Speaker 1  
We had a bit of a crazy day. Is it okay if I, like, take a bite or two as I, you know, as we talk?

Speaker 2  
Don't worry.

Speaker 3  
I think Stuy's gonna be bothered, man. I think you shouldn't. I think you shouldn't.

Speaker 2  
Don't worry at all. I understand 100%. And I was thinking also because, like, a year ago, a friend in Brazil reached out that he was investing in a company in Sao Paulo called True Movie. You can look for it. And they wanted to create, like, three. It was. It's not. We're endings. It's like a 3D, a model that, like, when you buy an apartment, you can walk through the apartment.

Speaker 3  
Yeah.

Speaker 2  
And at the same time, you can, like, change the materials and etc.

Speaker 3  
Virtual reality. Yeah.

Speaker 2  
Yeah. Like, and he really wanted me to help him to introduce this to American companies. But at the end, it didn't work. Like, because we're working the world. Because I tried with Lara's company, but then, like, at the time, it didn't work. And where I work right now, like, it's super big and it's kind of hard. Like, the design director, she knows what she likes and she's old and she doesn't want to change anything. Okay. So I kind of, like, gave up. And it was also my. My ex boyfriend, so I wasn't into, like, helping them, actually. Yeah. But you can look for it through hippie, I think. I don't know how they are doing right now, but, yeah, they were trying to do something like that.

Speaker 3  
So stad. Did you work in any other. You always worked in architecture and not interior design?

Speaker 2  
I worked interior design before I worked at Waxermont Design, where a lot of work.

Speaker 3  
True. Sorry. Yeah, yeah.

Speaker 2  
In the U.S. yeah, I worked there and I worked in a company in Orlando that was multifamily, but they didn't do renderings.

Speaker 3  
Okay. So we're less focused on rendering stack because rendering seems to be, like, very well served. Like 3D renderings. There's so many companies doing it. We're more interested or we think that there could be more potential from what we're hearing from initial conversations on, like, drafting.

Speaker 2  
Drafting.

Speaker 1  
And what's more time consuming.

Speaker 2  
Drafting is time consuming. But I don't see, like, where I work right now, like, telling somebody else to do that, like, because we have to discuss while we draw.

Speaker 3  
Yeah, it's like what a lot of, like, interior designers, like, the as you like, place. Like, like mill workers, like, they're all doing, like, drafting already. Like, remote overseas. But I don't know how, like, if that's like, the same as, like, the drafting that you do, or maybe it's a culture thing. I don't know. Right.

Speaker 2  
Yeah. I think for a company like Lara's company or Deborah's company, that's really good. It's like, when you do more millwork details, then you can outsource that. But where I work right now, we don't usually do new work details. We have architecture and interior design, and I work on the architecture side.

Speaker 3  
Got it. But they don't only do the draw. They don't only do the drafting for the millworks that they do the drafting for, like, the initial, like, project too.

Speaker 2  
Okay. Like, you tell them, like, I want a building like that, and, like, they draft it for you.

Speaker 3  
Exactly. Yes. Like, obviously, Lara has to go back and forth with them several times. Right. But at least, like, Lara doesn't have to do, like, the initial drafting herself, you know?

Speaker 2  
Okay. Yeah, I think that's award.

Speaker 3  
Okay. But it seems that, like, in your company, you think that it would be looked at adversely. Right? Because that's just not how you guys do it.

Speaker 2  
Yeah, I don't see us doing that. I know you told me to not talk about renderings, but, for example, we buy renderings outside, but we also do renderings inside. So, for example, right now I'm working on renderings, but my renderings, they are not as good as one that we buy outside for Malacaris Specialized Company.

Speaker 1  
What makes that decision? Like, what. What kind of criteria drive the decision for in house versus outsourced?

Speaker 2  
Because usually the client wants to use the renderings for marketing, and our renderings are not good for. For marketing, so they pay an extra price for renderings. That is our.

Speaker 3  
Got it. Got it.

Speaker 1  
Yeah.

Speaker 3  
Like, you do the rendering just for the purpose of, like, advancing the process, right?

