[Interviewer] Emilio Alvarez Flores  
It. Hide how? Hide this. Don't watch. Interesting. Okay. But yeah, man, that's basically some of the context. Can you like. And like the reason, the way that I'm like running this, right. It's like, it's like super broad because, like, I don't want to like bias you or anything.

[Interviewee] Samarth Gwalani  
Yeah.

[Interviewer] Emilio Alvarez Flores  
Then where we're thinking and so like, can you just tell me a bit more about how the process works from end to end, from like the conception of like an architecture project all the way to delivering it to the final client? I mean, actually, before that, can you tell me a bit more about like your experience and like the size type of project?

[Interviewee] Samarth Gwalani  
Yeah, so I've worked on like various scales of projects ranging from like doing interiors for homes, building actual like homes in like New Jersey, Maine, Long island, stuff like that, as well as like doing commercial projects such as like shopping centers and then all the way up to stadiums seen like a broad range. Pardon?

[Interviewer] Emilio Alvarez Flores  
What was the stadium?

[Interviewee] Samarth Gwalani  
It was Everton's new stadium that just opened in. Yeah, that's correct.

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Did you get to know?

[Interviewee] Samarth Gwalani  
I didn't get to go. I left. I'm no longer an architect. So by the time we finished the drawings, it took a few years and stuff to get built. So it's on my bucket list to go there.

[Interviewer] Emilio Alvarez Flores  
Gotcha.

[Interviewee] Samarth Gwalani  
Yeah. So that was one of them. And the process is like significantly different for all of them. I can start maybe with the stadiums, how it looks more formally and then work my way down like to smaller projects if that's helpful. That's great. Yeah. So for stadiums, it starts with the company that's trying to like build the stadium, like putting out like tender offers or like bids for like proposals. It's called like an rfp. So like request for proposal. You put together like your previous work in general, and then using that body of work, they ask you to maybe do like a schematic for a certain part or like a study and they give you like a budget. You as a firm, like prioritize like maybe two to two months to like three months of like schematic designs.

[Interviewee] Samarth Gwalani  
And then you like, you basically like put that schematic in the shortlist. A few firms, or they select the form they want to go with for the schematic and you actually like take feedback from them and like build out the entire like stadium schematic being like, no, we need capacity like this, we kind of want more historical elements, blah, blah. So you refine the design and get it to a point that it's like a fully fleshed like 3D model in the sense, as well as basic drawing sets where you see the floor plan, the room organizations. You don't go into like plumbing, electricals or anything at schematic stage. Okay. And once they're happy with the schematics, you basically are continuously like qualifying for like subsequent rounds. So they're like three rounds, schematic drawings.

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Design development, schematics, but then not win another round.

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Makes sense. Overhead and switching and all that stuff.

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Yeah, and I mean the expertise level doesn't require that high bar. Like if you're putting to an. Putting together an airport, you need to like be able to source like massive structural members and stuff. And like a small design firm is not equipped for that. So just. It just slows them down in general. So you tend to like switch to large firm. And especially if you're doing it in Everton, then there'd be like a local firm that will detail it for materials permissions and processes within that region. But schematics is less rigid to the region in general.

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In. In revenue for the firm or like the total construction?

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Oh no, the construction cost was like 450 million or so.

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Okay, got it.

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So the firm would make like a couple of million doing the drawing set.

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And for homes, it's like a different scale completely, but you still have the same Three phases. You draw up a plan concept. The client likes it. It's like very. Like you're working with a family typically or something, not like a formal body. Right. So it's very conversational. And then you continuously, like, develop it. Some people will start building before the construction documents. They can, like, take the rough design development documents, start building, and then you, like, work with the contractor closely to tell him the construction details and stuff like that. So trying to move the timeline up and reduce, like, development, like, construction drawing needs, because that takes a lot of time.

[Interviewer] Emilio Alvarez Flores  
Gotcha. And so when. And when it comes to, like, those, I mean. I mean, I imagine that changes wildly, but like, for the bottom two. Right. Like, act like con. Like, let's just call it construction or construction scale or something like that versus venue. And then also like homes probably, like small commercial is probably similar. Right. Or is that more like the construction?

[Interviewee] Samarth Gwalani  
It's kind of closer to the stadium end of things. Like. Like a mall or something would be closer to a stadium.

[Interviewer] Emilio Alvarez Flores  
But what about, like, a small office building or something like that?

[Interviewee] Samarth Gwalani  
A full building or just the interiors would between the two, where, like, you maybe work with the same form all the way through, but it's less complex than a stadium. But there still are a lot of requirements required in general, because you have a facade, you have, like, your structure, you have, like, a lot of things that go into it.

