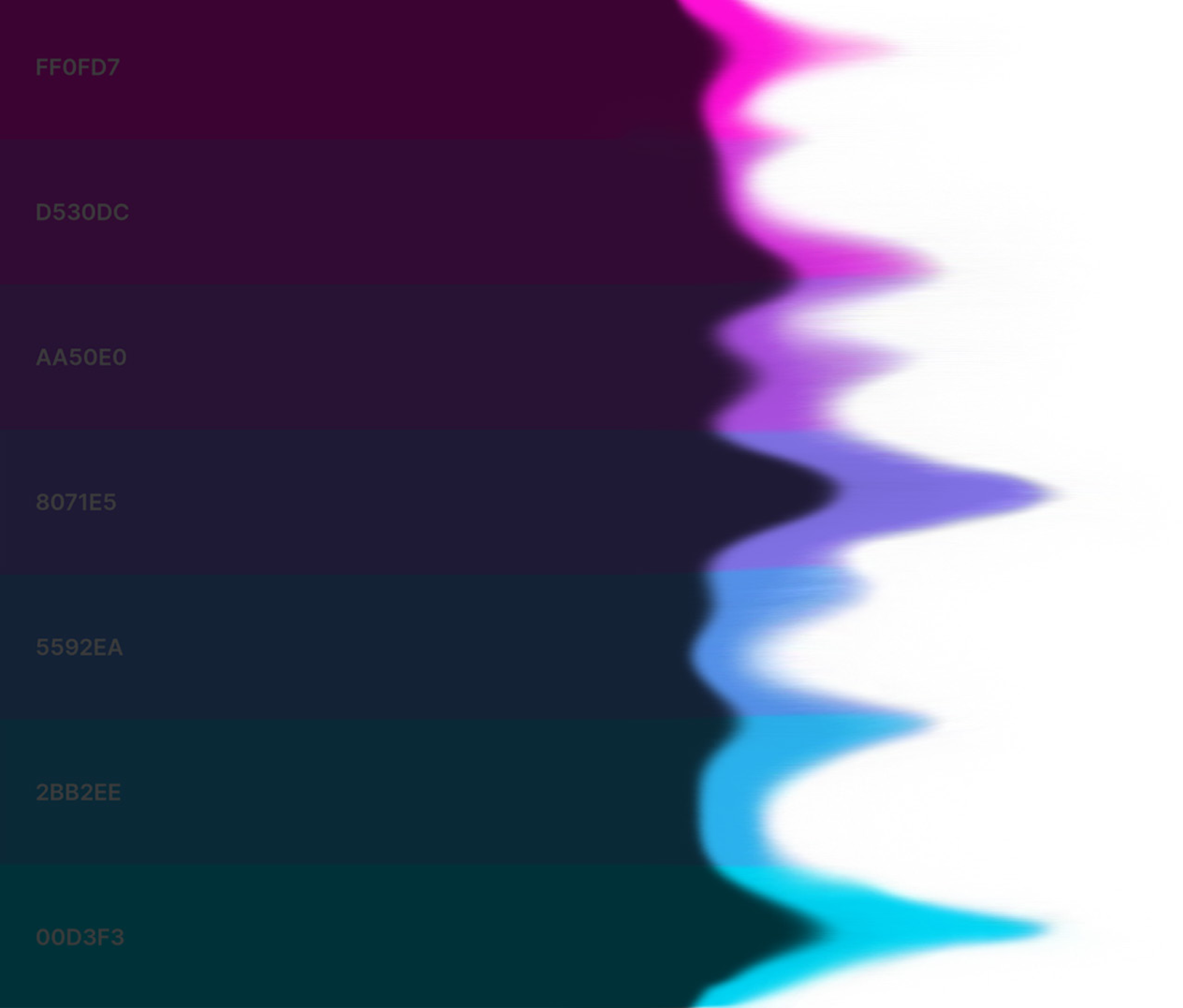
OLIVER DRENGUBIAK

PORTFOLIO

SKILLSET
Graphic Design
Packaging
Product Design (3D)
Editorial
Logotype
Branding

