a critical part of it and a driver to the positioning of the building. And as with SHoP, this group was exceedingly receptive of our comments and thoughts on the subject. And, again, I think the results really, really show through.

MS. BEHA: Thank you, Dan.

Are we ready for this?

I'd like to take you to Nassau where the new embassy project is a current one with bridging documents. It has a chancery, marine security guard

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residence and support annex and facilities. Inyet Architects (phonetics) is the lead architect on this. It's had two Industry Advisory reviews. And those have had Marlon Blackwell, Kirk Vedham (phonetic) and Paul Lewis. So a very diverse team.

None of them were able to attend today so let me just say that their focus, like many of these reviews, spanned a number of disciplines. And I think this is what's so helpful is that people travel not just from the issue of design and aesthetics but to security, to the presence on the community, to landscape, design integration, structural systems and even to way finding. The clarity of the way people will move through and be welcomed to the embassy or be there on official business.

And that is the range of conversations right from the material of the building to the sequence of pedestrian and community movement to the level of community facilities that needed to be incorporated in

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the building.

And then finally, Podgorica. Hany Hassan from Beyer Blinder Belle is here today. And this is a design build project in Montenegro scheduled for fiscal '19 construction. It's a redevelopment of an existing 4.9 acre embassy property to include a new office building, support annex, marine security guard residence, support facilities and, of course, more community facilities. So like a number of these that incorporates an existing building as well as a new building. And these are, again, another kind of layer on the project.

The participants were Rick Wood, Mark Cavagnero and myself. And my participation was during the time when we were choosing between the three concepts. As many of you know, the architect and engineers are obliged to provide three fundamentally different concepts at the beginning of design. And the IAG representatives with OBO are there to navigate

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to the best outcome which sometimes is a fourth, a hybrid, but usually draws its inspiration from one of the best schemes.

So in this case, the garden scheme, so called, was recommended. And our comments really related to the simplicity of the design in its kind of understated effectiveness, its functionality and the way in which it handled security obligations and also the adjacent resources in the city. This is on the edge of an important public park, a large one. And it's visible from that public park. So everything on the roof can be seen at a great distance and the building itself can be seen as part of a kind of view shed over the city.

So we were very interested in controlling the views, making sure they were positive, controlling the acoustics of the mechanical systems, making sure that the way finding and the kind of relationships between the landscape at the new NEC and the public

park were harmonious. And I think that that was effective and very well received by all who participated.

So that's six. So I think, with that, you get a flavor for what was accomplished. And I'd like to go to a different project which is the program review prioritization project. And I believe Tom Mitchell is going to speak about this. The participants from IAG have been Thomas himself and Thomas Kernell (phonetic), Russ Manning and Get Moy.

Thomas?

MR. MITCHELL: Yes, Ann. Thank you very much.

As you've heard earlier, OBO is responsible for providing safe, secure and functional facilities that represent the U.S. government. But in order to do that effectively, OBO manages them across their entire lifecycle. So we're talking the acquisition, design, construction, operations, maintenance as well

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as the disposal of these facilities.

Recently, we had an opportunity to see some rather impressive additions to the property inventory. So it's been expanding in order to meet the mission needs of these specific locations that are representing the government to those corresponding governments. The challenge is that does not necessarily correspond to an expanding pool of money in order to sustain them.

So OBO recognized that they needed to develop a holistic approach towards optimizing the benefits of overall mission capacity while, at the same time, doing what they could to improve operational efficiency by minimizing project overlapping and improving resource allocation decision making.

So what OBO started to do was to bring in industry partners. Partnering with the National Institution of Building Science, practitioners,

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stakeholders from private industry and public sector, OBO conducted two workshops, half day workshops, in order to now provide the expertise from individuals who had portfolio management experience as well as facility project experience to come together to address a common objective. And that was to develop a methodology for prioritizing a project that optimizes OBO's portfolio to design levels of safety, security and functionality.

The takeaways from that experience was several. One key one was establishing a prioritization working group so that there could be some cross-pollinization and understanding exactly how these prioritization decisions should be made.

Also, evaluating current procedures and practices regarding the decision making process. So that now there's institutionalized ways of making sure that there's sound decision making for those with that responsibility.

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Also, looking at the possibility of conducting a pilot study to see how these new systems, these new approaches, new practices can be put into place so that now they can be expanded to enclose the entire portfolio.

Ann?

MS. BEHA: Thank you very much, Thomas.

And back to --

MS. FOUSHEE: Yeah, I can -- thanks so much, Ann.

I noticed every time you said fiscal year '19 award, the pencils got pulled out. So I just wanted to take a second to let folks know if you didn't already. In the agenda booklet, there is a section for fiscal year 2018 project awards that includes a section for anticipated awards next year, both for design and construction.

Additionally, as you're interested, you could always email us at the OBO EA exchange if you're

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interested in what our anticipated awards are the following year.

I do want to mention one in that line. The Jerusalem project, you won't find in there because we did one IAR. But due a change in policy, we weren't moving forward with that project at this point. But all the other projects that year are mentioned in there are all sort of in the book of where they fall either awarding them this year or awarding them next year.

And I just (indiscernible), to the degree that where possible to award them next year, Mark is looking at me, like, we try our best. But mitigating circumstances aside, those are our plans for the next year.

MR. DAVIS: Okay. Thanks, Christy.

Just to continue with our conversation on the industry participation input, I'd like to invite Jason Arnold to lead a conversation on how we're doing

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relative to these reviews. And we want to hear from you and what works and what doesn't and how we can improve.

So over to you, Jason.

MR. ARNOLD: Thank you, Tad.

It's my honor and pleasure to serve as primary moderator for these industry reviews. So this year, we had -- I think we had 13 project reviews over the six projects. We've been doing this now since 2000 -- and early '13, so about four to five years. We've had 11 advisors. The whole group is not here of everybody that worked on the reviews this year. We also had four other of our past A-Es or IDIQ designers also be members of the advisory panel 'cause there are not always three advisors on each one. We've also had nine other industry experts be part of these as well. So we've got quite a mix of people that get involved with advising our current designers on our work.

This morning, we had a private session with

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the industry peers and we talked a lot about our commitment to lifecycles, closing the gap on all project phases from real estate through design through construction and in operations and maintenance.

We definitely had that discussion in the vain of improving our processes. So we got a lot of viable feedback from the advisors this morning on how we can improve the industry peer reviews in the future. I'm happy to say that there's not a lot of major shifts or changes but everybody wants some advance information and some additional feedback at the end. So right now we have the reviews but often we don't have the advisors get to see the final product. So this may be the first time folks are seeing the final renderings from when they were in the reviews.

I would like to take the time, though -- I'm sure everybody doesn't want to hear from me for the next 15 minutes. So what we have the luxury of today,

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we have three of our designers sitting at the table who were on the receiving end of the peer reviews. And we'd like to hear from them about how they thought the process added value. I've got Hany Hassan next to me here from Beyer Blinder Belle with the Podgorica project; Bill Sharples who's received three of these industry peer reviews now; and Jeanne Gang at the end with Brasilia.

Since Hany just finished his second peer review on Podgorica yesterday, I'm going to give you a pass.

(Laughter.)

