

(it's all clickable)

# ABOUT WORK CONTACT

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I help brands interact  
with culture.

manifest  
authentically

1. Platform  
2. Place  
3. Time

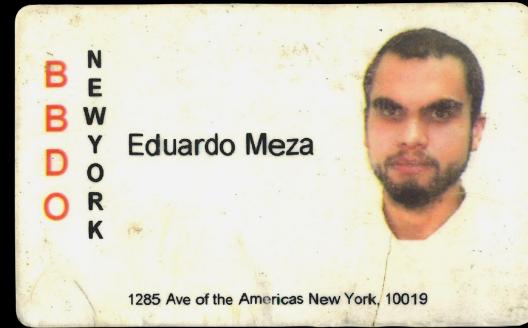
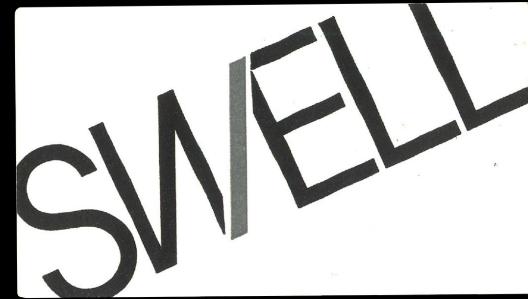
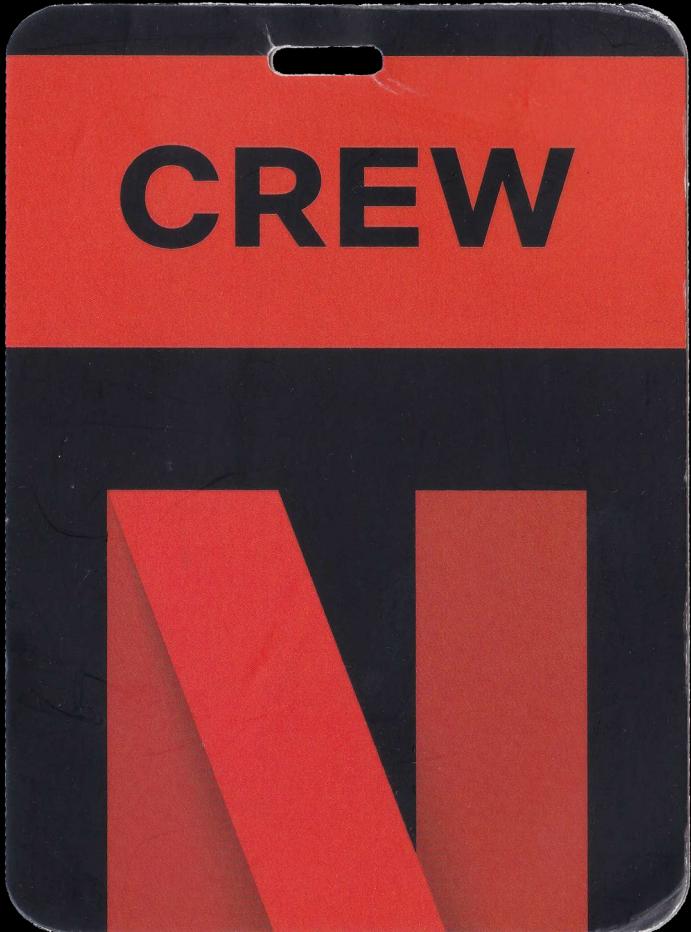
PHOTO:  
NATSUKO TERUYA  
ESQUIRE SG

I am an artist, designer, film-maker, academic lecturer, strategist and art-based creative director born in Venezuela, and trained around the world.

I combine the adaptability and early-adopting mindset of start-up training, the sensibility and craftsmanship of boutique specialized agencies, and the love and respect for teamwork that only a production background can give.

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click on any



My most formative  
years as CD<sup>← @Pinwheel/Makerlab</sup> were spent  
helping an American brand  
embrace its own "accent"  
in a foreign region<sup>★</sup>, while still  
lost on how to be social.

(FB/IG/X/YT)

NETFLIX

★ APAC

AGENCY:  
**PINWHEEL/MAKERLAB**

YEARS OF SERVICE:  
**2016-2022**

BACK TO WORK

# A “Queenstagram” Story

WATCH CAMPAIGN

CLIENT:  
**NETFLIX**

REGION:  
**SG, TW, HK**

PLATFORM:  
**FB / IG**

AGENCY:  
**PINWHEEL/MAKERLAB**

# A “Queens-tagram” Story

My first campaign didn't want to push too much too soon. Instead, it pushed the client's “**platform-first**” obsession to a “*platform-as-content*” extreme.

