





STILL MOVING

designed by Eugène Paashuis for Quasar Holland

Eugene Paashuis, an award-winning Dutch Documentary Filmmaker and lighting designer, has created a pendant lamp that cleverly incorporates strips of archival 35mm and 70 mm movie film as shade for the finely-balanced LED light within. Aptly named Still Moving — it does so at .0083 frames per second. Slowly, perfectly.

On a recent studio visit in Delft, I was won over by Paashuis's artisanal point of view: well-articulated contemporary technology married with the traditional, now century-old, medium of film. Sharing tea

with the maker beneath the warm glow of Still Moving inspired hearty conversation, nods and smiles, with a silent film seamlessly rotating above the coziness of it all. For a moment, maybe because of where we were, I flashed on Van Gogh's painting, "The Potato Eaters," and its skirt of light cast onto the cavernous night.

Still Moving, Paashuis's homage to film, is an illuminating example of contemporary Dutch design, and reminds that we are still, and always, moving toward the light.

Libby Ellis



EUGÈNE PAASHUIS

The designer

***Making light and breaking it,
that's what it is all about***

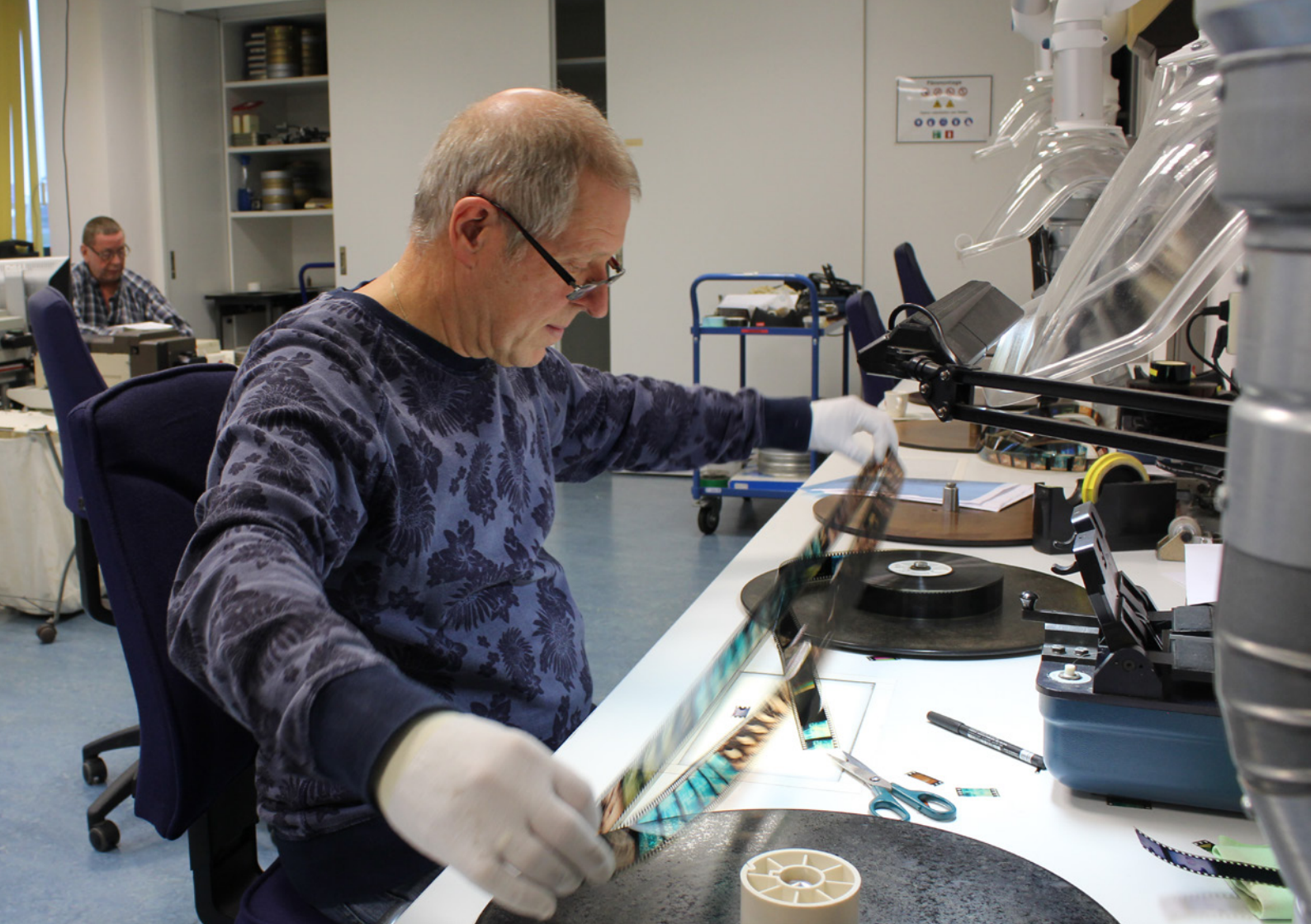
After becoming an engineer in the seventies, Eugène Paashuis soon switched to filmmaking. He worked as a freelance documentary maker for Dutch public television. From 1993 onwards he was employed by VPRO Television, where he made films for numerous programs, such as VPRO Backlight (Tegenlicht).

