

Portfolio
Matis Ho

+31 0657806305
homatis2@gmail.com
www.matis-ho.com

3rd year
Bachelor

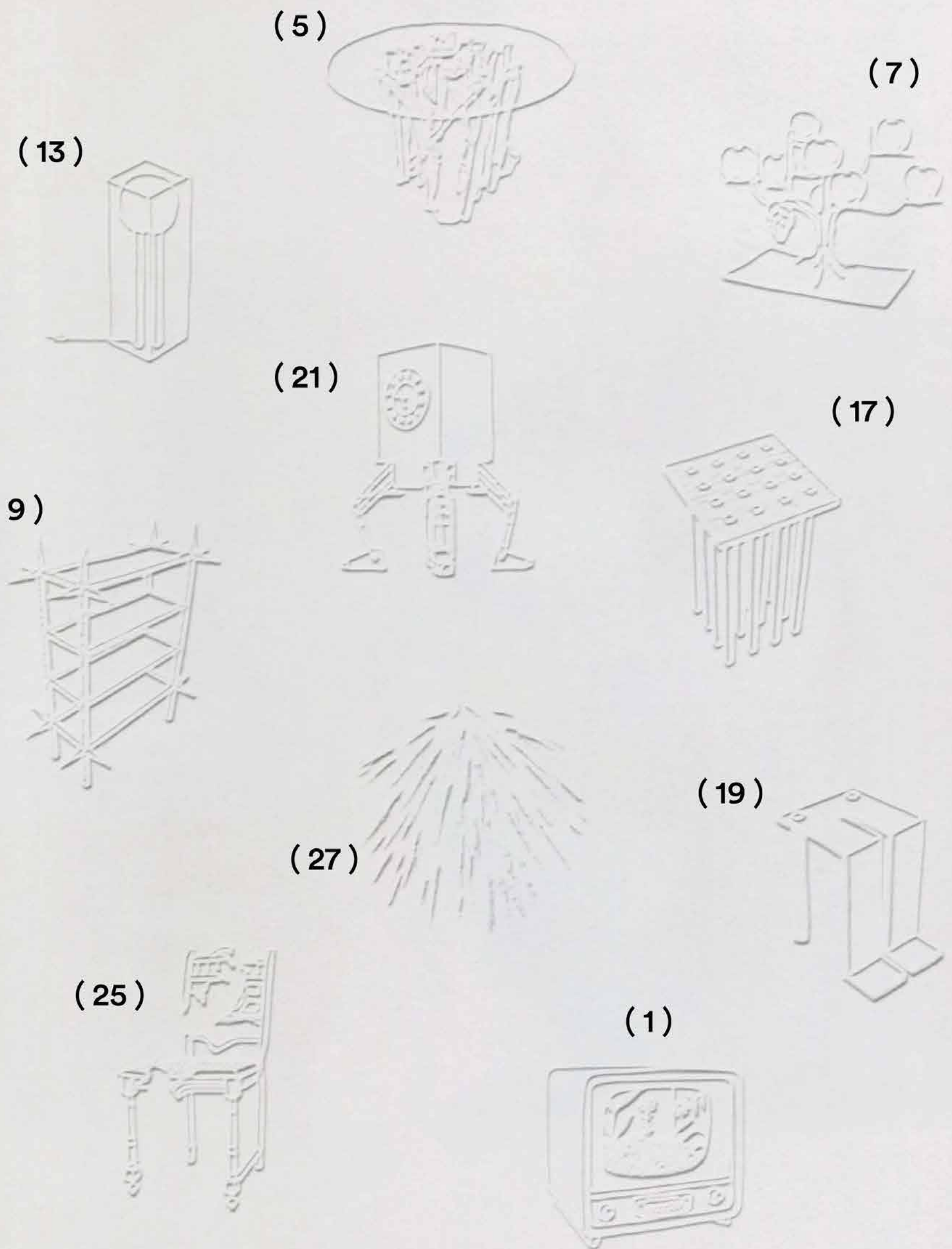
student at Design
Academy Eindhoven

PRODUCT DESIGN

- (5) Forest table
- (7) Snow white
- (9) L'oxymore
- (13) La couarde
- (17) Bien Hoa
- (19) Leg stool
- (21) Squatting clock

ARTWORK

- (1) What is the color of poison
- (25) Memory of a chair
- (27) Tribute to Sakamoto



What is the color of poison



(1)



(2)



