Gabriel Almeida  
I met him, just a bit of context. I met him in the MBA here at MIT two years ago, and we started working together since we both, like, came to school wanting to, like, get into entrepreneurship, but, like, in a structured way. So we've been, like, digging together, working together for two years. Like, we recently graduated now in May, and now we are, like, in this startup incubator from MIT that we got into for, like, the month of summer, which is. I don't know if you heard about, like, an incubator before.

juliana sabbatini  
Yeah, yeah, no, I know what it is.

Gabriel Almeida  
Okay. I guess I think you probably have the right interpretation. It's just like an environment with people trying to, like, start companies and like, resources and like a support around them. Right. And we're currently on this thesis that, you know, you heard about, you spoke a lot about, which is outsourcing, specifically labor outsourcing. And we're super curious to dig into, like, how interior design firms, architecture firms, like this entire ecosystem that I know is composed of more than interior design and architecture currently sees outsourcing to understand, like, its needs and to see if there's something that we can do there to create value.

juliana sabbatini  
So in my point of view. Well, I've. I've worked for, like eight years in Brazil, and it's completely different since I moved in here. It's been like two years now, one year and a half. And I noticed, like, a huge difference, which is in Brazil, the product, everything that you sell, like the product itself, it's cheap. No, I mean, it's very expensive. But labor is cheap. Yeah, but here in Miami, I feel like every product is very cheap, but labor and services in general, it's super expensive. So it is.

Emilio Alvarez  
When you say the product, you mean like whatever you put on the table or.

juliana sabbatini  
Yeah, exactly. Like, like a physical product. Like, like a T shirt or a computer. Like this. This type of product. Like a physical one. Something that you sell, except for services. Services here I feel like it's super expensive. And this is like, for restaurants and also for labor that we work with, like the. The Mill workers, every vendor that we work with, like the painters, everything is super expensive. And then we come to. To. To a point in here that to keep an interior design office working, I feel like it's super expensive to. To hire everyone. Like, the. The amount of work that we need, because we go into every little detail. We need to draw things, we need to have renderings. There are a lot of stuff that we need to produce in order to give to the client.

juliana sabbatini  
So this is something that we've been doing for a while. The people who makes the renderings for us, they are in Peru.

Gabriel Almeida  
The 3D renderings, Drew, you're talking about?

juliana sabbatini  
Yes, the 3D renderings. So they are in Peru. There used to be a girl that worked here from Peru. She had this company, used to make renderings in Peru. She moved in here to be an interior designer. She was an interior designer inside of the company. And she. She, like, kept the relationship between us hiring the renderings for her company. But we knew that it wasn't exactly her. The person that was actually doing the renderings, the images, she was, like, talking to people back and through. So I believe, like, the. It was a lot cheaper. One problem that we see happening here in the office a lot is that we need people drafting. We need drafters.

Gabriel Almeida  
Yeah.

juliana sabbatini  
Because everything that we're gonna try to make happen, I mean, I'm gonna build this lamp here. Let's do that. I'm gonna do a custom pendant. I need to draw that. I need to have the sizes, everything. This takes so much time from us, and we need people doing that, like drafting.

Emilio Alvarez  
And I need something that can be done remotely. Or do you need to be done completely?

juliana sabbatini  
Completely. No, no, you don't have to be in the office. I mean, I having, like, me being able to explain to you what I need is totally fine. Like, I can hire someone anywhere on the planet to get the drawings for me. I need drawings. I need to explain the project to this person, and this person needs to make the drawings. What I find a little hard is, like, how we are going to rely on someone to make these drawings for us. Because we have. Every office has different standards of drawings.

Gabriel Almeida  
Yeah.

juliana sabbatini  
How are these people gonna make the drawings? The same way that we do here.

Gabriel Almeida  
Yeah. Same style, right?

juliana sabbatini  
Yeah, exactly.

Gabriel Almeida  
Like, learn your style and all that stuff.

juliana sabbatini  
Yeah. Let's say that we use a certain software, which is called AutoCAD.

Gabriel Almeida  
Yeah.

juliana sabbatini  
Some other companies use it. They use different ones, like Revit, Archicad. There are many different softwares, but on AutoCAD. AutoCAD you can have layers. So here in the office we have a, like a, a standard of which layers we. You need to use how you present your drawings. Another company has a different standard. So how is this person going to be able to. To provide me. Yeah, to provide me the exact product. So we have a standard.

Gabriel Almeida  
Yeah.

juliana sabbatini  
I can't, I can't introduce like a drawing to one client and have a set of drawing to a different client that is completely different. Like, how are the people going to read that? I don't think that's a huge problem, but I need. It's something that like standards. How. How are these people.