[Interviewer] Emilio Alvarez Flores  
Got it. Okay. And so can you in. And there's like, obviously a difference between the 2D 3D drawings. And there's always a back and forth, right?

[Interviewee] Samarth Gwalani  
Yeah. I mean, in schematic phase, you're moving between 2D and 3D. Like, typically these drawing sets could be separate, but as you go into design, development and construction drawings, you want your 3D model to be, like, a source of truth and your 2D drawings to come out of it, so.

[Interviewer] Emilio Alvarez Flores  
Got it.

[Interviewee] Samarth Gwalani  
It should be a view of your 3D model, but like, in schematics, it's less important because you're trying to portray an idea, you're trying to move faster, you're trying to. So about accuracy. It's about the vision.

[Interviewer] Emilio Alvarez Flores  
Yeah. Like 80, 20, right?

[Interviewee] Samarth Gwalani  
Yeah, pretty much. I mean, you can be loose in it. Some views don't need to, like, fully, like, mapped out.

[Interviewer] Emilio Alvarez Flores  
Gotcha. Okay. And then when it comes to, like, the. The way that different folks work, imagine there's like a lot of back and forth and everything here. Like, how did I currently work? Is that going well? Are they. Are there things that could be done better.

[Interviewee] Samarth Gwalani  
How they work? I mean, like, if it's a smaller firm, you typically like, call the construction team up and you're like, it's very informal. But in larger projects, there's a proper handoff process where you get to a certain level and you have like syncing calls between like plumbing teams and the architect, engine and engineering teams and the architect, electrical teams and the architect. And the architect kind of like coordinates these things together.

[Interviewer] Emilio Alvarez Flores  
Yeah.

[Interviewee] Samarth Gwalani  
And you definitely have maybe a 3D model accessible to them to add in like layers of detail to.

[Interviewer] Emilio Alvarez Flores  
Gotcha. Okay. And like. And do you feel like the, like, this kind of working is working well or are there issues with it, especially for the smaller firms?

[Interviewee] Samarth Gwalani  
For smaller firms, the stakes are much lower. So the informality makes it easy in some way. But for larger firms, it's like super structured.

[Interviewer] Emilio Alvarez Flores  
So.

[Interviewee] Samarth Gwalani  
I would say like a smaller firm, I don't know, like a smaller firm is like, they like the flexibility of just like making stuff. I don't know. At least the ones that I've worked in that were smaller, they aren't that process driven. So there's, it's really informal. So I wouldn't say it's going badly or well, but it, I think it goes worse than like larger firms, in my opinion. But yeah.

[Interviewer] Emilio Alvarez Flores  
Okay. And then now when you start thinking about like the different functions and sub functions that firms consider core versus things that they might want to like, reduce costs for outsourcing, can you help me better understand from your perspective how to firms typically think about these things? What makes more or less sense?

[Interviewee] Samarth Gwalani  
In terms of producing costs?

[Interviewer] Emilio Alvarez Flores  
Yeah. Via outsourcing.

[Interviewee] Samarth Gwalani  
In terms of outsourcing. So if I'm an architecture firm and I'm trying to outsource some of the work to a third party. That's your question? Yeah, I mean, like, typically we in the past have outsourced specifically for rendering and stuff like that because those become like discrete deliverables. Not 365 days of the year you're not rendering, but you have like renderers that renders that are required at the end of each phase, typically to show what the building looks like. So sometimes you can have a person that's skilled in the team that can do multiple things and they can also render. Or if you don't have that, then you typically outsource it to a rendering company because you don't need that service every day of the year, essentially.

[Interviewer] Emilio Alvarez Flores  
Got it. And like, and at what scale of a company does it make sense for you to have someone full time doing renders? And like renders and like also schematics.

[Interviewee] Samarth Gwalani  
I mean, all companies do schematics typically. But renders, like a smaller company would make like. I'd say like after like a hundred person company would have maybe one or two renderers on their team, like 500%. This thing, like company or thousand company would have like five or six renderers, like dedicated, like through the year, like doing like representation and stuff like that. Yeah. But I would say like for smaller companies that are like 20 to 30, that's when you typically outsource renderings or so. Because you're like kind of not like you are small enough small, but you're like big enough to go for big projects. And then at that time you're stretching your manpower. So at that point you're looking to continue producing and let an external agency just do something like that, which is like helping you win the project with the renders.

[Interviewer] Emilio Alvarez Flores  
Gotcha. And what about with the like 2D drawings or not?

[Interviewee] Samarth Gwalani  
I think that's highly uncommon, honestly, like none. Like, the drawings are always done internally, like with the company from all architecture firms that I'm familiar with as well as the ones that I've worked with. Like, you're pretty much. That's like your source of truth, you know. You wouldn't outsource that. Like what? Like I would say. Yeah, I wouldn't say many people outsource their drawings.

