

# TELOS

## The Fantastic World of Eugene Tssui

[www.telosmovie.com](http://www.telosmovie.com)

Directed and Produced by  
Kyung Lee

Technical Information  
Duration **58 minutes**  
Screening format **DCP, 24P, FLAT**  
Shooting format **HDV 30P**  
Video/Audio **Color/ 5.1**

### Logline

An eccentric and visionary architect struggles for recognition and finds unexpected allies in the small town where he hopes to build his architectural fantasia.

### Short Synopsis

"TELOS" chronicles the unorthodox life and revolutionary work of Eugene Tssui, an anti-establishment architect Eugene Tssui. Rejected by the status quo and embattled to defend his futuristic, yet naturalistic visions, Tssui finds unexpected allies in the small mountain town where he hopes to build his architectural fantasia.

### Synopsis (500 words)

"Telos: The Fantastic World of Eugene Tssui" presents the vision of a maverick architect inspired by nature's form and function. Tssui's ideas, always focused on sustainability, have been ahead of their time for over thirty years. Tssui is a man who, in his own words, is trying to do no less than to "change the world."

"Telos" constructs a complex portrait of a fascinating character fueled by unswerving self-assuredness and unyielding creativity. The opening montage introduces his aesthetic, featuring architectural models with vibrant colors and unusual shapes that conjure images of enormous plants, birds or insects. Undaunted by the slow pace of acceptance for his radical ideas Tssui sports a serious expression...and a high-collared, purple sequined suit. What first appears to be a questionable fashion choice is later explained as the prototype for a wearable, solar energy capture system. His non-conformist attire is another avenue for Tssui to explore his pedagogical principles: conscious design for social evolution with creativity as an integral factor. There is more to this man than first meets the eye.

The film offers intriguing glimpses into Tssui's accomplishments as a modern day Renaissance man: architect, clothing designer, world-class athlete, musician, family man, social theorist, and gifted visual artist. Images from his personal archives are highlighted through the select use of animation, cinema vérité, and interviews contextualize his life and work, including rare archival footage of Tssui with his mentor Bruce Goff. Goff was in turn a mentee of Frank Lloyd Wright, thus placing Tssui in direct lineage with notable architectural renegades now celebrated for their anti-establishment, organic designs. Key scenes in the film cover the Not-In-My-Backyard controversy over the residence Tssui built for his parents in Berkeley, California. The bulbous structure known as Fish House was designed to withstand natural disasters by being modeled after an insect described as "the world's most indestructible living creature." The public battle for planning permission foreshadows the present day campaign to realize Tssui's dream project in Mount Shasta.

Mount Shasta, California is where Tssui is shown planning to build a visitation center for the public to learn about what he terms "evolutionary architecture." Shasta is also the site of a myth that claims an advanced civilization exists in an underground city deep below the mountain. By true coincidence, both Tssui's project and the myth are both called Telos. This serendipity verifies the Shasta's New Age community's beliefs. They regard Tssui as a messianic figure, a role he does not shun, and one for which he is aptly dressed. Conservative and doubtful voices in the local government are shown speculating about the town's readiness to accept Tssui's futuristic design proposal, one that readily conjures up the standard image of a saucer-shaped UFO. "Telos" the film spurs the audience to contemplate the role and value of radical thinkers in society and to question our impulse to ridicule those who think outside the box.

### **Director's Statement**

As the director of the film "TELOS: The Fantastic World of Eugene Tssui" it is my aim to present an accurate and unvarnished portrait of my subject: a social idealist, a complex character, and visionary architect Eugene Tssui.

I first encountered Eugene when he was speaking at an environmental conference about the failure of traditional architecture to withstand natural disasters. He used a cardboard box to model the way that four walls and a roof would collapse when pitted against the forces of nature. His topic was of significant interest to me because I grew up in Japan and I now live in the San Francisco Bay Area. Both of these regions are noted for their frequent seismic activity, so his dynamic method of illustrating this point was captivating to me, but his unusual attire was equally as intriguing. He wore a cape, as naturally as any superhero! I knew immediately that I had found a compelling subject for a documentary.