Gabriel Almeida  
That makes sense.

juliana sabbatini  
Yeah.

Gabriel Almeida  
And like the training for that drew. Like, we know that there are other interior design firms, just as for context, I mean, works at the interior design firm that Lara used to work for before she went to Design Solutions. Got it. And for example, like Design Solutions and Jagger, like, we know that they have drawers overseas. Like Design Solutions has a girl in Brazil. Jagger has two girls in Brazil. And like, I can see how like the training for like, for them to learn your style of drawing and the way the amount of layers that you use in AutoCAD like you just described, like, that's probably more challenging if they're overseas. Right. But it's probably doable.

juliana sabbatini  
It's. It is doable. It's not. It's. It's completely doable. It's just that I feel the biggest problem is us being, feeling like comfortable with the product that we're buying. But it is super expensive to pay a designer to be here in Miami Drawing. To provide me drawings. Yes.

Gabriel Almeida  
Yeah.

Emilio Alvarez  
And so what is going well and what isn't going well right now with the folks that you have in Peru?

juliana sabbatini  
We don't have anyone drafting there. We just have renderings. The problem is lack of communication. Completely.

Gabriel Almeida  
Can you say more?

juliana sabbatini  
Do what? Sorry?

Emilio Alvarez  
Can you say more?

juliana sabbatini  
So I'm going to use the example of the renderings, the images that we do, since we are interior design company. And that being said means that every piece of fabric that I put in my image is something that needs to look right. Like I have a piece of fabric here in the office and this person back in Peru needs to understand how this piece of fabric is going to look in the image. Right. So it's. Sometimes it's the renderings, they don't look as realistic as they should. I don't know if it's a lack of communication or because the person is far away so she can't understand it doesn't see the mood board. The person is not here. Phys. But honestly, we've been doing this for a long time and it's working.

Emilio Alvarez  
Is it like a language barrier or.

juliana sabbatini  
No, No, I don't think it's a language barrier. Definitely. It's probably especially Miami.

Gabriel Almeida  
Correct me if I'm wrong, Drew, but it's probably like Emilio, like, they don't get touch the fabric and see like, how it is exactly to know how they should render it.

juliana sabbatini  
You know, like, hits differently and then the proportions, I mean, it's different, but it's. Yeah, it works. It works.

Gabriel Almeida  
And then how do you, what do you do to give them an idea of like, to better render? Should you send them pictures? Like, what sample? Like, how do you.

juliana sabbatini  
That's a problem. That for us, we noticed that even though I, were before were creating a floor plan with the furniture and then were sending, like, okay, this chair is going to look like this. I sent the link of the chair, I send the fabric, everything. Well, this wall is going to look like this. That floor is going to look like that. Even though we provided all of the information, it didn't come back nicely.

Gabriel Almeida  
Yeah.

juliana sabbatini  
So what I've been doing now that I feel it's, I mean, I'm not wasting that much time, is I create a 3D modeling because I know how to use the SketchUp. I can model on SketchUp creating, but it's not as realistic. It's like very, you know, sloppy, very poorly done by me. And I can send that base that program to him, but I waste my time doing that.

Gabriel Almeida  
Yeah.

juliana sabbatini  
And it needs to be someone that knows how to use that program. Fortunately, I, I know, luckily I know how to use that program, but it's not ideal, so. But I, I, I find that I have to waste my time doing this in order for him to provide me a more accurate rendering.

Gabriel Almeida  
Yeah, but Drew, do you think that, like, that's just like, regardless of how good that guy is, it's just like, it's really hard for him to have an idea or. Because now I'm thinking it's like, is maybe like the reason you have to do what you're doing now? Right. Which is like taking some time to do a bit of the rendering yourself and sending to him for the product to better? Is it just maybe because this guy isn't that good, or you think that even if he was amazing, like, he would still like, kind of need that to have a good idea of what to Do.

juliana sabbatini  
I don't know. Honestly, I think it's hard. I don't think it's him. I think it's hard. I think.

Emilio Alvarez  
And is in from what I'm hearing me from wrong, it seems like a lot of the difficulty has to do with, like, the lack of, like, physical touch and presence of materials to recreate them. Those kinds of things.

juliana sabbatini  
Sense. And sense.

Emilio Alvarez  
I mean, design sense.

juliana sabbatini  
Yes.

Gabriel Almeida  
Okay.

juliana sabbatini  
Because when. When you put a furniture there, sometimes it looks huge, and it's not supposed to look huge. This, for this piece of furniture is not huge. It's like the angle of how he plays the view. It's like, it's like a sense of architecture, of design. Maybe, but that's.