[Interviewer] Emilio Alvarez Flores  
Gotcha. Because, like, for example, I've been speaking with interior design firms and they outsource that. But I think it has to do with like their core capability. Like, they need that to do their work. But for them, it's like a look and feel that matters.

[Interviewee] Samarth Gwalani  
Yeah. So maybe in an interior design firm, if they're not technical enough to put together the details of how things come together, maybe they're doing it for that reason, so that they can focus on the vibes. But in an architecture firm, you typically always do it within the company.

[Interviewer] Emilio Alvarez Flores  
Got it. Okay, interesting. And are there other functions like say like accounting, sales, anything along those lines where you think it would make sense to have external support?

[Interviewee] Samarth Gwalani  
I think mainly marketing, you know, like rendering marketing, that type of stuff, which is the. The external company doesn't need to closely know exactly what. How the building functions. Like the drawings. They can take like an artifact of 2D models or 3D models and just make it look good so that when the client gets it helps them get the bid and like qualify for the next round. So you'd outsource it, making it look like super luxurious, super nice. And like painting the vision.

[Interviewer] Emilio Alvarez Flores  
I see. And, and like if you were outsourcing or like, or actually better question, did in when you worked in like the firms that you worked in, did you guys outsource actively or not so much?

[Interviewee] Samarth Gwalani  
Yeah, we did. We outsourced moderately for those periods in time when were trying to do like renders and videos and stuff like that.

[Interviewer] Emilio Alvarez Flores  
Got it. Okay. And then when you did like, did you do it like offshore and like so there's a lot india and Singapore for example, or did you do somewhere else?

[Interviewee] Samarth Gwalani  
I think we did a US based company. Like it's easy to build and like typically you get a budget from the client. It's not going from your budget at this point because you've already qualified and are getting X amount of money for the proposal. So in that case you just like work with the company you've always worked with and you just get them to do it. And like they have like a good portfolio, they have a good body of work. You trust the quality and stuff like that.

[Interviewer] Emilio Alvarez Flores  
Got it. Okay. And like, do you think it's because I can make two arguments. Like one argument is like in it.

[Interviewee] Samarth Gwalani  
Could be.

[Interviewer] Emilio Alvarez Flores  
Better to like send it to India, for example, so that by the time you wake up, it's ready. Maybe just like two times. Assuming there's another where I'm like, well you probably want to be able to collaborate with these people.

[Interviewee] Samarth Gwalani  
Yeah.

[Interviewer] Emilio Alvarez Flores  
Maybe like the time difference like is actually kind of a barrier. Like. Yeah. Can you help me think through where you. What do you think?

[Interviewee] Samarth Gwalani  
The like why we wouldn't.

[Interviewer] Emilio Alvarez Flores  
Exactly. And where do you think most firms end up falling?

[Interviewee] Samarth Gwalani  
Yeah, I mean especially I worked in like boutique designee firms, so they cared a lot about like quality and craft, you know, like while an Indian person can get the job done, marketing and rendering is like a highly like creative storytelling based thing. Like you've seen creative directors at all companies, they have like a certain aesthetic about them. The way they talk, the way they think, it's like super abstract. And I guess they work well with people with that same level of communication, style and everything that differs. Outsourcing creative work to India, I would outsource more like rigorous work to India, like doing engineering work or something like that, but creative work, maybe the person is not as well was with an American creative director, for example.

[Interviewer] Emilio Alvarez Flores  
Got it. Okay. And probably like in there like the time zone might make a difference because then you can give them a call and like slowly but surely understand what they mean. All those things.

[Interviewee] Samarth Gwalani  
Yeah, yeah. I mean, the time zone is not a help here. It's a deterrent. Like, if it was about getting work done when I'm asleep, I'd expect it to be like a super low communication type of work in general. But like, creative design is like a high communication, high touch ideating type of like, work in general.

[Interviewer] Emilio Alvarez Flores  
Yeah, got it. Okay, that makes sense. Okay. And then I think, is there anything that I'm missing, man? Like if you were mean, like, you're thinking of like, I'm currently in the exploratory phase. Right. Is there anything in the way that I'm thinking about this and I'm missing on, like, how architecture firms, interior designers, all these guys think connect with each other.

[Interviewee] Samarth Gwalani  
Yeah. I mean, it would be helpful for me to know like, what you think the problem is with this thing. Then it would be like.

[Interviewer] Emilio Alvarez Flores  
Yeah, so like, part of the context is like, from what I've heard is like, there's one. A lack of talent in the US to like, the turnover. Super high for architecture. Yeah, I mean, architecture, like, then just in general, like, design work, including architecture. And those things just like, lead to a lot of operational problems. Like, if you're an architect or interior designer, the last thing you want to do is like, you have a project, you're like, man, now I need to go recruit. Like, hold on to do that. Yeah, right.