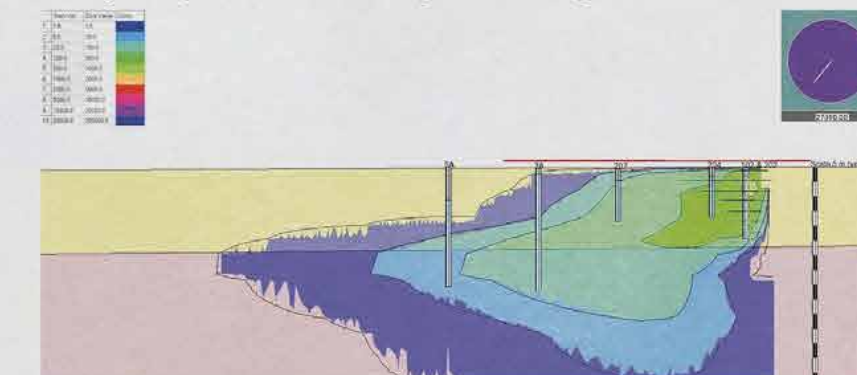
What is the color of poison is a temporary installation exhibited with the studio Sylva System at De Fabriek in Eindhoven (Netherlands). It is a short documentary accompanied by artwork. It aims to raise awareness to locals about the invisible pollution surrounding them caused by an old landfill in the south of Eindhoven.

Inside the television is a pile of earth taken from the mound created by the landfill. Life is here. Plants grow and trees populate the landfill. However, this land is highly polluted. Around it, there are walking paths and cultivated fields...

↘ scan to watch the documentary:



berekend, circa 200-250 m noordwestelijk van meetpunt 6A (zie Figuur 11 en Bijlage K). Er zijn op deze afstand geen meetpunten beschikbaar vanuit de grondwatermonitoring.



Forest table

The Forest table is the result of walks in the forests of Reims. The merit of this design rest in nature for having such a poetic raw interweaving.

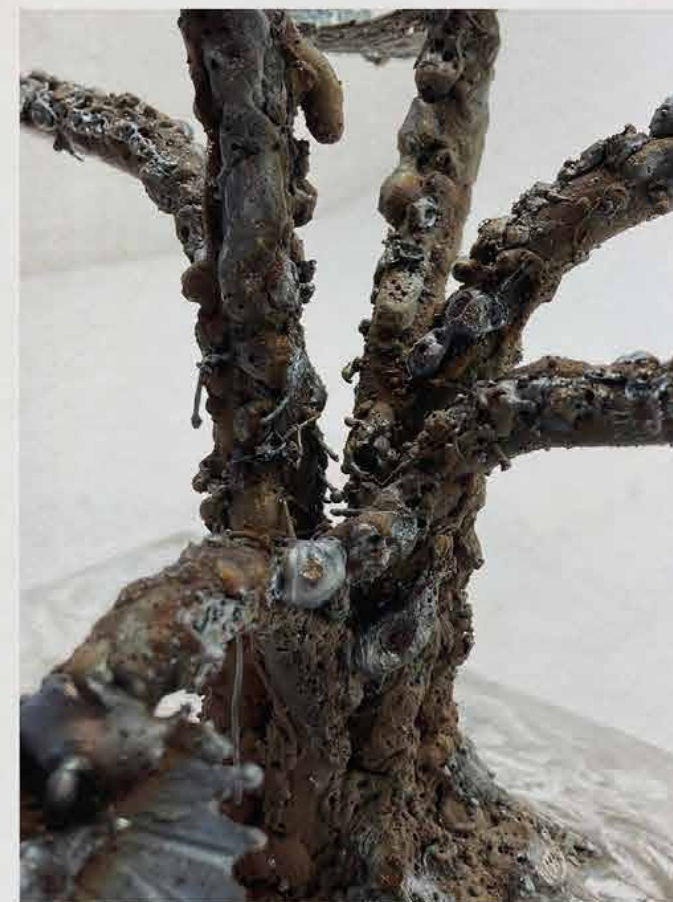


Snow white



(7)

What could be more logical than a tree for a fruit basket ?