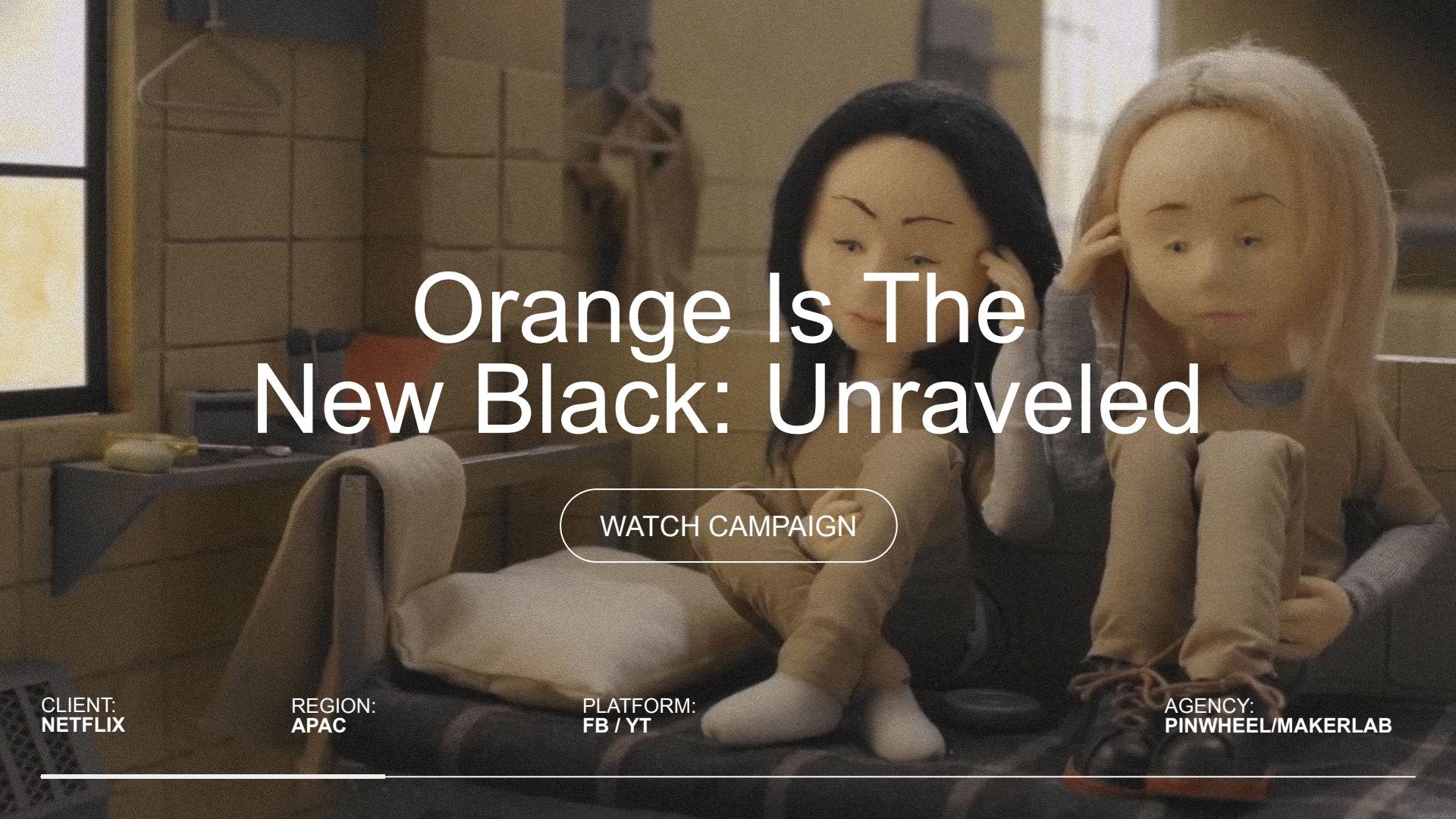
self-defence

According to *The Crown*'s campaign brief: Netflix presented an unfiltered portrait of the royal family, and a literal interpretation of that line during a client meeting sparked excitement across the room.

I do believe most of the times the best ideas are right in front of you.

fact

While any form of cultural connection was pretty much non-existent, the campaign happened to land just as global fatigue with filters was beginning to surface—at least according to the marketing nerds. That makes me feel slightly better about it.



# Orange Is The New Black: Unraveled

[WATCH CAMPAIGN](#)

CLIENT:  
**NETFLIX**

REGION:  
**APAC**

PLATFORM:  
**FB / YT**

AGENCY:  
**PINWHEEL/MAKERLAB**

# OITNB: The Unraveled Recap

To announce the show's highly anticipated fourth season, we used what looked like a playful format on the surface: adorable stop-motion characters crafted from fabric, all in honour of the show's title.

The campaign allowed us to safely promote the series in all its visceral intensity while sidestepping censorship in stricter markets.

The contrast between raw content and charming visuals made it more accessible to new audiences without dulling the show's edge, while giving superfans the reward of recognising key moments in a completely new, shareable, and "SFW" form.

**Living proof that (often) the worst constraints are the best creative opportunities.**





# Netflix' Cherry Blossoms Filter

WATCH CAMPAIGN

CLIENT:  
**NETFLIX**

REGION:  
**SG, TW, HK**

PLATFORM:  
**FB / IG**

AGENCY:  
**PINWHEEL/MAKERLAB**

# Netflix' Cherry-Blossoms Filter

A few April 1sts ago, Netflix launched a sakura filter that let users experience cherry blossom season within their favourite shows.