Gabriel Almeida  
But then that's just something that he doesn't have, right? That he could have.

juliana sabbatini  
Yeah, yeah. I mean, but we. I. We have to keep in mind that not many people have that.

Gabriel Almeida  
Gotcha.

juliana sabbatini  
I can't. I can, like, rely on someone else to have that.

Emilio Alvarez  
What is. What is their background? Do you know?

juliana sabbatini  
In general, I think they are designers.

Gabriel Almeida  
Okay.

juliana sabbatini  
I think so.

Gabriel Almeida  
Because, like, correct me if I'm wrong, Drew, but, like, for example, for this chair that you just mentioned, right. Like, before you do your. Your base modeling of the rendering to send to him, are you, like, seeing the chair in person yourself, touching the chair? You're just seeing a link online of it?

juliana sabbatini  
No, most of the times we don't. We don't have the furniture here.

Gabriel Almeida  
Okay.

juliana sabbatini  
So I would just look online. We grab whatever it is and I model something similar to it and I send it to him. But it's how the image comes back to us. It's not showcasing what we want to showcase.

Gabriel Almeida  
Okay, I got you.

juliana sabbatini  
I got you the idea, the concept, but it's okay. And then what happens there? We lose a lot of time back and forth. Please change this, change that, and then every change that he's going to make me, it's going to take like a year or maybe. I mean, a day or maybe two days. And then he goes back to us. Well, listen, I don't like this. Change that. And then it's also a problem because it's not only them not giving me a perfect product, but it's also us trying to design with him with the images. Because it's always also hard for us to visualize, even though we are, like, professionals at this. Like, this is what we are supposed to do. Seeing a rendering helps us design.

juliana sabbatini  
So even though I told him exactly, listen, put this cup on top of a table when it Comes back to me. I hate it. I was like, remove that. And it's going to take two days. So I think it's tricky. There are things that are not working. It takes so much time. Maybe we need to be more patient. Maybe the client needs to understand that he's not going to get an image in a short period of time.

Gabriel Almeida  
But, like, that's super helpful, Zhu. But just to take a step back, I think the whole point of, like, the 3D rendering thing, and correct me if I'm wrong, it's like, clearly not ideal yet. But apparently, like, it's so much more cost efficient for Deborah and the firm that, like, regardless of its imperfections, it's still better than have the 3D rendering, like, in house. Right. With you guys.

Emilio Alvarez  
Or.

Gabriel Almeida  
Not necessarily.

juliana sabbatini  
No, I mean. Okay. Recently the people told me that we would pay for an image here a thousand six hundred dollars. They can make an image a lot cheaper than that for us. So that means that we can offer more images to the client.

Gabriel Almeida  
Yeah.

juliana sabbatini  
So it is better. Right. When I used to work in Brazil, we used to have a person, one 3D person in the office. She was modeling for us. So we could actually see this person, like, doing the renderings all the time. That was a lot faster. Yeah, that was like, cheaper for us because we didn't have to pay for images for every single image. It's just like her salary and that's it. Like, she. She was making images all the time. We don't. We didn't have to go back and forth. So it's her image now, huh?

Emilio Alvarez  
Your paper image now, per image.

Gabriel Almeida  
Okay, but like, do you see you. I, like, it's very clear to me that, like, what's best for your work and like speed and everything ideally is to have this person in your office. Right. But like, do you see Deborah changing the way that it does now? Because it seems way more cost efficient even though you're paying for it per image to have.

juliana sabbatini  
Yeah. I mean, because in Brazil it was a lot cheaper to have someone in the office as their service is cheaper than here and here it's very expensive for her to keep someone doing this here. And you think would rather have a project manager.

Gabriel Almeida  
Yeah.

Emilio Alvarez  
Do you think Deborah would pay for someone, like, pay premium to have someone that, like, can be more that, like, that has been vetted more that you can speak to more directly like that or. Or how does it work monthly?

juliana sabbatini  
Like, what do you mean by image or monthly?

Gabriel Almeida  
It could be in a similar way that you guys pay this person now. But just like, a person that you can have more confidence in, like, the quality of them, the training.

juliana sabbatini  
Of course. I mean, it's all about business. We don't love this person. We just need the. The images.

Gabriel Almeida  
You're not, like, super satisfied with them. It's just the option you have, and it's what you do now.

juliana sabbatini  
It is. I mean, sometimes he can't. Like, there's so many images that we need somebody else.

