D&AD New Blood Awards

GDN3300

Milo Levinson

Process Book

Chosen Brief:



Understanding The Brief

Breaking down the brief into highlights

1. The Challenge

Young people face constant societal pressure about who they have to be.Tuborg believes they don't have to.
Goal: Create a brand experience that actively releases young people from negative pressure.

2. The Idea Focus

Design a single-minded, pressure-releasing experience, emotional, physical, or social, not just a message.

3. Audience

- Gen Z and slightly older
- Culturally curious, global
- Crushed by expectations (success, image, productivity, identity)

Crave authentic freedom and self-expression

4. Tuborg Brand DNA

My idea must feel:
- Exhilarating
- Disruptive
- Adventurous
- Loud, playful, human

Tuborg challenges norms and fuels spontaneous fun.

5. The Power of Release

- Use Tuborg's core symbols:
- Pull-off cap = release
- Music = emotional pulse
- Openness = freedom

Release should be felt, not just communicated.

6. Packaging Is Essential

- Packaging is a key touchpoint
- It must play an active role in the experience
- **If the idea works without the pack, it's not strong enough.**

7. Holistic Experience

Consider how the idea lives across:
- Packaging
- Bars & stores
- OOH
- Social & digital
- Physical activations

Everything should connect.

8. Beyond the Beer

- The beer supports the experience , it's not the point
- The idea should offer a higher-order benefit: freeing people from pressure

9. Responsible Drinking

- Liberation ≠ excess
- Promote positive, responsible choices
- Follow alcohol advertising rules

10. What I Must Show

Clearly present:
- Insight – the pressure I'm addressing
- Idea – the core concept
- Execution – how it works
- Feasibility – how it could scale in real life

11. Creative Rules

- All copy in third person
- Use Tuborg assets (Clockman, pulse, colours)
- Tone: short, punchy, relatable

Does my idea?

- *Release pressure?*
- *Feel unmistakably Tuborg?*
- *Use packaging meaningfully?*
- *Give permission, not instructions?*

Research Points To Look Into

1. Always-On Performance Culture

Look into: Gen Z burnout, self-branding, performative authenticity

Why: Young people feel constantly watched and judged

Ideas: No-camera spaces, anti-performance moments, pressure-free zones

2. Algorithm & Comparison Pressure

Look into: TikTok/Instagram comparison, FYP anxiety

Why: Pressure comes from feeds, not people

Ideas: Random, non-algorithmic experiences, unpredictable outcomes

3. Mental Load & Decision Fatigue

Look into: Choice overload, cognitive exhaustion

Why: Freedom often means fewer decisions

Ideas: Unplanned events, "nothing to decide" experiences

4. Success & Timeline Anxiety

Look into: Anti-hustle culture, fear of being behind

Why: Young people feel rushed to "win" early

Ideas: Celebrate unfinished lives, remove milestones and progress markers

5. Music as Release

Look into: Music and emotional regulation, collective listening

Why: Music creates instant emotional release

Ideas: Cap-triggered sound, crowd-powered music moments

6. Physical Release & Ritual

Look into: Somatic stress relief, tactile rituals

Why: Pressure lives in the body

Ideas: Pulling, tearing, snapping actions tied to packaging

7. Anti-Perfection Culture

Look into: Unpolished content, BeReal, dump culture

Why: Gen Z rejects hyper-curation

Ideas: Raw moments, one-take content, im-perfect experiences

8. Permission-Based Wellbeing

Look into: Self-compassion, removing "shoulds"

Why: They want permission, not motivation

Ideas: Copy that cancels expectations ("You don't have to")

Personal Research

Always on performance culture

Lets forget beer for the moment...

Diesel - *Go with the Flaw*





What they tackled:

Perfection culture and hyper-curation.

How:

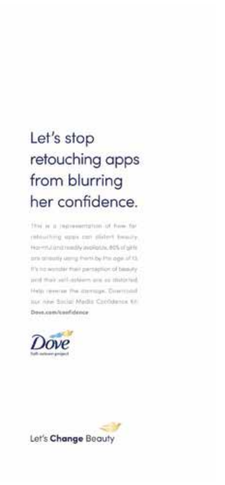
Celebrated mistakes, glitches, and imperfection in fashion.

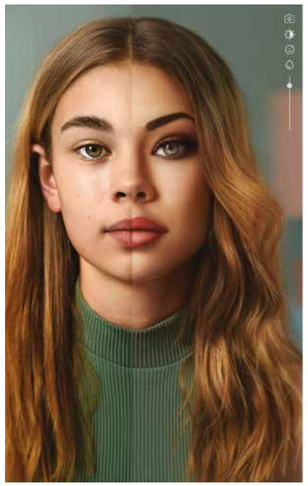
Why it's relevant:

- Anti-performance
- Anti-polish
- Culturally aligned with Gen Z values

Dove - *Reverse Selfie*









What they tackled:

Curated authenticity and beauty performance online.

How:

Showed how "real" images are still heavily edited.

Why it's relevant:

- Exposes performance pressure
- Removes the illusion of effortlessness
- Similar to fighting the "Perfect Aesthetic" boss

Always on performance culture

IKEA – *The Co-worker Who Doesn't Exist / Silence the Critics*





What they tackled:

Pressure to constantly perform at work and home.

How:

IKEA used humour and blunt copy to normalise imperfection, rest, and doing less.

Why it's relevant:

- Removes "shoulds"
- Validates being unfinished
- Very permission-based

Nike – *Play New*





What they tackled:

Performance pressure in sport.

How:

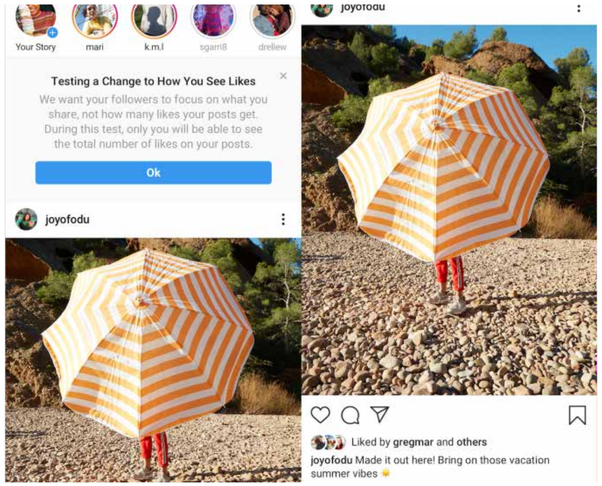
Encouraged people to try sports badly, for fun, without mastery.

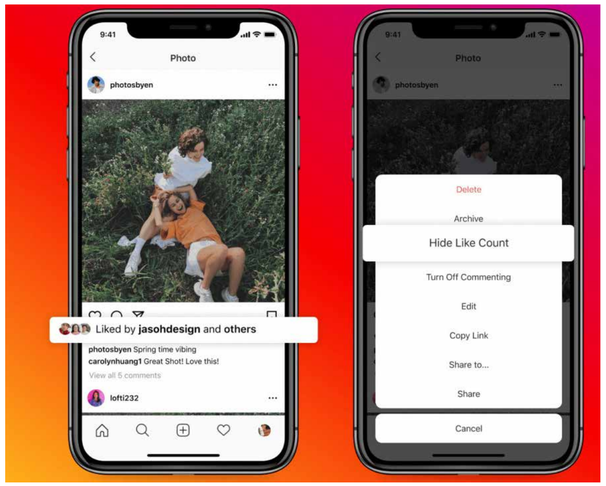
Why it's relevant:

- Redefined success
- Removed skill pressure
- Mirrors your idea of winning by letting go

Algorithm & Comparison Pressure

Instagram – *"Hidden Likes" Test*





What it tackled:

Obsession with likes, comparison, and public validation.

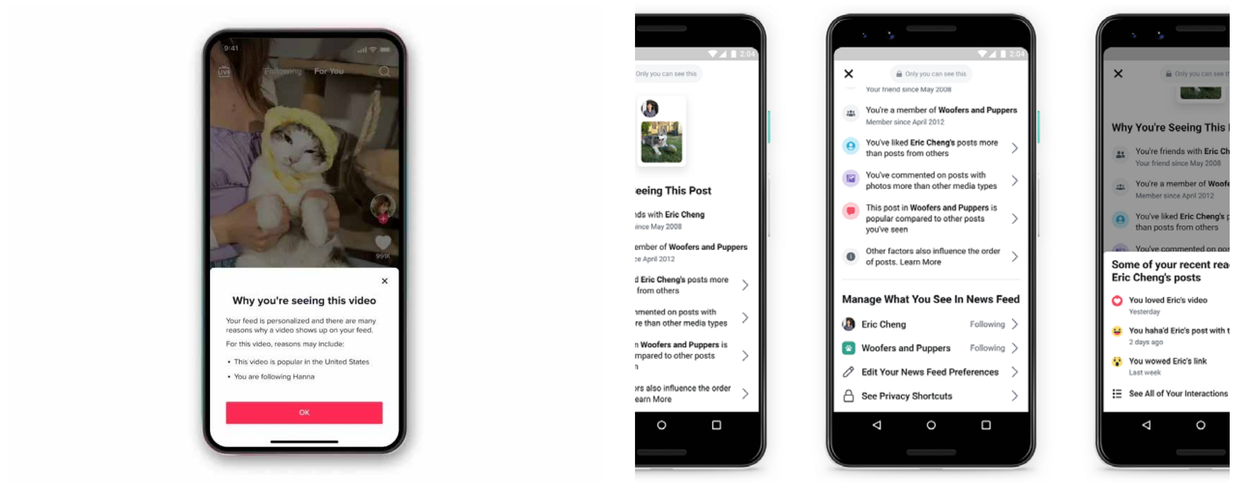
How:

Instagram tested removing public like counts so users focused less on metrics and more on content.

Why it matters for your project:

- Confirms that numbers drive pressure
- Shows platforms acknowledge algorithm anxiety
- Your idea can go further by removing all metrics, not just likes

TikTok – *"Why Am I Seeing This?" Feature*



What it tackles:

Confusion and anxiety around algorithmic control.

How:

Gives users limited transparency into why content appears on their feed.

Why it matters:

- Acknowledges loss of agency
- Shows users feel shaped by algorithms
- Supports your idea of fighting invisible forces

Algorithm & Comparison Pressure

Spotify – *"Listening Is Everything"*





What it tackled:

Data defining identity and taste.

How:

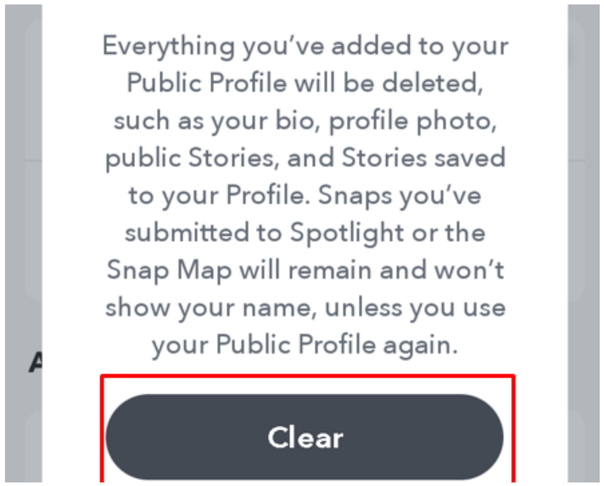
Shifted focus away from stats toward emotional connection with music (contrasting Wrapped's metrics).

Why it matters:

- Highlights tension between expression vs measurement
- Supports Tuborg's music-as-release role
- Suggests culture is moving beyond scorekeeping

Snapchat – *Removal of Public Follower Counts*





What it tackles:

Visible comparison and popularity metrics.

How:

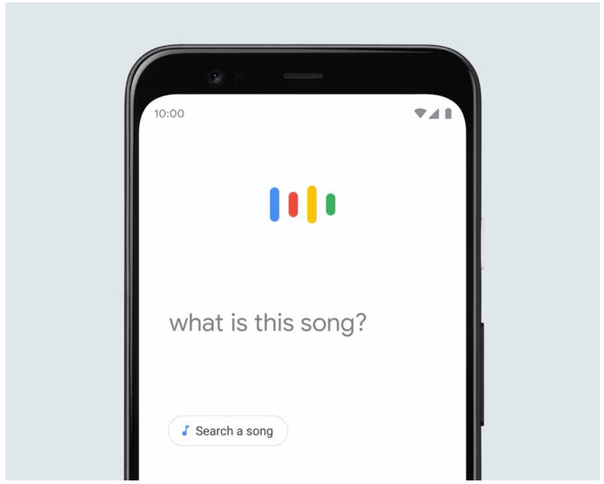
Follower numbers are less prominent, focusing on private connections.

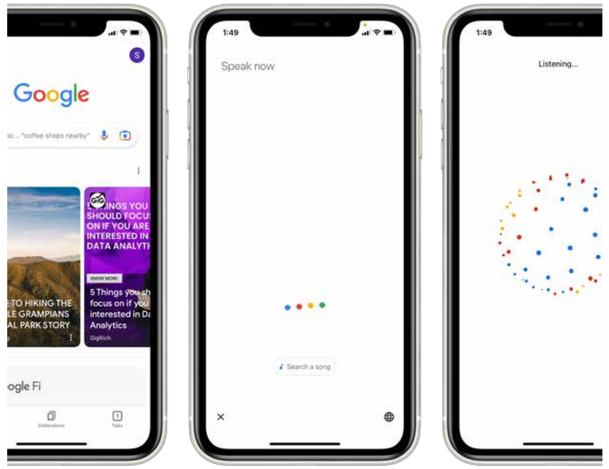
Why it matters:

- Reduces leaderboard thinking
- Confirms metrics = pressure

Mental Load & Decision Fatigue

Google – *"Hum to Search"*





What it tackled:

The mental effort of remembering details and making precise inputs.

How:

Removed the need for exact knowledge, users could hum instead of search.

Why it matters:

- Reduces cognitive load
- Values intuition over optimisation
- Shows demand for less thinking, not more features

Deliveroo – *"Editions"*





What it tackled:

Choice overload in food decisions.

How:

Limited menus and curated options instead of infinite choice.

Why it matters:

- Fewer choices = relief
- Decision fatigue is real and commercial
- Supports your idea of removing options, not adding them

Mental Load & Decision Fatigue

McDonald's – *"Famous Orders"*





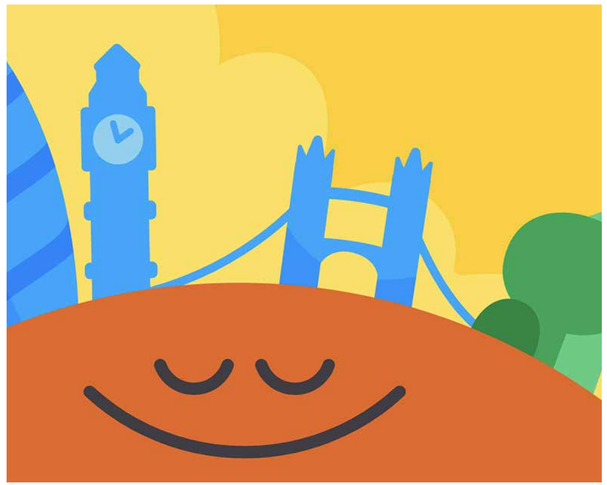
What it tackled:
Decision fatigue at the counter.

How:
Let people order someone else's choice instead of deciding themselves.

Why it matters:

- Permission to stop thinking
- Cultural relevance
- Comfort in surrendering control

Headspace – *"One-Minute Meditations"*





What it tackled:
Overwhelming wellbeing routines.

