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# PERFECT LIFE

A STOP-MOTION FEATURE BY KATRINA VILLARREAL



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# PREMISE

When the only way to save her daughter is the same procedure that turned her into a lifeless cyborg, Vega must decide if preserving her child's life is worth destroying the last remnants of her humanity and her humanity and her crumbling marriage.

**Runtime:** 90 minutes

**Animation Technique:** Stop-motion

**Genre:** Science Fiction, Relationship Drama, Thriller

**Target Audience:** Adult (18-50)



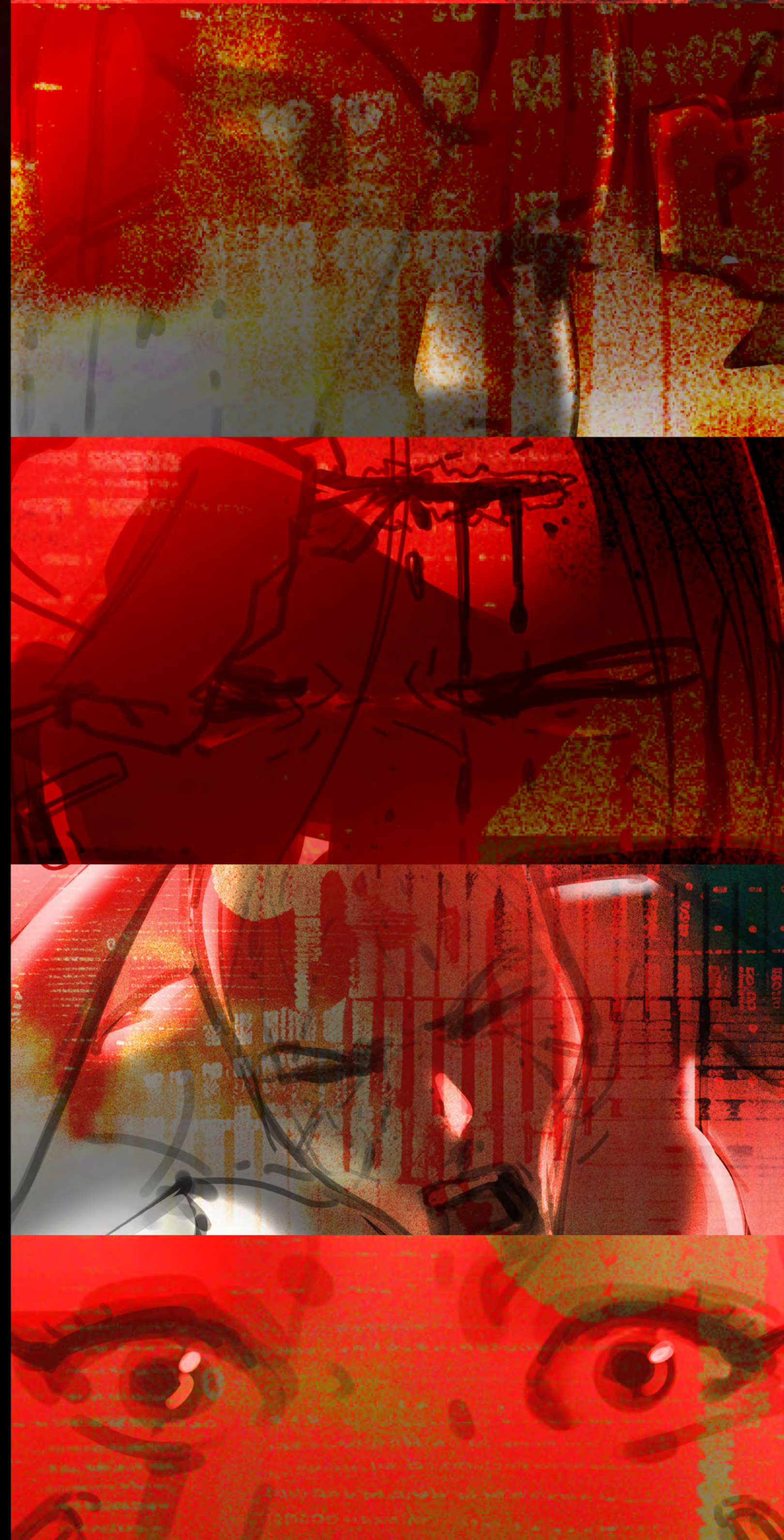
# THE STORY

In the year 3007, Earth is burning, and only one family escaped to an unfinished artificial planet: Vega, her husband Tom, and their daughter, Astra.

Years ago, Tom saved Vega from a terminal illness by turning her into a cyborg. But when Astra falls ill with the same disease, he refuses to do the same, unwilling to watch her lose her humanity like Vega did. Instead, he ends her life, believing it an act of mercy.

But Vega can't let go.

As the planet collapses, she decides to do what Tom couldn't: transform herself fully into a machine, gaining the strength and intelligence needed to resurrect Astra as a robot, even if it means sacrificing the last remnants of her human self.







# CHARACTERS



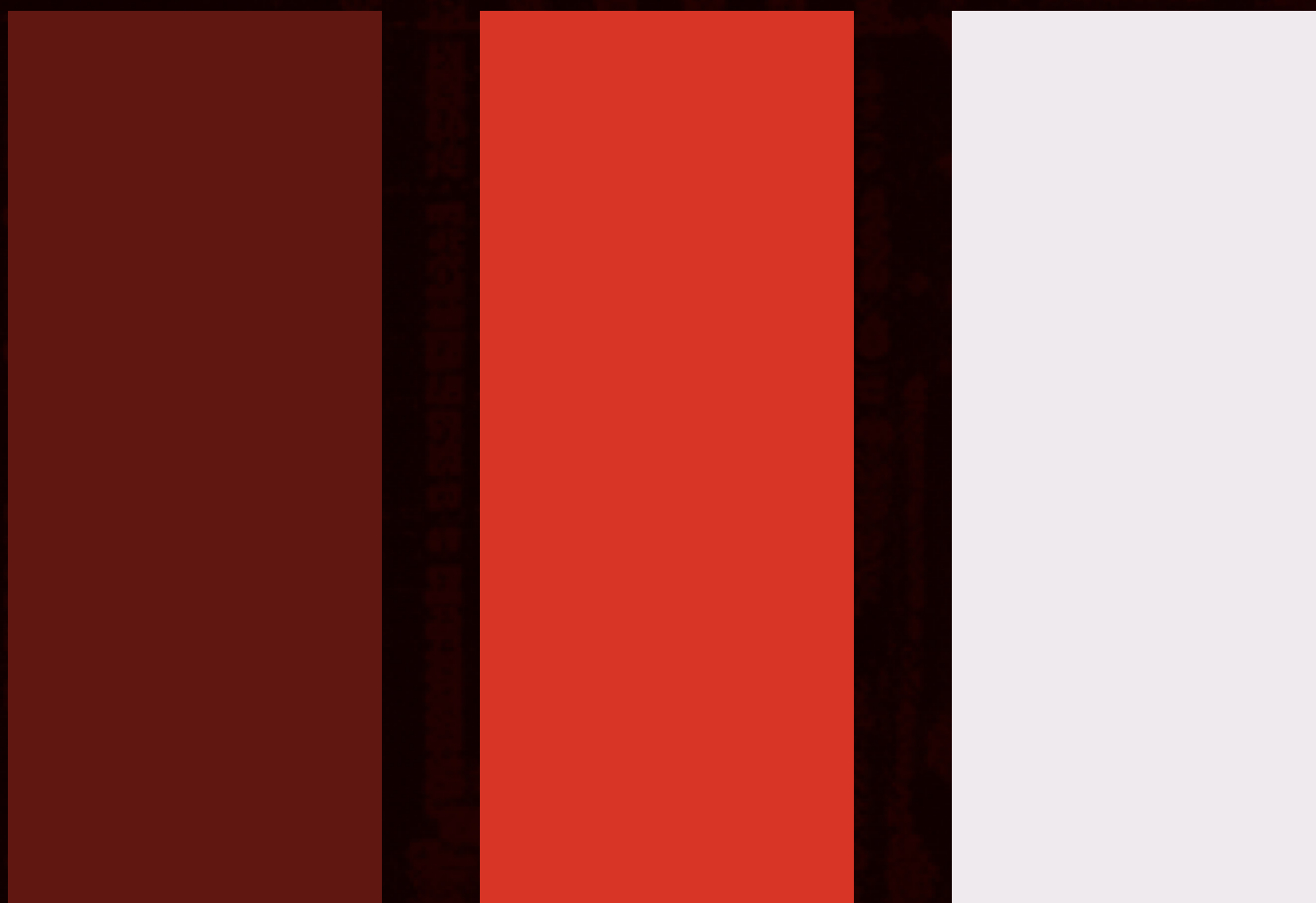
# VEGA

A cyborg torn between the remnants of her past and the cold reality of her transformation.