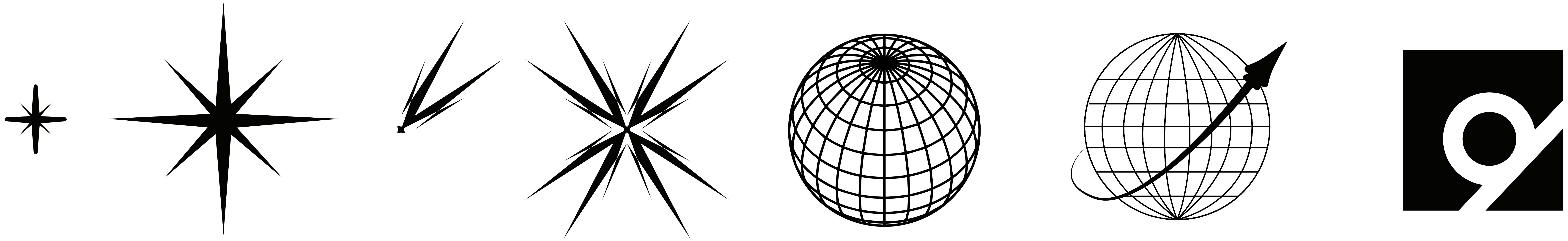
FAREBNOSŤ


FF0FD7
D530DC
AA50E0
8071E5
5592EA
2BB2EE
00D3F3

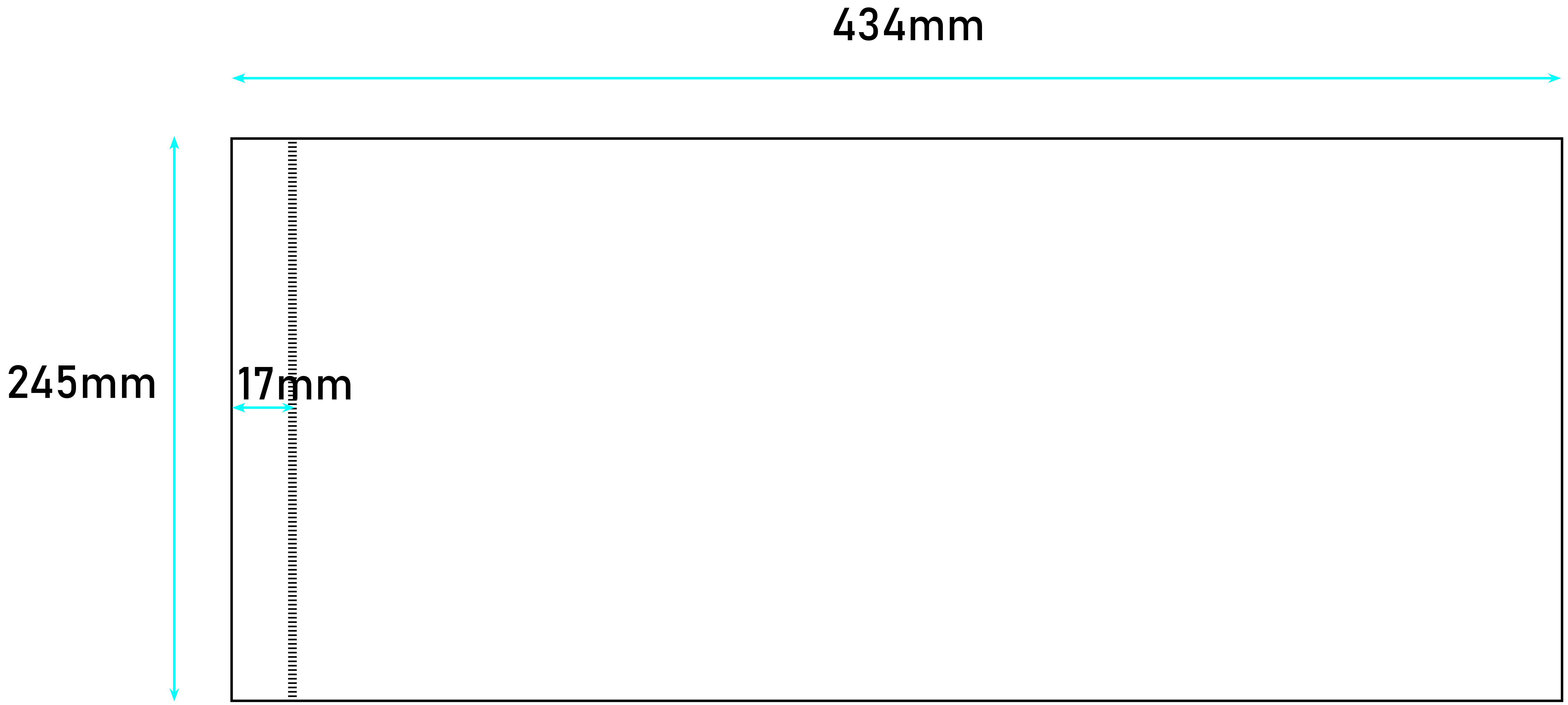
TYPOGRAFIA

UNI SANS	**QUICK BROWN FOX JUMPS OVER A LAZY DOG**
Bahnschrift	QUICK BROWN FOX JUMPS OVER A LAZY DOG quick brown fox jumps over a lazy dog
Raleway italic	*QUICK BROWN FOX JUMPS OVER A LAZY DOG* *quick brown fox jumps over a lazy dog*
TESLA regular	QUICK BROWN FOX JUMPS OVER A LAZY DOG quick brown fox jumps over a lazy dog

GRAFIKA



ROZMERY


434mm
245mm
17mm

MY WORK

MY WORK
MY WORK

BRANDING

Bottone
Martinské Divadlo Mladých
SuS. Suspicious
Drôtiková
Oliver Customs

GRAPHIC DESIGN

Vínne etikety
Séria pivných etiket
Curaprox obal na kefky
Posterfolio

EDITORIAL

Brožúra UTB
Sneakers Magazine
Časopis UTB

PRODUCT DESIGN

Lapač na lykožrúta
Checkersfold
Houseboat
Univerzálna búdka
Nástroj k longboardu
Stojan Ostravar

PAINTING / CUSTOMS

Rage
Contempt
Broken
Trapped

OLIVER DRENGUBIAK

ABOUT ME

ABOUT ME

I am a Product / Graphic designer and amateur musician born in Slovakia.
I was always interested in all forms of art particulary in design of all sorts. I aim to become professional designer and to own self sustaining business, preferebly clothing brand.