Speaker 2  
Like, yes, just to help and, like, show to the client. Because they don't usually understand plans. Most of the clients, we call it, I think, progress. Progress rendering. Something like that.

Speaker 1  
And is this mostly like. And is the difference in the. And how good they are mostly, like, the number of hours that you're putting in, or is it, like, actually, like, capability?

Speaker 2  
I don't think I got your question.

Speaker 1  
Yeah, so for example, you're saying that you guys outsource things that are for marketing purposes, but if someone were to give you, like, hey, stay. You have, like, 40 hours to build this thing.

Speaker 2  
Okay.

Speaker 1  
Could you get there, too? Or is it. Or is it just, like, literally, like, it doesn't make sense for you to spend that time.

Speaker 2  
We do it because we work in revit and revit at the same time. That you build in 2D, you're building in 3D. And it helps us with the design to look at the 3D. So at the end, it takes more time when you have to, like, apply materials and et cetera to, like, to the model. And that's time consuming. But we do renderings. Like, but not very special renderings.

Speaker 3  
Okay.

Speaker 2  
But yeah, we do need to pay attention to, like, the out.

Speaker 3  
Got it, Got it.

Speaker 1  
No, but maybe I. I asked in a bad way.

Speaker 3  
I think what he's trying to ask that is if you had, like, is it just because, like, you guys don't have the talent in house to do as good of renderings as, like.

Speaker 2  
We don't know. We don't.

Speaker 3  
Okay.

Speaker 2  
Because it takes a lot of time. Yes, it takes a lot of time. Like, I could do a really good rendering, but then I can do anything else.

Speaker 3  
Okay.

Speaker 2  
Like, my job will be doing one image.

Speaker 3  
Got it.

Speaker 2  
And yeah, we don't have time for that.

Speaker 3  
That makes sense. Is there anything that you see that your firm currently, like, outsources outside of the 3D rendering style that you know, or no.

Speaker 2  
I was thinking, okay, I can ask more people. But yeah, okay.

Speaker 3  
It's not surprising stuff. I think from the get go, were pretty confident. Even though we know very little about everything on your space and what you work with, were very confident that, like, the big architecture firms weren't the best clients for this, you know?

Speaker 2  
Yeah, yeah. I don't think so. Like, for example, like, the best architect in the world. Like, yesterday I was talking to some people that work at the place that I work, and they are Chinese, and they were telling me, like, oh, we go to, like, they hire people for, like, summer internships, and then, like, they don't care for, like, the salary and they work, I don't know, 30 hours. No, they work, like, overtime every day. And then, like, people get burned out and then they leave, but they always have somebody else to put on their place.

Speaker 3  
Right.

Speaker 2  
So they don't really need to outsource because they have people wanting to come and go any.

Speaker 3  
Yeah, I know that you have, like, opinions and experience that, like, outside of big architecture firms, like you just mentioned, you worked at, like, this family residential in. In. In Orlando, and then you worked at Deborahs. Like, we have spoken to you at that, but as we know a lot about that, but it's because of Lara. We've spoken to like 10 today. We spoke to the manager at that, but I was like company. Could you tell? Yeah, could you tell us? We're trying to speak to as many people as we can. Can you tell us about like the one you worked in Orlando? Like how similar was it to that? But as like.

Speaker 2  
Oh, it was completely different. Like do you know this like residential.

Speaker 3  
Buildings that like multi family condos. Yeah, I know.

Speaker 2  
Yeah.

Speaker 3  
But like the type of work, like I don't know, it was 100.

Speaker 2  
Oh yeah. For them that's true. For them that would be super helpful. Like someone that could draft.

Speaker 3  
Okay.

Speaker 2  
And they will pay less for that. Because when I was working there, I was an intern and I was just drafting and I remember it was so boring for me because every project was the same and it was only like changing the size and like the location. It was super boring.

Speaker 1  
But if you're copy pasting, why do you need a drafter and not just like, why is it not just like you change the multiply everything in the software by like a factor or something?