To date, Eugene Tssui's zeal for "evolutionary architecture" has yet to capture the public's imagination. Even now in the post-Hurricane Katrina era when tragic weather events appear to be increasing in global frequency and intensity of impact Tssui's innovative architectural concepts have failed to gain traction. This may be due to the fact that people simply do not agree with his philosophy or possibly because there is reluctance to embrace a self-professed, environmental savior who is literally dressed as a fantasy comic book character.

By presenting Eugene's earnest quest for public influence without utilizing my privileged position as filmmaker to tone down the impact of his unconventional appearance my intention

is to provide viewers with an opportunity to give genuine consideration to the core of what he has made his life's work: the intersection of nature, architecture, and the public landscape. By striving to remain neutral in my portrayal of Tssui's social ideals and lack of conformity I trust that my audience will navigate for themselves around any potential discomfort with Tssui's subversive aesthetic and arrive at their own conclusions.

### Director's Bio

Kyung Lee is an emerging filmmaker, experienced film editor, and cameraperson currently based in the United States. She was an editor and post-production manager for Link TV, a national television network. Her wide-ranging talents include work on documentary films including "Big Joy: The Adventure of James Broughton" (SXSW, Tribeca), "The Illness and the Odyssey" (Mill Valley, Guam Int'l), "After Winter, Spring" (Mill Valley, Hamptons Int'l), "Atomic Mom" (Sarasota) as well as multi-media projects and commercial productions.

An ethnic Korean native of Yokohama, Japan, Kyung is fluent in both English and Japanese, and speaks Korean conversationally.

"TELOS: The Fantastic World of Eugene Tssui" is Kyung Lee's directorial debut.

[www.kyunglee.com](http://www.kyunglee.com)

### Director's Filmography

TELOS: The Fantastic World of Eugene Tssui  
Director, 2013

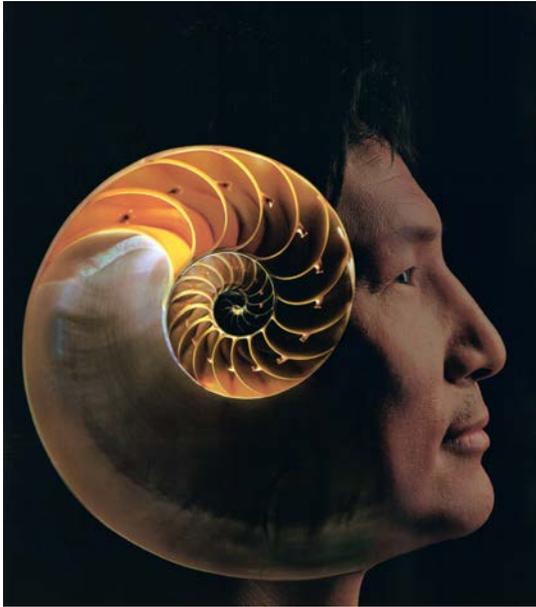
Big Joy: The Adventure of James Broughton  
Co Editor, Post-Production Supervisor, 2013

After Winter, Spring  
Post Production Supervisor, 2013



### Eugene Tssui, Architect

Eugene Tssui is a maverick architect and a designer to profoundly study, analyze and implement the workings of natural phenomena, through an interdisciplinary approach, as a basis for design at all scales including construction materials and methods. He is the originator of the term, Evolutionary Architecture, which is an understanding of producing designs based upon a rigorous scientific study of natural organisms, structures and processes. His seminal work sweeps us into the 21st century and shows us the ineffable and fantastic intelligence of nature and the compelling possibilities of an architecture that aligns itself with nature's genius.