Emilio Alvarez  
And would you rather have someone full time or have, like, a flexible workforce that you can be like, look, we get like, these many hours, these many design hours per month or something like that.

juliana sabbatini  
It could be flexible.

Emilio Alvarez  
What do you think would be more valuable to. To the head designer?

Gabriel Almeida  
Just to explain a little bit more, Drew. It's like, I think what Emilia is asking is, like, would you rather continue to pay the 3D rendering, like, per image? Or you think you would rather have someone, like, on the payroll in Latin America full time, always there, available for you guys, like, receiving a salary just like you do in the US every month? You know?

juliana sabbatini  
That's a good question.

Emilio Alvarez  
Or combination.

juliana sabbatini  
That's a great question. I think it would be more efficient in the up. Like, listen me, if I, like, if I told Deborah what to do, I would probably tell her to hire someone because we could get more images. Getting more images need means that we could be more accurate to the rent to the projects here. Not every client wants to make images because they're expensive. Yeah, but I feel like us, if we have a rendering in the beginning of the project and it's approved, we know exactly what to do. I don't need to reach out. Deborah, I have a question on this. Listen, it's the image. Just copy and paste it. Just make that happen. Because it's better for me to have as many images as possible.

Gabriel Almeida  
Yeah, that makes sense. Because from what you said, and correct me if I'm wrong here, Drew, it seems like you guys pass along the cost of the current images to the client, and sometimes the clients are like, I don't want to pay for that.

juliana sabbatini  
Exactly.

Gabriel Almeida  
Okay.

juliana sabbatini  
Sometimes we absorb that into the contract. Contract. And sometimes it's like it comes to a point where. Listen, hey, hey. We don't have, like, that many revisions. We don't have that many images. They cost, and they're expensive.

Gabriel Almeida  
Okay, got it. Drew, let me ask you this. We. We spent a lot of time deep into this, like, 3D rendering, like, yes, you know, segment. But just taking a step back a bit. Could you, like, explain to Us at a high level. Like, what each person of your firm does. Hopefully it's not too many. I don't know how many people you guys have.

juliana sabbatini  
Okay. We. We're almost the designers here. They're almost the same. We have. Well, there's Deborah. She is. She creates everything, but she's also very, like, into every single project.

Gabriel Almeida  
Okay.

juliana sabbatini  
She's very hands on. Very, very hands on. There is Anaisa, which is the manager. She takes care of, like, contracts us here in the office. Like, she pays our salaries. She. She gets, like, clients payments, billing, procurement. She does a lot of that.

Gabriel Almeida  
But she doesn't participate in the design process.

juliana sabbatini  
No, she doesn't participate on that. Then we have the project managers, which means you have your clients and you have to make it happen. So you have, like, you contact the client directly. You draw, which. That's my conversation with Deborah. I just had a conversation with her on the phone last week saying, listen, I don't think the project managers should be drawing. I think it's like, you pay us a lot to waste time. Not waste time, but every single drawing takes so much time.

Gabriel Almeida  
Yeah.

juliana sabbatini  
So I would rather, like, be sourcing. Be, like, talking to the client, going to the job sites.

Gabriel Almeida  
Yeah.

juliana sabbatini  
Rather than just drawing. So then we have other people. Like, we have project managers, and we have, like.

Gabriel Almeida  
You are a project manager. Sorry.

juliana sabbatini  
Yes, yes. And then we also have, like, we're hiring two juniors that they're gonna help us in the office with, like, drawings, quotes, like, samples, organizing all the samples and everything. So that's more like. And then we have two directors. The creative director, which she helps us with designing everything. And there is the architectural director, where she helps us with Design League. It's. It's what they do. It's pretty much the same thing, but one is for, like, furniture and all that, and the other one is more, like, for construction.

Gabriel Almeida  
Okay. Okay.

Emilio Alvarez  
And so when you. And to clarify, right, like a project manager, basically what it means is that you're responsible for delivering the design vision to the end client. Right.

juliana sabbatini  
And that includes designing and all that stuff includes designing. I design my projects, but what I have to do, I have to deliver the apartment. I have to deliver. Not only did design, because most of the times, like, okay, this is all design. It's here, but let's make it happen. So I'm with the client all the way throughout the process.

Gabriel Almeida  
They're responsible for, like, they're not builders immediately. Like, they hire gcs for the remodeling, but they're responsible for delivering the Remodeling to the client, like, not the gc.

juliana sabbatini  
Yeah, yeah, yeah. Like, I mean, I need to go to the job sites, make sure that, like, the mill worker that I hired is doing the job correctly. I need to call, like, my drapery person. Listen, it's not time for you to come here.

