

Nostalgic Packaging: Why It Really Works

1) **Context data:** before interpreting the ad, the “cold” data is noted down first: from the brand name to the duration, country/market, cultural context and so on.

2) **Denotative description:** what is seen and heard: setting, characters, actions, voice-over, and so on.

3) **Connotative analysis:** what it suggests, and what each elements evokes.

4) **Myth / ideology / worldview:** the idea of the world that the ad makes appear natural.

Barthes and subsequent advertising studies insist on precisely this point: advertising does not only sell products, but turns cultural values into seemingly natural meanings.

5) **Relationship between text, image, and sound:** What each mode says in relation to the others: whether the text anchors the meaning of the image, and whether words, music, sound, acting, and editing all work in the same direction.

6) **Narrative analysis:** Almost all ads tell a story, even in 15 or 30 seconds.

Barthes calls **anchorage** the role of text in guiding the reading of an image; multimodal approaches stress that meaning emerges from the interaction of multiple expressive modes, not from just one.

7) **Analysis of visual and audiovisual codes:** This is the formal “how”. We are talking about shots, angles, composition, colour, timing, sound design, and so on.

In multimodal and visual design approaches, these elements are considered meaning-making resources, not simple aesthetic details.

8) **Strategic advertising analysis:** After the semiotic reading, one step back is needed to ask: what is the target, the objective, the promise, the reason why,

the positioning, and the differentiation?

Marketing and advertising sources are very clear on this point: a good analysis should not stop at meaning alone, but should also reconstruct target, objectives, and creative strategy.

9) **Brand and consistency:** The next step is to verify whether the ad is consistent with the brand: whether the tone aligns with the brand identity, whether the chosen signs reinforce positioning, and whether the brand is truly central or could belong to almost anyone. This step is crucial, because an ad can be well made yet not especially effective for the brand.

10) **Expected effect on the audience:** What kind of subject does this ad produce?

This question comes both from critical advertising semiotics and from Stuart Hall's encoding/decoding theory, according to which audiences are not passive, but actively interpret messages by accepting, negotiating, or resisting them.

Gardaland — 50 years, "The place that always stays with you" (2025)



Source: official ad released by Gardaland.

Semiotic, audiovisual and strategic analysis

1. Context data

The ad is the corporate campaign with which Gardaland celebrates its 50th

anniversary. It went on air from 15 April 2025 in 120", 60", 30" and 15" formats across linear TV, CTV, online video, cinema, YouTube and social media. The creative work is by TBWA\MCR, directed by Yoni Weisberg, produced by Chief Productions, with post-production by Blind Pig. Gardaland described the media plan as one of the resort's largest-ever investments, and it was extended to the UK and DACH markets as well, in line with the growth of international tourism around Lake Garda and the fact that foreign visitors account for roughly 30% of the total.

From a brand perspective, the campaign seems to do more than celebrate an anniversary: it appears to reaffirm Gardaland's brand essence as a place of lasting emotions, experienced in childhood and carried forward over time.

2. Denotative description: what the ad tells

On a literal level, the ad follows Alessia, a six-year-old girl who dreams of visiting Gardaland and forms a special bond with Prezzemolo, the park's historic mascot. The story then follows her as she grows up: from childhood to adolescence and into adulthood. During this transition, her connection to childhood wonder seems to weaken, but it never truly disappears. When Alessia returns to Gardaland with her daughter Giulia, the memories are reactivated and her bond with Prezzemolo comes alive again, showing that what the park leaves inside you does not fade with time. Trade sources explicitly describe it as a cinematic story with no voice-over, centred on emotional memory, personal transformation, and intergenerational transmission.

Visually, the film places CGI Prezzemolo at its centre. The tone is emotional and cinematic, closer to a short film than to a classic informational commercial. It is possible that the use of longer 120- and 60-second formats, including on TV and in cinemas, was chosen because the story needed enough time to develop a complete narrative arc.

3. Connotation: what it suggests

The first major connotative meaning suggests that Gardaland is not simply an amusement park, but an emotional place that settles into personal memory. The tagline, "The place that always stays with you," shifts the focus from immediate fun to the lasting nature of memory. Gardaland does not only

promise a pleasant day out: it promises to become part of your biography.