(8)

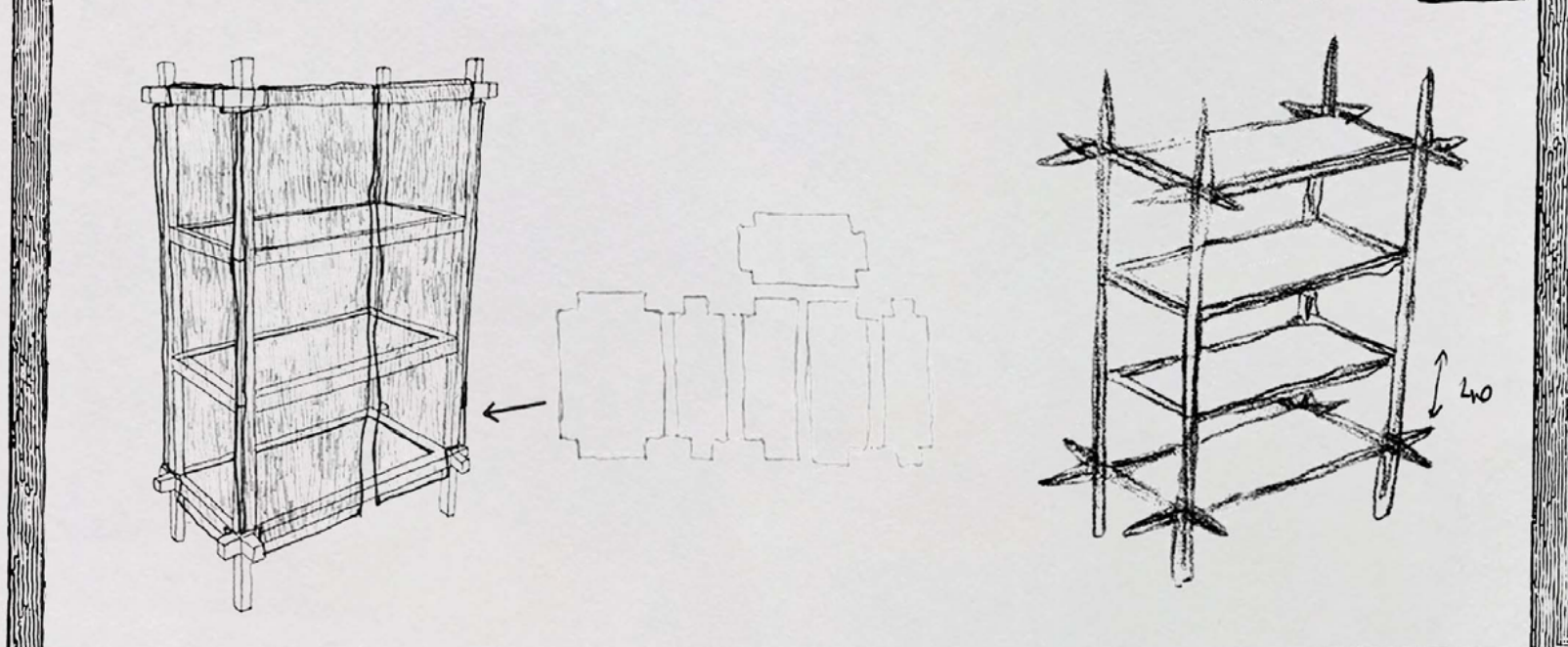
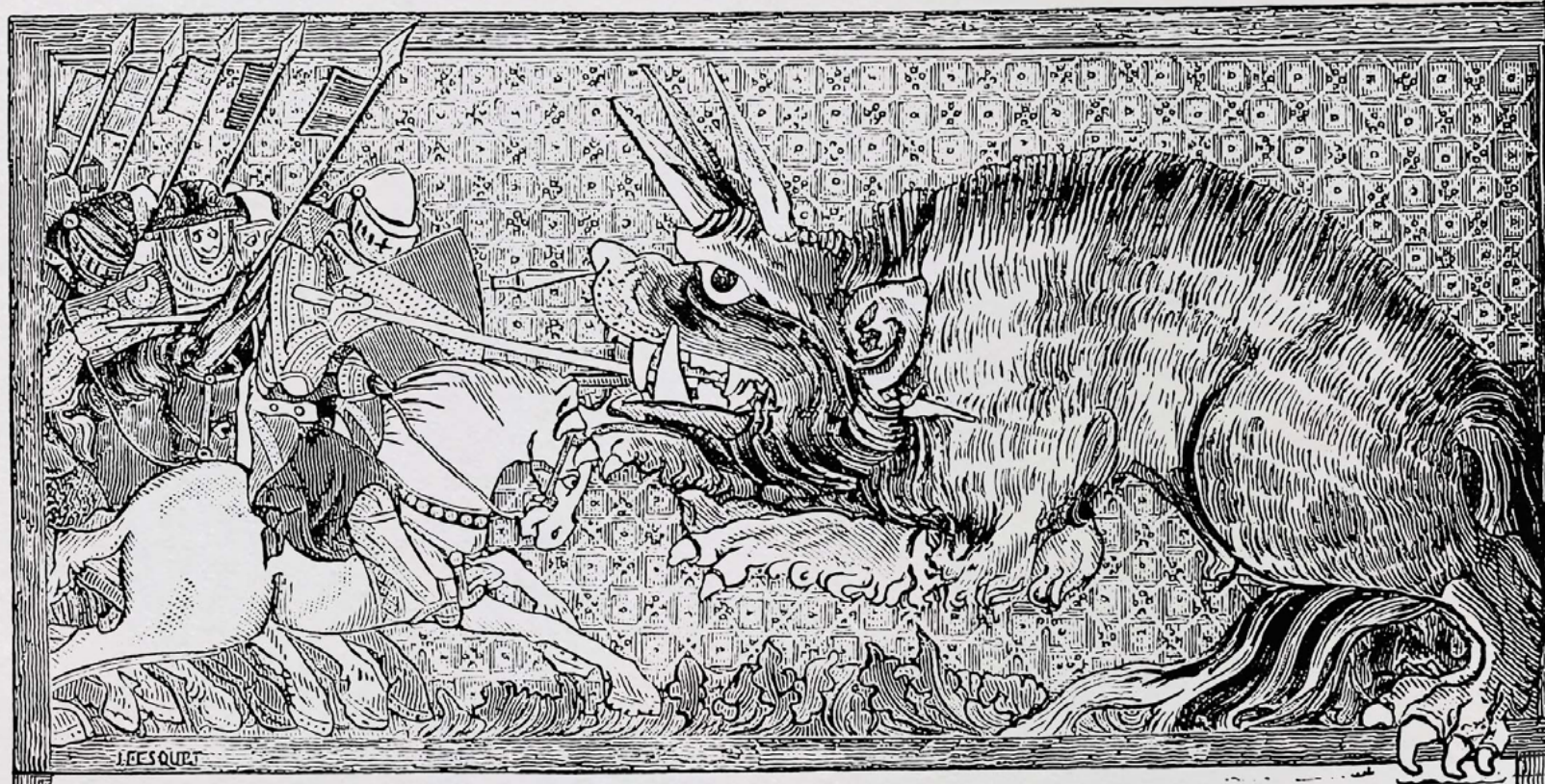
L'oxymore