Speaker 2  
I don't know. Then you're not going to ask them. But I think it will be cheaper for them to like rent to hire someone outside of the US like for they were paying in dollars.

Speaker 3  
What Emilia is asking stat. And I think it's because we don't understand about the drafting process. Mitchpool. The way you described it seems to be very simple. Like it's just like applying different dimensions to like the same thing for each product. But it's not as simple as that, right?

Speaker 2  
Yeah, yeah, it's not as simple as that.

Speaker 3  
You can't just like change the multiplication in the software and like, okay.

Speaker 2  
Yeah, no, I don't think you can do architecture with coding. Like coding architecture.

Speaker 3  
Yeah, exactly.

Speaker 2  
Like what I'm trying to say is that the like the work was boring because it was always the same thing. It wasn't creative. And that's what a drafter usually do. Like you don't have to think that much.

Speaker 3  
You're just like, yeah, I hear you. Do you have any opinions then, like how close AI is to be able to like substitute like an intern that does that basically. Or.

Speaker 2  
I don't think AI can substitute that. Like I've been trying to use AI the past few months and I don't think it's helping me that much.

Speaker 3  
But why do you think, what is it about it that you think the AI won't be able to substitute?

Speaker 2  
It always changes the design. Like for example, I have a floor Plan. And the other day I was trying low. I need ideas for this piece. And I put on Chachi, like, can you help me, like, draft a floor plan here? But then it changes the design. And you tell them, like, no, don't change the design. Like, if you do things like that, like, just help me, like, figure out a different interior design, but then it changes and it didn't work. Or, for example, for renderings. Like, I had a rendering and I wanted to, like, make it more professional. And I told them, don't change the design. Just make, like, the appearance a little bit more professional. But then it changed itself. So until now, I. I'm not being able to use it.

Speaker 3  
Right. And then you don't see how it can. You don't see how AI can, like, spark the initial process of drafting. Right. Like, the first.

Speaker 2  
That is helpful. We used that before for a project that we've been working on. Last year, the design director, she did a drawing, like, a very bad drawing. And we put on AI and told him, like, oh, we are building a hotel in Saudi Arabia, and the concept is a fish. Then AI gave us, like, many ideas, and we use that for the design.

Speaker 3  
Yeah, but it just gave you the ideas. Right? I'm talking about, like, it didn't create the. It didn't create the draft for you, right?

Speaker 2  
No, no, no, no.

Speaker 3  
And you don't see it. You don't see it being able to do that?

Speaker 2  
No.

Speaker 3  
Okay.

Speaker 2  
Like an architectural set. AI creating an architecture out. I hope AI could do that for me, because it's boring.

Speaker 3  
Yeah.

Speaker 2  
But I don't see that now.

Speaker 3  
Okay. And you don't think it's, like, in the next five years, like, you think it's, like, far away?

Speaker 2  
I think we will always have to control it. Like, yeah, maybe in five years, we'll be able to control it, but right now we are not able to control it as much as we need it.

Speaker 3  
For it to, like, draft for you, basically.

Speaker 2  
Yeah. The way that it's necessary or the way we want.

Speaker 3  
Got it. Got it. Okay. Stat. Is it, like, would you be willing. I don't know if you still have connections there, but would you be able to connect us with, like, this place that you worked with in Orlando?

Speaker 2  
Yes, of course. Carly. I don't know if you remember her. She went to your house once.

Speaker 3  
Okay.

Speaker 2  
She works there. She still works there.

Speaker 3  
Okay. Amazing. Great. And then do you have any other friends that, like, other interior designers? Like, other. I don't know, architects at, like, smaller shops maybe, or, like, woodmills Wood. Is it woodmills? I don't know if I'm even calling that right.

Speaker 2  
We. Oh, meal workers?

Speaker 3  
Yeah, any. Any like mill workers or, I don't know, general contractors that are smaller that you can connect us to?

Speaker 2  
I can connect you to a new worker that I used to work in Brazil and the other day she sent me a message saying like, oh, we are working in the US too. And I was like, how are you? Did you move? And she was like, no, but I'm able to do projects in the US here.

