

PORTFOLIO

Simon Grönwoldt

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Product Design 4. Semester

May 2025



Hi,
I'm Simon, 19 years old,
and I'm studying Product
Design at HfG Schwäbisch
Gmünd in the 4th semester.
I am a perfectionist, which is
both my biggest strength and
my greatest weakness.
I love learning and trying out
new things, the more unusual,
the better.

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+49 1516 1830 179

Education:
2014 to 2023: Gymnasium am Kaiserdom Speyer
Graduation: Abitur (English, Arts, Physics)
From winter 2023: B.A. studies in Product Design at HfG Schwäbisch Gmünd

Work Experience:
2018: 1-week internship at the advertising agency Sun Concept
2021: 2-week internship at the car workshop ElevenClassics
2023: 3-month internship at the furniture manufactory Günter D.
2024: 1-month internship at BUSSE Design+Engineering
2024 + 2025 Tutorial Brand Design for 1. Semester students

Languages:
German (Native Speaker)
English (C1)
Latin (Latinum)

Additional Experience:
Moderation at concerts
Acting
Childcare at holiday camps

Personal Interests: Cars, Photography, Fitness

Software

2D Design

 Adobe

 MS Office

 Figma

3D Modeling

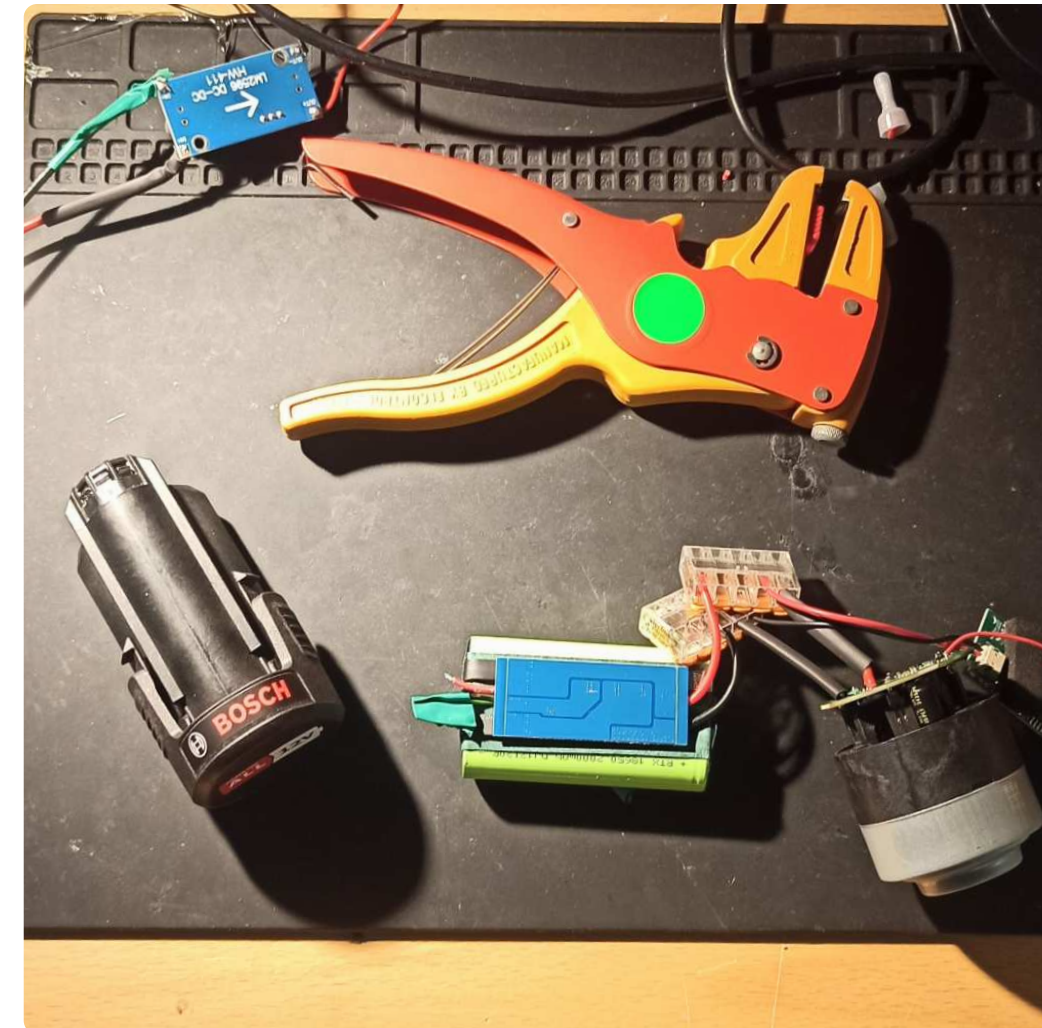
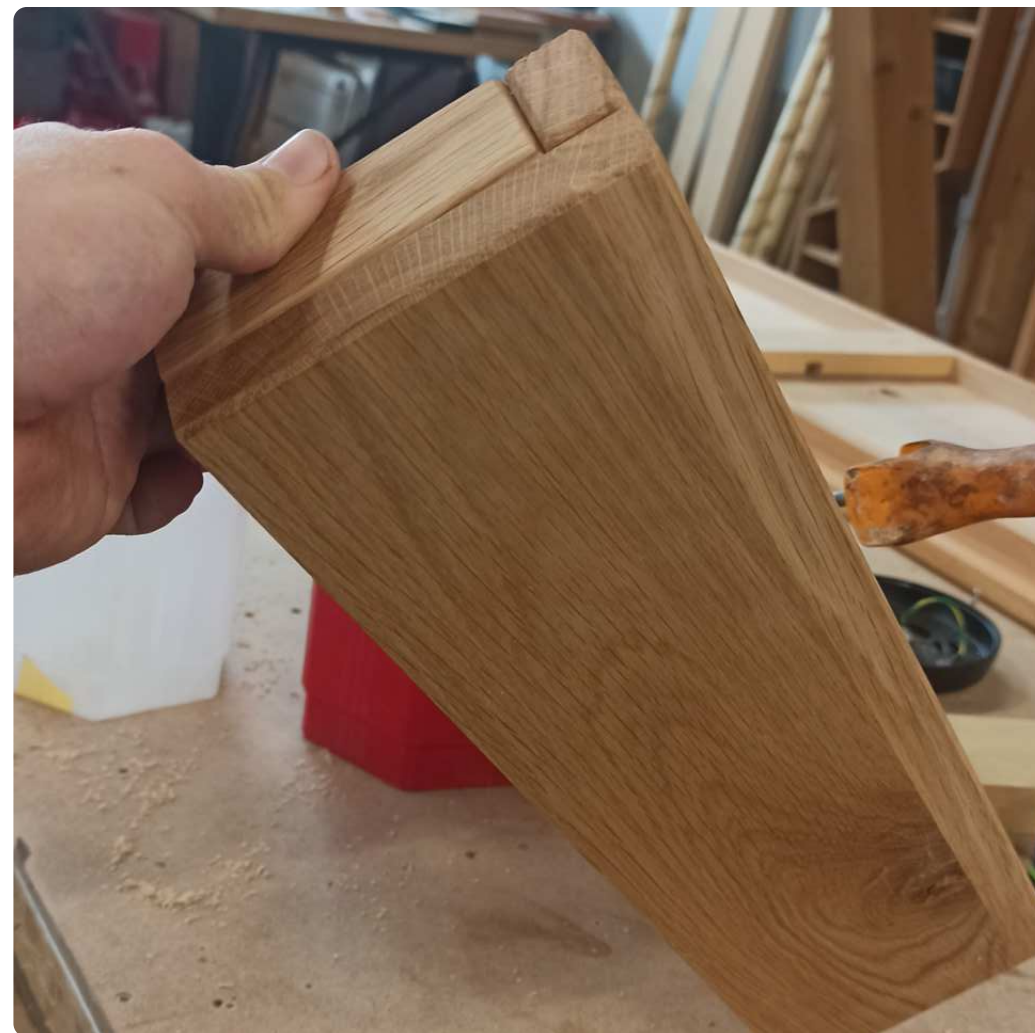
 Solidworks

 Blender

 Rhinoceros 7

Why you should hire a designer

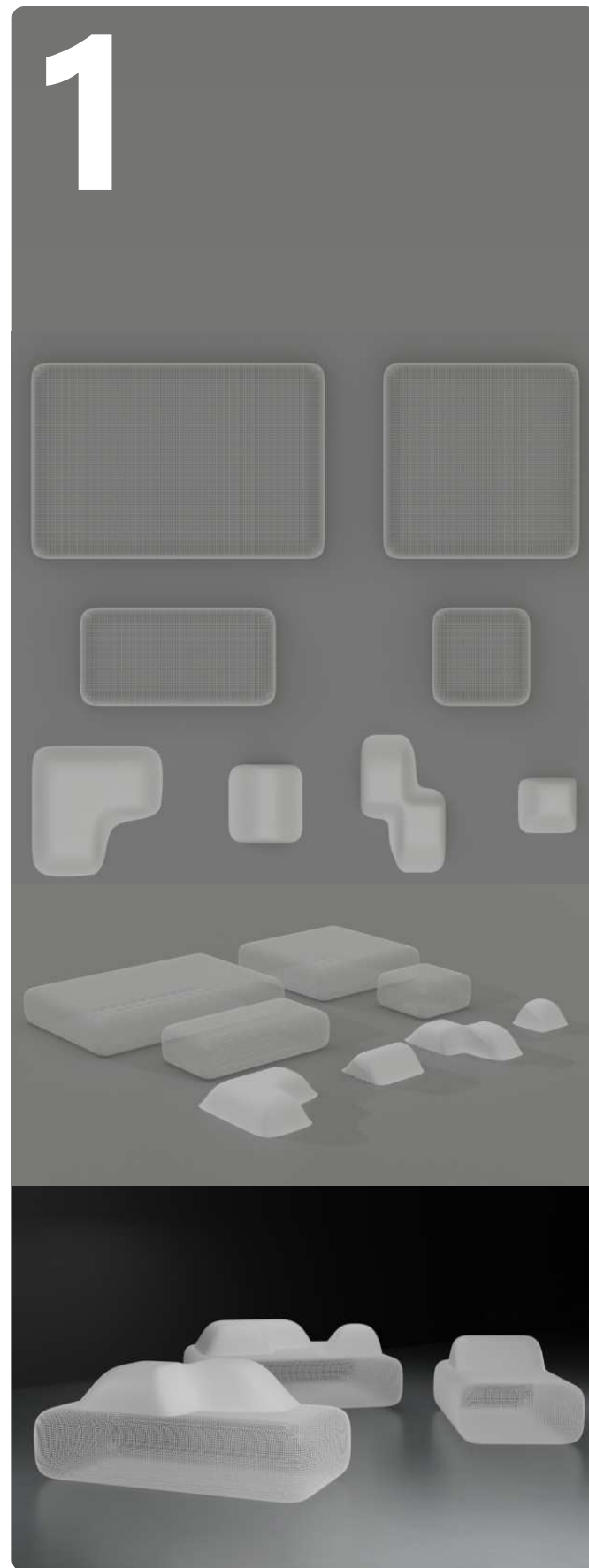
As a product designer I enjoy a very broad education on everything from clay modelling to calculating structural loads on screw connections. We learn about ergonomics and human centered design and know a multitude of methods to tackle practically any problem.



Product designers are great at styling and building a recognizable brand identity that increases value and trust in a company by the consumer. But shaping a human focused brand experience also incorporates aspects such as usability, innovation, user experience, safety or ergonomics, amongst many other fields we are experts in.



Contents



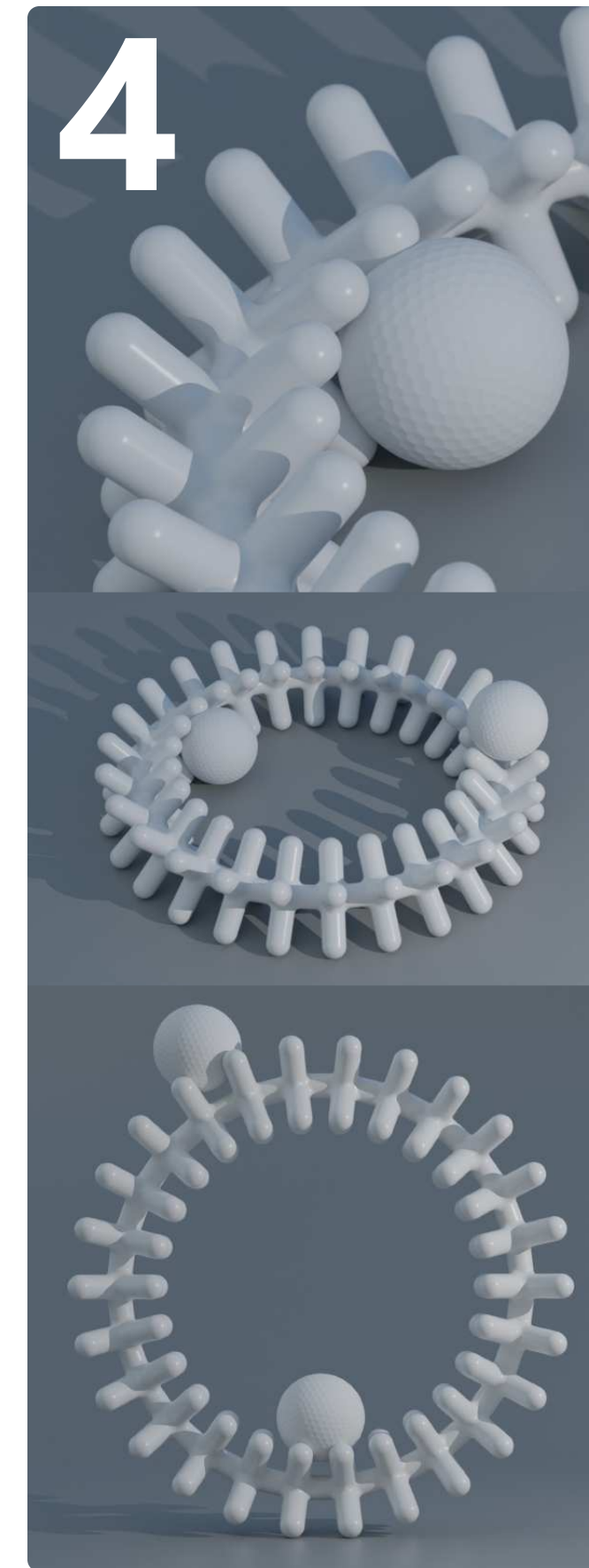
Bending Grid



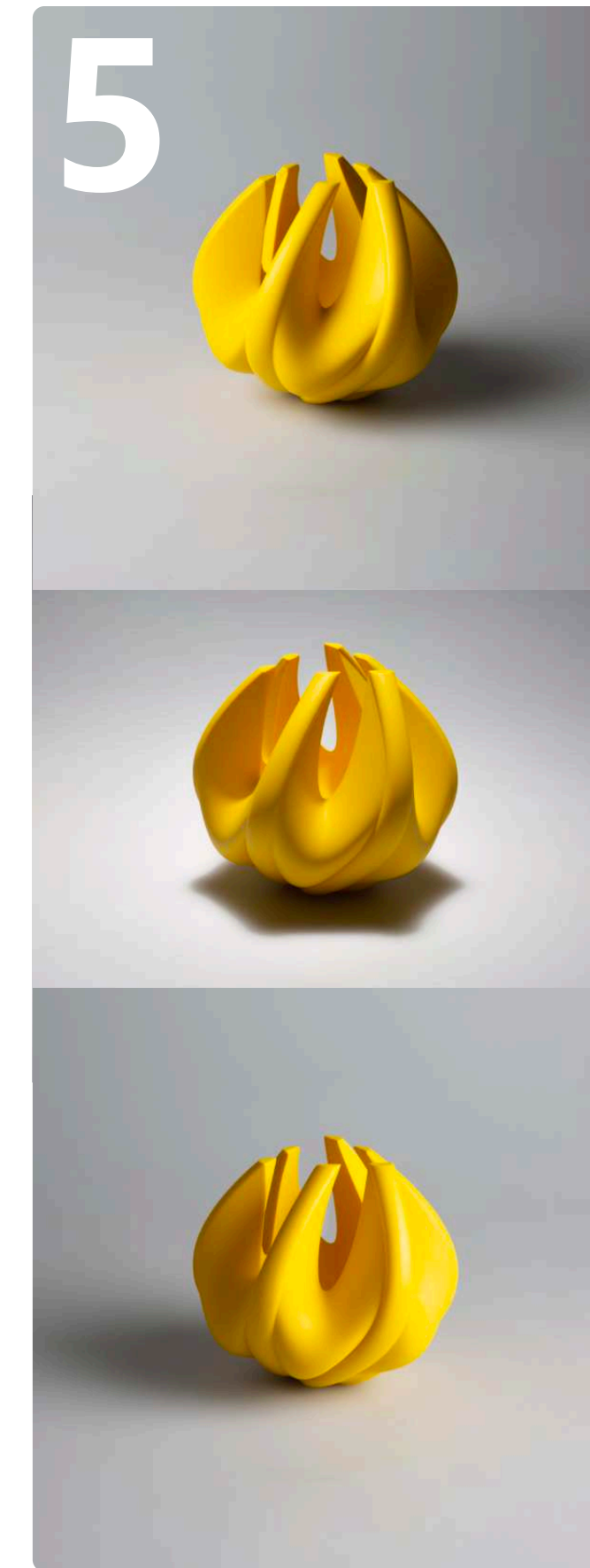
Brand Design



WaterWise



Golf-Wreath

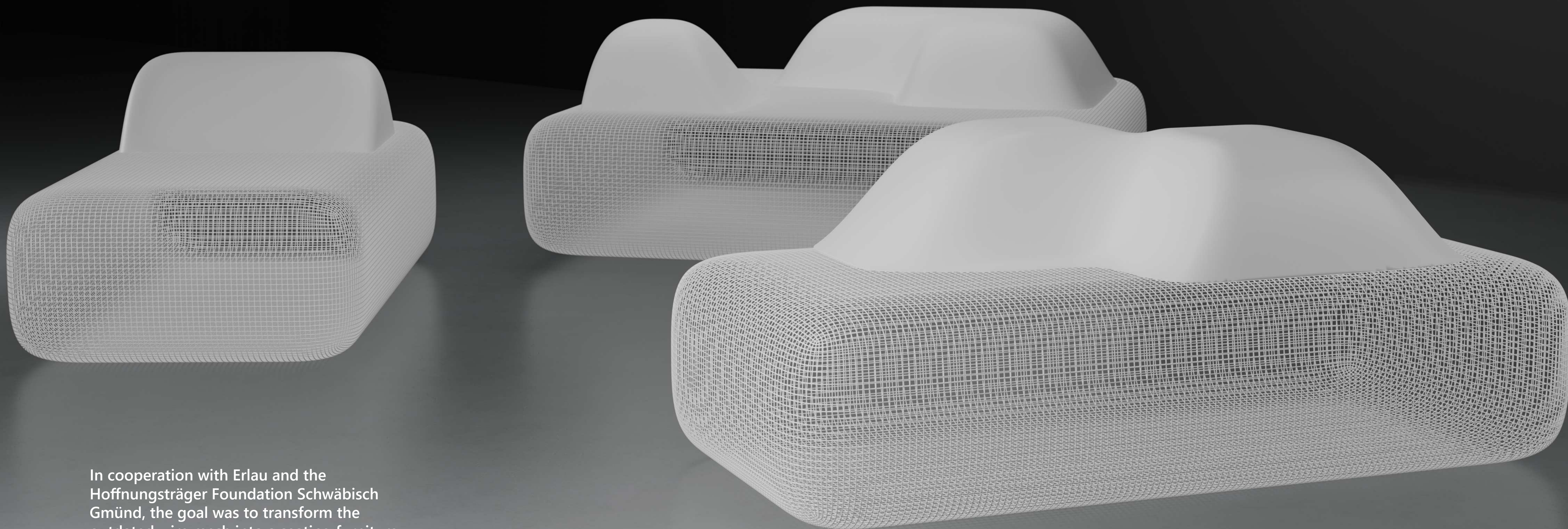


Yello



WaveWall

1 Bending Grid



In cooperation with Erlau and the Hoffnungsträger Foundation Schwäbisch Gmünd, the goal was to transform the outdated wire mesh into a seating furniture that enables interactions and lingering.