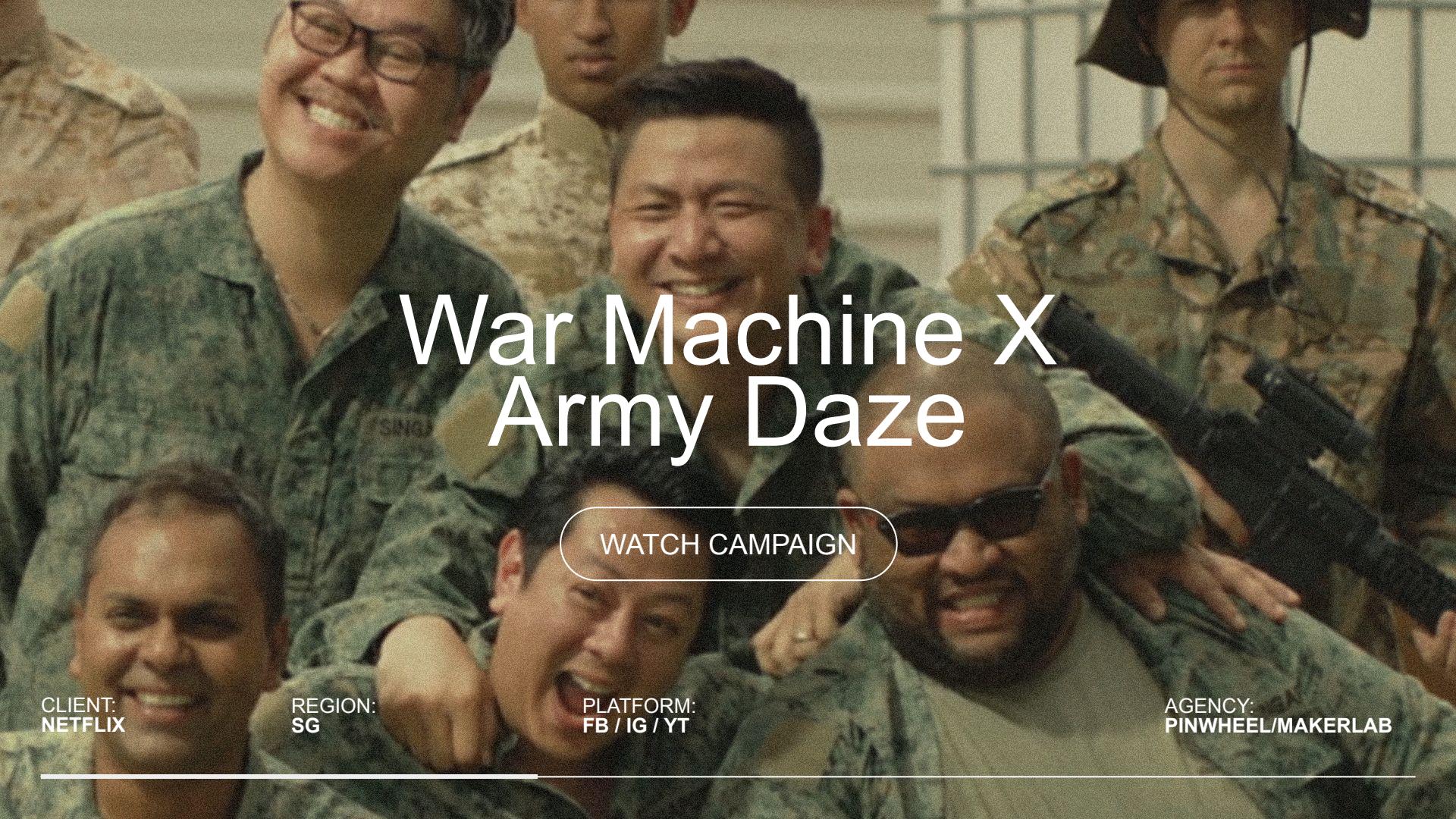
**It was, of course, entirely fake.**

The idea played into two things we knew were true: cherry blossom season dominates social feeds every spring, and everyone secretly hates missing out on it.

While it first appeared to offer a sweet fix for those who couldn't make it to Japan. The reveal subverted that comfort and let the brand's more irreverent side reveal itself through its content.

Sometimes it's worth annoying your fans—if it's true to who you are as a brand.

not every wave is  
yours to ride.



# War Machine X Army Daze

WATCH CAMPAIGN

CLIENT:  
NETFLIX

REGION:  
SG

PLATFORM:  
FB / IG / YT

AGENCY:  
PINWHEEL/MAKERLAB

# War Machine X Army Daze

Netflix's War Machine was set in a world far from Asia, and National Service felt like the closest local reference.

Within that territory, Army Daze (1996) stood out—a beloved Singaporean B-movie every young man watches during service.

Bringing back the original cast 20 years later became Netflix's first viral moment in Singapore.

In a region known for polish and progress, it felt meaningful to highlight something so ordinary, it's often overlooked.

It let people feel seen for who they are, not for what their country has achieved. The campaign showed how a global launch could become a platform for a country to celebrate its culture—and helped me earn the trust to do more.

Other Links:

[WATCH THE BTS](#)

[READ MORE](#)

"Working with culture"

A black and white photograph of a man in a dark suit and sunglasses. He is holding a pair of sunglasses in front of his eyes and looking through the lenses. The background is a plain, light-colored wall.

# The Crown S2 ft. Kumar

WATCH CAMPAIGN

CLIENT:  
**NETFLIX**

REGION:  
**SG**

PLATFORM:  
**FB / IG**

AGENCY:  
**PINWHEEL/MAKERLAB**

# The Crown S2 ft. Kumar

Another campaign for **The Crown**, a year later—this time using the *Army Daze* playbook.

We brought in **Kumar**, Singapore's most influential queer comedian, whose bold public persona helped prepare audiences for the provocations of Season 2: adultery, scandal, secrecy, and the performance of respectability.

In a country that values order and takes pride in its British legacy, subverting that tradition felt perfectly aligned with a brand seeking to position itself as a cultural disruptor.

The result didn't fully live up to Kumar's irreverent potential, but with an overly cautious regional team and near-impossible IP restrictions, it was the only outcome realistically on the table.