Eugene Tssui was apprenticed to the renowned American architect, Bruce Goff, from 1976 until Goff's death in 1982. Goff, who was a protégé of Frank Lloyd Wright and one of the most inventive and iconoclastic architects, once described Eugene as the most gifted and creative young man he'd ever encountered for 52 years of teaching students and training apprentices;

"I have never before met a young man in architecture with such drive. If this praise seems too strong, it is only because he deserves it, and earned it in my office. Individual creative and imaginative works keep bursting forth when they must. Revolution is evolution made apparent. Today's "radical" is tomorrow's "classic." I have every faith that Eugene Tssui will be so regarded." – Bruce Goff, 1982

Born in Cleveland, Ohio, of Chinese parents and fluent in the Mandarin Chinese and English languages, Eugene Tssui holds four professional degrees in architecture and city and regional planning having attended the University of Oregon, Columbia University Graduate School of Design and the University of California, Berkeley where he received an Interdisciplinary Doctorate in Architecture and Education. He has won numerous scholarships and professional research grants including those from the Graham Foundation and the National Endowment for the Arts (Canada). At the age of seventeen he won an "Honorable Mention for Most Exciting Design" from an American Institute of Architects competition. He attended McGill University and was an intern architect at the age of nineteen and at twenty was the youngest member of the Organizing Committee of the 1976 Montreal Summer Olympics design team as the assistant to the Senior Coordinator.

Tssui is a true "Renaissance man": an athlete, designer, and singular visual artist, as well as architect. He is the author of four publications on Architecture. THE URGENCY OF CHANGE (2002), EVOLUTIONARY ARCHITECTURE: NATURE AS A BASIS FOR DESIGN, SHENZHEN ECOLOGICAL THEME PARK CONCEPT BOOK, and a monograph by WORLD ARCHITECTURE REVIEW. He is a four-time Senior Olympics Gymnastics All-Around Champion, eight-time World Amateur Boxing Champion and eight-time Presidential Sports Winner awarded by US President's Bill Clinton and George W. Bush.

## ***TELOS: The Fantastic World of Eugene Tssui* Debuts at L.A. Architecture & Design Film Festival**

<http://archrecord.construction.com/news/2014/03/140314-TELOS-The-Fantastic-World-of-Eugene-Tssui-Debuts-at-Los-Angeles-Architecture-Design-Film-Festival.asp>

By Carren Jao  
March 14, 2014



**TELOS: The Fantastic World of Eugene Tssui** premieres at the first Los Angeles edition of the Architecture and Design Film Festival.

Budding avant-garde architects, especially those hoping to change the profession, would be well-advised to catch the world premiere of *TELOS: The Fantastic World of Eugene Tssui* (2014) at the Los Angeles edition of the Architecture & Design Film Festival (ADFF) this week. Named after the Greek word for “final purpose,” the documentary follows architect Eugene Tssui, 59, as he champions a fantastical, organic style of architecture that would be more suited to the world created in James Cameron’s *Avatar* than modern day America.

Tssui (he used to spell it with only one “s”) received his M.Arch and doctorate from the University of California, Berkeley, and early on worked with Bruce Goff and Dr. Frei Otto at the Institute for Lightweight Structures and Conceptual Design. His journey reveals the continuing challenges of realizing daring designs even in a world that embraces the work of Frank Gehry,

Zaha Hadid, and Herzog & de Meuron.

Tssui had been designing since he was 11, when he sketched out an idea for a school on the moon. He has flown in the face of convention since. In director Kyung Lee's film, constant flashback footage transports viewers to one of the architect's earliest projects: the construction of his parents' home in Berkeley. Its design was inspired by the tardigrade, a microscopic invertebrate reputed to be one of the hardiest creatures on the planet. Made of recycled Styrofoam and cement block, the home, completed in 1995, is impervious to water, fire, and termites. It offers high heat insulation and reduces sound by 50 decibels. It also looks like a gigantic, medieval knight's helmet plunked down in the middle of suburbia. After a year of contentious public meetings, the city finally awarded Tssui the permit to build the home and his parents live in it today.

Tssui's other unrealized designs are similarly divisive. These include a floating bridge that would connect Europe and Africa over the Strait of Gibraltar, a two-mile high tower termite tower that could house a million people, and a spiky fish-like educational center in Mount Shasta, California. He's found allies in his mentor Goff and former professors and colleagues from Berkeley and he's drawn favorable comparisons to Buckminster Fuller. Yet, that doesn't stop detractors from nixing his ideas. Unbuilt projects number more than his realized works.