Vega is desperate to reclaim her humanity, convinced it's the key to restoring her family. But as it proves impossible and her world crumbles, she begins to realize the advantages of being a machine and discovers that her essence is not bound to flesh.

Vega is keen to save Astra through this same transformation but her love for Tom complicates her journey. In the end, Vega has to decide if she is willing to lose the love of her life and her humanity to salvage what remains of her child.

## Color Pallete:



**I CAN'T EXPLAIN IT...  
BUT I FEEL  
DIFFERENT**





# VEGA CHARACTER DESIGNS

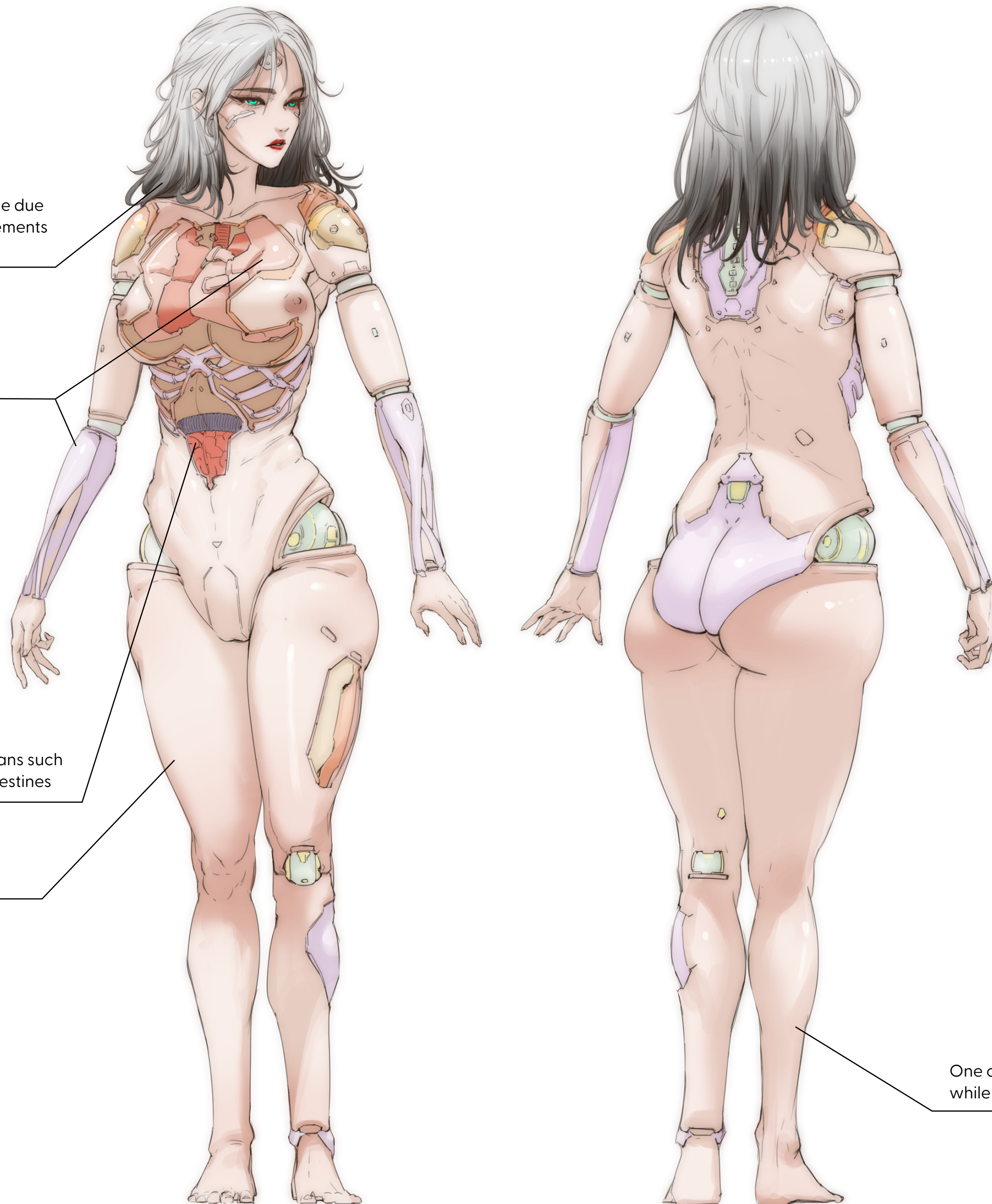
## Cyborg Form

Hair and eye color change due to exposure to cosmic elements from outer space

Robotic heart and arms

Retains some human organs such as the large and small intestines

Her skin is synthetic



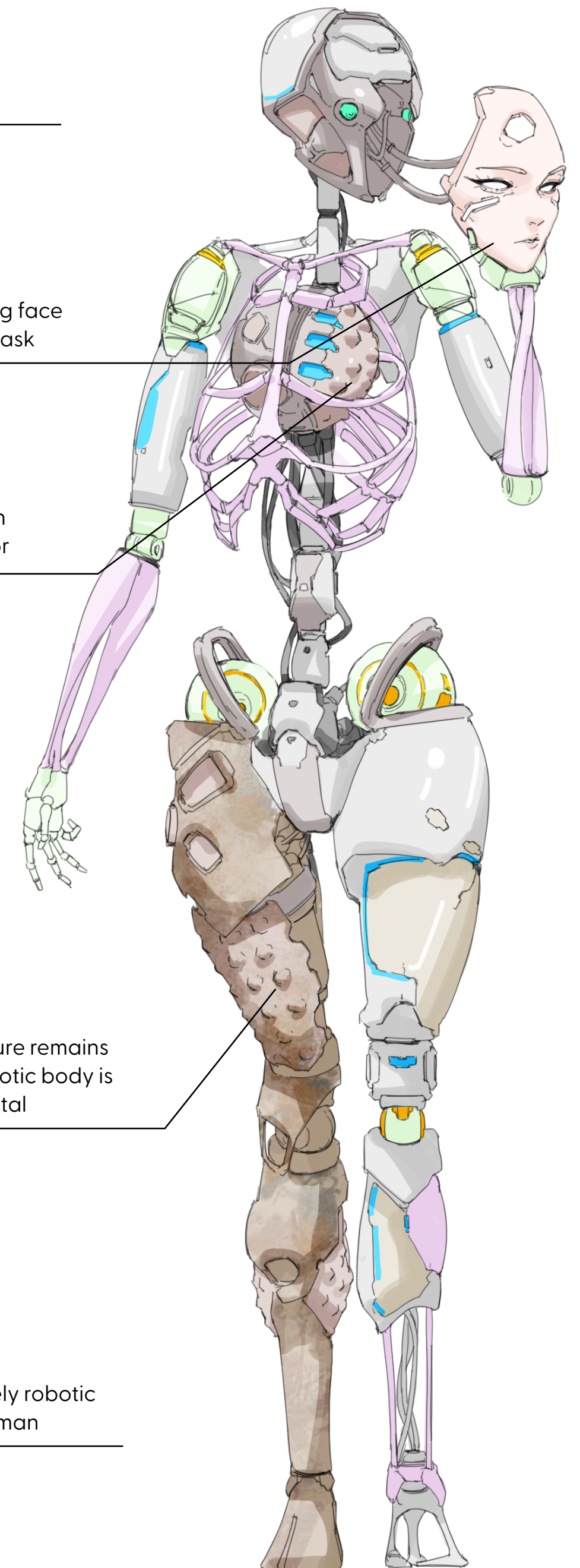
## Robot Form

Her human-looking face comes off, like a mask

Her robotic heart was replaced with a power generator

Her cyborg structure remains while her new robotic body is made of scrap metal

One of her legs is completely robotic while the other remains human





# LIFE IS PERFECT

Vega is seen wearing her perfect life wardrobe on Earth. Featuring materials such as silk and macrame, it's designed to evoke a sense of luxury, lightness, and beauty, embodying ideals of perfection.