1. Semester Andreas Hess

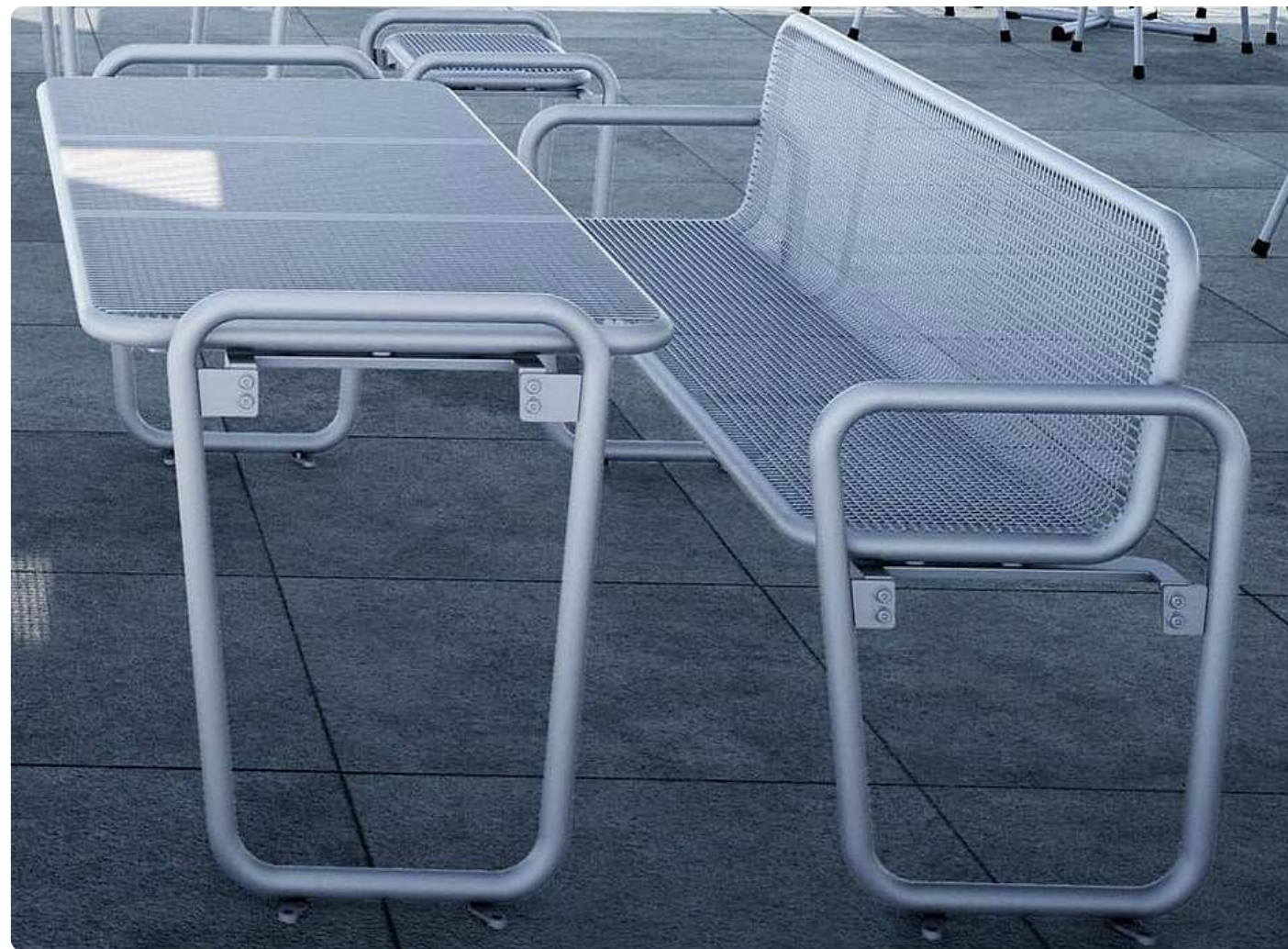
Cooperation

Through the cooperation with Erlau, a major manufacturer of outdoor furnishings, the material was project-defining from the beginning:

Wire mesh, a semi-finished product made of steel, which was widely used in the outdoor sector during the 70s to 90s, remains indisputable to this day in terms of its material properties and practical applications.

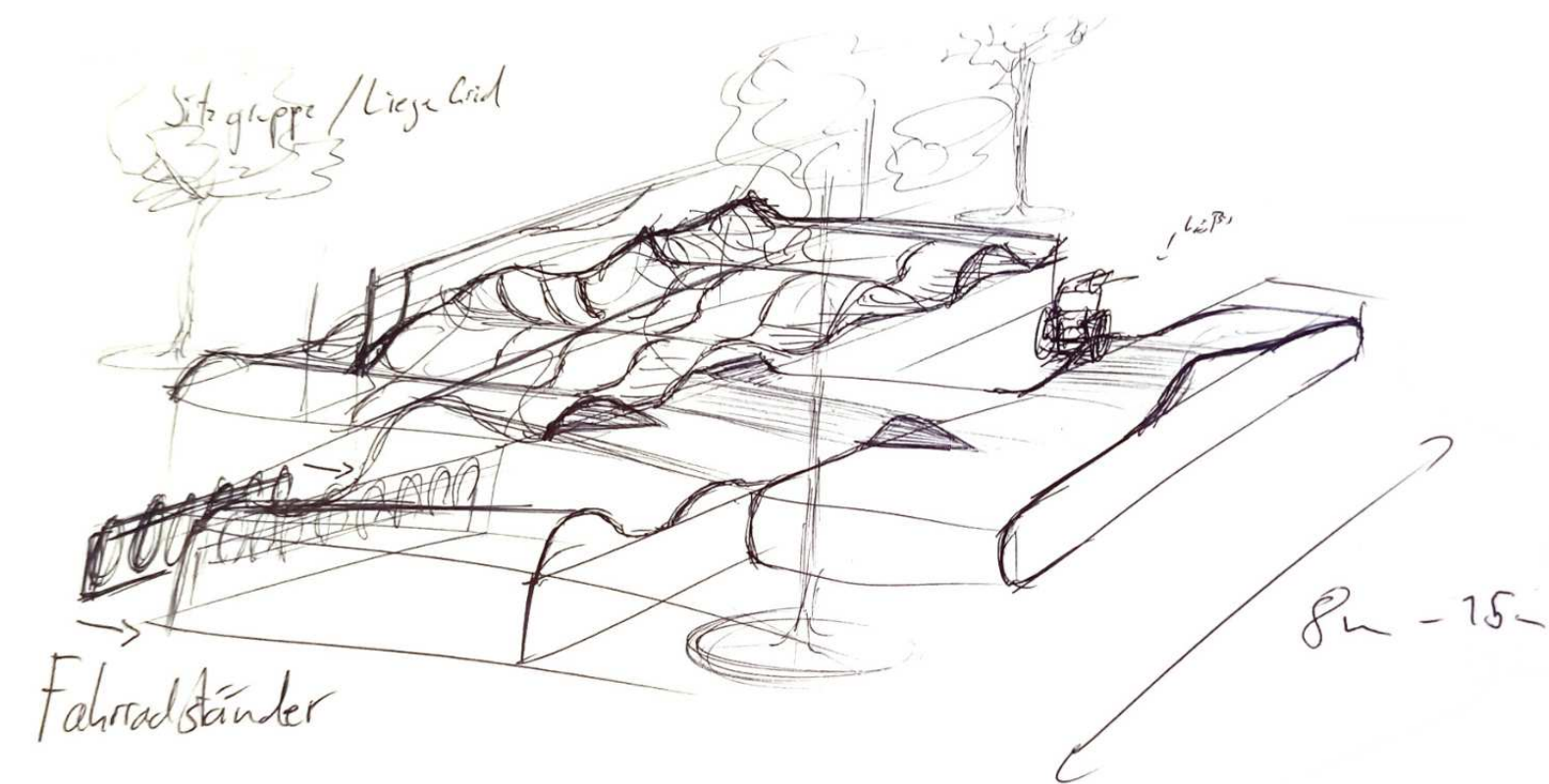
Only the appearance has led, in recent years, to the material no longer being used in new construction projects.

However, sustainability aspects and extremely good properties in terms of vandalism resistance and durability make the material attractive for new developments in this area.



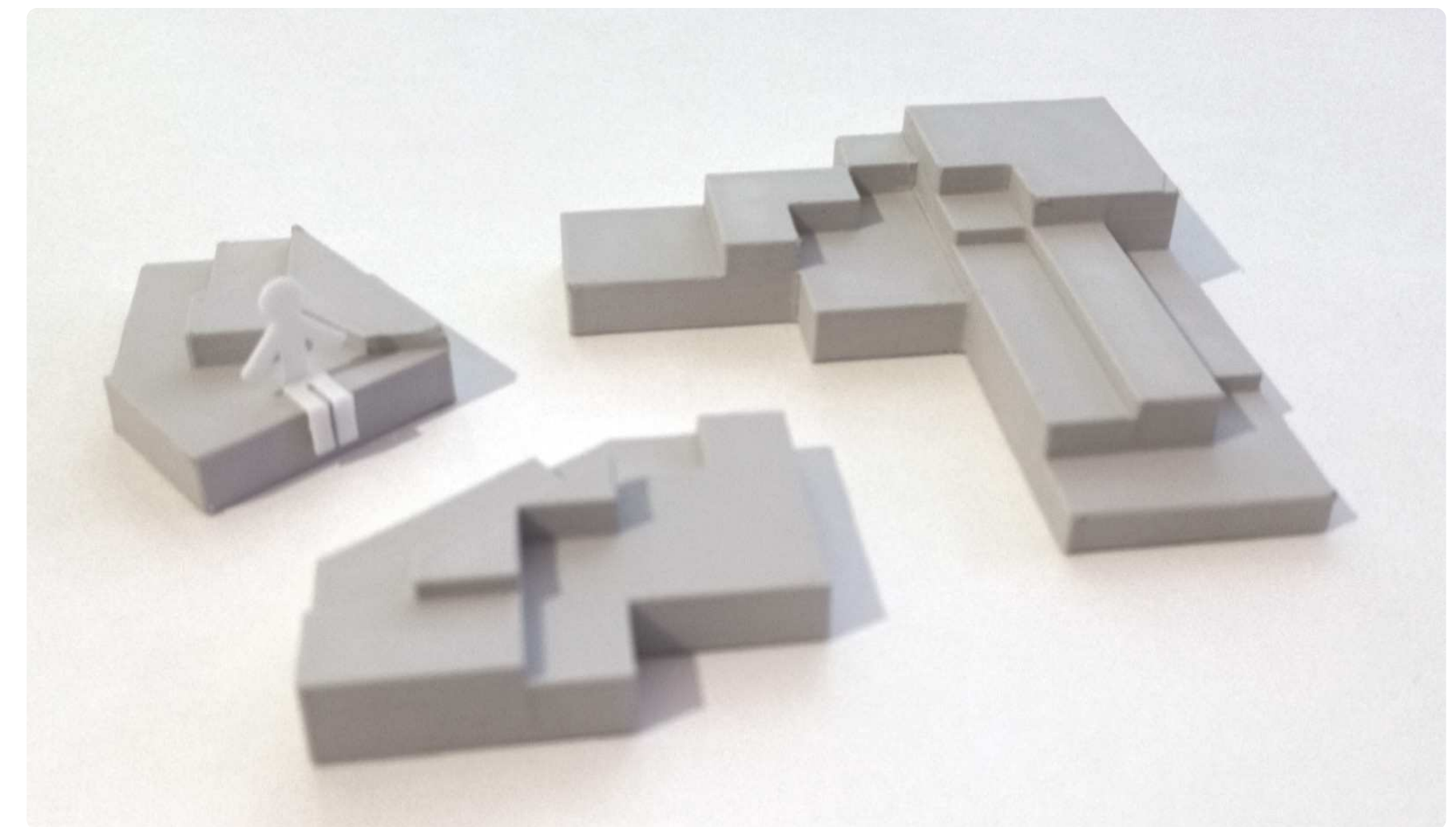
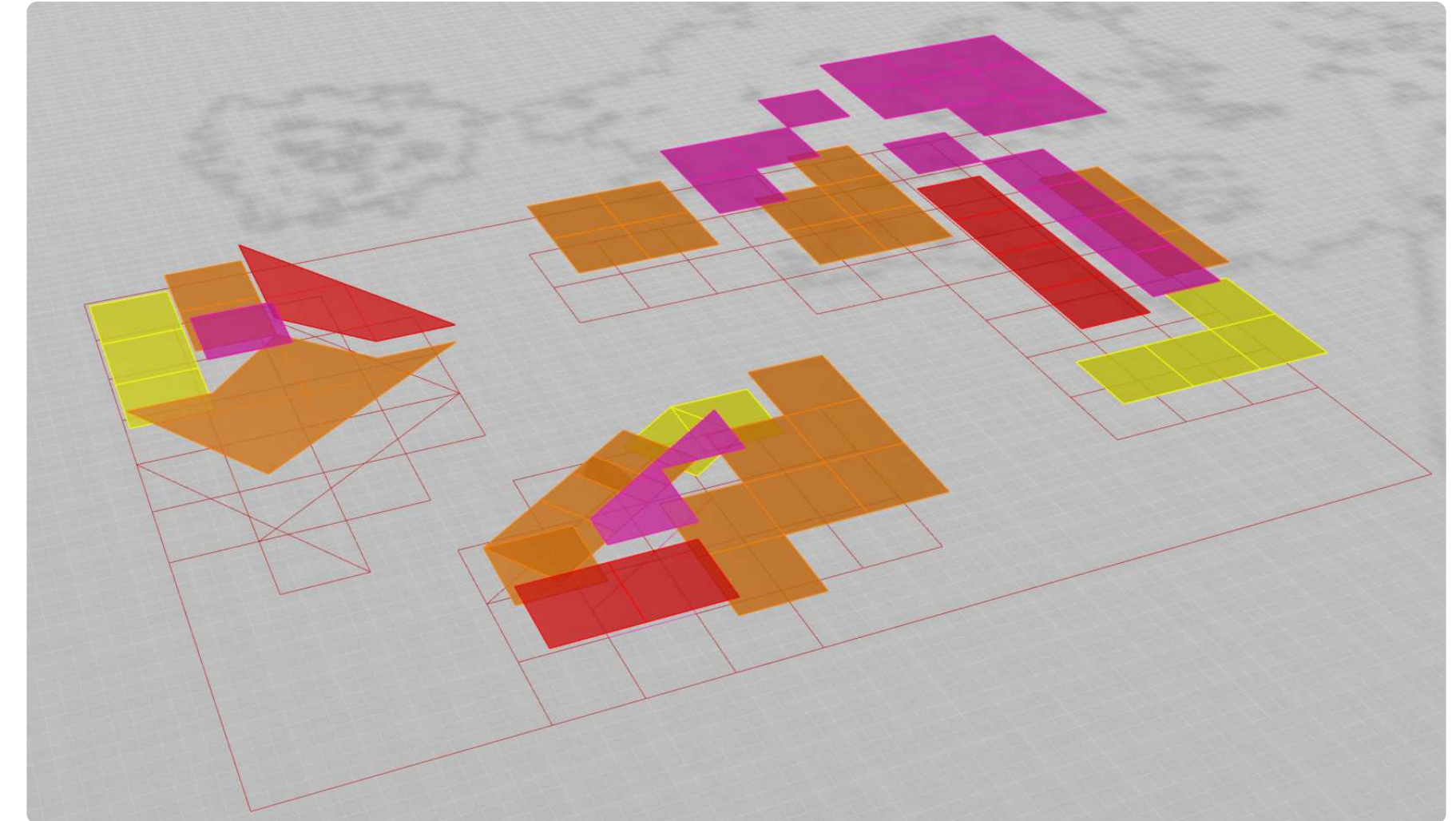
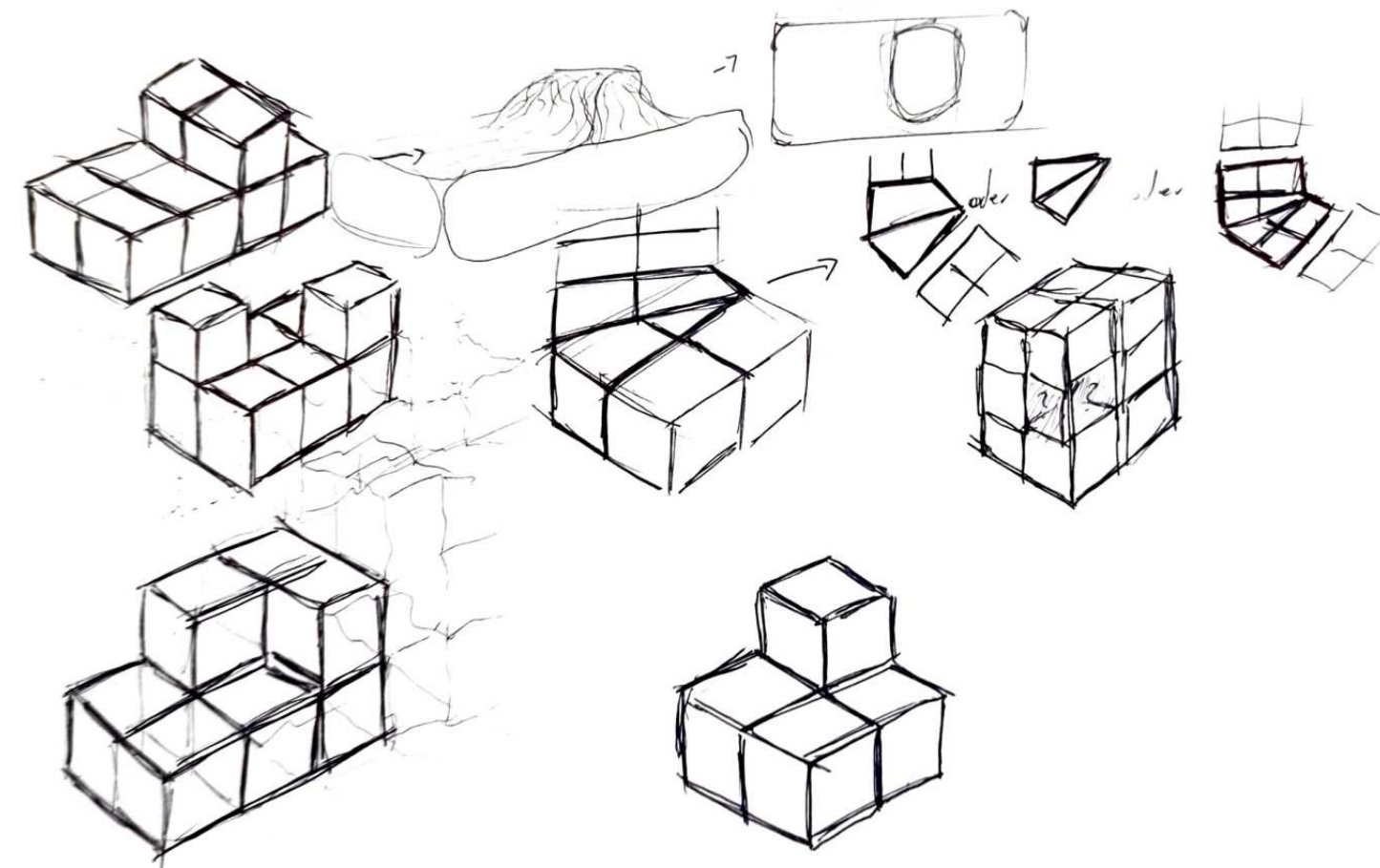
As the second cooperation partner, the Hoffnungsträger Foundation Schwäbisch Gmünd was primarily a guideline in terms of design. With its arrangement and the unique concept of the six buildings, it facilitates shared experiences. The wavy facade has also been decisive for the design of the bench since the first sketches.