Gabriel Almeida  
Yeah.

juliana sabbatini  
Or like, this is done incorrectly. You need to correct it.

Gabriel Almeida  
Okay, I'm a little confused because you mentioned, like, Deborah's roles. Clear. It's the same as, like, it's the same as loose, right. In design solutions, although Deborah seems to be more hands on these days. And then, like, the manager is clear to what she does, right? It's more like administrative stuff. And then you mentioned, like, the project managers, and you guys are kind of, like, responsible for delivering the project, Right? But you said that you do, like, your own designs. But. So you do. But then what do the. Like, you said that there's two, like, lead designers or like, that do, like, they do the same thing that you do for the design or what's the.

juliana sabbatini  
Yes. Well, I think it's okay. So we have 36 active clients in the office. I'm gonna give you an example. I have a house. I have a client nowadays that we. The house is huge. Huge, Huge. And the level of, like, detail that we do in every single room of, like, these clients, it's insane. Like, buying fabrics, buying, like, designing a millwork, designing the bed, designing everything. So everything is so designed that we need everyone in the office design. So I'm responsible for my client. I'm gonna give ideas and everything. Deborah's gonna give her blessing, and she's gonna give her like, listen, this client's like this, let's do this, let's do that. But I need to make it happen. And she's not like, thinking of every single detail. So I need to make it happen, make things work.

juliana sabbatini  
And if I don't have, like, Deborah close to me or if I, like, I'm stuck in idea, nothing is like, I can't make this room happen. I'm gonna reach out to the directors, like, listen, I need help with this, okay? And they. They can. It's kind of like they are Deborah. When Deborah's not here.

Gabriel Almeida  
Okay? So they're kind of like, whenever you guys are too stretched or you need more hands, then you reach out to them, right?

juliana sabbatini  
Yeah, yeah, yeah. But they have their own product projects.

Gabriel Almeida  
So they have their own projects.

juliana sabbatini  
Yes, yes, yes.

Gabriel Almeida  
And for their own projects, they do exactly what you do for your product. They manage their own projects.

juliana sabbatini  
Yes, yes.

Gabriel Almeida  
So it's just a title for them to be recognized as a little bit more senior. Like, why?

juliana sabbatini  
Yes. To help. To help us when we need help.

Gabriel Almeida  
Okay. And then you.

juliana sabbatini  
If it's like, anything bad happens, I'm gonna be like, okay, Valentina approves this.

Gabriel Almeida  
Okay, gotcha.

juliana sabbatini  
I create it. If Deborah didn't see it, I create. Because if I wait on Deborah to. To give her blessing on every single thing, it's. It's not true. It's never gonna work.

Gabriel Almeida  
Do you know. You know who Andrea was, right?

juliana sabbatini  
Andrea?

Gabriel Almeida  
Yeah. And that from Design Solutions. I worked with Lara. Do you?

juliana sabbatini  
No, no, no.

Gabriel Almeida  
Because I think that these directors might be similar to, like, what he did, but he's not there anymore. But anyways. But how many people total in the office now? Because you said the two directors, the manager debited, and how many project managers?

juliana sabbatini  
I think we're 10.

Gabriel Almeida  
Okay. It's a lot bigger than Design Solutions nowadays.

juliana sabbatini  
There was a time that we used to be 13 or 14.

Gabriel Almeida  
Wow. Okay.

juliana sabbatini  
Designers. And then we have, like, he's a junior and she's a junior. So we have two juniors.

Gabriel Almeida  
And the juniors are interns or they're full time.

juliana sabbatini  
They're full time.

Gabriel Almeida  
Okay. And you said that you're going to hire more juniors now or. No.

juliana sabbatini  
Yes, because three people quit recently.

Gabriel Almeida  
Wow.

Emilio Alvarez  
Why would that.

juliana sabbatini  
Yeah, yeah, yeah.

Gabriel Almeida  
And then drew how, like, often is there.

Emilio Alvarez  
What's the percentage? More or less.

Gabriel Almeida  
Thank you. Let me ask you this. So in terms of, like, what you guys are outsourcing today, is it just this one 3D rendering service in Peru, or are you outsourcing more things as a firm today?

juliana sabbatini  
Only the 3D, the renderings.

Gabriel Almeida  
Okay.

juliana sabbatini  
But I know, like, when I. Even before I moved in my. To Miami, Deborah called me once. Well, she. Okay, so Stephanie used to work here. Stephanie's Lotta's friend. She used to work here, and she's my best friend. And then one day, Deborah called her and said, listen, we need people drafting. Can some of your friends in Brazil draft for me? This was like maybe three years ago. She called me, she interviewed me over the phone to hire me for. To draft. So she is willing to draft. To hire drafters down there? I don't think there was a point. Maybe she was a little skeptical because she wouldn't like. I know it's something that she's never done actually. Like, hire someone to do the drawings. Yeah, but it's Something that she considers.

