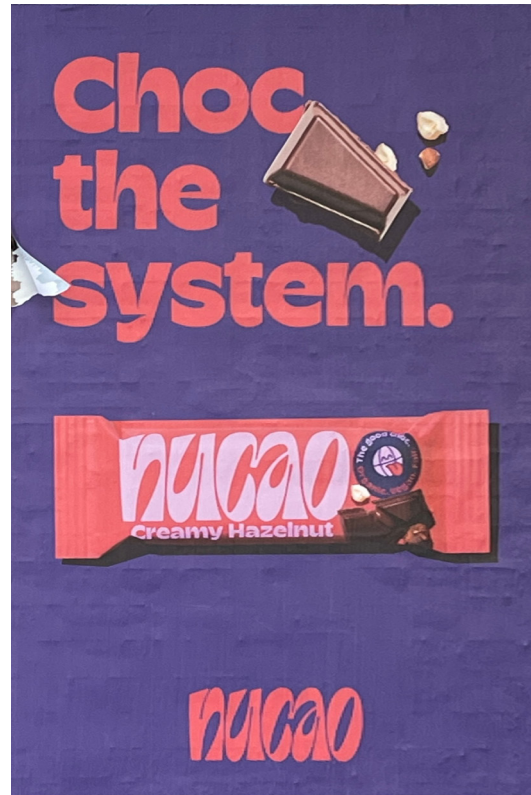


Visual analysis research report by Matilde Taricco

The poster that
will be studied:



A realistic scenario
where we would
meet the poster is:



0. Reseach around Berlin

Selection of street posters

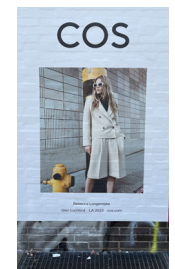


0. Reseach around Berlin

Selection of street posters

Procedure

I strolled through the streets of Berlin, capturing photographs of various posters. Among them, I curated a selection based on personal preference, ultimately choosing just one for in-depth analysis.



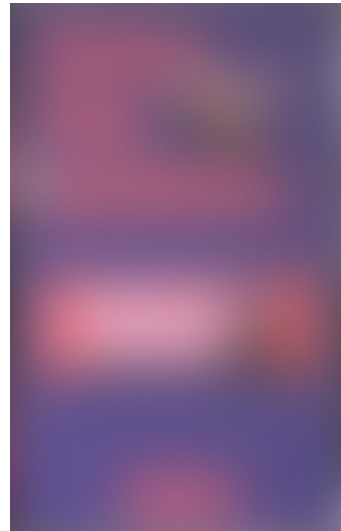
1. Preattentive vision

1.1 Peripheral vision experiment

Procedure

I put my left arm out in front of me and stared at my thumb, while rotating the smartphone in my right hand at a 90-degree angle towards my left thumb, then I tried at a 35-degree angle and lastly at 15-degree angle.

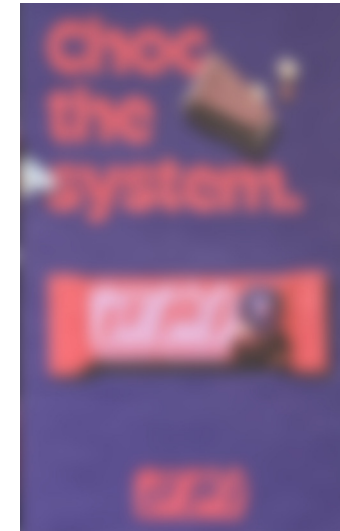
90-degree angle



35-degree angle



15-degree angle



Results and discussion

The poster's reduced color palette enhances visual order and attention. This simplification streamlines information, improving legibility, and focusing on key elements. *Incredibly, I can easily notice how colors catch the attention and how they help to group elements.*

It's all about the colors!