Concept



The communal living of refugees and locals, as well as 32 senior-friendly apartments, clearly shows that promoting and enabling multicultural and intergenerational encounters is the focus.

The final concept is therefore not a single chair, but a seating and lounging ensemble that can be used flexibly by individuals or groups in a variety of situations.

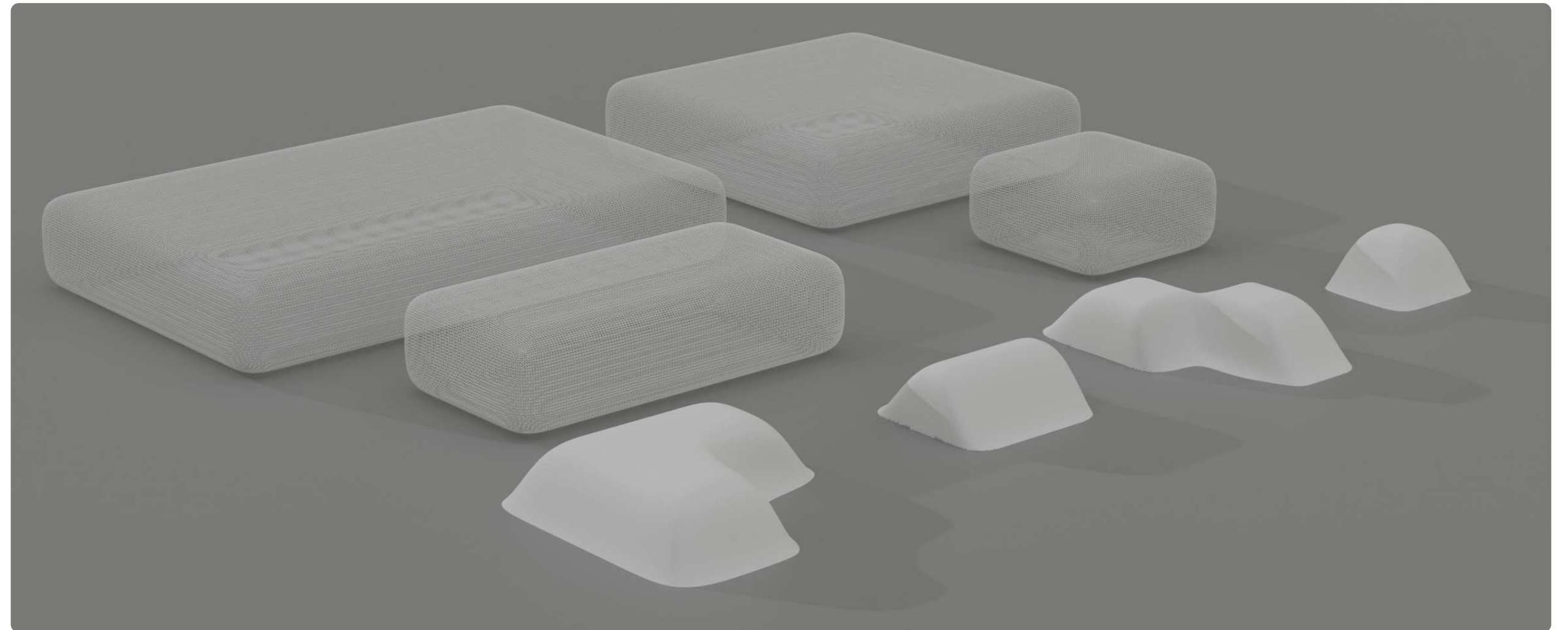
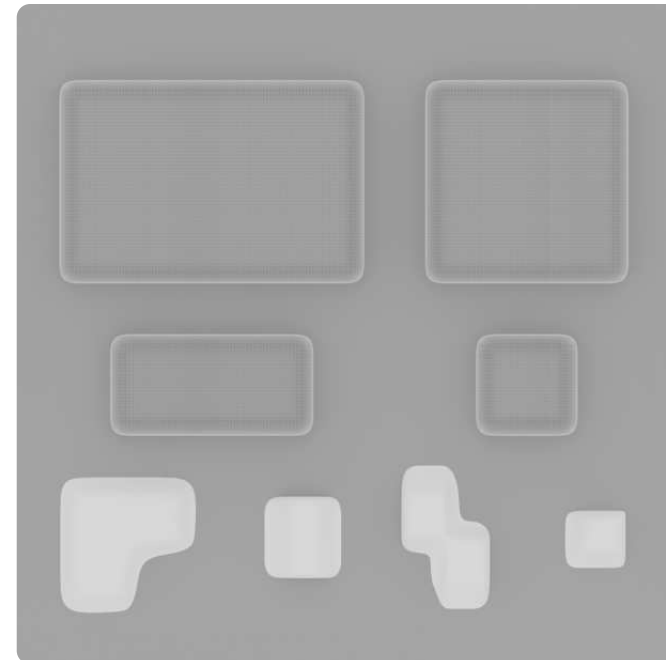


Development

Modularity

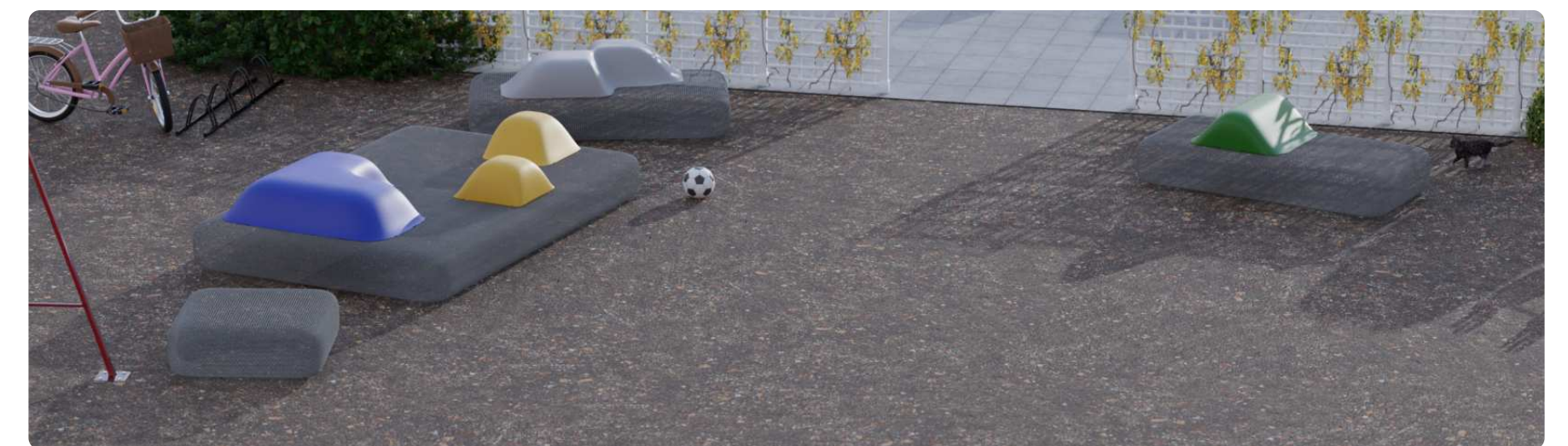
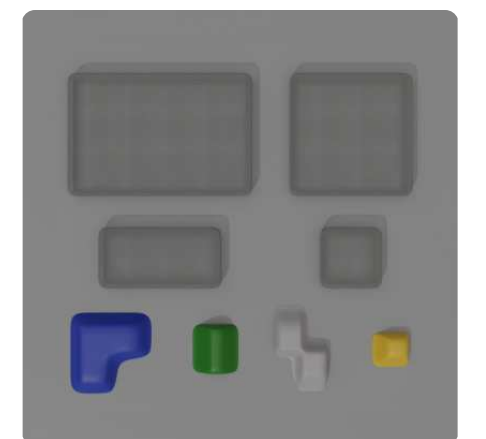
The 4 different modules allow for a variety of configurations that can perfectly adapt to the local conditions.

For adults, there is a modern version in white with a seat height of 50 cm, which invites reclining and is also optimal for seniors or people with mobility impairments.

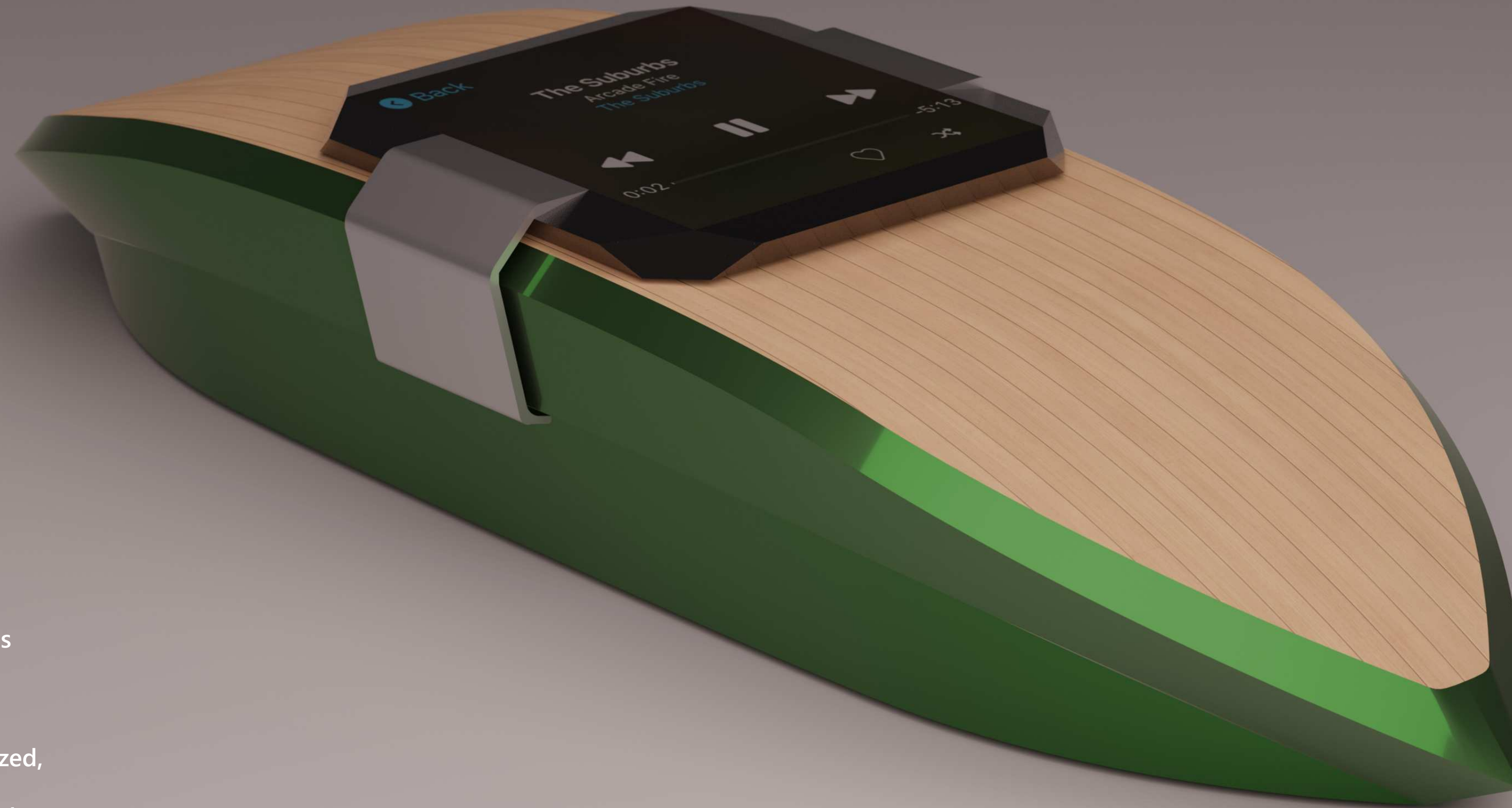


Children receive colored backrest modules and a gray grid, where dirt is less noticeable. A seat height of only 35 cm reduces the risk of injury and allows easier accessibility for smaller children, as well as adding a play factor.

The grid is vortex sintered steel, whilst the backrests are made of weather-resistant recycled plastic, which is shaped using deep drawing.



2 Brand Design



Brand Design is a module of the course 'Construction in Design I'. The focus here is primarily on learning to observe. How are brands designed and why?

Afterwards, a freely chosen brand is analyzed, and a mini Bluetooth speaker is designed based on its corporate design, along with the creation of a model.

1. Semester Prof. Gerhard Reichert

Analysis

- Anker
- Sunroof
- Cockpit
- Tisch mit Getränkehalter und Champagnereimer
- Sonnenbank
- Schwimmplattform
- Logo
- Fenster
- Fugen
- Formtrennungen (Gehäuse-Hälften), Formverläufe