While serving as CD,  
I built and led the agency's  
brand design arm, expanding  
our offerings, partnerships  
within the brand,  
and revenue streams.

high-yield hire



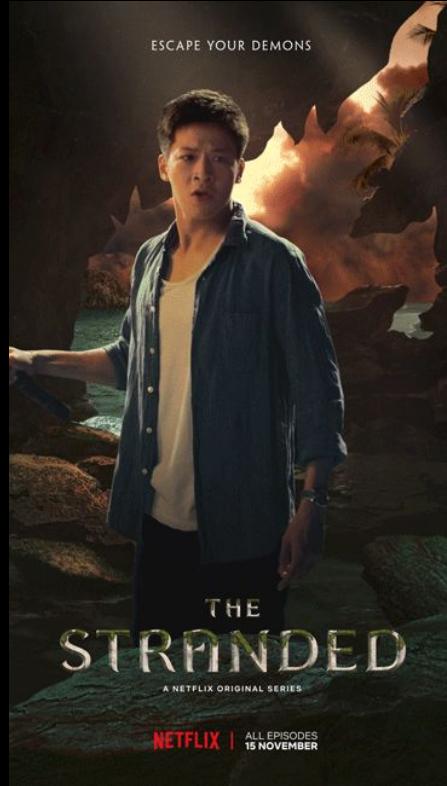
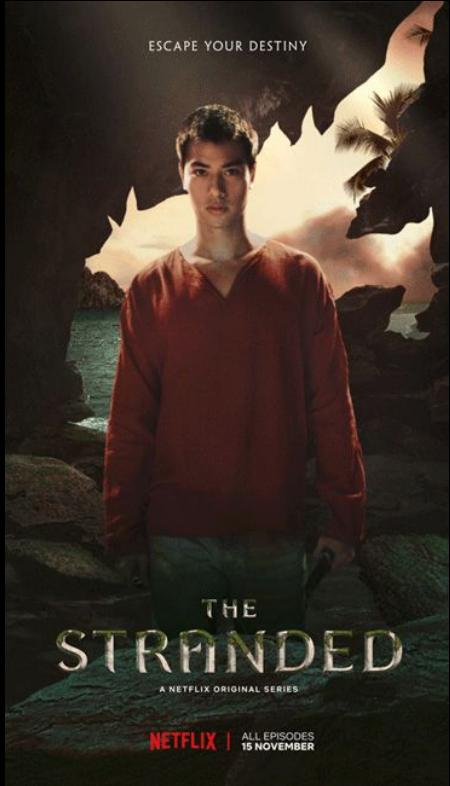
# The Stranded: Key-Visual Suite