## CONCEPT DESIGN



## FINAL COSTUME





# ADVENTURE OUTFIT

In contrast to her perfect life wardrobe, Vega's adventure outfit symbolizes her shift from passive to active, ready to fight for what she cares about.

## CONCEPT DESIGN



## FINAL COSTUME





# TOM

Tom was once an optimistic roboticist who believed human-to-robot transformation could save humanity.

But when he transformed his dying wife into a cyborg, he watched the woman he loved disappear before his eyes. Now, as their world collapses, he refuses to do the same for their daughter, Astra—out of resentment for what Vega has become.

Clinging to the delusion that he can fix the past, Tom's desperation drives him to breaking point and he abandons all hope of saving everything he once loved.

## Color Palette:



**I'M STILL WAITING  
FOR YOU TO COME  
HOME, VEGA**







**TOM**

## CYBERNETIC GLOVE

Vega creates a cybernetic glove for Tom using old construction equipment, allowing him to hold Astra without contracting her disease. It offers him relief, as he's no longer helpless in caring for their daughter. Vega's intent is to help reunite their family, which it briefly does. However, Tom later turns this gift against Vega, using it to keep Astra away from her.



# ROBOTICIST UNIFORM

Tom wears his formal work uniform from his days as a roboticist for The Tauri Group. This blue in his uniform is dark and deep to reflect his growing complexity and mystery as a character. As the story progresses and his desperation grows, Tom gradually sheds this polished facade, eventually removing the uniform, symbolizing his unraveling and decline.

## CONCEPT DESIGN



## FINAL COSTUME





# LIFE IS PERFECT

On Earth, Tom wears sky-blue clothing, reflecting the lighter, more optimistic personality he had when they lived there. His outfit is slick, sharp, and clean, embodying his corporate background and organized approach to life.

## CONCEPT DESIGN



## FINAL COSTUME





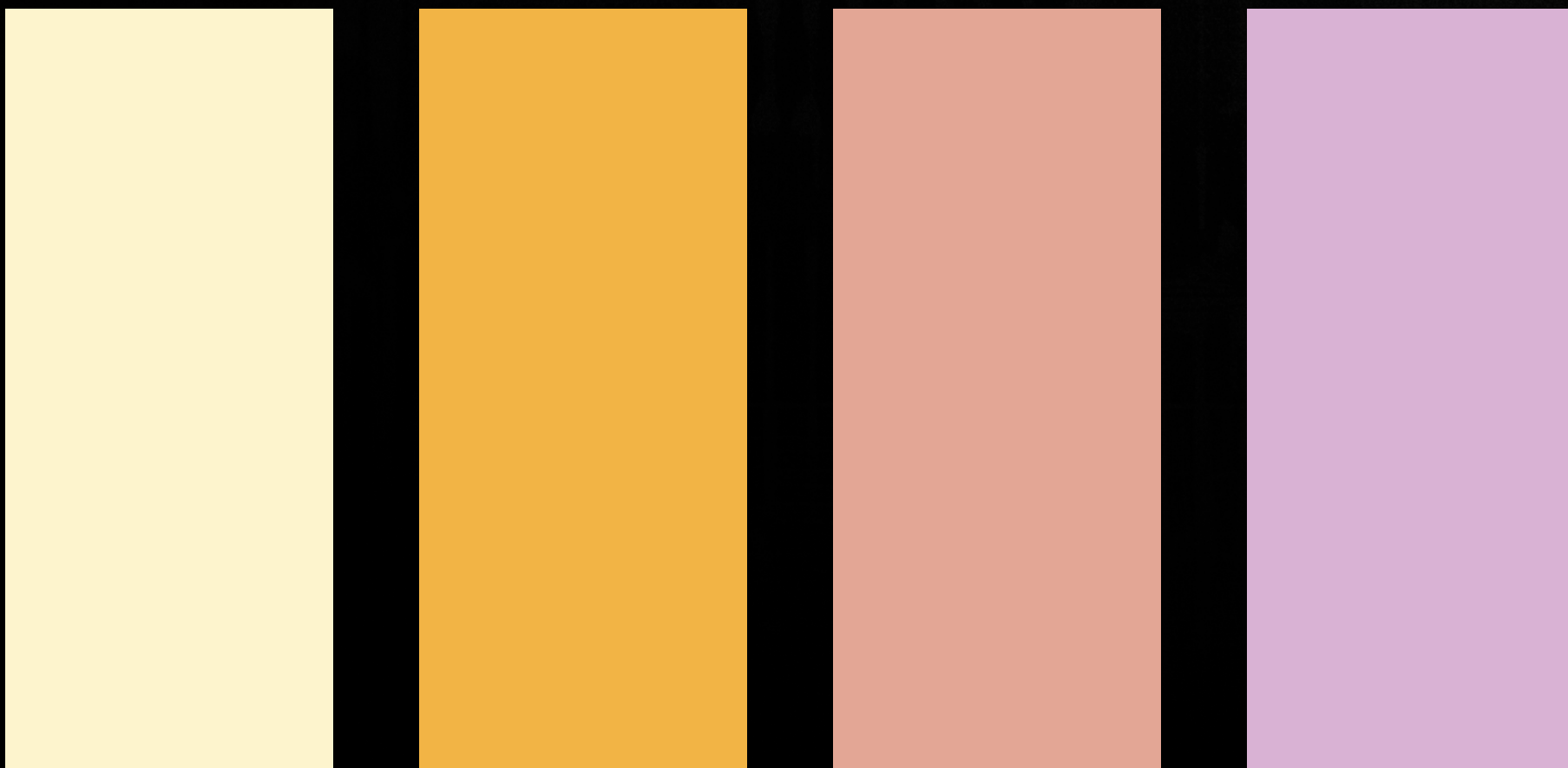
# ASTRA

Astra embodies the love, hopes, and dreams that once united her parents.

But as things fall apart, Astra's worsening condition exposes the fragility of her parents' marriage and challenges their beliefs about identity and survival. Astra is initially disoriented by an inability to recognize her mom, but as Vega's true essence resurfaces, Astra begins to see and connect with her again.

She is the silent center of the storm and ultimately becomes the catalyst for Tom's and Vega's most profound transformations.

## Color Palette:







**ASTRA**

## **FLOATING BABY STROLLER**

For most of the film, Astra is seen in her floating baby stroller, making it a central part of her character design. The stroller seals Astra from the outside environment which later protects her from the harshness of the artificial planet's environment.

Vega is rarely seen holding Astra; she is almost always in her stroller, further demonstrating the maternal detachment Vega feels towards her.





# COSTUME DESIGN

Astra's costume doubles as both her "perfect life" wardrobe and her attire on the artificial planet. The outfit's overall cuteness highlights the innocence and purity that Vega and Tom are desperately trying to protect.

## CONCEPT DESIGN



## FINAL COSTUME







## THE WORLD

Taking place in the year 3007, Earth has suffered a near-total ecological collapse. As the planet becomes uninhabitable, desperate efforts are made to secure humanity's survival.

The Tauri Group, a powerful corporation, seeks to preserve humanity by developing both human-to-robot transformation technology and an artificial planet designed as a new home for mankind.

However, the transformation process remains experimental and dangerously flawed, often resulting in severe complications for those who undergo it. Tom is a leading scientist on the project and once believed it was the key to humanity's future.