Most of his spare time was spent in the workshop, making

furniture and lights. Home-made stuff, prototypes and some assignments.

He founded LumiEus in 2013, thus had more time for designing lights, less for filming.

The emphasis is on fixtures with LED, forcing technical challenges into poetical shapes, without losing their functionality. The most literal example, which perfectly represents Eugène's career, is STILL MOVING: century old film stills in a very modern fixture.





Quasar manufactures all lighting fixtures by hand in their headquarters in Giessen, The Netherlands. All models can be customised in size, colour and finish - a unique advantage against many competitors.

The brand made its first appearance on an international fair on the 1992 Euroluce Milan and continued to grow since then to one of Europe's most unique and creative lighting manufacturers with an export rate of 75% of its production.



IMAX part 2, private residence

STILL MOVING

The background story

It must have been the sixties when I first familiarised myself with film, predominantly with the technology behind it.

In the village where I lived, right at the German border, the cinema was called "Hotel Industrie". Besides news broadcasts and movies of which I do not remember anything, the cinema hosted dance evenings and sports demonstrations. Right there, my little brother effortlessly floored world judo champion Anton Geesink.

In 1963, the building was temporarily vacated, and we boys could easily explore the spaces. Through a ditch and a tunnel into the building, we could enter the screening room. There was a projection cabin in the back that we weren't usually allowed to enter. A layer of dust covered two Philips projectors; impressive grey machines with lights, lenses and wheels. My love for technology was born there.

It took me some more time to find my love for cinema. It wasn't until one day I

drove back and forth to my parents' house to record Kings of the Road. The West Deutsche Rundfunk, which broadcasted Wim Wenders' film, could only be received in the East of the country. It must have been 1975.

The story is about a repairman of projectors who tours along the Polish-German border on a truck, witnessing the downfall of movie theatres. Nowadays, we're seeing an increase in screening rooms, but unfortunately the magical grey machines with reels, sprockets, carbon