CLIENT:  
**NETFLIX**

REGION:  
**GLOBAL**

PLATFORM:  
**NETFLIX**

AGENCY:  
**PINWHEEL/MAKERLAB**



TITLE TREATMENT

FULL CASE STUDY



Games

Q alter



States

States

A

N FILM

ALTERED CARBON

RESLEEVED

WATCH ON NETFLIX



Play



CLIENT:  
NETFLIX

REGION:  
THAILAND

PLATFORM:  
NETFLIX

AGENCY:  
PINWHEEL/MAKERLAB

2020 1h 14m HD

18+ violence, nudity

Cast: Tatsuhisa Suzuki, Rina Sato,  
Ayaka Asai, more

JAPANE

ネットフリックス

# Netflix JP Anime Design System

CLIENT:  
NETFLIX

REGION:  
JAPAN

PLATFORM:  
FB / IG / YT

NETFLIX

NOW  
STREAMING

NJPΔ

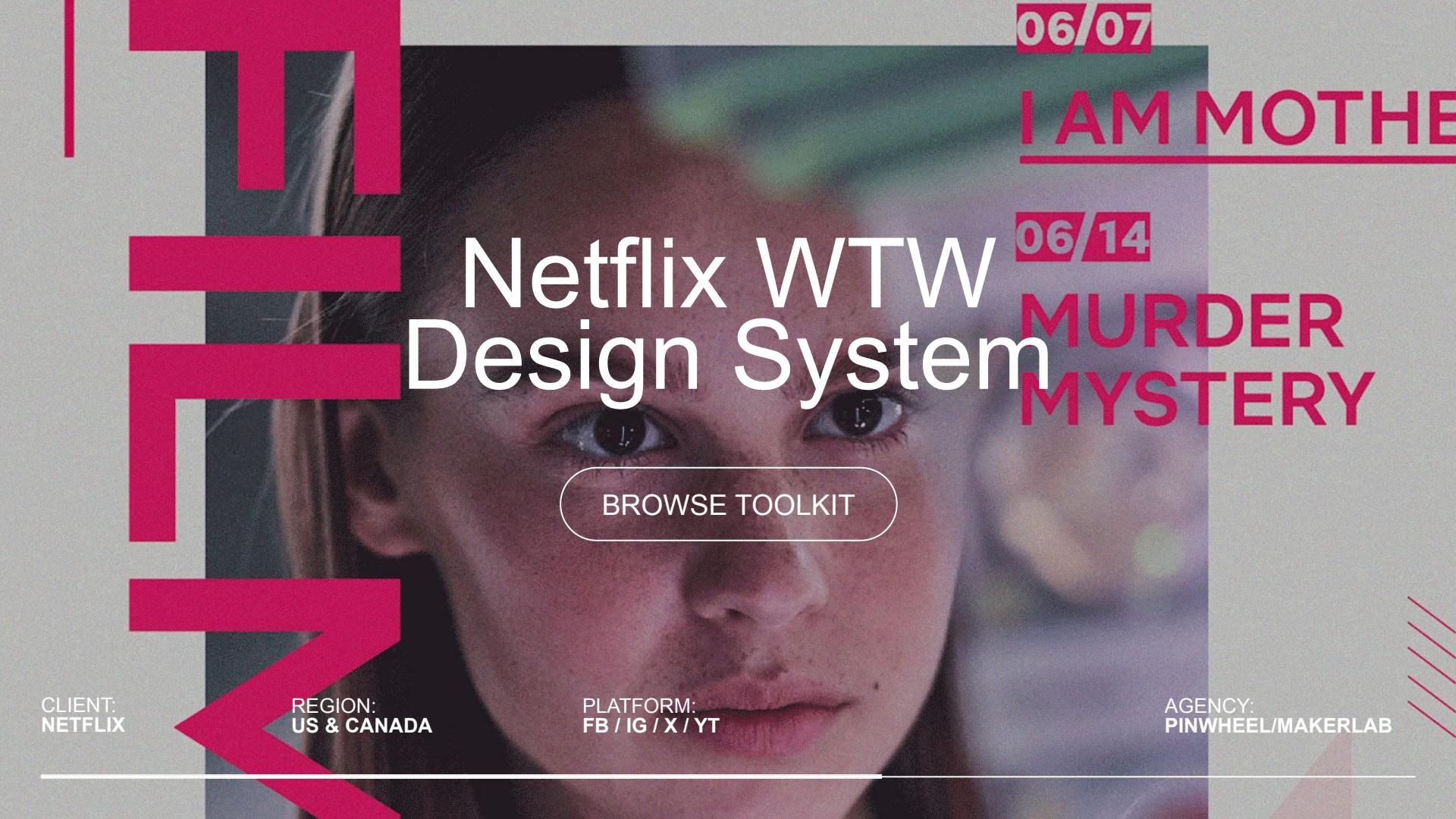
NEON GENESIS  
EVANGELION

BROWSE TOOLKIT

AGENCY:  
PINWHEEL/MAKERLAB

CHROME

SLACK



06/07

I AM MOTH

06/14

MURDER  
MYSTERY

# Netflix WTW Design System

BROWSE TOOLKIT

CLIENT:  
NETFLIX

REGION:  
US & CANADA

PLATFORM:  
FB / IG / X / YT

AGENCY:  
PINWHEEL/MAKERLAB



# Netflix Red Packets

READ MORE

CLIENT:  
**NETFLIX**

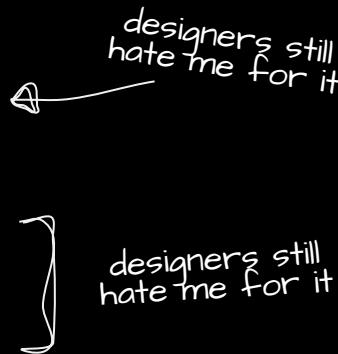
REGION:  
**APAC**

PLATFORM:  
**PR / COMMS**

AGENCY:  
**PINWHEEL/MAKERLAB**

# OTHER IMPORTANT DESIGN STUFF:

1. Developed region-specific design toolkits with audience-led visual strategies for every market team within the agency, streamlining collaboration and reducing revision cycles with clients.
2. Implemented **Canva** within the Netflix social team, enabling broader content creation while allowing designers to focus on more complex, high-impact work.



After leaving N.Y;  
I ended up at FABRICA  
working under the wing  
Of Erik Ravelo.

UNITED  
COLORS OF  
BENETTON

Here are some of the campaigns that contributed  
to my formation as a creative.