But time runs out. The artificial planet remains incomplete as Earth is consumed by flames. **In the end, only three survive: Tom, Vega, and Astra—the sole inhabitants of a fragile, unfinished world.**

**IT'S NOT THE END  
OF THE WORLD,  
BUT I CAN SEE IT  
FROM HERE.**



# TONE

“Perfect Life” is an intimate exploration of a relationship’s end through characters who are grounded and relatable, facing struggles common to many couples. Their relationship feels authentic, much like Joel’s and Clementine’s in “Eternal Sunshine of the Spotless Mind.”

The events unfolding around them are larger-than-life and surreal—like the burning Earth, the end of humanity, and robotic transformations. Yet, at its core, the story remains deeply personal. This duality in tone balances the intimate with the epic, satisfying both fans of science fiction and romantic dramas.



**Relationship of “Eternal Sunshine of the Spotless Mind”**



**Dystopia of “A.I. Artificial Intelligence”**





# CINEMATIC LOOK



**STOKER**

The film begins with a close and intimate focus on the characters, using tight framing on their faces with a shallow depth of field to keep the audience engaged with Tom and Vega's subtle dynamics and emotions.



**NATURE**

As the film progresses and the stakes rise, the shots gradually become more expansive, shifting to wider angles that reveal more of the world around them. This transition creates an increasingly epic feeling, emphasizing the rising stakes.



**JIBARO**

As the planet's atmosphere begins to disappear, the cinematography intensifies to immerse the viewer in the chaos. Techniques such as shaky cam, disorienting angles, rapid cuts, and elements occasionally dirtying the lens are used to evoke a visceral sense of disorientation and urgency.



**SUNSHINE**

The film concludes with the grandest shot of all—a vast wide shot that captures the Earth burning above, evoking a powerful and beautiful sense of freedom and liberation.





# DIRECTOR'S STATEMENT

**Everything has to end.** The world is filled with constant reminders of this truth—loved ones pass, relationships fall apart, and even the Earth itself is dying.

***Perfect Life* explores endings**—and asks: how can we move on from them?

In the film, Vega faces the destruction of everything she once held dear: her marriage, her child's life as she understands it, and her own humanity. Like the ash left behind by a burning fire, her world is reduced to remnants, and she must decide whether to cling to what was or transform into something new.

I was inspired to tell this story from an ending in my own life. For years, I was chasing the love and approval of someone who could never give it. When it ended, I had to rebuild myself, and it was painful but through that darkness, I realized my strength and ability to evolve.

Vega's transformation mirrors this truth. She chooses to let go of her human past and her husband to save her child. By becoming a robot, she embraces an uncertain future that better aligns with who she has become.