[Interviewer] Emilio Alvarez Flores  
And then there's an opportunity here to create like, economic mobility in Latin America because there is a lot of great talent where like, again, you're like on the same time zone, all these kinds of things, and like, you can provide savings while at the same time actually providing higher salaries to folks in Latam.

[Interviewee] Samarth Gwalani  
Got it. Yeah. I mean, it could work. Like, which part of the process, based on the other conversations you've had, would you outsource to?

[Interviewer] Emilio Alvarez Flores  
That's what I'm figuring out. There's like, part that like, it can be two 2D and 3D rendering, like some folks want, like some of the smaller people want, like business consulting. I'm personally skeptical of it making sense because like, like there are those. These firms are too small for my billable to make any sense.

[Interviewee] Samarth Gwalani  
Yeah, I always find, like, design outsourcing really hard because there's no source of truth in terms of if something is right or wrong. Whereas like, accounting or engineering, it's easier because, like, it either works or it doesn't work. It's either. It's binary, it's right or wrong in some sense. So in those cases, like, yeah, like, if I was Running my own creative practice, I'd be more skeptical about outsourcing than, like, building out a team or something. And if I was outsourcing, I'd want it to be, like, high contact. So, like, I feel like I'm not increasing my head count, I'm getting people external help, but I'm not just, like, I'm not losing quality, essentially.

[Interviewer] Emilio Alvarez Flores  
Yeah. And so, like, and for that, it would have to be in the same time zone, like, be able to, like, get on the phone, all those kinds of things.

[Interviewee] Samarth Gwalani  
Same time zone, same, like, cultural thought process. Someone who. You'd want someone who's kind of, like, maybe gone to study in the US or something and, like, is running a firm back in Latin America. Something like that would be ideal because then they can, like, speak the same language. They've maybe worked at some of these companies, and then they'd be a good contact points, essentially. Was it different in exposure in general, like, working on, like, large projects in the U.S. for example, like, because you need to know the specifications, the way prefab is done, and stuff like that. And if you aren't familiar with that, things are just built differently. In India, for example, like, you do have. You don't. You do, like, stud walls and, like, the. The wall systems are completely different. You just put bricks up everywhere and things like that.

[Interviewee] Samarth Gwalani  
You don't think of bricks. Yeah, exactly. So the materiality is different so that there's also, like, a slight issue in detailing it out because you don't know what material to reach for because you're not familiar with the climate and things like that.

[Interviewer] Emilio Alvarez Flores  
Gotcha. Yeah, that makes sense. And hey, Sam, as I can continue, like, exploring here, do you, like, have any other friends who might be willing to, like, spend 20, 30 minutes with me?

[Interviewee] Samarth Gwalani  
Yeah, I can message a few of my architecture friends and ask them to connect with you. Some of them are actively doing architecture right now. I've not done architecture since 2019, so.

[Interviewer] Emilio Alvarez Flores  
Yeah, yeah, that'd be fantastic if they're still working. That'd be amazing.

[Interviewee] Samarth Gwalani  
Yeah, yeah. So I'll reach out to them for sure.

[Interviewer] Emilio Alvarez Flores  
Thank you. You're the best. But yeah, man, I want to see you guys. Hopefully sometime over the summer.

[Interviewee] Samarth Gwalani  
Yeah. Calm down, man.

[Interviewer] Emilio Alvarez Flores  
Weren't able to come to Mexico too?

[Interviewee] Samarth Gwalani  
Yeah, I know. Maria was really looking forward to it, so she's pretty bummed out. We met Louis Bolio last weekend for. That's for Raj's birthday. Yeah.

[Interviewer] Emilio Alvarez Flores  
Yeah.

[Interviewee] Samarth Gwalani  
His house looked crazy when Ria showed me pictures of it. I'm sure it was Beautiful.

[Interviewer] Emilio Alvarez Flores  
Yeah, it was super nice. Yeah.

[Interviewee] Samarth Gwalani  
Yeah, man. We gotta do it again when you're traveling back home.

[Interviewer] Emilio Alvarez Flores  
I'm not sure. I'm probably some point. I mean, this year I want to go. But dude, like it's. This one has been insane with Delta V. Like.

[Interviewee] Samarth Gwalani  
Oh yeah.

[Interviewer] Emilio Alvarez Flores  
Like I've been. I mean, I'm struggle much. That's part of what. It's what I signed up for. It's like working like a short day is like 11 hours.

[Interviewee] Samarth Gwalani  
Yeah, that's crazy. But what about the.