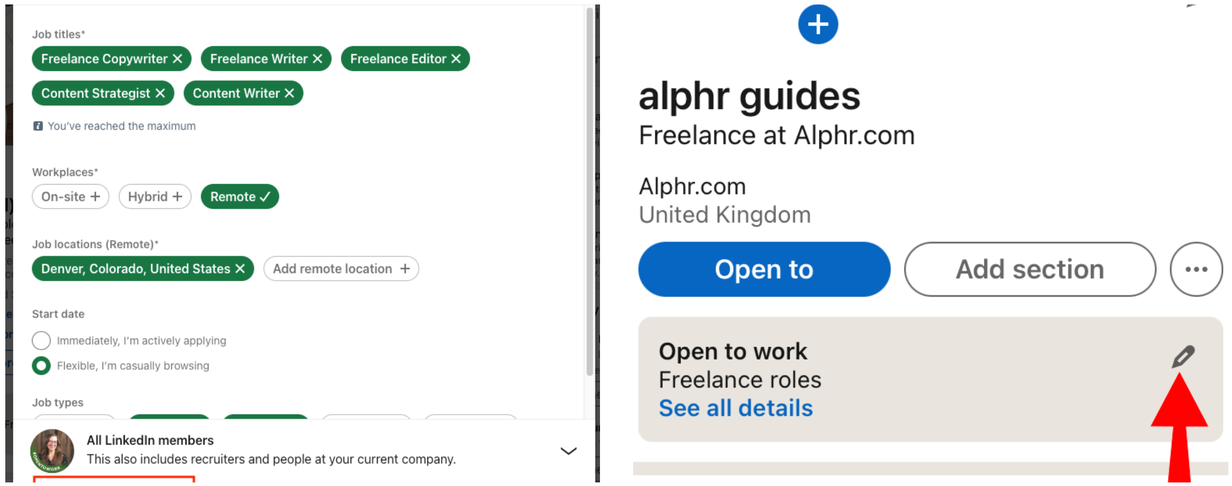
How:
Removed time commitment and complexity.

Why it matters:

- Acknowledges mental exhaustion
- Shows people want low-effort relief
- Aligns with Tuborg's "release, not optimisation"

Success & Timeline Anxiety

LinkedIn – *"Remove the Hustle" / Anti-Burnout Content Shift*



What it tackled:

The pressure to constantly progress and publicly display success.

How:

LinkedIn began surfacing content about career breaks, non-linear paths, and burnout.

Why it matters:

- Acknowledges that career timelines aren't linear
- Validates pauses and detours
- Shows even success platforms are softening their narrative

Apple – *"The Underdogs"*





What it tackled:

The myth of flawless, linear success at work.

How:

Showed a team succeeding through chaos, mistakes, and last-minute problem-solving.

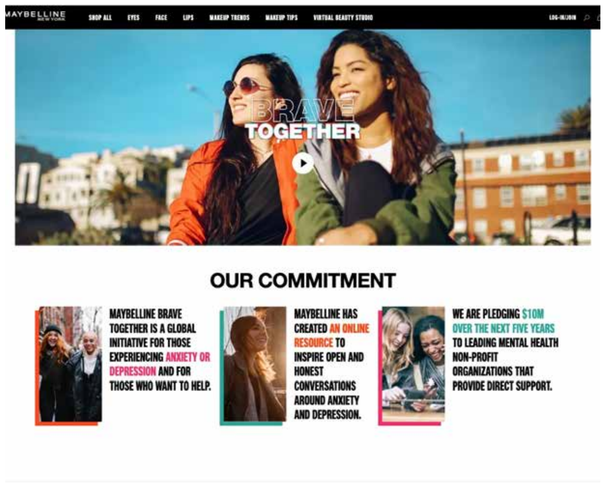
Why it matters:

- Normalises messy progress
- Shows success isn't smooth or planned
- Reassures those who feel "behind"

Success & Timeline Anxiety

Maybelline - *Brave Together*





What it tackled:

Anxiety and social comparison.

How:

Provided mental health resources and normalised struggle.

Why it matters:

- Shows pressure isn't just cosmetic; it's emotional.
- Brands can actively support wellbeing, not just sell products.
- Encourages young people to acknowledge and address stress.

JanSport – *#LightenTheLoad*





What it tackled:

Mental load and life uncertainty.

How:

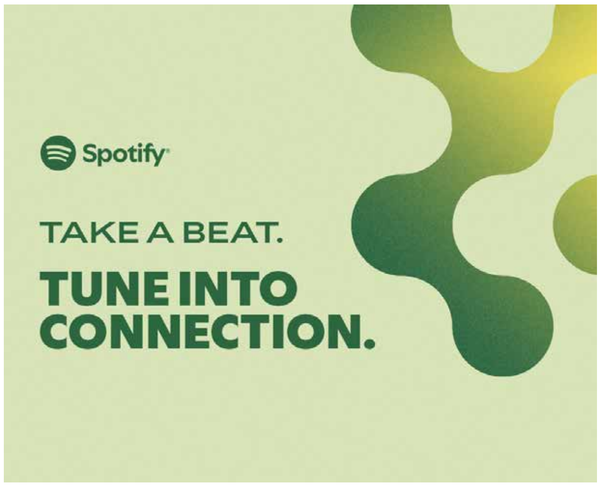
Created content and live talks encouraging openness about stress.

Why it matters:

- Validates that it's okay not to have life figured out.
- Shows that sharing struggles reduces decision fatigue.
- Positions the brand as a supportive, pressure-free ally.

Music as Release

Spotify – *"Take a Beat"*





What it tackled:

Stress, loneliness, and the pressure to keep going without pause.

How:

Encouraged listeners to "take a beat" pause, reflect, and reconnect through calming playlists, ambient sounds, and curated content for mental wellbeing.

Why it matters:

- Positions sound as a tool for emotional release.
- Encourages intentional reflection instead of constant consumption.
- Helps listeners feel grounded and connected.

NHS – *"Help!" Mental Health Campaign With Beatles Song*





What it tackled:

Mental health stigma and emotional distress.

How:

Used the Beatles' song Help! and performances by top artists to encourage people to seek support, using music to open conversations about feeling down.

Why it matters:

- Leverages a familiar song to lower barriers to emotional honesty.
- Connects music's emotional resonance to real release from distress.
- Makes asking for help feel less isolating.

Music as Release

#IAMWHOLE – *Music 4 Mental Health Event*





What it tackled:

Stigma and isolation around young people's mental health.

How:

Combined a music-centred campaign with live concerts and performances to normalise open discussions about feelings and pressure.

Why it matters:

- Uses performance and shared musical experience to create emotional support.
- Reinforces that music can unite and release emotional weight
- Shows collective catharsis through sound and community.

Spotify – *Heart & Soul (Mental Health for Creators)*





What it tackled:

Pressure and burnout experienced by musicians and creators.

How:

Expanded support for artists' mental health, including resources, playlists, and community spaces focused on emotional wellbeing.

Why it matters:

- Shows music culture acknowledging emotional strain behind creativity.
- Uses playlists and community support as tools for release.
- Highlights music as both expression and relief.

Physical Release & Ritual

Adidas – *Run to Reconnect*





What it tackled:

Stress and mental clutter from daily life and constant pressure.

How:

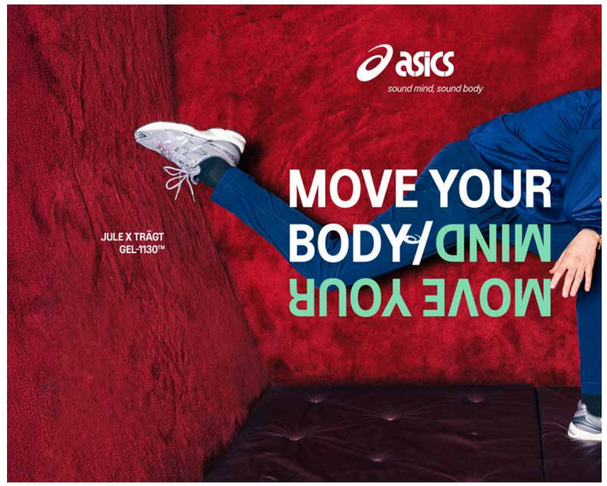
Adidas celebrated mindful running as a route to mental clarity, using real runners' stories and guided runs that focus on breath, presence, and letting go while moving.

Why it matters:

- Shows movement as release, not just performance.
- Encourages presence over productivity.
- Highlights how physical action can calm the mind and clear pressure.

ASICS – *Move Your Body, Move Your Mind*





What it tackled:

Mental strain from sedentary habits and daily routine.

How:

A global campaign celebrating how running and tennis uplift mood and shift mental states, emphasising that movement transforms body and mind.

Why it matters:

- Reinforces that physical motion can improve wellbeing.
- Makes ritualised activity (running/playing) part of mental release.
- Shows brands can encourage active relief from pressure.

Physical Release & Ritual

ASICS – *The Desk Break / #DeskBreak*





What it tackled:

Mental stagnation and stress from prolonged sitting at work.

How:

Encouraged workers to take 15-minute movement breaks, share photos of empty desks and physically step away from pressure.

Why it matters:

- Makes physical micro-rituals a tangible habit for mental reset.
- Challenges the "stay glued to your desk" pressure norm.
- Offers a simple ritual everyone can adopt.

lululemon – *#TogetherWeGrow Movement*



What it tackled:

Pressure, isolation, and physical/mental strain.

How:

Encouraged collective movement through shared activity goals.

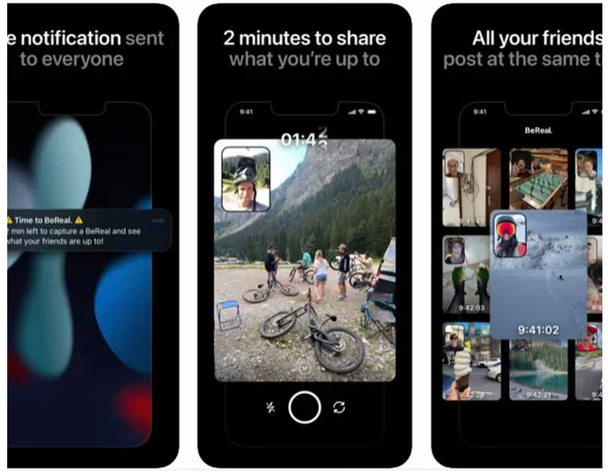
Why it matters:

- Frames movement as release, not performance.
- Reduces isolation through shared ritual.
- Reinforces wellbeing over achievement.

Anti-Perfection Culture

BeReal – *Anti-Perfection Social Platform*

BeReal.



What it tackled:

Perfection and curated self-presentation on social media.

How:

Pushes a random daily notification prompting users to share an unedited real-life photo within two minutes, with no filters, edits, or follower metrics, only authentic moments.

Why it matters:

- Prioritises spontaneity over polish in online self-expression.
- Counters algorithm-driven feeds and staged content.
- Shows Gen Z's desire for more real, less curated connection.

Aerie – *#AerieREAL*





What it tackled:

Photo-shopped fashion and body perfection norms.

How:

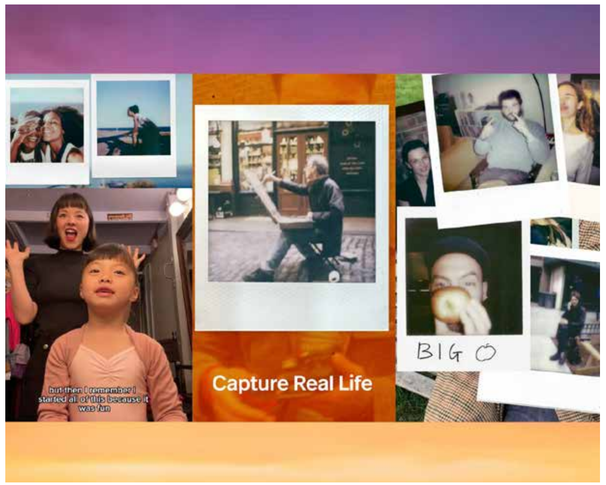
Featured unretouched models of all body types in unfiltered imagery.

Why it matters:

- Rejects flawless beauty standards.
- Fosters confidence through real representation.
- Appeals to audiences craving honesty in visuals.

Anti-Perfection Culture

Polaroid – *Real Life Campaign*





What it tackled:

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How:

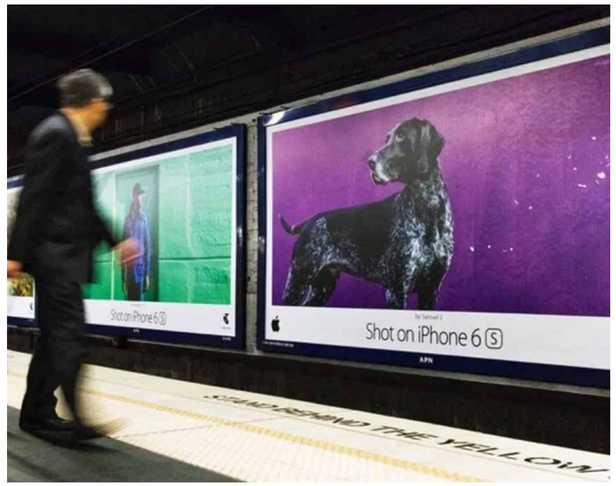
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Why it matters:

- Prioritises spontaneity over polish in online self-expression.
- Counters algorithm-driven feeds and staged content.
- Shows Gen Z's desire for more real, less curated connection.

Apple – *"Shot on iPhone"*





What it tackled:

Highly polished, professional standards in photography and creativity.

How:

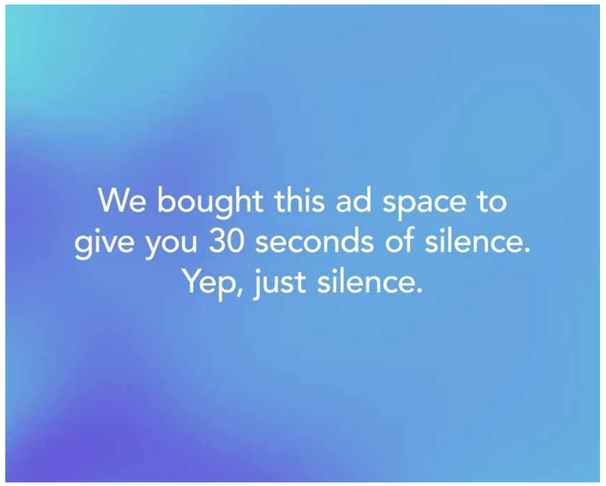
Featured imperfect, everyday photos and videos shot by real users blurry moments, raw emotions, ordinary life, displayed at billboard scale.

Why it matters:

- Redefines "good enough" as powerful.
- Celebrates real moments over technical perfection.
- Encourages creative confidence without elite skills.

Permission Based Wellbeing

CALM – *30 Seconds of Silence*





What it tackled:

Mental overload and anxiety during high-stress moments.

How:

Bought TV ad time to deliver 30 seconds of pure silence in the middle of election night coverage, giving viewers space to pause and breathe.

Why it matters:

- Offers permission to stop in the midst of chaos.
- Prioritises a mental break over selling something.
- Shows how simple stillness can be a form of wellbeing.

Bell Canada – *Bell Let's Talk*





What it tackled:

Stigma and silence around mental health.

How:

A national campaign encouraging open conversations about mental wellbeing and donating to support services for every interaction.

Why it matters:

- Creates permission to talk openly about struggles.
- Normalises mental wellness conversations at scale.
- Shows that support, not silence, is part of wellbeing.

Permission Based Wellbeing

R U OK? – *National Mental Health Conversation Day*





What it tackled:

Isolation and reluctance to check in on others.

How:

Encourages people to ask friends and family "R U OK?" to start real conversations and reduce emotional isolation.

Why it matters:

- Gives social permission to reach out and care.
- Shifts the burden from individuals to community support.
- Promotes emotional connection as wellbeing practice

KitKat – *"Have a Break"*





What it tackled:

Constant productivity and guilt around taking breaks.

How:

Positioned breaks as a simple, socially acceptable ritual, encouraging people to pause without justification.

Why it matters:

- Gives explicit permission to stop and reset.
- Normalises rest as part of everyday life.
- Challenges the idea that productivity should be nonstop.