In an age of unprecedented change and challenges—from climate change to

**-Katrina Villarreal,**  
Director



## STORYBOARDS

# ROBOTIC AWAKENING

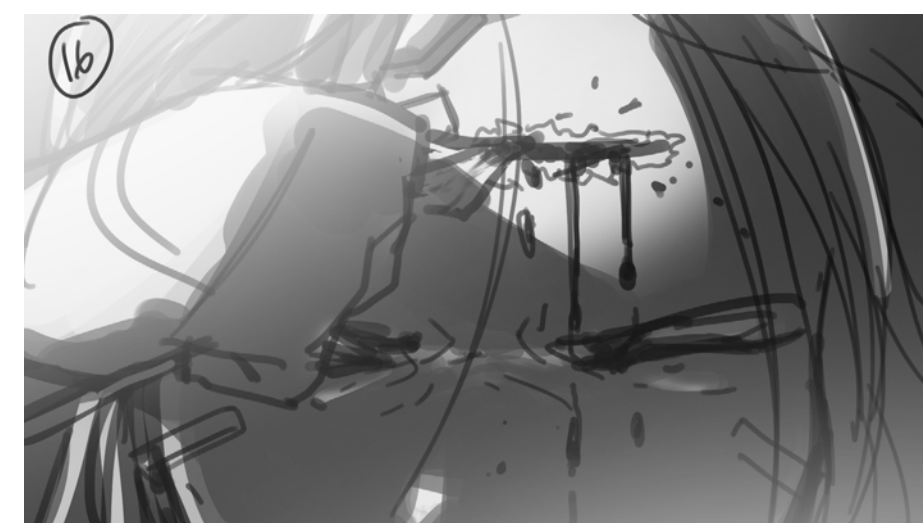
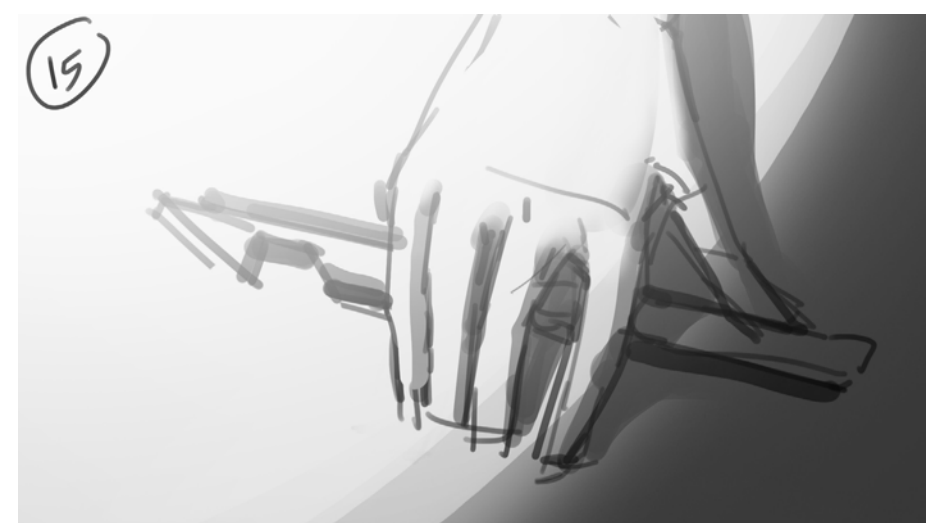
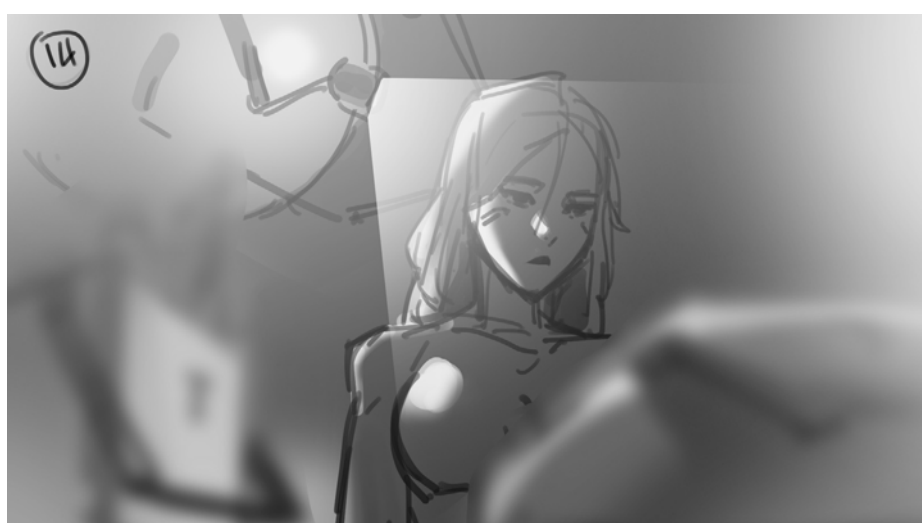
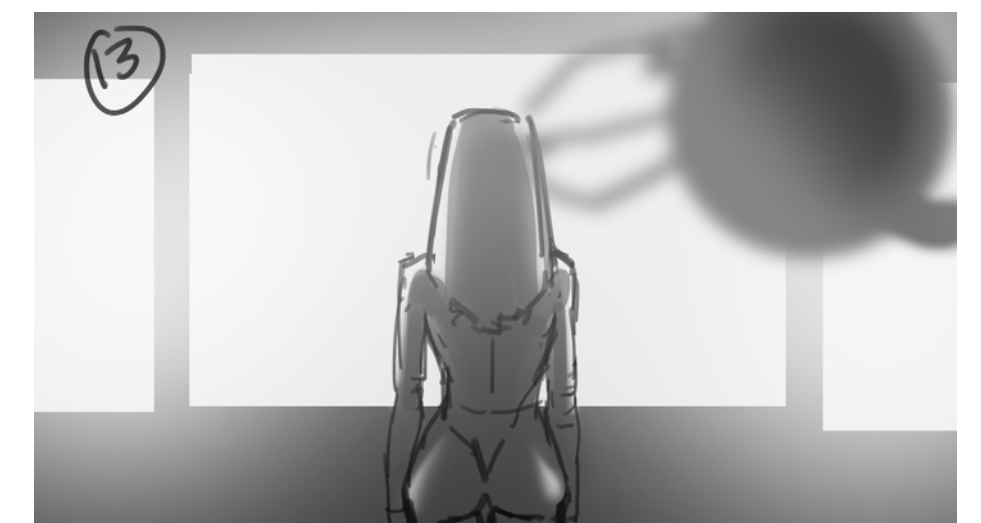
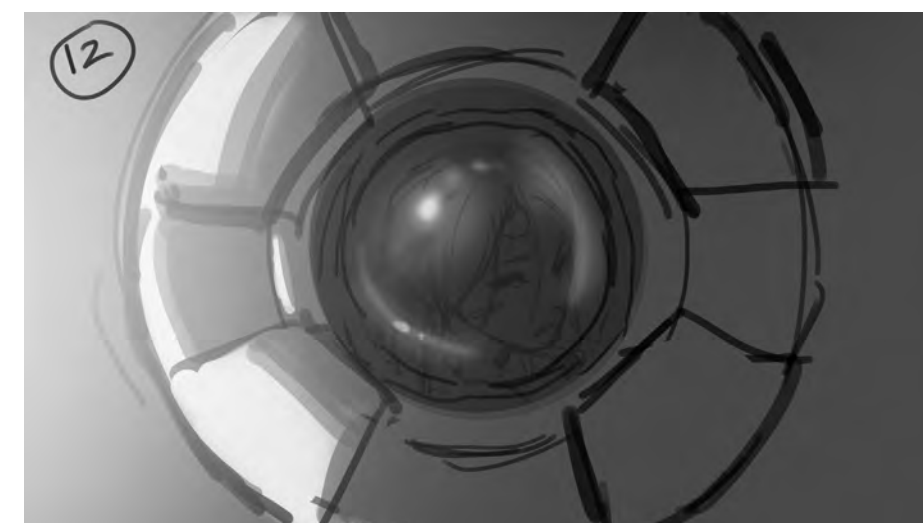
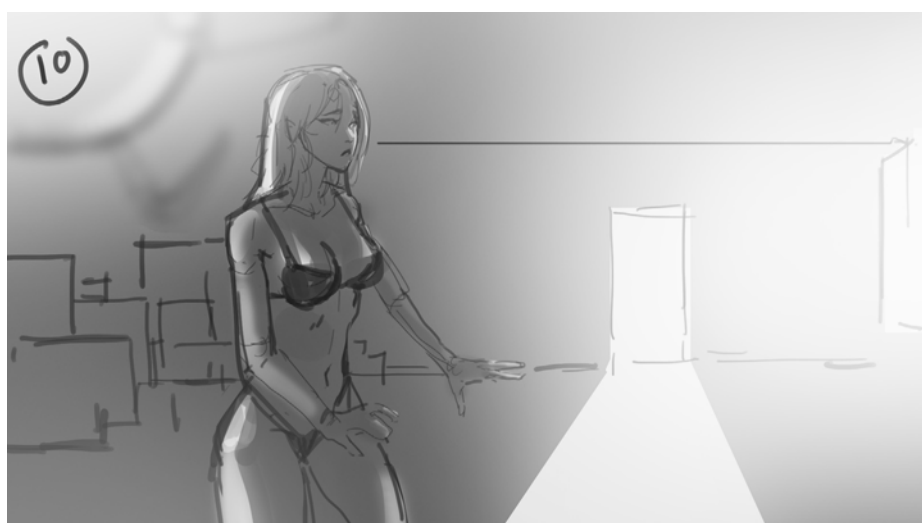
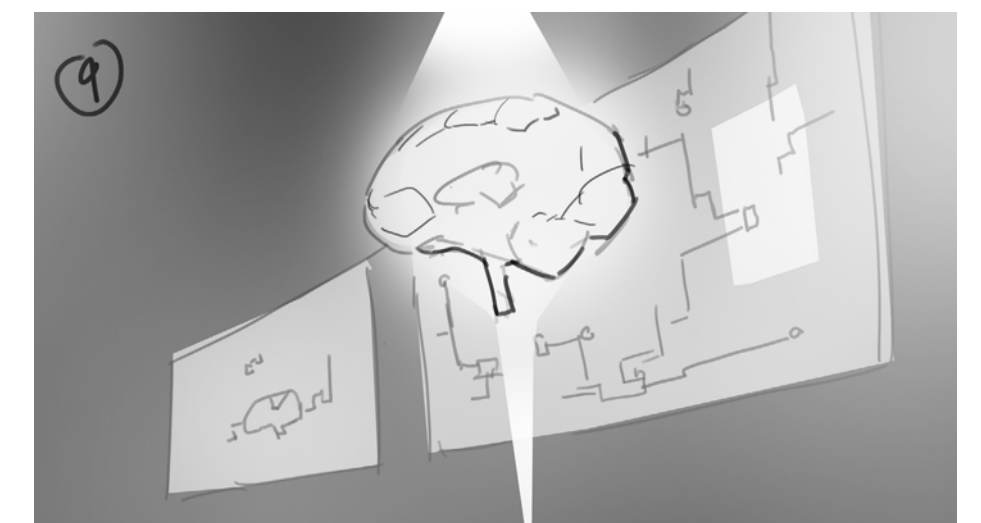
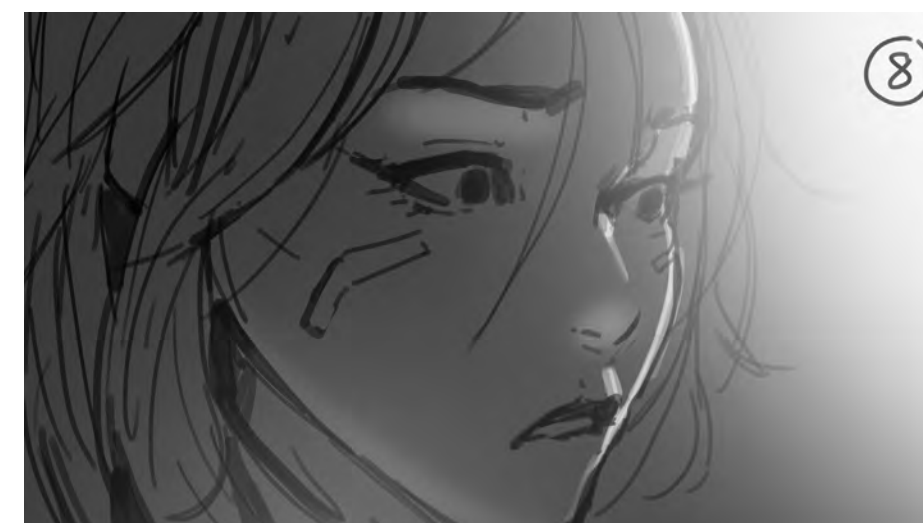
