Gabriel Almeida  
Great. Okay, cool. Yeah. 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. Okay. Anyway, the like we're looking at the telecom stuff. Like my original vision of like creating that the marketplace and all that stuff. Like the vision is right, like 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 like all of the value, like the value basically is accrued at like the CEO office. But that's for all of the risk is in the CTO office. Okay, right. Because like basically my, if my vision comes true, what happens is that you have less capex. Because you have less capex, like you're that basic. Like that Delta basically goes straight to your bottom line.

Gabriel Almeida  
And so the CEO gets a giant bonus for that. Yeah. The CTO however does not get a bonus for that. Yeah, but they will be fired if they invest too little capex when something happens to the network.

Renee Rust  
Yeah.

Gabriel Almeida  
And so like he has, does not have the incentive to roll out my. Yeah, like it. Yeah. So like ended up speaking with like a bunch of like C level people at like giant companies and stuff. And that was basically the feedback which like. Yeah, no, like on paper this makes sense with the politics basically don't allow it.

Renee Rust  
Yeah, that's so interesting. Yeah, it's like good findings though and like also good that you found out early because like had you like pursued it and like figured it out like further down, I mean like I think.

Gabriel Almeida  
It'S like I would have been able to like 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 like tower optimizations, like I don't know if you know American Tower and all those companies, but basically like the radios that give you 5G, 4G, all that stuff, they sit on like literal like 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 like basically invented the industry and stuff. Super nice guy.

Renee Rust  
It's like a real estate thing at that point too. Right?

Gabriel Almeida  
It's a real estate company. Yeah, 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 probably, like, no one's, like, competing with them.

Gabriel Almeida  
Why would they once you buy them? Like.

Renee Rust  
Yeah.

Gabriel Almeida  
And 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 to, like, 70.

Renee Rust  
Insane. Crazy.

Gabriel Almeida  
And so, like, one of the things that we kept hearing is that, like, there's this thing that happens, which is that, like, especially in emerging economies where, 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 Medicine, those guys would rather not pay rent. And they just, like, 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 just, like, 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 billions, but I'm making more billions, so whatever.

Gabriel Almeida  
Yeah, exactly. Which was crazy. Like, the lesson learned there is, 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  
Like, 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, fuck, what are we gonna do?

Renee Rust  
And then you pivot into architecture.

Gabriel Almeida  
Yeah. So we started thinking, 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. Then, like, a couple other steps, and you get business process outsourcing.

Renee Rust  
Yeah.

Gabriel Almeida  
And we liked analysis of like, well, where does it make sense? Gabe's girlfriend is interior design.

Renee Rust  
Oh, that's right. Yeah, yeah.

Gabriel Almeida  
And then like, so like, and like 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 like had a ton of calls in the interior design architecture work and 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 basically, like, what we're working on is like software to help architects, interior designers work better.

Renee Rust  
And interesting. Okay, is there like 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, like the end to end process?

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 annoying, but, like, it's fine or something where you're like, hey, 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 like 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 like 10 people or less. Right?

Gabriel Almeida  
Right. Yep.

Renee Rust  
Okay. Yeah. But it's like, it's crazy if you think about it, because it's really tiny offices and a lot of those are like two to three people. And like, those guys are not paying for any of their software. Like, they're using bootleg, like Photoshop. Like, they like, are. They're not like, I'm sure Photoshop and those kind of like 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. Right? So, like, that's one side of architecture. And those guys are doing mostly residential work. They're doing mostly like a couple of houses here and there, right?

Gabriel Almeida  
Yeah, small, commercial.

Renee Rust  
Yeah, barely. Barely. Yeah. But then on the other end of that, it's like I was working in corporate architecture, which is like 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 like BIM modeling, right? Building information modeling, whatever it stands for. And I think that this is pretty good software, but it's really hard to actually know how to do it well. Like, most people are really bad at using it. Like, which is because people don't really, like, stop to learn how to actually use it. They oftentimes when, like, you're working on a project, you need to have it done by that night.

Renee Rust  
So people will just, 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 like, continue on a bad path. They're like, essentially like, the way that BIM works is you model it in 3D, and then with that you can like, easily get 2D, like drawings. But oftentimes if you're like under a pinch, people will just draw in 2D, which is the worst thing you can do. But then it's just like, a lot of time is wasted in, 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 I guess 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. So, like, first is concept design is what it's called. And it's like, that is when you're like, you're doing a lot of really quick sketches. You're like blocking out spaces and like, where things are going to go and what the relationships may be. Then you have design development, which is like when you're getting a little deeper into like, 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 CD, which is construction design. No, sorry, yeah, whatever. CDs. 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 and 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 ca, which is like construction administration. At that point it's really the contractors doing everything and you're just kind of assisting as like the client person. So like 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 like fucked over by contractors.

