Gabriel Almeida Great. Okay, cool. So basically we like, long story short, like we're doing telecom stuff. Wait, what does it say? That's weird. I'll change it. Anyway, we're looking at the telecom stuff. my original vision of creating the marketplace and all that stuff. the vision is right, the unit economics makes sense, all that stuff. But the person who I thought was going to be my champion is actually my biggest detractor because all of the value, the value basically is accrued at the CEO office. But that's for all of the risk is in the CTO office. Because basically my, if my vision comes what happens is that you have less capex. Because you have less capex, you're that basic. that Delta basically goes straight to your bottom line. Gabriel Almeida And so the CEO gets a giant bonus for that. The CTO however does not get a bonus for that. but they will be fired if they invest too little capex when something happens to the network. Renee Rust Yeah. Gabriel Almeida And so he has, does not have the incentive to roll out my. Yeah, like it. So ended up speaking with a bunch of C level people at giant companies and stuff. And that was basically the feedback which like. Yeah, no, on paper this makes sense with the politics basically don't allow it. Renee Rust Yeah, that's so interesting. Yeah, it's good findings though and also good that you found out early because had you pursued it and figured it out further down, I think. Gabriel Almeida It'S like I would have been able to raise the money and all that stuff. I'm pretty sure. Yeah, I would have been wasting my time and money. Renee Rust Yeah. Gabriel Almeida Damn. And so got into Delta V. All that stuff pivoted to another idea also in the tower, also in the telecom space around tower optimizations, American Tower and all those companies, but basically the radios that give you 5G, 4G, all that stuff, they sit on literal towers and they used to be owned by the telecom company, but then they were then sold to American Tower. Crazy thing. We actually ended up speaking to the founder of American Tower who basically invented the industry and stuff. Super nice guy. Renee Rust It's like a real estate thing at that point too. Gabriel Almeida It's a real estate company. Yeah, it's. They don't, they rent tower space, they don't rent apartments. But at the end of the day It's a real estate company. Renee Rust Yeah. Gabriel Almeida With insane merchants. Renee Rust Crazy. Like, they want to sit on land like that. Gabriel Almeida They don't do it. Forget that. They don't do anything. I mean, they do have to do maintenance and stuff. Renee Rust Yeah. Gabriel Almeida Renee, it's like, 70 net margins. Renee Rust That's crazy. And it's like, no one's, like, competing with them. Gabriel Almeida Why would they once you buy them? Like. Renee Rust Yeah. Gabriel Almeida because, like, the thing is, like, you basically break even if you have one tenant. Renee Rust That's crazy. Gabriel Almeida We have two. Margins go to, like, 30, 40%. If you have three, they go 70. Renee Rust Insane. Crazy. Gabriel Almeida And so, like, one of the things that we kept hearing is like, there's this thing that which is that, like, especially in emerging economies like, operators will sneak in radios and not pay rent because they're all over the place. Like, it's expensive to go check them. Renee Rust Yeah. Gabriel Almeida And so, like, Movistar and those guys would rather not pay rent. And they stick in another radio. Renee Rust That's so funny. Gabriel Almeida Yeah. It's like. It's also, like, so Latino. Renee Rust It is. It really is. Like, well, it was already a year, you know. Well, whatever. Gabriel Almeida Yeah. They find out, I'll pay them. Renee Rust Yeah. Gabriel Almeida And at any rate, like. And apparently this happens in a bunch of different places. And in fact, it does. But, like, when were sort of being like, okay, like, we can. We think we can solve this. Like, will you pay us? And, like, the answer was like, no. We slap them on the wrist when we find out. And that's good. Renee Rust You don't actually care that much. It's kind of like. I mean, especially if you have margins that. Of that, like, level. Gabriel Almeida Exactly. Even though it's billions of dollars that they're like, whatever. Like, I don't want to piss off my. Renee Rust Yeah. It's like, I'm losing but I'm making more billions, so whatever. Gabriel Almeida Yeah, exactly. Which was crazy. Like, the lesson learned there like, even though a problem exists, that does not mean you can build a business around it. Renee Rust That's true. That's so fair. Gabriel Almeida when. Willingness to pay zero, it doesn't matter what your quantity is. Renee Rust Yeah. Gabriel Almeida When this is, like, mid delta and you're like, what are we gonna do? Renee Rust And then you pivot into architecture. Gabriel Almeida Yeah. So we started like, super high level. We're like, what's thesis? And were like, okay, we want to do something that helps folks in Latin America. like, a couple other steps, and you get business process outsourcing. Renee Rust Yeah. Gabriel Almeida And we liked analysis of like, where does it make Gabe's girlfriend is interior design. Renee Rust Oh, that's right. Gabriel Almeida And then like, so and other things that made interior design, like, somewhat attractive, like, structurally. So like, okay, let's