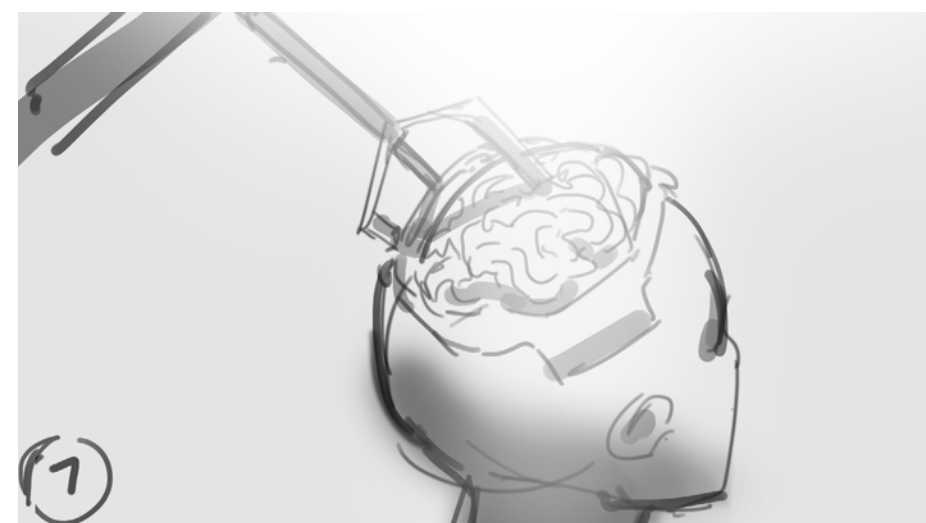
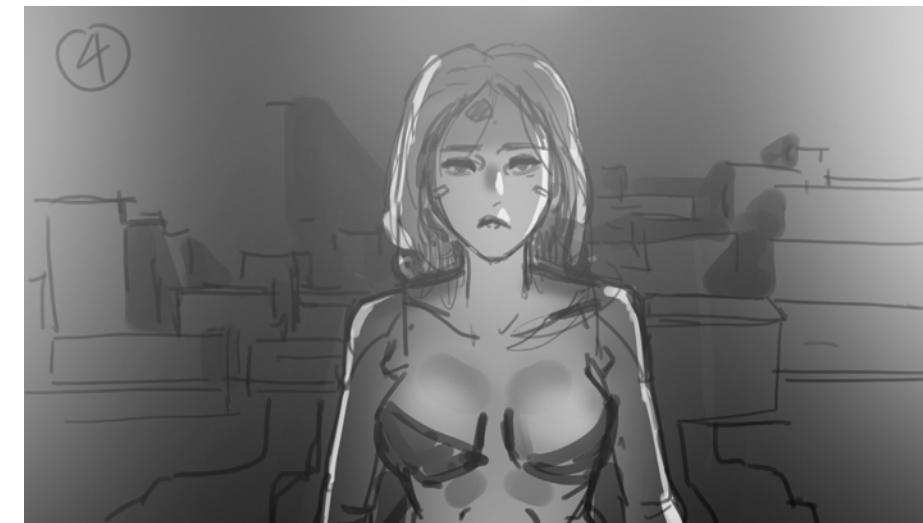
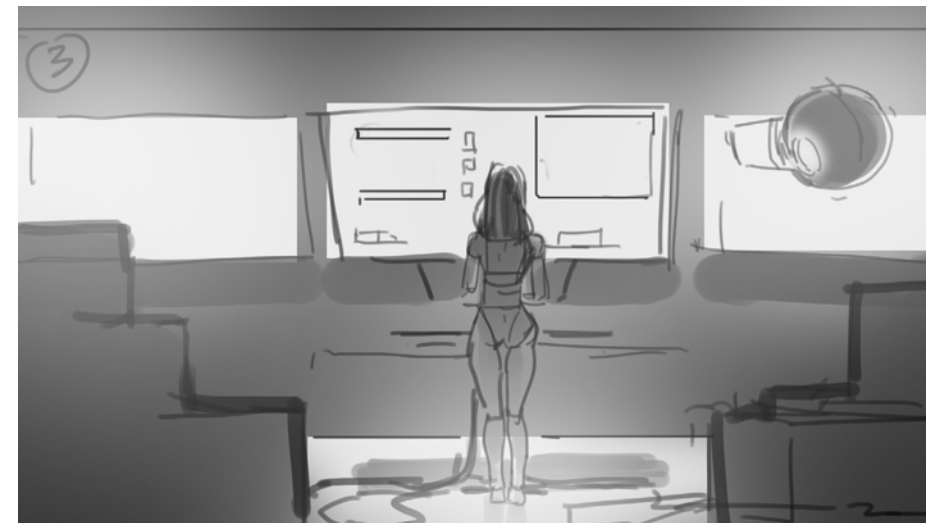
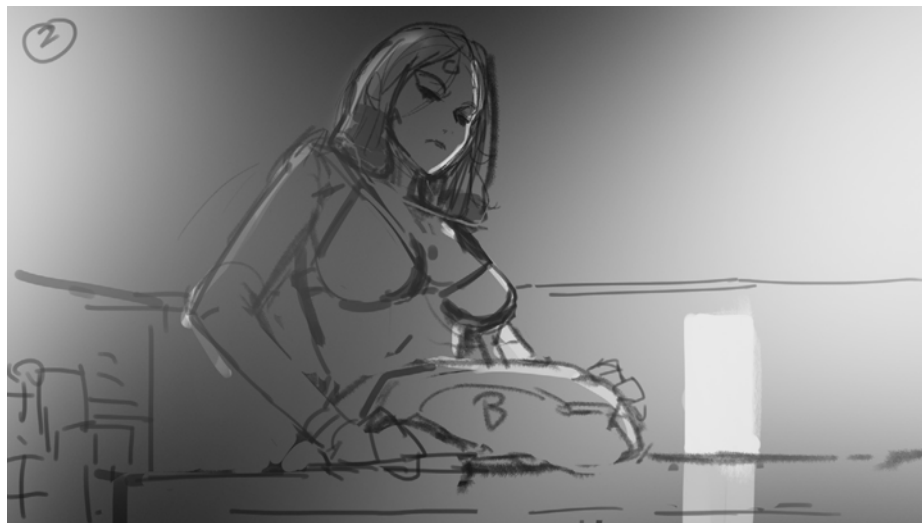
To convert Astra into a robot, Vega must first undergo a complete robotic transformation in order to survive the harsh trek over to the Robotics Lab and gain the intelligence necessary to perform the operation. One of the first steps in that transformation is to replace what is left of her biological brain with the processor of a supercomputer.