Inspired by medieval France, L'oxymore is a shelf that playfully navigates the contrast between danger and the need to approach it for use.



All the spikes are removable screws.





(11)



(12)



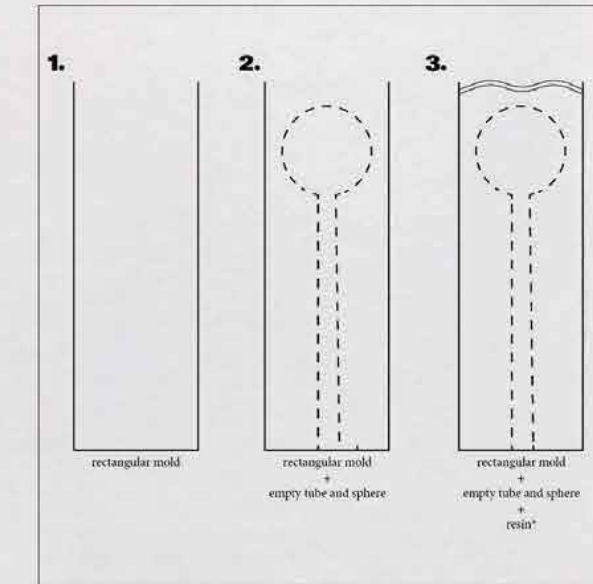
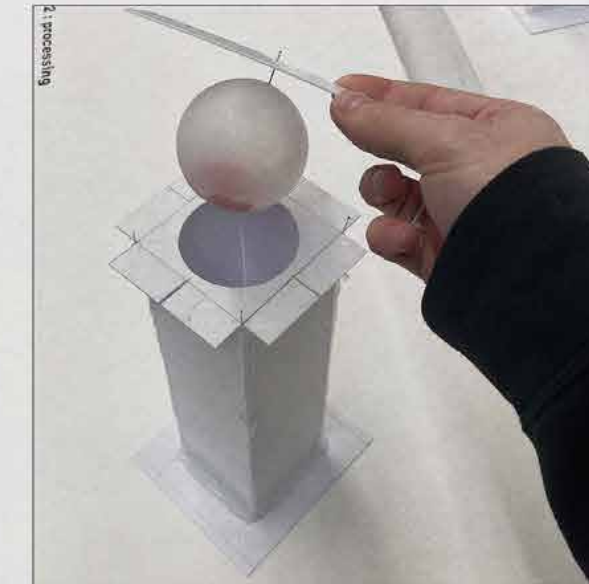
(13)