AGENCY:  
**FABRICA**

YEARS OF SERVICE:  
**2015-2016 (ONE-YEAR SCHOLARSHIP)**

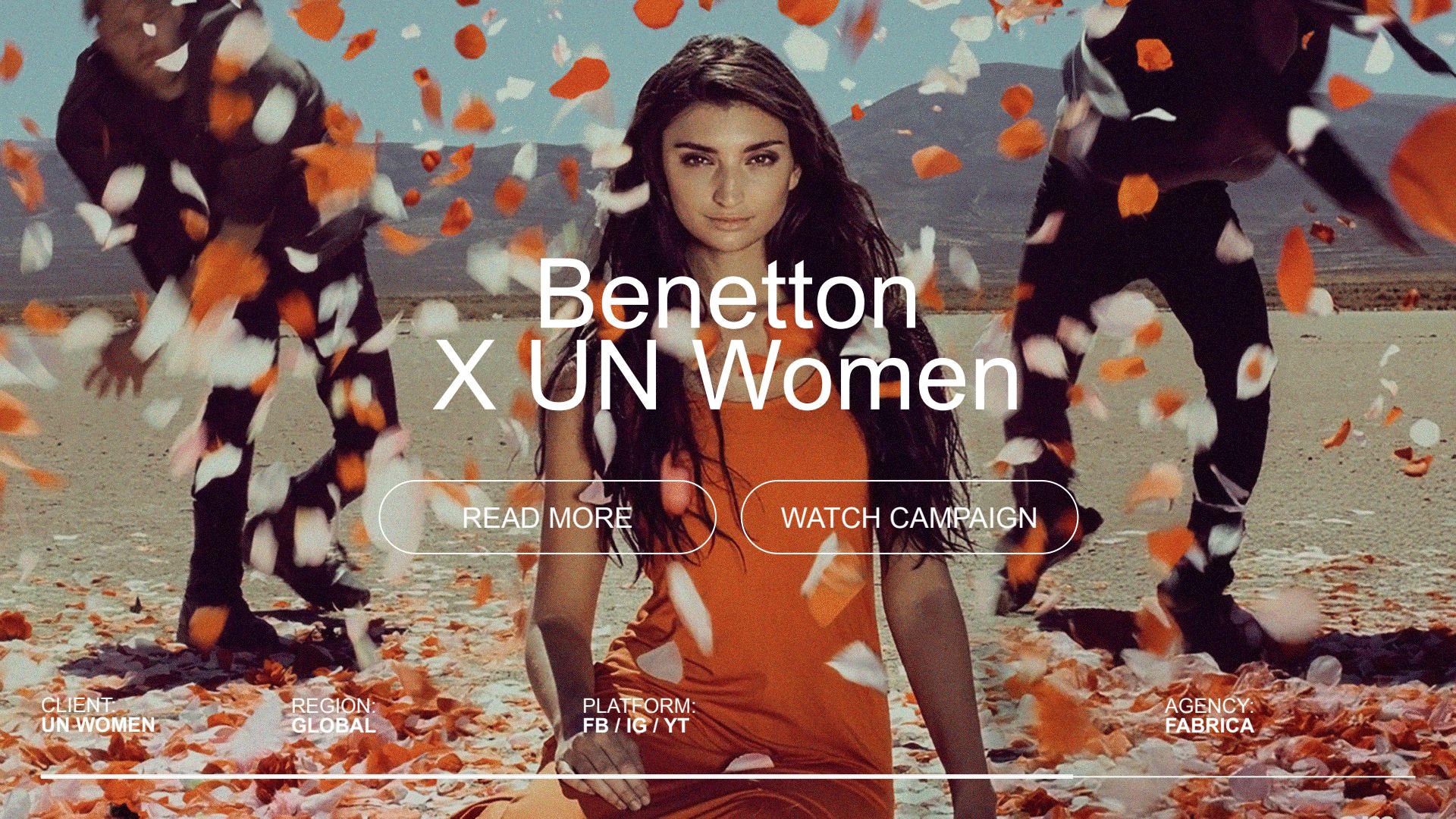
**BACK TO WORK**



Behind the scenes at Benetton's studio  
during the shoot for my first music video:  
*Hermit* by Yakamoto Kotzuga—One of the  
many personal projects we were able to  
pursue between assignments.

Photo:  
Katrina Herzog (FABRICA)

[WATCH VIDEO](#)



# Benetton X UN Women

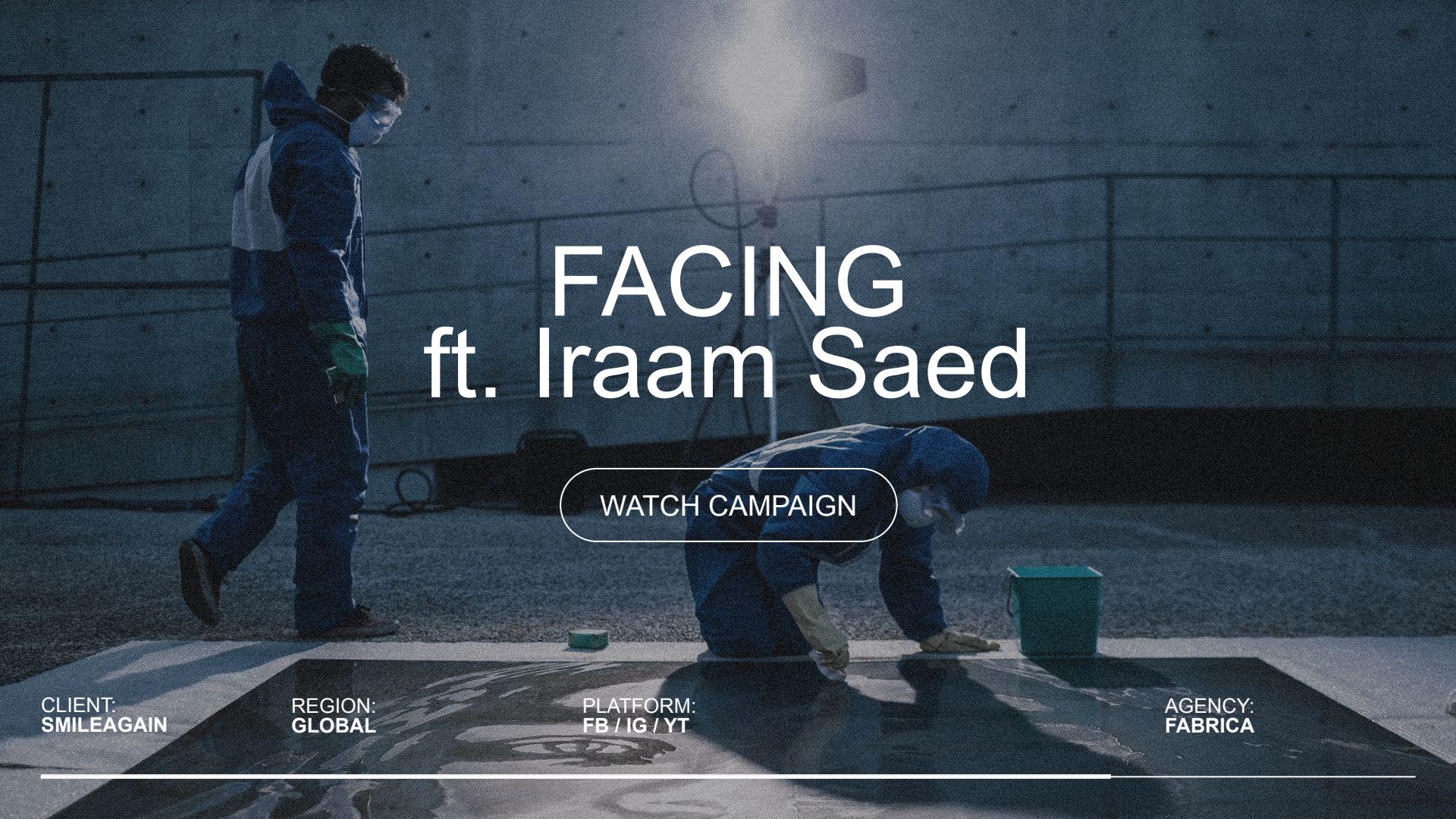
[READ MORE](#)[WATCH CAMPAIGN](#)