Within this construction, Prezzemolo seems to connote more than a mascot: he functions as a sign of emotional continuity. He is the symbolic friend who accompanies childhood, steps back when growing up demands distance, and returns when memory is reactivated.

Alessia's arc can also be read connotatively. Childhood represents openness, wonder, and a readiness to be enchanted. Adolescence introduces distance, tension, and suspension. Adulthood, together with her daughter, represents return, but not as regression: as rediscovery. The past is not evoked to say that things were better before; it is evoked to suggest that certain emotions remain and can be reawakened.

4. Myth / ideology / worldview

The main myth can plausibly be interpreted as the place that grows with you. In the narrative, Gardaland is described as a place that changes alongside people while preserving a constant core of meaning.

The second myth tells the story of the intergenerational transmission of wonder. Gardaland is presented as a family rite of passage. It is not only the place of your own childhood, but the place where you can bring your daughter or son and watch the same magic come alive again.

The third myth presents the brand as a container of shared memory. Gardaland does not only sell attractions: it sells symbolic belonging to an Italian history of entertainment. In this sense, the anniversary can be read as a celebration of what the brand has meant to people. This is a significant move: the centre is not "we are turning 50," but rather "you have carried us into your life."

5. Relationship between text, image and sound

Sources describe the ad as voice-over free, and therefore largely entrusted to the power of images, music, and emotional editing. This activates a different way of building meaning: not verbally explained, but felt. The absence of a guiding voice makes the film more similar to a cinematic narrative and better suited to generating identification.

The final tagline performs a key anchoring role: "The place that always stays with you" closes and directs everything that came before. The images build childhood, distance, return, and reconnection; the tagline tells the viewer how

to read that experience.

The relationship between image and mascot also seems crucial. Prezzemolo is not a decorative accessory inserted at the end of the ad for recognisability: he is a fully integrated narrative character. The decision to render him in CGI with greater depth and expressive realism helps him operate within an emotionally mature register without losing his childlike identity. In this way, Gardaland holds together two targets: those who remember him from childhood, and those who need to recognise him today as a credible mediator of the park's magic.

6. Narrative analysis

The narrative structure is very clear and very solid.

Initial situation: Alessia, as a child, longs for Gardaland and meets Prezzemolo, who embodies her first encounter with wonder.

Development: childhood gives way to growing up. With adolescence comes distance: wonder fades, and even the bond with Prezzemolo seems to falter.

Emotional turning point: Prezzemolo does not try to hold Alessia back. He lets her grow. This is a highly interesting move, because it avoids possessive sentimentalism: memory does not imprison, it accompanies.

Resolution: Alessia returns with her daughter Giulia. The return reactivates memories, emotions, and trust. The bond is renewed, and what had remained silently inside her resurfaces.

Narrative role of the brand: Gardaland is not only the setting, but the place that makes the entire transformation possible. Without Gardaland, there is no encounter, no meaningful distance, no return, no intergenerational passage. The brand functions at once as setting, proof of time, and emotional resolution.

7. Analysis of visual and audiovisual codes

The film seems to work through recognisable codes.

The choice of a cinematic tone and extended duration points to the intention of moving away from the stereotype of a theme park shown through a rapid sequence of attractions. Here, the brand adopts the language of emotional storytelling, closer to a brand film than to a classic commercial promo.

Prezzemolo's visual code appears central. His CGI rendering, with depth and expressive realism, does not only update a historic character: it gives him the status of an emotionally credible figure within a story that spans different ages. It is an update of heritage, not a break from it.

The temporal code can be read through Alessia's passage across different stages of life. The ad seems to use time as narrative material: it does not show a single day at the park, but a bond that stretches across years. This makes the brand less tied to a one-off event and closer to the idea of a symbolic life companion.

Finally, the film works through the contrast between childhood wonder and the fading of enchantment. It is this contrast that gives value to the final return. If wonder had remained untouched throughout, the campaign would have been only a nostalgic ode. Instead, it introduces loss, distance, and transformation: elements that make it more mature and more legible even for those who are now parents.

8. Strategic advertising analysis

On a strategic level, the campaign seems to have at least four objectives.

The first appears to be strengthening the emotional bond with the brand in a symbolic year such as its 50th anniversary: the campaign reaffirms the brand's deeper meaning.

The second can be read as a brand refresh without severing its heritage. This is a decisive strategic point for a historic brand: it must not appear stuck in the past, but neither should it lose the emotional equity it has accumulated.