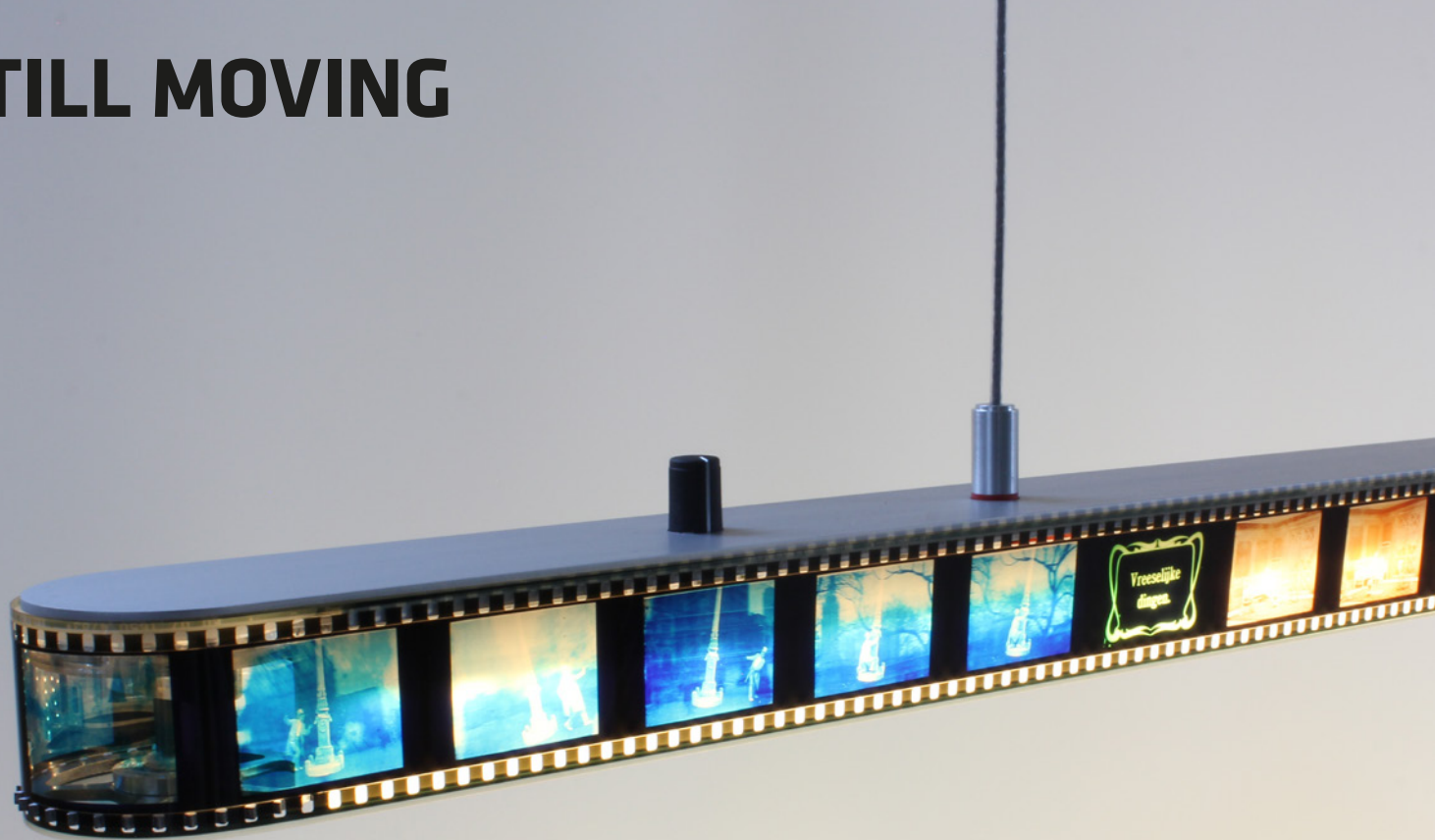
lamps and transparent film will most probably be forever in the past.

During my studies in Industrial Design in Delft, film kept pulling me, as a result of which I lost myself to the intangible medium. I have been working as an editor and director for nearly forty years of my life, only to return to designing a couple of years ago.

To me, film is STILL MOVING.

*Eugène Paashuis,
filmmaker & designer*

STILL MOVING



35mm version
Film: Dream of a Rarebit Friend





STILL MOVING

Film customisation

By standard we offer a selection of five colour films from the collection of the EYE Filmmuseum in Amsterdam (see next page). For the IMAX version there are two extra films.

They are a mix of documentary and feature films, from the Netherlands and elsewhere. The story of each movie is summarised in a circulating strip of 35 or 70 mm film that is 36 up to 72 frames long.

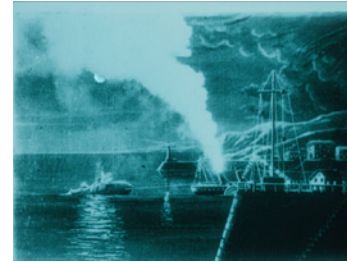
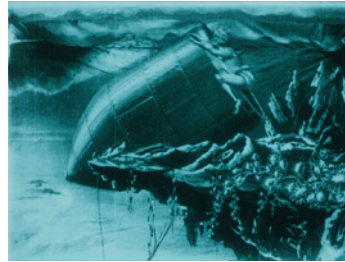
The film moves along slowly, every minute it proceeds one frame 

When you buy your lamp you choose one story, but you can always change the look of your lamp by buying a new story. The exchange of the film roll is easy 

Next to the standard selection, STILL MOVING can also be customised with any film roll available in the format 35mm or 70mm IMAX or even by transferring your own photos or video footage to film which will be applied to the lamp. We can help choosing the best pictures or shots to preserve the cinematic character of the story on the lamp.

STILL MOVING

Standard selection of films



A Trip to the Moon (Voyage dans la lune)

Fiction. Directed by Georges Méliès in 1902.

Sparkled by people like Jules Verne, filmmaker Georges Méliès shoots himself to the moon. He is not very welcome up there, so he soon backs up. The trip might have been short, the movie is still famous!

STILL MOVING

Standard selection of films



► Play trailer



Dutch Types

Documentary, around 1915.
A combination of two movies.

100 years ago, tourists came to Holland to visit Marken, Urk and Arnemuiden. They still do the same...