Brands creating cultural value beyond their product

Red Bull – *Stunts as Brand, Not Advertising*









Red Bull is famous for creating headline-grabbing stunts that often have nothing to do with drinking an energy drink, yet perfectly embody the brand's mindset.

What they do:

Red Bull funds and produces extreme, often once-in-a-lifetime moments:
- Stratos – Felix Baumgartner's space jump
- Cliff diving, air races, soapbox races
- Extreme sports films, events, and world records

Why it works

Red Bull doesn't tell people it gives wings, it shows it through action.
The product is rarely the focus; the feeling is.

What it proves

- Brands can earn cultural relevance by creating experiences, not ads
- Audiences engage more with meaning than messaging
- Doing something "unnecessary" builds authenticity and excitement

Why this matters for Tuborg

Just like Red Bull:
- Tuborg doesn't have to talk about beer
- It can create moments of release that live in culture
- The bottle is a trigger, not the headline

Brands creating cultural value beyond their product

LEGO – *Play as Cultural Platform*







LEGO consistently creates experiences that go far beyond selling bricks.

What they do

LEGO builds worlds, not just toys:
- LEGO Ideas – fans co-create official products
- LEGO House – an immersive play space, not a store
- Films, games, and digital experiences centred on imagination and creativity

Why it works

LEGO doesn't push products, it protects play.
The brand stands for creativity, freedom, and experimentation at every age.

What it proves

- Brands can champion a human behaviour (play) rather than a product
- Participation builds deeper emotional loyalty than promotion
- Culture is created when people are invited to create, not consume

Why this matters for Tuborg

Like LEGO:
- Tuborg can champion play, spontaneity, and release
- The product is a tool, not the point
- Experiences can give people permission to let go and have fun

Brands creating cultural value beyond their product

LUSH - *Activism as Experience*









What they do

LUSH turns retail and packaging into platforms for activism:
- Removes itself from social media to reject algorithm pressure
- Uses shop windows, products, and packaging to campaign for social, environmental, and animal rights
- Funds grassroots movements through Charity Pot

Why it works

LUSH's actions are visible, disruptive, and uncompromising.
The brand doesn't borrow culture, it participates in it.

What it proves

- Brands can create relevance without relying on product promotion
- Values-led action builds trust and loyalty
- Experience and belief can outweigh advertising spend

Why this matters for Tuborg

- Tuborg can use packaging and space as tools for cultural release
- The bottle doesn't just contain beer, it can carry meaning
- Like LUSH, Tuborg can actively challenge pressure rather than comment on it

Brands creating cultural value beyond their product

Vans – *Community as Brand*









What they do

Vans creates spaces and experiences for youth culture beyond selling shoes:
- Warped Tour – touring music, skate, and creative communities
- House of Vans – permanent venues for skating, music, art, and workshops
- Supports underground artists, skaters, and subcultures

Why it works

Vans doesn't push products — it enables culture.
By providing spaces and platforms, it becomes part of participants' identity and lifestyle.

What it proves

- Brands can build loyalty through experience and community, not product features
- Cultural participation drives long-term relevance
- The product becomes secondary to the feeling and belonging

Why this matters for Tuborg

- Tuborg can make its events, spaces, and packaging part of cultural release
- Beer becomes a trigger for experiences, not the centerpiece
- Creating shared, liberating experiences mirrors Vans' success with youth culture

Beer In Ad Spaces

Lets bring back the beer...



From this Pinterest visual research, I observed that ads often capture the essence of community and culture, incorporating elements like music, sports, events, and nightlife.

Beer In Ad Spaces



Many of these beers are international, reflecting the unique cultural elements each market brings. For example, Brazil leans into football themes, while the U.S. often features more overtly sexualised imagery.

Cultural Beer Campaigns

Guinness - *Surfer*



Overview:
A visually striking campaign showing surfers battling giant waves that transform into galloping horses.
Why it's memorable:
It's cinematic and metaphorical, linking patience with the payoff of a perfect pint.
Cultural impact:
Widely regarded as one of the greatest beer ads of all time thanks to its artful storytelling and strong emotional resonance.

Budweiser - *Whassup?!*



Overview:
A simple, humorous spot of friends calling each other with the catchphrase "Whassup?!".
Why it's memorable:
The phrase exploded into pop culture, being widely imitated and shared.
Cultural impact:
Turned into a catchphrase and meme years after release, boosting brand visibility and engagement.

Bud Light - *Dilly Dilly*



Overview:
A medieval-themed campaign where characters toast with "Dilly Dilly".
Why it's memorable:
Its absurd, catchy phrase became a meme shared across social media and events.
Cultural impact:
Helped revive Bud Light's cultural relevance and created community moments around the joke.

Heineken – *The Entrance*



Overview:
A stylish, upbeat ad featuring a charismatic man making an unforgettable entrance at a party.
Why it's memorable:
Great pacing, music, and visual flair made it feel more like a short film than a commercial.
Cultural impact:
Positioned Heineken as a fun, cosmopolitan brand.

Cultural Beer Campaigns

Carlsberg – *Free Beer Billboard*



Overview:
A billboard in London that actually dispensed free beer to passersby.
Why it's memorable:
Transformed a traditional ad into a real-life, interactive experience.
Cultural impact:
Turned advertising into a shareable, participatory event, showing brands can engage people in the real world.

Carlton Draught – *Big Ad*



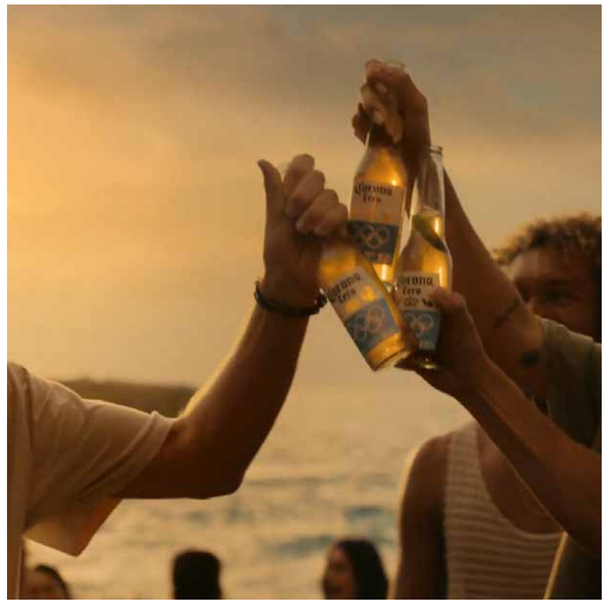
Overview:
Cinematic ad featuring two choirs forming shapes of a beer glass and a human.
Why it's memorable:
Spectacular visual storytelling and music make it unforgettable.
Cultural impact:
Set a benchmark for creative, large-scale beer advertising and became highly shareable online.

Guinness – *Bet on Black*



Overview:
Surreal short film about a snail race, using rhythm and cinematic visuals to tell a story.
Why it's memorable:
Unique, unexpected storytelling and strong music create a lasting impression.
Cultural impact:
Reinforced Guinness's brand philosophy ("good things come to those who wait") and influenced future creative beer ads.

Corona – *Golden Moments*



Overview:
Ads showing relaxation and sunsets, associating beer with leisure and social connection.
Why it's memorable:
Evokes an aspirational state of mind rather than focusing on the product.
Cultural impact:
Positioned Corona as a lifestyle brand, linking beer to enjoyment, friendship, and global beach culture.

Campaigns I liked the most

Beavertown - *"Open Up" with CALM (2024)*





What it is

Limited-edition crisps in pubs with conversation-starter questions to spark chats about mental health.

Why it works

Packaging becomes a tool for real conversations in a familiar social space, not just a container.

What it proves

- Brands can drive social impact beyond the product
- Packaging can prompt meaningful behaviour
- Experiences can build cultural relevance, not messaging

Beavertown - *"Oil Your Neck" Sunscreen (2023)*





What it is

Free SPF 50 sunscreen given with pints or in beer gardens to protect drinkers from sunburn.

Why it works

Solves a real problem in context, turning a beer moment into a useful, memorable experience.

What it proves

- Brands can extend beyond products into functional cultural experience
- Packaging and touchpoints can drive real behaviour and goodwill
- Creative activations generate talkability and impact

About Tuborg

About Tuborg:

Tuborg is a Danish brewing company founded in 1873 on a harbour in Hellerup, to the north of Copenhagen, Denmark. Since 1970 it has been part of the Carlsberg Group.

The brewery's flagship product, the Tuborg pilsner, was brewed for the first time in 1880.
Famous for its flagship Tuborg Green (4% ABV), a bottom-fermented, mild, and fresh European pale lager, it is widely recognized for its pull-ring bottle cap. Key variations include Tuborg Gold (5% ABV) and the darker, malt-focused Tuborg Classic.

Philip W. Heyman, the founder of Tuborg, intentionally built the brewery by the harbour so it would face outward and stay connected to the wider world.

Even though most beer bottles used crown caps, Tuborg chose to do things differently. It was the first beer to introduce a ring-pull cap, allowing the bottle to be opened easily with just a finger, a simple but radical act of accessibility and release.





The name Tuborg comes from a local story. The brewery was built on land that once held an inn called Thue Borg, named after Jonas Thues, a Copenhagen citisen who built his country house there in the 17th century. In Danish, “borg” means castle.

The name felt right for a brewery rooted in place but open to the world, and so Thues Borg became Tuborg.

Info found from https://www.tuborg.com/



Tuborg Campaigns

Tuborg - *"Feel the Drop"*

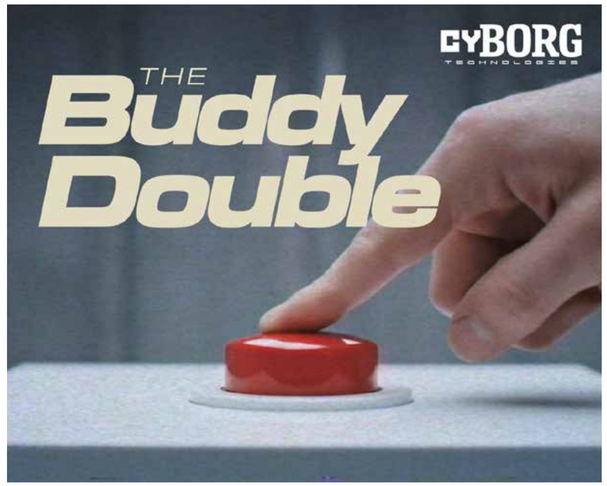




Overview:
A global multimedia campaign inviting young people to stop scrolling and feel the beat drop, a moment of shared presence, triggered by music and the sound of a Tuborg bottle opening.
Why it's memorable:
It turns a sound and beat moment into a cultural trigger, celebrating immersion and liberation rather than performance.
Cultural impact:
Unifies audiences across global markets through music, authenticity, and shared experience, reinforcing Tuborg as a youth-centric brand that cuts through pressure.

Tuborg - *"The Buddy Double"*





Overview:
A tongue-in-cheek AI-produced film where a fictional cloning company offers "Buddy Doubles," poking fun at technology and reminding people that real friendships matter more than artificial replacements.
Why it's memorable:
Uses humour and AI in the creative itself to make a cultural point about authenticity and real connection.
Cultural impact:
Reinforces the emotional value of real human connection, a deep cultural insight for a social brand like Tuborg.

What Have I Gathered From This Research?

'Young people don't need another brand telling them who to be, they need permission to stop, release pressure, and just be.'

- Young people face constant pressure to perform, compare, succeed, and optimise themselves.
- Much of this pressure is culturally driven, fuelled by algorithms, hustle culture, and idealised online personas.
- Brands that connect with Gen Z don't just acknowledge pressure, they actively help release it.
- The most effective beer campaigns sell feelings, not beer:
  - Community and belonging
  - Cultural participation
  - Utility, care, and emotional permission
  - Packaging can act as more than a container, it can be a trigger, tool, or symbol of release.
  - Music, physical rituals, humour, and play repeatedly appear as tools for release.
  - Brands that create cultural value beyond their product feel more authentic and meaningful to young audiences.

Idea
Process

Mind Map

Rough Ideas

Mental Health

Ask Twice



Negative Stigma?



Pub behavior

Video Game?

2D or 3D?

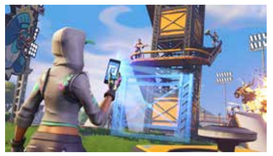


Return to retro?





Mobile game?



Pixel graphics?

2 player?



Beer pong?

Events/ Music



Premier League



Spain/ Brazil



What beer goes with each song?



Barry



John Fisher

Slot Machine?



Lucky 7



Fruit Machines?



Wetherspoons?

Things that go pop?



Popcorn



Fried items pop



Pub snacks?

Baloons?



Pop figures

Memes



Thomas Skinner

New or Old memes?

Drink Accessories



Cooling sleeves, beer holders







Ash trays



Coasters?

Pub Items



Taps?



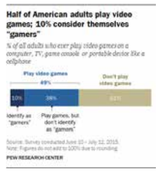
Baskets, bells

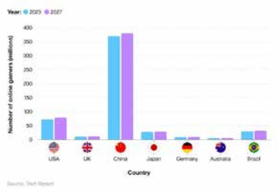
Mind Map 2

Gaming is dying?

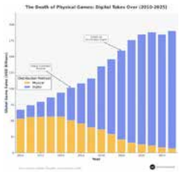
Chinese takeover

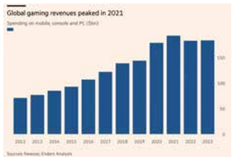






east vs west







people are bored

New Games

PS 5



Kid friendly

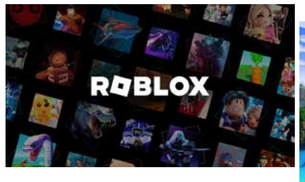


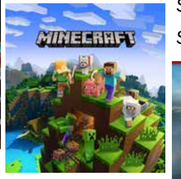
2010+





eye sores





style over substance?



meant for children

Mobile Games

Micro-transactions





Extreme player base







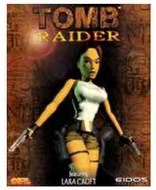




Huge money sinks

Old Games

cherished









the golden era?

90s







pixel graphics



PS 1

Beer Games

Group activities

Physical vs Digital?