[Interviewer] Emilio Alvarez Flores  
Still gonna go monetize them in one way or another. But I do feel like thesis is right, but the market isn't ready. It's kind of like the vibe I'm getting.

[Interviewee] Samarth Gwalani  
Yeah, fair enough. And you're working with the co founder right now or.

[Interviewer] Emilio Alvarez Flores  
Yeah, so for this idea, I'm working with another mba. I don't know if you know, you may know him. Gabe.

[Interviewee] Samarth Gwalani  
No. Maybe if I. Face it.

[Interviewer] Emilio Alvarez Flores  
Yeah, he's Brazilian. Yeah.

[Interviewee] Samarth Gwalani  
Got. Got it. Got it. And are you specifically only looking at the alp, the building industry or like other industries as well?

[Interviewer] Emilio Alvarez Flores  
BPO in general. Okay. But like that's a candidate. So like part of our candidates is like essentially we're looking for things that are unlikely to be taken over by AI, where there's like high attrition in the function, where there's like a talent gap. Like they like the firms literally cannot have find enough talent because then it makes all the sense in the world. At least like a macro level. Like there's always details. But. Yeah. Okay.

[Interviewee] Samarth Gwalani  
Super interesting, man. Keep. Let me know how it goes and I'll reach out to some of my friends. For sure.

[Interviewer] Emilio Alvarez Flores  
Amazing, Sam. And. And thanks for spending some time speaking with me on the weekend. Appreciate it.

[Interviewee] Samarth Gwalani  
Of course, bro. Anytime. Let me know if you need anything else. For sure.

[Interviewer] Emilio Alvarez Flores  
Appreciate it.

[Interviewee] Samarth Gwalani  
Yeah.

[Interviewer] Emilio Alvarez Flores  
Talk soon.

[Interviewee] Samarth Gwalani  
Bye. Bye.

[Interviewer] Emilio Alvarez Flores  
Bye.

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And then you basically put that schematic in the shortlist. They select from the firms they want to go with for the schematic and you actually like take feedback from them and like build out the entire like stadium schematic being like, no, we need capacity like this, we kind of want more historical elements, blah, blah. So you refine the design and get it to a point that it's like a fully fleshed like 3D model in the sense, as well as basic drawing sets where you see the floor plan, the room organizations. You don't go into like plumbing, electricals or anything at schematic stage. Okay. And once they're happy with the schematics, you basically are continuously like qualifying for like subsequent rounds. So they're like three rounds, schematic drawings.

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[Interviewee] Samarth Gwalani  
And for homes, it's like a different scale completely, but you still have the same Three phases. You draw up a plan concept. You are working with a family typically or something, not like a formal body. So it's very conversational. And then you continuously, like, develop it. Some people will start building before the construction documents. They can, like, take the rough design development documents, start building, and then you, like, work with the contractor closely to tell him the construction details and stuff like that. So trying to move the timeline up and reduce, like, development, like, construction drawing needs, because that takes a lot of time.

[Interviewer] Emilio Alvarez Flores  
Gotcha. And so when. And when it comes to, like, those, I mean. I mean, I imagine that changes wildly, but like, for the bottom two. Right. Like, act like con. Like, let's just call it construction or construction scale or something like that versus venue. And then also like homes probably, like small commercial is probably similar. Right. Or is that more like the construction?

[Interviewee] Samarth Gwalani  
It's kind of closer to the stadium end of things. Like. Like a mall or something would be closer to a stadium.

[Interviewer] Emilio Alvarez Flores  
But what about, like, a small office building or something like that?

**[Interviewee] Samarth Gwalani**A full building or just the interiors would between the two, where, like, you maybe work with the same form all the way through, but it's less complex than a stadium. But there still are a lot of requirements required in general, because you have a facade, you have, like, your structure, you have, like, a lot of things that go into it.

[Interviewer] Emilio Alvarez Flores  
Got it. Okay. And so can you in. And there's like, obviously a difference between the 2D 3D drawings. And there's always a back and forth, right?

**[Interviewee] Samarth Gwalani**  
Yeah. I mean, in schematic phase, you're moving between 2D and 3D. Like, typically these drawing sets could be separate, but as you go into design, development and construction drawings, you want your 3D model to be, like, a source of truth and your 2D drawings to come out of it, so.

[Interviewer] Emilio Alvarez Flores  
Got it.

**[Interviewee] Samarth Gwalani**  
It should be a view of your 3D model, but like, in schematics, it's less important because you're trying to portray an idea, you're trying to move faster, you're trying to. So about accuracy. It's about the vision.

[Interviewer] Emilio Alvarez Flores  
Yeah. Like 80, 20, right?

[Interviewee] Samarth Gwalani  
Yeah, pretty much. I mean, you can be loose in it. Some views don't need to, like, fully, like, mapped out.