La couarde

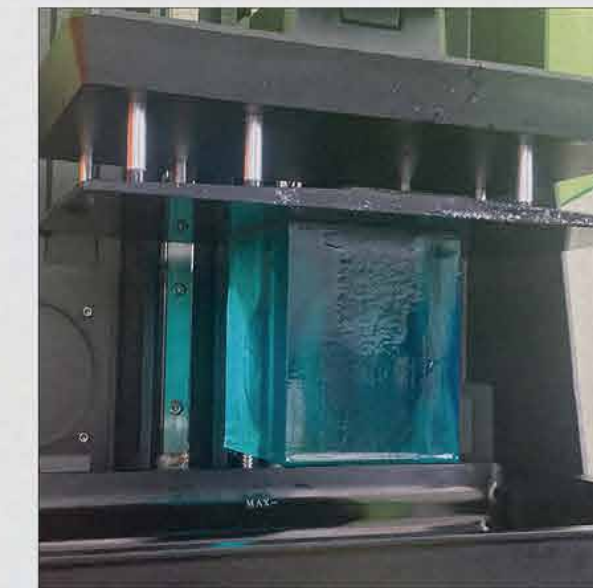
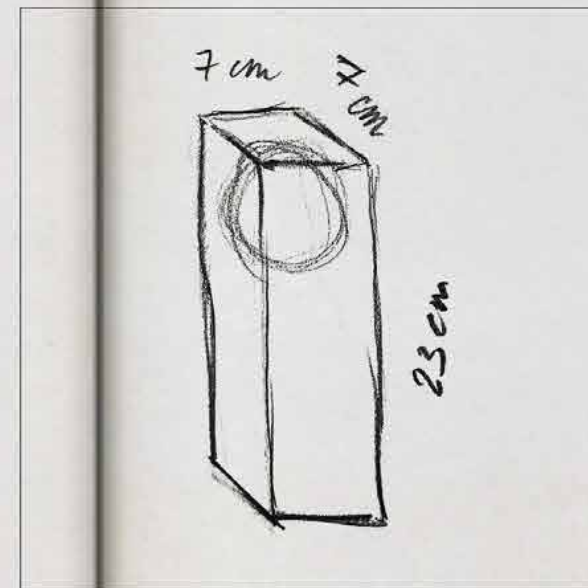
A lamp inspired by l'Île de Ré, a small French island where my grandparents live. It evokes my summers filled with blue skies and blazing sun. It brings my childhood memories to your bedside table.

(14)

Hand-casted method with epoxy.



3D model samples printed with dyed resin.



First design of a heat-sensitive lamp representing the sun.





(17)