Simulators



Entertaining









AAA vs Indie

mass layoffs



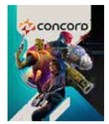
developers dont care





quantity over quality



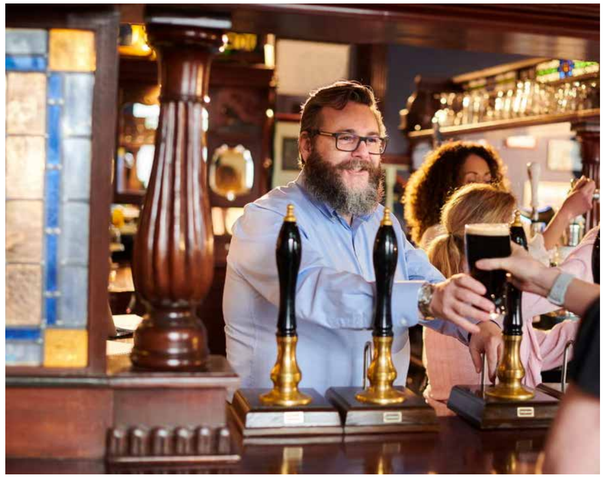


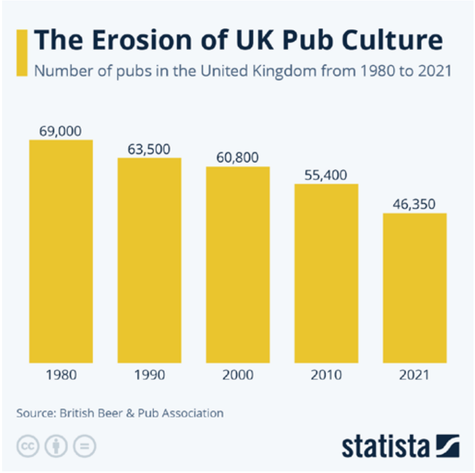
modern slop

return to pixel graphics

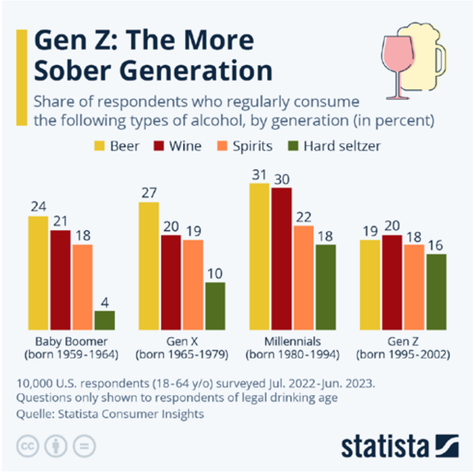
under appreciated

Pub Culture & Drinking Culture is Dying





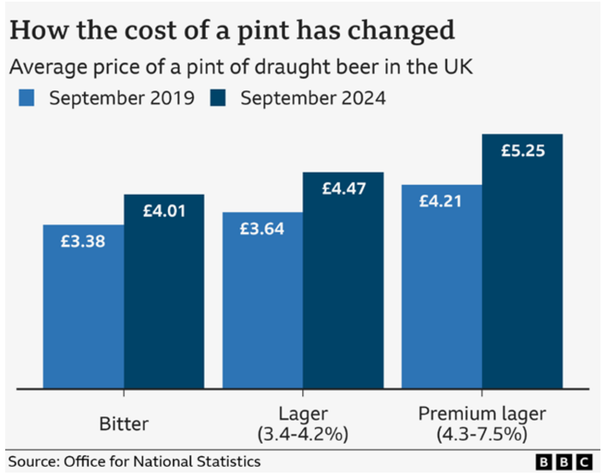




"Pubs across Britain, not just in London, are suffering a worse fate. Government figures show that from 2000 to 2019, the last full year of business prior to the COVID-19 pandemic, 13,600 pubs around the country, or 22% of the total, shut their doors for good."

"Old boozers, as they are affectionately known, are struggling to compete in a world where people work from multiple locations at variable hours and have myriad entertainment options on their ***phones and computers.***"

- Los Angles Times, Jan 2024



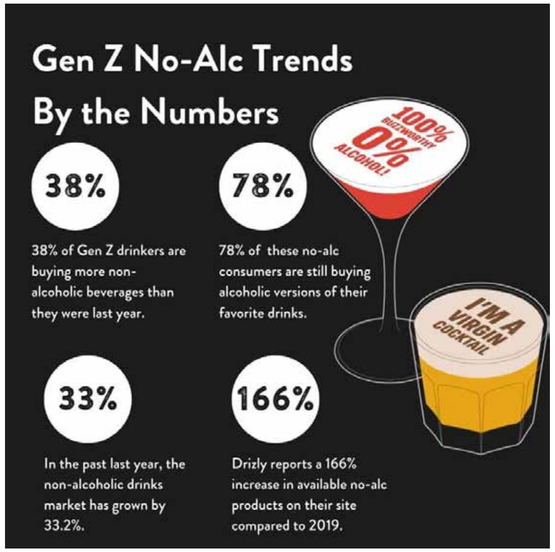
"According to a 2022 survey by SOS UK, 81% of respondents think that drinking and getting drunk is part of university culture."

"Yet despite this, 41% of Gen Z associate alcohol with vulnerability, anxiety, and abuse."

- Nurturstudentliving, Mar 2024

"A YouGov survey of 18 to 24-year-olds shows Gen Z continue to be the most sober group overall, with 39% of them not drinking alcohol at all."

- BBC, Mar 2025



BENCHMARKS:

- Bring people back to the pub
- Drink Socially
- Transform beer into memories
- Makes Tuborg a cultural facilitator
- Reclaims social gaming
- Reinvents drinking games

Lets bring people back to the pub!

Tuborg D&AD Concepts

IDEA 1 - Tuborg - *Press START to Release*





The Game

A 2D, Street Fighter–inspired game where players fight societal pressures, not people. Tuborg acts as a symbol of release, encouraging players to let go and have fun.

How It Works

- Each level features a pressure boss.
- Gameplay focuses on release over aggression,using music, humour, and playful mechanics.
- Every win triggers a sensory release moment, inspired by Tuborg's pull-off cap.

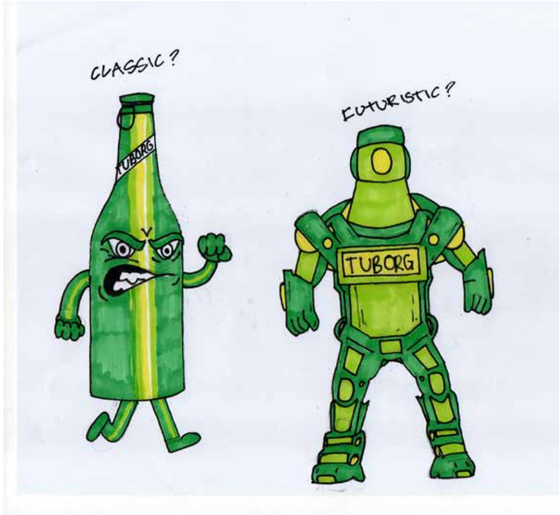
Example Characters

- The Gym Chad — body image pressure
- The Influencer — validation and algorithm pressure
- The Hustler — productivity culture

Why It Fits the Brief

It tackles real pressures young people face, turns Tuborg's power of release into gameplay, and creates a pressure-free space that says you don't have to.

Sketch



Chatgbt AI Image Creation









Prompts:

"Can you ai image create for me my Idea 1, IDEA 1 - Tuborg - Press START to Release"

"make an AI generated image of a level example"

"make another image of the influencer fight"

"can u AI image make a death screen for me for the video game"

Chatgbt AI Image Creation

















Prompts:

"now can u just give me the tuborg sprite ai image png"

"can you make the arms bigger and spread out the joints on the tuborg bottle"

"make a png of the gym chad"

"do the same thing with the influencer"

Tuborg D&AD Concepts

IDEA 2 - Tuborg - *Drop The Pressure*

The Game (Ring of Fire–inspired)

A deck-based drinking game where every card removes pressure instead of adding rules.

How it works

- Each card represents a societal pressure (e.g. Hustle, Body Image, Comparison, Timeline Anxiety).
- When a card is pulled, the table completes a pressure-release prompt, not a punishment.

Example cards

- ***Hustle Culture:*** "No one has to talk about work for the next 10 minutes."
- ***Comparison:*** "Everyone puts their phone face down until the next round."
- ***Gym Chad:*** "Compliment something non-physical about the person to your left."
- ***Influencer Pressure:*** "Post nothing tonight. This moment stays offline."

Why it fits the brief

- Turns a familiar drinking game into a ritual of release
- Encourages connection, presence, and authenticity
- Beer becomes the facilitator, not the focus

Packaging integration

- Cards live inside multipacks
- Pull-off cap reveals a matching release phrase
- Fully responsible: optional sips, no pressure to drink

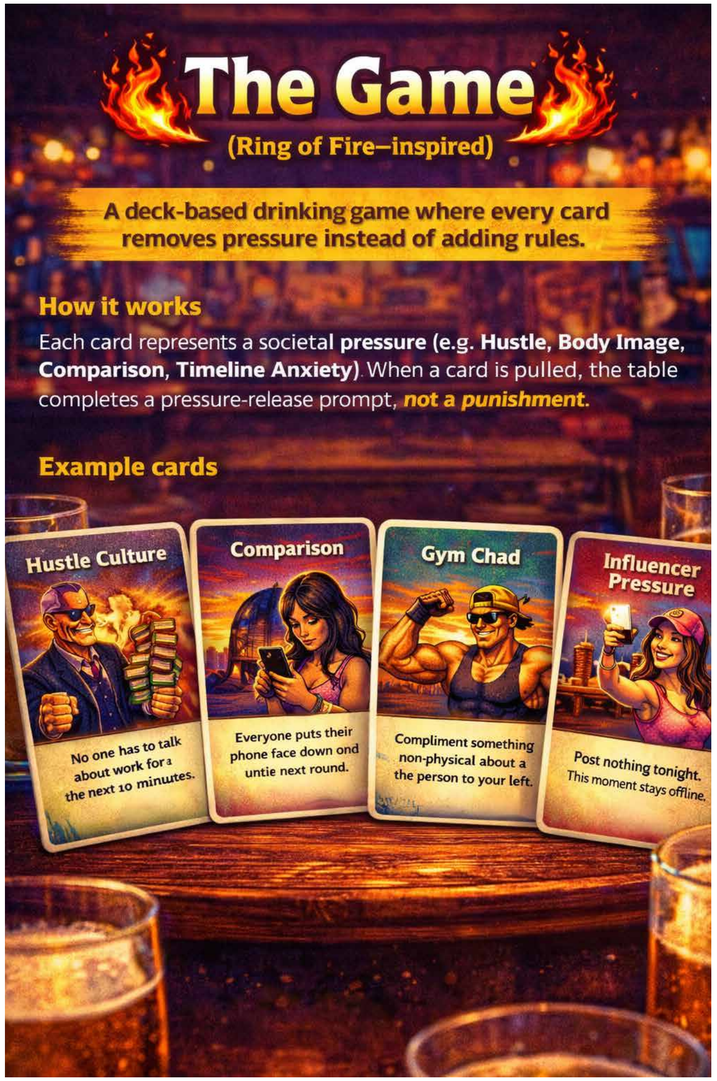




Sketch



Chatgbt AI Image Creation





Prompts:

"can you ai image generate The Game (Ring of Fire–inspired) A deck-based drinking game where every card removes pressure instead of adding rules."

"can you make packaging ai generate"

Tuborg D&AD Concepts







IDEA 3 - Tuborg - *Pull to Release*

The Idea

A physical + digital slot machine experience that reimagines gambling mechanics, not to win prizes, but to release pressure. Instead of money, outcomes, or expectations, every pull removes a societal pressure.

How It Works

Players pull a Tuborg-branded lever (mirroring the pull-off cap).
The reels spin with pressure symbols:

- Hustle
- Body Image
- Algorithm
- Timeline
- Perfection

The reels land on a release outcome, not a punishment.

Example Outcomes

- "Phones Down" – everyone puts their phone away until the next pull
- "No Work Talk" – work is banned for 15 minutes
- "Miss the Beat" – dance badly on purpose when the music drops
- "You Don't Have To" – skip your next turn, no explanation

The Twist (Key Insight)

- There is no losing combination.
- No jackpots. No scores. No pressure to win.
- Every pull = release.

- **Why It Fits the Brief**

- Flips performance and outcome pressure into play
- Creates a ritual of release tied to Tuborg's pull-off cap
- Encourages spontaneity, humour, and presence
- Works socially, the group releases pressure to-gether

Where It Lives

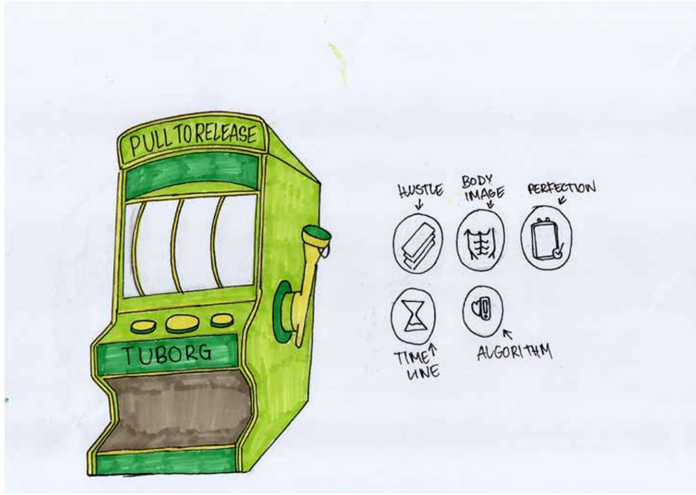
- Bars and clubs
- Music festivals
- Pop-up street activations
- Digital version unlocked via QR code on packaging

One-line Summary (Slide Gold)

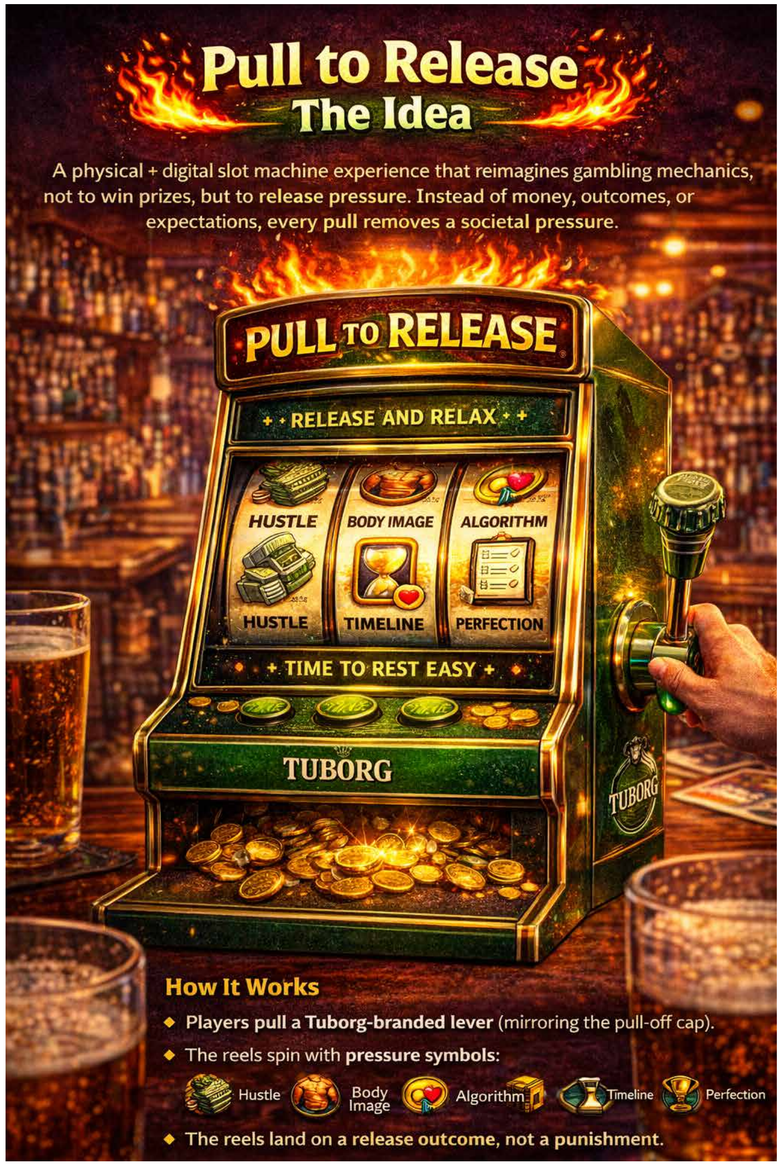
"A slot machine where the only win is letting go."

Troika, Universal Everything

Sketch



Chatgbt AI Image Creation





Prompts:

"now ai generate Pull to release The Idea A physical + digital slot machine experience that reimagines gambling mechanics, not to win prizes, but to release pressure. Instead of money, outcomes, or expectations, every pull removes a societal pressure."

"ai generate another image in a different style"

"can you rework the logo with the logo being pull to release and then a hand opening a valve which shoots out fire with some cool 3d text above it"

Development

Tuborg D&AD Concepts

How will I make the project?