Speaker 3  
Okay, interesting.

Speaker 2  
I can connect you with her. They were really good and I worked with them for a long time in Brazil because I worked in Brazil too.

Speaker 3  
But how would they. That, that doesn't make sense to me still. Like, how would they execute a project in the us?

Speaker 2  
I have no idea. I know their son is living in Miami.

Speaker 3  
Okay, got it.

Speaker 2  
And they have a connection with or I don't know if you know or.

Speaker 3  
No, I don't. But okay.

Speaker 2  
Yeah.

Speaker 3  
Cool.

Speaker 2  
New.

Speaker 3  
Yeah, yeah. Awesome. I'll send you an email with like a reminder for those things, but thank you so much. And then I wanted to ask you, Stu. So one of the things that like we're thinking is like, if there's anything else that like. Because it's very clear that like rendering and drafting is like the biggest need for outsourcing in like your ecosystem. Shop drawings. Right. Whatever it is. Is there anything else from your experience at like these smaller firms that you think that they're really like interested in like outsourcing or not having someone do full time employee in the US or you know, anything or you think that's it?

Speaker 2  
I think I need to think more about it. But for now, I don't know, maybe a person that could do. No.

Speaker 3  
No worries. I'm just fishing a little bit. Okay, yeah, I'll think about it. But for now, no. Yeah. So do you think there's any like, I don't know, style like we're thinking of basically, like the hope is that like, if we create a firm that like is specialized in offering like drafting outsourcing with really good talent in Brazil and you don't have to worry about turnover of like people quitting the drafters because like we have a pipe and we replace them every week if you need and like we ensure like a quality of service through like a better screening process where we're thinking of creating even like imagine, you know what hackathons are for hackers. Have you heard of those?

Speaker 3  
So we're thinking of creating Even like hackathons for drafters to like see who's best and stuff before we like offer them to our clients. Offer like full time and part time options to the clients in the U.S. all of that said that like, this will only work if this is something that's easy to sell. Right. And like interior designers want to buy it, mill workers want to buy it, all this stuff. Do you think that for some reason we might have a harder time like getting clients than we think?

Speaker 1  
Put another way, on a scale from like you're selling like a cold Coke in the Sahara to you're selling snow in, I don't know, like in Alaska. Like, how hard is it?

Speaker 2  
Yeah, like where I am right now, I don't see that working. Like maybe the studio that I work. But at Deborah's, I think that will work. Or if I decide one day, like work by myself and I start getting like many projects and I don't want to hire someone here. I produce your company for that.

Speaker 3  
Okay.

Speaker 1  
And how many employees do you guys have again.

Speaker 2  
In the US.

Speaker 3  
But that's super interesting stuff. So you're saying that if you were like a one person shop, like you would be very interested in hiring this versus hiring someone full time. Right. To do like drafting for you?

Speaker 2  
Yes, exactly. Because I probably won't have enough money to pay a full time person. And then I will hire this person to help me. Like, oh, okay, I got another job.

Speaker 3  
Yeah.

Speaker 2  
And help me on this project.

Speaker 3  
But like, if you're a solo designer, stat, like, if you're not doing the drafting yourself, what are you doing while you're waiting for that drafting? Like, don't you need that?

Speaker 2  
You're designing, you're thinking decisions. You like talking to the client. You're being the side.

Speaker 3  
Okay, but what can you. But help us understand, like, what can you design without the draft? Like, can you start this, what you call designing? Like, what is it that you call designing? And can you start doing that without the draft being ready?

Speaker 2  
Like the first design? Like, I can draft something on a paper and I give it to a drafter. Like, okay, that's what I want from this floor plan. I want you to do a furniture plan, a lighting plan, a plumbing or an electrical. Like from this you have to like develop the rest. One floor plan. You have to develop 600 floor plans. Yeah, then I don't need to do it. The drafter would do it.

Speaker 3  
Yeah, but then what would you be designing while the drafter does those things?

Speaker 2  
This, I don't know, deciding Materials, Deciding furniture.