MR. ARNOLD: And if I could, Jeanne, if you could please just sort of take off conversation on how this adds value to your design process.

MS. GANG: Yes. Thanks, Jason.

What I was really impressed with for the reviewers coming in to look at the project was their ability to really understand the constraints that we

explained in the beginning, the constraints that really drive a lot of the decision making for the design process. And they kind of -- they took those constraints and then were able to move quickly into looking at the three options that we prepared. And a key thing about the three options is really that you don't just prepare three options of the same thing and just tweaking a little. There really is an opportunity to try and test different ideas and get responses from the industry leaders. And we were fortunate to have Julie Snow and Jim Burnett and also Carol Ross Barney sat on the review. And so there were comments coming from a real interest in the performance of the building to the aesthetics to the constructability to the landscape and the resiliency of all of these parts. And so there were very good comments, some reinforcing the ideas that we already had and also some kind of helping us to step back and to make the best choices out of those three options.

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So we found it a very -- it was a very good process but it was also good in terms of its -- the process of setting up this way with the three options, I think, was very effective. And we tried to get the most out of the reviewers and they were frank. And it was a little bit like in grad school when you're presenting your project, you definitely want to get a good review but you also want to hear real true feedback. And I think they were very successful at doing that. And we incorporated many of the things that they commented on.

MR. ARNOLD: And just so everybody's aware, this is one part of a two-part process when we have these two milestones during the early conceptual phases, the first IR and the second IR. Each of those is immediately followed up with a senior management review at OBO, usually the next day or within a few days. But these aren't just a very short critique that you pin up on a wall. This is a day-long event

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that starts at 9 a.m. and goes through 4 or 5 p.m., morning presentations by the AE and afternoon deliberation from industry peers where OBO really stays out of the way and lets the peer reviewers talk about the work and come up with their own independent ideas and perceptions of the project. OBO's has its time up to that point to review the project and critique the AE and now it's time for the peer group to have their own independent say. And at the end of the day, we let the advisors read out and give the recommendations directly to the AE. So it's really a standalone process.

If I could, Bill, would you like to talk about a few of your projects?

MR. SHARPLES: So a peer review is a loaded term. In the private sector, it's usually something went wrong and you're going to get someone else to take a look at it. I think just, you know, kind of along with what Jeanne said is what's interesting when

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we're working with especially young designers -- and, you know, the point is not to do all the talking. It's really let the work do the talking. And you look back. You know, we teach -- teach studio and it's kind of embodying the ideas of how do you get the idea across, how do you get the concept, the basic principles, across so the jury who only usually has 15, 20 minutes can give the student who spent 15 weeks on this project critical feedback so that they obviously grow from.

What I appreciate about this process is it was quick. And I think you're getting -- you know, as I was saying this morning, kind of the 36,000 foot reaction. And those are the reactions you're really looking for because these are all incredibly talented individuals who can get into the details, talk about the material and construction but really what you're looking for is like what are the potential things that we missed or did we look at it the right way.

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One of the things that comes up, I think, in all three reviews is land use. You know, the property costs a lot of money. We're going through this in Bangkok right now in terms of understanding whether or not -- you know, can we absorb less. How does it affect the use and functionality of the building?

The other thing is that these are going to be long generational projects. And so, how does the post grow. And that was also something that started to settle itself in terms of where would the new -- as the (indiscernible), the new office building would go or the new addition would go. What would make the most sense?

And then finally, from the construction and engineering site, you know, how are you going to build this project? And in terms of how you approach that kind of thought process starts to inform you in terms of how this project gets phased and ultimately comes together.

It's actually impressive to be able to cover that realm in such a short period of time. But then again, you're working with incredibly talented individuals who have all gone through this process. So it's also just interesting to see how people who -- you know, you don't necessarily always get to collaborate in the real world with kind of look at the challenge and kind of how they give its feedback actually just informs you as a designer, in terms of your own work, how you might want to look at things differently in the future.

MR. ARNOLD: Thank you. And, Hany, I'm going to give you another couple seconds so you can catch yourself. So I just wanted to touch on something that Bill mentioned on land use. And, Dan, you talked about it a bit for the Bangkok project. Frank -- we've been lucky to have Frank Sciame on a number of the reviews. Unfortunately, Rich Wood is not here today. But having the contractors on our

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reviews is invaluable and having the engineering discipline in site as well as landscape, things that are atraditional. What everybody thinks about the review is just about the architecture, it's not. Angel talked a lot about these -- the projects that were posted up earlier are existing buildings. The majority of the projects that we reviewed in the past year since the last Industry Advisory Group meeting have been existing building projects. And so all those have issues with major site constraints, phasing issues, swinging out space, how the post operates in the interim, the utility lines, maintaining historic character, maintaining the way that people feel and react to the actual existing property. I don't know if, Dan or Frank, you guys could speak to how you feel about your input back into the process from that perspective.

MR. OPPENHEIMER: -- hearing great mind. I enjoyed being there. You're hearing really notable

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people in the field exchange respectfully ideas. I mean, you've got star architects critiquing star architects. As a builder, it was great, I think, in terms of the existing facility that we had to get into the phasing. And I think as a result of the peer review, actually, some of the spaces were shifted and structures were shifted. And at the end of the day, it'll save money and it'll save time.

So, you know, it was a very, very good experience. I really applaud you for doing this and taking the time to do it because, at the end of the day, you end up with the buildings you're seeing and I think, in at least some part, because of these peer reviews. So it was a great process.

MR. SESIL: I would just echo the collegial nature of this process. It is really an open dialogue. I think everyone comes with the right attitude and it's really a rewarding process. It's been very -- I think a really positive thing for

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everyone involved.

MR. ARNOLD: Great. Thank you. So Hany?

MR. HASSAN: Yes.

MR. ARNOLD: Okay.

MR. HASSAN: I think that the review process is perhaps in my mind is one of the most valuable steps in the design and construction process of any project. There is nothing that it's more valuable and important during this project than having a sort of fresh eyes coming to look at the work that you have been immersed in for I don't know how many months and give you a couple of very valuable inputs, critique. But even more importantly, sometimes it's also confirmation to whether you're going in the right direction or not.

The project that we have been working on was most challenging in terms of the many challenges. I think that maybe the first challenge that we had to overcome is how to pronounce properly "pragrizza". So

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it took me a while to get that right so I'm not going to say it again in case I stumble.

So this particular project has many, many challenges. We're working in a very sensitive, very visible part of the city. Tremendous zoning constraints. Very large program to fit within a very small footprint, imposing all the setback requirements, and not to mention having the post to be in operation during construction. So the project obviously had to be phased.

So Dan mentioned a key, really, to the success of all this is the collegial nature of working together towards really one goal. And Ann is here and I just want to thank her in person for her input and the rest of the team for the valuable input they have given us during the decision on moving on the direction with respect to the three concepts that we have developed. And also with respect to the constructability and construction phasing was also

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most valuable input. So I'm a great believer in the process and I think it's most valuable to the design.

(Laughter.)

MR. ARNOLD: Thank you, Hany.

MR. HASSAN: Yes.