Now in the process of turning his architectural office into an interdisciplinary design studio, the obstacles he faces are not unlike those that confront experimental architects of every age. Worries over plunging property values, doubts over the safety of his designs, and of course, the simple shock of a new aesthetic are themes that arise throughout the film. Any contemporary architect would need to gird for these concerns should they start their own practice.

By the end of the film, one doesn't know whether to applaud the man's determination or pity him his incredible insistence. Tssui may be on the right track: his disaster-resilient designs are increasingly relevant in the face of climate change and his glittering, DIY, solar-powered clothing is a tantalizing precursor to today's wearable technology. Soon, the world might catch up to Tssui. Until then, the documentary is either a word of caution or a much-needed encouragement for young architects to be bold.

# Los Angeles Times



A still from "Telos: The Fantastic World of Eugene Tssui," one of 30 films screening during this week's Architecture & Design Film Festival.

<http://www.latimes.com/home/la-lh-architecture-design-film-festival-la-20140311,0,2481255.story#ixzz2zAxmozy6>

## Architecture & Design Film Festival zooms in on L.A.

**Recent films about architecture and design and panel discussions on urban design, restoration and more are part of L.A.'s first Architecture & Design Film Festival, which starts Wednesday.**

By Lisa Boone  
March 12, 2014, 5:37 p.m.

The Los Angeles edition of the Architecture & Design Film Festival kicks off its five-day salute to art, architecture, design, fashion and urban planning Wednesday with showings of "If You Build It," "Design Is One: Massimo & Leila Vignelli" and "16 Acres."

[The L.A. film festival](#), running through Sunday, will feature 30 recent feature-length and short films from around the world. "There is something for everyone who likes design at the festival," said the festival's founder and director, architect Kyle Bergman.

Several documentaries in the series will focus on designs specific to California, including "The Oyler House," a film about the [Lone](#) Pine retreat designed by Richard Neutra; "Coast Modern," a look at West Coast Modernist architecture; and "Telos: The Fantastic World of Eugene Tssui," making its world premiere.

Director Kyung Lee said she hoped her documentary on Tssui, considered by some to be an eccentric nature-based architect, would challenge viewers' perception of what architecture should be.

"So many people have opinions about architecture and what they like and what they don't like," she said. "I'd like people to come and see for themselves. Maybe it's not practical, but we should be able to extend our idea of architecture."

<http://hyperallergic.com/115730/a-cape-wearing-futuristic-architect-gets-a-documentary/>

## A Cape-Wearing Futuristic Architect Gets a Documentary

by Allison Meier  
March 21, 2014

Sporting purple sequins and proposing buildings with moveable dragon fly wings, Eugene Tssui wants to redefine the way we live through an “evolutionary architecture.” The public hasn’t been very receptive, with most of his projects unbuilt and the ones constructed swarmed with controversy. A new documentary is profiling the visionary architect and his ideas of the future, showing both his eccentricities and plausible aspirations for a better sustainable living.

[TELOS: The Fantastic World of Eugene Tssui](#) had its world premiere earlier this month at the [Architecture & Design Film Festival in Los Angeles](#). This April it will journey with the festival to Chicago and then in October to New York, spreading the Cleveland-born architect’s futuristic world as it goes. The film was directed by Kyung Lee, who explains [in her statement](#) that she first encountered his work at an environmental conference where he was wearing a cape and explaining the lack of earthquake resistance in most architecture. Lee notes that Tssui “has yet to capture the public’s imagination,” but this “may be due to the fact that people simply do not agree with his philosophy or possibly because there is reluctance to embrace a self-professed, environmental savior who is literally dressed as a fantasy comic book character.”

Tssui, who has apparently added a second “s” since [his Wikipedia page was last updated](#), apprenticed with architect [Bruce Goff](#), himself an alternative thinker in embracing an organic architecture both in its materials and forms. Being inspired by nature is hardly new for architecture — even severe creators like Corbusier [took ideas from shells and trees](#). But Tssui uses the actual functions of nature, not just its visuals.