Gabriel Almeida  
Okay, got it. And she's from where?

juliana sabbatini  
She's Peruvian.

Gabriel Almeida  
She's Peruvian. And do you think that she has a bias to, like, want to hire off Peru or you think she's open minded to higher conditions?

juliana sabbatini  
No, no. I mean, she would. She likes Brazilians. She likes how we work. She thinks we're hard working and we are, but she's proving and she would, like, be happy if she could help people there.

Gabriel Almeida  
Okay.

juliana sabbatini  
You know?

Gabriel Almeida  
Gotcha. So, like, when you think about outsourcing, the clear thing that apparently comes to your mind that you guys don't do today are the drafters, right? Because she's thought about doing it.

juliana sabbatini  
Yeah, yeah.

Gabriel Almeida  
What about, like, other things, Drew? That she could be outsourcing? Like, I don't know, accounting, finance. Like, do you think that. Because.

juliana sabbatini  
Wait a second, we have. Well, we don't outsource, maybe. Is that considered outsourcing? We have our hr.

Gabriel Almeida  
Yeah.

juliana sabbatini  
It's a third party. It's a company that we hire.

Emilio Alvarez  
Yeah, they'll be outsourcing you.

Gabriel Almeida  
And what do they do for you guys, Drew? Exactly.

juliana sabbatini  
They take care of us. They take, like every question that we have. Every. Like, if I listen, I'm sick, I need to email them. I'm. I'm not gonna go to work today. And they put that into our calendar. Our PTOs I have, when I want vacation, a day off, I talk to them specifically, like, directly. I don't talk to them, but I talk to them. Of course. Like, I need to talk to her. She needs to know what's happening, that I'm not going to be working today. But they are gonna, like, input all that information in my calendar. They send us like, the, the holidays that we're gonna have. She explains, like, she helps us with our insurance. She helps us, like, every loss, like, interesting. Related to the employees of the company.

Gabriel Almeida  
And they're in the U.S. they are.

juliana sabbatini  
In the U.S. yes.

Gabriel Almeida  
And this is like a person or it's a service, like a company.

juliana sabbatini  
It is a company. But every, like, from this company, there are two people assigned to our company.

Gabriel Almeida  
Okay.

juliana sabbatini  
So I, if I need anything, I'm gonna talk to either McKenna or like someone else there.

Gabriel Almeida  
And do you know if those two people work only for your firm or you don't?

juliana sabbatini  
No, no, they have. I mean, I think McKenna, this person, I think she has my company and like, other companies.

Gabriel Almeida  
Got it. And do they offer you guys, like, a platform that's like, from their company to use online or it's just like, Literally texting these people. Like. Like, do they have a. That they give? No, I don't think so.

juliana sabbatini  
If they do. If they do it, the only person that would access it would be our manager. I don't have access to that.

Gabriel Almeida  
Okay. And do they handle, like, your payroll too? Like your.

juliana sabbatini  
What do you mean? Like, are they saying I need a raise or I want to raise?

Gabriel Almeida  
No, no. Like, basically a raise. I know you go straight to that, but I. Right. I imagine.

juliana sabbatini  
But yes and no. Like, if I want to raise, I need to talk to Deborah and them. But who pays my. Yeah, yeah, because it's. They know how the. The companies is structured. So they know there are directors, project. Project managers, and they try to help Deborah, like, to. To be more. How do I say this?

Gabriel Almeida  
Yeah. More structured. Yeah, yeah.

juliana sabbatini  
So I believe that. But she. They don't do my payment. Who does my. Who makes my payment? Everyone's payment here is Anaisa, the manager.

Gabriel Almeida  
Okay. So they. They seem to not touch, like, payroll disbursement, like.

juliana sabbatini  
No, no.

Gabriel Almeida  
Okay. And do they handle, like, the benefits for you, like health insurance, like, things like that?

juliana sabbatini  
Yes, yes.

Gabriel Almeida  
Interesting. Interesting. Okay, cool. I never heard of that before. That's cool.

juliana sabbatini  
I think it's called puzzle. Hr. Puzzle.

Gabriel Almeida  
Hr Puzzle.

juliana sabbatini  
Yeah. Google it.