look into this in other verticals too. And then we just had a ton of calls in the interior design architecture work like, a few themes emerged. But I don't want to say too, too, too much because, like, I don't want to advise you. Renee Rust Okay. Gabriel Almeida But like, what we're working on is software to help architects, interior designers work better. Renee Rust And interesting. Okay, is there a specific type of phase that you're like, trying to help? Gabriel Almeida That's what we're still narrowing into. But that's why I want to better understand from you. Like, can you walk me through, the end to end Renee Rust Yeah. Gabriel Almeida When you were, when you were doing this kind of work, like, where did you see things that were challenging, that things were like, this is but, like, it's fine or something where you're like, if someone could solve xyz, yeah, like, my firm would pay for this. Renee Rust Makes sense. So I guess to start out, I would say, like, within architecture in the US there's two kind of ways to look at it. There's. I think I forget the exact number, but it's like 80% of all architecture firms are 10 people or less. Gabriel Almeida Right. Yep. Renee Rust Okay. like, it's crazy if you think about because it's really tiny offices and a lot of those are two to three people. like, those guys are not paying for any of their software. Like, they're using like Photoshop. Like, they are. They're not like, I'm sure Photoshop and those kind of Adobe's trying to crack down on that. But like, I would say they're. Because margins are so low in architecture in general. Like, they're not really paying for software much. They're barely paying for their employees, to be honest. And it ends up being like husband, wife, hired one person kind of thing. So, like, that's one side of architecture. And those guys are doing mostly residential work. They're doing mostly a couple of houses here and there, Gabriel Almeida Yeah, small, commercial. Renee Rust Yeah, barely. Barely. But then on the other end of it's like I was working in corporate architecture, which is the really big companies, right? And those guys, like, okay, they're paying for all their licenses. Like, if you need a license for anything, like you say you need it, they'll get it for you. And I think the predominant software you use was Revit, which is BIM modeling, right? Building information modeling, whatever it stands for. And I think that this is pretty good but it's really hard to actually know how to do it well. Like, most people are really bad at using it. which is because people don't really, like, stop to learn how to actually use it. They oftentimes like, you're working on a project, you need to have it done by that night. Renee Rust So people will like, they'll draw it badly. And then because of that, you end up having to do a lot of rework and cleaning up other people's models. Like, if you get into someone's model and it's shit, you have to fix it or just continue on a bad path. They're like, essentially like, the way that BIM works is you model it in and then with that you can easily get 2D, drawings. But oftentimes if you're under a pinch, people will just draw in which is the worst thing you can do. But then it's just like, a lot of time is wasted like, interesting. Gabriel Almeida I thought people started in 2D and then went to 3D kind of, I. Renee Rust Guess for me to back up before I, like, I went really deep, but if I back up. So, like, when a project starts, right, you have four phases of art in architecture project, and you do that also because of billing cycles. like, first concept design is what it's called. like, that is when you're like, you're doing a lot of really quick sketches. You're blocking out spaces like, where things are going to go and what the relationships may be. Then you have design development, which is when you're getting a little deeper into you know, the kitchen's actually going to be laid out this way and the bedroom's going to be this way, whatever. And then you get into which is construction design. No, yeah, whatever. Construction design. No, whatever. Renee Rust One of those things. Gabriel Almeida Yeah. Renee Rust And that's when you're actually drawing the full. Like, you create a whole book that you eventually are going to give to the contractor and they're just going to like, leaf through like, anything and everything that they ever need to know how to build should be in that, like, massive book. That's also what you use to take to cities and to like all these things to get approvals for. And then the last phase is which is construction administration. At that point it's really the contractors doing everything and you're just kind of assisting as the client person. So you're kind of there for the client to make sure that the quality is what you're expecting. And also like that they're not getting fucked over by contractors. Gabriel Almeida the wrong rebar. Renee Rust Exactly. Like giving you worse products and overcharging kind of. and a lot of times that's also where a lot of things arise. Like, okay, you can't actually build this way. how do we fix So that's kind of like the process. But I will say so what ends up happening is because you have. Oftentimes the people that draw the whole project are not the same. When the project is first starting, you give it to very