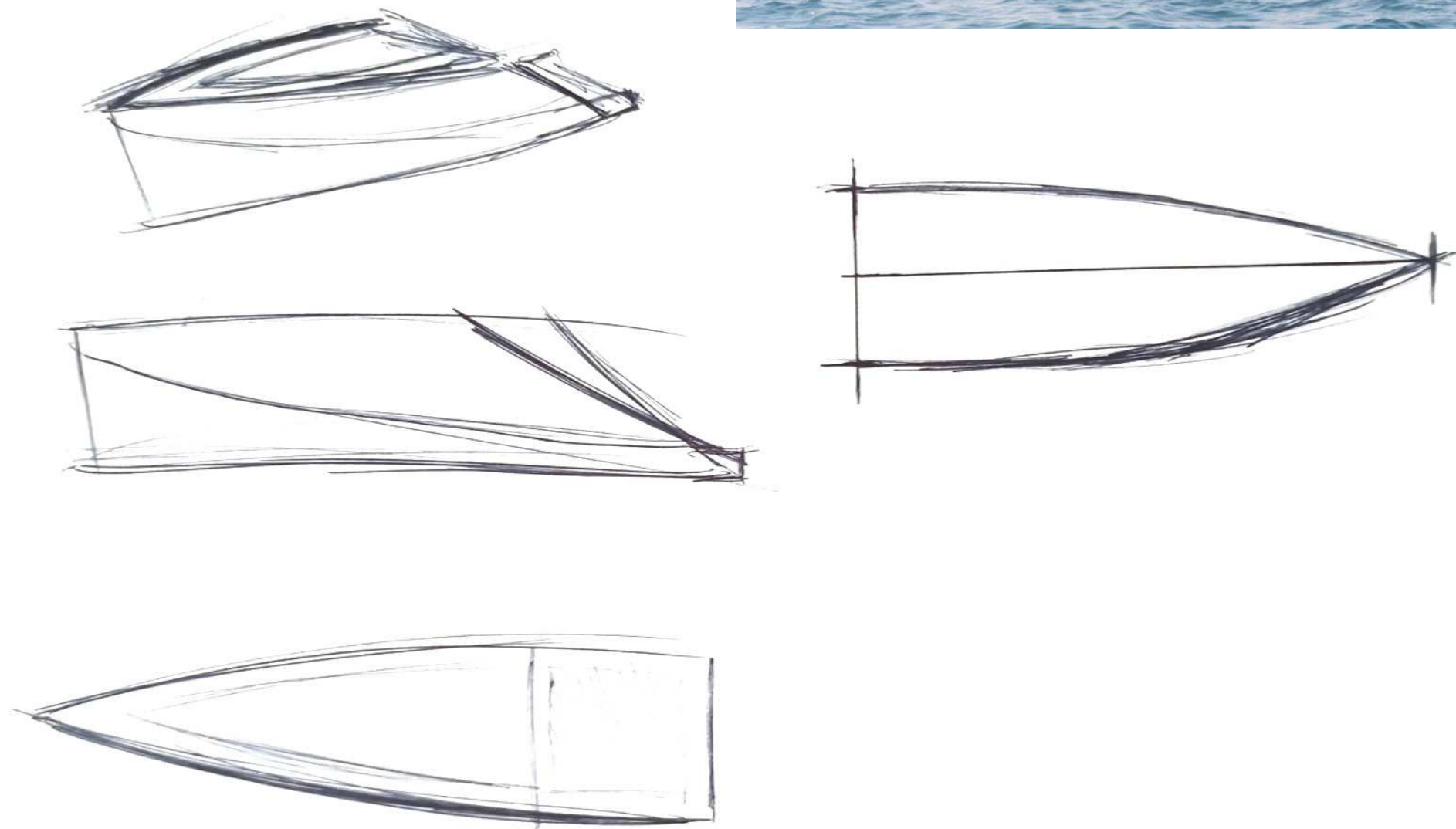
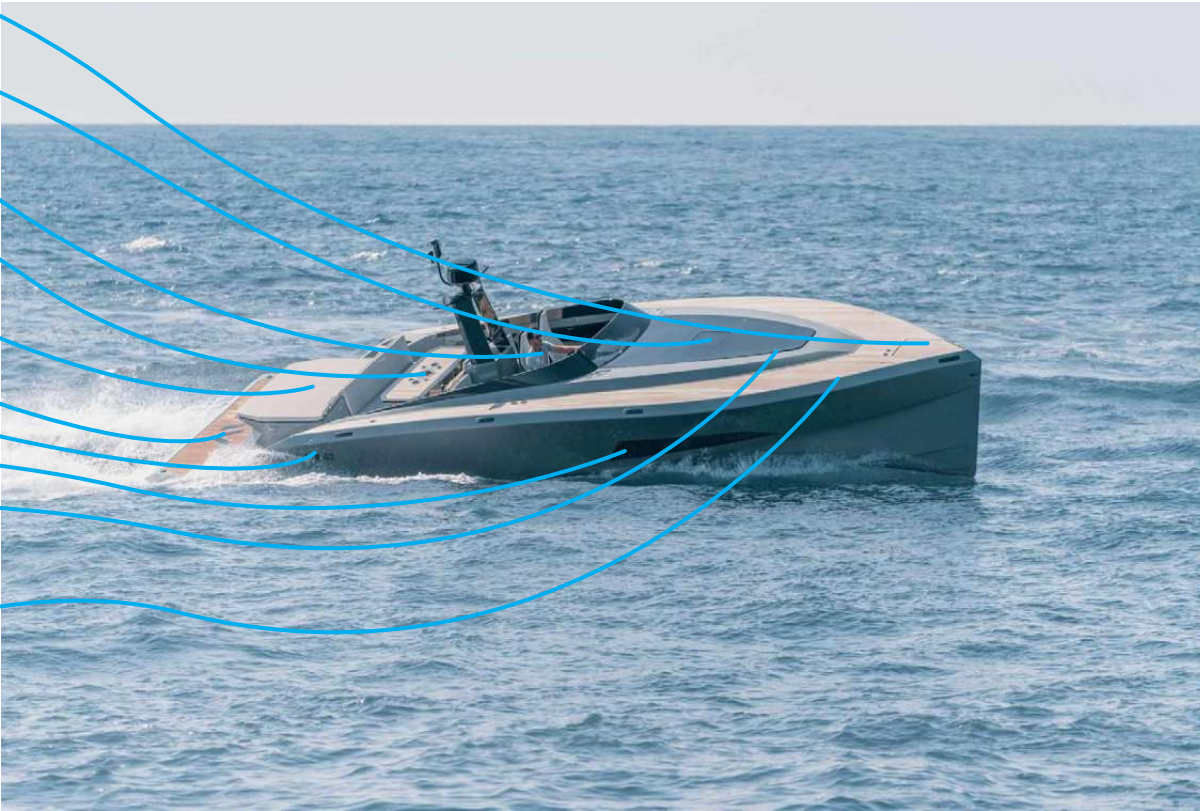
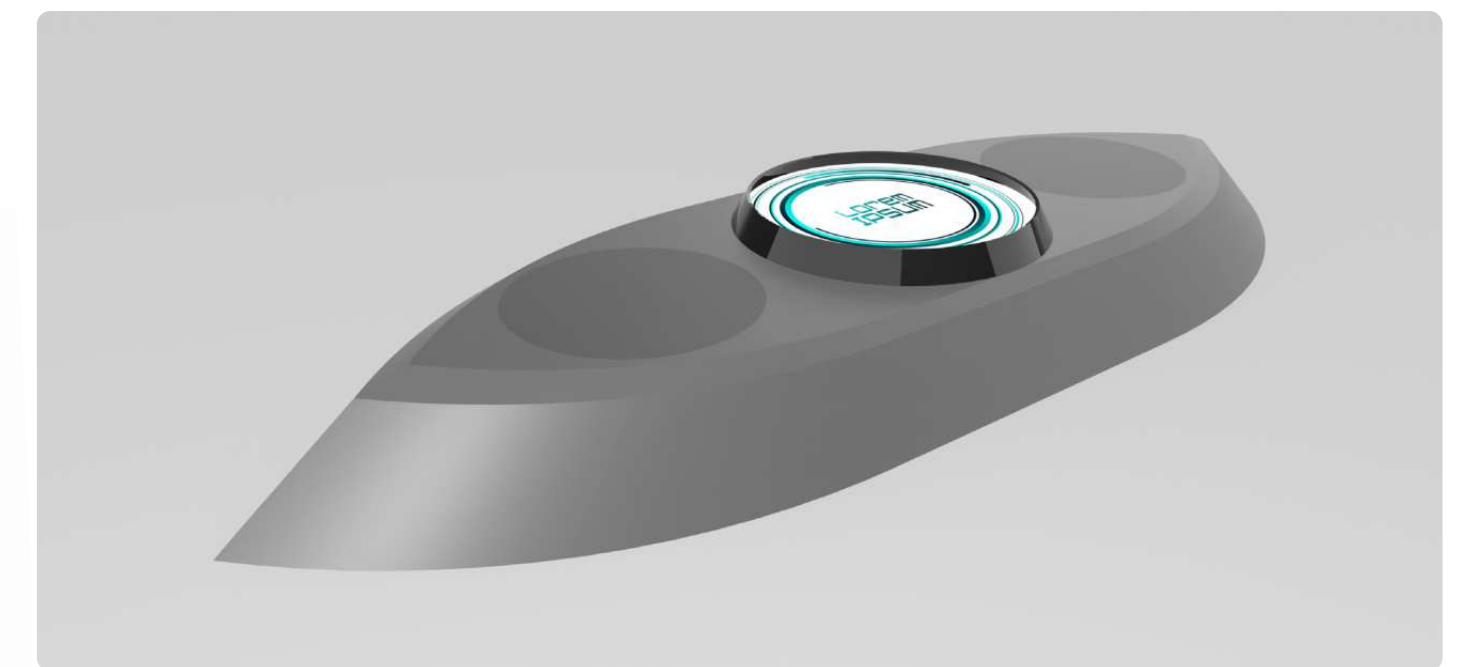
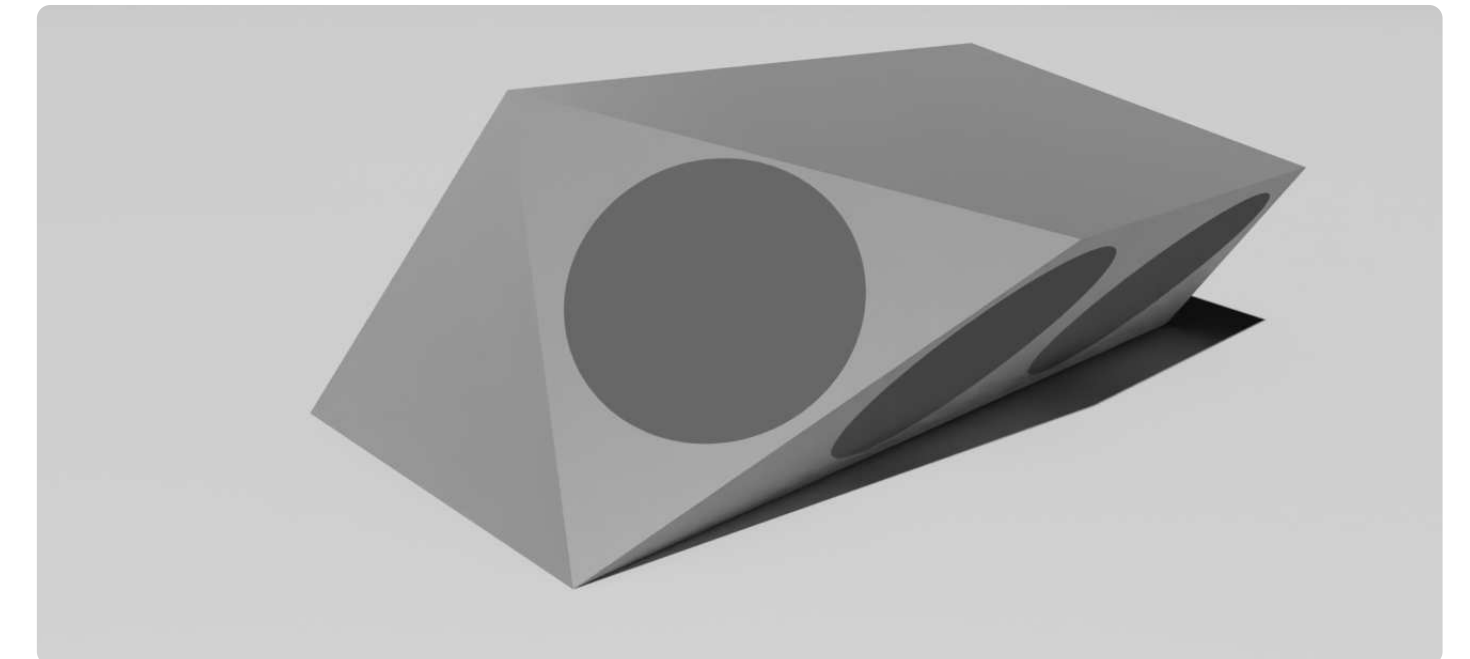
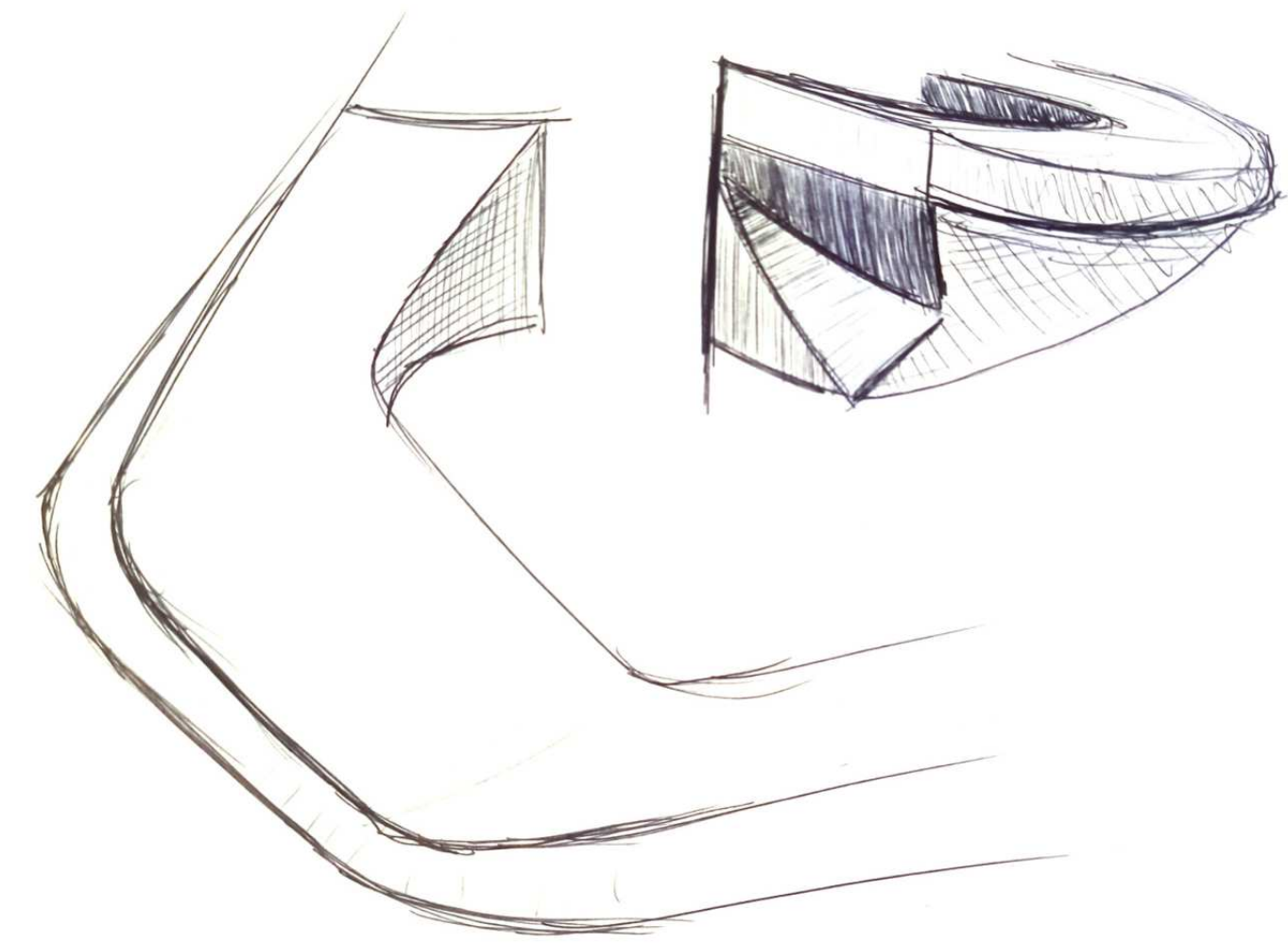
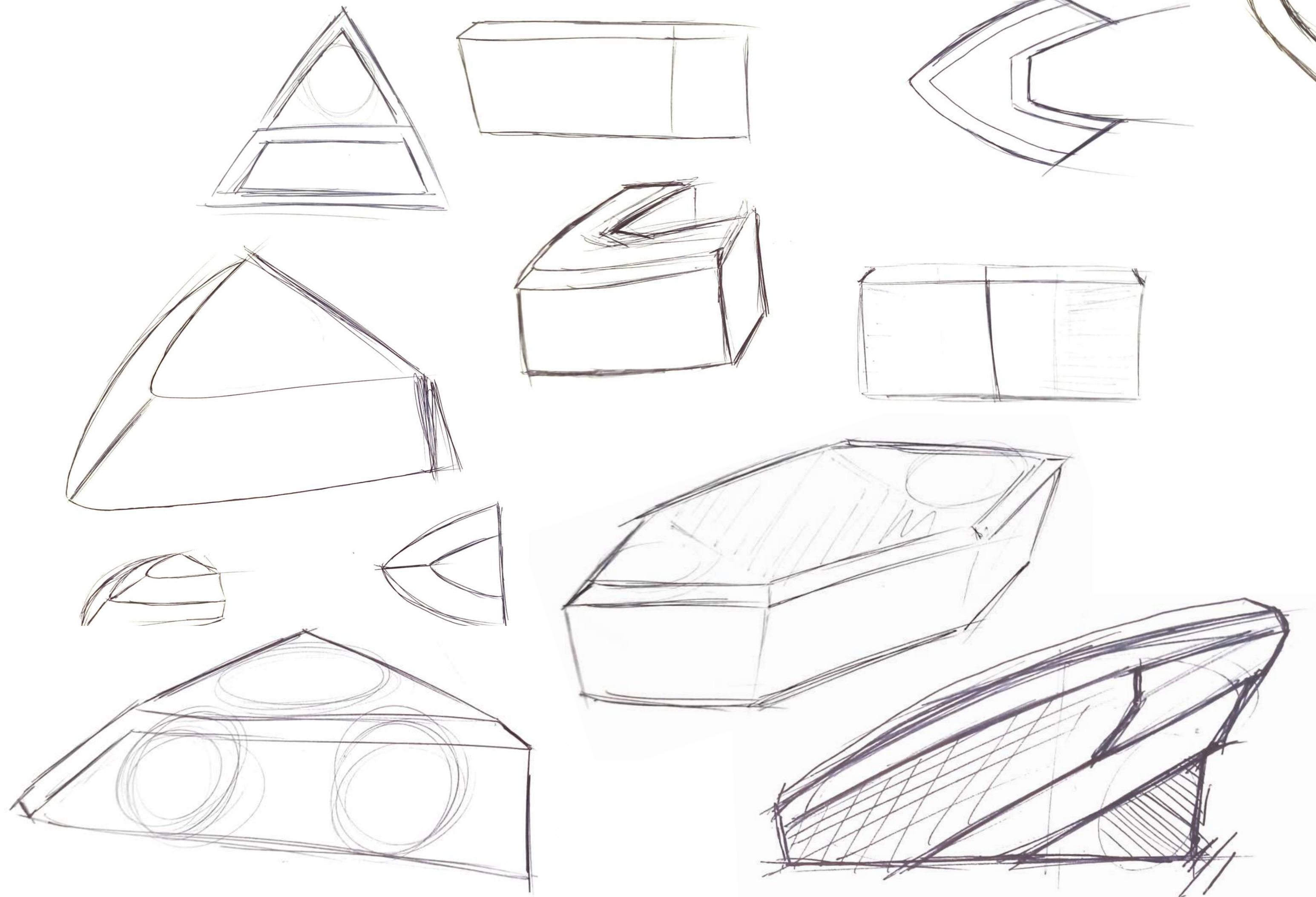
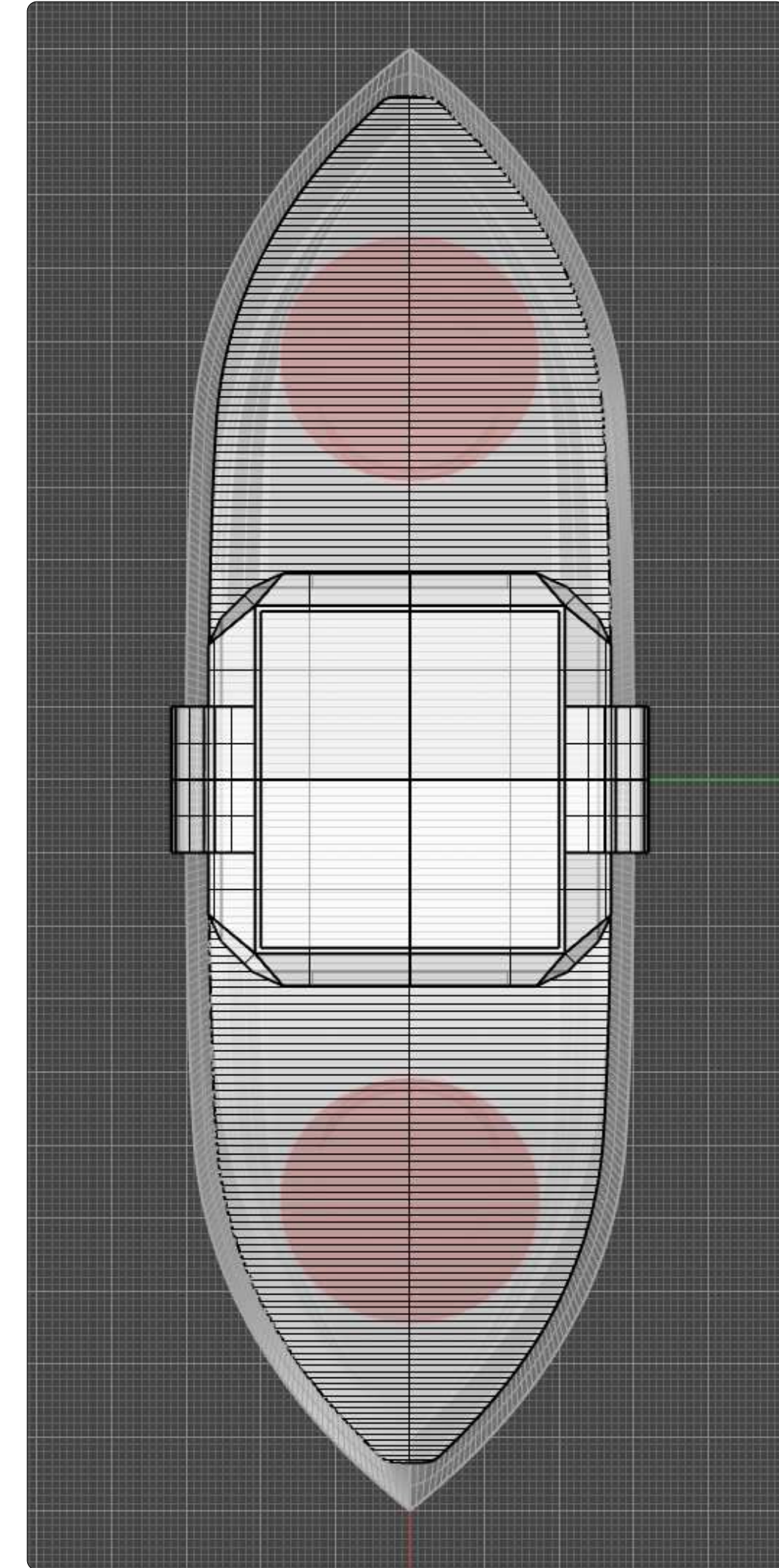
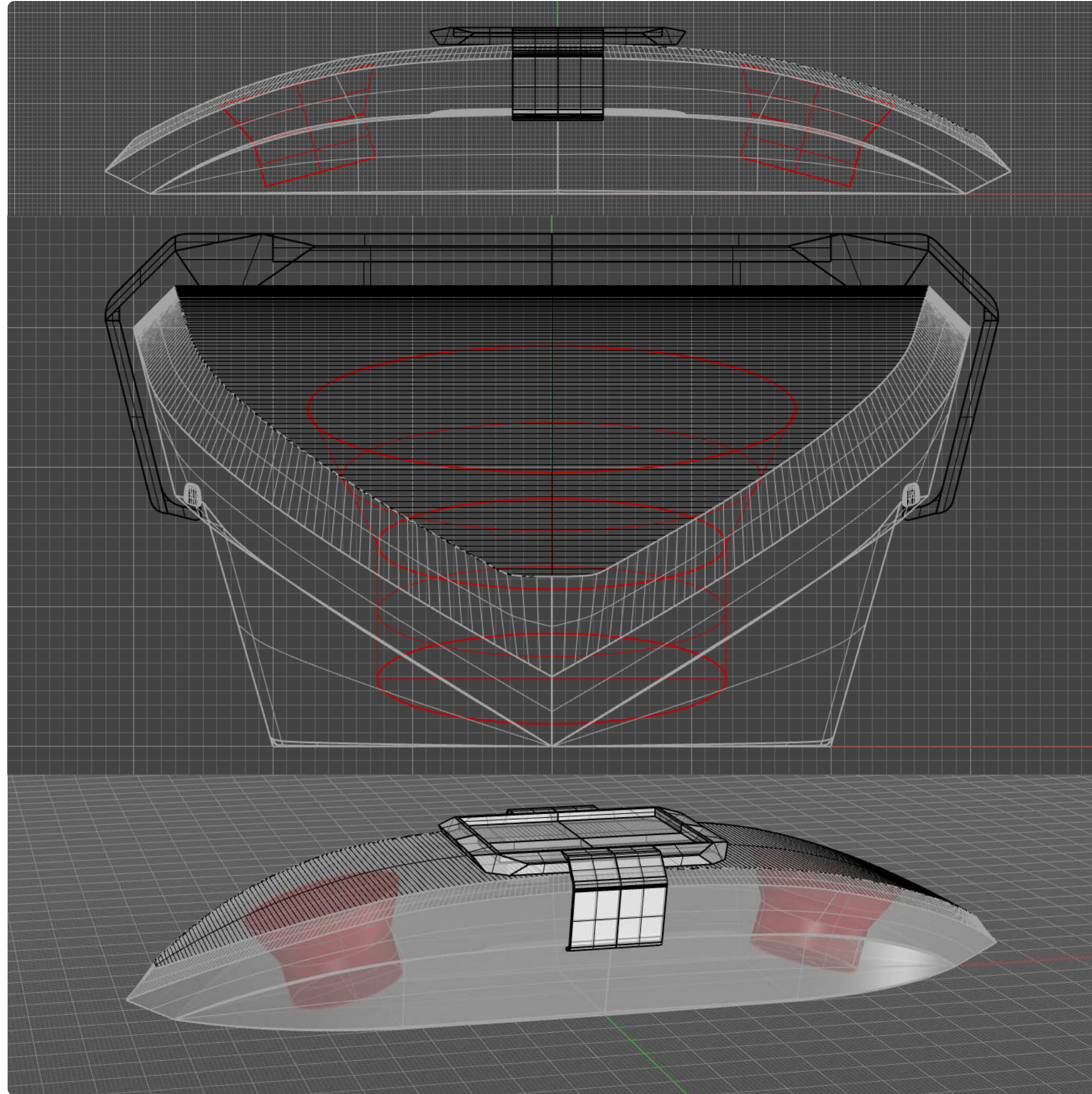