Gabriel Almeida  
Great, great. And then. Okay, let me ask you this. Are there. Does that what I have, or do you guys have any, like, personal assistance or executive assistance, like, in the office or outside of the office?

juliana sabbatini  
We don't. Bushy hires apr.

Gabriel Almeida  
She hires a PR to do marketing. Okay. And this person is in the US or.

juliana sabbatini  
Yes, yes, yes.

Gabriel Almeida  
Okay. And then for sales, how's it like? It's just that without getting projects and.

juliana sabbatini  
Clients, she's the great. Like, she's the best at this. She's amazing. But the PR also helps us.

Gabriel Almeida  
Right, Right. Have you ever heard her saying that she wants more help there or like, to get more clients? You guys have plenty of, like, project volume. Like.

juliana sabbatini  
No. She's always prospecting.

Gabriel Almeida  
She's always perspective.

juliana sabbatini  
She's always. Yes, well, you always need clients.

Gabriel Almeida  
Yeah, but. But one of the things we're thinking, Drew, is like, there seems to be like. It seems to me that you guys, like interior designers, could be getting a lot more business if there was like, outsourced professional sales that focus and specialize on getting your project instead of like, the owner. Owner of your firm spending so much time.

juliana sabbatini  
That's true. And most of the times they partner with realtors.

Gabriel Almeida  
Realtors. Got it. Yeah, got it. Okay, cool. I guess we got to hear from them, but. Because if she's getting enough. If enough projects through the channels that she already has today, maybe she wouldn't be interested in.

juliana sabbatini  
I'm gonna connect you guys with her. She. I think she would, like, be so super helpful, and she's totally fine with talking. Talking to you. She would be happy, too.

Gabriel Almeida  
Yeah. What about, like, accounting, Drew? That's something that your manager does, right?

juliana sabbatini  
Yes, yes, yes, she does. The manager does that.

Emilio Alvarez  
Is that something that she enjoys?

juliana sabbatini  
She does. She's actually going to school for accounting.

Gabriel Almeida  
Okay.

juliana sabbatini  
I mean, but that's. That's her. I don't think other people would. I would hate her to do that.

Gabriel Almeida  
So she does accounting. She distributes the payroll for you guys. Right. And then she probably manages contracts. Contracts, too.

juliana sabbatini  
I mean, if we need to buy a coffee, she's the one.

Gabriel Almeida  
Got it.

juliana sabbatini  
If we need toilet paper, she's the one.

Gabriel Almeida  
You think it would make sense to, like, take some of those, like, tasks, like, out from her?

juliana sabbatini  
And, like, of course, she's super easy.

Emilio Alvarez  
Okay, which one specifically?

juliana sabbatini  
I think. I think it's. I don't know. It's hard. I don't know. I mean, maybe it's super hard because it makes sense to me that it's. Everything is her, you know, everything that I need, I just call her. Yeah, it makes sense to me.

Gabriel Almeida  
And at the same time, honestly, at.

juliana sabbatini  
The same time, I don't think she likes. I don't need to know anything about, like, the contracts.

Gabriel Almeida  
Yeah, the. So the tricky part about that, you. That I'm thinking it's like, if we take some things out of her that should be just an extra cost for that, but. Because, like, she's probably not gonna fire this. This woman. She's not going to be replaced, and then she's gonna pay her and then us on top, you know?

juliana sabbatini  
Yes.

Emilio Alvarez  
Although she can be more productive, which could lead to more revenue or whatever.

Gabriel Almeida  
Could be. Could be.

Emilio Alvarez  
But that's like a two step.

Gabriel Almeida  
Do you think you could connect us to this manager, too, and she potentially could be willing to, like, talk to us?

juliana sabbatini  
Yes, yes.

Gabriel Almeida  
Okay.

juliana sabbatini  
Super nice.

Gabriel Almeida  
Thank you. I wanted to ask you one. Okay. So the other thing is, like, so she's a manager, but she's not really, like, a personal assistant to that. But all right.

juliana sabbatini  
No, she's always here. She doesn't go out with Deborah. Like, I. I worked with in a company where I used to work for a Brazilian, like, very famous architect. And she had, like, an assistant. She would always be with her. She would be the second, like, face to the company. So I think it's great because if she's out of town, the clients can rely on her. The problem that I see a lot interior design companies, especially if it carries your name, like Deborah, the clients want her and if there's no second, like, as strong image.

Gabriel Almeida  
Yeah.

juliana sabbatini  
They, they get like, is she out of town? Is she not taking care of my project? So Anais, she's not this person that's going to be with her all the time. Like her, like, right hand. Yeah, she's not the right hand. She's the person that's gonna like, keep this office like, running.