MR. ARNOLD: I think that's a great segue that you mentioned Ann. And I'm going to put it back to you to close this out. You're one of the two people at the table who have actually been on both sides of the review. You've been a reviewer and you've received the critiques along with Rodrigo, the landscape architect. But he did a real eloquent job of expressing sort of the intent and then what the IAG means at the beginning of your conversation. If you could just provide a few thoughts for us, that would be great.

MS. BEHA: Thank you.

Jason, I think one of the reasons it works is because the OBO staff is so extraordinary. And you

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prepare your AEs -- when we had ours, we had never done an embassy before. So everything was new. The peer review process was new. Everything was new. What wasn't new was OBO's expertise. That is critical to this working.

The second just is a reminder that these are buildings that represent the United States of America. That's the bottom line. And so, the idea that there would be an enlarged group of people contributing to the success of the building seems fundamental to the notion of the talent pool and also the kind of humanistic pool that it takes to make a great building.

So I think that it's a people-to-people kind of process. But the talent is -- you're right. I mean, there's a lot of talent in the room. And I think the ambitions of the people participating seem to be at the elevation that you've placed on making these the best buildings.

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That said, I think the question is really for everyone is where one takes these things in the future. We have a fast evolving world. Is this process effective? Is it affordable? You know, everybody comes to Washington or someplace like that. Is it worth the investment? And as I'm with Frank and asking myself how does it contribute to the efficiency of the job and to the delivery of the project in a way that serves the time and financial constraints that you all have to report to.

And we did have a meeting this morning, for those of you in the audience that went -- just was among ourselves. And it was a robust discussion of a series of innovations that OBO might embrace to become even more nimble in their project delivery, more responsive and, frankly, more cost effective. And some of those things that are what they say sort of -- you know, sounds like you do well doing this but the private industry has proven again and again that that

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model is not so effective. So we're really looking that the IAG is able to contribute means that are more effective whether it's in a peer review or just in the discussions that we have with OBO staff.

Thank you very much for inviting me to participate in this.

MR. ARNOLD: Oh, thank you. And thank you everybody very much. We very much appreciate all the input this morning and we'll, I'm sure, have some more sessions to talk about improving our process.

Tad, I'm going to kick it back to you. I definitely feel like you've embraced our industry peer group and under your leadership, I hope we can hope to improve it even further.

MR. DAVIS: Super. Thanks, Jason. I appreciate very much.

Let's give a round of applause for Ann and the peer review teams that have done such a wonderful job keeping us on track and making a good project even

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better.

(Applause.)

MR. DAVIS: I just -- before we go on to the next part of the afternoon, I just want to go back and highlight the one comment that Ann had that there's a lot of talent in this room. And what I would tell you, ladies and gentlemen, is that talent that's in this room is fantastic. It's not just the talent at this table, though. It's the talent that's in every row in this auditorium today. And so we really appreciate you all being here and for your interest in this process. And we'll see where it takes us. But I think that's important to understand that we're looking to talent across the country, not just the folks that are sitting at the table in this room. So I think that's an important point to remember because of the importance, as Ann mentioned, of the embassies and what they mean for our country around the world.

At this point, we're going to extend a warm

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welcome to SHoP Architects. SHoP Architects has been recognized by Fast Company as the most innovative architectural firm in the world and has been awarded the Smithsonian Cooper Hewitt National Design Award for Architecture. Enjoy our collaborations with them and are proud to partner with such an innovative and forward-thinking group of professionals.

For the main today, they will present their project, the new U.S. embassy in Tegucigalpa, Honduras. And from a personal perspective, I'm really interested in this project because I spent time down there and it was like 30 years ago. So I'm very -- I remember what the conditions of the embassy were back then so I'm really interested in seeing what we're going to put together here, collectively, moving forward.

So Marcus Herbert from our office program, development and coordination support will open us with a background and kind of help shepherd us through this

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one.

Over to you, Marcus.

MR. HERBERT: Thank you, Tad.

For the last six years, we, in OBO, have had the great opportunity to work with SHoP Architects and experience first-hand their open-mindedness and ability to create great architecture while connecting with the next generation fabrication and construction techniques.

Some of the projects that SHoP has worked on for OBO includes providing a thoughtful and efficient design for our world famous HATS. What is a HAT, you say? It's a hardened alternative trailer system developed by the core of engineers and diplomatic security to provide field expedient secure facilities that can be put in place in a quick manner.

They're also working currently on our new consulate compound in Milan, our new office annex in Bangkok, our new embassy compound in Seoul and,

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finally, we're going to talk to you today about our new embassy compound in Tegucigalpa.

Approximately three years ago in Tegucigalpa, we purchased an assemblage of sites that happened to be bisected by a roadway, a local city roadway that the local people used every day to go to their workplace. Eighteen months ago, we had indicators that the city might allow us to trade that roadway, transfer our property and move the roadway to the boundary of our property and then we could have one consolidated site from which to build our new embassy compound. We didn't have that set in stone but we had indicators. OBO took the decision that that road transfer would come to success and nine months ago, I was able to join SHoP and our project team in Tegucigalpa at the city council's meeting to convince them (1) to let us transfer the roadway; and (2) to accept our project as it was being designed.

Fifteen minutes into the presentation, one

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of the city council members pounded her hand on the table and was vehemently against the local government allowing the U.S. government to take over that road causing a detriment to her local citizens. One-third of the city council agreed. That was the lowest point in my career.

SHoP then took the ball and finished up the presentation and an hour and a half later, we had unanimous agreement from the city council and the mayor's office for the transfer of the roadway and moving forward with the project's design.

So with that in mind, I'd like you to join me in greeting Bill Sharples to present the project.

(Applause.)

MR. SHARPLES: So I think a number of people have already said it. This is not one person. This is a huge, huge group. And so, I'm going to do part of the presentation. But I want to introduce my partner, the founding partner, Corey Sharples, happens

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to be my partner-in-crime at home, and Whitney Voss who's been -- who's worked on all three projects.

I think just to want to stress before we get going is that when we started at OBO, it was not a smooth start. I mean, you wander off to the bathroom unescorted. We did that one. Said something that we shouldn't have said. But the point here that I want to make clear that when we started, we didn't have staff within our culture who just jumped on, hey, I want to do an embassy. There was a lot of trepidation in terms of the fact that these projects are very hard and they take a very long time. And, boy, the people in the OBO side really know their stuff and they're pretty intense. And so, when we first started, it was actually hard to get people within the staff to commit. They'd have to go through security clearance. You have to -- you know, you have to build the structure. And what's so exciting today is we have

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over 24 people within the office who are dedicated only to this work, this one being one of them.

The thing about Whitney, I would say, is she was a young designer when she started. She knows all the acronyms now. But her -- similar to Jack, who actually was at that presentation and helped cross -- carry the ball over the goal line -- is that they really have learned how to communicate, how to express the design process, how to engage consultants, huge team, work with the OBO as well as the locals. And I think, as an education for an architect, you couldn't ask for a better landscape.

So what I'm going to have is Whitney is going to kind of introduce kind of the site constraints and the basic layout and then I'm going to talk about the chancery itself and then Corey will follow up with the interiors.

MS. VOSS: Great. So we're going to talk today about the new embassy compound for Tegucigalpa.