Gabriel Almeida  
Like the wrong rebar.

Renee Rust  
Exactly. Like giving you worse products and overcharging kind of. So like, and a lot of times that's also where a lot of like things arise. Like, okay, you can't actually build this way. So like how do we fix it? Right. So yeah, 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. Right. When the project is first starting, you give it to like very junior people typically because it's like you need it cheap and you need it fast. So you're giving it to like fresh out of school. Don't necessarily know all the software and they're just kind of like, you know, working with what they have. And it doesn't really matter because oftentimes those projects don't necessarily like come to fruition.

Gabriel Almeida  
Yeah.

Renee Rust  
As a project is like progressing and it gets more serious, you start putting people that like, you start putting actual architects and actual people that use like the softwares onto those projects. At that point you're kind of like having to do a lot of cleanup because someone was like really messy at the beginning of the project. That's kind of how that ends up going.

Gabriel Almeida  
Gotcha. Okay. And then generally speaking like 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 like in client meetings, right? So like you'll present to a client and then they'll be like, you know, we don't think the kitchen's big enough, we want whatever. All these like comments and you're like taking a lot of it is like you create like a design presentation and within that you're like taking a lot of notes as to all the comments that are like said during that meeting. Some of the good project managers will send like a email at the end with like, this is everything that was said during the meeting. These are like 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 it, you'd have, like, a design director that was, like, kind of in charge of, like, pushing the, like, whatever the changes were. And at that point, you also get into a lot of iterative work. Right. 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 it, 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. Because, like, I was on some projects that had, like, 20 people working on it, and it could get really frustrating very quickly because you have a lot of people, like, with different capabilities pushing things in different directions. Right?

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 like, 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, on, like, calls or, like, you sit next to the person, so you're constantly talking about changes. So it's like, very real time in that sense.

Gabriel Almeida  
And do you think that's. That's enough, or would it better to, like, have it documented somewhere centrally?

Renee Rust  
I guess I would then ask, like, 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, like, revit works is there's, like, a central model and everyone's working on, like, their own model and you have to sync it to the central model every, like, whenever. 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 the, like, main model, and then that one gets, like, revised. And then when someone else thinks they get my changes back with them, does that make sense?

Gabriel Almeida  
Gotcha.

Renee Rust  
But, like, what can happen is, 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. So, 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 sync, ask so and so to sync, and you're constantly doing this, like, syncing battle.

Gabriel Almeida  
Yeah.

Renee Rust  
That being said, that's only the case with companies that actually work with Revit. Right. Because other companies will just work in CAD, 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, though, is that they have. What they do have. And tell me if there's, like. Yeah, it's intuitive to you, is that, like, they have a ton of versions and it's hard for them to even know. Like. Like, you know, like, when were working on projects, and it's like, this is the final, final, final.

Renee Rust  
Yeah. Yeah.

Gabriel Almeida  
Like, apparently that happens a ton so often.

Renee Rust  
Oh, my God. Like, I think everywhere in architecture, just, like, final version 3000, you know, it's, like, really frustrating. I would say Revit is good because you can't work separately on things, but especially if you're on 2D type of software, like CAD. Like auto. What is it?

Gabriel Almeida  
Yeah, AutoCAD. Yeah.

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. Right. Like, I think that happens often. And like, the other thing is, like, at our company, we had, like, a. Like, you have, like, the tech IT team. Really, what that means is there's, like, three people or so. Their whole job is to work with BIM models because, like, they just constantly break and something is like, whatever, and they have to go in and fix it. Right. And, like. Yeah, there's a ton of, like, you know, having to, like, be really good about fixing these models that are, like, insanely huge files that, like, that's essentially all your work is there. Right. And imagine you have this for, like, a skyscraper. Like, it's crazy. Yeah.

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. And, like, sometimes you'll have a furniture file. And, like, those three are linked together, but they're separate files. So that you can like 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 like there's such a variety in scale here, right? Because you could be working like if you're thinking corporate offices, like, I think those guys, they care most about this because like their whole like project is in that and like their willingness to pay is a lot higher than someone that's like in CAD and is like a small firm that does like residential work. Like to them, like their margins are so low that I like, I don't see them paying much for that. Because also like architecture, what is much for you? I think architecture is also very underpaid.