Gabriel Almeida  
But what I meant with assistant, you. I meant more like secretary, you know?

juliana sabbatini  
Well, sort of. Yes, yes.

Gabriel Almeida  
This your manager currently?

juliana sabbatini  
Yes, yes, yes.

Gabriel Almeida  
Got it.

juliana sabbatini  
Yes.

Gabriel Almeida  
The other thing, the reason why we're asking this was like another idea we had and we don't know how like usual it would be, is to have like offer maybe part time, like remote assistance, right? Like an executive assistant or a personal assistant to like help debit or you guys like, solve like, I don't know, like logistic problems, like book stuff like manage the calendar, like, I don't know, you know, things that, like, secretaries, like.

juliana sabbatini  
Do maybe smaller companies.

Gabriel Almeida  
Smaller companies, right.

juliana sabbatini  
Like in Brazil, before I came here, I. I opened my own company and it was me, myself, and I was like hiring other people because I didn't have the money to. To have my own, like, employees. Right? So I would hire other people. That would be great, but in a place that it's like solidified. How to say? Like solid or like.

Gabriel Almeida  
Yeah, structured. Right? Like a lot of structured.

juliana sabbatini  
Like this. I don't think it's got you. I don't see that happening.

Gabriel Almeida  
Got it. What about like, do you think that Deborah could be interested? You think it would be valuable, you to have like a part time business consultant that went like, I don't know, once a month. Month. Once a quarter, Every three months.

juliana sabbatini  
For sure. For sure, for sure. We need it.

Gabriel Almeida  
Okay.

juliana sabbatini  
Especially because you see how like how many people are like, yeah, quitting.

Gabriel Almeida  
So what would you see that person do that you think would be valuable that like people don't do there today? There's no one with the skills to do that today there.

juliana sabbatini  
We need a, A project manager for the office telling us how to operate.

Gabriel Almeida  
Okay.

juliana sabbatini  
We work so hard, but we're not efficient.

Gabriel Almeida  
Okay.

juliana sabbatini  
I need someone like saying, listen, you do this, you do that, like how to structure the office. Like very.

Gabriel Almeida  
Yeah, like an operations Person that's like, business knowledge. But this person, like, how, like this. Do you think that they need to have a design background or an architect, like, architecture background?

juliana sabbatini  
I don't think so. I don't think so. I have an MBA on interior design companies.

Gabriel Almeida  
Okay.

juliana sabbatini  
I. I don't think so, but they think so. They think.

Gabriel Almeida  
Okay.

juliana sabbatini  
Everyone else here in the office.

Gabriel Almeida  
Okay, so let me see if I got everything. Like, it's been super helpful. But we heard from you basically that, like, you do the outsourcing, the rendering, like Peru. Right. The 3D. And there's issues with that, but you don't see that changing because it's just like, so much more, like, economical. Right?

juliana sabbatini  
Yeah.

Gabriel Almeida  
But you would be willing to potentially swap that service because you don't see it as a great service, right? You don't.

juliana sabbatini  
That's true.

Gabriel Almeida  
And then you've seen Appetite from Deborah before to, like, have more drawers. So potentially that would be super interesting offshore in an economic, like, you know, good way. But it would be a challenge to train them, right, to understand, like, your style. But you would want to have, like, these cards or these people on hand to activate when stuff gets really busy. Right. And then we also heard that like accounting, you guys seem to be well served with the person that you're there. Hr, interestingly enough, you guys hire, like, a firm in the US to do, like, HR related stuff for you, right?

juliana sabbatini  
Yeah.

Gabriel Almeida  
Pr, you seem to be well served with this firm in the U.S. deborah seems to be, like, happy with them. Right. And you could be potentially interested in these, like, business consultants to help you guys, like, operate as a business better that come once in one. Right.

juliana sabbatini  
For sure.

Gabriel Almeida  
And you don't really see the need for your firm for like, remote assistance or remote, like, secretaries, like, somewhere else.

juliana sabbatini  
No. Yeah, that's accurate.

Gabriel Almeida  
Okay. Amazing. Good. It's early. It's still kind of early in the morning, but we're. We're listening.

juliana sabbatini  
To the point.

Gabriel Almeida  
Thank you so much for your time and your generation.

juliana sabbatini  
Thank you. And I'm gonna try to connect you with Deborah and Anaisa.

Gabriel Almeida  
I appreciate it.

juliana sabbatini  
They're gonna be very helpful.

Gabriel Almeida  
I'm sure they will. Thank you so much.

juliana sabbatini  
Thank you, guys. Have a good day. Bye.