**[Interviewer] Emilio Alvarez Flores**  
Gotcha. Okay. And then when it comes to, like, the. The way that different folks work, imagine there's like a lot of back and forth and everything here. Like, how did I currently work? Is that going well? Are they. Are there things that could be done better.

**[Interviewee] Samarth Gwalani**  
How they work? I mean, like, if it's a smaller firm, you typically, call the construction team up and you're like, it's very informal. But in larger projects, there's a proper handoff process where you get to a certain level and you have like syncing calls between like plumbing teams and the architect, engine and engineering teams and the architect, electrical teams and the architect. And the architect kind of like coordinates these things together.

[Interviewer] Emilio Alvarez Flores  
Yeah.

[Interviewee] Samarth Gwalani  
And you definitely have maybe a 3D model accessible to them to add in like layers of detail to.

[Interviewer] Emilio Alvarez Flores  
Gotcha. Okay.. And do you feel this kind of working is working well or are there issues with it, especially for the smaller firms?

[Interviewee] Samarth Gwalani  
For smaller firms, the stakes are much lower. So the informality makes it easy in some way. But for larger firms, it's like super structured.

[Interviewer] Emilio Alvarez Flores  
So.

**[Interviewee] Samarth Gwalani**  
I would say a smaller firm likes the flexibility of just like making stuff. I don't know. At least the ones that I've worked in that were smaller, they aren't that process driven. So there, it's really informal. I wouldn't say it's going badly or well, but it, I think it goes worse than like larger firms, in my opinion.

[Interviewer] Emilio Alvarez Flores  
Okay. And then now when you start thinking about like the different functions and sub functions that firms consider core versus things that they might want to like, reduce costs for outsourcing, can you help me better understand from your perspective how to firms typically think about these things? What makes more or less sense?

[Interviewee] Samarth Gwalani  
In terms of producing costs?

[Interviewer] Emilio Alvarez Flores  
Yeah. Via outsourcing.

**[Interviewee] Samarth Gwalani**  
In terms of outsourcing. So if I'm an architecture firm and I'm trying to outsource some of the work to a third party. That's your question? Yeah, I mean, like, typically we in the past have outsourced specifically for rendering and stuff like that because those become like discrete deliverables. Not 365 days of the year you're not rendering, but you have like renderers that renders that are required at the end of each phase, typically to show what the building looks like. So sometimes you can have a person that's skilled in the team that can do multiple things and they can also render. Or if you don't have that, then you typically outsource it to a rendering company because you don't need that service every day of the year, essentially.

[Interviewer] Emilio Alvarez Flores  
Got it. And like, and at what scale of a company does it make sense for you to have someone full time doing renders? And like renders and like also schematics.

**[Interviewee] Samarth Gwalani**  
I mean, all companies do schematics typically. I'd say like after like a hundred person company would have maybe one or two renderers on their team, like 5. This thing, like company or thousand company would have like five or six renderers, like dedicated, like through the year, like doing like representation and stuff like that. Yeah. But I would say like for smaller companies that are like 20 to 30, that's when you typically outsource renderings or so. Because you're like kind of not are small small, but you're big enough to go for big projects. And then at that time you're stretching your manpower. So at that point you're looking to continue producing and let an external agency just do something like that, which is helping you win the project with the renders.

[Interviewer] Emilio Alvarez Flores  
Gotcha. And what about like 2D drawings?

**[Interviewee] Samarth Gwalani**  
I think that's highly uncommon, honestly, like none. Like, the drawings are always done internally, like with the company from all architecture firms that I'm familiar with as well as the ones that I've worked with. Like, you're pretty much. That's like your source of truth, you know. You wouldn't outsource that. Like what? Like I would say. Yeah, I wouldn't say many people outsource their drawings.

[Interviewer] Emilio Alvarez Flores  
Gotcha. Because, like, for example, I've been speaking with interior design firms and they outsource that. But I think it has to do with like their core capability. Like, they need that to do their work. But for them, it's like a look and feel that matters.

[Interviewee] Samarth Gwalani  
Yeah. So maybe in an interior design firm, if they're not technical enough to put together the details of how things come together, maybe they're doing it for that reason, so that they can focus on the vibes. But in an architecture firm, you typically always do it within the company.

[Interviewer] Emilio Alvarez Flores  
Got it. Okay, interesting. And are there other functions like say like accounting, sales, anything along those lines where you think it would make sense to have external support?

[Interviewee] Samarth Gwalani  
I think mainly marketing, you know, like rendering marketing, that type of stuff, which is the. The external company doesn't need to closely know exactly what. How the building functions. Like the drawings. They can take like an artifact of 2D models or 3D models and just make it look good so that when the client gets it helps them get the bid and like qualify for the next round. So you'd outsource it, making it look like super luxurious, super nice. And like painting the vision.