Foto Produkt	Grundform des ausgewählten Produktes	Mensch-Maschine- Schnittstelle Einstellbereiche, Anzeigen, Piktogramme, Produktgrafik	Bedienelemente Schalter, Taster, Griffbereich	Formelemente Fugenverläufe, Rippen Lüftungsschlitze	Oberfläche Material, Struktur, Noppen	Weiteres markantes Gestaltungselement selbst ausgewählt
Produkt 1						
Produkt 2						
Produkt 3						
Produkt 4						
Skizze						
Foto Produkt Mittbewerber	Grundform des ausgewählten Produktes	Mensch-Maschine- Schnittstelle Einstellbereiche, Anzeigen, Piktogramme, Produktgrafik	Bedienelemente Schalter, Taster, Griffbereich	Formelemente Fugenverläufe, Rippen Lüftungsschlitze	Oberfläche Material, Struktur, Noppen	Weiteres markantes Gestaltungselement selbst ausgewählt
Bekker Azur 45						
Produkt 1						
Frauscher 1414 Demon						
Produkt 2						
Brabus Shadow 900						
Produkt 3						

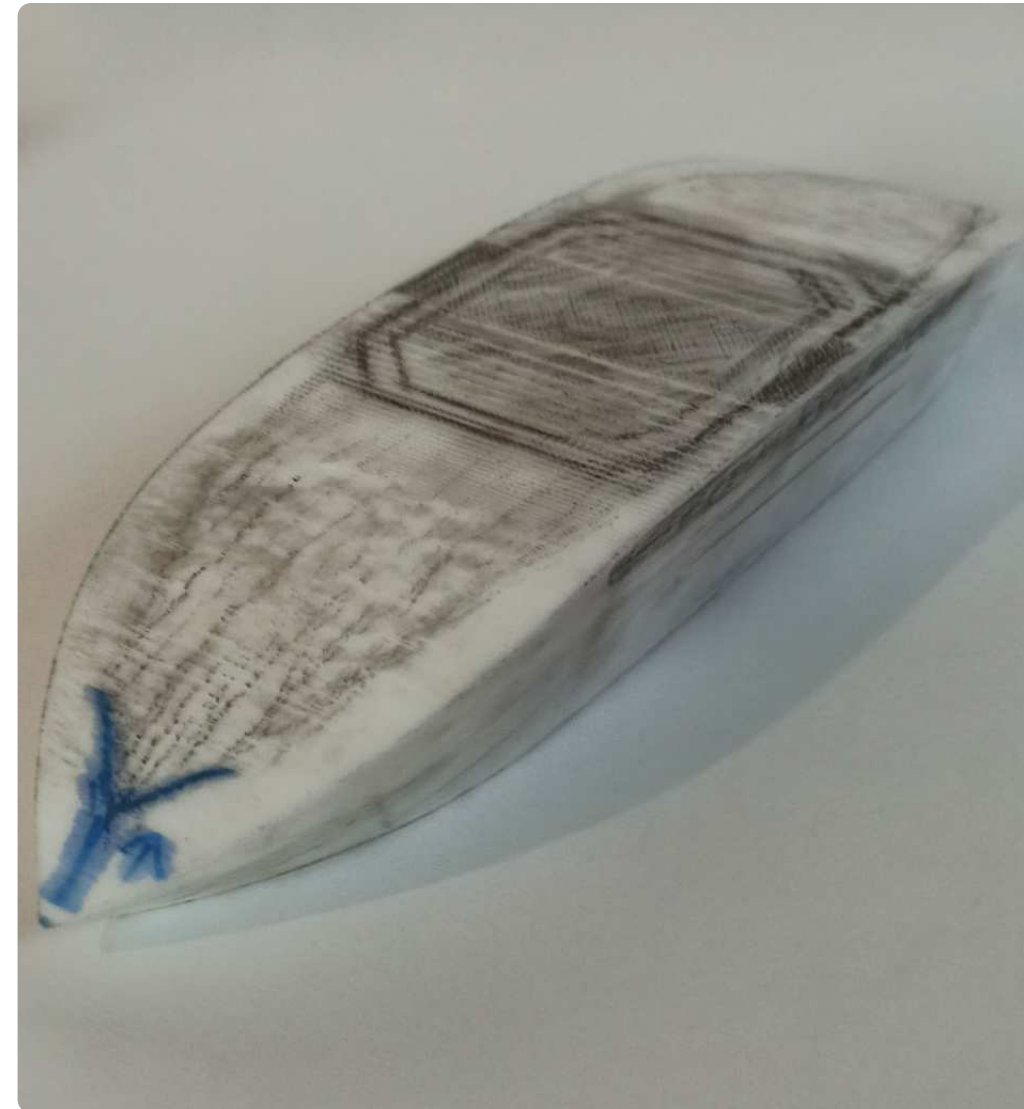
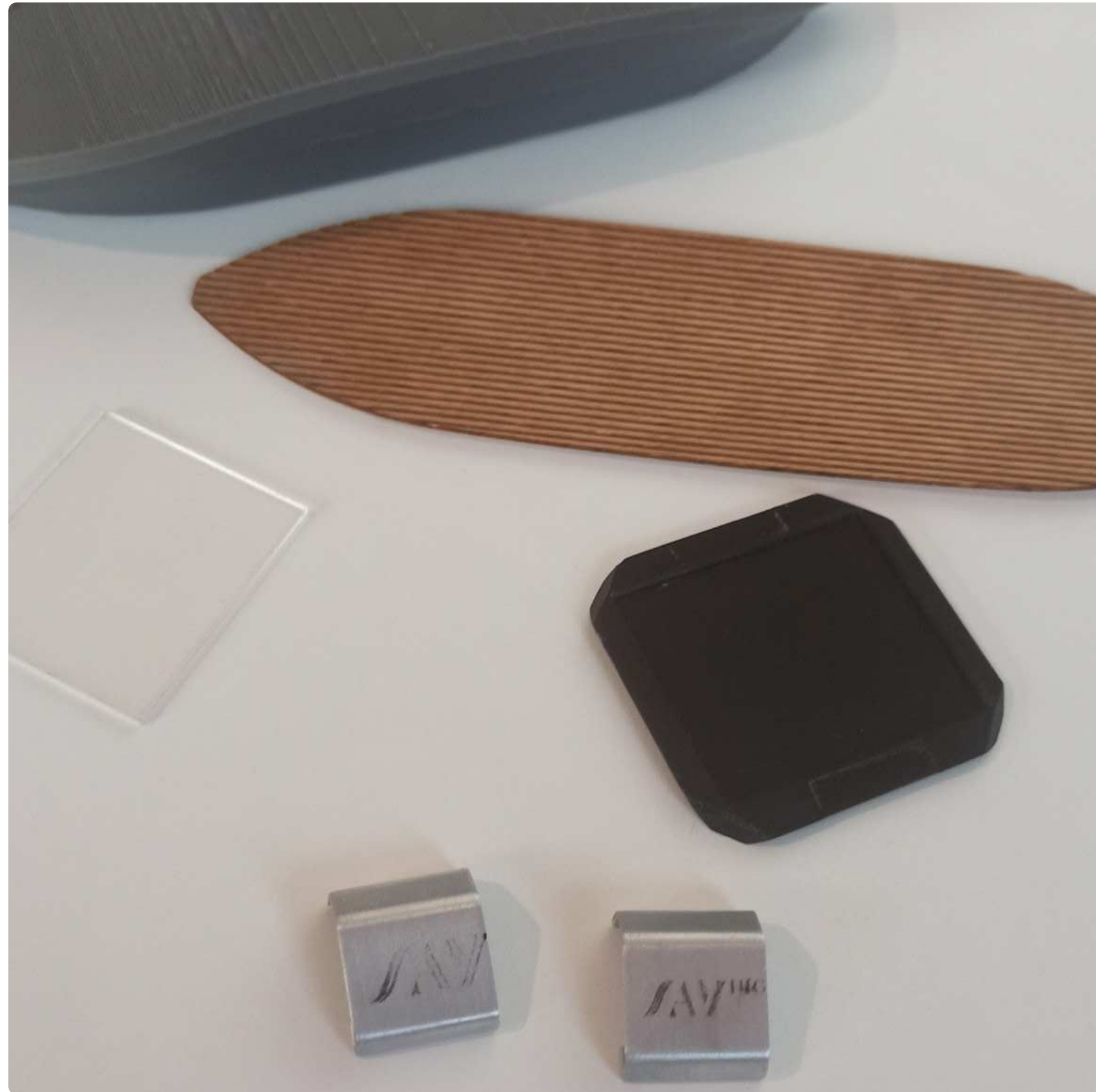
Search for shape



CAD



Model making



AV



H f G

Hochschule für Gestaltung
Schwäbisch Gmünd

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simon.grönwoldt@hfg-gmuend.de

Brand Design
Konstruktion in der Gestaltung I
Prof. Gerhard Reichert



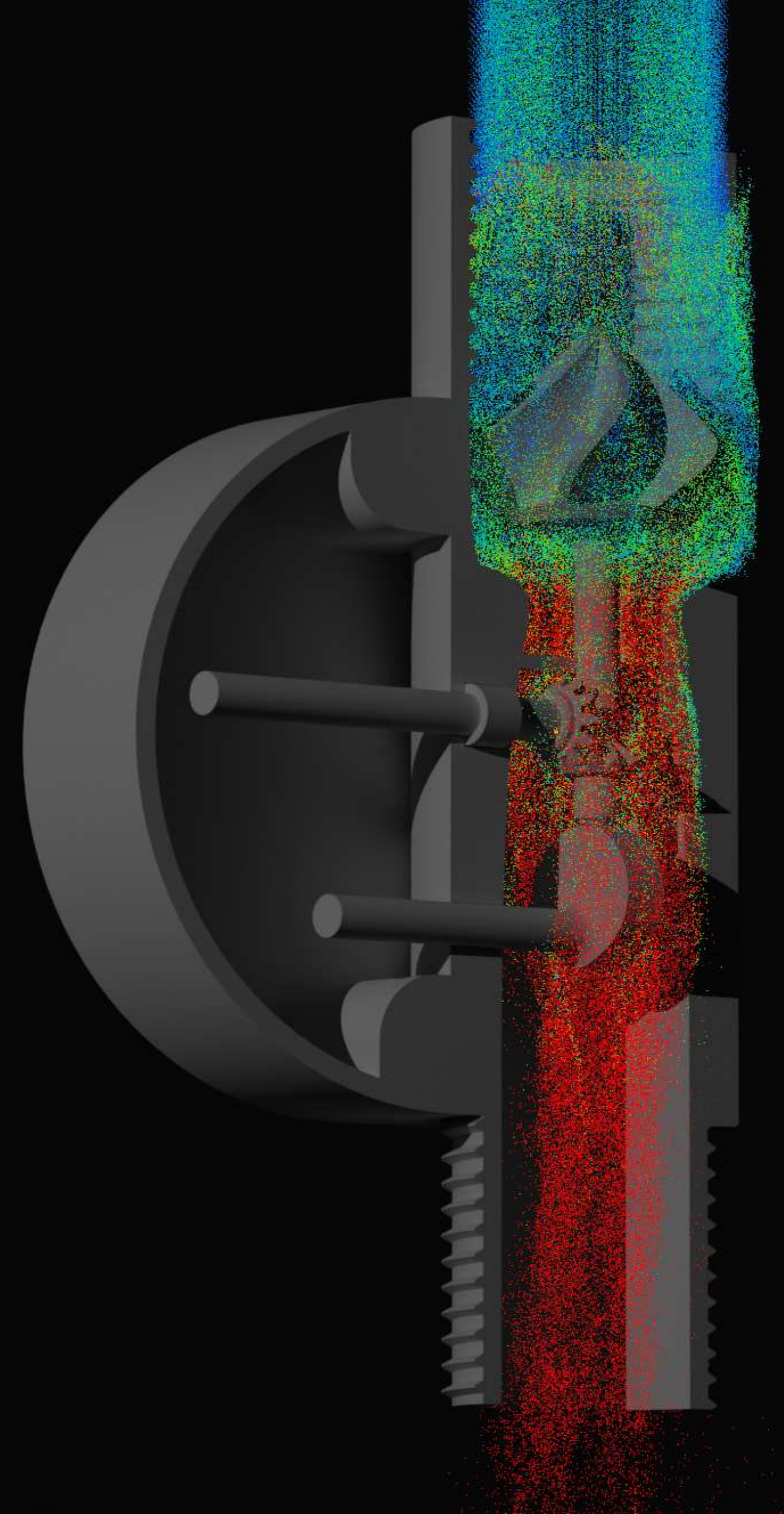
3 WaterWise

In the second semester, the task for our main project was: Solve a problem.

So, I tackled the problem of excessive shower time in Germany, with the goal of saving water and energy.

Commercial timers usually only display the time and require batteries. Approaches that stop the water after a certain time are rare, expensive, look unattractive, and need to be installed by a professional.

2. Semester Prof. Gerhard Reichert



Research & Concept

U.S. Patent

Aug. 24, 1982

4,345,621

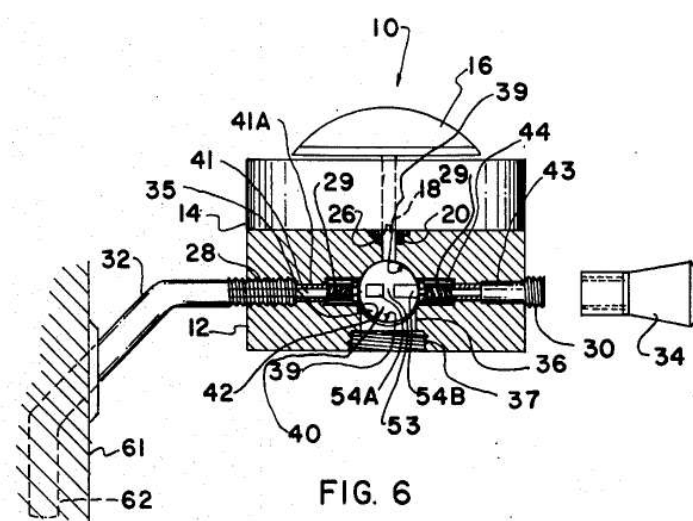
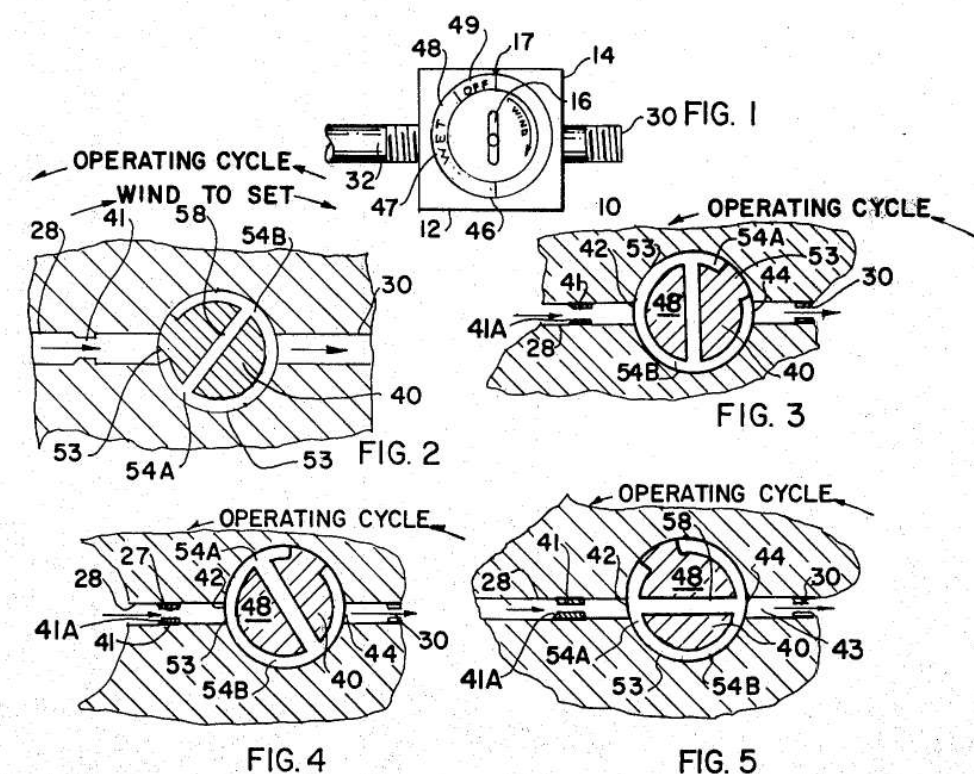