1. Preattentive vision

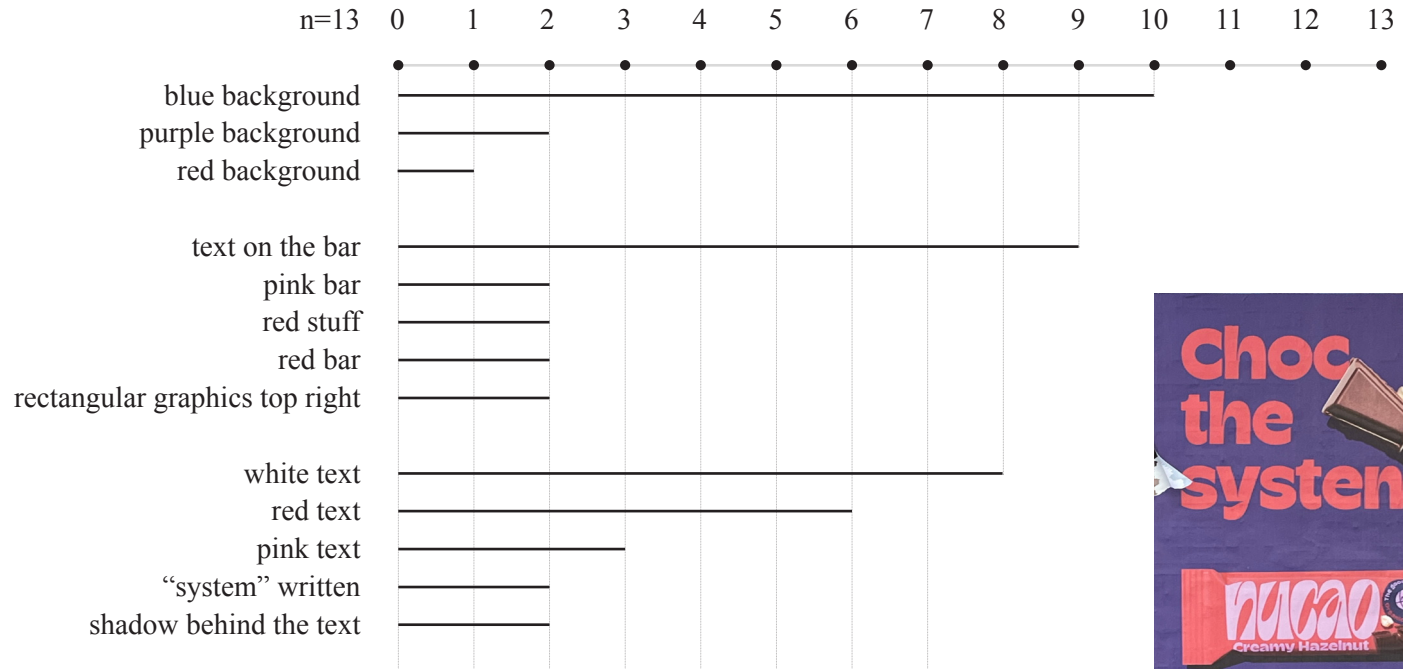
1.2 Tachistoscope Experiment

Procedure

I showed for 50 milliseconds, using the Tachistoscope website, the selected poster in a big screen to 13 people to see how they could see and be impressed <https://graaffik.de/research/visualanalysis/tachistoscope/>

Results and discussion

It's interesting to note that even with small variations, people can still identify the same graphic element, highlighting the consistency and importance of the message it conveys. *Simplicity in design often leads to increased recognition and effectiveness, as it reduces clutter and cognitive load for the viewer.*



1. Preattentive vision

1.3 Checking with Gestalt principles

Procedure

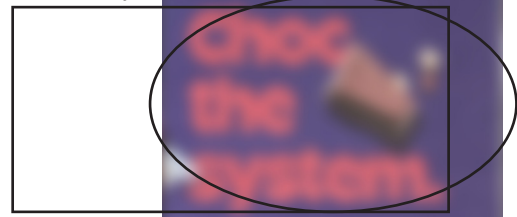
Analyzing a poster using the principles of Gestalt involves examining how visual elements are organized and perceived as a whole. Gestalt principles are psychological rules that describe how the human brain tends to organize visual elements in a coherent and meaningful way.



YES - Factor of similarity

The claim, company logo, and product packaging share similar colors, creating a visual connection. This, along with the chocolate cube image, emphasizes the main message, making these elements stand out for effective communication.

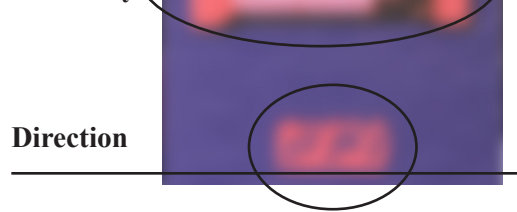
Proximity



YES - Factor of proximity

The combination of the text (the claim) and the chocolate cube image, due to their proximity, clearly conveys the message that it's about chocolate.

Similarity



YES - Factor of good gestalt

Organizing elements into three parts with rectangular shapes follows the principle of "good form" in Gestalt psychology, which suggests creating clean and coherent visual compositions in order to enhance perception and memorability.

Direction



YES - Figure and ground

In brief, a solid or minimalist background can enhance the perception and clarity of text and images, emphasizing the main message and creating a clean and clear visual presentation.

YES - Factor of direction

The use of horizontal direction helps organize information into three distinct groups, making it easier to read and understand. It is effective when you want users to clearly perceive separate content groups of elements.

NO - Closure and ground

The factor of closure is absent, no tendency of the human mind to perceive incomplete shapes or figures as complete and whole.

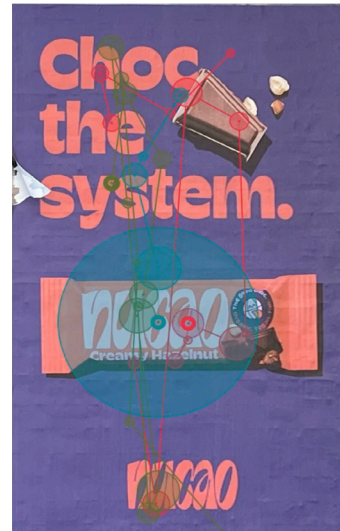
1. Preattentive vision

1.4 What do we really look at?

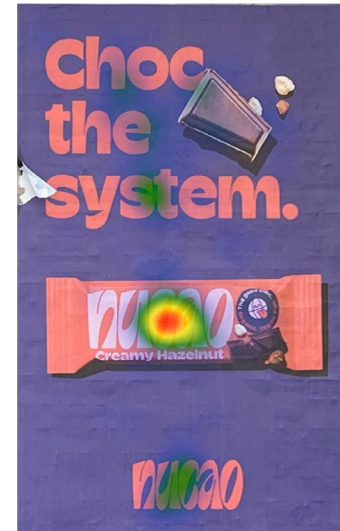
Procedure

The thirteen participants observe the poster for an average of 4 seconds using the eye-tracking device. In the views only three random tracks are shown.