Speaker 3  
Okay. Okay. So like making this clear enough idea that you can.

Speaker 1  
That you know at least like what kind of furniture might fit.

Speaker 3  
I think what we're trying to understand says like, I think what he's. What she's saying Amido is like deciding like the fabric of the, of the couch, of the. The wallpaper. Even more than that, like furniture. Right. So like what couch? Because you already have an idea of what couch probably works. Right. Even though you have the, you don't have the perfect dimensions, you already know like what couch probably works. You already know what, like table probably works. Right. And bed and whatever.

Speaker 2  
Right. And the client has a budget, so you have to look into their budget.

Speaker 3  
Right. And create a proposal with the items. Right. Okay, got it.

Speaker 1  
So your experience in the industry more or less, like how would you think of like the. The focus of the design firms? So like how many of them are looking into like super high end versus medium? Is there any real like market for like low end design?

Speaker 2  
Low end design?

Speaker 3  
Like cheap budgets versus super expensive budgets? I think is what he's asking.

Speaker 2  
Yeah.

Speaker 1  
Like more or less. What does that look like?

Speaker 2  
Like what will be the difference in.

Speaker 3  
What, like what are you asking? Exactly?

Speaker 1  
Yes. Like, I'm trying to better understand, like what are the different fans, like, average ticket size?

Speaker 3  
He's trying to understand that like what's a small budget versus a medium budget versus a high budget for like an interior design firm? Like, like if you were your own interior designer for like, I don't know, a Des or a Devwood of sorts, you know?

Speaker 2  
Yeah. It's harder to work when the budget is slow, especially when you don't know it at the beginning.

Speaker 3  
Yeah, but like, what's the, like on the top of your head when you think like what's a number that comes to your head when you think like that's a low budget or that's a medium budget, that's a high budget.

Speaker 2  
It depends on the size of the project.

Speaker 3  
Okay, so for like a foot basis.

Speaker 2  
Yeah, usually for square foot.

Speaker 1  
Yeah. So on a per square foot, what is low, medium and high?

Speaker 2  
I have no idea cuz where I work right now, like, I don't do this stuff.

Speaker 3  
Lada can tell. Is this a. Yeah.

Speaker 2  
L can tell you that I. I remember in Brazil at least, but that was seven years, almost six years ago that we used to charge 200. 200 hais per square meter.

Speaker 3  
That was a lot. Got it. So St. Just to clarify, one thing that I think is super important. So you're saying that if I'm like a, a solo designer or solo architect, like if I do a very first sketch of the project and then I send it to a drafter in Brazil, for example, that you hired through us, and I tell them to do the drafting of all the more detailed things. You're telling me that like, you can advance a lot of things in your work while you wait for those drawings, that you don't necessarily need those drawings first from him or that drafting first from him before you can like make progress on all the other things to deliver the project.

Speaker 2  
You have to work together. It's not like, oh, okay, I'll tell you once what I want.

Speaker 3  
Yeah, of course.

Speaker 2  
Two weeks you're gonna send me something. Of course you'll have to like, keep like, discussing, cuz then I'm gonna find something.

Speaker 3  
No, of course. But it's like, it's not that it's delaying your work. Right. Or delaying the project. Right. Like, what I'm trying to get is like, you don't need those things done to advance a lot of other things right. On your own while they're being done. Right.

Speaker 2  
Wow. Yeah, you kind of at least the furniture plan, like a base plan you need.

Speaker 3  
Okay.

Speaker 2  
Like, but that's what you kind of already have when you tell the driver.

Speaker 3  
Got it, got it.

Speaker 2  
You already have an idea of this piece of what you want.

Speaker 3  
I'm trying to get to the progress. Yeah, no, that makes sense. I'm trying to get to the conclusion. I don't know if you agree, but like, what I'm trying to like, crystallize in my head is like me outsourcing the drafting as a solo designer doesn't delay the speed of my project. If that person is doing a good job and we're communicating well. Right. It should expedite it, right?

Speaker 2  
Yes, for sure.

Speaker 3  
Okay.