junior people typically because it's like you need it cheap and you need it fast. So you're giving it to fresh out of school. Don't necessarily know all the software and they're just kind of you working with what they have. And it doesn't really matter because oftentimes those projects don't necessarily come to fruition. Gabriel Almeida Yeah. Renee Rust As a project is progressing and it gets more serious, you start putting people that like, you start putting actual architects and actual people that use the softwares onto those projects. At that point you're kind of like having to do a lot of cleanup because someone was really messy at the beginning of the project. That's kind of how that ends up going. Gabriel Almeida Gotcha. And then generally speaking how do you guys track the changes that need to be made? Revisions, all that kind of stuff. How does that communicate? Is that within the platform? Email, text, or you just take the design and just do it? Renee Rust I think a lot of it's actually in client meetings, So you'll present to a client and then they'll be you know, we don't think the kitchen's big enough, we want whatever. All these comments is like you create a design presentation and within that you're taking a lot of notes as to all the comments that are said during that meeting. Some of the good project managers will send a email at the end with like, this is everything that was said during the meeting. These are the big things we need to change. Renee Rust But then a lot of times, especially in bigger groups that you had multiple people working on you'd like, a design director that like, kind of in charge of, like, pushing like, whatever the changes were. And at that point, you also get into a lot of iterative work. Like, client says, I want a bigger kitchen. It's not like they. You just make it 2x bigger. It's like you have to make 10 different variations of and then you internally work through it until someone's like, these are the best three options. We're going to show them these three. Gabriel Almeida Gotcha. And does. And is the fact that it's super iterative and different people are working on it, does that cause any issues or does it work fairly well? Renee Rust I think it really depends on the company there and, like, company culture. like, I was on some projects that 20 people working on and it could get really frustrating very quickly because you have a lot of people, like, with different capabilities pushing things in different directions. Gabriel Almeida Yeah. Renee Rust So, yeah, I think it does get very frustrating sometimes, especially in bigger projects. And if they're not managed well, typically you end up being because the project's so big, you're like, there's a group of two people that are going to work on this section. You know, figure it out amongst yourselves. And like, yeah, I think a lot of time. You spend a lot of time, like, on face, like, calls or, like, you sit next to the person, so you're constantly talking about changes. So it's very real time in that sense. Gabriel Almeida And do you think that's. That's or would it better to, have it documented somewhere Renee Rust I guess I would then ask, if you're documenting something centrally, is it going to take me longer to document the changes than to actually go and do it? Gabriel Almeida Yeah, that depends on the change, right? Renee Rust Yeah. Because a lot of times what would happen is, like, well, the way that, revit works is like, a central model and everyone's working on, like, their own model and you have to sync it to the central model like, Like, I can work and make as many changes as I want in my model, and then I sync it and it gets sent back to main model, and then that one like, revised. And then when someone else thinks they get my changes back with them, does that make Gabriel Almeida Gotcha. Renee Rust But, like, what can happen like, if I'm working on certain things and I touch elements within that model, and someone else is trying touch it'll be like, this is locked. like, that's really frustrating. So if you're both working on something, it's constantly, like, it's locked. It's locked. Ask so and so to and you're constantly doing this, like, syncing battle. Gabriel Almeida Yeah. Renee Rust being that's only the case with companies that actually work with Revit. Because other companies will just work in which is like, a 2D version. Gabriel Almeida Yeah. Renee Rust I don't think they have the syncing issues there. Gabriel Almeida Yeah. What I've heard, is that they have. What they do have. And tell me if there's, like. Yeah, it's intuitive to is that, like, they have a ton of versions and it's hard for them to even know. Like. you know, like, when were working on and it's like, this is the final, final, final. Renee Rust Yeah. Gabriel Almeida Like, apparently that happens a ton so often. Renee Rust Oh, my God. Like, I think everywhere in like, final version 3000, you know, like, really frustrating. I would say Revit is good because you can't work separately on but especially if you're on 2D type of software, like CAD. Like auto. What is it? Gabriel Almeida Yeah, AutoCAD. Renee Rust Yeah, AutoCAD. I could be working one section, you could be working on another section, and then we have to combine those later, which is a ridiculous rework. Like, that's really frustrating. Gabriel