Scanpath view



Heatmap view



Results and Discussion

It appears that the scanpath and heatmap analysis highlight the significance of packaging with text in capturing the viewer's attention. The background, on the other hand, seems to be largely ignored. The packaging stands out as the focal point, while the text positioned above and below shares a secondary level of attention. Surprisingly, the last word in the above

text, close to the packaging, emerges as the central focus within that text group, suggesting a connection with the packaging. Remarkably, the illustration in the top right corner does not seem to be considered or attract attention according to the analysis. Foveal vision is the part of the retina that provides the sharpest vision. However, the arrangement of elements in a poster can

influence attention, with text and packaging attracting more focus. Even though we perceive chocolate peripherally, its significance is enhanced by its relationship with other visual elements in the poster, thanks to the principle of proximity.

2. Emotional Effect and Expression

2.1 Are we affected?

Procedure

When you stand in front of the poster, you immediately experience a temporary emotional impact. The vibrant images and captivating colors grab your attention, eliciting a fleeting sense of lightness and joy. This effect is transient and can be easily altered by external stimuli. Your emotional response is superficial, tied to the immediate reaction to the visual elements of the poster rather than deeper emotions. Consequently, the poster's influence is momentary and subject to rapid changes in response to other visual stimuli or experiences.



Results and discussion

The poster, with its monochromatic surfaces and simple shape, exudes a pleasant vibe. Despite its minimalist elements, it manages to evoke a subtle charm and a sense of tranquility.

Negative (pain)

- very bright stuff
- fast flickering stuff
- figure-ground-flicker
- high contrast patterns - in foreground

Positive (lust)

- smooth gradients
- monochromatic surfaces
- smooth roundish shapes
- one simple shape

It's so quiet!

2. Emotional Effect and Expression

2.2 Can you feel it?

Procedure

Visual and tactile experiences are intertwined within the same sensory realm. Each is influenced by eye movements or direct contact with objects. Despite their close connection, they remain distinct, reflecting the complexity of human perception.

We understand what we see with other senses.

Eye

(vision alone)

Eye and nose

(vision and smell)

- no smell is triggered here

Eye and ear

(vision and audio)

Eye and mouth

(vision and taste)

Eye and hand

(vision and touch)

Eye and skin

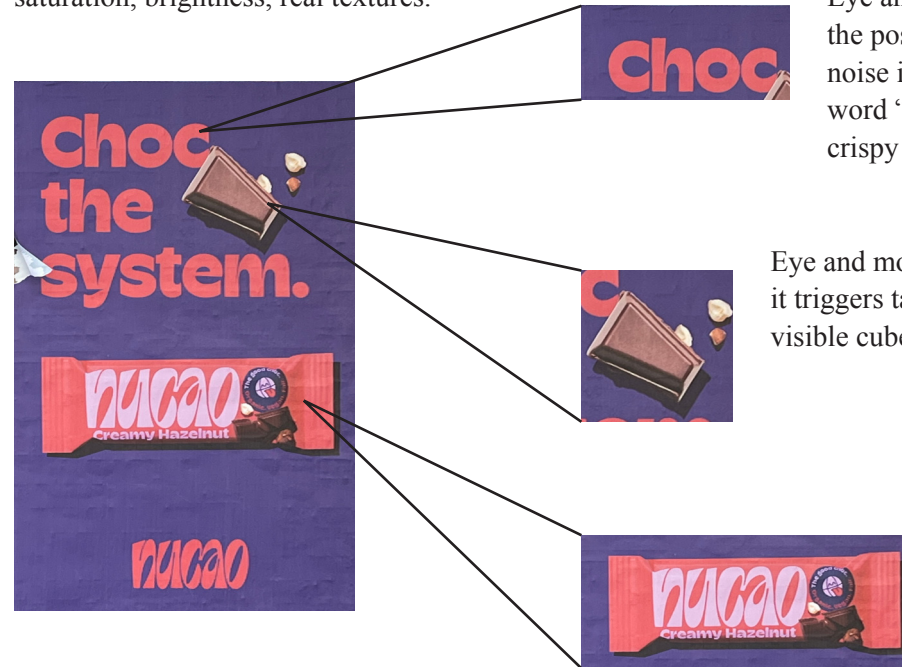
(vision and temperature)

Eye and body

(vision and proprioception)

Eye (vision alone):

the 2 main colors are most visible and recognisable because dominant and in contrast between them. Neutral high saturation, brightness, real textures.



Eye and ear (vision and audio):

the poster is overall quiet but the only noise is coming from the sound of a word “choc”, similar to the sound of crispy chocolate right placed next to it.

Eye and mouth (vision and taste):

it triggers taste due to the visible cube of chocolate.

Eye and hand (vision and touch):

the packaging gives the perception of thick paper and provides a tactile experience.

Eye and body (vision and proprioception):

the real dimension of the poster is as high as a person, so the whole is perceived big, especially the packaging if its true dimensions are not known before.



Eye and skin (vision and temperature):

the colors trigger a warm feeling.