SOFT SKILLS

Teamwork / creativity / efficiency

SOFTWARE SKILLS

Adobe Illustrator
■■■■■■■■■■■··

Adobe Photoshop
■■■■■■■■■■···

Adobe InDesign
■■■■■■■■■····

Rhinoceros
■■■■■■■■■■···

Keyshot
■■■■■■■■·····

EDUCATION

University of Thomas Baťa in Zlín
Bachalors degree in product design

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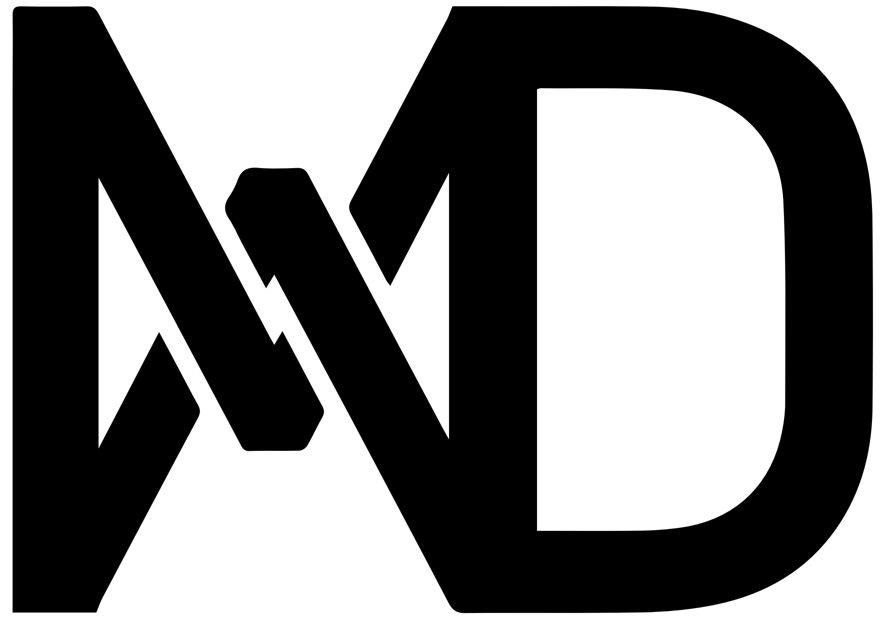
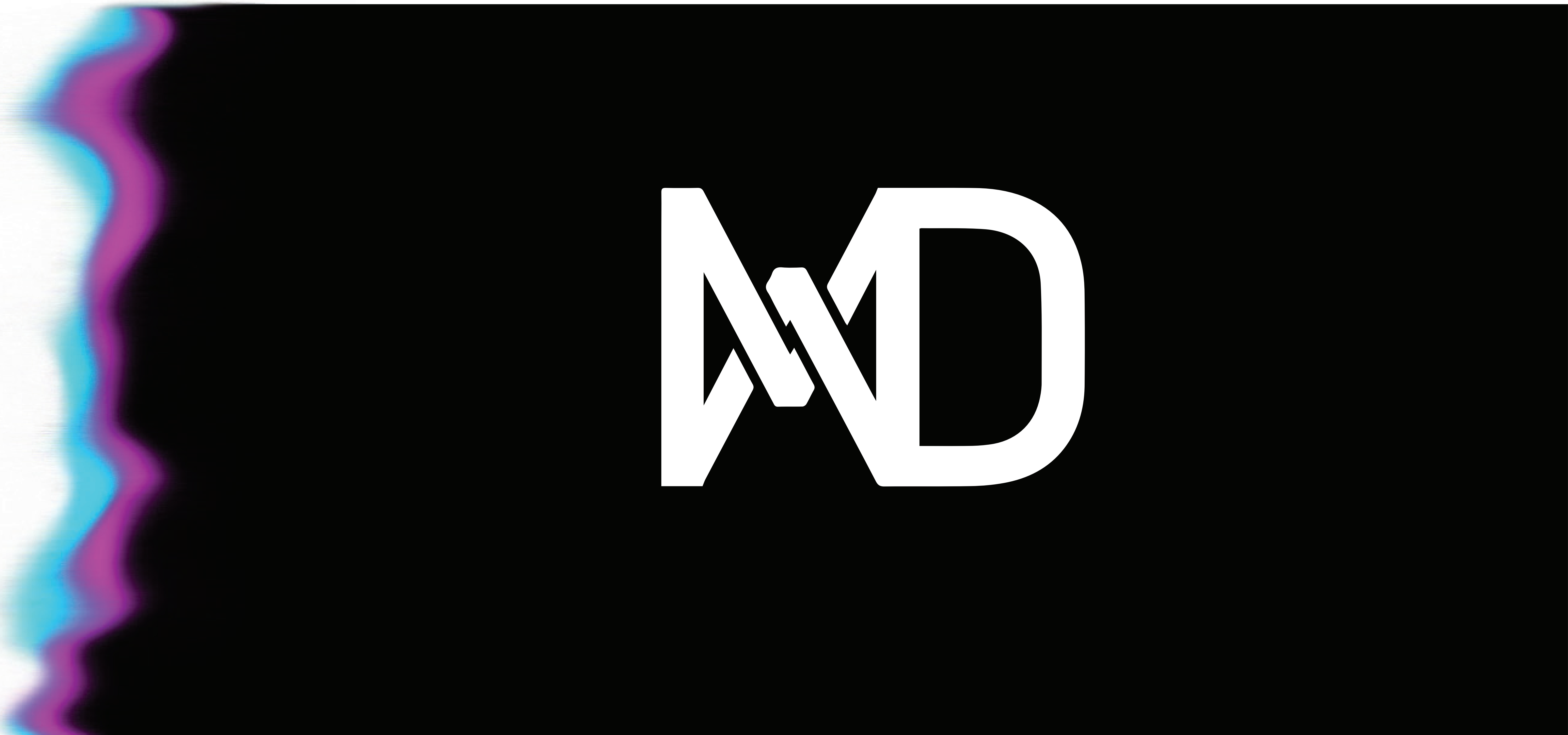
https://showcase.fmk.utb.cz/autor/o_drengubiakutb-cz/
sky_is_overrated
+421 918 864 448
21.10 / 2000