CLIENT:  
UN WOMEN

REGION:  
GLOBAL

PLATFORM:  
FB / IG / YT

AGENCY:  
FABRICA



# FACING

ft. Iraam Saed

WATCH CAMPAIGN

CLIENT:  
SMILEAGAIN

REGION:  
GLOBAL

PLATFORM:  
FB / IG / YT

AGENCY:  
FABRICA



# UNHCR's I Belong

WATCH CAMPAIGN

CLIENT:  
UNHCR

REGION:  
GLOBAL

PLATFORM:  
FB / IG / YT

AGENCY:  
FABRICA

**SWELL was where I built and led my first department, restructured workflows as the company evolved, and spent much of my early twenties.**

What began as a video editing house soon became a full-service production agency, and one of New York's most sought-after partners in fashion and luxury by the time that I <sup>left</sup>  
**BURNT OUT**

AGENCY:  
**FABRICA**

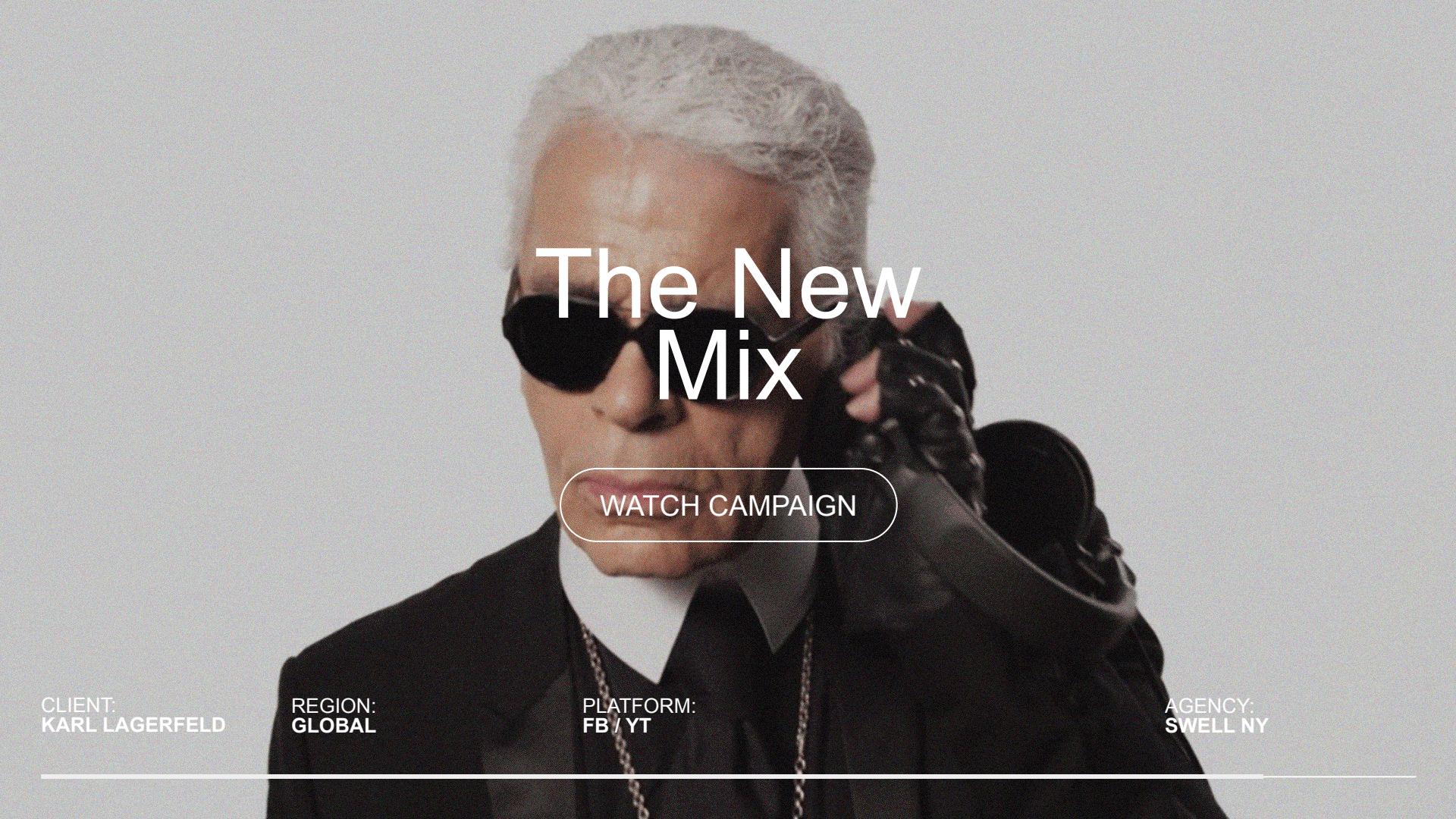
YEARS OF SERVICE:  
**2011-2015**

**BACK TO WORK**



Behind the scenes, animating a Longchamp handbag for a series of six-second Vines for Marie Claire magazine. Sadly, they vanished along with the short-lived platform.