Purple: dark colour; Peach: active colour

2. Emotional Effect and Expression

2.3 Which mood is conveyed?

Procedure

I conducted a semantic differential test to gauge people's perceptions of graphic design. I distributed a link to 13 participants, asking them to evaluate the design. <https://graffik.de/research/visualanalysis/semanticdifferential/>

Results and discussion

I selected contrasting moods and adjectives for the test to explore the full spectrum of responses. Upon first impression, the poster conveyed a sense of simplicity and clarity.



unpleasant
sad
dull
complicated
fragmented
confusing

VS.

comfortable
happy
captivating
simple
monochrome
clearly structured

2. Emotional Effect and Expression

2.3 Which mood is conveyed?

Procedure

I summarized the findings that I found interesting from chapters 2.1 to 2.3 to create the differential.

Results and discussion

The result of the semantic differential test revealed that many participants reported feeling comfortable, happy, content, and structured. This outcome doesn't come as a surprise, considering that the elements, colors, and arrangements in the design of the poster tend to evoke such positive feelings. However, I was surprised to learn that some individuals experienced feelings of sadness and dullness. This might be due to the poster's monochromatic nature and the lack of dynamic visual stimuli.



n=13

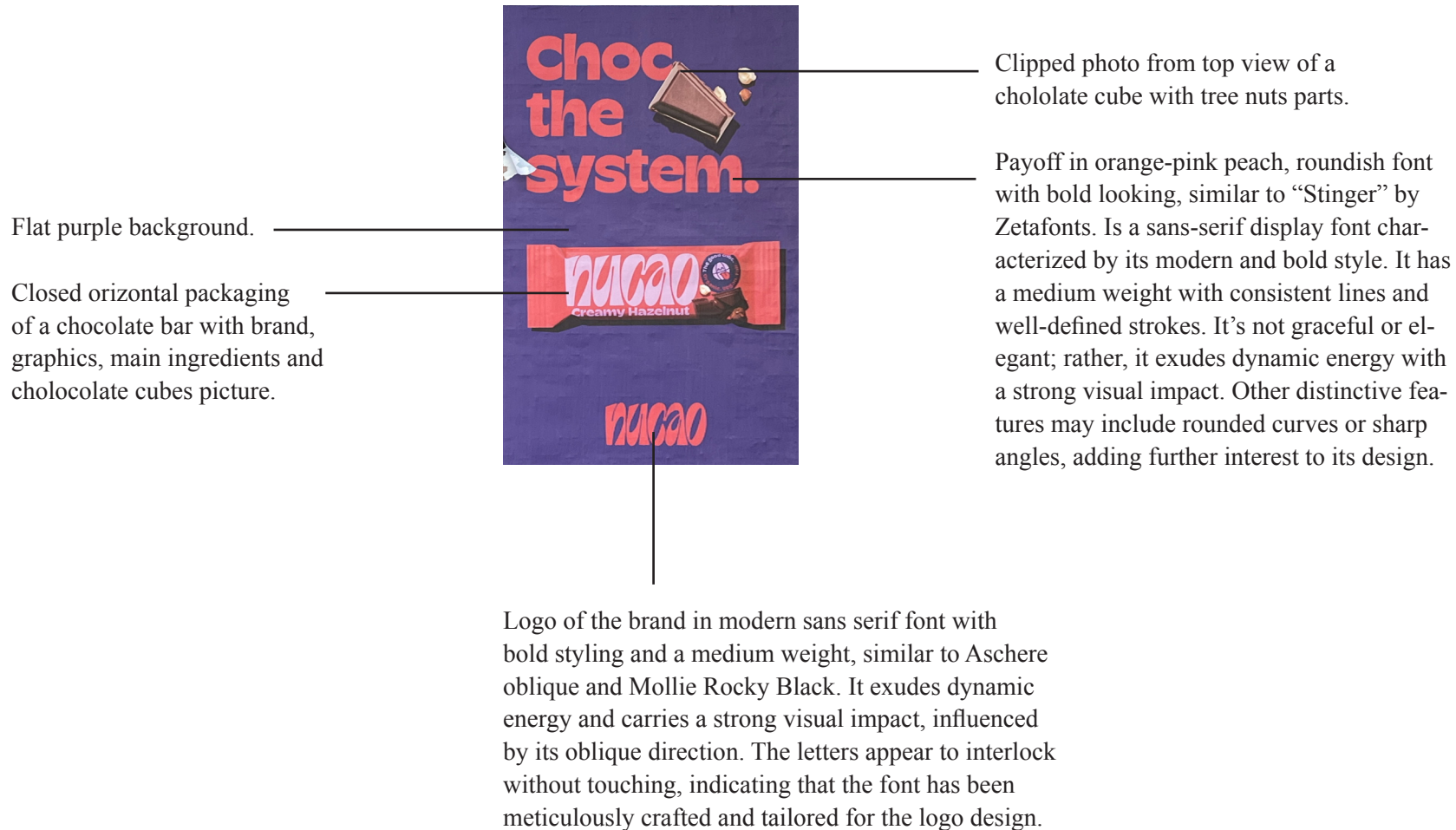


3. Construction

3.1 What is made of? What's there?

Procedure

Examining the poster in a literal way involves taking inventory of its elements.