For his parents in Berkeley, California, [he designed a house](#) from concrete and styrofoam that is purportedly fire proof, earthquake proof, basically indestructible. It also looks like some sort of mollusk inverted itself in a heap. It’s designed after the [tardigrade](#), an eight-legged microscopic creature that is practically impossible to kill.

As he [states in the trailer](#) for *The Fantastic World of Eugene Tssui*: “What I’m doing architecturally is to change the world.” In this way he’s not dissimilar from Buckminster Fuller, with his designs for everyone to live in geodesic domes, except Fuller sported thick-framed pensive glasses instead of garb that would have fit in perfectly with the 1970s run of *Battlestar Galactica*. (Tssui’s clothing designs, by the way, are for sale [on his site](#).) As Carren Jao [wrote at the Architectural Record](#), “the documentary is either a word of caution or a much-needed encouragement for young architects to be bold.” (Jao is also a contributor to Hyperallergic.) But like Tssui himself, it definitely looks anything but moderated and mundane, which is too often the modus operandi of architecture today.

# Oakland MAGAZINE

<http://www.oaklandmagazine.com/Oakland-Magazine/May-2014/Portrait-of-Iconoclastic-Eugene-Tssui/>

By Michael Fox  
May 2014 Issue



FILM

## Portrait of an Iconoclast

Oakland director chooses maverick architect for documentary.

By Michael Fox

**K**yung Lee, like countless people before her, was more than impressed by her first encounter with one-of-a-kind East Bay architect Eugene Tssui.

"I was looking for a subject, a story, for my documentary film, and I heard him speak at an environmental conference," the Oakland

filmmaker recalls. "I was intrigued by his ideas, philosophies, designs, and clothing. I wanted to tell a story about underdogs, and what does it mean to be different in society, in your profession. So when I met him, I thought, 'Yeah, I found my subject.'"

Six years later, *Telos: The Fantastic World of Eugene Tssui* is finished and beginning its life on the festival circuit. Alternately inspiring and

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Eugene Tssui's designs are definitely unconventional. Prior page, filmmaker Kyung Lee and her subject.



sobering, the elegantly constructed one-hour film conveys both the genius and the frustration of an architect whose astonishing drawings are so far ahead of the curve that it's been an ongoing struggle to find clients adventurous enough to follow.

"I guess if you're a professional, that's part of your job, to compromise your ideas, philosophies, and designs," Lee muses. "I see him as a thinker, not just an architect. But as an architect, perhaps that's just what's he's lacking. He'd like to get more recognition, and more success, in the [field] of architecture, but his compromising may be lacking. A visionary may not be practical, and maybe that's a shortcoming if they are longing for success. But that makes him more interesting to me as a filmmaker. That

### Now Screening

*Telos: The Fantastic World of Eugene Tssui* receives its Bay Area premiere in the San Francisco Green Film Festival, May 29–June 4 at the Roxie Theater, 3117 16th St., San Francisco, with the premiere at 4:45 p.m. May 31. For more information, visit [www.TelosMovie.com](http://www.TelosMovie.com).

makes him special as a character."

*Telos: The Fantastic World of Eugene Tssui* opens with its solitary subject diving into an isolated mountain lake, a curious yet appropriate beginning for a film whose recurring themes include physical activity and nature. In late middle age, the four-time Senior Olympics gymnastics all-around champion embraces a daunting fitness regimen. Tssui's connection to nature is reflected in his architectural designs, which have always incorporated principles of sustainable building, energy efficiency, and function-equals-form aesthetics.

A man who unambiguously and unapologetically dances to his own beat, Tssui is an engaging eccentric. The first clue is the colorful, occasionally futuristic clothing he designs, makes, and wears. He gives off the kind of vibe that provokes a wary response in strangers—even in the anything-goes Bay Area—until his charm and enthusiasm dispel their hesitancy.

Tssui, who lives in Emeryville, readily agreed to Lee's request to make a documentary about him, but the filmmaker soon realized that the challenge would be getting past the surface. The

architect may be consistently true to his muse and vision, but the ridicule he endured as an undergraduate, and the perpetual rejection as a professional, have led to a circumspection that tempers his self-confidence.