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Angel, I think you hit it on the nail of the head that this really is a collaboration between peer reviews, Diplomatic Security and OBO. And I think the input from all three of those groups during this entire project, especially since we were newer to the process, was invaluable.

A couple of the site constraints and challenges have been mentioned on other projects that we talked about today but really it was about land use, site flexibility and fitting into the context of this really unique site.

So the site actually is located in Honduras in Central America in the capital city of Tegucigalpa which is, you know, really situated on a very mountainous portion of the country. The city itself is divided by the strong feature of the river. And you can see in this diagram that the site is actually located next to a bunch of the other main diplomatic missions including the ambassador residence and the

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existing post.

The city of Honduras is actually -- Tegucigalpa is -- you know, the main feature is really the mountain. And it's really the features -- these vertical communities that really stack up on the mountain. Sometimes houses are built on top of other houses. It's not necessarily the safest but I think we really pulled from this idea of vertical communities in the surrounding context.

This is a view from the site. There's actually two residential towers which was very helpful to climb up on top of and take a photo of our site looking down below. So you can see to the north the views of the mountain really is a strong feature that we decided to pull on.

The project site is surrounded by institutional and (indiscernible) residential to the north and a couple new development -- new residential development to the south and a couple other commercial

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fast food chains to the south.

And the main access to the north, which we actually really responded to as being the main entry to the north, is bordered by Avenida Los Próceres is Avenue of the Heroes. It's a Latin American style boulevard with tree-lined streets. And actually, the photo on the bottom of the screen is a bust of George Washington. And they renamed the street George Washington Boulevard after we started getting into this process.

The south is more service oriented. New residential towers are using this more as a service boulevard so it's really the back of the site. You can see on this site plan here the bisecting road for both of these sites that had been an issue up until recently. One of the main defining landscape features of this entire site was a huge (indiscernible), 100-year old rain tree that we really chose to preserve and make a feature through our landscape design.

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There's also a significant grade change on the site. It's about 9.5 meters from the northeast corner on the high point to the southwest corner. So we chose to take advantage of that. And you'll see in later slides how we chose to use topography in our project.

We developed a script early on to start talking about CACs, campus access (indiscernible) -- I won't use too many acronyms today -- in order to really maximize the buildable area that will increase flexibility for future development, as well as find the preferred CAC locations or entrance to building and locations throughout the process.

So we started developing heat maps for each of these access pavilions for consular, main entrance users, visitors and the service. So you can see on consular, it wants to be by the main entrance. It wants to be visible to the site as well as main. And then service would be towards the south next to the

context that kind of lends itself to be more service oriented. And when we overlaid these heat maps, we really got a clear idea of how the site needs to be used and accessed.

This is the OBO standard diagram for a site utilization diagram. And we really start to break up the site into these distinct zones. So north being more -- north is representational and south is more service oriented with the embassy and our program being a corner on the southeast of the site that really can take advantage of the guanacaste tree.

The landscape of Honduras -- we were working over their landscape architects within (indiscernible) to start developing this concept early on because landscape is such a unique and strong design influence that we had on this project. So there's dense woodlands, the tropical climate, savannas and arable land. Honduras really has a great variety to pull from.

And here's some images of these different landscapes. And we really started to diagram how these landscapes could be used to the various portions of the program. So to the north, it's more of a woodland area. And to the service area, it's more low maintenance landscape concept.

And then you can really see the functionality and the requirements of OBO on the site with the landscape really comes together in our site plan.

I think throughout this process, OBO has a very methodological approach to site planning. And I think we chose to tackle how to go to this process with them with their site constraints, with their diagrams, with their security requirements early on in order to create an extremely functional site that was able to achieve all the goals that they chose to strive for.

And here's the project aerial.

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MR. SHARPLES: So the chancery building --
Am I hitting the right button here?

MS. VOSS: Yeah. And then left. Yeah.

MR. SHARPLES: This one?

MS. VOSS: Yes.

MR. SHARPLES: Okay. So just to reiterate what Whitney already said is that it is -- well, Tegucigalpa was a silver mining town. And it's surrounded by mountain ranges. And the architecture is very similar to, like, the hill towns of Tuscany and Umbria. The architecture is basically the mountainside. The city is basically represented to the mountainside.

So the idea here was to take this -- kind of this vertical -- this mountainous landscape but also this idea of vertical architecture and bring it together into kind of a building that really kind of reflected its surroundings. But more importantly, this idea of thinking about how to introduce this

public realm or this idea of commons not only at the ground plane but up actually in the vertical landscape. Very similar to how the city of Tegucigalpa moves up into the mountains.

So this idea that all the programs within the new chancery building would have access to these shared public programs is dependent, obviously, in terms of how they would perform relative to kind of the security requirements.

So how do we begin to re-imagine it? Well, first, you have -- looking at the OBO's standard embassy requirements in terms of programmatic adjacency. In this diagram, starting left to right, the most public less secure to the more secure on the right which is basically the secured office spaces and so forth with this idea of the gallery, the hinge point, that kind of connects all these kind of shared programs from the standpoint of conference facilities, cafeterias, HR, all enhanced where the whole community

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comes together to the connection to the community through the consular to the multi-purpose room, the MPR, and then the American Center.

So and the idea that this vertical comment ultimately starts to rationalize the architecture and the form of the building. So the form of the building is derived from experience. And going back to how you begin -- how we began to organize the parti of the chancery and the support space which is in gray, the service building, which is quite significant from the warehouses to the mechanical to facility staffing and so forth, what we took advantage of was the site -- the site, the 9.5 meter drop from the northeast corner down to the southwest corner, and actually slid a certain element of the support services within to the footprint, under the footprint of the chancery building. This solved a couple issues. One, obviously reducing the cost in terms of utilizing the same foundation system. But more importantly, the

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site constraints would allow us at the end of the day to create more flexibility in terms of how the addition, the new office building down the road, would be able to be phased into this giving us more -- giving OBO more opportunity in terms of where that could occur on the southern edge of the site.

And then working with Fay and her team, the landscape architects, how we did this idea of terracing the landscaping utilizing the landscape to create a visual ha-ha. So the service area wasn't something that became something that was obvious to people within the building or people moving across the site but was somewhat submerged and hidden.

And then taking the public programs and really putting them in front. This idea of, you know, the U.S. and their host country having the opportunity for this dialogue, this kind of space is democracy, this place where different things happen depending on where you are in the section of the building but they

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occur within the same plane, the front of the building facing the main boulevard.

And then working with the programmatic requirements. Obviously, a grade at the lower level where we have mostly the public functions of the consular and the entry points and the shared spaces requiring much more space versus as you move up in the building started to shape the building and in terms of how it opened up in terms of entry points.

But what was really interesting, and this is where the engineers in the review process even responded to, how the shape of the building actually informed how energy would be resolved in terms of blast mitigation and putting the structure where you really needed it down at the base and kind of allowing the building to settle back to kind of address with regards to relieving the blast pressures from a potential event.

Which brings us to -- and I think this is

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not just our OBO work. This is our work. We really believe, at the end of the day, you know, architecture -- great architecture is always about place. And its DNA is really about its surroundings, its culture. It's not mimicking it; it's not being nostalgic. But it's really looking at how things are made, how things are crafted, how the tectonic language begins to inform an idea that the public, in particular people living in the region or in the city, begin to potentially relate to an idea.