3. Construction

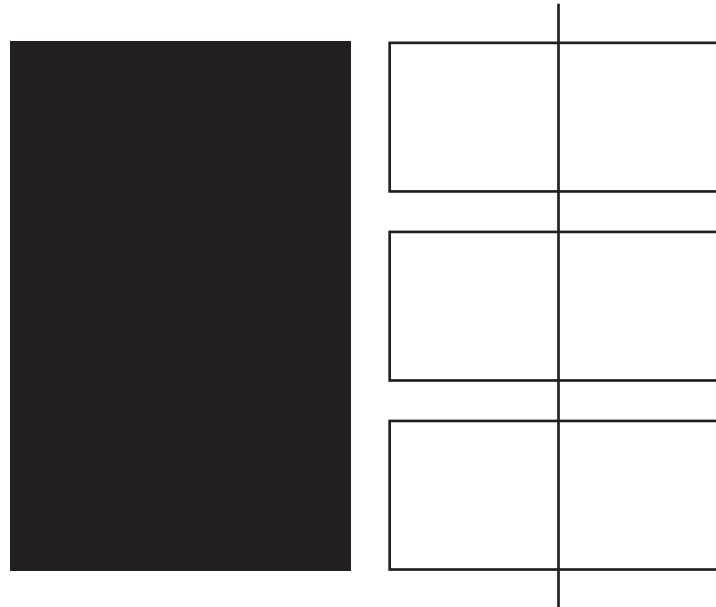
3.2.1 Which arrangement is “suggested” by the format?

Procedure

“Suggested arrangement” refers to the way visual elements are positioned or organized within the design.

Results and Discussion

The format’s shape suggests a vertical layout where 2 or 3 horizontal parts could be included, with a notable attraction towards the corners. The suggested format proposes a functional and predictable arrangement, ideal for conveying fundamental information in an advertisement poster.



It consists of three main sections:

Headline: Positioned at the top, it delivers a bold and attention-grabbing message.
Middle: This section expands on the headline, offering additional details or explanations.
Lower: Located at the bottom, it includes supplementary information or branding elements. This arrangement ensures clear communication of essential information while maintaining viewer engagement.

3. Construction

3.2.2 How are elements actually arranged?

Procedure

Analysing how the elements of the poster are actually arranged. Finding out if there is a guiding principle, for example a grid, main guide line ecc...

Results and Discussion

The background is fully in the background. The elements are arranged following a vertical stacking format, with the most noticeable guideline being the top-left corner alignment, aligning the three-line payoff. Additionally, there is a central vertical line that aligns the packaging and the logo. There is a high tension in the top left corner and centered alignment overall, though it's not fully centered due to the heavier weight in the upper part compared to the lower part, which balances the two tensions.



Right in place!

3. Construction

3.2.3 Is there balance?

Procedure

Considering the elements in the poster and how they occupy space.

Results and Discussion

It seems balanced because the three sections are well present, and the elements work together, including in terms of colors. If the chocolate cube is removed from the poster, the composition becomes unbalanced. Therefore, we can assume that the cube of chocolate is crucial for good balance. Not only the cube, but also the hazelnuts beside it play their part. In fact, as shown, if they are absent, it no longer appears balanced.

Balance



No balance



Balance



No balance



3. Construction

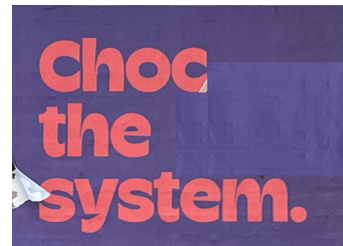
3.3 Does the arrangement suggest meaning?

Procedure

I examined if the arrangement of elements implies any specific meaning.

Results and Discussion

I observed that the title/ payoff suggests meaning through its positioning alongside the chocolate cube and above the packaging. On its own, it would be a strong payoff, but it would lack additional elements to fully understand the meaning. The elements within the poster are few but fundamental for understanding the entirety, and when read from top to bottom, they contribute to completing the comprehension.



The payoff alone could convey everything, but its placement suggests that it holds focal importance to be read before other elements.



The payoff alone could convey everything, but its placement suggests that it holds focal importance to be read before other elements.



The payoff alone could convey everything, but its placement suggests that it holds focal importance to be read before other elements.

3. Construction

3.3 Does the arrangement suggest meaning?

As mentioned, the other elements complete the understanding of the poster, and their placement is important to balance the composition and the meaning. Lastly, the centrally positioned branding at the bottom is equally important. In fact, it is sizable, but if prominently placed last, the message and graphics must be seen and understood before the branding; otherwise, it wouldn't make sense to create this type of poster solely to advertise the brand without content. I've tried various arrangements to see if different arrangements communicate the same message, but despite some balances that may work, they are not as impactful as the original.



4. Semiosis

4.1 Visual Rhetoric: How do the signs try to express meaning?

Procedure

Visual rhetoric uses signs such as images, colors, and layout to convey meaning. These signs follow semiotic principles, representing specific cultural ideas. Creators encode messages into visuals, and audiences decode them. It employs persuasive tools like symbolism and metaphor.

Results and Discussion

The poster doesn't explicitly state that it's about chocolate, but the presence of the chocolate cube in the picture suggests it. Through the packaging, the entire product is advertised, including its creamy hazelnut flavor, which is written directly over the picture.



The chocolate is shown partly in a small cube and viewed from the top, not from the inside, so it is not understandable its composition unless by the hazelnuts alongside, which, being broken, indicate that it's crunchy. However, the packaging suggests it's also creamy, but this isn't directly suggested by the photographs.