Bien Hoa

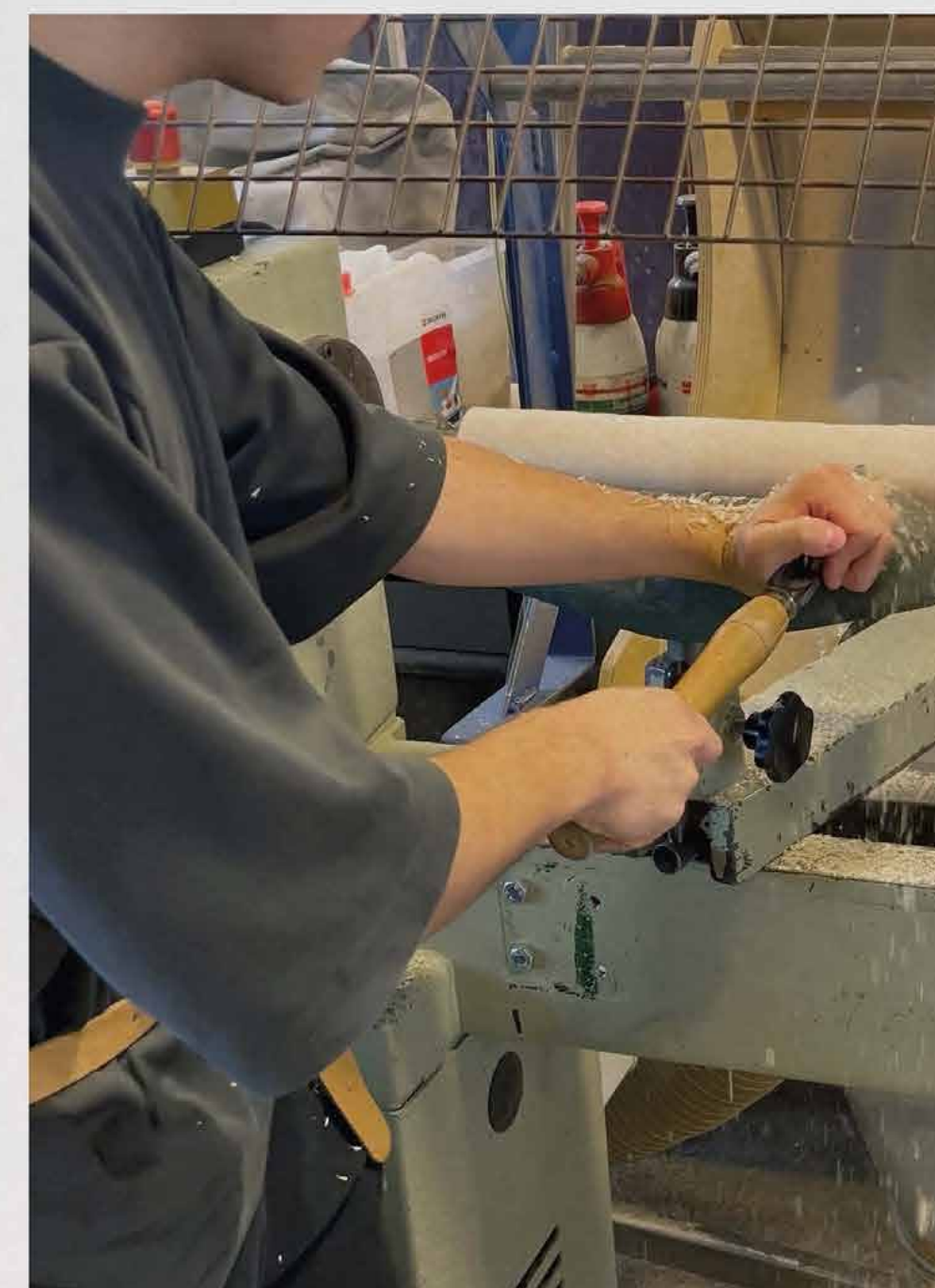
Inspired by my father's home town, this stool encapsulates my Vietnamese cultural heritage. It is an interpretation of Asian architecture, an opportunity to reconnect with my roots, to talk with my father about his history.



(18)

Legs stool

Playing with simplicity, I tried to sign here with humor, my passion for design with a raw and almost childlike creation.



Squatting clock

In collaboration with Gijs Motzelt, we brought a clock to life. Every hour, it stretches its legs by performing a squat. Scan the qr code below to discover her gym routine and how we elaborated the mechanism.





The legs are made of laser-cut wood and rivets. To keep the clock in place while it squats, its feet are weighted with lead.



The clock and four continuous servo motors are linked to an Arduino Board.

Acrylic plexiglass, sandblasted to reveal her mechanism.

Memory of a chair

At my great grandparents' house was a homemade chair that stood the test of time until it ended up forgotten in the attic because it was too old. Like a ghost, this chair has always been present in our family. The fragile memory of the object has been lost over the years. When is it from? Who sat on it?

This memory stolen by time gives the chair all its poetry, opening a door to the imagination. I keep fantasies in my head in place of the memory torn by the violence of time. Lost memory is what gives the splendor of Stonehenge, it's dreaming of the Atlantis, it's the expression of life by its duration.