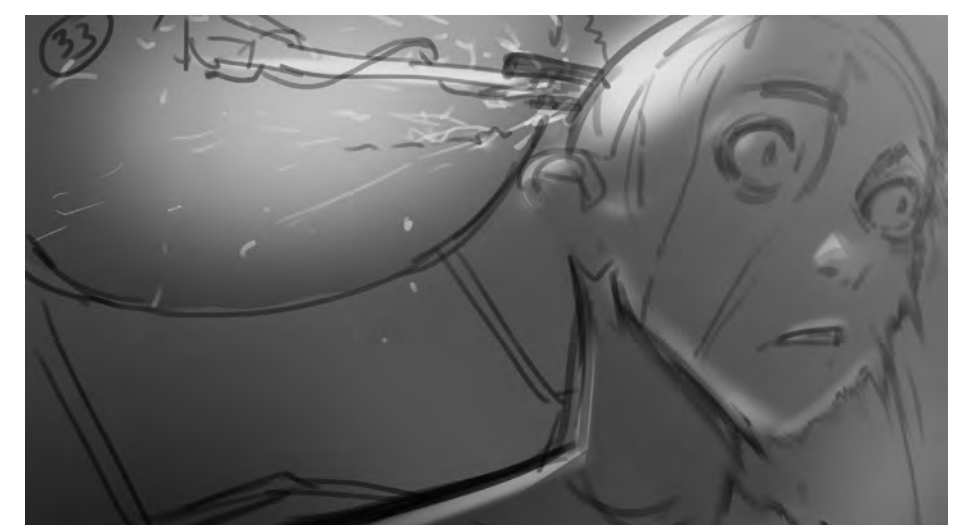
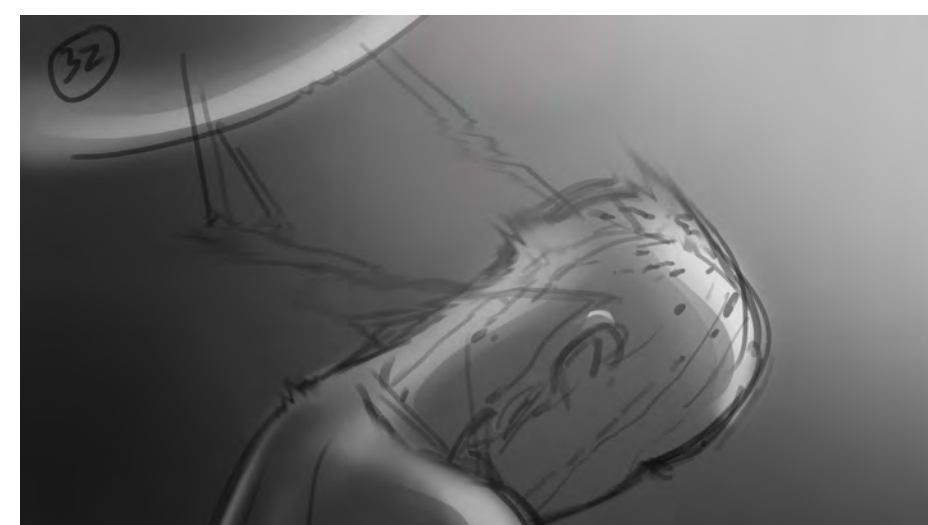
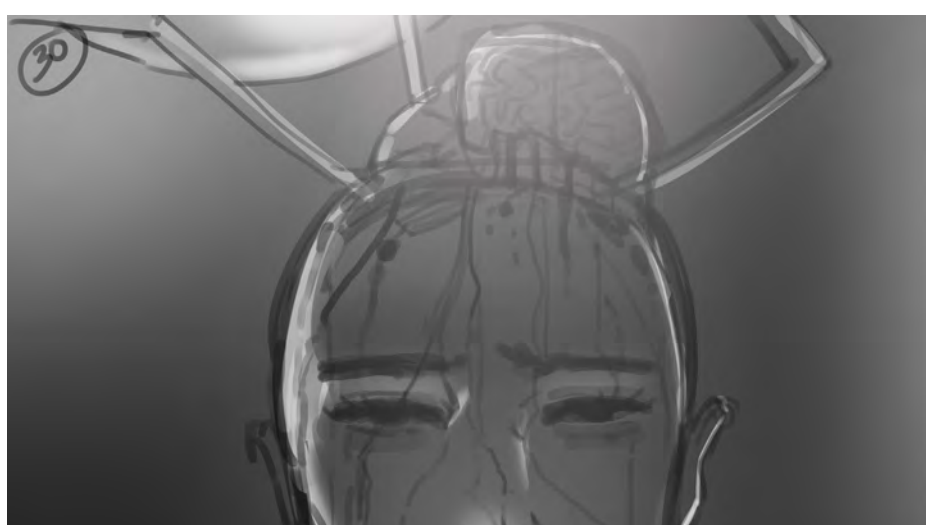
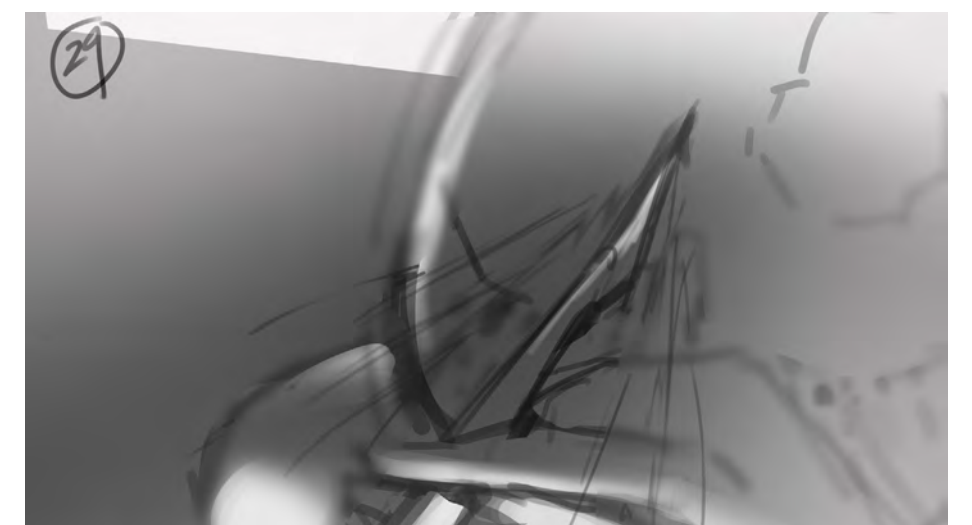
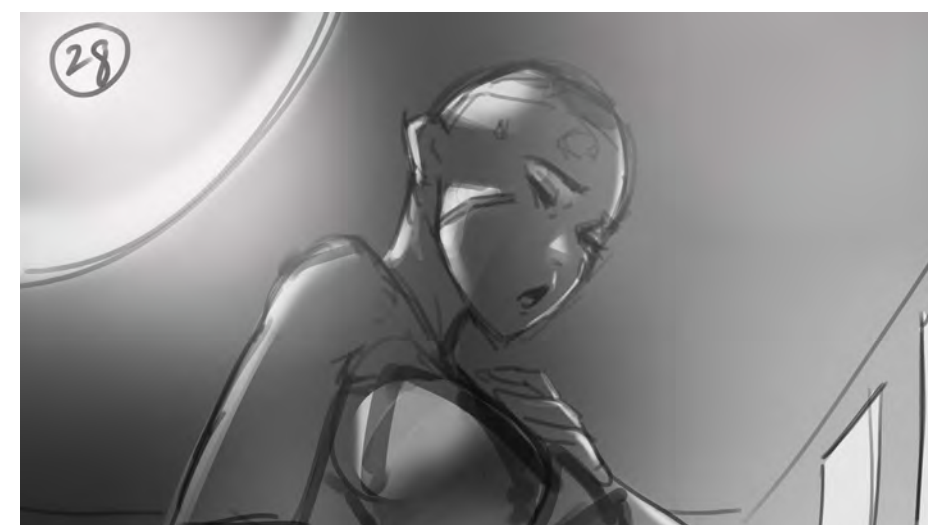
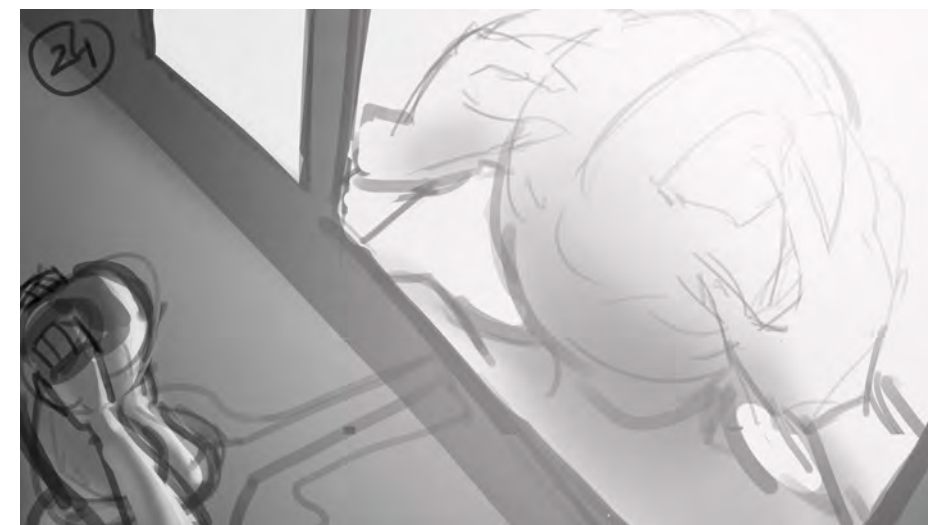
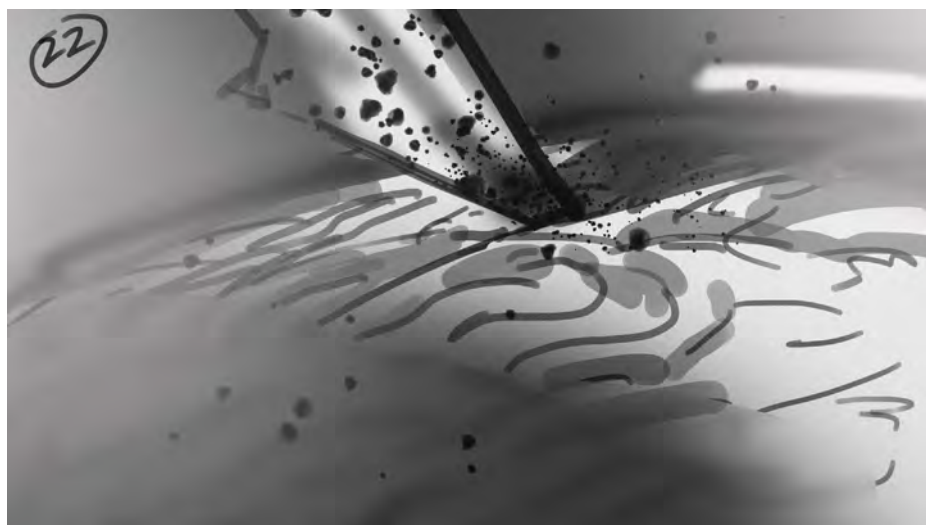
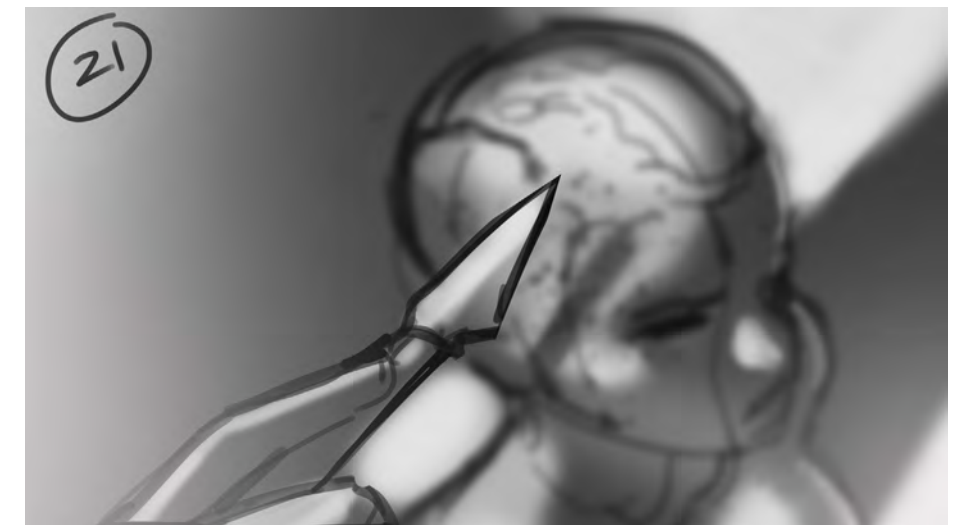
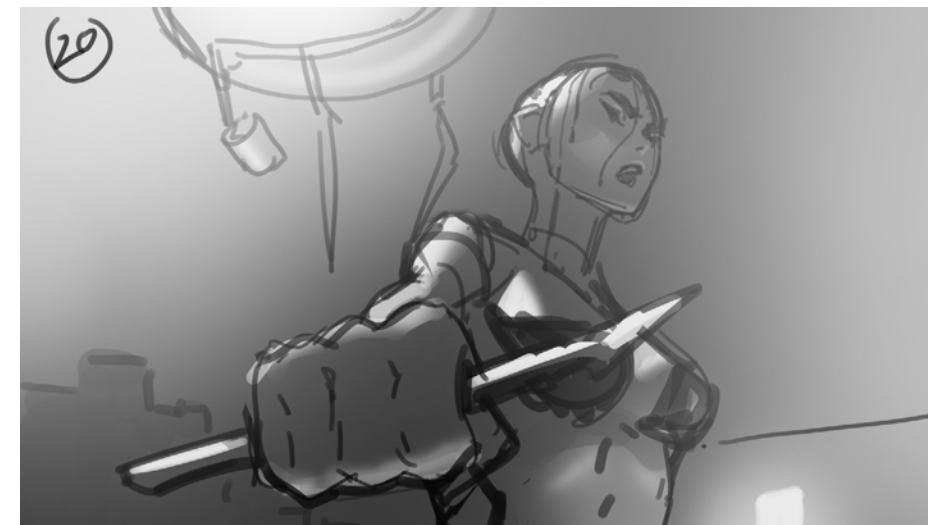
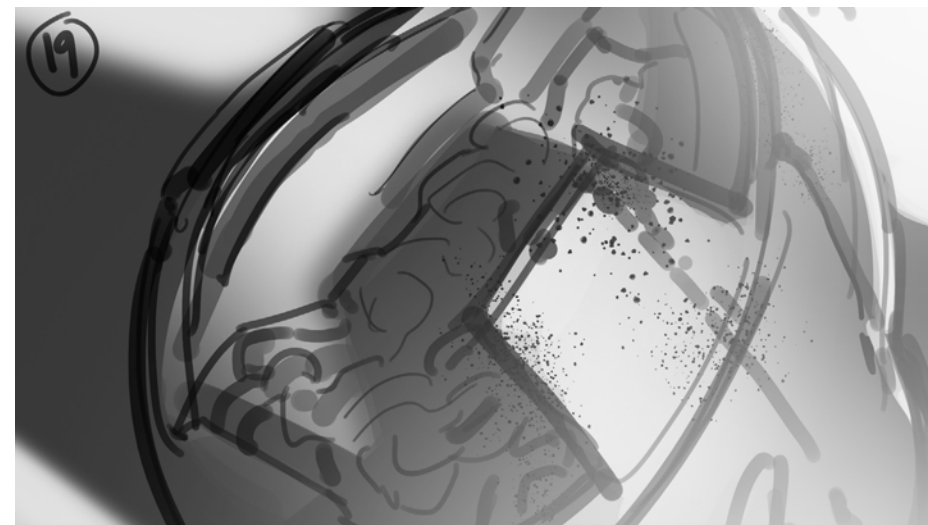