MARTINSKÉ
DIVADLO
MLADÝCH



Logo pre Martinské Divadlo mladých. Chcel som do tejto práce vložiť dynamiku, ktorá je divadlu vlastná a ide s ním ruka v ruke. M opisuje druhé M a spolu sa stretávajú pri D. Rozhodol som sa M a M prepojiť kvôli hybnému divadlu.



02

GRAPHIC
DESIGN

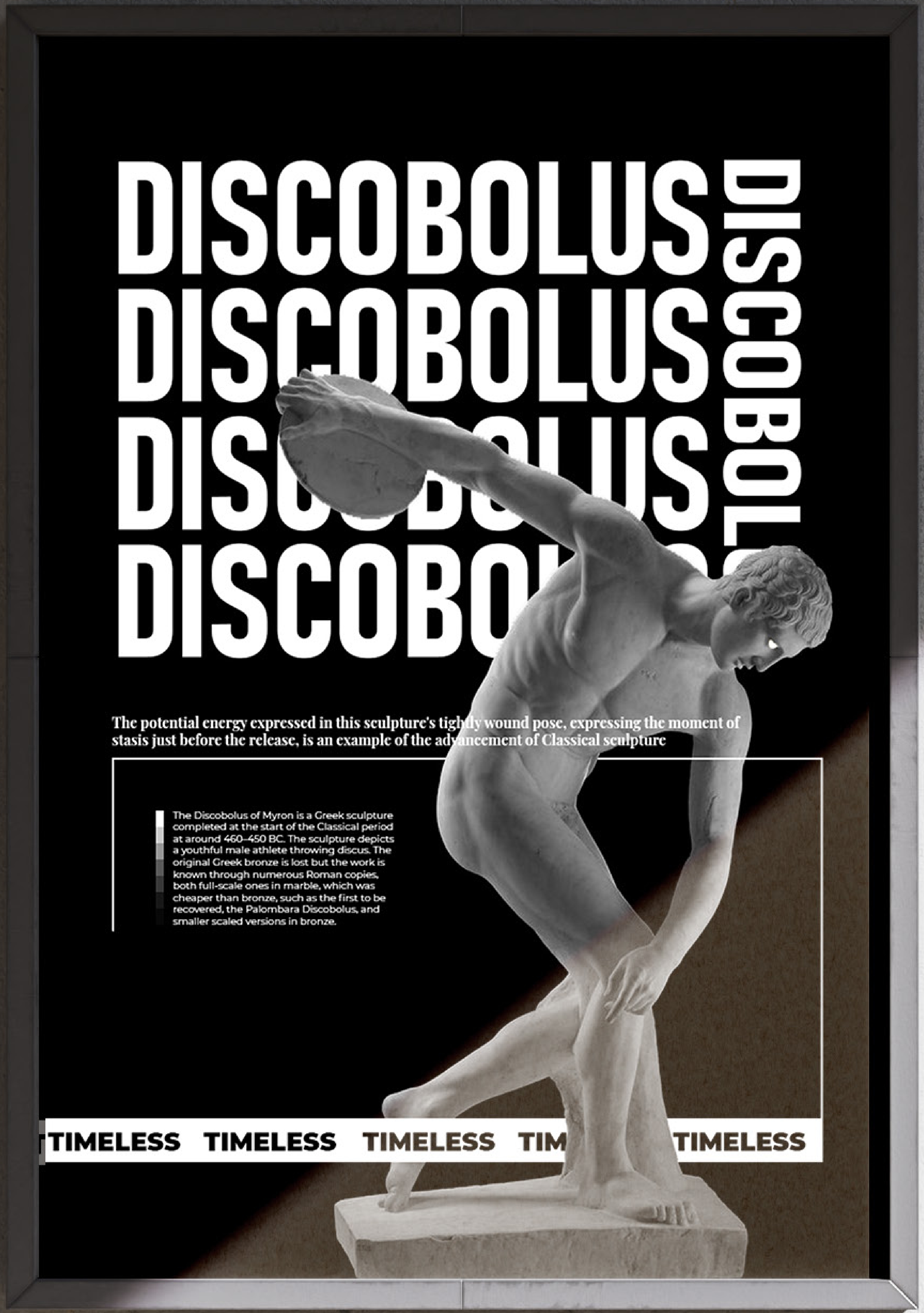
VÍNNE ETIKETY
VINE EUQUETTE

PIVNÉ ETIKETY
BEER ETIQUETTE

OBAL NA KEFKY
TOOTHBRUSH PACKAGE

POSTERFOLIO
POSTERFOLIO

MOJA GRAFIKA
CUSTOM GRAPHICS

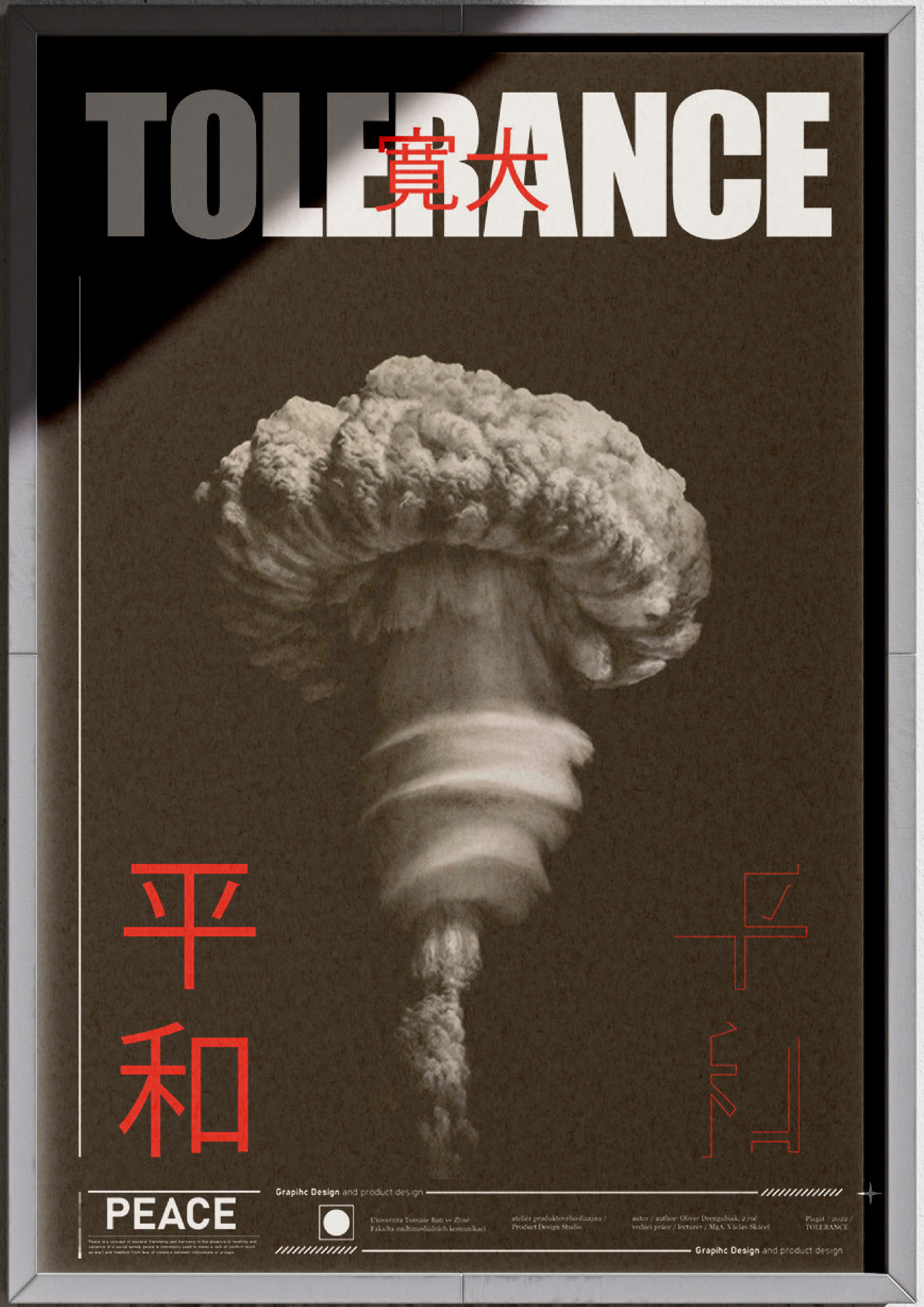

DISCOBOLUS
DISCOBOLUS
DISCOBOLUS
DISCOBOLUS
DISCOBOLUS
TIMELESS TIMELESS TIMELESS TIM TIMELESS

The potential energy expressed in this sculpture's tightly wound pose, expressing the moment of stasis just before the release, is an example of the advancement of Classical sculpture

The Discobolus of Myron is a Greek sculpture completed at the start of the Classical period at around 460–450 BC. The sculpture depicts a youthful male athlete throwing discus. The original Greek bronze is lost but the work is known through numerous Roman copies, both full-scale ones in marble, which was cheaper than bronze, such as the first to be recovered, the Palombara Discobolus, and smaller scaled versions in bronze.

POSTERFOLIO
Návrh na plagát ku školskému časopisu

CREATED IN
2021 / 2022


TOLERANCE
寛大
平和
平和
PEACE
Grapihc Design and product design