"It was easy for me to start a film, because he was very, very willing, and he made himself available for interviews and to be followed with a camera," Lee says. "It took me a while to get to know him, and it took a couple years for him to trust me and open up about his true feelings, and how hard it is sometimes."

Born in Tokyo, and a third-generation Korean-Japanese, Lee emanates trustworthiness and quiet confidence. She initially studied business before coming to the states and earning her master's degree in media studies from San Jose State University. Lee worked at an advertising agency for a few years, then gravitated to postproduction. With co-editor credits on the docs *Big Joy: The Adventure of James Broughton* and *The Illness and the Odyssey*, she's established herself as a freelance editor.

Much as she enjoys collaborating on other people's films, Lee had a simmering ambition to spearhead her own project. She didn't anticipate that *Telos: The Fantastic World of Eugene Tssui* would take six years, but now recognizes that that's the nature of independent, self-funded documentary filmmaking.

The film has already achieved one of Lee's goals, to give Tssui a measure of recognition and an opportunity to be acknowledged by his peers. As for the most important constituency, the audience, Lee has even loftier ambitions.

"My hope is that through the film people get inspired to be different, and are encouraged to try out their ideas and not worry about the reception," Lee says. "And I'd like people to think about our built environment—our buildings, our surroundings. I think we should demand more in terms of the beautification of our surroundings."



Architect Eugene Tssui, at his home in Emeryville, which he designed with walls textured in bas relief fish scales and tentacles.

## Eugene Tssui, green architect like a stand-in for nature

<http://www.sfgate.com/movies/article/Eugene-Tssui-green-architect-like-a-stand-in-for-5501813.php?cmpid=hp-hc-entertainment#page-1>

By Sam Whiting  
Saturday, May 24, 2014

The long halls of the Watergate apartment towers in Emeryville are numbingly hotel-like, so it comes as a shock when the last door on the left opens and there stands a man in a bright yellow, ventilated pantsuit covered by a heavy black cape lined in pink and trimmed in gold.

He is Dr. Eugene Tssui, formerly Tsui, an architect so visionary that time still has not caught up to his "fish house" in Berkeley, and it was built in 1994. Three ensuing Tssui buildings that went up have since been purchased and torn down for the land value. That leaves one silver carp of a house to show for 20 years of labor, and still he stands proud in his "solar suit" and cape, unfazed by rejection and ready to go into battle with planning commissioners and preservationists everywhere.

Often people don't follow reason. They follow acceptability, which is why we don't have buildings that stand up in tsunamis and earthquakes and hurricanes," he says. "If I'm just being

paid to build a Georgian mansion, what meaning does that have? I'm about making the changes necessary to make the future a better place."

That is the point of departure for "Telos: The Fantastic World of Eugene Tssui," a documentary film that makes its Bay Area premiere next Saturday at the Roxie Theater, as part of the San Francisco Green Film Festival.

At 58 minutes, the film is barely long enough to cover all of Tssui's costume changes and half the job titles on his business card, which unfolds to the size of two cards to accommodate "architect, city and regional planner, contractor, inventor, research scientist, author, fine artist, industrial designer, composer, clothing designer, and public lecturer."

### **Degrees from UC Berkeley**

Also listed on the card are his master's degrees in architecture and city planning and doctorate in education, all from UC Berkeley, and his hobbies, which give the film its action: "performing musician, four-time Senior Olympic gymnastics all around champion, and eight-time amateur boxing world champion" (over-40 welterweight division).

"The movie doesn't deal with architecture particularly. It's about a person with an attitude that is unbreakable," he says during an interview at his condo, which has walls textured in bas relief fish scales and tentacles, with interior porthole windows. He'd have liked to have gone further with that, but his wife, sociologist and educator Elisabeth Montgomery, is practical. They've raised three kids there, and she has hopes of selling the place someday.

### **'I've had to compromise'**

"My wife and I are at constant odds with each other about our living environment," he says, "She is of the thought that we will have to sell this someday, and we're never going to sell it if I go all out on my design. So I've had to compromise."