So in this case, the pineda woven baskets and the Lencan pottery which is a kind of evolution from the pottery from the mine civilization. Beautiful glazes, beautiful just rustication, beautiful texture.

So we start to think about how we can begin to weave this into the various elements of the building from the north face metal facade, metal and glass, to a terracotta metal and glass that forms the

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main envelope of the office element. And then the platform, the earthwork which is utilizing local stone to begin to allow it to -- allow the building to kind of integrate itself into its surroundings and its landscape.

And so this is the view coming in the main path. This is how the staff, this is how the ambassador, this is how dignitaries would arrive. This opens up -- it peels the front -- the north side peels open to the main lobby entry which Corey will go into in a minute.

The east-west and southern facades are wrapped in this terracotta metal rain screen. The front is defined by this deep woven anodized aluminum metal facade. But at the end of the day, this is for us -- you know, this is the view looking from the boulevard at the building. And as you go up through the ground plane, you can begin to see the multi-purpose meeting room in the middle, the consular entry

and the American Center off to the left, the main lobby entry, cultural affairs. And then as you move up to the third level, the gallery, where that's the commons where the staff gather. You can begin to see the conference rooms projecting and the cafeteria. All on view. And very different during the day and at night, but, ultimately, activating the building in a very experiential way in terms of people are the architecture here. The program is the architecture. The building is just basically the frame, the armature for this to happen.

On the southern side, though, it's very different where we're talking about security offices. And again, using a language of terracotta and texture to begin to help try and break down the scale and then using local stone to begin to harmonize the service and the CR which is basically the living quarters for the marines on to this layered landscape of vegetation, stone and wood and various other

materials.

And this plays out in all the entry main elevations of the buildings from the walls to the various consular and main CAC to the residential area where the marines will be living on site. Again, trying to make everything very cohesive and very integrated in a spacial experience. And this is the view looking from the consular. This is the consular entry. And again, stressing -- you know, at the end of the day, that the materials that we used to represent this building, yes, they have to be secure, they have to be glass, but for us also -- they also have to be authentic. They have to be a place. And that when you look at this building similar to when you look at the pottery and the woven baskets, you kind of get an idea how it's made, how it's put together. And that the hand is there.

And I think Corey will take us now into the interior.

MS. SHARPLES: Thank you.

So one of the really wonderful things about working on these embassy projects for me is the really wide range of programs and nature of spaces that they encompass, right, from these very formal representational spaces to workplace which is a huge chunk of really what these buildings do to aspects of hospitality and residential design as well. It's also -- it's very challenging, right, because we want the buildings to read formally as having a unified and holistic language throughout the building but then also being able to adapt and be specialized for these very different programs and elements that we encompass.

So we begin looking at the interiors with going back to the context, the local materials, the local kind of traditions and the building itself. So we're trying to bring the outside in with that palette but then also like finding ways to adapt and

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differentiate it and make it specialized for all the different functions and programs in the interior. So here, we're really looking at the articulation of the exterior, the way that that language has developed with the weaving and then also looking at the color palettes of the limestones, the Lencan pottery with this very contrasted kind of warm cream tones and these really rich black, almost like really brown black hues, and then a lot of the deep rich woods that you find in the area.

And then we've translated that into a sort of overall building interior palette using limestone, this Honduran -- black Honduran marble which is really quite beautiful, warm metals working with these -- like we have a very warm anodized aluminum metal on our facades, so we're bringing in the warm metals of antique buns on the interior and, of course, the dark woods, a very rich and high contrast palette that we see throughout the building. And in a similar way

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that we've used wood as an accent to frame entryways on the exterior and canopies and portals on the exterior, we're bringing that in to the interior.

So the main entrance lobby, we have this kind of long axial space but we actually enter on the short axis. So we're using this motif of the wood, this kind of woven wood feature wall which you'll see throughout to greet you with the black Honduran marble reception desk. And then as you turn, we've got post which has a lot of kind of awkward volume so we sort of tried to blend them all in using the dark stone and the dark ceiling as you turn to go to post and you go through security. And it was pointed out to me recently that we sort of have this reconstructed stars and stripes thing going on with our lighting. It wasn't intentional but I kind of like that it wound up that way.

And then in the consulate, this is the space where the public really -- the local public really

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interfaces the most with our building. So using a lot of the same design language with the wood and the same material palette but really it's a very kind of dynamic friendly space with lots of natural light for people who have to be there maybe dealing with bureaucracy and spending a lot of time there. So we want to make that kind of a friendly and welcoming place.

And then moving up through the building, this is actually -- this is on the fourth floor of the building. This is one of those kind of open gathering spaces that you really see from the exterior of the building. This is our -- this is a gallery but it also functions as a flexible hall so it might change the setup from the sort of café lounge to an all office address with just with chairs. You can see quite a few people here. And then you can see these boxes that pop out from the upper level. Those are specialty spaces on the floor above, the ambassador's

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office and conference rooms. And they're treated with this wood screen as well. So the view is kind of these glowing boxes from below and from the exterior.

And then as we move into some of the more -- you know, the less public, less formal spaces into these more specialty spaces, we were thinking of ways to differentiate them, give them a little bit more individuality, a little pop. And we were really drawn to this blue that we found throughout the sort of pottery and artwork in Honduras. So we liked the idea of sort of this range of blues going from our American flag blue to the Honduran blue. And so used -- we worked with these blues as a motif bringing them in through tile and upholsteries and textiles as we move into some of the other spaces.

So the American Center is typically a space that's very tucked away. It's almost a little bit like a community center where people can go and access literature and learn things about coming to America.

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It's usually very kind of hidden off in a corner. But we somehow, with all the space planning, it wound up being very front and center in the facade of the building and with a backdrop of this terracotta tiled egg which actually houses our MPR. So it actually wound up being a very kind of formal representational space.

And this is where we chose to work with art in embassies so (indiscernible) is going to do these big tapestries for us. And one of the things about working with art in embassies is you're expected to put a big blank wall and you don't know what's going to be there later. So we had initially thought we were going to put some art in the lobby and we got a little scared because we didn't know what it would be. So we wound up putting it here. And it's worked out really perfectly because we needed something for acoustics and we needed -- always thought that there would be some kind of -- you know, we'd like to work

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with fabric or wall or something here but we didn't know what it would be. And the artist they brought in suggested doing a textile piece. So that's going to be really great.

This is another view of that space with the terracotta egg.

And then when we toured the original -- the existing facility, they had a real tradition and culture around their coffee cart. And they asked us to make sure we made a nice home for the new coffee bar. So this is actually in a pretty public thoroughfare that leads to a beautiful outdoor terrace. So we have a little coffee bar tucked away using, again, the wood and the black marble, but then also bringing in this blue tile. We're working with a local artisan to do a custom tile for our backdrop and we're really hoping that works out.

And then to the MSGR which is the marine service guard residence, and this is a space that this

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is their home. This is the home for the marine guard. And they live here. They eat and sleep here. And they also hold parties here for staff in the embassy. So it was supposed to have a little bit of a nice hospitality feel. So again, bringing a lot of the same materiality in to a much more domestic space at a smaller scale and making this a kind of a fun place. The only thing is we're not allowed to pick the pool table but we really need to change that.

