

# Yaksok: The Arrivals Campaign

PRODUCTION BRIEF · PAUDELMAR CREATIVE HOUSE FOR HUNCH ·  
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.

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## 2 · The brand, briefly

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Yaksok is a **Barcelona house of Korean skincare curation**, built for the Barcelona woman. The brand sits at a specific intersection: **Mediterranean light on Korean botanicals**.

Not Korean things in a Mediterranean setting. The light of Barcelona – specifically the luxury coastal feel of Begur, Ibiza, and Formentera, layered over the city itself – applied to the botanicals of Korean premium skincare. Slow, sun-lit, sensual, with the seriousness of a place that knows what it is.

An elevated-premium curation house, founded by Ani. The register is **Tata Harper** editorially, **Aesop** in retail, **Susanne Kaufmann** in product seriousness, with the quiet confidence of **Celine** and **Chanel** as connective tissue. 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 an identity she already holds, not a product that changes her. **Recognition, not transformation.**

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### 3 · The concept – The Arrivals

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Yaksok arrives. In September, the brand opens its first store on Carrer Enric Granados. The Arrivals campaign is the visual world that builds toward and lands at the opening – the brand arriving into the Barcelonan woman's bathroom, her morning, her city, and finally her neighbourhood.

**The Barcelonan woman is already here. What arrives is Yaksok.**

Women across the chronological spectrum, photographed and filmed with equal attention and no corrective tells. The Yaksok shopping bag – in bicycle baskets, in market hands, on shoulders crossing streets, slipped into mornings – threads through the frames as the campaign's recurring visual signature. Multiple women, multiple modes of arriving, one continuous thread.

Mediterranean light on Korean botanicals – at scale, in motion, across a body of work that is simultaneously the brand's introduction and its anchoring.

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### 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, in their modes of arriving: the bicycle arrival with the Yaksok bag in the basket, the market with the bag in hand, the seaside at first light, a rooftop at golden hour. Bags in baskets, bags in hands, the modes of arriving threading through. 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.

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## 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 shopping bag in its various modes of arrival, the bicycles, the flowers, the 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).
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## 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.

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## 7 · Signature Yaksok objects

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

- **The shopping bag, arriving:** the hero recurring motif. Seen in bicycle baskets, market hands, slung over shoulders, set down after arriving. Filled with seasonal flora (jasmine/lavender July; figs/late roses August), market goods, fresh herbs. **The mode of arrival varies frame to frame; the bag is the constant.**

- **The headband:** the ritual object; interior and product frames.
- **The necessaire:** the considered carry; interior and still-life frames.

We may lead with the shopping bag – in its various modes of arrival – as the single anchor motif and let the others recur lightly, confirmed in pre-production. This needs to be factored into production planning.

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## 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.

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## 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.
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## 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.

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## 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.
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## 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
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## 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 motif leads: the shopping bag alone (in its various modes of arrival), 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*