The third is to broaden relevance across different targets. The campaign speaks to those who knew Gardaland as children, but also to those who now go there with their own children, and even to those arriving from abroad. The media mix, the use of influencers with a total reach of around 20 million followers, and the extension into international markets clearly point to a multi-segment strategy.

The fourth suggests the new 2025 offer cycle, including new features such as Animal Treasure Island, the return of familiar references such as Bim Bum Bam Live, and new resort experiences. The corporate campaign acts as the symbolic frame for a year of relaunch; it does not stand alone.

9. Target, promise, appeal, positioning

The implied target seems broad, but not generic: today's children and families; adults who already hold a memory of Gardaland, especially Italian Gen X and Millennials who grew up with the park and with Prezzemolo. The brand seems to be working along a double axis: acquisition of new families and emotional reactivation of those who already possess mnemonic capital connected to the brand.

The central promise is not merely functional: **Gardaland is the place that stays with you and that you can rediscover, even years later.** The reason why seems to be built not through functional proof, but through narrative demonstration: Alessia's bond and the passage from mother to daughter.

The dominant appeal can be read as emotional, nostalgic, and intergenerational, yet with a component of renewal. This is not closed nostalgia; it is nostalgia that invites return. The positioning that emerges is that of Gardaland as a container of emotions for all ages, a place of Italian wonder capable of lasting over time while renewing itself.

10. Brand and consistency

Prezzemolo is a historic brand asset, so his return as protagonist makes sense in an anniversary year. But the interesting choice is not to use him in a purely celebratory or decorative way: he is restored to the centre as a vector of meaning. This makes heritage active rather than museum-like.

The tagline also appears coherent with the role a park like Gardaland occupies in the memory of many Italians. It does not merely say that the park is fun; it says that the experience leaves traces. For a long-standing brand, this is highly credible territory.

11. Expected effect on the audience

Above all, the ad seems intended to produce emotional recognition. Adult viewers may see themselves in the passage from childhood wonder to growing up, and then in the desire to return with their own children.

The second expected effect appears to be the rekindling of desire. The campaign does not work through immediate promotional urgency, but through an emotional call to return. In practice, it does not say "**buy your ticket now**"; it says "**remember what this place means to you.**"

The third expected effect suggests the consolidation of the brand's symbolic capital. In the long term, this kind of storytelling can reinforce the difference between a park experienced as a collection of attractions and a park experienced as a place of life, memory, and family transmission.

McDonald's Italia — 40 years, with the return of iconic burgers and Cristina D'Avena (2026)



Source: official ad released by McDonald's Italia.

1. Context data

In 2026, McDonald's celebrates 40 years of presence in Italy: its first restaurant opened in March 1986 in Piazza di Spagna, Rome. For the anniversary, the brand launched an integrated multichannel campaign created by Leo Italia, with media planning across TV, social media, radio, OOH, and digital platforms.

At the heart of the initiative is the concept: **"I'm unlocking a memory for you. I'm unlocking a burger for you — actually, three."** The campaign accompanies the limited-edition return of three iconic burgers — CBO®, 1955®, and McRoyal® Deluxe — which are back on the menus of more than 800 Italian restaurants.

Cristina D'Avena, the historic performer of cartoon theme songs, serves as both testimonial and symbolic voice of the initiative, most likely chosen to activate the cultural memory of generations who grew up in the 1980s and 1990s.

2. Denotative description: what the ads show

The ads display a visual and musical style inspired by animated cartoons and TV theme songs from the 1980s and 1990s. The main elements are animated sequences that recall UFO Robot and Cat's Eye, reinterpretations of theme songs sung by Cristina D'Avena, transitions between animation and product, the appearance of the iconic burgers, and the closing campaign tagline.

The narrative message is that a childhood or adolescent memory is "unlocked" through the return of these historic burgers. The object can be read not only as the burger itself, but as the memory associated with the first bite.

3. Connotation: what the signs suggest

The campaign seems to construct meaning on three main levels.

Televisual nostalgia: the cartoon themes and Cristina D'Avena's presence activate a shared memory — afternoons in front of the TV, animated series, 1980s-1990s pop culture. This emotional context prepares the ground for the burgers' return.

Food nostalgia: food functions as a mnemonic trigger. The return of the burgers is presented as the recovery of something already loved, and the return of a taste associated with life moments.