And that's it. Thank you.

(Applause.)

MR. DAVIS: Just one quick follow-up on the embassy in Tegucigalpa. We do have joined us briefly, the ambassador designee for Honduras, Paco Palmieri, who's here with us.

Paco, did you want to say anything to the group?

MR. PALMIERI: I'll just say that still pending Senate confirmation so I'm not quite there.

But I am looking forward to being there.

Having served in Honduras, everything you talked about, the palettes, the colors, the design, it really resonates for me having served there for four years with my family. And I just think looking at that building, it will have both, I think, an important aspirational impact for our mission of the embassy there. But I think it will have an inspirational impact on the Honduran population because the city of Honduras -- you capture a lot of the issues in it. But I think it needs some beautiful architecture like that. And it certainly will keep the United States firmly in a place of prominence in Tegucigalpa.

So I'm really excited although I'll never probably -- during my three-year tour I don't think it'll be done, but I know it was going to have a tremendous impact on the environment there. So thank you very much for allowing me to sit on this today.

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MR. DAVIS: All right.

MR. PALMIERI: Look forward to working with
OBO on it.

MR. DAVIS: Okay. Thanks so much, Paco.

MR. PALMIERI: Yeah.

MR. DAVIS: We'll stay with you the whole
way. Thank you.

MR. PALMIERI: Yeah. Thank you.

(Applause.)

MR. DAVIS: I know we're going to have a
minimum number of change orders coming in from Post.

(Laughter.)

MR. DAVIS: Just one more, I just want to
comment we have Bill on the record.

Okay. Ladies and gentlemen, I think before
we open -- I mean, let's -- since we just wrapped up
the presentation on Tegucigalpa, as we go into our
open session for questions and comments, do we have
any -- if we have any right now on the Tegucigalpa

project that's most fresh in our minds, why don't we go to that first? And then we'll open it up to general comments and questions from the audience and anyone who's participating today. So --

And we do ask you to use either a microphone where you're seated or to go to one of the stationary microphones just 'cause we're trying to capture all of this for posterity.

MR. KANGA: I'd like to say (indiscernible).

Let me say in general not really questions but this is one of the projects that I got involved with among the first. When we do the senior management reviews, I was involved with this project. And I have to say I'm very, very encouraged with how sincerely the IAG has embraced our concerns, my concerns as a construction operations and maintenance and security aspects of buildings that I am responsible for. And I appreciate how much we have come and, you know, design in more recent years. I

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have seen how you have, in fact, addressed those aspects of our building program.

For example, when we talk about construction or constructability, yes, we have been doing constructability reviews more recently more earnestly. But a constructability review in the United States would be very different from a constructability review when you're thinking in terms of building in a developing country or just the fact that we have a very limited pool of contractors who are not as savvy perhaps as some of those back in the States. And that you have taken that, too, into account and hopefully will do even more of that in the future will make it possible for us to be more efficient, more cost-effective in constructing new embassies.

Similarly, I would say the same thing for our operations and maintenance aspect. In more recent reviews, I have seen that when I ask, well, have you considered operations and maintenance aspects, the

answer now is not dead silence. It's, in fact, yes, we have. We are looking into how we're going to wash our windows. We're looking into does it make sense where we put these major systems, high up on rooftops as opposed to somewhere where 10 years down the road, 20 years down the road, we can access them, we can replace them. And so, your input from the get go, from the beginning, informs our designs in a way that really works for us.

And lastly, I'll say the same for security. On the security side, I am beginning to see where security is being embraced and looked at the same way as we would the law of physics or structural engineering. Those are givens. You know them. And when you make designs, you try to be innovative, but at the same time, you know the restraints or the limitations of what structures can do or physics will demand. And we're beginning to see where you are understanding our security needs and they seem to be

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getting more and more every year. But you seem to stay up on top of it and you inform those so that we have lesser problems because if there's one area where we sort of have this bottleneck at the end of the project, it's security if it hasn't been complied with. So we're doing a lot more of that.

And so, I want to thank the Industry Group for their advice and your input into making sure that we are moving in the right direction in all of this. So thank you very much.

MR. DAVIS: Okay. Thanks, Adi.

MR. KANGA: Thank you.

(Applause.)

MR. DAVIS: Okay. If we have no questions for the Tegucigalpa project, we'll go to any general questions or comments from the audience, please.

MR. DIZON: You guys should take a chance to ask these questions.

The one thing, let me just preface a little

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bit that there has been a lot of change over the last few years and certainly the last few days. Right? We have a new Secretary of State, a new director, a new deputy director. We're really -- we're continuing to evolve the program. I think for those of you that really want to be a part of this program or continue to be a part of this program, there is a lot of things that are probably weighing on your mind. It's totally fair to ask and I would just encourage you to do so.

MS. RUPP: Good afternoon. My name is Katherine Rupp and I am a former Disney imagineer and theme park designer. And one of the angles that I have -- since I've been coming to the meetings about eight years ago, I guess the first project that I saw be awarded was the London embassy. And what has been really interesting for me this past year is that I see the presentations and see how they have evolved. But I hadn't had the opportunity to see how the embassies were actually utilized. And it's been so much fun to

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follow Ambassador Johnson this year as he has been -- you know, moved in and how the space is becoming alive. It's not just pretty pictures anymore. And I can see how he's actually using the embassy and the spaces and get to have the opportunity to enjoy the building as an American citizen. I don't think that too many American citizens have the opportunity to see the embassies overseas. So I believe this is a great way to have the embassies come alive for the American people.

So I guess my question is how are you considering social media into your designs and the issue of language so that the embassy spaces can be shared with the people all over the world.

Thank you very much.

MR. DIZON: I was actually going to lean on Marjorie to help us out on the social media component.

But in terms of the way that the buildings function, we have goals and aspirations for how

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they're supposed to perform and how they're supposed to function. But once we turn those facilities over to the missions, they start to evolve. And that's one of the things that these facilities have to be able to do. I kind of reiterate three things. One of them is they have to be durable for the life of the asset. Second, they have to be adaptable to multiple features. And the last one is they have to be sustainable in the way that, I think, that Tad describes it. They have to be resilient because we just don't know how these things are going to fall.

But I think we do our best to sort of shape what this building can do. And I think, Marjorie, if you can just hit a little bit on once the building gets used by the mission, how they adapt to it and certainly how maybe social media plays a part in how they might evolve.

MS. PHILLIPS: It's in our information resource centers and our libraries that social media

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really comes alive. And there have been, for a while there, coming into the embassy, you had to leave all your media behind at the gate which is really a nonstarter for the modern world. And we -- you all have worked your way through that. And that's critical.

The social media at our public diplomacy sections, I mean, they can sit in their little closed offices and then do beautiful things with pictures and photos. And our new embassies are very photogenic and very appealing. But we could also have -- we have -- many of them have spaces outside that we can use for what we call Fourth of July but for embassies is actually National Day. So it can -- all embassies do it. And you have National Day. It doesn't have to be on the Fourth of July. And you can use these outdoor spaces with the embassies as a backdrop. And it's a big deal.

MS. FOUSHEE: And I'd like to add to that.