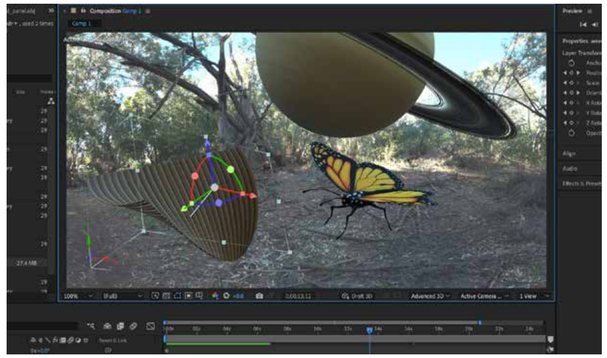
Smack Studio





Smack Studio is an indie fighting game engine and platform fighter that allows users to create and customise their own characters, stages, and animations.

From the beginning, I planned to use Smack Studio, a software that simplifies pixel animation. I discovered it through a YouTube reel while researching pixel animation techniques. Creating each frame by hand would have been extremely time consuming, and given the limited timeframe for this project, using Smack Studio was a much more practical and efficient choice.

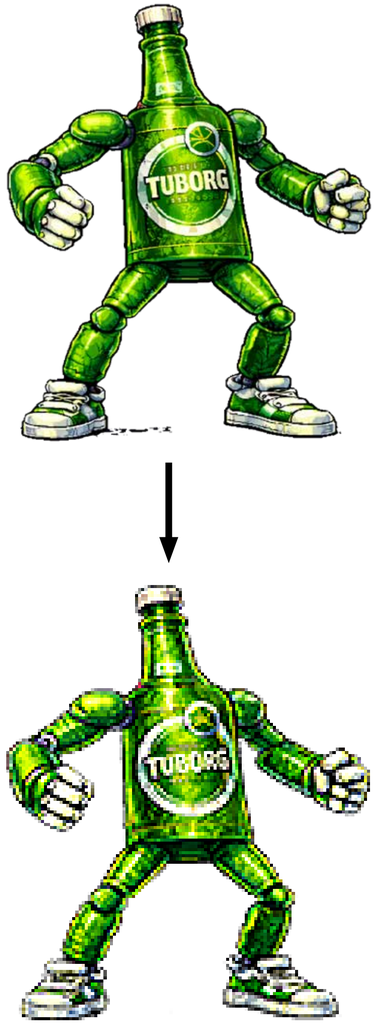


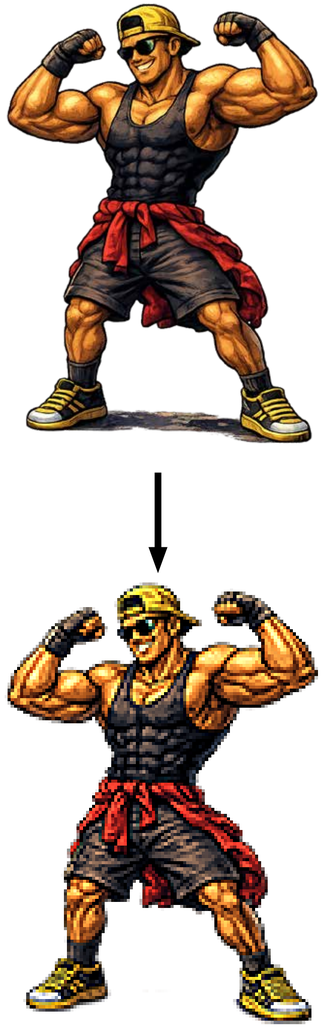


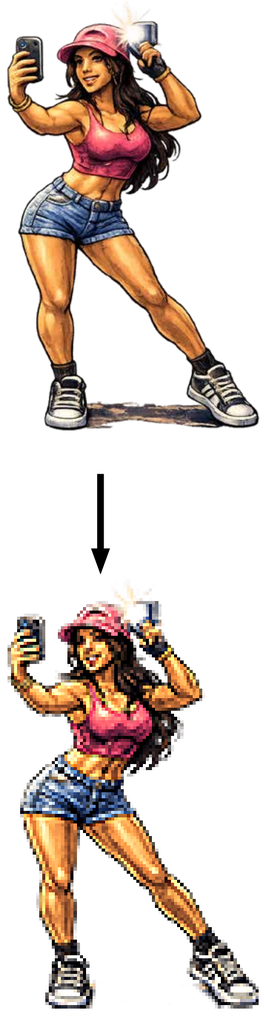
I would then import the fight recordings into After Effects, as I felt it was the best software for achieving an authentic indie feel. Despite its volatility and tendency to crash, I was confident that its keyframing tools and typography options would allow me to create a polished and visually engaging final video.

Idea 1 Development

After the midweek presentation, it became clear that I wanted to develop Idea 1, Press START to Release. I also received valuable feedback from Billy, highlighting areas where the concept could be refined and expanded.

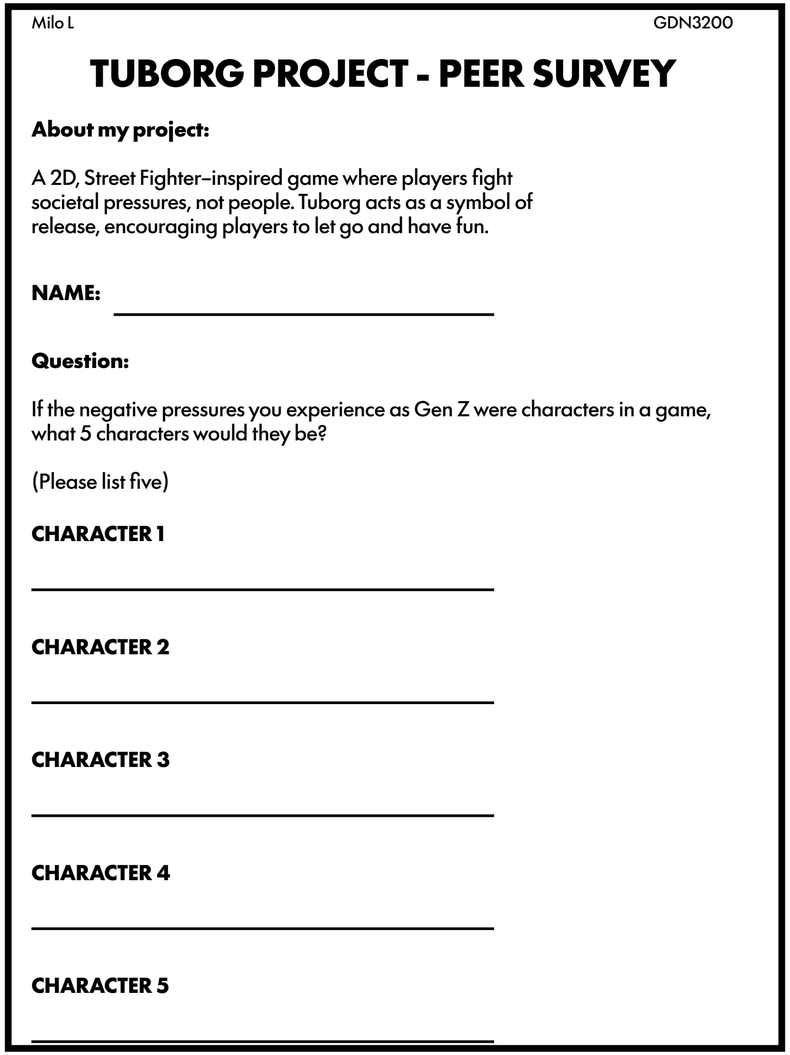






I put them into photoshop and made a 150 pixel by 150 pixel frame, so that they can be easily rigged in Smack Studio, I also cleaned up the edges and increased sharpness.

Peer Character Survey



Milo L GDN3200

TUBORG PROJECT - PEER SURVEY

About my project:

A 2D, Street Fighter–inspired game where players fight societal pressures, not people. Tuborg acts as a symbol of release, encouraging players to let go and have fun.

NAME: _____

Question:

If the negative pressures you experience as Gen Z were characters in a game, what 5 characters would they be?

(Please list five)

CHARACTER 1

_____

CHARACTER 2

_____

CHARACTER 3

_____

CHARACTER 4

_____

CHARACTER 5

_____

I decided that creating a survey would be the most effective way to gather feedback on the character concept. Since many of my classmates are part of Gen Z, they each brought different perspectives and insights, which helped me gain a broader understanding of the subject.

Peer Character Survey

NAME 1	CHARACTER 1	CHARACTER 2	CHARACTER 3	CHARACTER 4	CHARACTER 5
Emily	Perfectionism	Information/ News burnout	Hustle Culture/ Productivity	Social Media Alogorithms	Career Instability
N/A	The Infinite Scroll	The Comparison Shadow	The Burnout Cloud	N/A	N/A
Anna	Body Image	Expectation to smile and always be happy	Know about all latest trends	Expectation to know everything about technology	Have a small talk
Hennessy	Big Boy Job	Money Mike	Love Monster	Quick Buck	Perfection Kid
Dimitra	Life, a monster with a whip	Money, poisonous tree	Work, old bold prisoner	Stress, a scary black ghost	Success, quiddich game
Jack	Conflicting Identity	Social Age Goals	Finances	Corporate Professionalism	Political Ideological Clashes
Mia	Successful Job	People (that you look up to) family members	Tutors/ Educational authorities	Running out of time	Balancing social, uni and work life
Bhargavi	Parents' expectations	Stress of finding work after graduating	Being financially stable	Time going quick by quick	Balacning social, uni and work life
Aaria	Financial problems, housing, bills	Academic stress/ pressure	family expectations	Worrying about the future	Managing health
JJ	Job Hunting	Identity	Appearance/ Body Standard	Running out of time	Transitioning to become an adult
Berke	Future Anxiety	Deadlines	Comparison	Financial Stress	Perfectionism
Elishma	Peer Pressure, Crowdcrusher	Time Pressure, Tiktok Tyrant	Financial Pressure, Coinclutch	Social Media, Flex Phantom	Performance Pressure
Rebeca	The Algorithm	The Hustler	The Mirror	The Void	The Clock
Josiah	Stress eating	Loneliness	Overconsumtion	Debt	Identity Crisis
Julia	Doctors/ Hospitals	Politics	Weather Climates	Social Peers	N/A

Negative Pressure Characters







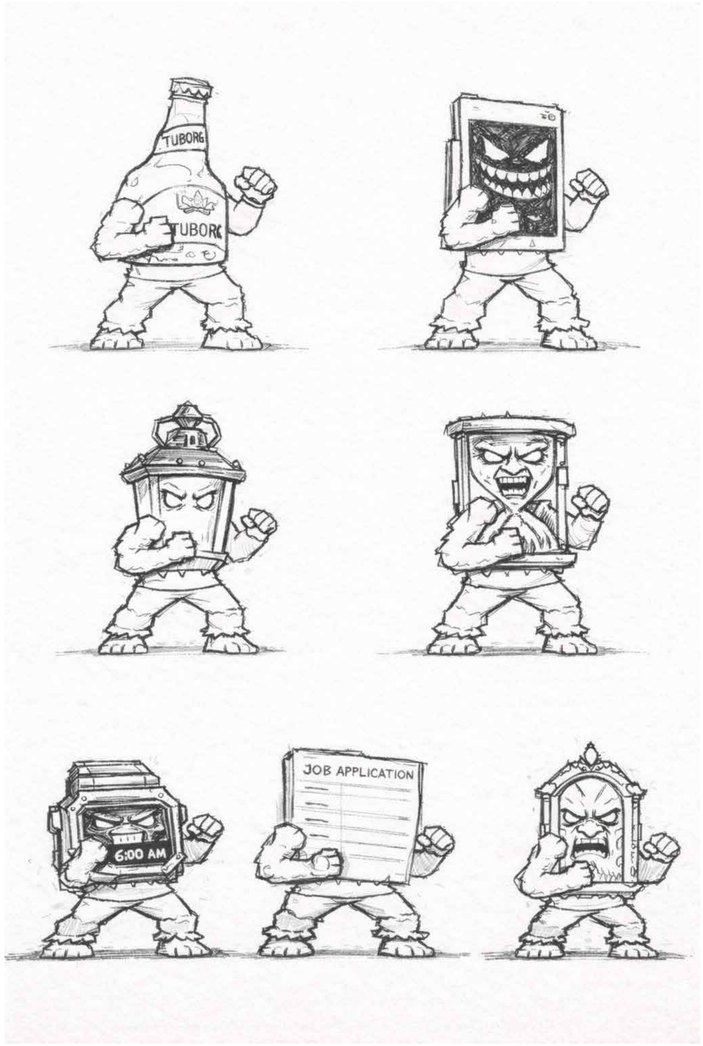


Building on the results of the survey, I experimented with using AI to generate additional character concepts. However, I found that the proportions didn't match the style I was aiming for.

The generated characters were over 150 pixels in height and width, so I had to reduce their size by half to ensure they would fit properly into the character builder in Smack Studio.

I was still able to import them into Photoshop, where I added a black outline, increased the sharpness, and cleaned up the edges to get a clearer sense of the overall look and how they would fit into the bigger picture.

Final Character Sketch



I carefully selected my final character list. The characters I chose were:

- The Tuborg Bottle
- The Algorithm
- The Gaslighter
- The Timeline
- The Morning Alarm
- The Job Application
- The Inner Critic.

These initial sketches helped guide the development of the final pixel art characters. I used the online platform Piskel to edit, refine, and bring the designs to life.

Final Characters



The Tuborg Bottle

The Player



The Algorithm

Social media & validation culture



The Gaslighter

Manipulation & toxic relationship culture



The Inner Critic

Self-doubt & perfection culture



The Job Application

Career pressure & productivity culture



The Morning Alarm

Hustle culture & grind mentality



The Timeline

Life milestone & comparison culture

As you can see, the bosses are designed to evoke satire and humour, keeping the tone light-hearted. I wanted to avoid leaning into themes that felt overly heavy or emotionally intense, such as a Prozac bottle symbolising depression. Instead, these "negative pressure" characters are playful exaggerations of real-life struggles, challenges that feel relatable, but ultimately realistic and defeatable.

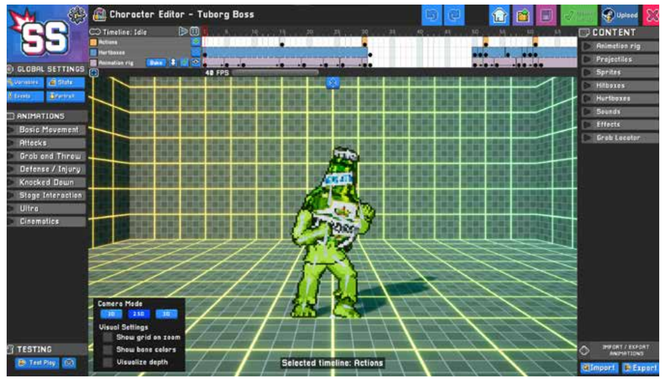
Learning Smack Studio

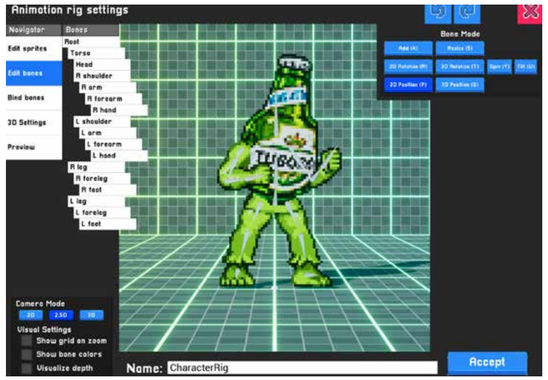


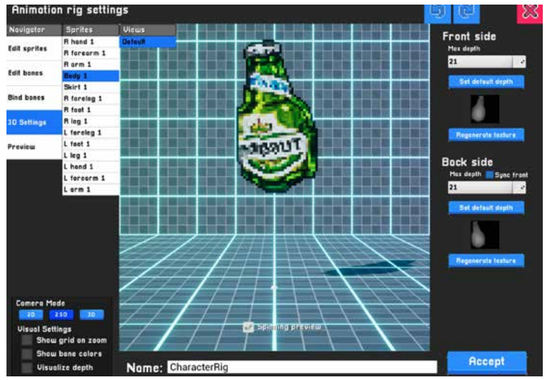


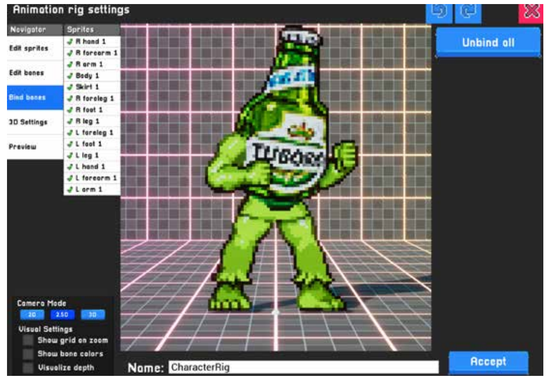
I separated the characters into sprite rigs, keeping the joint structure consistent across each one to make the rigging process in Smack Studio more efficient.
The only adjustments I made were to the contrast, brightness, and hue/saturation in Photoshop, allowing each character's head colour to match its overall design.
The rig was divided into individual parts: upper arm, forearm, fist, skirt, thigh, foreleg, and feet. Ensuring smooth movement without visible gaps during animation.