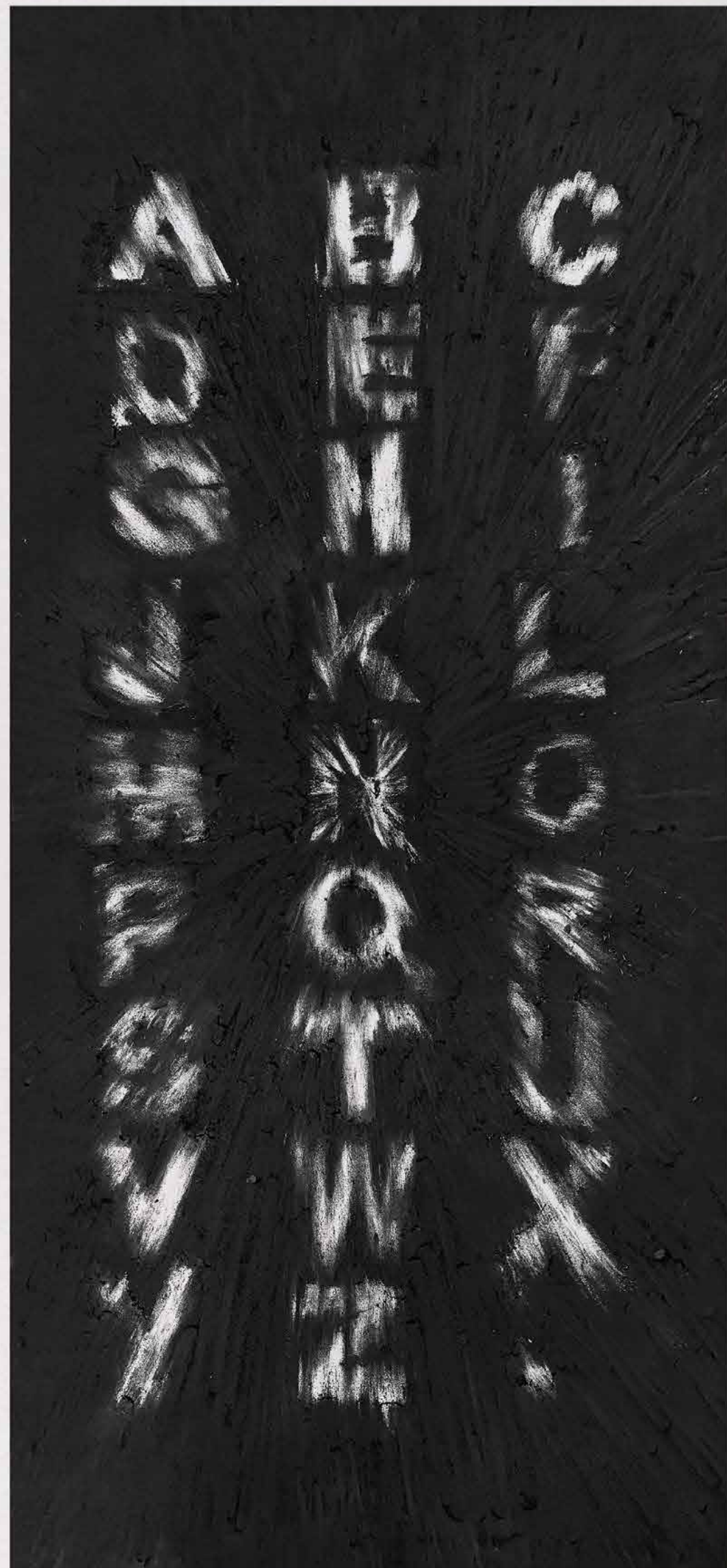
(25)

Maman died today. Or yesterday maybe, I don't know. I got a telegram from the home: "Mother deceased. Funeral tomorrow. Faithfully yours. " That doesn't mean anything. Maybe it was yesterday.

These sentences coldly affirm the absence of meaning in the face of the Universe, in the face of a time that spares no one. The philosophy of the absurd, which Camus introduces with this opening line of 'The Stranger,' is one of the concerns guiding my work. How to contemplate the past? The future and its inherent ambitions? Death? This work is an attempt to reconcile with this absurd time that annihilates everything. It is an appreciation of nonsense.



(26)