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Kathy, I really appreciate your point. I think with London because there was so much interest, it's one of the projects that for over a long period of time, Post -- we worked with -- at OBO, we worked with Post to establish a website specifically tracking the progress of the project. And it actually had a significant amount of visitors and questions. And I think from that, I think they realized how important, I think, the Post saw -- how important it was to be active externally about the building. But it's a good lesson which we haven't quite -- we can take that to other posts even that aren't -- we work with them on their dedications and their groundbreaking media. But to really talk to them about the fact that there is a constituency to see the building in its use and to potentially use that as a point through the social media. That's something that we can take to them as an interest for the public. But I think that's a very good point. We do a good job with -- here, we've

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turned it over, but not having used it.

UNIDENTIFIED SPEAKER: Tad, Angel, can you guys do PSAs or -- I mean, I'm thinking of the courts that I've seen TV advertisements -- not really advertisements, but I've seen presentations of finished projects, finished buildings. Are you able to do things like that? Could you have a piece on embassies that were completed in the last year, for instance, and actually show portions of them in operations?

MR. DAVIS: That's a great -- I mean, that's a great point, to look at the PSA option, if you will, public service announcement option. But, you know, that's one of the things -- getting back to my top 10 list that I'm working off of, this morning -- today being one of those items, is the public awareness of the work that we do is something that I want to really work on from a communications standpoint. I talked a little bit about marketing this morning. But it's

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probably more initially with the Hill to re-engage our committees there, to kind of re-open some of that dialogue. But also working through the variety of social media that's out there. Just as you mentioned, again, to do a better job of telling our story and to engaging the community at large at opportunities to work with us and to collaborate with the types of things we're doing.

So again, day 4 and a half, pressing on, but it's on the list. So that's my commitment to you all.

UNIDENTIFIED SPEAKER: You might look at -- I mean, when I was on National Endowment for the Arts a long time ago and talked about advertisement, they said you can't do that.

MR. DAVIS: Yeah.

MR. BRANGMAN: Okay? You can't do that. Five or six years later, maybe ten, all of a sudden, there were a lot of pieces on TV about the arts and the importance of the arts to America and to the

American community. So they might be saying you can't do it this year but next year, you may be able to do it. And I would just stay consistent on that point.

MR. DIZON: Yeah. Alen, I think the big issue is you're just a pioneer. You're just ahead of everybody else, right?

We agree with you. There -- I think one of the things that Tad has outlined for us as a goal is to just be more engaged with Congress and more engaged with the public about the challenges of doing this work effectively. It just isn't easy. There's this expectation that you always are going to meet budget and you're always going to meet schedule. It just -- you know, in some governments, you're closing the port, you're closing -- whatever it is. It's just it's hard to do. But we need to be able to share those kind of experiences.

And then with regard to the PSAs on the buildings specifically, they're still functional

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buildings that have high security requirements. So we have to be cautious about how much we do share. But the stuff that we can share, we should because, I think, as it represents us as a people and our values, it is a really good way for the mission to do that. And I know that at the mission level, they do. They open their doors and host a variety of different events. The staff there are very, very proud of the facilities that they get and they do walk folks around. But, yeah, there is different kinds of things that we can do to help push that story out quite a bit more.

MR. DAVIS: They've got a question.

MR. DIZON: Yeah.

MS. FOUSHEE: We've got another question from the audience.

MR. DAVIS: Please.

MR. ROSALES: Yes. Good afternoon.

My name is Carlos Rosales. I've been in the

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construction industry for almost 20 years. And this is the first I'm coming to this great event.

I'm a recent graduate of Georgetown University on the real estate program. And so I was very impressed with and fascinated with all the stories that we just heard.

My question is and my comment is given that there is a peer review process, have we thought or is there a way to reach to students or people who are interested in doing this just as silent partners and just know about this and learn because, as a student, when I was taking my -- my grad school, if I knew about these (indiscernible) about this, I would love to be a fly on the wall and just look and see these peer reviews. So is it possible to create maybe -- I'm just giving idea -- maybe junior members of the IAG and it will be possible to create relationships with universities who are working in the construction industry.

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MR. DIZON: I'm actually going to turn that question over to Jason Arnold who's the director of architecture, one, because he graduated from the same school that you did and the same program, so he's probably best positioned to talk to you in the same kind of language.

The second thing is that he actually, in his office now with design engineering, he leads up efforts for what's called diplomacy lab. And these are these academic engagements where we do engage students. One of the things that's -- I love this work. And I really want to share it with more people. And you want to be able to share it with students that have this kind of energy and enthusiasm. And so, we've been able to do that to reach across and find students that we can -- universities that we can work with.

I think I'll just ask Jason to just outline a few specific instances and specific opportunities

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where students and faculty can engage.

MR. ARNOLD: I kind of feel like Angel stole
(indiscernible) that one.

MR. DIZON: I try.

MR. ARNOLD: He tries all the time.

So, yeah, we do have this diplomacy lab
partnership where we -- right now, I think we have
about six or eight past or current or future
engagements with schools. We have some people -- and
that's a formal program that actually our real estate
group pioneered a number of years ago and we've picked
that up within the design and engineering group.
Right now, there are a lot of design-based programs
where we're doing -- just critiquing university
undergraduate or graduate programs. But we have some
upcoming initiatives with Yale, Columbia, Pratt and
maybe Notre Dame to do more R&D innovation related
programs. And those are in development right now.
We've actually got some people locally in the

industry. Jason Blara (phonetic) from the (indiscernible) real estate office. Actually, he was not a Georgetown graduate. I'm trying to find out where --

MS. FOUSHEE: Jason --

MR. ARNOLD: (Indiscernible). So Jason has actually been at Georgetown a lot to speak to the real estate program folks. And I recall once a couple years ago, I went there to see Jason speak and he called me out to the crowd and then they called me up on stage. So we probably needed a better job of getting more people over there and utilizing the resources we have in D.C. Right now, everything we're doing is kind of outside the D.C. area.

Our extent -- the OBO extent has reached pretty far. We're lucky to have a gentleman here, Frank Lupo who's an AA fellow who actually now works for OBO but commutes from New York to come here to work and has really helped that diplomacy lab program

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forward.

And the one final piece we have is if folks are interested with students, either undergraduate or graduate, is a Pathways program. And that's an actual Department of State program that OBO's picked up on in the last couple of years. We've hired a number of really great talented folks from the Pathways program. They come on board as interns. And as long as we have a position with the government, we can bring them on as a full-time government employee once they're, I think, four months -- after they finish their degrees, they can come work for us.

So there's a lot of efforts we're pursuing. And we're trying to find the band with the more staff here to be able to push it even further.

MR. CARRINGTON: Hi. Tim Carrington with Vantage. And we are a human capital company.

And I guess this question is for Bill and really for some of the other firms. Your presentation

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showed a lot of, I guess, what I would call cultural competency. And I'm wondering what your firm does. It looks like you do something to develop those types of skills in your workforce. So I'm wondering what do you do from a training perspective? Do you screen for it when you hire and even for some of the other architecture firms. What do you do to develop things like cultural competency and those types of disciplines to marry them up with the obvious technical expertise that you've showed?

