

CASE STUDY — CREATIVE STRATEGY / ADVISORY

Finding the Angle

Two creative repositioning insights

Some accounts don't need a structural fix. The tracking works, the campaigns are built properly, the budget is reasonable — and the results still sit flat. In those cases the problem usually isn't in the account at all. It's in what the ads are saying, and more specifically in what they assume people want.

Every brief carries an implicit answer to the question “why would anyone buy this?” Most of the time that answer comes from the people who built the product, and it describes the product the way they see it: its features, its format, its craftsmanship. Customers rarely see it that way. They're looking for something the product happens to deliver, and the job is to find out what that is.

Two examples, two very different industries, both advisory work through Meta's partner program.

Advisory engagements: the strategic read was mine, execution and final decisions sat with each in-house team.

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INSIGHT 01

The dating app that wasn't really about dinner

CONTEXT

A social dining app — strangers meeting over a shared table at a restaurant — popular across Europe, especially Italy and Spain.

THE OBVIOUS ANGLE

Sell the format: a curated dinner, an easy way to meet new people, no pressure.

THE ACTUAL READ

The format was never the appeal. What people actually wanted was what every swipe-and-chat dating app fails to deliver: something that feels simple, real, and natural. The dinner table wasn't the product — it was the mechanism for something people wanted more directly: a genuine way to meet someone.

THE MOVE

Repositioned the campaign around finding a real connection — a soulmate, not a stranger to split a bill with — instead of the mechanics of the format itself.

THE RESULT

The angle held. It's still part of the company's marketing today, years after the campaign ran — the kind of validation that doesn't come from a single good month of numbers.

Behind the read

The brief treated the dinner as the selling point, and on paper it was one: a novel format, easy to explain, easy to show. But a format is something people evaluate; a feeling is something they want. Anyone tired of dating apps already knew what was wrong with them — conversations that go nowhere, profiles that never quite match the person behind them. The dinner solved exactly that problem, but only if the ad said which problem it was solving.

Selling the table asked people to picture an evening with strangers. Selling the connection asked them to picture meeting someone. One is a curiosity; the other is a reason to download. The shift moved the creative from explaining how the app works to showing why anyone would want it to — and the format stopped being the message and became the proof behind it.

INSIGHT 02

The kitchen brand and the moment nobody else used

CONTEXT

An Italian luxury kitchen manufacturer, handcrafted pieces running into the hundreds of thousands of euros. Markets built carefully by budget and message: the Middle East, select European markets (Germany, UK), and — the largest — the United States.

THE MOMENT

While that market structure was being built, in early 2025, wildfires struck Los Angeles, damaging luxury residential neighbourhoods including parts of Hollywood.

THE READ

Handled carefully — this was never framed as a marketing opportunity, and the campaign that followed wasn't either. Families rebuilding homes at that level would need everything in them rebuilt too, kitchens included. It was a real, practical need, arriving at a real moment, for people who could act on it immediately.

THE MOVE

A targeted campaign speaking to exactly that — rebuilding, not replacing — reaching the people already facing that decision, without ever referencing the disaster itself as a selling point.

THE RESULT

Strong enough that the client reallocated budget: more into Meta, less into the specialised print magazines that had been the traditional channel for that audience. A client moving money toward what's working is a harder result to fake than a percentage.

Behind the read

The difficult part wasn't seeing the need; it was deciding how close to stand to it. Any reference to the fires would have turned a genuine service into opportunism, and an audience at that level notices immediately. So the campaign said nothing about why someone might be rebuilding. It spoke only to what they'd be rebuilding toward.

That made the creative deliberately simple: the craftsmanship, the level of luxury, the freedom to customise every piece, and the sense of service that comes with a purchase of that size. No urgency, no discounts, no "now more than ever." The precision lived in the targeting instead — mainly geographic, focused on the affected areas, layered with further audience signals — so the right message reached people at the moment it was relevant to them, without the ad ever having to explain the moment.

For a product sold for decades through print, it was also a test of whether Meta could carry a purchase of that weight. The budget shift answered that.

THE THREAD

The same discipline, wherever it's applied.

A dating app and a luxury kitchen have nothing in common, except that in both cases the brief described the product and the customer was looking for something else. The dinner was a way to meet someone. The kitchen was part of a home being rebuilt. Neither insight required new data or a bigger budget — just the question of what the person on the other side of the ad actually needs.

The second part of the discipline is restraint. Finding the real appeal is half the work; knowing how loudly to say it is the other half. Sometimes that means leading with the feeling instead of the feature. Sometimes it means leaving the most obvious thing unsaid.

The appeal people respond to is rarely the one written in the brief. Finding the real one — and knowing when to move carefully around it — is the work.

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