Gabriel Almeida  
In the US for sure.

Renee Rust  
Yeah, yeah, true. Actually Latin America's a little different there, but much I don't know, I'm thinking like, I'm trying to think of like when I started architecture in what, 2017, my first job out of architecture school was like 50k, like my salary, right. Which is low in my opinion. And the other thing is like, and that's like someone who's coming from like best architecture school in the US like did your five year program, it's not even like whatever, right. And like, and it was considered a good salary. So like if you're competing with like fresh out and like a lot of work in architecture is just like thrown on junior student like people and like they kind of have to figure it out. So like you're competing with like that which is like a low salary. Right? Like low salary work or whatever.

Renee Rust  
And also it gets outsourced. A lot of work gets outsourced to like India or China, which is even cheaper.

Gabriel Almeida  
Yeah. But like I'll tell you about what we're thinking. Like the outsourcing actually creates a lot of the opportunity in our view because basically like what we're thinking, imagine like have you ever used like Miro or Figma?

Renee Rust  
One of those. Yeah.

Gabriel Almeida  
Like, imagine that with like version control for 2D and 3D and 3 2D droughts and like 3D renders. Or like you can, yeah. Like you can comment directly on the file. All those kinds of things. Track changes.

Renee Rust  
Yeah.

Gabriel Almeida  
As you upload things, it actually finds the differences between the previous file and the current one. Like because they're images.

Renee Rust  
Yeah.

Gabriel Almeida  
Like you can do some math to like figure out the differences.

Renee Rust  
That's interesting. That's really interesting because like I'm now thinking on like what we would do oftentimes is for like renderings, right? Which is like 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 like you send it to China, they do it overnight. But speaking of mirror, I think mirror gets used like after the pandemic, it was used everywhere. For every project has like insane Miro boards, which are the messiest things I've ever seen. And like, they are such a show. But whatever. But for renderings, the way that we would work is like, 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 like send the image that you wanted. You're like, we want this image. Right. And then you would mark it up with like all these comments. And 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 like one of these projects and it was so frustrating because you had like three internal people that had to see it. Like the design director for like the architectural portion of the project, the interior portion of the project, and like 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 like whatever 6am out of like 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 like 12 iterations of that very frustrating process because, like, getting people to like, look at it and comment on it was like so hard. No one ever did it. And like, what I ended up having to do was like, situation, sit down with like the design director and like on a call, be like, tell me exactly all your thoughts as I'm like 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 like very quickly uploaded. And then there's just like really irritating. Like 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 like ever. Because like 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 like do screen recording basically and like, and video. So like what we're picturing is like imagine something where like you can even like you have your canvas, you have the file you can screen record, but you can also like 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  
Oh nice. Okay. Yeah.

Gabriel Almeida  
And it like 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 like you just like that then gets sent into like a to do list, all that stuff. And then you actually can see like hey, like last file was updated, uploaded on blah blah. These are the associated comments. Like yeah, check if they get resolved. Yes, no, all sorts of things. Yeah, but all in one place versus like email and WhatsApp. And yeah, that's kind of the vision that's to eventually like because the vast majority are small shops, you just like eventually like have software that does like the entire process like all of the ops in one place. So like 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 like spot to tackle it. I think what's interesting in architecture too is that like you have a lot of architects that then become business people. Right. And like 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 like project manage. Right. And like imagine someone's coming from like drawing something and then going into like now I have to like actually like see a project through. And I actually don't think that there's a centralized like project management tool. And like I don't think anyone uses a specific software.

Renee Rust  
Like it's a lot of just like Excel sheets and like Word docs and like whatever Microsoft has.

Gabriel Almeida  
Exactly. People use like different Microsoft to do lists or some people use Asana, blah blah. But like when it might. But like my view is like if you can take like the core like from my understanding, tell me if this is Roughly. Right. Like 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. Right?

Renee Rust  
Yeah.

Gabriel Almeida  
At least that's my. Tell me if that's right.

Renee Rust  
No, that sounds great. Yeah. Yeah.

Gabriel Almeida  
Right? And then that, like, that spits out all the to dos and like every. And everything else that has to happen. Yeah, 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 too, is that, like, there's no correct way. Right. Like, there's no. I don't know, no one has like a. This is how a building should be built. And like, the frustrating thing about that means that, like, you essentially have to like, 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 the. And it's like. But we already made it slightly bigger and it didn't really work. Here was that version. Oh. But like, we think this and it's like you're kind of like pulling back all these previous versions, being like, remember we tried 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. Yeah. I don't know.