[Interviewer] Emilio Alvarez Flores  
I see. And, and like if you were outsourcing or like, or actually better question, did in when you worked in like the firms that you worked in, did you guys outsource actively or not so much?

[Interviewee] Samarth Gwalani  
Yeah, we did. We outsourced moderately for those periods in time when were trying to do like renders and videos and stuff like that.

[Interviewer] Emilio Alvarez Flores  
Got it. Okay. And then when you did like, did you do it like offshore and like so there's a lot india and Singapore for example, or did you do somewhere else?

[Interviewee] Samarth Gwalani  
I think we did a US based company. Like it's easy to build and like typically you get a budget from the client. It's not going from your budget at this point because you've already qualified and are getting X amount of money for the proposal. So in that case you just like work with the company you've always worked with and you just get them to do it. And like they have like a good portfolio, they have a good body of work. You trust the quality and stuff like that.

[Interviewer] Emilio Alvarez Flores  
Got it. Okay. Do you think it's because I can make two arguments. Like one argument is like in it.

[Interviewee] Samarth Gwalani  
Could be.

[Interviewer] Emilio Alvarez Flores  
Better to like send it to India, for example, so that by the time you wake up, it's ready. Maybe just like two times. Assuming there's another where I'm like, well you probably want to be able to collaborate with these people.

[Interviewee] Samarth Gwalani  
Yeah.

[Interviewer] Emilio Alvarez Flores  
Maybe like the time difference like is actually kind of a barrier. Like. Yeah. Can you help me think through where you. What do you think?

[Interviewee] Samarth Gwalani  
Like why we wouldn't?

[Interviewer] Emilio Alvarez Flores  
Exactly. And where do you think most firms end up falling?

**[Interviewee] Samarth Gwalani**  
Yeah, I mean especially I worked in like boutique designee firms, so they cared a lot about like quality and craft, you know, like while an Indian person can get the job done, marketing and rendering is like a highly like creative storytelling based thing. Like you've seen creative directors at all companies, they have like a certain aesthetic about them. The way they talk, the way they think, it's like super abstract. And I guess they work well with people with that same level of communication, style and everything that differs. Outsourcing creative work to India, I would outsource more like rigorous work to India, like doing engineering work or something like that, but creative work, maybe the person is not as well was with an American creative director, for example.

[Interviewer] Emilio Alvarez Flores  
Got it. Okay. And probably like in there like the time zone might make a difference because then you can give them a call and like slowly but surely understand what they mean. All those things.

**[Interviewee] Samarth Gwalani**  
Yeah, yeah. I mean, the time zone is not a help here. It's a deterrent. If it was about getting work done when I'm asleep, I'd expect it to be like a super low communication type of work in general. But like, creative design is a high communication, high touch ideating type of work in general.

[Interviewer] Emilio Alvarez Flores  
Yeah, got it. Okay, that makes sense. Okay. And then I think, is there anything that I'm missing, man? Like if you were mean, like, you're thinking of like, I'm currently in the exploratory phase. Right. Is there anything in the way that I'm thinking about this and I'm missing on, like, how architecture firms, interior designers, all these guys think connect with each other.

[Interviewee] Samarth Gwalani  
Yeah. I mean, it would be helpful for me to know like, what you think the problem is with this thing. Then it would be like.

[Interviewer] Emilio Alvarez Flores  
Yeah, so like, part of the context is like, from what I've heard is like, there's one. A lack of talent in the US to like, the turnover. Super high for architecture. Yeah, I mean, architecture, like, then just in general, like, design work, including architecture. And those things just like, lead to a lot of operational problems. Like, if you're an architect or interior designer, the last thing you want to do is like, you have a project, you're like, man, now I need to go recruit. Like, hold on to do that.

[Interviewer] Emilio Alvarez Flores  
And then there's an opportunity here to create like, economic mobility in Latin America because there is a lot of great talent where like, again, you're like on the same time zone, all these kinds of things, and like, you can provide savings while at the same time actually providing higher salaries to folks in Latam.

[Interviewee] Samarth Gwalani  
Got it. Yeah. I mean, it could work. Like, which part of the process, based on the other conversations you've had, would you outsource to?

[Interviewer] Emilio Alvarez Flores  
That's what I'm figuring out. There's like, part that like, it can be two 2D and 3D rendering, like some folks want, like some of the smaller people want, like business consulting. I'm personally skeptical of it making sense because like, like there are those. These firms are too small for my billable to make any sense.