STILL MOVING

Standard selection of films



► Play trailer



Dream of a Rarebit Friend

Fiction. Directed by Wallace McCutcheon and Edwin S. Porter in 1906

If you drank too much in the early days, terrible things could happen. Hallucinations, hangovers, whatever... not too much changed these days.

STILL MOVING

Standard selection of films



► Play trailer



Coloured Views around the World

Documentary. Several films, shot between 1913 and 1929

Filmmakers in the early days went all over the globe. From New York to Chamonix. The first visitors of movietheaters traveled along in their seats.

STILL MOVING

Standard selection of films



► Play trailer



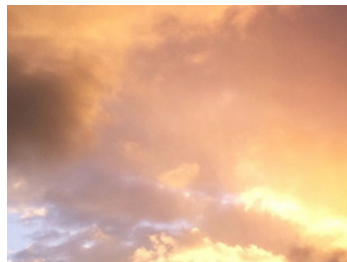
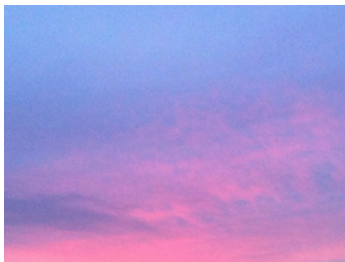
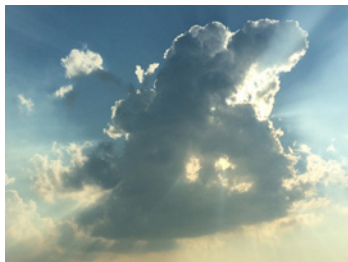
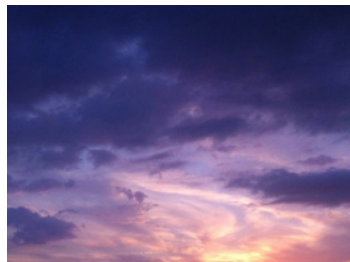
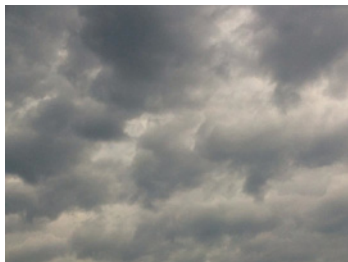
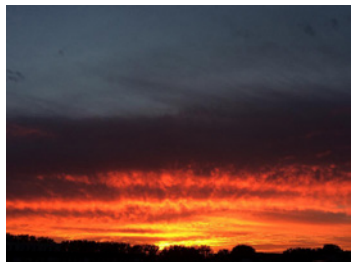
Windmills that Cheer and Weep (Molens die juichen en weenen)

Fiction. Directed by Alfred Machin in 1912.

In 1912 Alfred Machin told a story of joy and sorrow. With his Dutch drama he coloured the skies and the peoples hearts.

STILL MOVING

Standard selection of films (IMAX only)



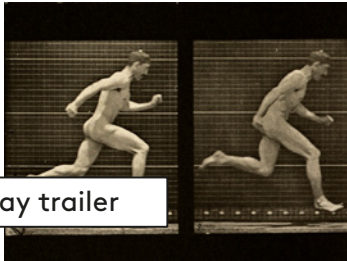
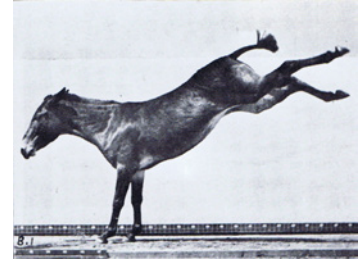
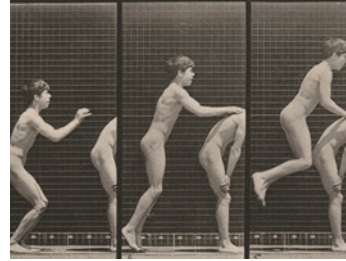
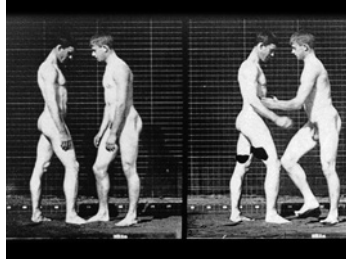
Clouds

Documentary photography. Vian Paashuis.