Gabriel Almeida  
I mean, do you think it would be useful, like, provided like the UI and like, there's like some control over like, who access one stuff? But like, do you think it would be useful to like, even have a portal for your clients to like, track what's going on, changes, comments, all that stuff? Or is that just, like, 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 again, if it's like smaller, like residential work, that kind of stuff, half of that is just educating your client. Right. 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 see that is like, probably worse.

Gabriel Almeida  
Yeah. But are there cases where you're, like. You would have, like, an approval flow where it's like, okay, this is client ready. You click a button and then the client can see it, 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. And, like, clients would, like. And then you'd sit there for, like, two to three hours in a presentation, and you'd walk through all this, like, content, 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 until, 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. So, like, it would be depending on what phase you are. Right. 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 one, and it was whatever. So, like, the first bit is just, like, I'm trying to think. There's a. There was a project that was, like, based off of, like, ropes and, like, the way that, like, sailboats worked. Whatever. So a lot of the first imagery is, like, evoking that storytelling. Right. So you're talking about, like, the fact that it's based in Boston and it's, like, maritime world and, like, all these things. Whatever. And then you talk about, 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. Right. And with those different spaces, you continue that storytelling of, like. So a lot of it is, like, it's, like, very beautifully laid out. Right. You have, like, kind of, like, systematic. Like, I'm showing you the space, but I'm also telling you the, like, 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. Right.

Renee Rust  
Yeah, you're probably right. Yeah. Maybe not, like, a smaller scale might not do, 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. Right. 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 maritime, and it's all about, like, the water and the way things flow. So we actually think it has to be glass. Whatever.

Renee Rust  
So it's like a weird way to kind of keep people on track with a vision, if that makes sense. Yeah.

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 is, like, do you have other folks who are either interior designers, architects, GCs that I can talk to?

Renee Rust  
Obviously, Ria. Right? You've already talked.

Gabriel Almeida  
Yeah.

Renee Rust  
I'd have to look. I could see if I have also, 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. Because, like, I mean, we're focusing on the design side now, but, like, part of where we see, like, opportunities later on is like, what was saying earlier is, like, 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 that, then you have a business.

Renee Rust  
Yeah. I think that's kind of like why BIM or like, whatever revit is so used is because, like, all your consultants are also using it. It's all integrated. Right. 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, like, 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. Yeah.

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 Revit, you'd be surprised. Really?

Gabriel Almeida  
Yeah, you'd be surprised. They pay like 300 bucks for CAD.

Renee Rust  
Look.

Gabriel Almeida  
Yeah. And Revit is more expensive.

Renee Rust  
Revit is like buy hours used. Right.

Gabriel Almeida  
It depends on the model. They do have like a subscription.

Renee Rust  
I thought it was like someone was telling me it was like token based. So it's like you buy tokens and then you use that and it's equivalent to like how much time you have it on or something. I'm like, I have.

Gabriel Almeida  
No, that's for the non like licensed one.

Renee Rust  
Oh, Janky. I'm telling you, like half of the industry is based off bootleg software.

Gabriel Almeida  
Yeah. I mean, which is why like 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 like shops and like I remember like doing internships and you'd be like in some dudes like, I don't know, three person office and they're like we have Photoshop from 20 like 2003 downloaded on some sketchy website. Like what?

Gabriel Almeida  
Off of LimeWire?

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 like architects, construction companies.

Gabriel Almeida  
Yeah.

Renee Rust  
And clients. Right. Because like as an architect, for example, we would never give our models to construction companies because like the whole point is like 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 like legislative. Like there's like issues like sometimes people get sued over these things. Right. So I think there's kind of like there is a little bit of like animosity. You book anytime something goes wrong, you always blame the gc. The GC always blames the architect. And there's like, there's a little bit of like 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? Like within.

Gabriel Almeida  
Within your designer.

Renee Rust  
It's the. Oh, with like contractors.

Gabriel Almeida  
No, like architect, interior designer. Right. Because there's like multiple interactions. Like if in the middle you have like the client, you have like the architect to the. And then from what I'm hearing, like in residential, often. And tell me if this is if this also makes sense to you. Like, 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 like 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, right? If it's like some more high end stuff there can be. Interior designers are like kind of like the ones that are like 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 like architects oftentimes have to fix interior designers, like inability to like 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 like, okay, but I actually need thickness here. And like, you're not accounting for like the dimension and you're losing. So like all of these really technical things have to be sorted by the architect, which then really irritates. Like there's a bit of conflict between architects and interior designers. But because for my case it was always internal, like were all within the same company. Like, like I mostly worked with interior designers, so it was like, there's not animosity there because they're my colleagues. Right. So like.