[Interviewee] Samarth Gwalani  
Yeah, I always find, like, design outsourcing really hard because there's no source of truth in terms of if something is right or wrong. Whereas like, accounting or engineering, it's easier because, like, it either works or it doesn't work. It's either. It's binary, it's right or wrong in some sense. So in those cases, like, yeah, like, if I was Running my own creative practice, I'd be more skeptical about outsourcing than, like, building out a team or something. And if I was outsourcing, I'd want it to be, like, high contact. So, like, I feel like I'm not increasing my head count, I'm getting people external help, but I'm not just, like, I'm not losing quality, essentially.

[Interviewer] Emilio Alvarez Flores  
Yeah. And so, like, and for that, it would have to be in the same time zone, like, be able to, like, get on the phone, all those kinds of things.

[Interviewee] Samarth Gwalani  
Same time zone, same, like, cultural thought process. Someone who. You'd want someone who's kind of, like, maybe gone to study in the US or something and, like, is running a firm back in Latin America. Something like that would be ideal because then they can, like, speak the same language. They've maybe worked at some of these companies, and then they'd be a good contact points, essentially. Was it different in exposure in general, like, working on, like, large projects in the U.S. for example, like, because you need to know the specifications, the way prefab is done, and stuff like that. And if you aren't familiar with that, things are just built differently. In India, for example, like, you do have. You don't. You do, like, stud walls and, like, the. The wall systems are completely different. You just put bricks up everywhere and things like that.

[Interviewee] Samarth Gwalani  
You don't think of bricks. Yeah, exactly. So the materiality is different so that there's also, like, a slight issue in detailing it out because you don't know what material to reach for because you're not familiar with the climate and things like that.

[Interviewer] Emilio Alvarez Flores  
Gotcha. Yeah, that makes sense. And hey, Sam, as I can continue, like, exploring here, do you, like, have any other friends who might be willing to, like, spend 20, 30 minutes with me?

[Interviewee] Samarth Gwalani  
Yeah, I can message a few of my architecture friends and ask them to connect with you. Some of them are actively doing architecture right now. I've not done architecture since 2019, so.

[Interviewer] Emilio Alvarez Flores  
Yeah, yeah, that'd be fantastic if they're still working. That'd be amazing.

[Interviewee] Samarth Gwalani  
Yeah, yeah. So I'll reach out to them for sure.

[Interviewer] Emilio Alvarez Flores  
Thank you. You're the best. But yeah, man, I want to see you guys. Hopefully sometime over the summer.

[Interviewee] Samarth Gwalani  
Yeah. Calm down, man.

[Interviewer] Emilio Alvarez Flores  
Weren't able to come to Mexico too?

[Interviewee] Samarth Gwalani  
Yeah, I know. Maria was really looking forward to it, so she's pretty bummed out. We met Louis Bolio last weekend for. That's for Raj's birthday. Yeah.

[Interviewer] Emilio Alvarez Flores  
Yeah.

[Interviewee] Samarth Gwalani  
His house looked crazy when Ria showed me pictures of it. I'm sure it was Beautiful.

[Interviewer] Emilio Alvarez Flores  
Yeah, it was super nice. Yeah.

[Interviewee] Samarth Gwalani  
Yeah, man. We gotta do it again when you're traveling back home.

[Interviewer] Emilio Alvarez Flores  
I'm not sure. I'm probably some point. I mean, this year I want to go. But dude, like it's. This one has been insane with Delta V. Like.

[Interviewee] Samarth Gwalani  
Oh yeah.

[Interviewer] Emilio Alvarez Flores  
Like I've been. I mean, I'm struggle much. That's part of what. It's what I signed up for. It's like working like a short day is like 11 hours.

[Interviewee] Samarth Gwalani  
Yeah, that's crazy. But what about the.

[Interviewer] Emilio Alvarez Flores  
Still gonna go monetize them in one way or another. But I do feel like thesis is right, but the market isn't ready. It's kind of like the vibe I'm getting.

[Interviewee] Samarth Gwalani  
Yeah, fair enough. And you're working with the co founder right now or.

[Interviewer] Emilio Alvarez Flores  
Yeah, so for this idea, I'm working with another mba. I don't know if you know, you may know him. Gabe.

[Interviewee] Samarth Gwalani  
No. Maybe if I. Face it.

[Interviewer] Emilio Alvarez Flores  
Yeah, he's Brazilian. Yeah.

[Interviewee] Samarth Gwalani  
Got. Got it. Got it. And are you specifically only looking at the alp, the building industry or like other industries as well?

[Interviewer] Emilio Alvarez Flores  
BPO in general. Okay. But like that's a candidate. So like part of our candidates is like essentially we're looking for things that are unlikely to be taken over by AI, where there's like high attrition in the function, where there's like a talent gap. Like they like the firms literally cannot have find enough talent because then it makes all the sense in the world. At least like a macro level. Like there's always details. But. Yeah. Okay.

[