Speaker 1  
And quick questions, like, can you walk me through the way that you guys work together?

Speaker 3  
Like, if you're like, if you're a solo designer and you hire a drafter overseas, like, how would you work together with them in more detail style? Like what would that, how would those interactions be? Like.

Speaker 2  
Yeah, we'll probably have to like have meetings every day or every two days. Not for a long, like, not for a long time, but like, just to like, to see the person is like walking on like the way that I want. Like, it's moving forward on the way that I want. But yeah, I think we'll have to communicate.

Speaker 3  
Okay. And then.

Speaker 1  
And is that, like, a good way of working or are there issues with that?

Speaker 2  
No, that's such a way of working. Like, for example, for. With renderings right now, like, they have a. I know their process. Like, like, first they send, like, a white model, and you look at the white model and you check lighting. Then you approve lighting. Okay. I like the lighting of the model, not the image. Or if you don't, you tell them and then they send it again and then they start putting materials. So these are like a back and forth.

Speaker 3  
It's just like. It's just like Lara described it. Like, they send a draft of the drawing and then stat would send comments and they would send another draft and. Right.

Speaker 1  
Are there any issues with this? Like, back and forth or where's it. Like, where's that? Totally fine. Do balls get dropped anywhere?

Speaker 2  
I know last year I wasn't working on this project, but they hired. They had to hire a different company in China, and the, like, the director was hating their work and she was freaking out and wanting to. To hire another company because she wasn't liking, like, what they're sending. But at the end, like, they paid for it and they had to use it.

Speaker 3  
Got it.

Speaker 1  
But, yeah, but it sounds like the way that you work with the folks that you're outsourcing with via email, all those things, like, that's working fine.

Speaker 2  
Yeah, that works fine. Especially in China because, like, they're 12 hours ahead. So it was basically just, you know.

Speaker 3  
Yeah.

Speaker 2  
Yeah.

Speaker 3  
What do you think?

Speaker 2  
Some people were like, is that the.

Speaker 1  
Good or bad thing?

Speaker 2  
It's better if you, like, schedule a zoom call or something and you can share and, like, speak at the same time. But they had a lot of language barriers, right. Because most of the people at this company, they couldn't, like, speak English, so it was easier to write an.

Speaker 3  
Yeah, I guess, like, imo, if the person's really good and really knows how you work, it could be good that they're in another time zone because, like, you can trust they can work the entire night and do it right and have, like, more for you available. But if it's someone that you got to be touching more base in, it requires more communication. Right. And it can be worse if you just give it, like, all the night. Right.

Speaker 2  
Yeah. I think for a rendering that will work, like, working overnight, and then like, the next day you wake up and they sent you an image for a draft, I think it would better if you, like, could communicate faster.

Speaker 3  
Yeah, got it. Let me ask you this Taz. So if you picture yourself as like a solo shop, right. Versus like a debit of the work world, do you think you would have like different like needs for like what the draft of the outsourced drafting would have to be and the way it would have to be managed? The work would have to be done versus like what the design solutions or what like that. But as firm would need or it's like the same. You think it would be maybe like, you know, not necessarily in volume of amount of work, but just like the type of work needed if I was.

Speaker 2  
Working solo or a bigger company. Like design solutions.

Speaker 3  
Yeah, exactly. Versus.

Speaker 2  
No, I think at the end it will be the same. I would like to like deliver the same like yeah, kind of stuff that things we deliver.

Speaker 3  
And if you were like a solo.

Speaker 2  
A little bit less.

Speaker 3  
Yeah, exactly.

Speaker 2  
At the beginning but.

Speaker 3  
And if you were a solo shop, would you want to have someone like Brazil wages, of course that you paid like full time to always be with you or you would want someone that like you could pay part time or you could choose when they work for you because maybe you don't need it.

Speaker 2  
Like I think it depends on the time of my career. At the beginning I. It will be hard to pay a person full time. So it will be interesting if I could like hire someone like for a project, for example, like I say, I tell you, like, oh, I have, I don't know, $500 and can you find me someone to help me for this project? And then on the future, like when I'm more stable, then it will be interesting to have a person that can stay and work with me. Right.