Univerzita Tomáše Bati ve Zlíně
Fakulta multimediálních komunikací
ateliér produktového dizajnu / Product Design Studio
Plagát / 2022 / TOLERANCE
Grapihc Design and product design

POSTERFOLIO
Typografický plagát na tému Tolerancia posielaný na súťaž

CREATED IN
2021 / 2022

Sneakers

Across
The
World

What's the last pair of shoes you bought? Let me guess: sneakers. Maybe a pair of collectible, cartoonishly colored Nikes?

See the page 15 for original take on the nikes

These kinds of shoes from Nike — which feature carbon plates and springy midsole foam — have become an explosive issue among runners, as professional and amateur racers alike debate whether the shoes save so much energy that they amount to an unfair advantage.

A new analysis by The New York Times, an update of the one conducted last summer, suggests that the advantage these shoes bestow is real — and larger than previously estimated.

At the moment, they appear to be among only a handful of popular shoes that matter at all for race performance, and the gap between them and the next-fastest popular shoe has only widened.

We found that a runner wearing the most popular versions of these shoes available to the public — the Zoom Vaporfly 4% or ZoomX Vaporfly Next% — ran 4 to 5 percent faster than a runner wearing an average shoe, and 2 to 3 percent faster than runners in the next-fastest popular shoe. (There was no meaningful difference between the Vaporfly and Next% shoes when we measured their effects separately. We have combined them in our estimates.) This difference is not explained by faster runners choosing to wear the shoes, by runners choosing to wear them in easier races or by runners switching to the shoes after running more training miles. In a race between two marathoners of the same ability, a runner wearing these shoes would have a significant advantage over a competitor not wearing them.

The shoes, which retail for $250, confer an advantage on all kinds of runners: men and women, fast runners and slower ones, hobbyists and frequent racers.

Many other brands, including Brooks, Saucony, New Balance, Hoka One One and Asics, have introduced similar shoes to the market or plan to. These shoes may provide the same advantage or an even larger one, but most do not yet appear in sufficient numbers in our data to measure their effectiveness. These findings are based on more than twice the data that produced our previous estimates. Our data now includes results from more than a million marathons and half marathons combined since 2014.

More important, nearly all of these new results take place in a world in which runners had begun to wear these shoes in large numbers. In this period, an overwhelming share of runners — particularly faster