Generational nostalgia: the message appears designed for people who have gone through multiple life stages with McDonald's — childhood, adolescence, adulthood. The brand seems eager to present itself not as a temporary trend, but as a presence that moves through time.

4. Myth / ideology / worldview

The campaign can plausibly be interpreted as building on three cultural myths.

The myth of shared memory: McDonald's presents itself as part of Italy's collective memory. It is not only a restaurant, but one of the symbolic places of the last 40 years of pop culture.

The myth of return: the comeback of the burgers can be read as a return to moments in one's life. It is not just about eating a burger; it is about reliving a feeling.

The myth of pop culture as generational heritage: cartoons, theme songs, and fast food become elements of the same symbolic universe. The campaign points to pop culture as shared memory and to the brands that can become an integral part of it.

5. Relationship between text, image and sound

Sound appears to be the main engine of meaning.

Music: the theme songs reinterpreted by Cristina D'Avena activate immediate recognition. Music often precedes image in creating memory.

Images: the animation recalls the visual style of the original cartoons, but updates it. The sequences construct a transition: cartoon → memory → burger.

Text: the line “I’m unlocking a memory for you” seems to serve an anchoring function, turning generic nostalgia into a brand promise.

6. Narrative analysis

The narrative structure follows a simple pattern.

Initial situation: a familiar cultural universe is evoked — animated cartoons.

Development: memory is activated through music and images.

Turning point: the passage from pop imagery to product.

Resolution: the return of the burgers becomes the materialisation of memory.

Role of the brand: McDonald’s is the bridge between memory and the present.

7. Visual and audiovisual codes

Animation code: the use of animation makes it possible to directly quote the cartoon imaginary and avoid a purely museum-like nostalgia.

Musical code: Cristina D'Avena’s presence seems strategic: her voice is one of the strongest cultural signals in Italian television history.

Pop code: cartoons + theme songs + burgers = a cultural language accessible to multiple generations.

8. Strategic advertising analysis

The campaign appears to suggest at least four strategic objectives.

Celebrating 40 years of the brand: reinforcing McDonald's long-standing presence in the Italian market.

Reactivating iconic products: the burgers' return can generate demand, conversation, and a sense of event.

Activating generational nostalgia: nostalgia seems to be used as an emotional lever to reactivate the bond with the brand.

Integrating entertainment and product: cartoons and music appear to turn the ad into a cultural piece of content.

9. Target, promise, appeal and positioning

Target: Millennials, Gen X, families — all the generations who grew up with the cartoons being referenced.

Promise: McDonald's is part of your story.

Reason why: iconic products and shared cultural symbols.

Appeal: nostalgia, entertainment, and generational memory.

Positioning: the brand can be read as a mass-market brand deeply rooted in Italian culture.

10. Brand consistency

The campaign seems coherent with the brand's historic strategy.

McDonald's has often drawn on pop culture, music, and iconic personalities. The return of the burgers also reinforces the idea of product heritage.

11. Expected effect on the audience

The campaign activates immediate recognition, nostalgic emotion, the desire to relive the experience and, last but not least, traffic to restaurants.

Dunkin' Super Bowl Commercial 2026



Source: official ad released by Dunkin'.

1. Context data

Dunkin's ad, titled "**Good Will Dunkin'**," aired during Super Bowl LX on 8 February 2026. Duration: 60 seconds.

The concept draws on two cultural memories: on the one hand, Good Will Hunting, a foundational text within the Boston/Affleck imaginary; on the other, the televisual heritage of 1980s-1990s American sitcoms. In its official communications, Dunkin' states that the objective is to bring back the era of iconic sitcoms while also reaffirming that Dunkin' "**gave the world iced coffee**" and continues to live inside everyday culture.

2. Denotative description: what the ad shows

On a literal level, the ad presents Ben Affleck as a sitcom version of Will Hunting: he works at a Dunkin' in Boston, is associated with mathematical/genius-level skills, and is surrounded by characters played by stars from 1980s-1990s television. The lines and entrances recall both Good Will Hunting and sitcoms such as Friends, Seinfeld, Cheers, Fresh Prince, Family Matters, and A Different World.