Speaker 1  
I'm curious, would you be interested, like, would it be an interesting thing to like say like you pay every month, you pay 250, $500 and then when you need it, you're basically like buying almost like, you know how where the cell phone used to buy minutes, then you could use them next month if you didn't use them.

Speaker 2  
Okay.

Speaker 1  
Would that kind of thing be interesting at all if you're just starting?

Speaker 2  
Yeah, I think so. No worries.

Speaker 3  
Like. Okay, but just to make sure that Emilio is explaining it right, Seth, his idea is like, I don't know where I'm going to need him. I don't know when I'm going to need this person. Yeah. But I'm paying every month apart because when I need it, I want him and I won't, I don't want to have to pay more when I need him, you know, versus like I rather Never pay. And then when I need him, I pay more.

Speaker 2  
I don't know. Yeah, I don't know. Yeah, I think it's better like you pay when you need it.

Speaker 3  
Okay. And then if you have like if you were starting or if you're a one person shop to stand and you were hiring a drafter overseas, like how would you feel about if that drafter was like splitting his time between you and two or three more clients versus if he was like solely dedicated to you? Like would you want to like pay less and have him split between more clients or pay more and have him only for you?

Speaker 2  
I don't really care. I think it depends on the agreement. Like I. I tell you. Okay, Gabrielle, I want like I have this project. My due date is this day. The person needs to do this, this and that. Then I don't care if like the other person is working on another project unless I receive what we discuss.

Speaker 3  
Yeah. Or if he's going to take more time, then maybe like my time is this.

Speaker 2  
If the person can do it on this time, I'm okay.

Speaker 3  
Got it.

Speaker 2  
Good.

Speaker 3  
And what does your gut say? Stad that like the firms like that would I inter and Design Solutions and the one in Orlando are going to prefer like to have a drafter full time that they always pay in a month overseas or to just have like the optionality of having like when the projects are super flying and a lot and then I need more help. So I don't know for the next six months I want it, but afterwards I don't want it anymore. Like do you think they'll be interested in both or.

Speaker 2  
I think both. I think both will be interesting. I think like, yeah, I think both will work for this kind of company. Yes.

Speaker 3  
You don't think they'll be interested in one?

Speaker 2  
You can give the option that will be I think interesting for them. But sometimes you like have less projects.

Speaker 3  
Yeah. And we're thinking style, like to create this model of like because we want to try to differentiate ourselves because there's a bunch of companies like offering business process outsourcing. Right. So we're trying to like create strategies for how we can be different. Like an idea that Emilio had is like to have like hackathons for drafters. Right. So that we can like screen how good they are before we put them in front of our clients, basically. Do you think that could work or you think that's like not like we're probably like tripping. Like that's like not something that like we can make happen.

Speaker 2  
I think you need to, like, talk to a business owner. Like, if you could reach out to that bora. You talk to Zhu, right?

Speaker 3  
Yeah, yeah. But what I'm asking you is more like, you understand like this hackathon thing, right? So, like, do you think that we could create a hackathon that actually, like, judges, like, how good the drafter is, like, in an efficient way? Or you think that this hackathon idea to test drafter talent doesn't really work because of some reason of what you know about drafting?

Speaker 2  
I think, yeah, it takes a little bit of time to judge if the person is good or not.

Speaker 3  
Yeah. It doesn't have to be like a two hour thing. We can give them like 24 hours or something. But do you think that we could ultimately create like a test, like a script screening tests like that we could like, evaluate how good each person is? Or you think that for some reason it's. It's going to be hard to like, figure out who's good after they do that? I don't know.

Speaker 2  
I don't know. Like, for sure you have to do that. For sure you have to do that. Then you have to do a test for you.

Speaker 3  
Yeah, but you think that, like, it's going to be easy for us to determine if they're good or not from seeing the results of the test? Like, if we have someone like you judging them or. No, like, it's very easy to tell if someone's good or not.

