

# Yaksok: The Arrivals Campaign

PRODUCTION BRIEF · PAUDEL MAR CREATIVE HOUSE FOR EGAMI · 2026

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## 1 · In one paragraph

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Yaksok opens its first store on Enric Granados in September 2026. **The Arrivals campaign is the launch.** One integrated 3-day production, photo and video, that builds the brand's visual world, primes an audience across the July to September run-up, and lands at the store opening. The same assets carry the campaign *and* our channels through the runway: one shoot, store-launch purpose, four months of content as the by-product. The claim: *Yaksok is arriving into the Barcelonan woman's life, and, in September, into her neighbourhood.*

## 2 · The brand, briefly

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An elevated-premium curation house for Korean skincare, founded by Ani. The register is *Tata Harper* editorially, *Aesop* in retail, *Susanne Kaufmann* in product seriousness. The voice is longevity, ritual, evolution, presence: never anti-ageing, never glass-skin, never transformation. The customer is the 30 to 55 European woman buying evidence of a worldview she already holds, not a product that changes her. **Recognition, not transformation.**

## 3 · The concept

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The Barcelonan woman is already here; what arrives is *Yaksok*: into her bathroom, her morning, her city, and finally her neighbourhood. Women across the chronological spectrum, photographed and filmed with equal attention and no corrective tells. The flower-filled Yaksok tote threads through the frames as the campaign's recurring visual signature.

## 4 · The production, three days

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One continuous body of work in stills and motion, with the same director, DP, casting, and colour grade across all three days.

- **Day 1: Interior / the morning ritual.** Bathrooms, mirrors, lived-in Barcelona interiors: Eixample flats, hydraulic tiles, patio light. Women alone with themselves, in stills and on film: the application, the morning splash, the held moment. *Interiors that make you go wow but read unmistakably Barcelona.*
- **Day 2: Exterior / her Barcelona.** Women in their city: the bicycle arrival, the market, the seaside at first light, a rooftop at golden hour. The tote with seasonal flowers. Documentary-intimate, never staged-commercial. Stills and motion throughout.
- **Day 3: Product & texture.** Hero product portraits, the signature objects, still life, plus texture in motion: the pour, the drop, the slow application. Korean serums in Mediterranean light. Texture, hands, surfaces: the proof the language can't make.

Founder portraits of **Ani** (chef-portrait register: atmospheric, working hands, considered light, documentary craft) captured across the three days.

## 5 · Who does what (the working model)

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The model is collaborative: we bring the concept fully formed; you bring it to life.

- **Creative direction, storyboard & visual concept (Paudelmar / Yaksok).** Paula leads and holds final creative approval. We deliver the complete storyboard, shot intent, and texture/prop direction *this week*, before the shoot.
- **Production team & logistics (you).** Director, DP, producer, stylist, HMUA. Your producer owns schedule, crew, and budget management; your director and DP execute the visual within our direction. *On set, we direct the creative; you run the production.*
- **Location scouting (together).** We propose the neighbourhoods and references; you scout, confirm, and clear permits. *Quoted as a separate line item (see §11).*
- **Props, flowers & textures (together).** We propose the initial set (the tote, the flowers, ceramics, the signature objects) and you source, build, and elevate it.
- **Casting / talent (together).** We are directly involved in selection; you run the search, present options, and handle logistics and buy-outs. *Quoted as a separate line item (see §11).*

## 6 · Casting

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**Three to five women across the chronological spectrum**, at minimum one in her late 20s/30s, one 40s, one 50s+. All photographed and filmed with equal light and equal beauty: no softening on older skin, grey and silver welcome, skin bare, makeup invisible. Documentary-fashion, not commercial beauty. At least one Korean or Korean-European woman in the line-up. References: *Cereal*, *The Gentlewoman*, Toteme editorial. We are involved directly in casting decisions.

## 7 · Signature Yaksok objects

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Three brand motifs to feature, **production-ready and styled in advance:**

- **The tote filled with flowers:** the hero recurring motif, in nearly every exterior frame. Seasonal flora (jasmine/lavender July; figs/late roses August).
- **The headband:** the ritual object; interior and product frames.
- **The necessaire:** the considered carry; interior and still-life frames.

We may lead with the tote as the single anchor object and let the others recur lightly, confirmed in pre-production. *This needs to be factored into production planning.*

## 8 · Visual world

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Korean precision in framing and restraint; Mediterranean light in warmth: morning and golden hour over hard noon, light through linen, sun on stone. Natural light where possible;

soft, warm, single-source where artificial. **No flash. No clinical-beauty bright.** Palette: ceramic, off-white, soft greens, terracotta, faded plaster pink, celadon, ink black, paper white, deep persimmon.

## 9 · What the production yields

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From three days, across the July to September runway and the launch:

- Campaign hero film (60 to 90s) plus vertical video cuts for paid and organic.
- Hero campaign stills for .com, email, PR, and the launch.
- An editorial stills and video reservoir feeding roughly four months of organic across our pillars (ritual, Barcelona, product, heritage, the women).
- Founder portraits of Ani.
- Full RAW archive and edit-ready files handed over for marketing asset production.
- **Usage:** in-perpetuity, worldwide, all-media for Yaksok. Talent buy-outs to reflect this.

## 10 · Optional September pickup

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A half-day at the store once the space is built: the threshold, the door, the same women arriving. Closes the Arrivals loop and gives the opening its image. Please quote this separately so we can include or hold it.

## 11 · What we need from you

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We'd like your **estimate as soon as you can turn one around**. We're keen to move, and an early figure lets us align internally and confirm the go-ahead. Please send:

- An **itemised estimate in EUR** for the **core 3-day production** (photo and video): direction, crew, equipment, post-production, and motion/video edits broken out.
- **Casting / talent** (search plus buy-outs) as a **separate line item**.
- **Locations plus permits** as a **separate line item**.
- Optional **September store pickup**, priced separately.
- Your **proposed delivery date for the edited stills and video**, so we can build our content schedule around it.
- Your **honest read on realistic lead times** (particularly casting and permits) so we set the shoot date around what's actually achievable, not the reverse.

## 12 · Timeline, the shape we're aiming for

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This is the intended shape, not a fixed schedule. We'd rather hold the standard than hit a date; if pre-production needs more time, the shoot moves.

- **ASAP:** your estimate, so we can align internally
- **This week:** we deliver the full storyboard and visual concept; casting and scouting begin in parallel

- **Next week (aiming for w/c 9 June):** 3-day shoot, *if pre-production is ready*
- **Delivery of first stills and film:** date per your estimate, so we can begin marketing asset production and roll out
- **Early to mid July:** Arrivals goes live (.com, paid, organic)
- **July to September:** editorial rollout from the reservoir
- **September:** store opens; optional store pickup goes live

### 13 · Still to be defined

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We'll deliver the full storyboard and visual concept this week, and define the following with you over the coming days:

- Final cast count (three to five) and the cast themselves
  - Specific locations within the neighbourhoods proposed, and permit feasibility
  - Which signature object leads: the tote alone, or all three woven through
  - Wardrobe direction
  - Music / score approach for the campaign film
  - The exact shoot dates, set around realistic casting and permit lead times
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*Paudelmar Creative House · for Yaksok · 2026*