Importing Into Smack Studio







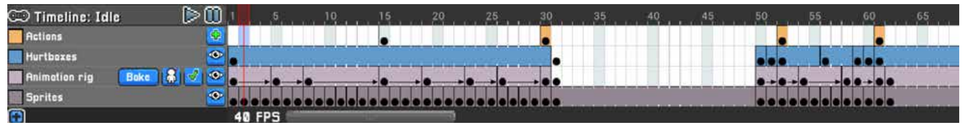


Smack Studio was a very helpful tool for animation, as once the rigging was complete, much of the animation process was automated. However, the software was quite challenging to learn at first, and some of the rig building features were occasionally glitchy, likely because the game is still in semi early development.

After importing the rig, I had to carefully position each body part and match the bones to the corresponding sections of the sprite so that the character would animate correctly.

The software also included a 3D builder tool, which uses mathematical calculations to predict how pixels should appear at different angles. I experimented with depth values to add dimension, for example making the bottom of the Tuborg bottle appear thicker and tapering it toward the top. I spent time refining these depth settings to achieve a more dynamic and visually convincing result.

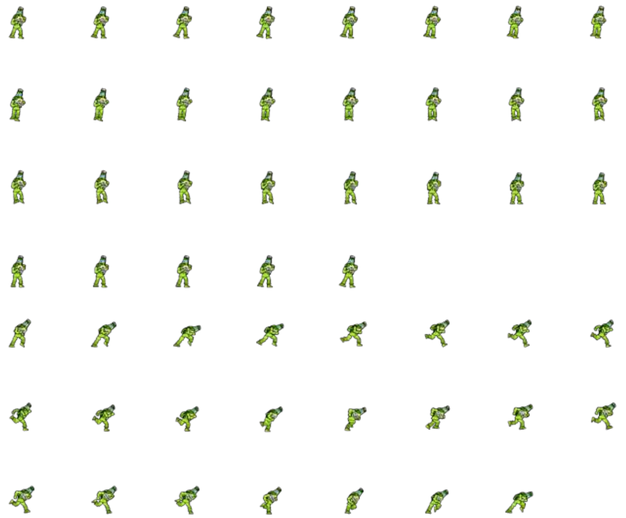
Animation





As you can see, the timeline layout is similar to what you would find in Blender, After Effects, or Premiere Pro, so navigating the interface was not too difficult. The main challenge was the time required to create and code each animation. Every action took around ten minutes or more to complete, and some had to be redone.

I created the animations by adjusting each bone individually and setting keyframes for every movement. I also used keyframe interpolation to control the speed and smoothness of each action. All animations were produced at 40 frames per second to ensure fluid motion.



As you can see on the left, this is what the exported sprite sheets looked like. Exporting them allowed me to experiment further and, if needed, make adjustments before reimporting them back into the software.

Background Scene's



The Algorithm Boss Fight



The Gaslighter Boss Fight



The Inner Critic Boss Fight



The Morning Alarm Boss Fight



The Job Application Boss Fight

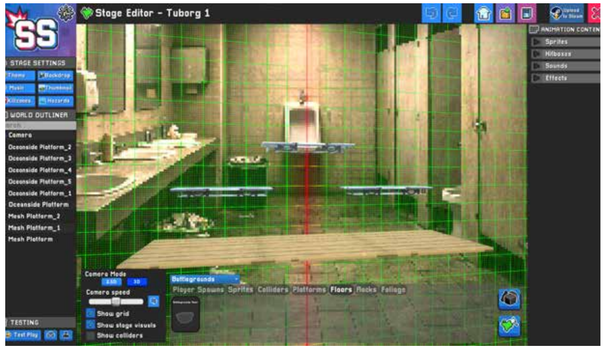


The TimeLine Boss Fight

I sourced these images online because they best represented the setting for each boss fight. They are everyday environments where someone might realistically experience these forms of negative pressure. I scaled each image in Photoshop to a resolution of 12 dpi to match the character resolution and maintain visual consistency.

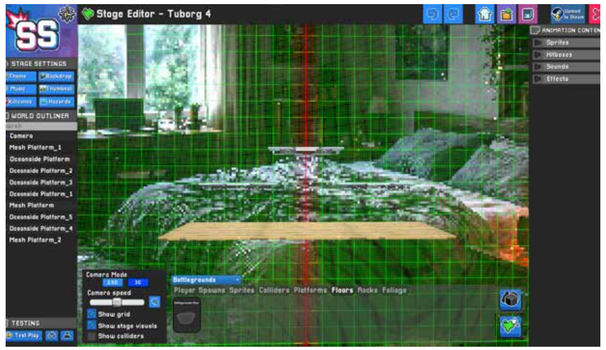
The first setting is a bathroom scene, which is where the Algorithm boss fight takes place. Although a bathroom may seem ordinary, it can represent a private space where someone might check their phone in isolation. The next setting is a classroom, representing an environment where someone might encounter a Gaslighter. Finally, the barbershop setting is used for the Inner Critic boss fight, symbolising a space where self awareness and judgement can feel heightened.

Stage Editor





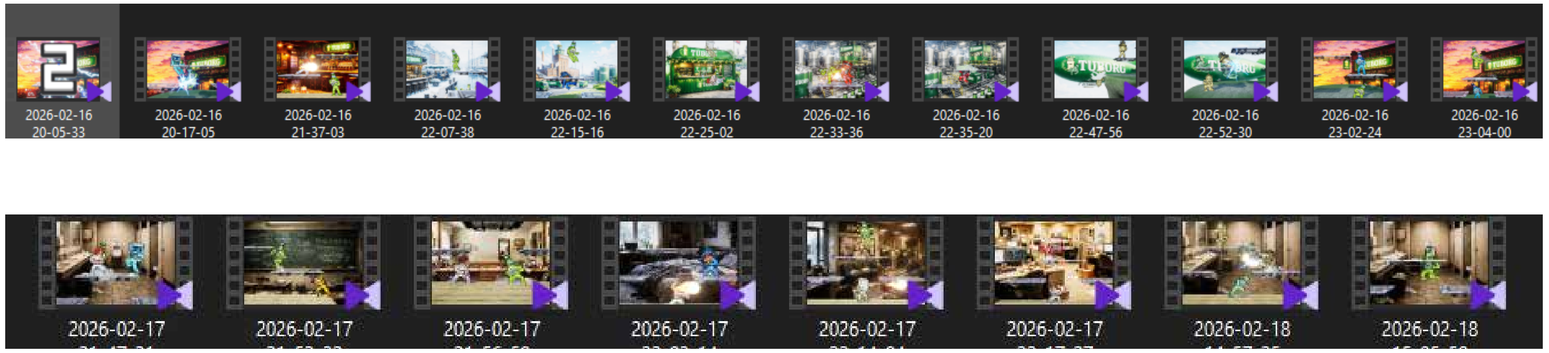




For the stage editor, I kept the design relatively simple, as there were only a limited number of assets available. It was not possible to upload or create custom 3D elements, which made the scene builder one of the more restrictive parts of the software.

Despite these limitations, I created a main wooden platform with three additional platforms positioned above it, allowing the characters to move, fight, and interact dynamically.
The floorboards were the most suitable option available, as they could visually relate to each of the different backgrounds. If the software had allowed for more flexibility, I would have expanded the environment further.

Starting The Video Game Trailer



I recorded the gameplay footage using OBS, a game capture software that also records audio and efficiently compresses MP4 files. I initially captured several different background scenes, but after discussing the project with my tutor, it was suggested that I adjust the backgrounds to better suit each boss fight.

Each clip was planned to be around seven seconds long in order to fit within the 1 minute and 30 second time limit outlined in the brief.

Typefaces Used

I chose these fonts because they best suited the overall aesthetic of the project. Retroville worked well as a pixel style typeface, particularly because of its sharp edges and lack of rounded corners. Agency FB was effective for titles and gradient overlays, giving the design a strong, structured look. I was also able to apply a mosaic effect to reduce the resolution slightly, helping the typography blend seamlessly with the pixel based visual style.

Main Titles:

AGENCY FB

ABCDEFGHIJKLM

NOPQRSTUVWXYZ

0123456789

!"£$%^&*():@<>;':[]

Sub Text:

RETROVILLE NC

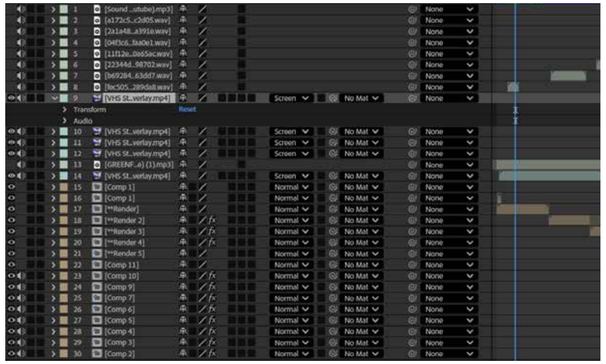
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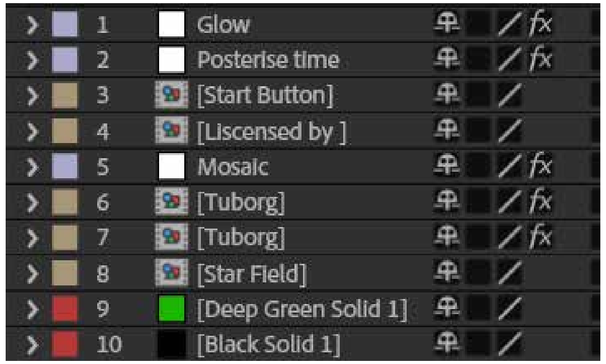
!"£$%^&*():@<>;':[]

Editing on After Effects



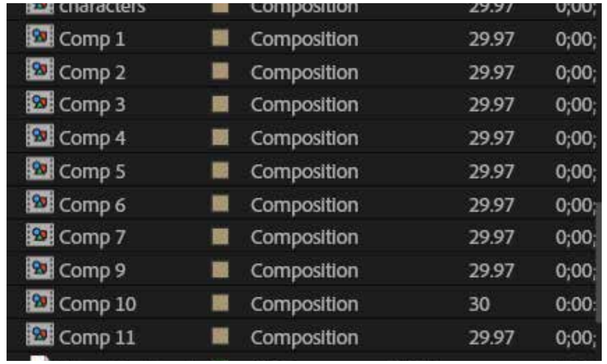
As you can see, this project involved a large number of files, ranging from VHS overlays to voice memos. The editing process was complex and often laggy, and the software crashed several times. I accumulated nearly 40 autosaves and invested over 10 hours into producing this one minute and 30 second video.

For inspiration, I looked at old school video game trailers to capture their energy and style, while still aiming to give the final piece a modern indie feel.



I also incorporated a range of adjustment layers and experimented with different visual effects, from CC Star Burst to glows and mosaic filters. In the end, everything came together cohesively.

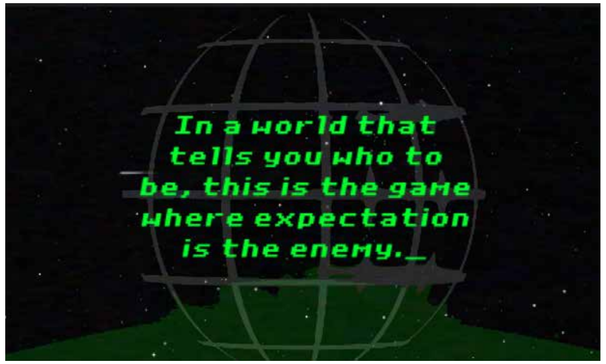
However, the project was highly technical, and each effect and adjustment layer required careful tweaking to achieve the right balance and overall look.



The entire project was built using precompositions, which helped reduce lag and made it easier to layer and animate different elements efficiently.

However, managing them became challenging, as there were so many precomps that locating specific ones was often time consuming and frustrating.

Editing on After Effects

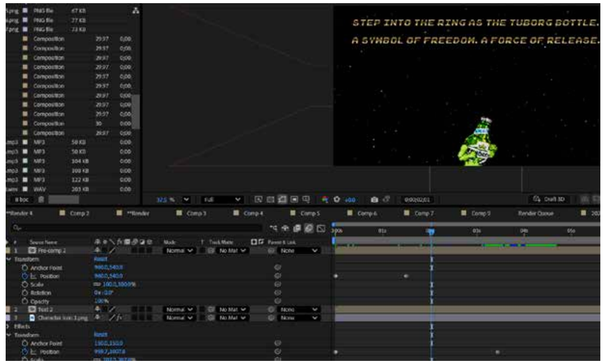


For example, this particular section took a significant amount of time to create. I wanted to achieve a Matrix style animated text effect in After Effects. The software allows you to use expressions to control and enhance animations, which made the effect more dynamic. I applied a wiggle expression to the glow to give it subtle movement, and I created a slider control combined with an expression to produce the typewriter effect. Below is an example of the expression code I used in the project.

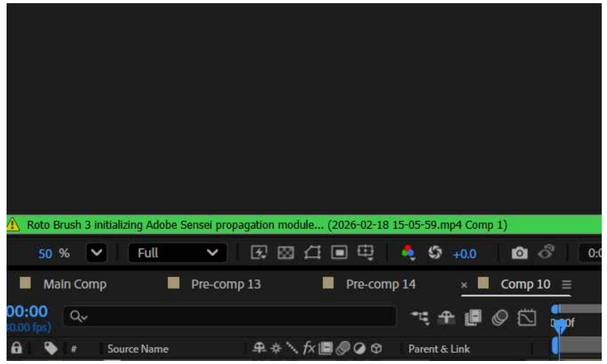
```
L = text.sourceText.length;
T = time*effect("Speed")("Slider");
F = Math.round(T % 1);

if(F==1 |(T <L & T>0)){Fl="_";}else{Fl=" ";}

substr(0,T) + Fl;
```



As you can see, I animated the elements onto the screen using positional keyframes to create an old school style transition. This approach allowed me to bring objects into the foreground with intention. I deliberately avoided using Easy Ease so the movement would feel more abrupt and raw, reinforcing the rough, retro aesthetic I was aiming for.



I used the Roto Brush tool in After Effects for the first time, which is a powerful feature that allows you to isolate and key out a subject using advanced calculations. It meant I did not need a green or blue screen, which would not have been practical anyway, as the Tuborg character was green.