Almeida Exactly. Renee Rust So, yeah, and things get lost all the time. Like, I think that happens often. And like, the other thing like, at our company, we like, a. Like, you have, like, the tech IT team. Really, what that means is like, three people or so. Their whole job is to work with BIM models because, like, they just constantly break and something is like, and they have to go in and fix it. And, like. Yeah, there's a ton you know, having to, be really good about fixing these models that are, like, insanely huge files that, like, that's essentially all your work is there. And imagine you have this like, a skyscraper. Like, it's crazy. Gabriel Almeida I mean, skyscrapers must be ginormous. Renee Rust Ginormous files. You end up having to have, like, multiple files. So, like, you'll have an architecture file, which is just the exterior. Then you have, like, an interior file, which is for interior design. like, sometimes you'll have a furniture file. And, like, those three are linked but they're separate files. So that you can turn them off, otherwise you can't work within them. Gabriel Almeida So it's like, interesting. Renee Rust Yeah. I guess the one thing I would say is that there's such a variety in scale here, right? Because you could be working if you're thinking corporate offices, like, I think those guys, they care most about this because their whole project is in that and their willingness to pay is a lot higher than someone that's in CAD and is a small firm that does residential work. to them, their margins are so low that I like, I don't see them paying much for that. Because also architecture, what is much for you? I think architecture is also very underpaid. Gabriel Almeida In the US for sure. Renee Rust Yeah, true. Actually Latin America's a little different but much I don't know, I'm thinking like, I'm trying to think of when I started architecture in what, 2017, my first job out of architecture school was 50k, my salary, right. Which is low in my opinion. And the other thing is and that's like someone who's coming from best architecture school in the US did your five year program, it's not even like whatever, right. And it was considered a good salary. So if you're competing with fresh out and a lot of work in architecture is just thrown on junior student like people and they kind of have to figure it out. So you're competing with that which is a low salary. low salary work or whatever. Renee Rust And also it gets outsourced. A lot of work gets outsourced to India or China, which is even cheaper. Gabriel Almeida Yeah. But I'll tell you about what we're thinking. the outsourcing actually creates a lot of the opportunity in our view because basically what we're thinking, imagine have you ever used Miro or Figma? Renee Rust One of those. Gabriel Almeida imagine that with version control for 2D and 3D and 3 2D droughts and 3D renders. Or you can, you can comment directly on the file. All those kinds of things. Track changes. Renee Rust Yeah. Gabriel Almeida As you upload it actually finds the differences between the previous file and the current one. because they're images. Renee Rust Yeah. Gabriel Almeida you can do some math to figure out the differences. Renee Rust That's interesting. That's really interesting because I'm now thinking on what we would do oftentimes is for renderings, right? Which is your big funny shot images that you send to clients and they use it for marketing purposes and all that. We would typically outsource those because they're very realistic looking. And like, to get them to look like that, you have days. And you send it to China, they do it overnight. But speaking of mirror, I think mirror gets used after the pandemic, it was used For every project has insane Miro boards, which are the messiest things I've ever seen. like, they are such a show. But whatever. But for the way that we would work would send the image to. Renee Rust And like, typically you send, you do all this 3D modeling and you send it to the like, firm, in our case it was out of China. And you would send the image that you wanted. You're like, we want this image. And then you would mark it up with all these comments. like, you had to be very. And I think one big thing there is like, the language barrier was problematic. So that was very difficult actually to get because you'd be like, I need this. You had to be so explicit on what exactly you needed to do for that. Gabriel Almeida Yeah. Renee Rust And that was super frustrating. Like, I was in charge of doing that for one of these projects and it was so frustrating because you had three internal people that had to see it. the design director for the architectural portion of the project, the interior portion of the project, and the project manager. All three of them had to get eyes on this. Gabriel Almeida Yep. Renee Rust And we had to have it on a 24 hour turnaround. So like, we would receive the images at 6am out of China. Then we would work through it until end of day and then we would ship it back to them. They would work on it overnight and send it back, right? Gabriel Almeida Yeah. Renee Rust And it was like, I don't know, you do 12 iterations of that very frustrating process because, like, getting people to look at it and comment on it was so hard. No one ever did it. And like, what I ended up having to do was