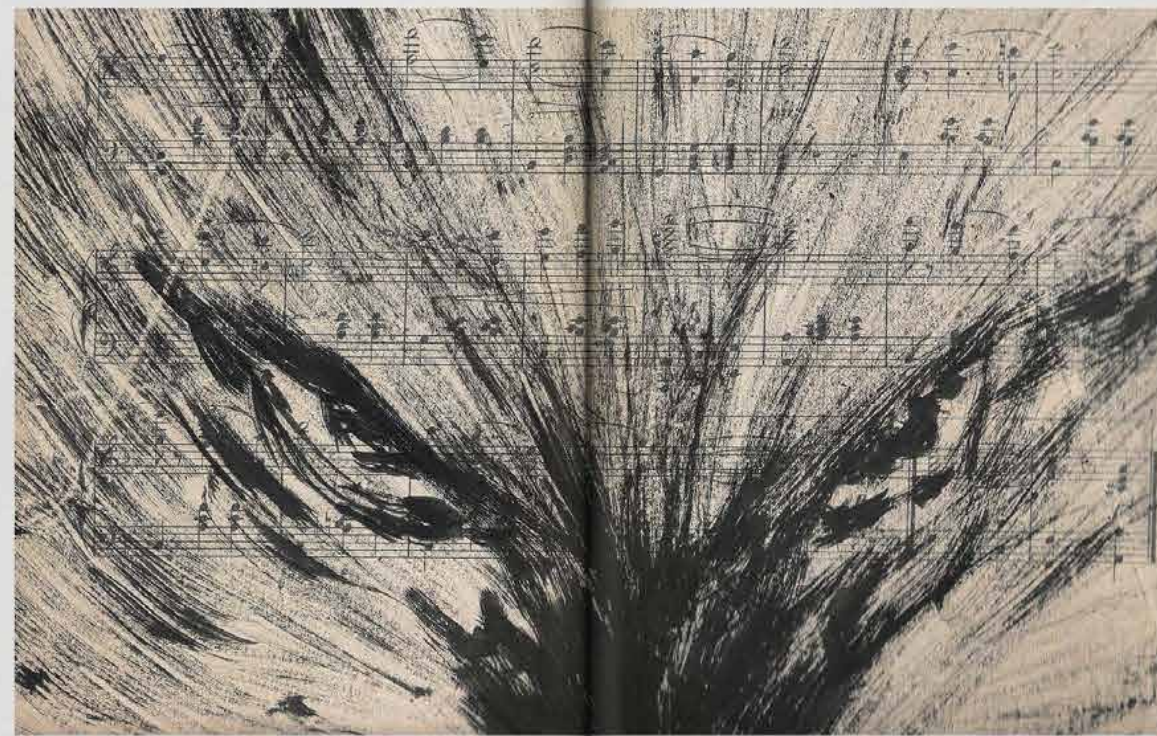
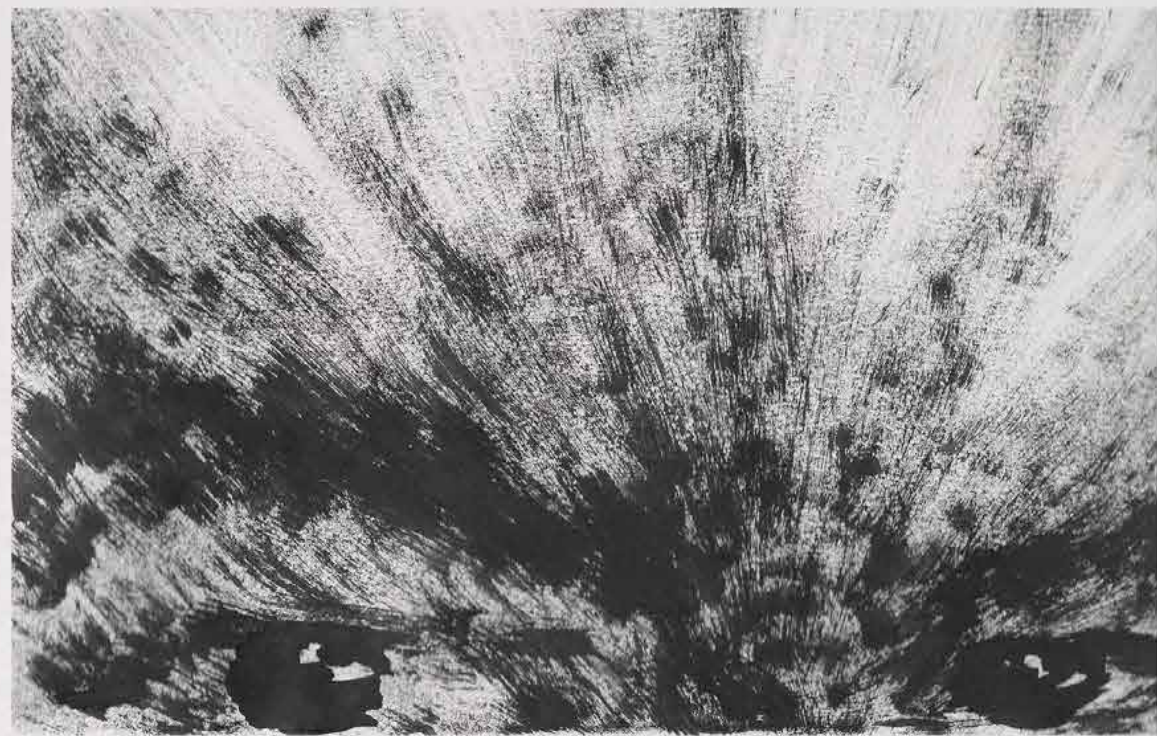
(27)



Tribute to Sakamoto

Series of graphic works inspired by the album Andata by Ryuichi Sakamoto.

(28)





Thank you for your attention.