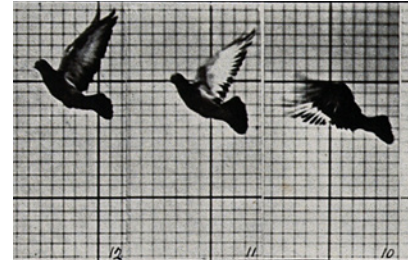
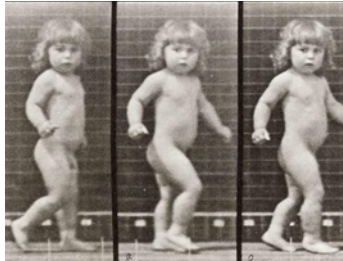
From 2013 onwards, Vian Paashuis collected the clouds over Holland. Cirrostratus, Cumulus humillilis, Asperitas and the sun of course; nature colours the skies.

STILL MOVING

Standard selection of films (IMAX only)



► Play trailer



Muybridge (1830 – 1904)

Documentary timelapse photostudies.

Eadweard Muybridge was a pioneer in photographic studies in motion. In the 1880s, he made over 100,000 images of animals and humans in motion and made the invisible movements visible.



PROJECT

Boulangerie MICHEL, Delft (NL)

IMAX part 2
Film: Dream of a Rarebit Friend

STILL MOVING

Model: 35mm

MATERIAL

Aluminium

35mm film, moving one frame per minute

SPECS

LED 29W, 1836lm, 2700K CRI 90+

Built in dimmer (potentiometer)

Not mains dimmable

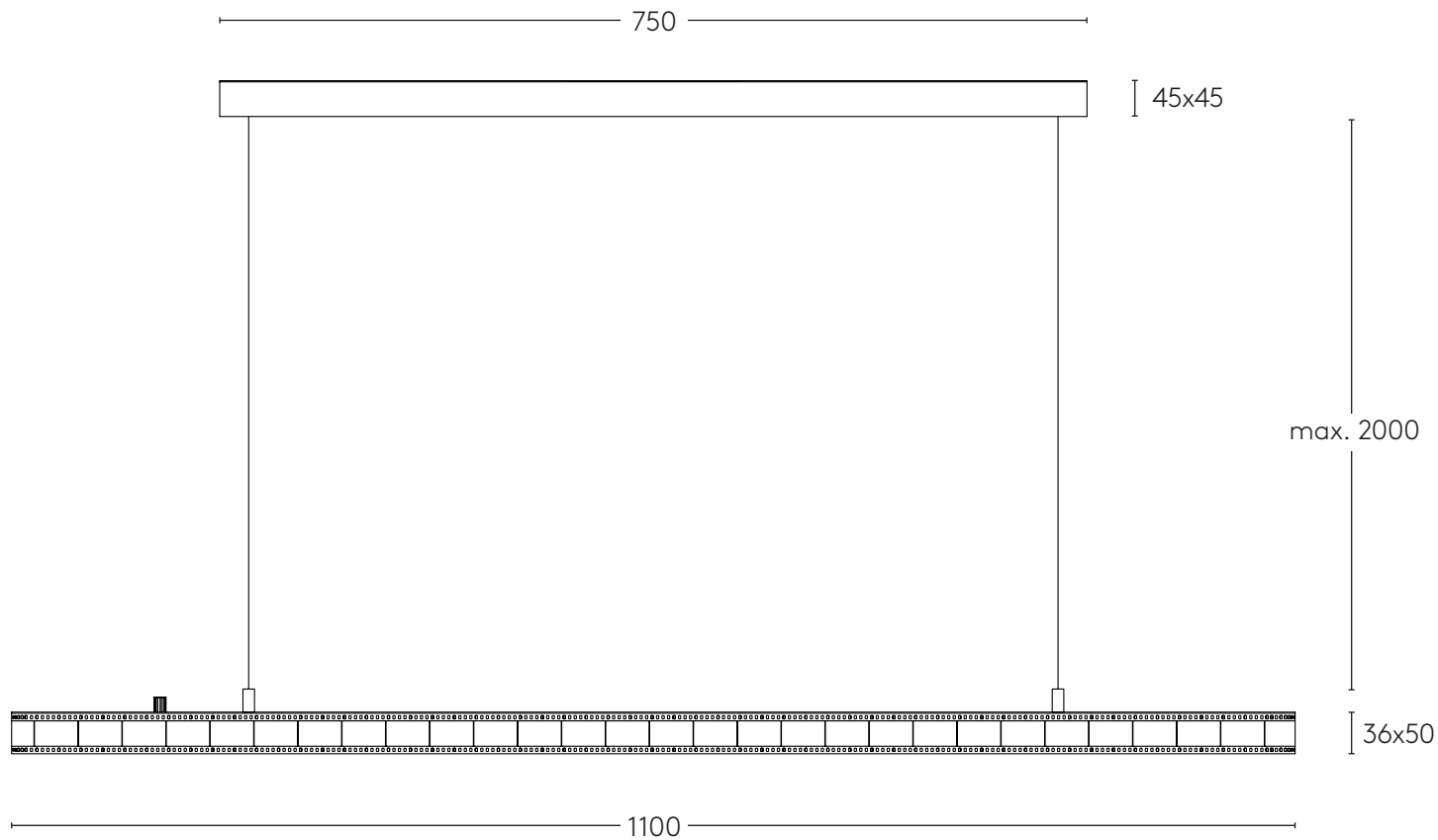
Cable-length: 200cm.