FIG. 6



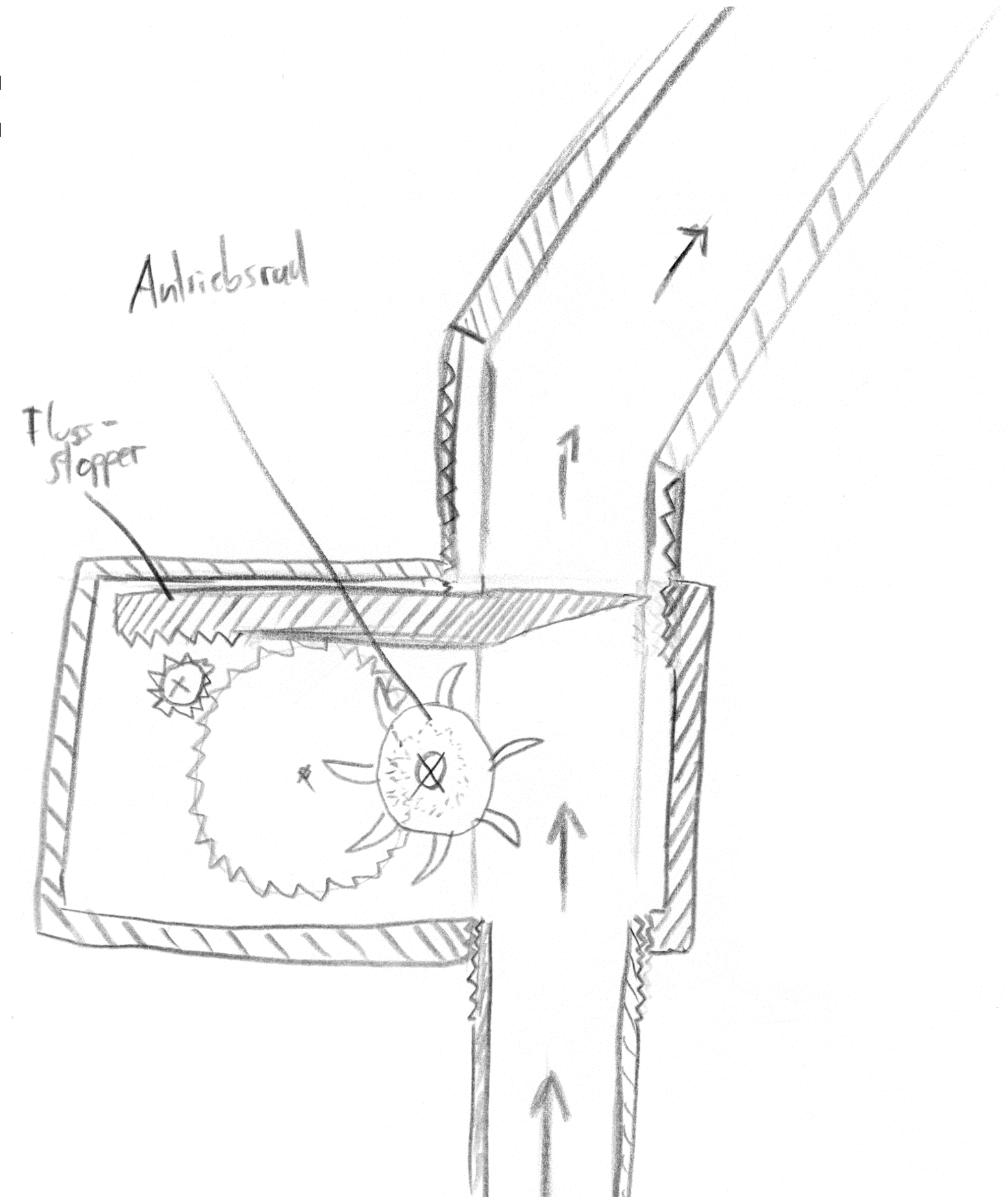
Taking long showers wastes energy and water. Commercial timers don't help or require electronics, making them complex and, therefore, expensive.

Existing concepts use springs pulled by the user to time and ultimately stop the water flow.

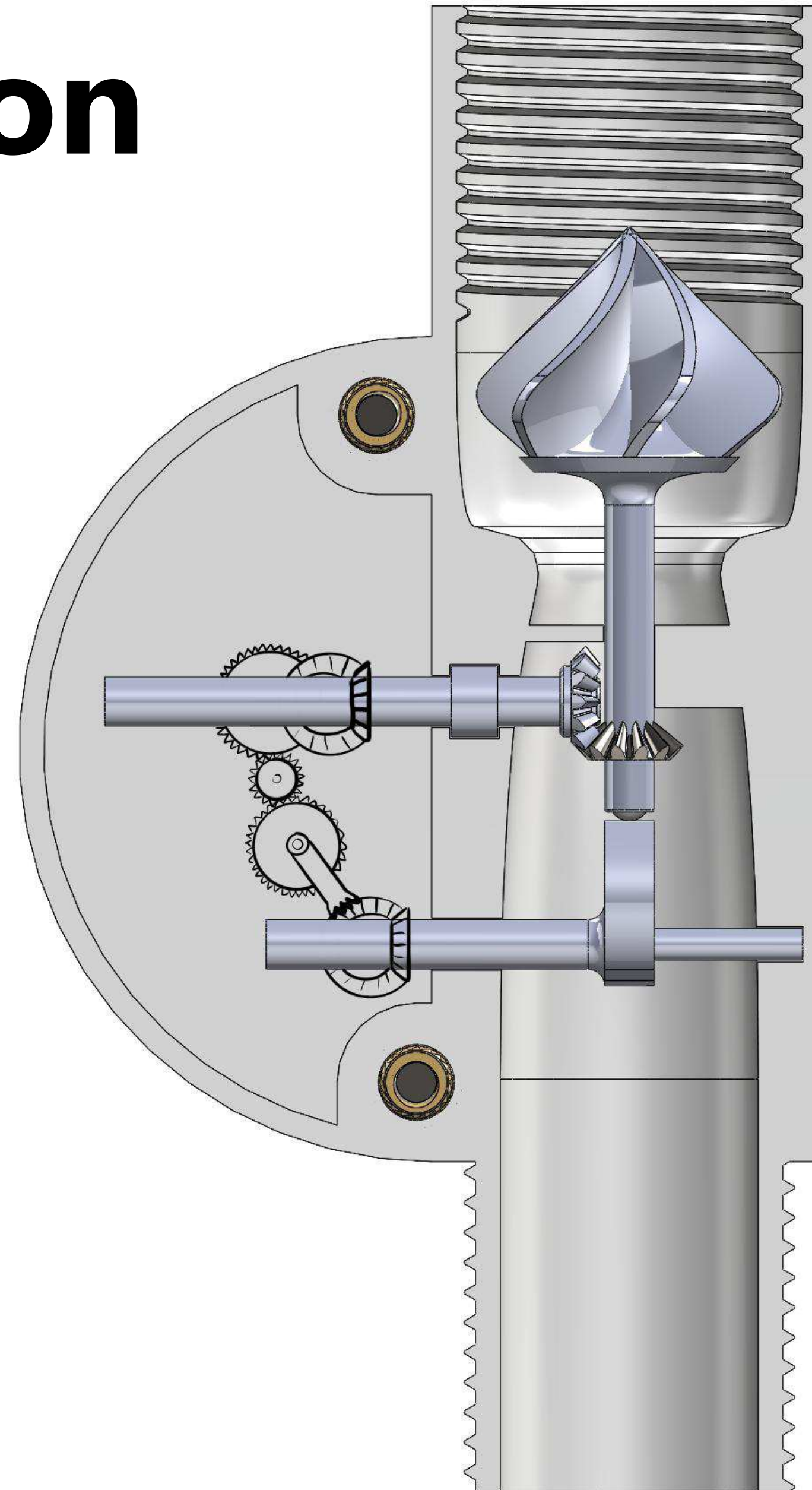
My approach uses the energy of the water itself as the driving force. This is an advantage, as the flow rate directly determines the shower duration, promoting water-saving shower behavior.

Requirements:

My product is meant to be effective, easy to use, simple to install, and at the same time very affordable, which is why a purely mechanical approach was chosen.

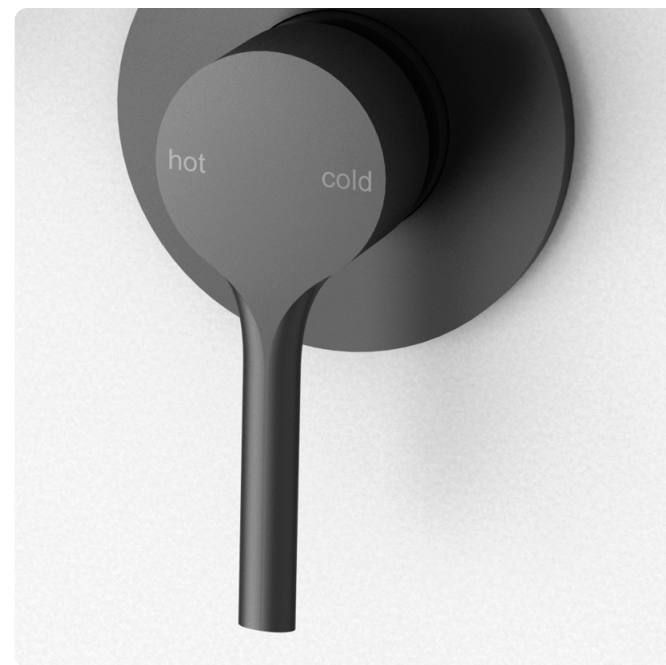


Construction



The water's flow rate itself directly controls the shower duration. The turbine integrated into the valve drives the timing mechanism. After the shower time has elapsed, the cam rotates, and the outlet valve closes until the reset button is pressed.

Moodboard + Design



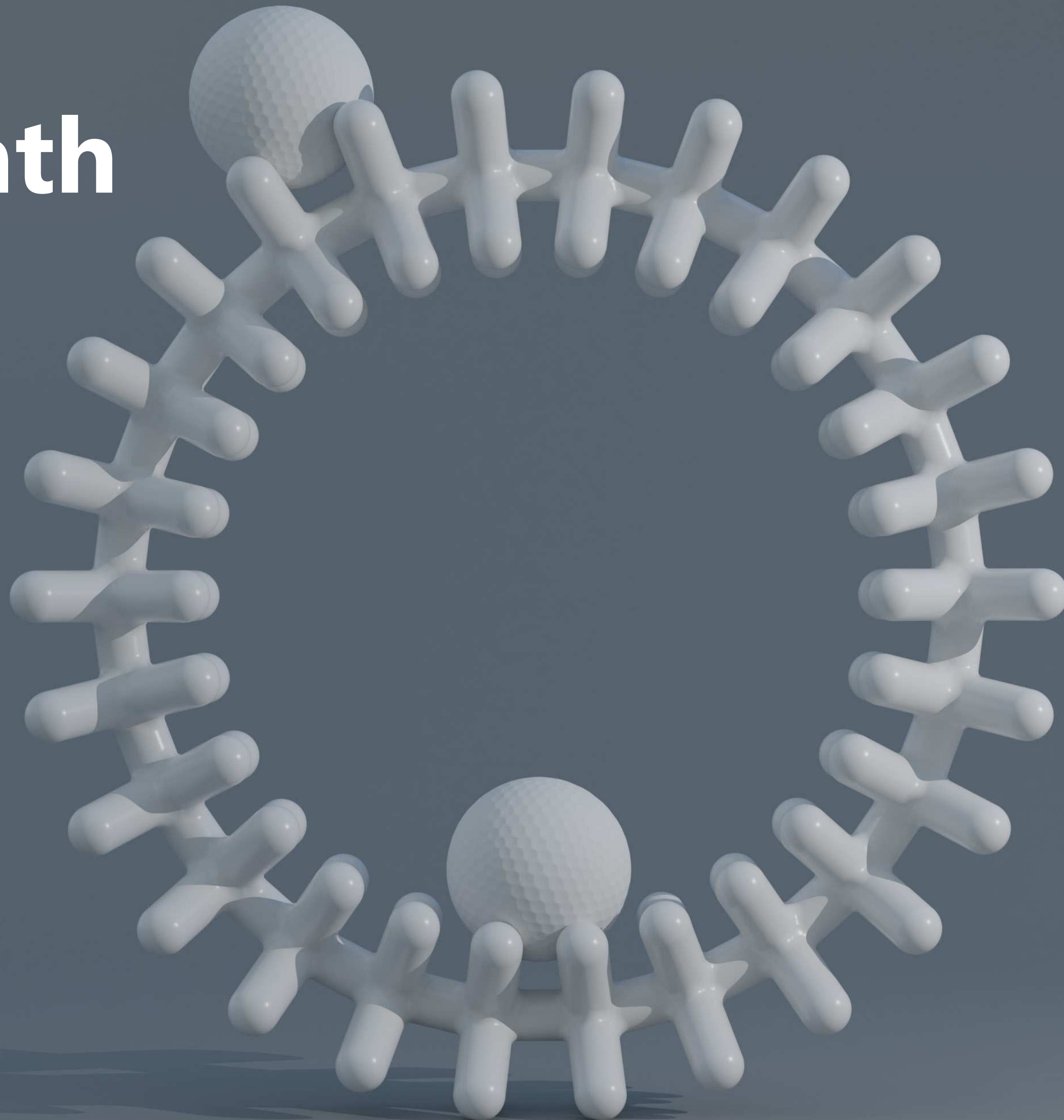
To be able to fit into any bathroom, the design is as unobtrusive as possible. The standardized 1/2 inch threads are hidden in the thermostat and shower hose, and the reset button is unmistakable and easy to operate even with closed eyes and wet hands.

4 Golf-Wreath

The task was to use the golf ball as a design element to create an object that can be held in the hand, thereby connecting the viewer interactively with the golf ball.

The golf ball can roll smoothly on all four sides of the object, producing a pleasant clicking sound and a soothing vibration, which is transmitted to the hands through the special shape of the ring.

2. Semester Martin Schechinger

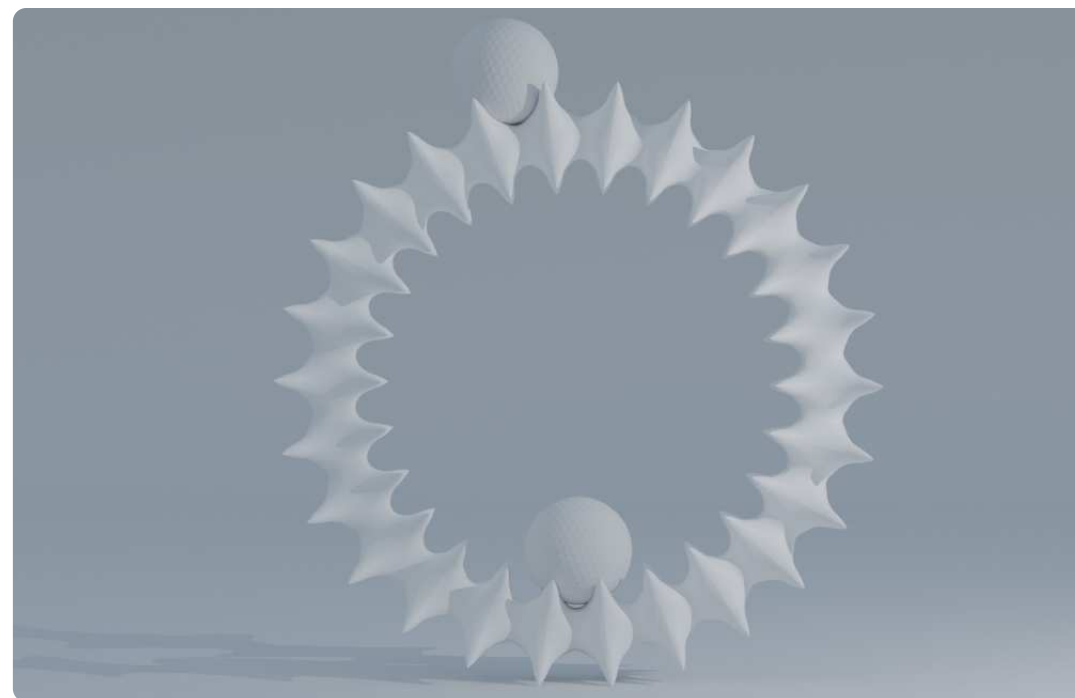


Development



Origins of the shape:

In a design sprint, I focused on the word "death" and eventually arrived at the wreath. Initially, it was pointy, so that symbolically, the viewer would "die" when taking the ring in their hand. To make the object aesthetically match the golf ball, I rounded it off.



5 yello



The task was the development of a form in relation to its color, in this case, RAL 1023 Traffic Yellow.

Teamwork with Gregor Hauser.