like, situation, sit down with the design director and on a call, be tell me exactly all your thoughts as I'm marking it up real time. Like, that's ridiculous. Like, it should be a lot easier to have someone just look at something and say like, their comments. And it'd be very quickly uploaded. And then there's just really irritating. it was really irritating. A lot of back and forth on like, you say something, they say it back, send it back and it's not what you expect. Renee Rust And you go back and forth for ever. Because a furniture item didn't need to be like that. Gabriel Almeida Like what I'm. Have you ever used the loom? Loom allows you to do screen recording basically and video. So what we're picturing is imagine something where even you have your canvas, you have the file you can screen record, but you can also have a pop up and it sends it to your iPad. Renee Rust Yeah. Gabriel Almeida And so you can actually draw as you record. Renee Rust nice. Gabriel Almeida And it transcribes and all these kinds of things and also picks up the action items from the transcript. Renee Rust Very cool. Gabriel Almeida And then you just like that then gets sent into a to do list, all that stuff. And then you actually can see hey, last file was updated, uploaded on blah These are the associated comments. yeah, check if they get resolved. no, all sorts of things. but all in one place versus email and WhatsApp. yeah, that's kind of the vision that's to eventually like because the vast majority are small shops, you just eventually have software that does the entire process like all of the ops in one place. So the project management, the files, potentially even like billing all that all in one place. Renee Rust Yeah, yeah. I do wonder about project management in that world because oftentimes like that's super cool actually. I think that's an interesting kind of spot to tackle it. I think what's interesting in architecture too is that you have a lot of architects that then become business people. And they tend to not like they come from this artistic way world and now are like project managers. I've had the worst project managers in architecture because they just didn't know how to project manage. And imagine someone's coming from drawing something and then going into now I have to actually see a project through. And I actually don't think that there's a centralized project management tool. And I don't think anyone uses a specific software. Renee Rust it's a lot of just Excel sheets and Word docs and whatever Microsoft has. Gabriel Almeida Exactly. People use different Microsoft to do lists or some people use Asana, blah But when it might. But my view is like if you can take the core from my understanding, tell me if this is Roughly. the, like, the artistic vision is what matters at the end of the day. The core activity with the artistic vision is this, like, iterative process. Renee Rust Yeah. Gabriel Almeida At least that's my. Tell me if that's right. Renee Rust No, that sounds great. Gabriel Almeida And then that, like, that spits out to dos and every. And everything else that has to happen. but like, if those two things are not linked, it's a pain in the ass. Renee Rust Yeah, yeah. Gabriel Almeida At least that's my intuition. Renee Rust Yeah. No, I think that makes sense. I think the issue with a lot of it is that, like, there's no correct way. Like, there's no. I don't know, no one has a. This is how a building should be built. And like, the frustrating thing about that means that, like, you essentially have to beat something to death until people are like, this is good enough. Gabriel Almeida Yeah. Renee Rust So, like, what ends up happening is you have all these iterative, like, da, da. Until you get to a point where they're like, we want the kitchen slightly bigger. We want And it's like. But we already made it slightly bigger and it didn't really work. Here was that version. But like, we think this and it's like you're kind of like pulling back all these previous versions, being like, remember it didn't work. Remember we tried that and this was the problem then. Gabriel Almeida Yeah. Renee Rust Until everyone kind of settles on it. I don't know. Gabriel Almeida I mean, do you think it would be useful, like, provided the UI like, there's some control over like, who access one stuff? But like, do you think it would be useful to even have a portal for your clients to track what's going on, changes, comments, all that stuff? Or is that kind of muddy the waters? Renee Rust I don't think it's useful because most client depends. Depends on the client, actually. I should say a lot of clients don't like, don't know how to read drawings. And like, they. So. So if it's smaller, residential work, that kind of stuff, half of that is just educating your client. Like, this is how you read a drawing, whatever. If it's more like corporate architecture, you tend to have architects on the client side too. Maybe that's a little more helpful there. But I think actually you would. Wouldn't want clients in your models or in your files because it's a shit show and it's a mess already internally. And like, having clients that is probably worse. Gabriel Almeida Yeah. But are there cases where you're, like. You would have, like, an approval flow where it's this is client ready. You click a button and then the client can