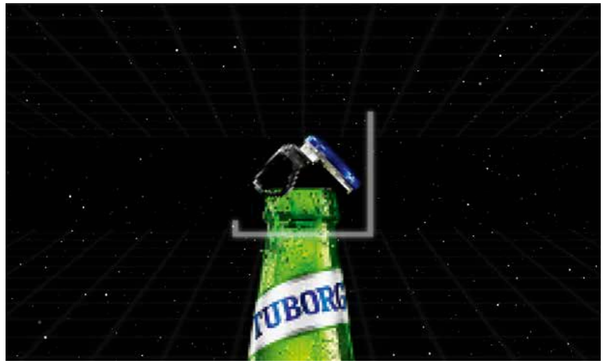
Editing on After Effects



In some frames, I created a CC Grid effect using solid layers and expression code to give the illusion of the grid moving into the distance. The result resembles the laser style grids often seen in 1980s video games.



For the gameplay footage, I applied a CC Lens effect to subtly distort the image and create a curved screen appearance. I also added a fine black grid overlay and a vignette to replicate the look of footage being viewed on an old television.

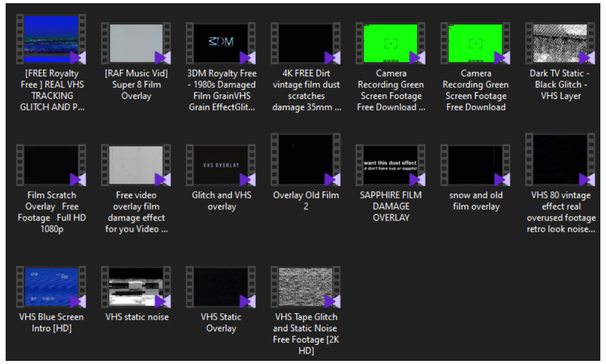


In many of the animations, I incorporated moving line strokes to emphasise key objects within the scene. This not only guided the viewer's attention but also enhanced the nostalgic, I was aiming to achieve.

Editing on After Effects

I searched on YouTube for a suitable royalty free video game track and chose Gulfstream by Greenfly. I was drawn to its fast BPM, which complements the energy of the fighting gameplay and helps maintain momentum throughout the trailer.

https://www.youtube.com/watch?v=9qvhU5xvP-ck&list=RD9qvhU5xvPck&start_radio=1



I sourced a VHS overlay pack to enhance the authentic retro feel of the trailer. I layered the effects using blending modes such as Overlay and Soft Light, which helped integrate the textures naturally into the footage while maintaining clarity.

I used the text to speech software ElevenLabs to generate a booming 1980s style narrator voice. I chose not to record my own voice, as I felt it would sound too amateur and would not match the polished, cinematic feel of the trailer.

After generating the narration in ElevenLabs, I uploaded the voice clips to an online audio tool that allowed me to apply an over the phone effect. This added an extra layer of distortion to the voice, enhancing the retro and slightly gritty tone I was aiming for.

Final Video Youtube Link



https://www.youtube.com/watch?v=HobA7px8hIM

Poster Design

To accompany the trailer, I decided to design a poster that could be displayed at a bus stop, perhaps in London or elsewhere in Europe.
I created it in Photoshop, maintaining the overall visual style of the video to ensure consistency across the campaign. I slightly adjusted the copy to make it more promotional, adding the line "Download the game now" to give it a clear call to action.

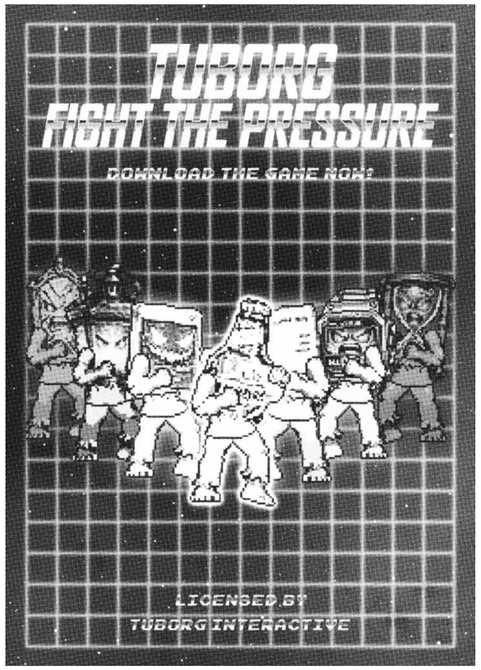


Using the Riso Printer

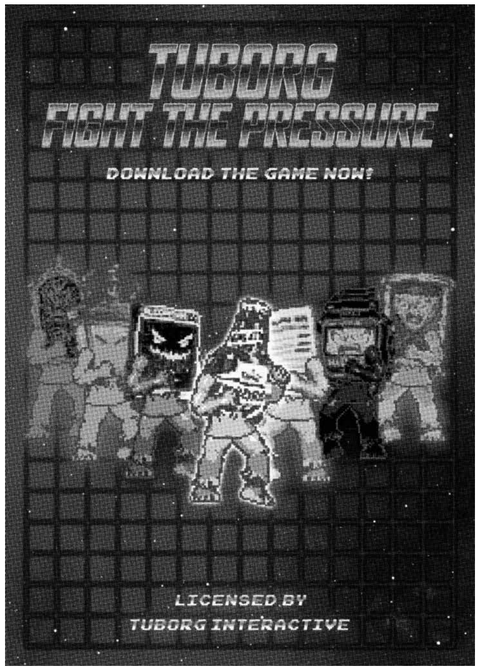
As you can see, I separated the layers in preparation for CMYK Riso printing. I applied a colour halftone effect so the poster would align with the grain texture and print characteristics of the Riso process.

I chose Riso printing because it does not always produce perfectly clean results, and that slight unpredictability was something I actively wanted. The subtle imperfections and texture add character, reinforcing the retro aesthetic and making the final piece feel more tactile and authentic.

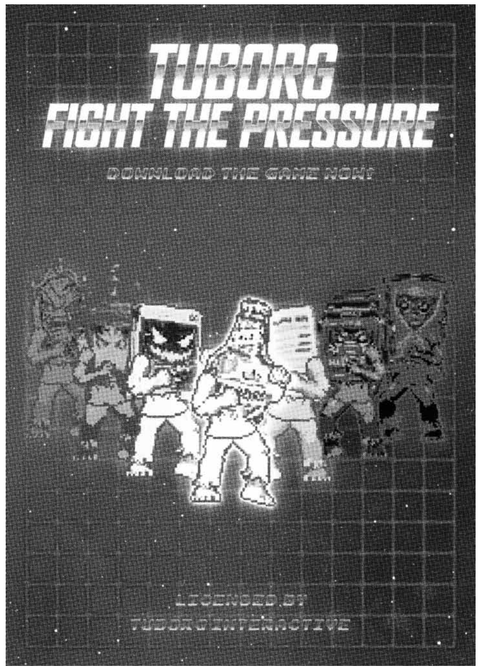
BLACK



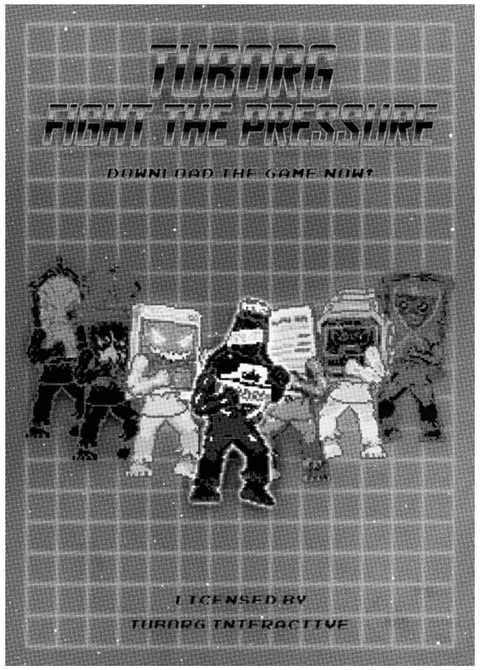
CYAN



MAGENTA

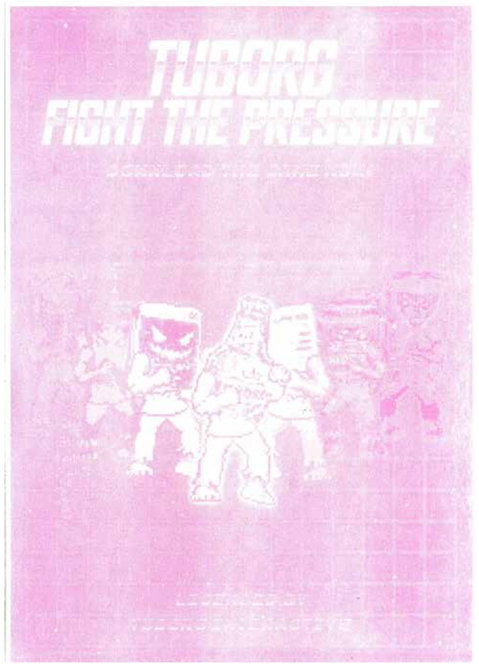


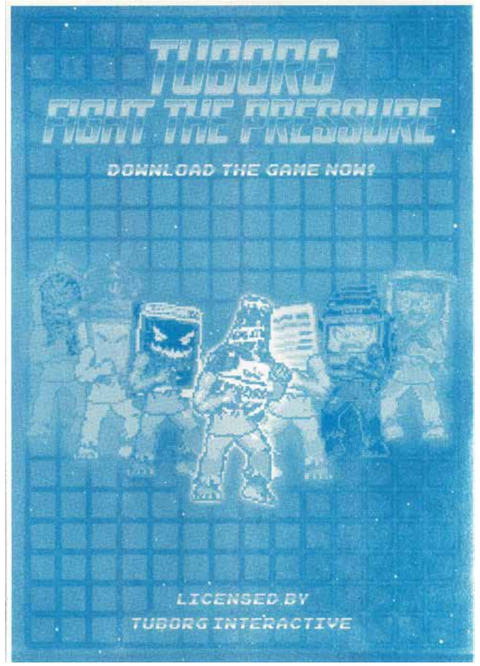
YELLOW



Riso Colours

As you can see, the design has been separated into individual colour layers. These are some of the master test prints I produced, allowing me to experiment with the order of the layers and determine which colour should be printed first to achieve the best overall result.

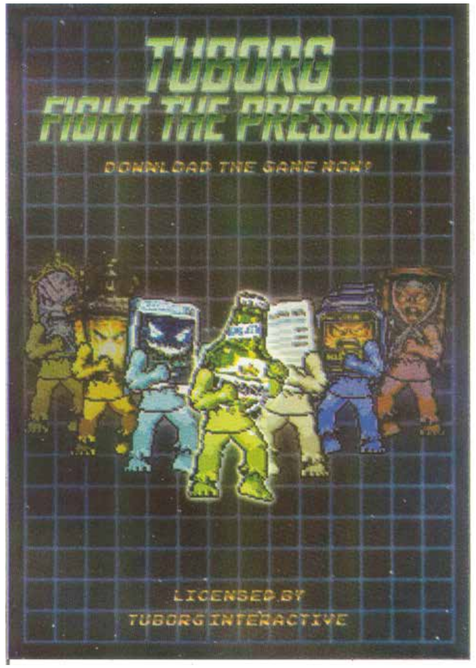




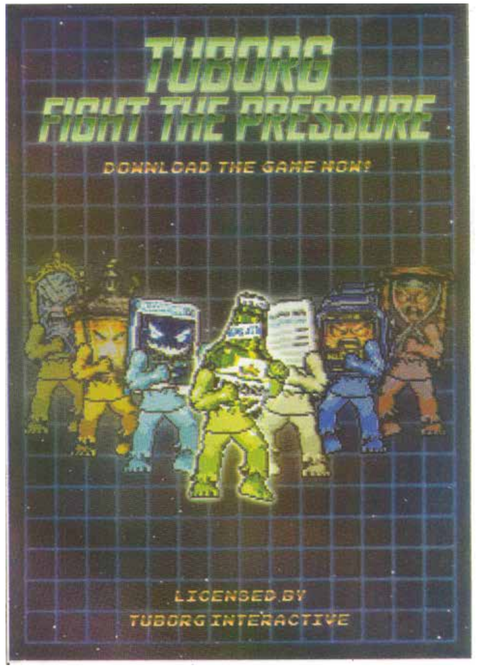


Poster Outcomes

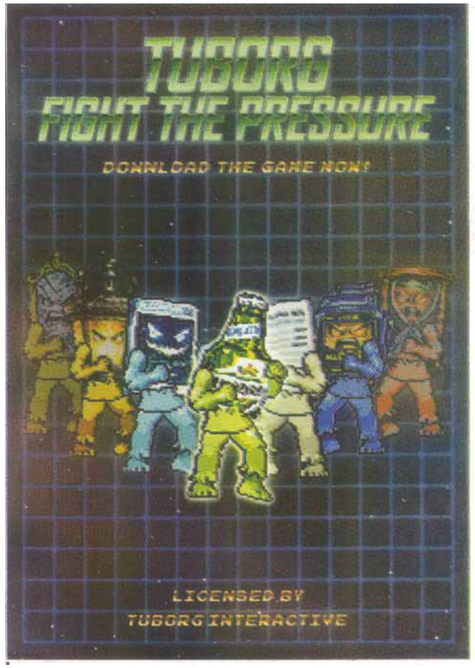
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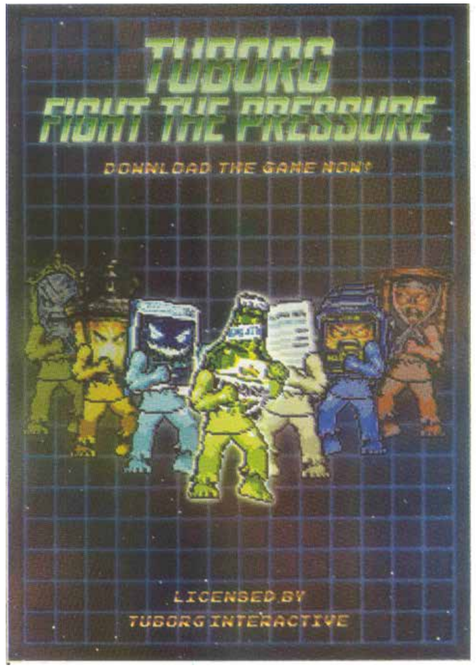
OUTCOME 2