He's also had to compromise on the spelling of his last name, which mysteriously goes from Tsui to Tssui, in subtitles on the film. But there is a logical explanation.

"On Dec. 21, 2010, I was in China sleeping in my office, and just before dawn I heard a voice that identified itself as Genghis Khan," he says with an earnestness that suggests this is indisputable fact. "He said, 'I want you to add another S to your name, Eugene, because a double S has a magic power, and you need all the help you can get because you are about to do some very important things for the world.'"

Tssui awoke from this dream, emboldened by the second S, but his wife, again the voice of reason, persuaded him it would not be worth the trouble to have it legally changed. So it is Tsui in some places and Tssui in others, pronounced "Sway" or "Ssway."

Under either name, he sprang to action after that visitation, and headed north to Mount Shasta, where there were fewer neighbors to complain about his plan to create a utopian complex and conference center, called Telos (Greek for purposefulness).

Along the way, he met filmmaker Kyung Lee, who brought her camera to every public office where Tssui pleaded his case for Telos. The film's dramatic tension comes from watching various elected officials squirm as they inform Tssui that a building that looks like a jellyfish might not sit well with some of the more conservative elements living in far Northern California.

### **'Best architect ever'**

Throughout the film, the 59-year-old Tssui seems excessively flamboyant in his dress and design, but that is all a byproduct. His yellow two-piece ensemble is actually "moving architecture," he says, adjustable to the climate. All the flaps and tentacles and bug-eye windows in his designs serve a similar purpose of energy conservation, air-conditioning and earthquake resistance.

"My whole philosophy is the study of nature applied to human-made environments," he says. "I asked myself who is the best architect ever. It is not a person. It is nature. Nature has practiced architecture a lot longer than we have as a human race. It has all the answers. Our buildings would not fall down under earthquakes and tsunamis if we understood how that worked."

Tssui has been disappointed that the seemingly progressive cities of Berkeley and San Francisco have not come around to his way of thinking, even 20 years after he showed the way with the fish house in the Berkeley flats off Ashby Avenue.

It has proved difficult to find clients as agreeable as those first clients. They could see his genius. They were his parents, who still own the fish house, which is probably why it has not been torn down like the others.

"It was designed as if nature were the architect," he says, proudly.

For years, his office headquarters was in a showcase he designed in Emeryville. He sold it in 2007 and should have known what was coming.

### **Too unusual to rent**

"They couldn't find anybody to rent it because it was so unusual," he says, "so they destroyed it and built a box."

But he'd build it the same way again, and if Emeryville and Berkeley and San Francisco won't have him, San Pablo will. At his workstation is a scale model of a 12,000-square-foot, two-story residence that he will call Telos Window of the World. Shaped like a guitar, with no corners, it has been approved by the Planning Department of the city of San Pablo. The construction budget is \$650,000 with a planned completion of February 2015. He already has a tenant lined up, Tsui (not Tssui) Design and Research Inc.

"A lot of good things have happened, one being this movie," Tssui says. "I don't know, does the double S have anything to do with all this?"

"Telos: the Fantastic World of Eugene Tssui:" screens at 4:45 p.m. May 31 at the Roxie Theater. Tickets: \$15. The San Francisco Green Film Festival runs May 29 through June 4. [www.sfgreenfilmfest.org](http://www.sfgreenfilmfest.org). (415) 552-5580.

## Credits

TELOS: The Fantastic World of Eugene Tssui  
A film by Kyung Lee

Director/Producer/Cinematographer/Editor  
Kyung Lee

Consulting Editor  
Jennifer Chinlund

Consulting Producer  
George Csicsery

Original Music  
Luke Wyland

Sound Edit and Mix  
Philip Perkins

Color Finishing  
Gary Coates

Associate Producer  
Emily Park

Supporting Producer  
Linda Y. Chan

Additional Sound  
Elizabeth Freese-Cabrera

Additional Camera  
Joe Harrison, III

Release Strategist  
Gail Silva

Illustrations  
Eugene Tssui

3D renderings  
Derick Lee  
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