see or do you think that's just not available? Renee Rust I don't think clients tend to look at it. In my experience, it was always like, gotcha. We would, like. We would have all these internal working files, and then we would spend, like, a week working on an actual presentation. like, clients would, like. And then you'd sit there two to three hours in a presentation, and you'd walk through all this, like, and they would give you all the feedback that they would give in that meeting, and that's kind of all you got from them like, the next meeting. Gabriel Almeida What do these presentations look like? Renee Rust They're very beautiful in terms of. Gabriel Almeida Yeah. Like. Like, are you basically, like, is it essentially like, a series of screenshots of your renderings? Is it. Renee Rust No, I think it's a lot more storytelling. like, it would be depending on what phase you are. But typically it would be very much like, okay, like, the concept of this is blah. Like, I don't know. I'm trying to think back on the project. We did and it was whatever. So, like, the first bit is like, I'm trying to think. There's a. There was a project that was, like, based off like, ropes and, like, the way that, like, sailboats worked. Whatever. So a lot of the first imagery like, evoking that storytelling. So you're talking the fact that it's based in Boston and like, maritime world and, like, all these things. Whatever. And then you talk like, you kind of set the context with, like, these emotional and this, like, feeling. Renee Rust And then within that, you break it down into, like, the different spaces. And with those different spaces, you continue that storytelling of, like. So a lot of it like, it's, like, very beautifully laid out. You have, like, kind of, like, systematic. Like, I'm showing you the space, but I'm also telling you story that the space tells. Gotcha. Gabriel Almeida Yeah. And I'm guessing this is more the case for, like, really good, like, premium architecture versus, like, I'm building a house for, like. For me. Like, I don't think my architect would go through that. Renee Rust Yeah, you're probably right. Maybe not, like, a smaller scale might not but I actually. I actually think you still have a lot of storytelling because it's like, the storytelling part of it is what kind of grounds the, like, whole project. Because otherwise, like, you'll have clients that will go off on, like, it's used a lot in the sense where, like, someone will come back to me, like, oh, my God, I saw this really cool Pinterest of, like, a wooden staircase. I think we have to do a wooden staircase. But then your argument can be like, well, remember, we're talking about and it's all like, the water and the way things flow. So we actually think it has to be glass. Whatever. Renee Rust So it's a weird way to kind of keep people on track with a vision, if that makes sense. Gabriel Almeida Gotcha. Renee Rust Okay. Gabriel Almeida That makes sense. Renee Rust Cool. Gabriel Almeida I think that's it for me, Renee. The last question I have like, do you have other folks who are either interior designers, architects, GCs that I can talk to? Renee Rust Obviously, Ria. You've already talked. Gabriel Almeida Yeah. Renee Rust I'd have to look. I could see if I have like, friends that are still working in the industry if you'd want to talk to them about. Gabriel Almeida That'd be fantastic. Renee Rust Yeah. Maybe they can, like, be of use. Is there. Do you prefer to see, like, people that are working more on, like, the design side or people that are working more on the construction side? Gabriel Almeida Both. like, I mean, we're focusing on the design side but, like, part of where we see, like, opportunities later on is like, what was saying earlier from ideation to, like, we hand off the building to the. To the person. I think if you. If you can build software that helps people, like, actually do all of then you have a business. Renee Rust Yeah. I think that's kind of like why BIM like, whatever revit is so used is because, like, all your consultants are also using it. It's all integrated. Like, you have your mechanical, your electrical. All that is on the same platform. Gabriel Almeida Yeah. Renee Rust And then that's given to the dc, so. Gabriel Almeida Exactly. Like, the idea here is, like, you can build integrations to rapid. For example. Renee Rust Yeah. Gabriel Almeida And, like, imagine, like, we, like. Yeah, you can. I mean, that might get super expensive, but, imagine that you can actually, like, load your model in our platform. Renee Rust Yeah. Gabriel Almeida Which I think you can. Renee Rust Yeah. Gabriel Almeida Because I took a peek into their API and looks like you probably can. Renee Rust You just make really heavy models very quickly, which is a problem. But. Gabriel Almeida Yeah. But. But maybe that isn't that much the case for mom and pop shops. Renee Rust Could be. I guess. Yeah, you're right. If it's a smaller. Smaller. But again, mom and pop shops Aren't using you'd be surprised. Gabriel Almeida Yeah, you'd be surprised. They pay 300 bucks for CAD. Renee Rust Look. Gabriel Almeida Yeah. And Revit is more expensive. Renee Rust Revit is buy hours used. Gabriel Almeida It depends on the model. They do have a subscription. Renee Rust I thought someone was telling me it was token based. So it's like