Visually, the scene appears as a "rediscovered" sitcom pilot: retro styling, TV-comedy sets, comic timing, sketch-like rhythm, VHS/1990s aesthetics, and a cast chosen for their cultural roles even before their names.

3. Connotation: what the signs suggest

The ad points not simply to "coffee" or "donuts," but above all to a return to a shared cultural imaginary.

Affleck's "Boston-ness," Good Will Hunting, and Dunkin' seem to merge into a single semantic field: popular authenticity, working-class charm, local irony, and belonging. At the same time, the invasion of sitcom icons expands the code: Dunkin' is not only Boston, but an object that lives in the emotional fabric of mainstream American pop culture.

At a connotative level, the sitcom can be read as familiarity, comfort, lightness, reassuring repetition, ritual. Dunkin' does not appear as an aspirational brand in the classic luxury sense, but as a background brand of everyday life: always present, culturally close, homelike. This reading is also consistent with the brand's official framing, which insists on Dunkin' being part of everyday culture.

Even the mathematical genius relocated into the world of fast coffee can be interpreted with a specific connotative function: the ordinary contains the exceptional. It is a light form of mythologising the everyday. In other words, Dunkin' elevates itself by narrating the mass market as a place of culture and insight.

4. Myth / ideology / worldview

The main myth of the ad can be read as: **real culture is born in everyday life**. It is not born in elite spaces, but in places crossed by everyone. Dunkin' presents itself as a small democratic theatre where genius, comedy, relationships, desire, and pop memory coexist.

Iced coffee is pushed back in time until it becomes almost an epoch-making

invention born inside a 1990s cultural scene. This can be interpreted as mythologisation: not a neutral historical reconstruction, but a narrative that transforms the product into a piece of American cultural history. Dunkin' states this explicitly when it refers to an "**iced coffee origin story.**"

The second myth activates nostalgia as a positive refuge. The ad does not use the past to say "**things were better before**" in a dark or melancholic key. It uses it to say: there was a shared, recognisable, accessible time, and that time can be reactivated today through the brand.

The third myth points to the brand as an infrastructure of familiarity. Dunkin' does not present itself as absolute novelty, but as a continuous presence running through decades, habits, and pop references. In this way, it reinforces a positioning based less on technical superiority than on cultural and emotional relevance.

5. Relationship between text, image and sound

The way the ad works can be interpreted through the interaction between codes.

The images activate the nostalgic pact: retro photography, sitcom scenography, styling, and iconic casting. Words serve as interpretive anchors: they do not leave the viewer with a generic sense of "**ah, the 1990s,**" but continuously point them toward specific references, with lines that bridge Good Will Hunting and the various serial universes being cited. The implicit sitcom sound — line delivery, pauses, entrances, punchlines — completes the effect, making the film feel more like a TV episode than like a standard 60-second ad.

From a semiotic standpoint, the verbal text does not explain the product: it explains how to read it culturally. The lines do not inform; they orient the kind of interpretive pleasure available. The ad seems to reward the viewer who recognises the references and turns them into an accomplice. Those who catch Friends, Cheers, Seinfeld, Fresh Prince, and Good Will Hunting feel **inside** the text. This mechanism increases the value of the text not only as message, but as a test of cultural belonging.

6. Narrative analysis

The micro-narrative is simple but effective, with a straightforward episodic

structure.

Initial situation: we are in a 1990s Dunkin'. Affleck/Will is presented as ordinary but exceptional.

Development: side characters enter, recognising his genius or commenting on it through gags and references.

Tension: it is relational and comic. There is a conflict between extraordinary potential and an ordinary setting, already typical of Good Will Hunting, but lightened into sitcom form.

Resolution: the final climax with Jennifer Aniston and Tom Brady replaces the iconic line from the original film with a comic variation linked to the product. Here the text closes by tying together three axes: cinematic nostalgia, televisual nostalgia, and Dunkin' branding.

Narrative role of the brand: Dunkin' is not only the setting, but the stage, the engine of recognition, and the mythologised object. Without Dunkin', there would be no narrative transformation: the brand appears to be the place where genius manifests and where the cultural past is reanimated.

7. Analysis of visual and audiovisual codes

Direction and composition: the direction does not seem to seek pure cinematic realism, but recognisable artifice. This is coherent with the idea of a pilot that never aired: the film looks like a hybrid object, halfway between parody, archive, and sketch.