Gabriel Almeida  
Right.

Renee Rust  
And like, I would have a lot of conversations about like, okay, 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 like three architects that are just like, great, 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 worse, like having this like 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 like someone like, it's the same as like thinking of like PMs deal with this, right? Where you have like, you have vision and like the tech team is telling you, like, you can't build it that way. And there's like always that like back and forth of like, you don't know how to actually like code and like, you don't know how to actually build it, blah. So I think it's similar in that sense. And it's like, I don't think like an interior designer is going to sit and like learn exactly how to build something because they're like, it's not my job, that's someone else's job. Right.

Renee Rust  
But what actually happens A lot too, is like, again, in my experience, so it could be very different in other companies, but it's like you have interior designers that are really, like, doing a lot of vision work. And then once it gets to that CD, like 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 on, 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. Right. So I actually think there's a big. Not big, but there is a disconnect from like, the actual design and like the renderings, the images that everyone uses marketing very different to the actual building. Right. It's like reality hits. All that to be said, there is a little bit of tension between all those kind of different stakeholders. Yeah. Maybe like, better communication between them could help.

Gabriel Almeida  
If it makes it worse, that's a problem for us.

Renee Rust  
Yeah.

Gabriel Almeida  
If it's neutral to positive, 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 of, like, world.

Gabriel Almeida  
Yeah.

Renee Rust  
The only thing is, 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 of, like, suing that can happen.

Gabriel Almeida  
Interesting.

Renee Rust  
Because it will be like, oh, like we built it off of your Whatever your. That's why, like, we wouldn't share, like, models. Right. Because we're like, if you tried to, like, build it off of our 3D models that like some intern did, like, it might be really messed up. Yeah.

Gabriel Almeida  
Like, maybe you didn't have enough rebar.

Renee Rust  
And exactly, like. Yeah, exactly like, those kinds of things. Like, and half the time, like, we would give drawings that like, the other reason is like, a model is not actually accurate. Right. It's a representation. But 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. Right. Like, gotcha. You assume the wall is here, 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. Right. 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 is, but I actually do think that there's a lot of variation because, like.

Gabriel Almeida  
In like, I would buy if you say like three feet. It's like three feet and like two inches. It's like, whatever, dude.

Renee Rust  
Yeah. No, this happens all the time. Like, we had what was happens all the time where it's a couple feet are off because you get to the construction site and then they're like, hey, this is off by a foot. Like 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 like, wait a minute, this seems small. Why is this small? That's when you realize that there's, like, variation in, like, the actual size of the building. Because, like, you're basing it off of like, typically you're drawing off of drawings from, like the 80s when a building was built. Right. Like, imagine like you're redoing the third floor of a skyscraper.

Renee Rust  
The building will give you these drawings that they had from, 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 like a lot of inaccuracies there. So then like, you'll just kind of build off of that. And then like, contractor comes in and they're like, actually measuring the space. And like, there's all the stuff that's kind of like not aligned or like, it doesn't really. And like, nothing is straight. Right. 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 like a working, like, prototype at some point. Ideally, like mid next week, later next week. Like, obviously, like super early. Like.

Renee Rust  
Yeah.

Gabriel Almeida  
Would you be willing to give us feedback?

Renee Rust  
Sure. Yeah.

Gabriel Almeida  
Amazing. Thank you.

Renee Rust  
Yeah. And let me see, like, who I can connect you with that's like, still working in the industry.

Gabriel Almeida  
That. That would be super helpful. Renee, thank you so much.

Renee Rust  
Yeah, of course. Good luck with everything again.

Gabriel Almeida  
Thank you. And thank you again for the barbecue last weekend.

Renee Rust  
Oh, of course.

Gabriel Almeida  
It was like the most beautiful day.

Renee Rust  
Oh, yeah. It was so perfect to sit outside, 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 soon.

Renee Rust  
Yeah.

Gabriel Almeida  
Oh, 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 like a. It's called, 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? Yeah. Yeah. He called me yesterday. He was like, we're going. You want to come?

Renee Rust  
I was like, 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 to, like, 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. But, 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.