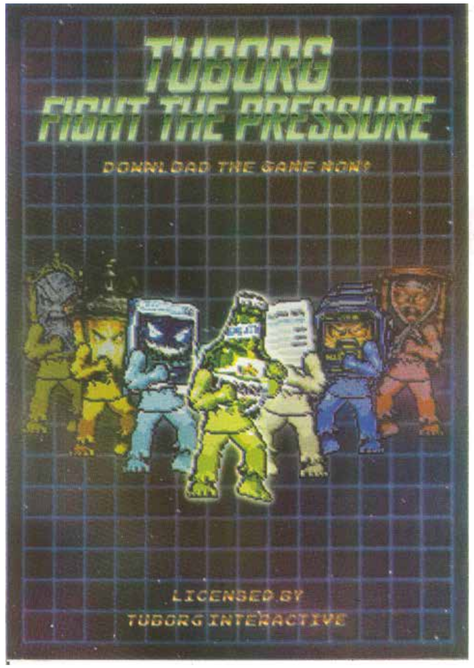
OUTCOME 3



OUTCOME 4

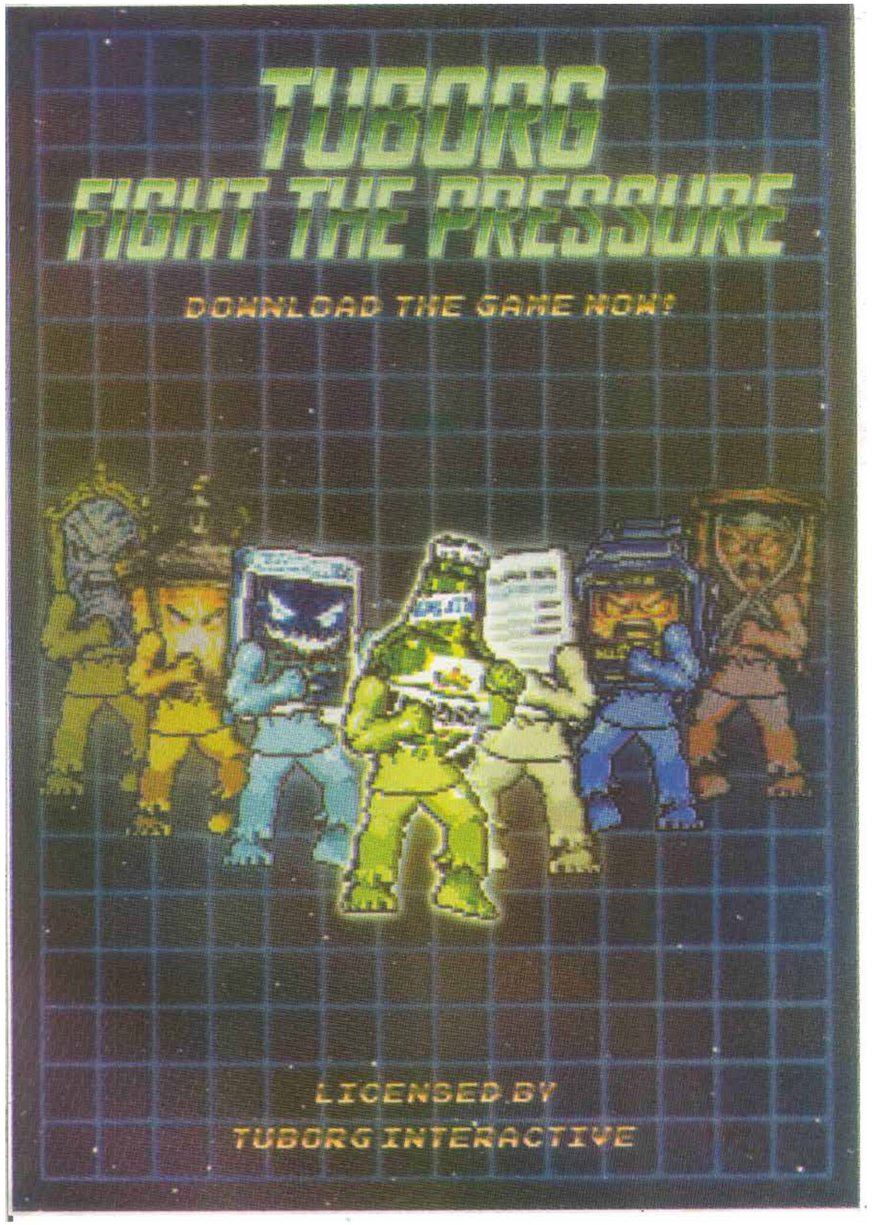


OUTCOME 5

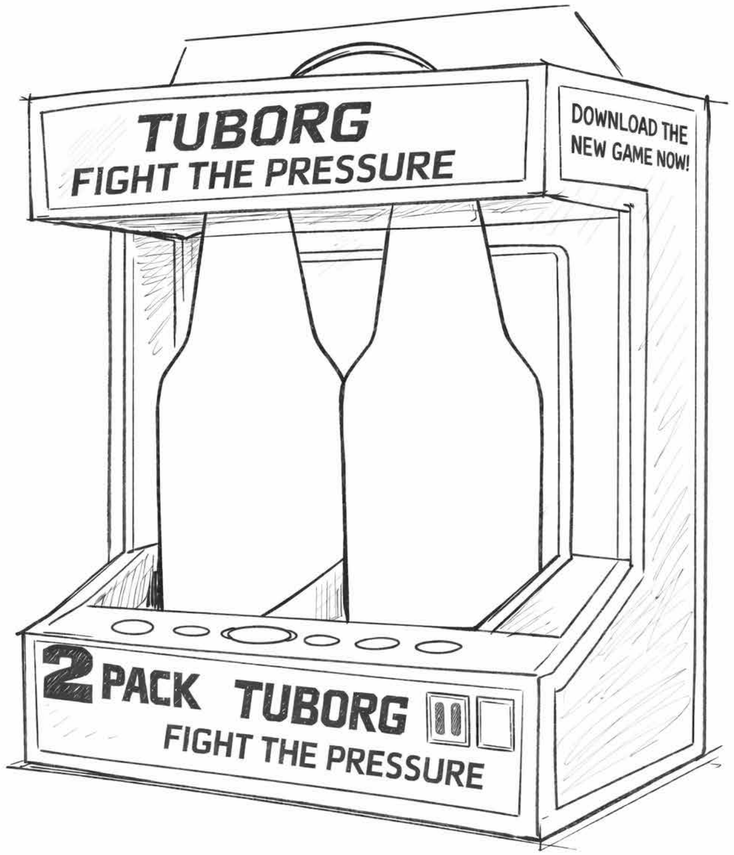


Final Poster Result

The outcomes were fairly similar overall, though each had subtle differences that were not immediately obvious. I selected the second outcome because it offered the clearest legibility, particularly in the smaller text. This is important, as printing in CMYK on a Riso printer can sometimes result in slight misalignment between layers, which can affect clarity and readability.



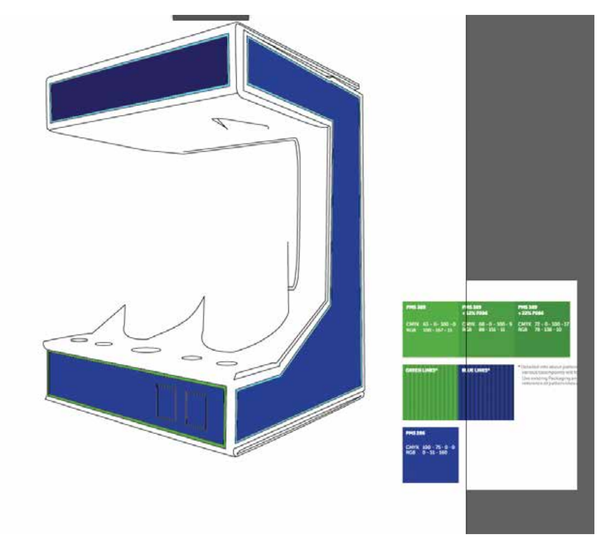
Beer Packaging Sketch

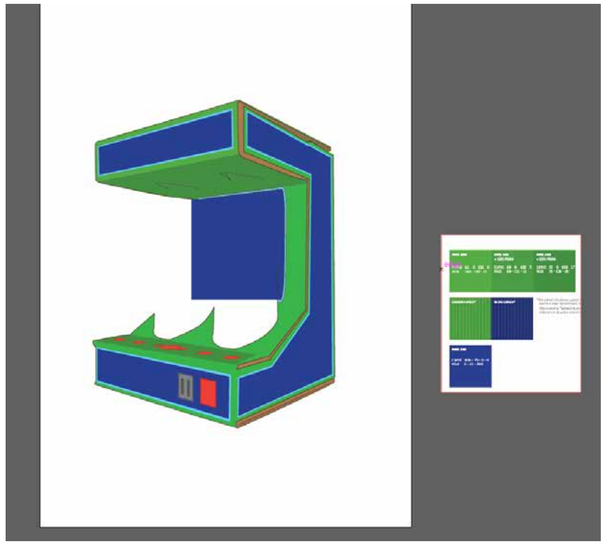


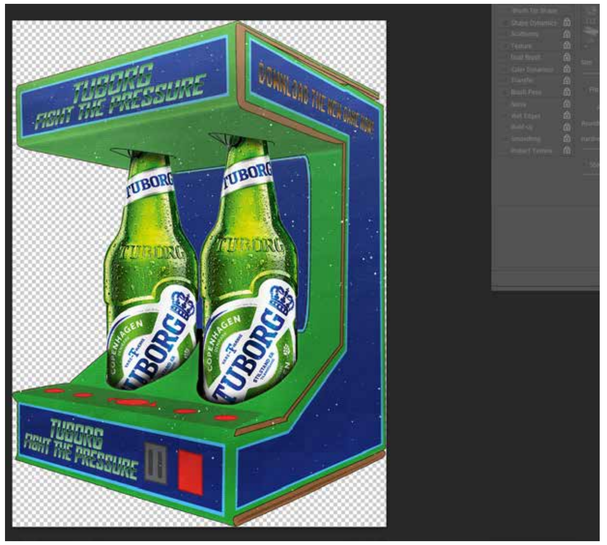
As packaging was an important part of the brief, I decided to develop an arcade-style two-pack beer carrier to align with the overall concept. I began by sketching the initial design, with the intention of refining and evolving it.

Beer Packaging Development

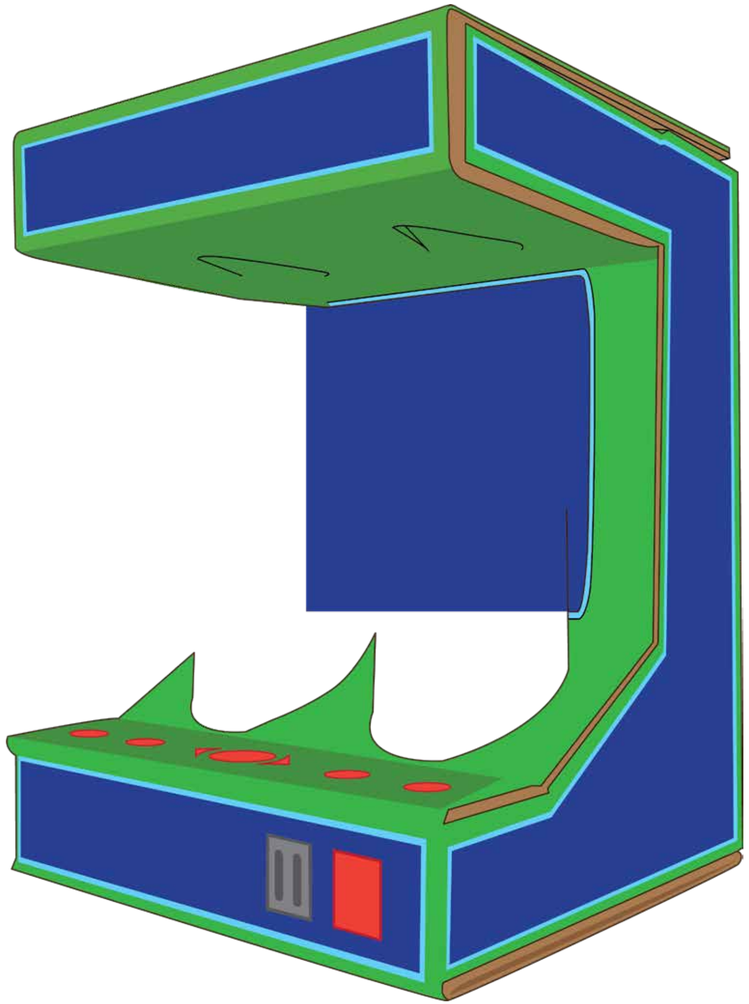
I started by creating a base vector in Illustrator to establish the structure and layout of the design. I then moved into Photoshop to add the typography and finer details. As shown, I carefully referenced Tuborg's existing colour palette to ensure the fills and strokes stayed consistent with the brand identity.







Beer Packaging Outcomes

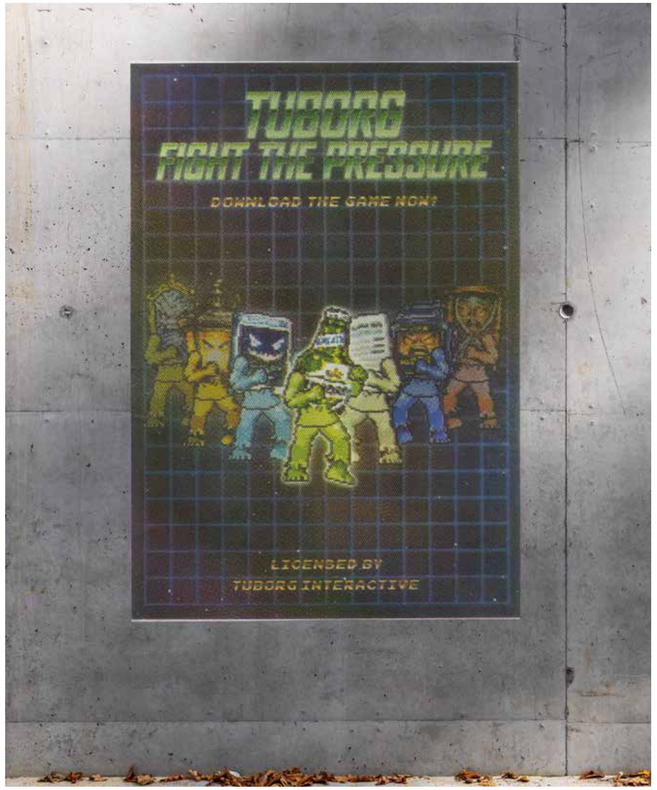


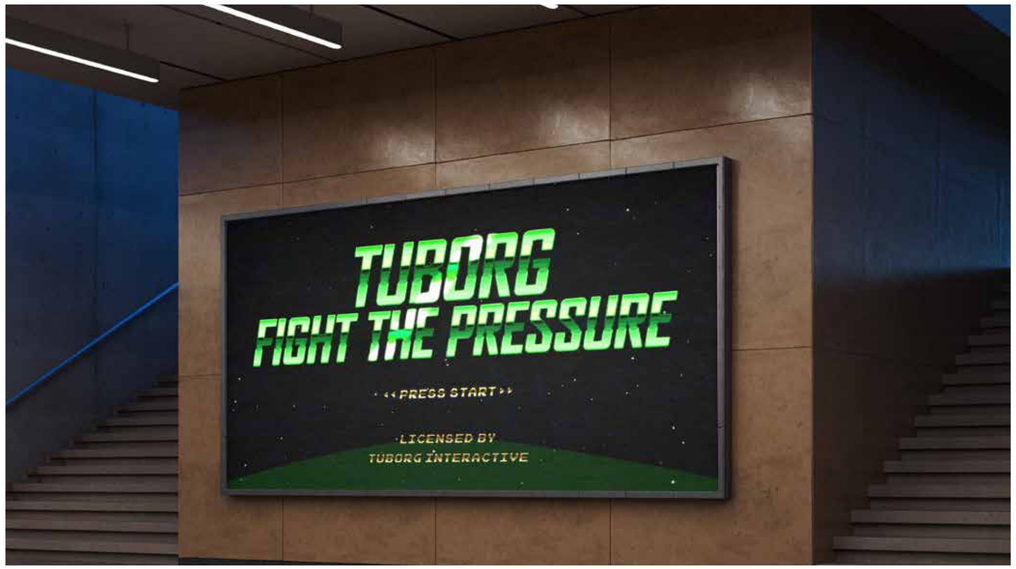


Mockups

As you can see, the mockups provide a strong visual representation of how the game could exist within a real world setting. I also chose to include images of people playing the game in the bottom right two photos, helping to contextualise the project and show it in use rather than just as a standalone design.











What Went Well

- The concept evolved into a strong, focused idea with a clear message about societal pressure.
- Character design became a major strength, each boss clearly represents a relatable Gen Z pressure.
- The visual style stayed consistent across sprites, backgrounds, and environments.
- I successfully connected Tuborg's branding (pull-off cap, release concept) to gameplay mechanics.
- The arcade theme made the message feel fun and engaging rather than heavy.
- Feedback from presentations helped refine and strengthen the direction of the project.

What Could Be Improved

- The gameplay mechanics could be developed further to feel more innovative and less concept-driven.
- Some character designs could be simplified for stronger visual clarity at smaller sprite sizes.
- The connection to Tuborg's packaging and in-store touchpoints could be pushed further.
- More testing with users could strengthen how relatable and effective the pressure concept feels.
- The narrative flow in the trailer could be tightened to make the message even clearer.
- Time management could have allowed for more polished animations and transitions.