Casting as language: the casting itself activates semiosis. Jennifer Aniston does not stand only for the actress, but for Rachel; Jason Alexander for George Costanza; Ted Danson for Sam Malone; Jaleel White for Urkel; Alfonso Ribeiro for Carlton. The brand's choice can plausibly be read as a desire to make meaning emerge from the fact that the audience does not see only stars, but characters sedimented in collective memory.

Colour, styling, temporal texture: the retro aesthetic, hair, and costumes are not cosmetic details: they suggest the construction of temporal texture. The ad seems to want to be perceived as a recovered artefact, not as a clean contemporary remake.

Rhythm: it is fast but not aggressive. Each line is meant to be recognised more than contemplated. This fits the Super Bowl context: extreme competition for

attention, the need for immediate impact, memorability, and shareability. The ad appears designed to live on even after the game as a fragment worth sharing.

8. Strategic advertising analysis

Implied target: the brand seems to imply adults who grew up with, or were culturally shaped by, the 1990s and early 2000s, especially Millennials and older Gen X, with familiarity with Good Will Hunting, NBC/ABC/CBS sitcoms, and Ben Affleck's public persona. This does not exclude younger targets, but full enjoyment of the ad depends on cultural recognition capital.

Objective: it can be interpreted as cultural salience more than pure product explanation. The ad works to restate that Dunkin' occupies a real place in American pop culture and that iced coffee is not just a menu item, but part of the brand's identity.

Promise: it does not appear as a functional promise such as "the coffee tastes better." It seems instead to be a symbolic promise: Dunkin' is the brand of everyday American life made memorable. A place where comfort, irony, familiarity, and pop culture intertwine.

Reason why / proof: this points to continuity with the Boston/Affleck territory, the appropriation of the iced coffee "origin story," the use of highly coded celebrities, and the broader campaign ecosystem of promos, merchandise, and teasers.

Dominant appeal: above all nostalgic, comic, and identity-driven. It does not rely on performance, sensory quality, or ingredients, but on recognition, cultural pleasure, affection, and social conversation.

Positioning: it is plausible that Dunkin' wants to position itself as a popular but not banal brand, mass-market but not anonymous, deeply American, strongly East Coast/Boston, yet still nationally legible through the language of pop culture.

9. Brand consistency

From a brand point of view, the ad is highly coherent. Ben Affleck is now part of Dunkin's recent imaginary: from the first ad in 2023 to the DunKings thread of 2024 and 2025, the collaboration has become a stable creative territory. This creates continuity and recognisability. The 2026 execution does not break that path: it evolves it, shifting the energy from mock-pop musical territory to

mock-archive sitcom territory.

Tom Brady, already present in previous campaigns, also reinforces the sense of a recurring universe. In addition, this ad could not easily belong to just any competitor. The mix of Boston, Affleck, Good Will Hunting, and Dunkin' is sufficiently distinctive.

10. Expected effect on the audience

The ad seems designed to produce at least four effects.

First: pleasure through recognition. Viewers enjoy catching the references and feeling culturally competent.

Second: retrospective affection. The past is reactivated playfully, not heavily. Ribeiro explicitly says he wants to bring back “that nostalgia” and the memory of the “good days.”

Third: stronger brand memorability. Dunkin' is not merely sponsoring the gag: it is the place that makes it possible, and the name that remains suspended in the very title.

Fourth: a soft push to action. Activations through the app and next-day promotions convert cultural warmth into behaviour.

Sources and methodology

The analyses on this page were developed by combining primary sources on the advertising campaigns — official brand communications and trade press — with theoretical sources on semiotics, advertising, and nostalgia marketing.

Primary sources

Adweek (2026) Dunkin' rewinds to the '90s with star-studded Super Bowl sitcom.

Available at: <https://www.adweek.com/creativity/dunkin-rewinds-to-the-90s-with-star-studded-super-bowl-sitcom/>

Brand News (2025) Gardaland festeggia 50 anni con la campagna “Il luogo che resta sempre con te”.

Available at: <https://brand-news.it/in-evidenza/gardaland-festeggia-50-anni-con-la-campagna-il-luogo-che-resta-sempre-con-te-manifestazione-della-brand-essence/>

Brand News (2026) McDonald's celebra 40 anni con Cristina D'Avena e i panini iconici.