FILM ROLL

35mm cinema film

choice from 7 standard films

bespoke films are available on request



35mm version

STILL MOVING

Model: IMAX part 1

MATERIAL

Aluminium

IMAX film, moving one frame per minute

SPECS

LED 29W, 2230lm, 2700K CRI 90+

Built in dimmer (potentiometer)

Not mains dimmable

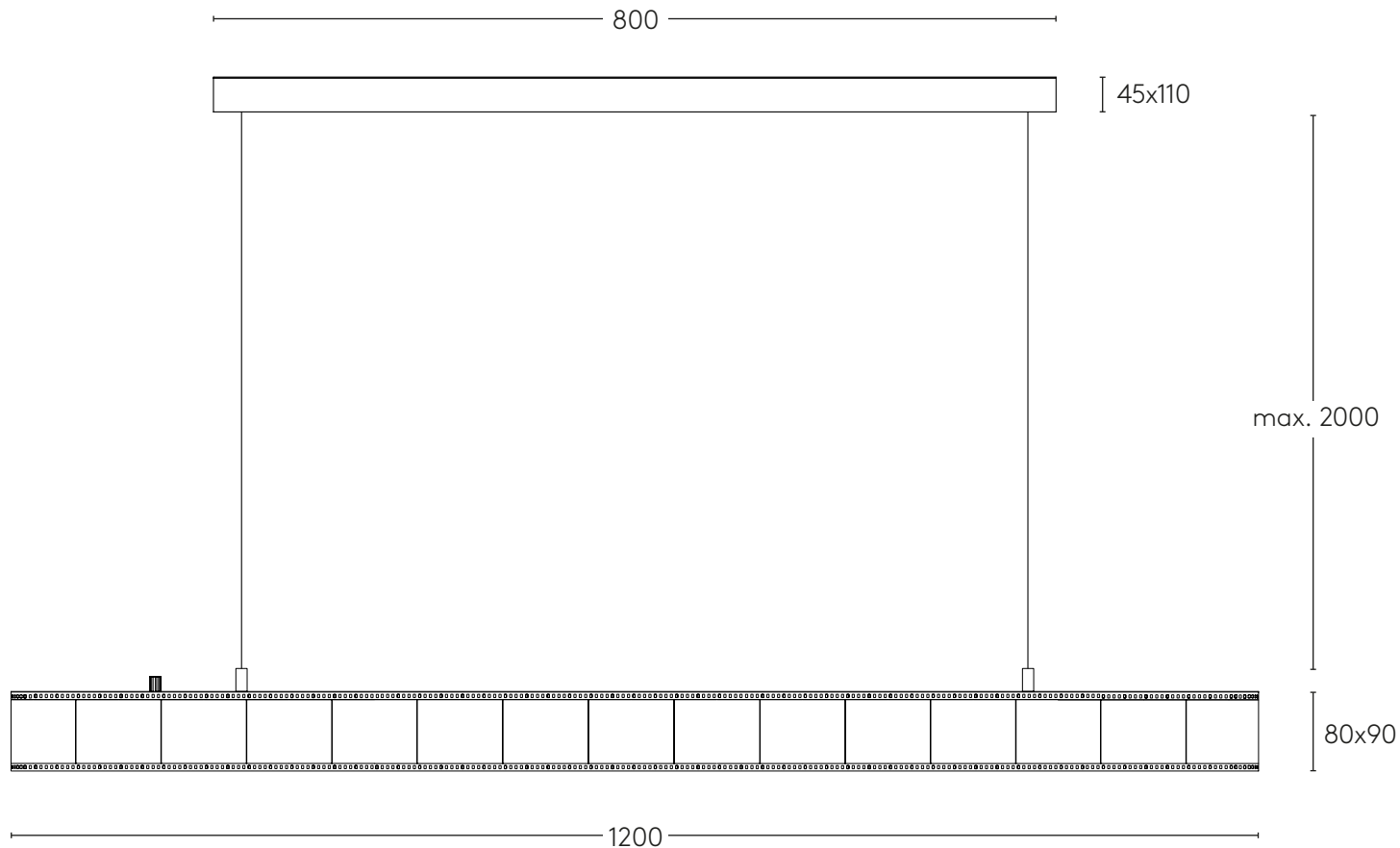
Cable-length: 200cm.