4. Semiosis

4.1 Visual Rhetoric: how do the signs try to express meaning?

Starting from a base poster, I explored visual rhetoric by incorporating evocative images of cocoa forests, cocoa beans, and melted chocolate interiors. These elements were chosen to convey the symbol of chocolate in an engaging and sensory manner.

Through this visual composition, I aimed to capture the essence and complexity of the chocolate world, inviting observers to fully immerse themselves in its sensory and gustatory experience.



The bar with a missing piece is combined to the cube piece at the top.



The cocoa forests evoke the place of origin and lush nature of the raw material, while cocoa beans represent the purity.



The melted chocolate represent the delight of the finished product.

4. Semiosis

4.2 Multimodality: How do the signs work/play together?

Procedure

Multimodality combines signs from various modes (visual, textual, etc.) to convey complex messages. Signs interact in ways like reinforcement or contradiction, engaging the audience and stimulating critical thinking. It enables nuanced communication, accommodating diverse audience preferences.

Results and Discussion

The elements of the poster, individually, can speak of chocolate (images), and the text could have references to chocolate through the word 'choc,' but it is through the combination of all elements that communicates the message to try the vegan nucao chocolate to shock the system. And we see how the text has great power over the images, and vice versa, to complete the desired message.



In the event that I were to try with a text of a completely different meaning while keeping the images, the message changes completely, and it's here that the power of the text can engage the right target.

5. Aesthetics

5.1 Love-hate exploration

How I like my poster:



I love it! Because the graphic elements are few, I really like the purple and peach together, I love the bold font, it's well-detailed in its simplicity, and I would hang it in my room. The message of trying this creamy hazelnut vegan chocolate to discover that it's out of the ordinary is immediately clear, breaking the system with it. I like that it doesn't provide excessive information that I wouldn't read. I'm intrigued by the brand identity; it seems to have precise and clear directions, and I would like to know more about the brand starting to taste the chocolate.

I hate it! Because the packaging is closed and I can't figure out where the chocolate cube is coming from.

*I would hang
it in my room!*

5. Aesthetics

5.1 Love-hate exploration

How I hate-love 2 posters:

Results and Discussion

It's intriguing to compare two contrasting posters, one that I adore and another that I dislike, as it provides insights into what elements resonate with me and what aspects contribute to my disliking.

Interestingly, a classmate of mine admires the poster I dislike the most, while favoring the one I hold in high regard. Despite the analytical procedures that guide our understanding of what makes a poster aesthetically pleasing, personal preferences ultimately take precedence. In my case, the influence of past studies focused on functionality has shaped my inclination, leading me to appreciate designs that align with these principles.



I hate it! I find posters crowded with text and diverse visuals overwhelming. The abundance of information makes it challenging for me to focus. Transitioning from one visual to another becomes time-consuming due to the close proximity and layering of visuals. While color isn't an issue, the excessive variation in textures adds to the complexity. Overall, it's the multitude of different layers that disturbs my viewing experience.

(Comment by a classmate, who loves-the-most my most-hated poster)
It reminds me of the witty Woody Allen movies I watch. Humorous and very well drawn.



I love it! I appreciate breathing spaces as they provide room for contemplation on the content I'm engaging with. Clear, bold messages grab my attention instantly. I enjoy involving the reader, encouraging collaboration, and sparking curiosity to delve deeper. Short, concise text offers the freedom for viewers to explore more, respecting their choice without occupying unnecessary space.

(Comment by a classmate, who hates-the-most my most-loved poster)
Boring, very boring. No AI? So what? no explanation. 0 Design

Realizing that someone has completely opposite taste can be confusing!

5. Aesthetics

5.2 ... or is it just good/bad?

Procedure

Evaluating whether my poster is good or bad, considering the previous chapters and functional principles.



Quick check if the poster is good (functional):

- | | |
|------------------------------------|----------|
| 1. Pre-attentive Perception | good |
| 2. Emotional Effect and Expression | bad/good |
| 3. Construction | bad/good |
| 4. Semiosis | bad/good |

5. Aesthetics

5.4 So I can tell: free/dependent beauty?

Procedure

We ask the question:

does the aesthetic aspect support the message?

The pleasure is tight to the message of the poster, the aesthetic is going together with the message.

Results and Discussion

I think that the visual appeal of certain posters enhances their message, but not all examples follow this pattern. For instance, the one I love the most may embody an independent aesthetic that supports its message, rather than relying on external factors for its beauty.

Free

Dependent

Hate it



Love it

5. Aesthetics

5.5 Do I love/hate because it is expected from me?

Procedure

The chart serves to distinguish what “I should love” and what “I should hate”.

Results and Discussion

I feel quite balanced in this chart, as there are few posters that I like but should dislike, and vice versa. It seems that my preferences are influenced by functional characteristics.

I don't like it for its style, colors, and various textures, but I should because it's balanced just right, and it's symbol of one of the most important musical groups of the past.

Hate it

I should love it



5. Aesthetics

5.6 Who is addressed by the style?

Procedure

Focus on identifying the target audience to ensure it resonates effectively.

Attracting the right demographic is vital for successful sales, shaping the design and messaging to genuinely engage and appeal to them.