MS. GANG: So I think it really starts with the culture of our office, to begin with. You know, we're in New York so we're already sort of in, I think, one of the most multi-cultural cities in the world. And our office is really representational of that. We have people from all walks of life, backgrounds, cultures, countries in our office. And I think -- you know, I think that's -- so it's kind of like in our DNA to begin with. I think to be

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interested in dialogue with people who are -- I mean, I wouldn't say different because I feel like we are all actually varied but same within our differences, if that makes any sense. So I think it just comes from -- you know, certainly from the DNA of our office, the DNA of the community that we have in our workplace and, I think, the desire as architects to use what we do to outreach and to build community. And it's just -- it's part of what we do and so it really is a piece of every project that we do whether we're working in New York or in another city in the United States or around the world. I think it's just something that we bring to all of our work.

UNIDENTIFIED SPEAKER: And just to add to that, you know, we have art talks, we have (indiscernible) talks. This is something that, I think, all our companies share, that we want to bring people in that are inspired, (indiscernible) artists, sometimes writers, photographers. And then also in

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our own staff that there is -- you know, you go to a lot of the tech companies. There's a certain level of freedom that they give their young engineers and designers where they give them a (indiscernible) in the loop to kind of do their own thing. And a sense that, yeah, we have responsibility. We're a service provider. But at the same time, you want people who kind of have evolved upon their own ways and this is what they want to focus on. So whether it's writing script, figuring out techniques in terms of execution and fabrication or, you know, sometimes it's just biology, art and science. It all plays in. It's about setting up the culture and allowing people to have that level of freedom.

And I think, working with OBO, traveling around the world, working with many different people there and here, this reinforces that kind of relationship so that you can bring young people into this and show them the opportunities. It's not only

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whether they work here. It's how they look at things, how they problem solve that really influences in terms of how you build on this kind of this cultural ecosystem that this kind of work really reflects incredibly in a really deep meaningful way.

MR. DIZON: You know, one of the things I'm going to do is I'm going to call on a couple people on this side of the room, John Hathaway and John Chapman. They've been a part of the program for a very, very long time so they've seen us evolve. So I'd love to hear your comments on what you're seeing.

I want to add on to this specifically in that I think we had been evolving as an organization over a long period of time. And recently, we know that the skills that we need to be effective have just changed. I think in the past, we looked for really strong hard technical skills. And what we've been doing now when we do interviews is we have one person who's focused on making sure, does this person have

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the right technical skills to do the work. But we have two other people in the interview panel that are really focused on ensuring they have the soft skills to be able to collaborate internally, collaborate with all of you and be able to represent us in these situations with their academic institutions, with Congress or with the missions overseas, the skillsets that we need to be effective have just changed. And so we need to be best positioned to execute that.

One of the things that we actually do in the interviews is we ask people why do they want to join OBO. And if they say they like to travel, that's a black mark. But what we're looking for in this organization and I think what we're looking out for from the contractors and folks that work with us is I want to hear I believe in the mission, that what you do is important and I have something to contribute to that. Now you don't have to say those exact words but if we find out that someone's mission-focused, we're

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going to get along just well. But if it's something other than that, we're going to have a little bit of challenge. But that's where we are today. We are really driven to make sure that this mission is successful. We all have different contributions to make. The skillsets of OBO have to evolve.

And part of what I hear from John and John is you guys have been a part of the program when it was the standard embassy design, when it was an excellence initiative. And certainly, you've been a part of helping us evolve into where we're moving now. Love to hear your thoughts on what you've seen us improve upon and areas that we might need to continue to get better.

MR. HATHAWAY: Well, thanks, Angel.

I think, for us, it's all about change and how it's been a positive change and how OBO has really evolved over time and in a very positive way. It's an organization that doesn't stand still. Again, as

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Angel pointed out, we've been through the SED program, we went through design excellence. It's constantly evolving and constantly getting better. And we love the work and that's the reason we're still in it.

MR. CHAPMAN: I just wanted to emphasize that I think it's a real privilege to work on these types of projects. You know, there's a lot of architecture out there. And very little of it is as important as the kind of work that goes on in embassies. There are big decisions being made in these buildings, important things that affect other countries, the world, and we've always just treasured the ability to do this kind of work over the years.

So I think anyone who's in the crowd here who's interested in this and it's a real honor and it's -- there's nothing quite like it. And we love the work, as you know.

MR. DIZON: For everybody else, don't worry, I'm not going to call anybody else's name out. I

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think we're at the end of our program so I'll turn it over to Tad for some closing remarks.

MR. DAVIS: Okay. Thanks, Angel, very much. And thanks to everybody for being with us.

I just want to recognize a few folks that were instrumental in today's activities. These things don't happen to the degree in which they did today. We got a lot of good effort. First of all, let's thank our man in the booth back here who's doing all of the hand prints and stuff like that.

(Applause.)

MR. DAVIS: I'd also like to thank Kim and Nicole. Is Nicole here with us? Okay. Kim over here. And then, of course, Christy, who has been instrumental in bringing this whole thing together.

(Applause.)

MR. DAVIS: I'd also like to add a special thanks to our Industry Advisory Group members that are here. Some of them had to get up and head out, got

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busy schedules. But we really do appreciate you all being with us here today and to the tremendous contributions that you've made and will continue to make to this effort moving forward. And I think that those in the audience who've joined us today maybe for the first time -- who's here for the first time? I always like to --

(Applause.)

MR. DAVIS: We appreciate you all being here because it's a bit of a journey that we're on in terms of what we're trying to accomplish. And as many more disciples, if you will, that we can bring on board with us, that's really what we want to do because we want to really do a couple things. And first and foremost, as I mentioned upfront is to get your insights, to get your ideas, to get your thoughts, to bring your expertise to bear in terms of what we're doing. And it may be in a variety of different ways in which that's accomplished.

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At the same time, we need your help in terms of telling the story. And I think from what you've heard in the short period this afternoon, it's a pretty powerful story when you think of the work that's been done and is being done and will continue to be done by OBO and the team down the road. And that's one of the things that I've challenged our team to do and that is to keep plugging away but also to look to the future. And that's where myself and the other senior leaders that are here with you today really come into play because we don't want to take our eye off the ball. In other words, the things that we've got in the works right now, we want to continue to press on and make sure that they're the very best that they can be. But at the same time, we want to be able to look out, you know, 10, 15, 20 years or so and make sure that we're shaping the organization to the best of our ability for the people that are going to be sitting in this room 20 years from now or whatever

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in a positive way.

I think we've got a great foundation already which is good. It's always a good place to start. But I do think that that's one of the things that we want to start looking at moving forward.

And I think with that, I'm going to thank everybody once again for being with us today. It's a Friday afternoon. I understand that. And I know that some of our members and even some of those in the audience probably have some travel ahead of them getting home. So please be safe and secure. And we look forward to talking to you as the year goes on. And to our members here, once again, thank you for those of you that have spent the past two plus years with us. And we're indebted to you more than you know. But we'll stay connected and we'll kind of see where it takes us. But I'm just, again, five days into this so I'll probably show up again on Monday. But anyway, thanks so much and have a great rest of

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the day.

(Applause.)

(Whereupon, at 3:46 p.m., the above-entitled meeting was concluded.)

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