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# The New Mix

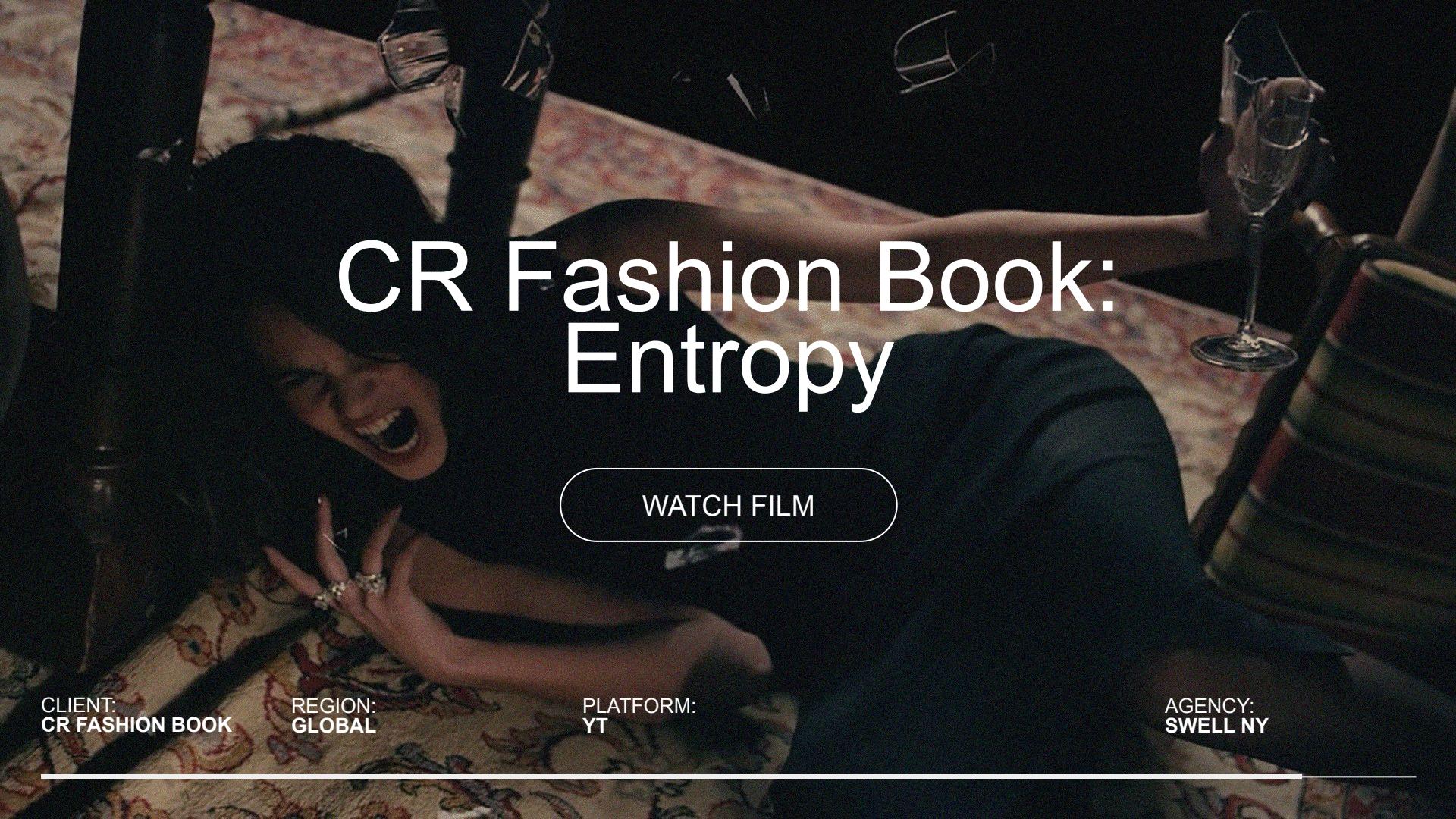
WATCH CAMPAIGN

CLIENT:  
**KARL LAGERFELD**

REGION:  
**GLOBAL**

PLATFORM:  
**FB / YT**

AGENCY:  
**SWELL NY**



# CR Fashion Book: Entropy

WATCH FILM

CLIENT:  
**CR FASHION BOOK**

REGION:  
**GLOBAL**

PLATFORM:  
**YT**

AGENCY:  
**SWELL NY**

# SWELL's POST SERVICES REEL



WATCH REEL

CLIENT:  
**LORD & TAYLOR**

REGION:  
**US**

PLATFORM:  
**FB / IG / YT**

AGENCY:  
**FABRICA**

My last major role was at Edelman Digital (HK), where I realised the industry hadn't evolved much—even post-COVID. Left after three months. Lived off that ~~salary~~ for a whole year. Now watching my predictions unfold on LinkedIn. Wishing them well.

months

AGENCY:  
**EDELMAN DIGITAL**

YEARS OF SERVICE:  
**FEB-MAY (2022)**

BACK TO WORK

Started my career at BBDO while still at Parsons, doing internal product dev for DIAGEO (mostly Diddy's Ciroc—I know). Hated every minute. Left. Erased the evidence. (Apologies).



Try a different badge.

AGENCY:  
**BBDO NY**

YEARS OF SERVICE:  
**2010-2011**

BACK TO WORK

+971526341406

LinkedIn  
Email  
Instagram

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