you buy tokens and then you use that and it's equivalent to how much time you have it on or something. I'm like, I have. Gabriel Almeida No, that's for the non licensed one. Renee Rust Oh, Janky. I'm telling you, half of the industry is based off bootleg software. Gabriel Almeida Yeah. I which is why a lot of it isn't becoming cloud based. It's like. Yeah, you can't like. Renee Rust Yeah, yeah. You'd go to these shops and doing internships and you'd be in some dudes like, I don't know, three person office and they're we have Photoshop from 20 2003 downloaded on some sketchy website. what? Gabriel Almeida Off of Renee Rust Yeah. I will say one quick thing that came to mind is there is a little bit of politics when it comes to architects, construction companies. Gabriel Almeida Yeah. Renee Rust And clients. Because as an architect, for we would never give our models to construction companies because the whole point is you shouldn't be building off of our models, you should be building off of our drawings. Gabriel Almeida Sure. Renee Rust And it's also legislative. there's issues like sometimes people get sued over these things. So I think there's kind of there is a little bit of animosity. anytime something goes wrong, you always blame the gc. The GC always blames the architect. like, there's a little bit of bitchiness between them. Gabriel Almeida That makes sense. Renee Rust So I think with that there's. You're not. Gabriel Almeida Did you see this with a designer or more to the gc? Renee Rust What do you mean? within. Gabriel Almeida Within your designer. Renee Rust It's the. Oh, with contractors. Gabriel Almeida No, architect, interior designer. Because there's multiple interactions. if in the middle you have the client, you have the architect to the. And then from what I'm hearing, in residential, often. And tell me if this also makes sense to you. but it seems like often, at least in high end residential, the project is led by the interior designer who works with the architect. But the artistic flair. Renee Rust Yeah. Gabriel Almeida Is by the interior designer. And so they're basically also the PMs. Renee Rust Yeah, yeah. It's funny because. Gabriel Almeida Is that right? Renee Rust Yeah, yeah. So it depends, If it's some more high end stuff there can be. Interior designers are kind of like the ones that are leading the vision. Architects don't tend to like interior designers because interior Designers think in 2D, architects think in 3D. Gabriel Almeida Yeah. Renee Rust And architects oftentimes have to fix interior designers, inability to actually build something. So like, they'll be like, we're gonna put a wall and it's gonna be wood or whatever. And it's like the architect's the one that's but I actually need thickness here. like, you're not accounting for the dimension and you're losing. So all of these really technical things have to be sorted by the architect, which then really irritates. there's a bit of conflict between architects and interior designers. because for my case it was always internal, were all within the same company. Like, I mostly worked with interior designers, so it was like, there's not animosity there because they're my colleagues. So like. Gabriel Almeida Right. Renee Rust And I would have a lot of conversations about like, but that's how. Not how you build it, whatever. So if those are more separate, I could see it being probably. And again, if you're in a company where it's mostly interior designers and you have three architects that are just like, I just have to build it, whatever. I could see there being more tension there. Gabriel Almeida And you think the communications would help there or would it make it like having this invitation platform that I mentioned? Renee Rust I don't know if it would be that much help because it's like there's always going to be that conflict, right. Of someone like, it's the same as thinking of PMs deal with this, Where you have like, you have vision and the tech team is telling you, like, you can't build it that way. And there's always that back and forth of like, you don't know how to actually code and like, you don't know how to actually build it, blah. So I think it's similar in that sense. like, I don't think like an interior designer is going to sit and learn exactly how to build something because they're like, it's not my job, that's someone else's job. Renee Rust But what actually happens A lot is like, again, in my so it could be very different in other companies, but it's like you have interior designers that are like, doing a lot of vision work. And then once it gets to that CD, construction documents phase, it's mostly architects that are drawing those. They're not like, interior designers are not drawing the actual construction documents. Gabriel Almeida Yeah. Renee Rust So at that point, like, architects are making a lot of decisions like, how things are actually going to be built. And then when you get to construction itself, the contractor is just taking that on and they're like, half the time they're probably like, fucking hate architects. They don't know what they're doing. I'm just gonna build it however it's meant to be built. So I actually think there's a big. Not big, but there is a disconnect from like, the actual design and the renderings, the images that everyone uses marketing very different