2. Semester Torsten Lassen

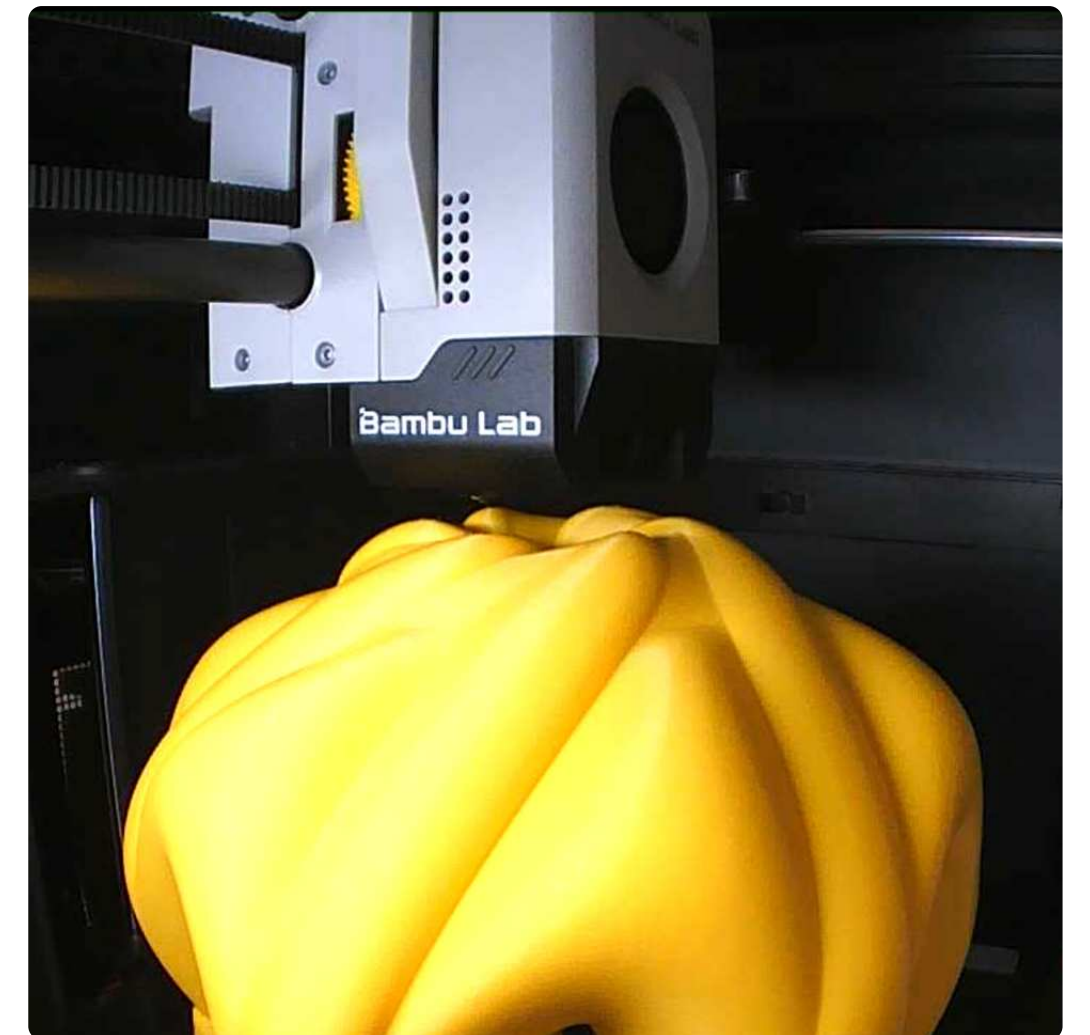
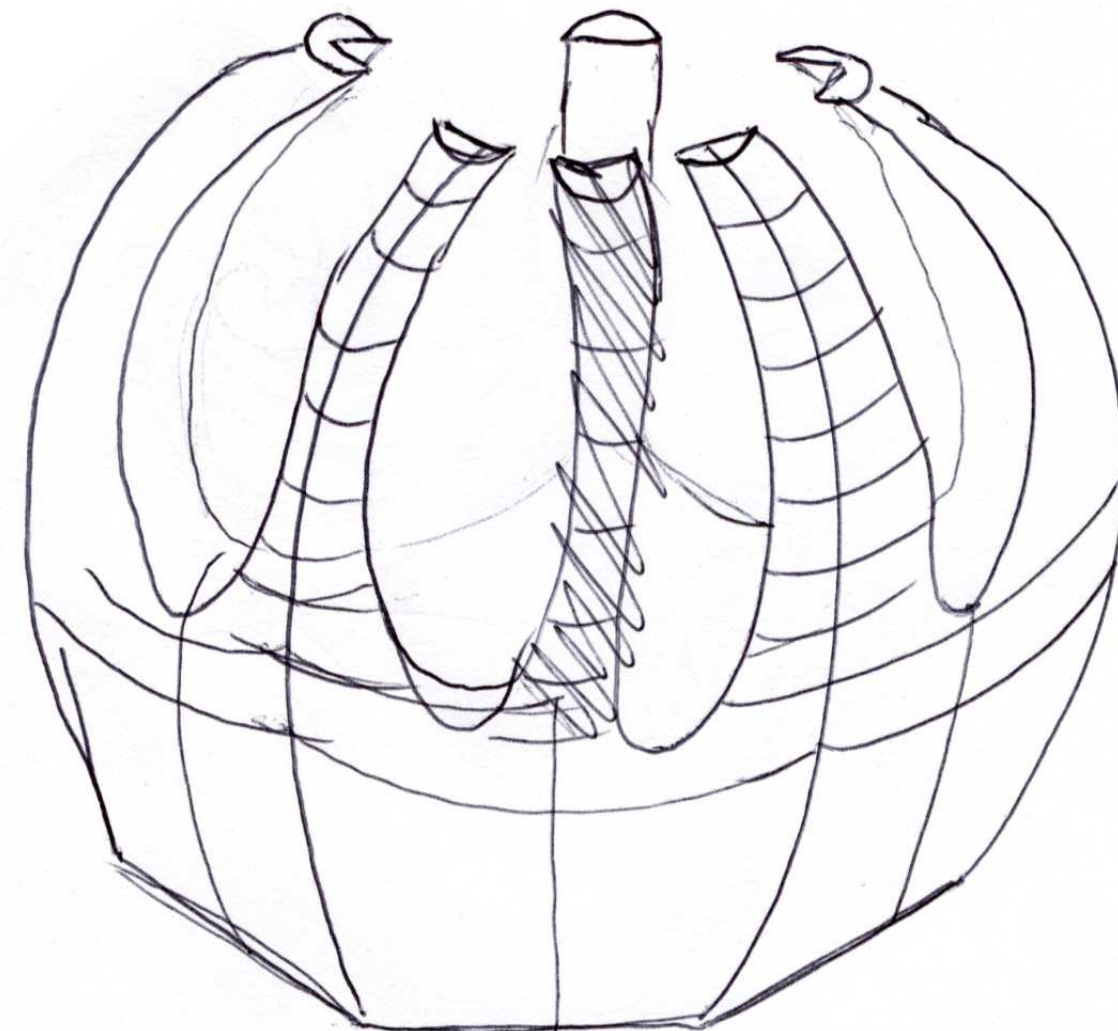
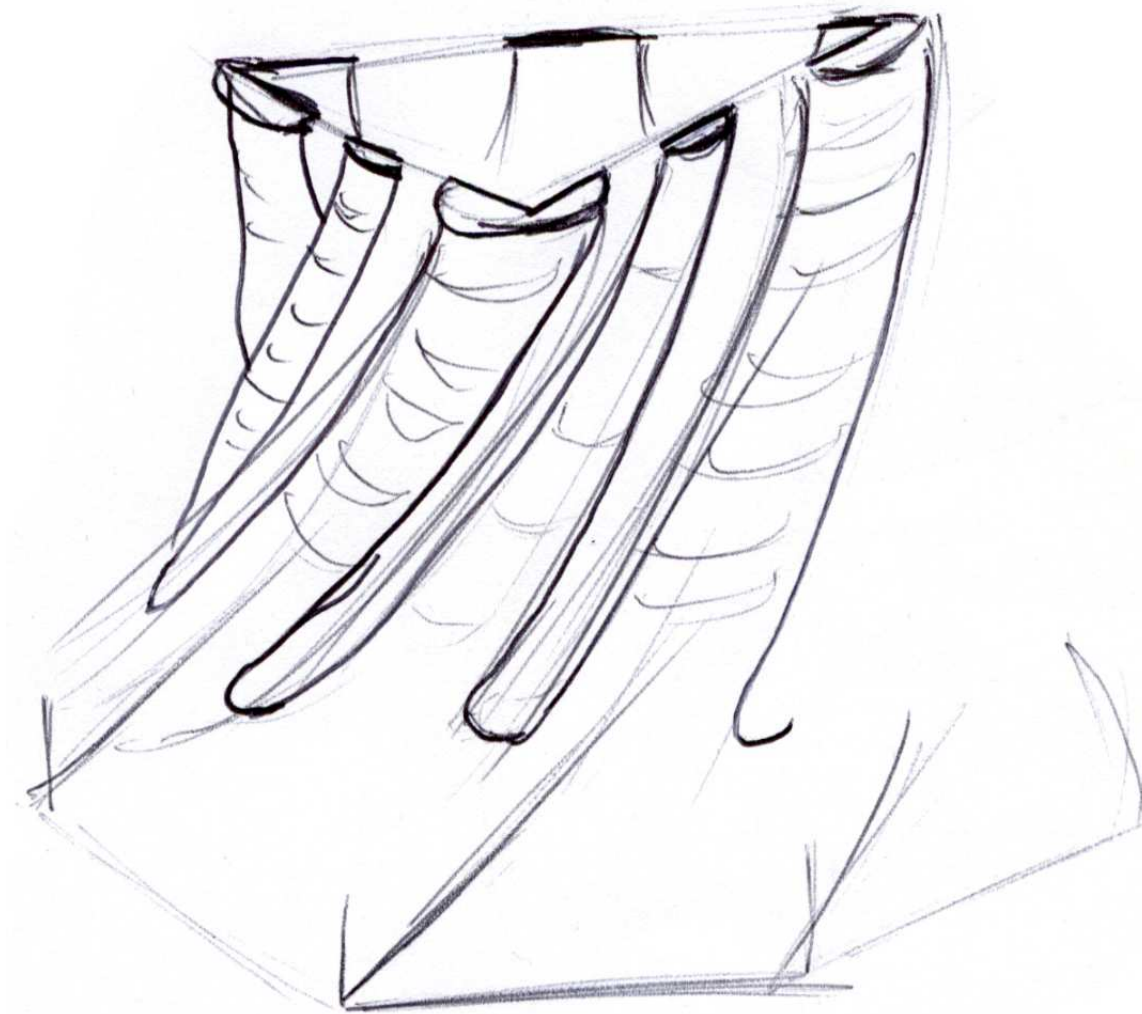
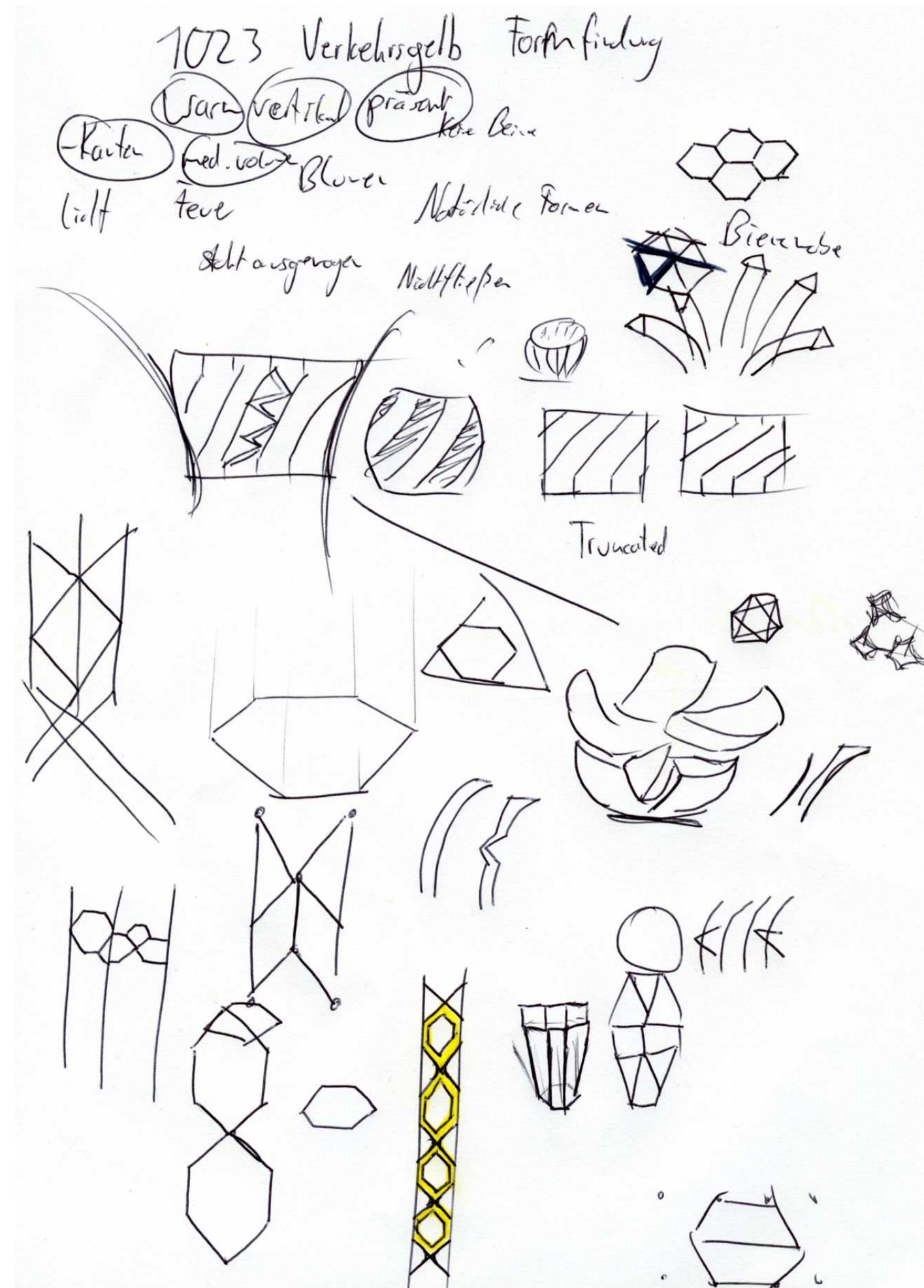
Before this project, we considered yellow to be a weak, uninteresting color, one that could only be applied in accents at most. However, when we saw the color palette in the first meeting, it was clear to us that this clean, rich, colorful, intense, warm, calm shade of yellow was something special and deserved a chance.

Its relative rarity in nature and the human-made world strengthened our perception of its uniqueness and further focused our attention on the power this yellow shade had over the things it adorned.

Associations with honeycombs and the strong shape of the hexagon provided the foundation – warmth represented the verticality – and the power of this color gave us the dynamic of rotation.

Through the creative process and the intense exploration of color, we not only deepened our understanding of the application and effect of color but also improved our ability to design abstract forms and present them in space.

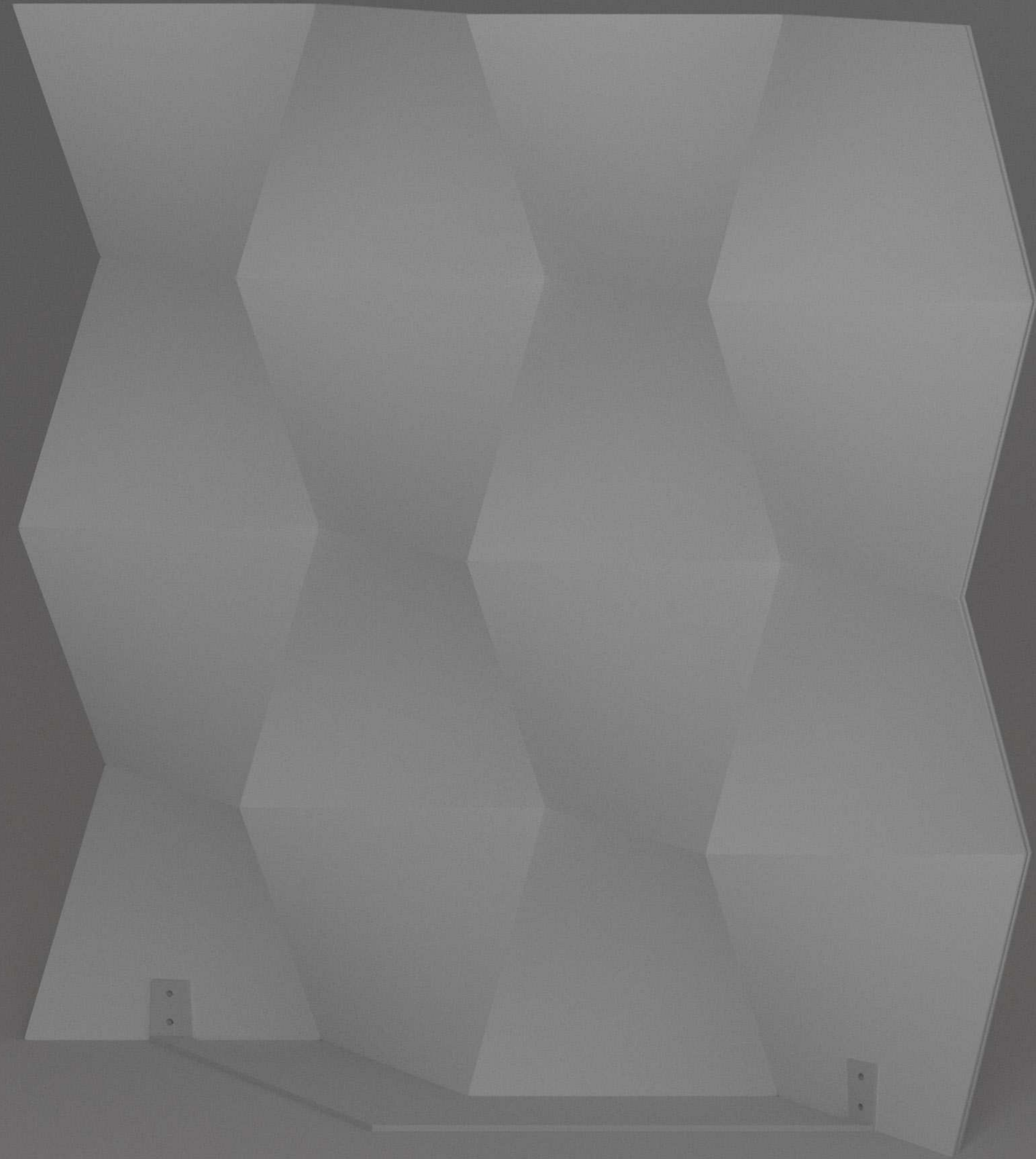
Development



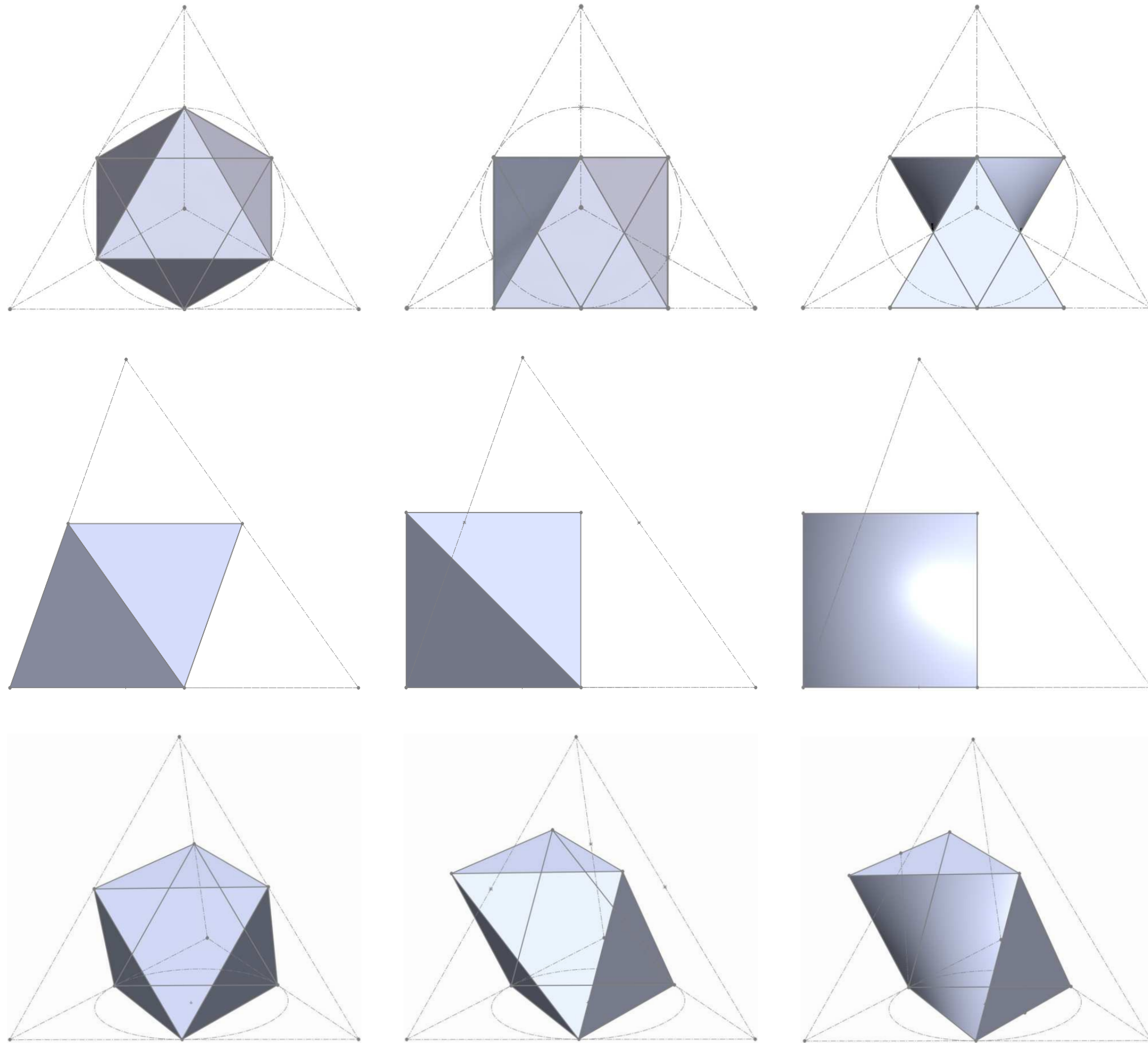
6 WaveWall

Function follows form:
The reversal of the famous quote by the
American architect Louis Henry Sullivan
forms the starting point of the task.