FILM ROLL

70mm IMAX cinema film

choice from 7 standard films

bespoke films are available on request



STILL MOVING

Model: IMAX part 2

MATERIAL

Aluminium

IMAX film, moving one frame per minute

SPECS

LED 34W, 3345lm, 2700K CRI 90+

Built in dimmer (potentiometer)

Not mains dimmable

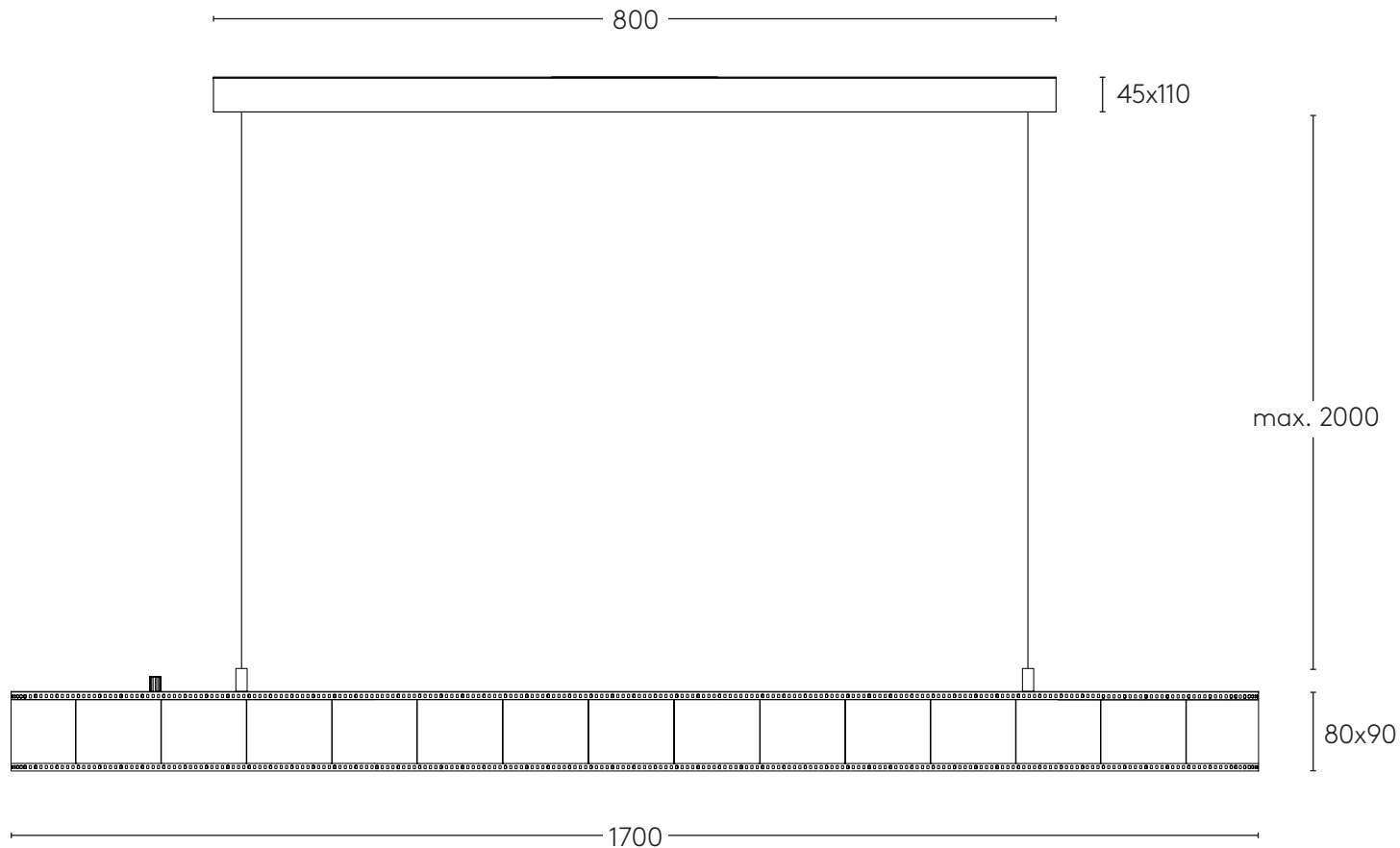
Cable-length: 200cm.