to the actual building. It's like reality hits. All that to be said, there is a little bit of tension between all those kind of different stakeholders. Maybe like, better communication between them could help. Gabriel Almeida If it makes it that's a problem for us. Renee Rust Yeah. Gabriel Almeida If it's neutral to then we're fine. Renee Rust I think the biggest thing is that, like, between architects and interior designers, they tend to be on the same side because they're mostly like, on that same kind like, world. Gabriel Almeida Yeah. Renee Rust The only thing once you get to the contractors, like, there is a lot of information you don't share because you don't want to get sued if something doesn't work. Like, there's a lot like, suing that can happen. Gabriel Almeida Interesting. Renee Rust Because it will be oh, we built it off of Whatever your. That's like, we wouldn't share, like, models. Because we're like, if you tried to, like, build it off of our 3D models that some intern did, like, it might be really messed up. Gabriel Almeida Like, maybe you didn't have enough rebar. Renee Rust And exactly, like. Yeah, exactly like, those kinds of things. and half the time, like, we would give drawings that like, the other reason is like, a model is not actually accurate. It's a representation. like, there's there are models and then there are as built drawings. And the as built drawings are like, this is how it was actually built. And half like, those never align. Like, gotcha. You assume the wall is but it like, if you go, no one actually went and measured it. Like, you just said it was 14ft apart. In reality, it's 15 and a half or whatever. So, like, things do shift and change like that. Gabriel Almeida Okay, that's. That's a big amount, though. Renee Rust I don't know what the actual amount but I actually do think that there's a lot of variation because, like. Gabriel Almeida In I would buy if you say three feet. It's three feet and two inches. It's like, whatever, dude. Renee Rust Yeah. No, this happens all the time. Like, we had what happens all the time where it's a couple feet are off because you get to the construction site and then they're this is off by a foot. when we actually measured it all out. And like, that's why, like, for example, when you lay out a space that's like a big thing, like, they'll draw out, like, where everything's going to go. And then you go look at it and you're wait a minute, this seems small. Why is this That's when you realize that there's, like, variation like, the actual size of the building. like, you're basing it off of like, typically you're drawing off of drawings from, the 80s when a building was built. Like, imagine you're redoing the third floor of a skyscraper. Renee Rust The building will give you these drawings that they had like, whenever they were built that were probably hand drawn back then. Gabriel Almeida Yeah. Renee Rust And like. Gabriel Almeida Yeah. A slip of the ruler and. Renee Rust Exactly. And like, I think that there's a lot of inaccuracies there. So then you'll just kind of build off of that. like, contractor comes in and they're actually measuring the space. And like, there's all the stuff that's kind of not aligned or like, it doesn't really. like, nothing is straight. You assume everything is straight. So it's like. Yeah, I don't know. Gabriel Almeida Gotcha. Quick question. Like, as. Because we want to have a prototype at some point. Ideally, mid next week, later next week. obviously, super early. Like. Renee Rust Yeah. Gabriel Almeida Would you be willing to give us feedback? Renee Rust Sure. Gabriel Almeida Amazing. Thank you. Renee Rust Yeah. And let me see, who I can connect you with that's like, still working in the industry. Gabriel Almeida That. That would be super helpful. thank you so much. Renee Rust Yeah, of course. Good luck with everything Gabriel Almeida Thank you. And thank you again for the barbecue last weekend. Renee Rust Oh, of course. Gabriel Almeida It was the most beautiful day. Renee Rust Oh, yeah. It was so perfect to sit actually. It's crazy. It's getting cold very quickly. Gabriel Almeida It feels like I was talking to my mom about this. It's like, I'm gonna start wearing jeans Renee Rust Yeah. Gabriel Almeida you know, I'm. Tomorrow. Do you have a sailing license? Renee Rust No. Gabriel Almeida Oh, okay. You guys. You're gone. There. There's a. It's like, a sailing in the moonlight or something at the sailing pavilion. Renee Rust Oh, cool. Gabriel Almeida At night. Tomorrow. Renee Rust Wait, that's so cool. That's exciting. Gabriel Almeida You should come. Renee Rust But that's cool. Let me know how it is. That sounds so cool. I didn't know they did that. Gabriel Almeida Yeah, me neither. Do you remember Alvaro? He called me yesterday. He was like, we're going. You want to come? Renee Rust I was yeah, uncle. Always. Yeah, he's still around, no. Gabriel Almeida Yeah, yeah. He just came back from Spain this week. Renee Rust Oh, nice. Gabriel Almeida They took, like, a couple of months go do their thing. Renee Rust Oh, nice. That's always a good thing to do. Gabriel Almeida Yeah. Renee Rust Awesome. Well, that should be fun. Gabriel Almeida Yeah. yeah, enjoy Newport and. Yeah, I'll see you soon. Renee Rust All right, sounds good. Gabriel Almeida Thanks, Renee. Renee Rust Bye. Gabriel Almeida Bye.