Speaker 2  
Yeah, it's easy to tell. It's easy to tell. To tell, like, how long a person will take to do a drawing or even, like, when I did an interview at Design Solutions, I went there, I talked to Sienna and then she told me, like, oh, can you do like a drafting or. And she showed me, like a picture and she was like, oh, can you do a mirror feature? This, like, when I looked at the picture, I was like, I have notion. And I was like, okay, this is not a, like one hour job. And yeah, then I started and like, they saw that I could do it, but I was like, I'm not gonna finish this today. Like, I'm sure.

Speaker 3  
Yeah, yeah. And this is like a standard part of the recruiting process at like a firm or.

Speaker 2  
No, no, it's not a standard, but it's good when you do it.

Speaker 3  
But it's common. Like a lot of firms when they're interviewing, they ask.

Speaker 2  
No, no.

Speaker 3  
Okay.

Speaker 2  
I only did that designing solutions.

Speaker 3  
Okay.

Speaker 2  
Like a test that was on the only place that I did that. And when I was working in Brazil and I was hiring, we did that too.

Speaker 3  
Okay. And how, like, how different is the drafting that each, like, interior design first firm, like, needs that? Is it basically, like, I'm trying to understand, like, how, like, someone that, like, does drafting. Right. Like an architecture person like you or an interior designer, like, how much do they need to learn the style of each shop or each company? Like, is it, like, huge differences? It's almost like a different language, or is it, like, very small differences of style and stuff?

Speaker 2  
Yeah, that. That's a good question. You'll have to follow. Like, we had a. We have a title block, for example. A lot of companies. She has a title block.

Speaker 3  
What is that? What is that? I don't know what that is. A title block.

Speaker 2  
Yeah, it's like you have a. Where you put your floor plan. You. You have to have the logo of the company, like, the address of the project.

Speaker 3  
It's like a template. It's a template.

Speaker 2  
Then you have to share that with the drafter. And you also have to, like, tell them, like, oh, I usually do floor plans with the walls in black or in gray. Depends on the company, how you do that. We have patches to put on floor plans. Sometimes you represent materials in a certain way.

Speaker 3  
Okay. But if, like, the drafter is good, if the person's good, it's pretty easy to learn the style of a new firm. No. Okay, got it. Cool. That's helpful. Do you have any other questions in your end amino? I'm thinking, well, I'm basically understanding status. Like, if the person is good, like, it should be pretty quick for them to learn how to do the drawing that one type of client wants versus the other type of firm versus the other. Right. Like.

Speaker 2  
It won't be on the first attack.

Speaker 3  
Right. Because it's only, like, the color coding of things that change.

Speaker 2  
Yeah, yeah. Colorful.

Speaker 3  
The rest is the same for everyone.

Speaker 2  
Yeah.

Speaker 3  
Okay. I don't know. I had the impression that there was, like. I don't know, it was more unique, what each person wanted in the drawing.

Speaker 1  
For 3D renderings, but not.

Speaker 2  
Yeah, yeah, but not for, like, four. I can share, like, an architectural side with you guys and then Lana can share from her complain. Right. Each one picturing. You can see. You can look at the difference.

Speaker 3  
Yeah. Great. Awesome. Amazing. Stat. Thank you so much for the time. We learned a lot. Been super helpful.

Speaker 2  
No problem. I hope it was helpful.

Speaker 3  
It was. It was. I'll send you an email if you could. Like, already with the ones that are top of your mind. Like, if you could connect this to, like, that company that you worked on and any other, like, interior design or mill workers that you know or gcs that are smaller. Right. Because I think it's like, we're more focused. I think we can create more value to the small people. That would be amazing. It would really help us.

Speaker 2  
Okay. No, for sure. The new worker that I mentioned, the cba, the company that I work in Orlando. Okay. Yeah.

Speaker 3  
Okay.

Speaker 2  
And if I think of something besides rendering that, I think it will be useful inside of where I work.

Speaker 3  
Amazing. Thank you so much. Have a good weekend.

Speaker 2  
Bye.

Speaker 3  
God, are you Jack zombies?