FILM ROLL

70mm IMAX cinema film

choice from 7 standard films

bespoke films are available on request



IMAX part 2

STILL MOVING

Model: IMAX part 3

MATERIAL

Aluminium

IMAX film, moving one frame per minute

SPECS

LED 66W, 5129lm, 2700K CRI 90+

Built in dimmer (potentiometer)

Not mains dimmable

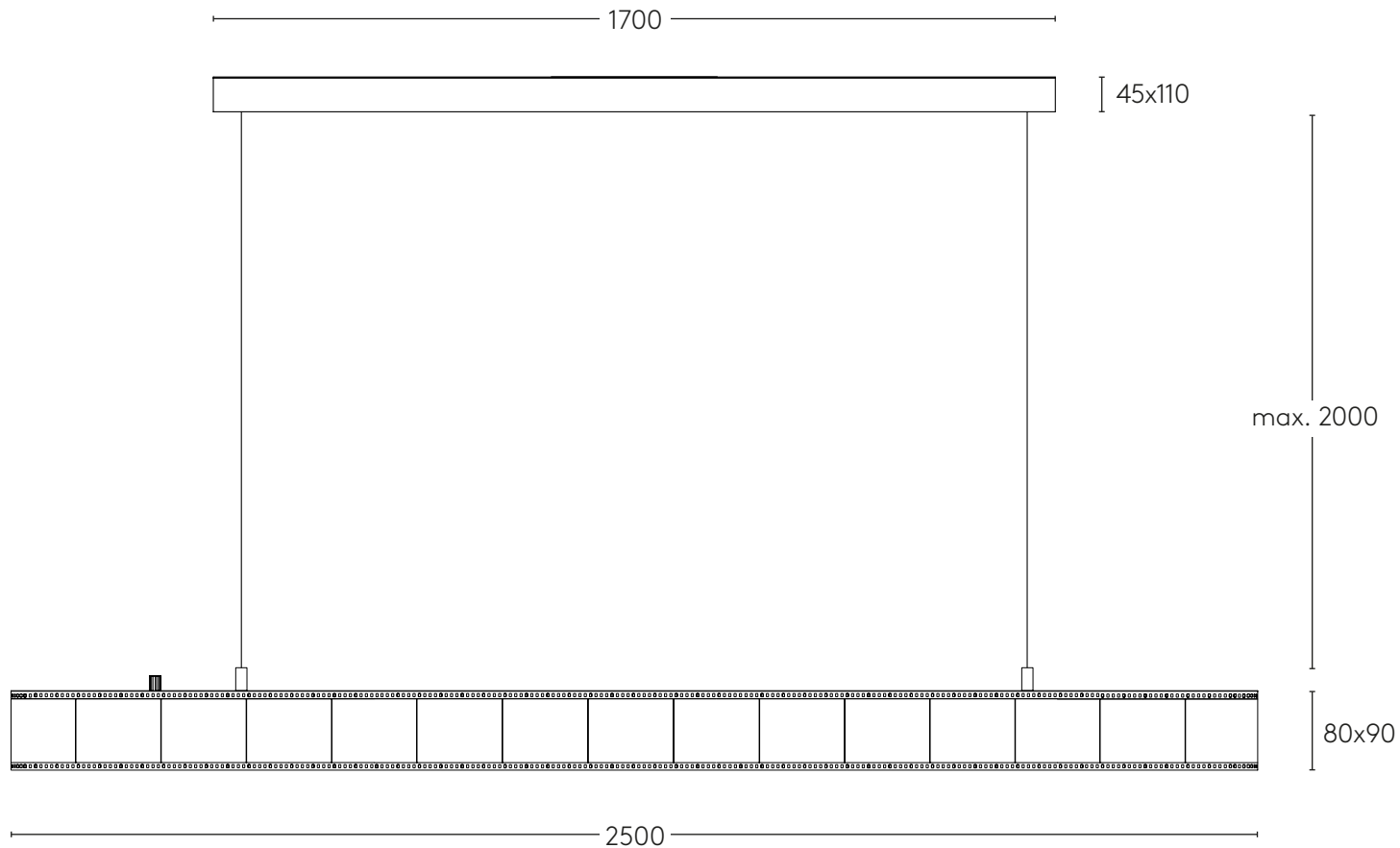
Cable-length: 200cm.

FILM ROLL

70mm IMAX cinema film

choice from 7 standard films

bespoke films are available on request



IMAX part 3



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