

THE METHOD

Most beautiful buildings are
compromises between people
who never truly agreed.

We don't build that way.

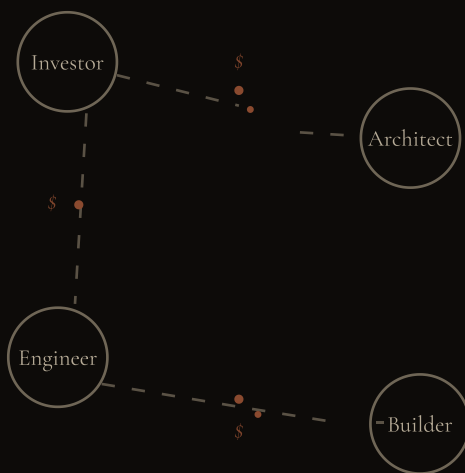
THE DIFFERENCE

Two ways to make a building. Only one protects your money.

The ordinary path is a chain of strangers with opposite interests. An investor hires an architect. The architect hands off to the owner. The owner hires an engineer, then a contractor. Each link is a separate party maximizing his own take. Every handoff is a seam where money leaks and blame begins.

EVERYONE ELSE

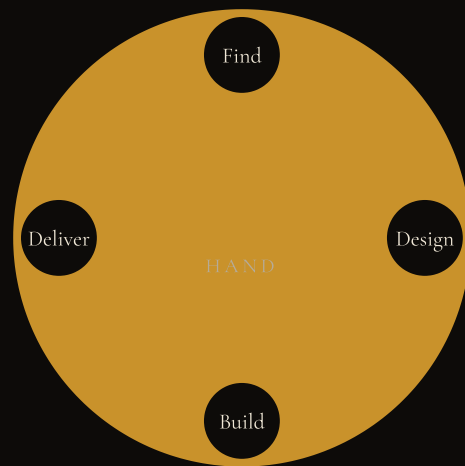
*Four parties. Four agendas.
A seam at every handoff.*



Cost drifts. Design dilutes.
No one owns the outcome.

APEL DEVELOPMENT

*One mind. One interest.
Nothing to run from.*



Feasibility, design, budget and craft
answer to the same interest.

Everyone else **assembles** a project from parties who fight each other.

Apel **grows** one from a single mind that answers only to itself.

Control is not a feature. *It is the return.*

We are the investor, the architect, the engineer, the interior, the builder and the seller, all of it, licensed and under one roof. That is not a longer service list. It is the reason the numbers hold.

i We buy what others walk away from.

The hard, overlooked, below-market land, the parcels people fear. Thirty years of judgment let us see the building inside the problem before we ever pay for the dirt.

ii We prove it before we own it.

Because we are the architects, feasibility comes first. No one on our side ever buys land that cannot become something. The riskiest dollar in development is spent with eyes open.

iii We design to the budget, not around it.

Most projects are drawn first and priced later, then blow past every number. We design and build with the same hand, so the price we draw is the price we deliver.

iv We finish, then choose: sell or hold.

We package the finished work for sale or keep it for rent. The value we protect from the first sketch is the value that reaches the market.

Case One

6307 Via Cataldo

MALIBU · PRIVATE BEACH ACCESS

A full acre off the Pacific, and almost none of it could be built on.

In one of Malibu's most private enclaves off the coast highway, with its own gated path to the sand, sat a small home on a large lot. Every buyer who looked saw the same ceiling: remodel the little house, or tear it down and rebuild something just as small. A power line ran straight across the middle of the property, and the law forbids building beneath it. Most of the acre was, on paper, dead.

Everyone else saw a small house on a crippled lot. We saw an estate hiding behind a power line.

Our research found the one thing no one had bothered to chase: the overhead lines could be moved, buried and routed around the property, for a fraction of what the freed land was worth. What followed was two years through Edison, the Coastal Commission and the City of Malibu, the jurisdictions most developers refuse to fight. We held the property, rented it, lightly improved it, and waited out the approvals.

Buildable size is tied to **usable** land. Freeing the full acre took the maximum home from under three thousand square feet to more than **eight thousand**, nine rooms, eight baths, a residence the site was always capable of and no one else could see.

CASE ONE · THE ARC

One insight turned a modest lot into a *landmark* residence.

The value was never created by the market. It was created by seeing what the land could become, and doing the difficult, unglamorous work to unlock it, before a single wall was drawn.

ACQUIRED ~ \$3.8 M	BUILDABLE, BEFORE ~ 2,800 sq ft
BUILDABLE, AFTER 8,000 + sq ft	COMPLETED VALUE ~ \$20—22 M

A two-thousand-square-foot ceiling became an eight-thousand-square-foot estate.

The land did not change. The vision did.

In a market near \$3,200 a square foot, that is the difference between a transaction and a transformation.

Figures are approximate and preliminary, provided for illustration. Final figures available on request.

Case Two

The Aviator

MALIBU · A HILLTOP ABOVE EVERYTHING

Everyone rode past a burned ruin. One of us stopped, and saw it take flight.

After the Woolsey fire, on a motorcycle in the Malibu hills, a three-mile private road led to a hilltop crowned by a small, burned, unpermitted shell, half shack, half sculpture. It looked like nothing. But the hill held a hundred and eighty degrees of ocean, from Long Beach to the islands, sitting above everyone. Having lost his own home to that fire and been the first to rebuild after it, our principal knew this ground, and its rules, better than anyone.

Everyone saw a ruin that couldn't be built on. We saw a residence that could take off.

The obstacles were exactly what stops other builders. No power to the site. A tiny buildable pad on four acres. A code that caps you near the old footprint. A three-and-a-half-mile, ten-foot road no one could imagine hauling machines up. We answered each: a fully **self-sustaining** home with solar sized many times over, so it never depends on a grid it will never reach.

And the architecture turned the constraint into the idea. Rather than spread across land it did not have, the house **cantilevers outward**, anchored to the hill on forty-nine caissons driven ninety-five feet to bedrock, and reaches into the air. That is the Aviator: it does not sit on the mountain. It perches, and prepares to fly.

CASE TWO · THE ARC

Every constraint that stops others
became the reason it is *art*.

No power, no footprint, no access. The limits that end most projects were the exact pressures that forced a singular design, one so distinct it earns awards and draws film and events on its own.

ACQUIRED ~ \$740 K	FOUNDATION 49 caissons 95 ft to bedrock
POWER Self-sustaining Off-grid solar	COMPLETED VALUE ~ \$8–9 M

A burned shell on an unreachable hilltop became an award-winning residence that flies.

The limits did not shrink it. They shaped it.

Where others saw four reasons to walk away, we found the form no one else could.

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THE INVITATION

Every building we make begins the
same way a sculpture does, with
one set of hands that never lets go.

That is where the profit lives.

What you have seen is the method, not the numbers. The numbers are a conversation, and they are strongest in person, over the specific ground we would take on together. When you are ready to see how the art becomes the return, we would welcome that talk.

APEL DEVELOPMENT

PRINCIPAL · *Amit Apel*

LAND · DESIGN · BUILD · DELIVER

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