Results and Discussion

The target audience for this style includes young and modern (affluent) moms and their kids, cool and fancy young people, and individuals interested in a healthy lifestyle, balanced diet, and organic or natural food products. It may also appeal to those conscious of environmental sustainability.



6. Socio-cultural Background and Discourse

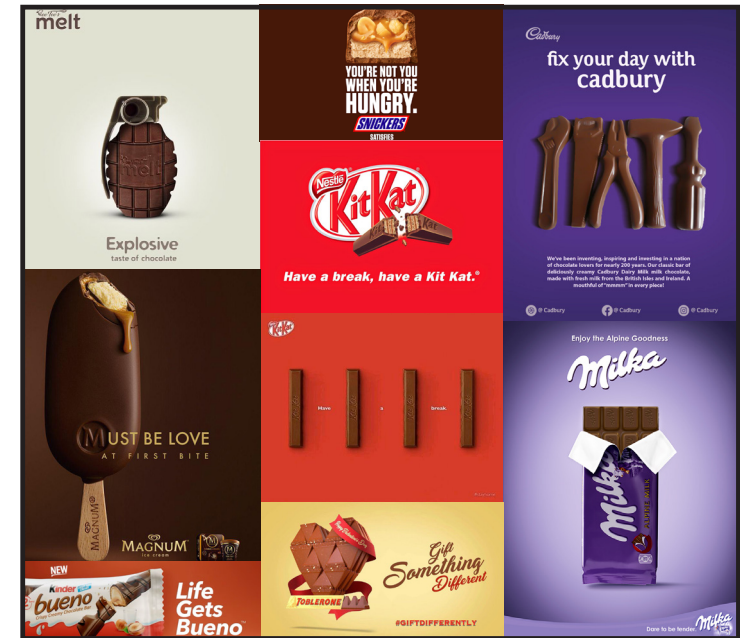
6.1 Cultural influences

Procedure

We are no longer interested in the actual design but we look from outside at the poster and we question where the style is coming from and where it might have been influenced.

Results and Discussion

This poster exudes a contemporary vibe through its bold colors and font choice, embracing the trend of color blocking to make a visual statement. However, despite its modern appearance, it lacks a substantial connection with the advertised product, presenting it simply as a fashionable and trendy item. In a broader sense, the poster reflects the contemporary trend of minimalism, which can be seen as the latest resurgence of modernism. While the original mission of modernism may have faded, it still influences contemporary design choices.



The influences for this poster stem from others that portray chocolate as an accessible luxury, highlighting the satisfaction and pleasure derived from consuming the product. They adopt a minimalist and

modern design that values cleanliness, simplicity, and elegance, while also using bold colors and catchy or playful payoffs, all while remaining up-to-date with prevailing market trends.

6. Socio-cultural Background and Discourse

6.2 Technological influences

Procedure

Looking from outside we question about the technique and what is the socio-cultural precondition for this?

Results and Discussion

Next to the poster are listed some of the techniques and socio-cultural preconditions for its creation. This helps to understand the various sections and steps the process must go through, as well as how they communicate with each other.



Computers - Programms (such as Lightroom and Photoshops for the pictures, Illustrator and InDesign for the logo and layout) - Skills

Brief - Concept - Target

Chocolate brand - Brand campaign
- Marketing team - Design and Content team

Research and Development - Product formulation - Ingredient sourcing -
Production of the Product - Quality control - Packaging and Distribution

Offset printing - Print company - Paper industry - Industrial forest

City spots - People passing and reacting

Trackways for sale - account manager - business manager

6. Socio-cultural Background and Discourse

6.3 Political-economic influences

Procedure

For what purpose it was designed, who designed for whom, what is the discourse?

Results and Discussion

This design serves the purpose of advertising a creamy hazelnut vegan chocolate bar, targeting consumers interested in vegan products, chocolate enthusiasts, or those with an appreciation for contemporary design. It highlights the unique qualities of the chocolate, including its creaminess, hazelnut flavor, and vegan ingredients, while conveying a message of innovation and challenging norms. The phrase “shock the system” metaphorically suggests that the chocolate disrupts conventional expectations with its exceptional taste and vegan attributes.

This advertisement represents a juxtaposition of positive and potentially misleading advertising, promoting the authenticity of the chocolate while questioning the legitimacy of other ads. The shock factor emanates from the chocolate’s distinctiveness, particularly its vegan and delicious qualities, distinguishing it from competing brands in the market. Applying the concept of “shock the system” to another brand wouldn’t align with the critical discourse, as it specifically relates to the unique features of the advertised chocolate, such as its vegan nature and outstanding taste.



The product is advertised in a commercial context, so it has a commercial nature. However, the advertisement focuses on the unique characteristics of the product, such as being vegan and delicious, seeking to differentiate itself from the competition. So, while it has a commercial purpose, it still strives to present the product in a unique and distinctive way compared to others on the market.

***Commercial
but unique and
distinctive!***

7. Practices

7.1 How does it take part in everyday life?

Procedure

Thinking of the analysed poster, observe where it is found and then write a short story, a poem, a song to summarize the observations!

What to observe?

People, things, spaces, activities, actions, operations, interactions, gaze.

Write down facts:

where, when, how many people, their age, some description of the environment.

Where is the graphic design actually

placed? (where else?)

Who passes by?

Who owns the place?

Who put it there?