3. Semester Bernd Brüssing



Experiment

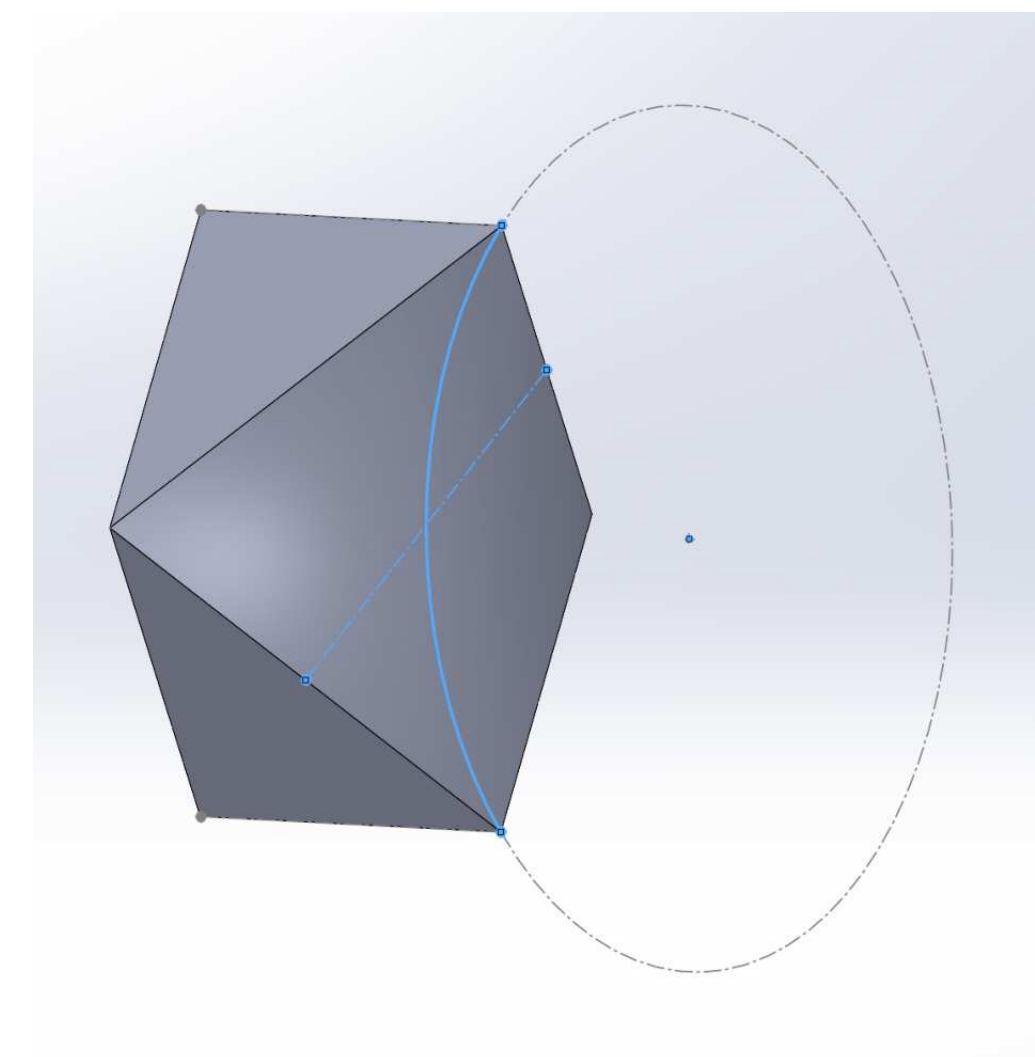


A regular tetrahedron with double the edge length inscribes an octahedron.
The 6 corners of the octahedron are then the midpoints of the 6 edges of the tetrahedron.

If you shift the upper corners vertically to be above the lower ones, you get a shape that, from the side, looks like a square.

The problem?
One side is now longer than the others.

The solution:
Delete the surface and instead create a surface loft that results in a saddle point.



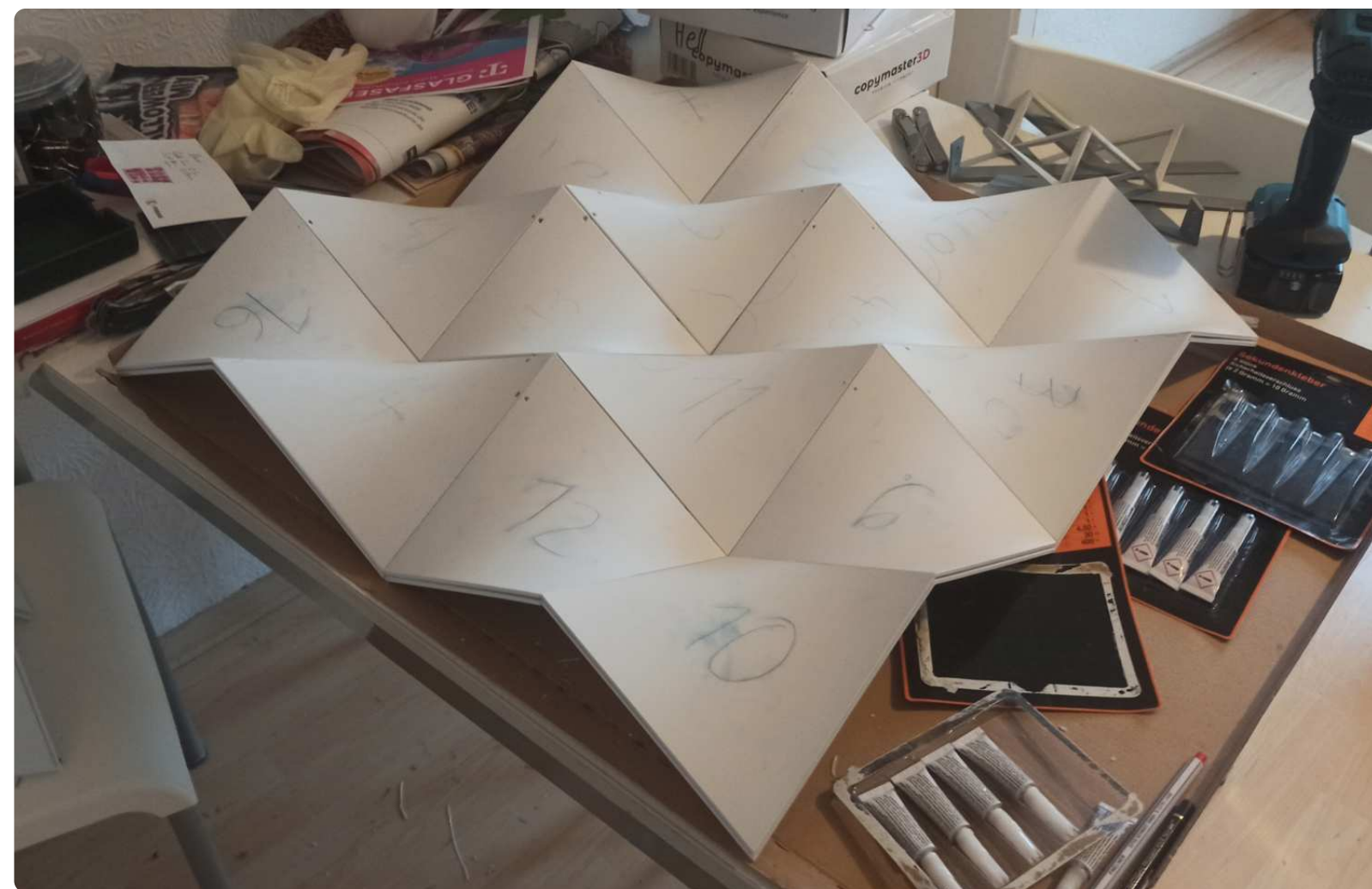
Result



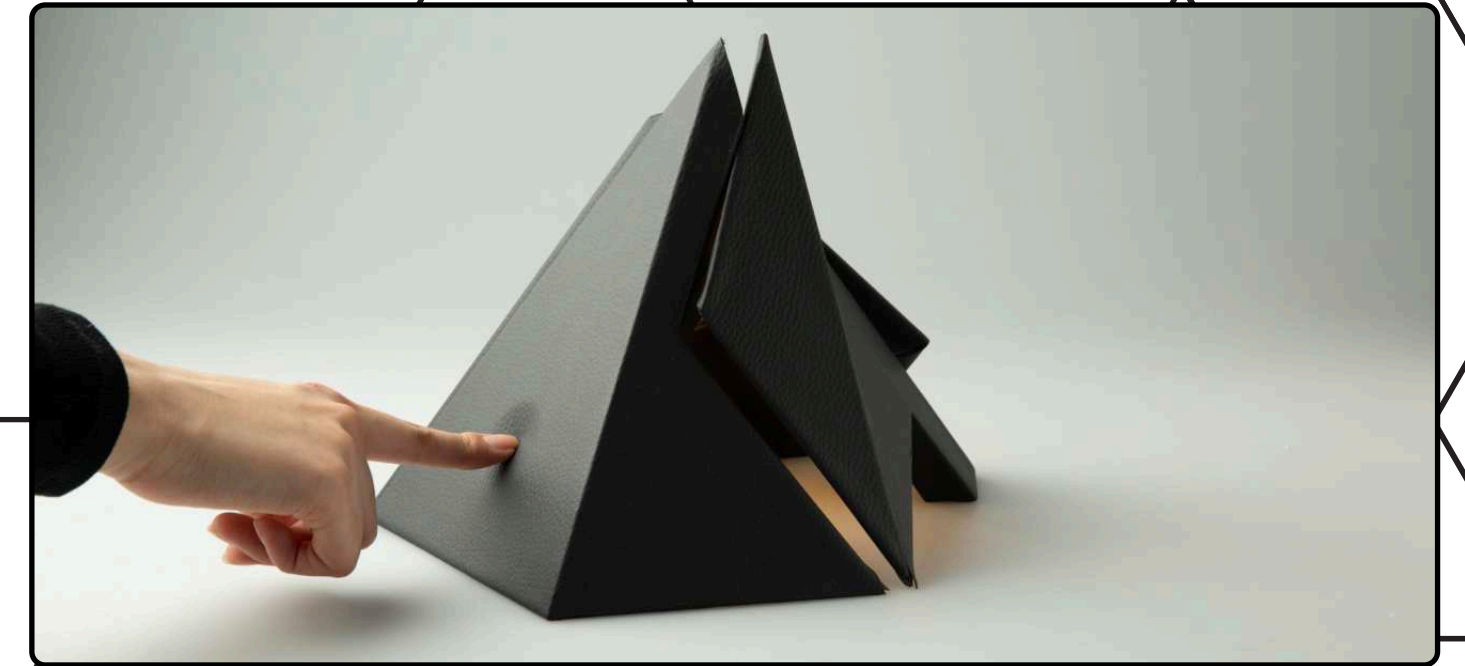
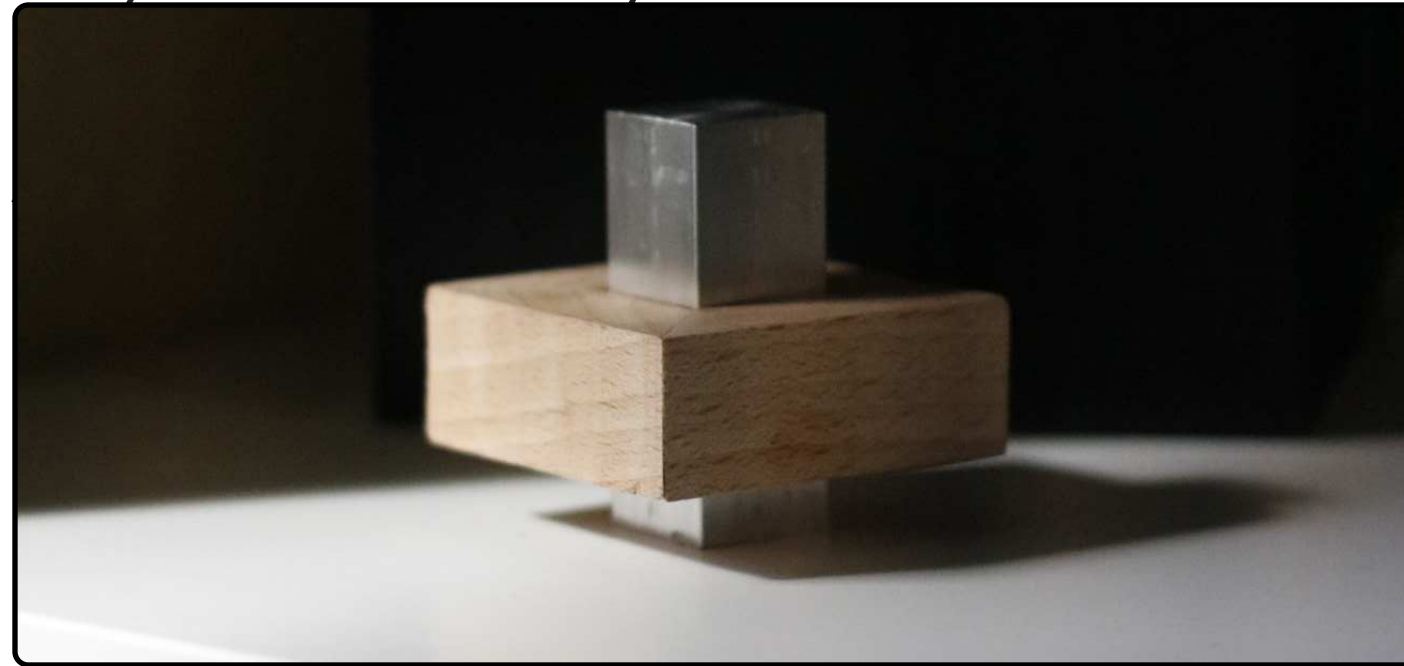
Patterning the resulting surface results in quite the interesting structure. Finding application in a room divider brings multiple advantages. Besides looking great, the waves are excellent at sound damping and give strength.

Models made with a 3D printed inner form
1:10 covered with fleece
1:2.5 with felt for closer representation

Actual production utilizes a so-called form fleece, a fleece interspersed with polyester melt fibers, which are heated in special ovens, pressed into a mold, where they cool off again and then retain their shape.





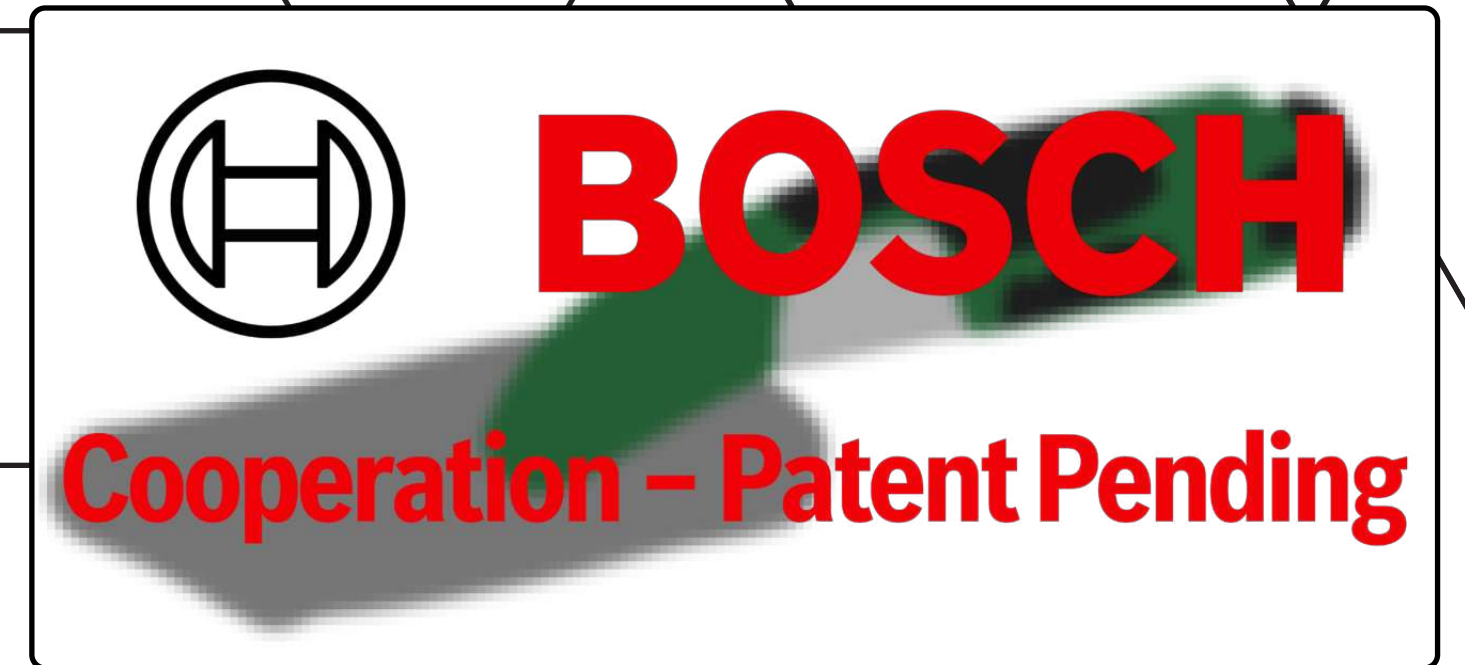
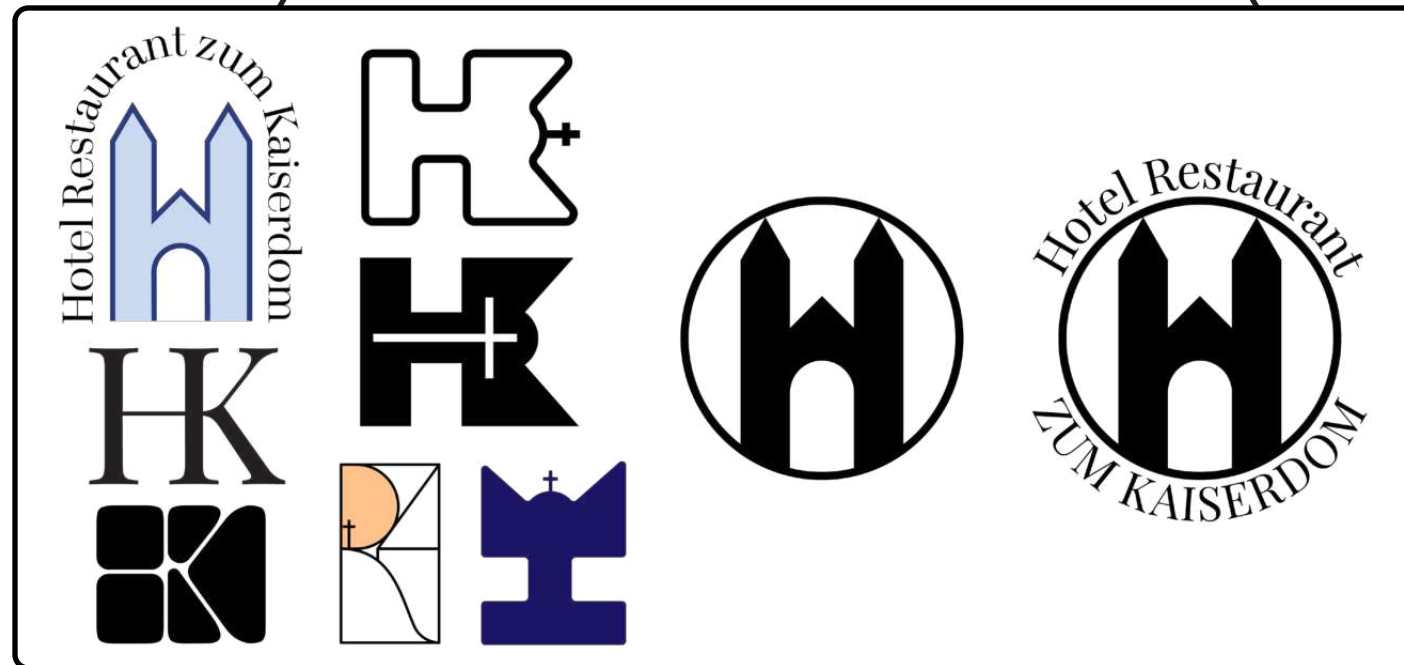


Liked what you saw?

I would be pleased to have a personal interview with you.



by **Simon Grönwoldt**
Product Designer



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