Available at: <https://brand-news.it/brand/alimentari/food/pubblicita-mcdonalds-occhi-di-gatto-ufo-robot/>

Dunkin' (2026) Good Will Dunkin' Big Game Commercial.

Available at: <https://news.dunkindonuts.com/news/good-will-dunkin-big-game-commercial-2026>

Engage (2025) Gardaland celebra 50 anni con la campagna pubblicitaria dedicata a Prezzemolo.

Available at: <https://www.engage.it/brand-e-aziende/gardaland-pubblicita-50-anni-prezzemolo.aspx>

Entertainment Weekly (2026) Dunkin Super Bowl ad spoofing Good Will Hunting.

Available at: <https://ew.com/dunkin-super-bowl-2026-ad-tv-sitcom-stars-good-will-hunting-spoof-11900455>

Gardaland Resort (2025) 50 anni di Gardaland.

Available at: <https://www.gardaland.it/50-anni-di-gardaland/>

Horeca News (2026) I panini cult di McDonald's tornano nei ristoranti per celebrare 40 anni di storia in Italia.

Available at: <https://horecanews.it/i-panini-cult-di-mcdonalds-tornano-nei-ristoranti-per-celebrare-40-anni-di-storia-in-italia>

McDonald's Italia (2026) 40 Anniversary.

Available at: <https://www.mcdonalds.it/40anniversary>

Media Key (2025) Il luogo che resta sempre con te: la nuova campagna pubblicitaria di

Gardaland.

Available at: <https://mediakey.it/news/il-luogo-che-resta-sempre-con-te-la-nuova-campagna-pubblicitaria-di-gardaland-resort-celebra-cinquantanni-di-emozioni-e-il-profondo-legame-che-unisce-gli-ospiti-al-parco-e/>

People (2026) Inside the filming of Dunkin's 90s sitcom themed Super Bowl ad.

Available at: <https://people.com/inside-the-filming-of-dunkin-s-90s-sitcom-themed-super-bowl-2026-ad-exclusive-11900379>

Touchpoint (2025) Gardaland Resort: on air l'adv per i 50 anni del parco.

Available at: <https://www.touchpoint.news/2025/04/15/gardaland-resort-il-luogo-che-resta-sempre-con-te-on-air-ladv-i-50-anni-del-parco/>

Youmark (2026) McDonald's celebra i 40 anni in Italia con Cristina D'Avena.

Available at: <https://youmark.it/mcdonalds-italia-40-anni-panini-storici-cristina-davena/>

Analysed ads

Dunkin' (2026) Good Will Dunkin' – Super Bowl Commercial.

Available at: <https://www.youtube.com/watch?v=Gr96AsZGFQc>

Gardaland Resort (2025) The place that always stays with you – 50th anniversary campaign.

Available at: <https://www.youtube.com/watch?v=M5aXDqpvrKA>

I'm unlocking a memory for you. I'm unlocking a burger for you — actually, three! The Legends are back.

Available at: <https://www.youtube.com/watch?v=EY8TvL4PYu4>

Theoretical and methodological sources

Barthes, R. (1977) *Image, Music, Text*. London: Fontana Press.

Barthes, R. (1957) *Mythologies*. Paris: Éditions du Seuil.

Kantar (2023) *Take me back: The power of nostalgia in advertising*.

Available at: <https://www.kantar.com/inspiration/advertising-media/take-me-back-the-power-of-nostalgia-in-advertising>

Kotler, P. & Keller, K. (2016) Marketing Management. 15th ed. Pearson.

Kress, G. & van Leeuwen, T. (2006) Reading Images: The Grammar of Visual Design. London: Routledge.

Percy, L. & Elliott, R. (2016) Strategic Advertising Management. Oxford University Press.

Rose, G. (2016) Visual Methodologies. London: Sage.

Williamson, J. (1978) Decoding Advertisements: Ideology and Meaning in Advertising. London: Marion Boyars.

Methodological note

The analyses in this work were developed by applying semiotic, narrative, and strategic models for analysing advertising communication.

Primary sources were used to reconstruct the context of the campaigns, while the interpretation of messages, visual codes, and brand strategies is the result of critical analysis grounded in the academic literature cited above.

Trademarks, logos, and referenced materials belong to their respective owners. This content was produced for analysis and commentary purposes only. No affiliation, sponsorship, or partnership with the brands mentioned is intended.