I took under observation some other posters as mine was took out, and I did the exercise of observing and noting down for about 2 hours.



This is me, sitting at the THE BARN in Friedelstraße 27, 12047 Berlin-Bezirk Neukölln.

Picture taken by my classmate Dila Kiliç - we spent the time observing and commenting together.



This are the posters taken under observation, they were interesting for their location at the high of the eyes and right next to the side walk on this “electricity” box (I suppose).



Very hard to capture in pictures people faces or passing people!!! But I met different occasions to note down gazes and interactions.

7. Practices

7.1 How does it take part in everyday life?

Location and Observation

Friedelstraße, in front of “The Barn” cafe on Friday, February 16th, at 3:30 pm. Posters were affixed to an electricity box situated on the sidewalk, specifically on the sidewalk-facing side of the box. The side facing the street is obscured by parked cars, indicating deliberate placement of the posters. The atmosphere around the area is relaxed, with people enjoying a leisurely day. Friedelstraße is not particularly bustling, so pedestrians are taking calm strolls and emitting relaxed vibes. The posters positioned at the top are more visible to pedestrians walking by, while those at eye level become apparent when one is seated. The repetition of certain posters enhances their impact compared to others that appear less frequently, regardless of the graphics' effectiveness.

Ownership and Placement

The outdoor area is owned by the German government and the posters are not placed in designated spaces, so they do not pay for advertising space. However, Berlin is renowned for its vibrant and artistic atmosphere, where it's typical to encounter an array of posters, stickers and artistic expressions.

Field Observation



Dinner collab. poster for the Chinese New Year, managed there for promotion reason as the bar is near by. It is also covering a PrivatClub poster.



An individual poster with “Einzelne” written in big, is strategically placed at the eye level for five times



An extinction rebellion poster with a picture of people protesting and big bold short information, it is just placed twice and in the lower not high visible.

7. Practices

7.1 How does it take part in everyday life?

Notes on people

- People sitting outside the café had a good chance to look at and read the posters, partly because they had time to spare and perhaps because they were positioned in such a way as to be directly in front of them.
- Two people were smoking around the electricity box but simply leaned against it without looking at the posters.
- A couple stood in front of the Chinese New Year poster for a few minutes, with a bike parked and leaning against the poster, and it sounded like they briefly discussed about it.
- A guy listening to music passed by and stopped to light a cigarette without looking at the posters.
- A group of adults walked by, and one glanced at the posters while continuing to talk to the others about something else.
- One person with a bike and handed out neon-colored flyers to café costumers.
- A girl looked directly at the posters, went back to the others and took a picture of what she was interested in.
- Others walked or biked past without interacting with the posters.



7. Practices

7.2 Poem

Procedure

“Parole in libertà” is a key concept of the Italian poet and theorist of the Italian avant-garde, Filippo Tommaso Marinetti, founder of the Futurist movement, which I have decided to draw inspiration from. This concept expresses the will to free words from the rigidity and traditional conventions of language, allowing them to express the dynamism, speed, and sensations of modernity.

Therefore, my poem focuses on the sound of actions carried out by different people interacting with the poster and is narrated in the first person by the poster itself. People passing by without noticing, people taking photographs of it, people forced to look at it because they’re waiting for the bus, and finally someone who wants to try it.



“zac zac fragmented observations”

flick, flick
among a tapestry of
cluttered posters,
he pins me, solitary
amidst the chaos.

gri, gri
unseen, I linger in solitude.

toc, toc
they pass by, oblivious
to my silent presence.

click, click
the camera captures
me, a fleeting moment
in the city’s hustle.

bla, bla
conversations ebb and
flow like the restless tide,
as fleeting thoughts ex-
change among passersby.

hiss, hiss
the approaching bus,
he begrudgingly reads
me, burdened by the
weight of anticipation.

mhh, mmhhh
on the phone with a
weary soul, her thoughts
drift towards me.

ooooh, ooooh
exclaimed with delight,
she eagerly anticipates
sampling this novel sight.

bling, bling
the store newly stocked,
she indulges in choc-
olate’s allure.

yum, yum
divine flavors dance
upon her palate,
a craving for yet an-
other sweet embrace.

7. Practices

7.2 Poem

Since I was inspired by the Futurist movement, born in the early 20th century in Italy, I wanted to translate the poetry I wrote into Italian as well.



“zac zac osservazioni fragmentate”

flick, flick
tra una muraglia di
poster disordinati,
mi affigge, solitario
nell’abbaglio.

gri, gri
inosservato, rimango
in solitudine.

toc, toc
passano oltre, ignari della
mia presenza silente.

click, click
la macchina fotografica mi
cattura, un istante fugace
nel frastuono della città.

bla, bla
le conversazioni fluis-
cono e rifluiscono come
l’incessante marea,
mentre pensieri fugaci si
scambiano tra i passanti.

hiss, hiss
l’avvicinarsi dell’autobus,
costretto a leggermi, gra-
vato dal peso dell’attesa.

mhh, mmhhh
al telefono con un’anima
stanca, i suoi pensieri
si perdono su di me.

oooh, oooh
esclamò con gioia,
impaziente di assapo-
rare questa novità.

bling, bling
il negozio appena rifo-
r-nito, lei si concede al
richiamo del cioccolato.

yum, yum
sapore divino danza
sul suo palato,
un desiderio di ancora
un dolce abbraccio.

The End