PESTAKLE × DREAM EXPO COMPANY · CALL RECAP · OCTOBER 6, 2026

Tuesday's call, in *writing.*

Sarrah, Romain and Florian, on QERAT, Villa Uno and Dream Expo. What we agreed, what is still open, and who sends what next, including what Florian said in French.

The live version, with the invoices: qerat.pestakle.com/recap/oct-06

01 · QERAT

The film, the invoices, the *screens.*

The delivery	The film and the grids land on **October 11–12**, as planned. The grids come first, so you can start announcing. Small notes on a shot are still welcome after that: the film isn't released on the 12th.
The invoices	Both went out to you, Abdullah and Razan: the production invoice (14,900 €) on October 1, sent by Jump, and invoice 10-2026-002 (16,600 €) on October 3, sent by Qonto. Neither reached your inbox, so they now sit on the hub, with what's already paid, the updated breakdown and how to pay. Both are due **October 16**.
The FOOH	It stays: it was already in production, and it's the piece made to travel beyond your followers. You're fine with the idea; what worries you is how it reads here. Your proposal: take it outside the venue, onto the mall itself, with **the panther and the peacock overlooking the glass dome**, the way Cartier did it. It works in principle. We confirm once we see the place.
The screens	A **15-second visualizer**, made for the screens as a piece of its own rather than cut from the film, comes as a gift from us, on top of the FOOH, in two formats: vertical (9:16) and horizontal (16:9). Sizes close to those two are a simple crop, also on us: 1600×2864, the two 1080×1920 and 1366×768.
The other screen sizes	Four more sizes need the image reworked, not just cropped: — **768×1024** · portrait 3:4, recomposed so nothing important falls outside the frame — **576×768** · portrait 3:4 for the smaller screen, resized and exported to its own spec — **1920×766** · wide banner, recomposed, since a plain crop would lose a third of the image — **1920×320** · the band, a composition of its own: too thin to cut from either version without slicing the panther and the peacock in half Each one is looped, checked frame by frame and exported to the venue's specs (25 fps, MP4, 70 MB max where required). **All four come to 2,100 €.**
Two checks with the venue	The 6 × 4 m wall is listed at 1366×768: that's 16:9, while the wall itself is 3:2, so one of the two figures is off. And on the L-shaped screen, we need to know where the corner falls.
A story template for the brands	Something the QERAT brands can post in their stories with their own pieces, built from the film's world. You'd need it by **October 20**. We're looking into it and will come back to you.

02 · VILLA UNO

About Villa Uno, not about a *woman.*

The episodes	We leaned too much on "the Villa Uno woman" last time. The episodes show what people feel at Villa Uno: its values, why it exists. Each episode is one face of Villa Uno, and a face isn't always a person.
An experience sells like a brand	Jacquemus' La Bomba only shows the bag in its last frame; the film would work the same with just the name. Villa Uno will speak that way: the world first, and we end on Villa Uno.
The format	You'd like the one-take film as the main video, with short episodes around it. The episodes: **5 or 6, 15 to 30 seconds each**, up to 45 if a story needs it. The Game runs 18 seconds.

The one-take is its own production	It can't be one of the six. A single continuous shot is one of the hardest things to pull off in AI, which is why we recommended it: it shows budget and craft, and people almost never see it done. It takes far more work than the episodes, so the budget shows it as its own line.
The voice-over	Optional. We decide it story by story; most of your references have none.
Behind the scenes	Possible without pretending we shot everything: real-looking phone footage on the impossible shots, like our Swarovski post. It works best as the opening hook of a video.
The garments	Website images are enough: the piece from several angles, plus a close-up wherever there's detail. A brand with a single angle is harder to rebuild. We'll send a short brief you can forward to the designers, like the one for the jewellery.
Filming for real	No studio, no casting. If a specific place or moment would look better filmed for real, we'll tell you; any travel would be after November 9. We'll also look at the place in Morocco you sent.
What we need from you	**Villa Uno's values, keywords and feelings**: what people should feel there. The episodes are built from them.

03 · DREAM EXPO

The world is the *idea.*

The film	Like Tiffany with Anya Taylor-Joy: one imaginative world, released as short moments that stand on their own, then the full film. We keep in mind the built sets from your moodboard, the ones that feel made for real.
An identity to keep	Dream Expo doesn't have one yet. We build a base you keep for years: logo, typography, patterns, colour palette and illustrations, along the lines of the Villa Uno file you sent. Then this year's version, drawn from the campaign. **The invitation is a must**; boxes, bags or giveaways come as suggestions.

04 · BOTH CAMPAIGNS

What holds for *both.*

The grid	Two options. **18 posts**: 6 videos, each with its reel cover, and 12 stills. Or **21**: one more full row of three. Behind the scenes wasn't in the base scope, so it comes on top.
Feed and stories	We keep the feed tight so it reads as a campaign. Daily reminders and brand mentions go in stories. Each campaign comes with our recommendation: how many posts, how many stories, and which posts are made for reach.
A template for the brands	Better than the usual transparent still, maybe in motion. If we find the right idea, it goes into the recommendation.
Villa Uno's identity	Drawn from this year's campaign: palette, patterns, illustrations, like the file you sent.
The branding	Done by our branding specialist, in parallel with the production, so the campaigns don't slow down. Quoted as its own line.
10% off	When both campaigns go ahead together, with a signed agreement upfront: **10% off the total**, the Dream Expo branding included.
References	When you send one, tell us what you like in it.
What comes next	The detailed deliverables and budget for both campaigns, **very soon**. You then sit with Abdullah and Razan on the concept, and we take it from there.

How we work from *here.*

The hub is where everything is tracked. Once something is validated, it stays validated: going back costs days we don't have. If you're not sure, we put it on hold until you are.

05 · NEXT

Who sends *what.*

FROM YOU

Photos or a 360 video of the mall, from above if you can	FOR THE FOOH
The screens you'll use, and the two venue checks	FOR THE VISUALIZERS
Villa Uno's values, keywords and feelings	FOR THE EPISODES
Your references, with what you like in each	ANYTIME
Your concept ideas, with Abdullah and Razan	AFTER THE BUDGET

FROM US

The invoices and the breakdown, on the hub	DONE · OCT 6
The 15-second visualizer, in 9:16 and 16:9	BEFORE THE LAUNCH
The FOOH confirmed	ONCE WE SEE THE MALL
The QERAT film and grids	OCT 11–12
Our answer on the brand story template	BEFORE OCT 20
Villa Uno and Dream Expo: deliverables and budget	VERY SOON
The garment brief for the designers	WITH THE BUDGET

If we got anything wrong here, tell us and we correct it. **Pestakle Studio** · Romain Carreau & Florian Sitbon · Paris