# ROBOTIC AWAKENING SCENE

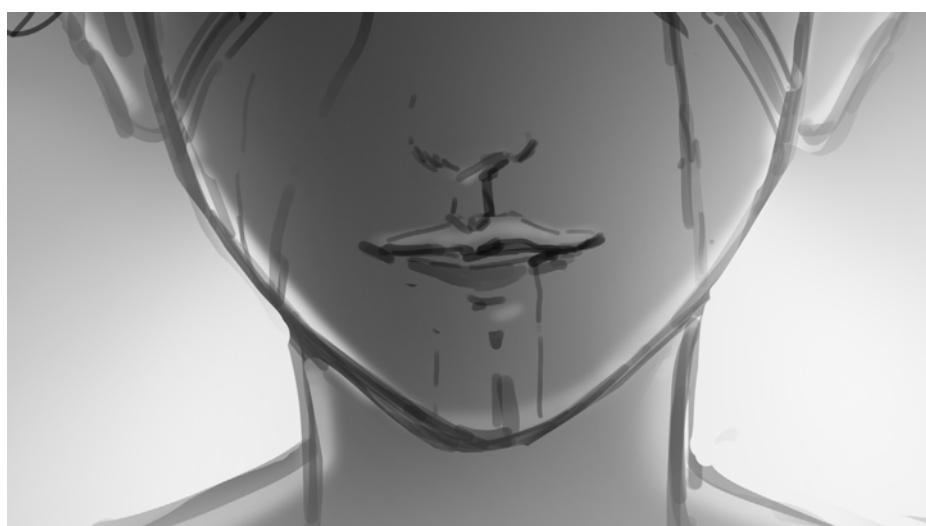
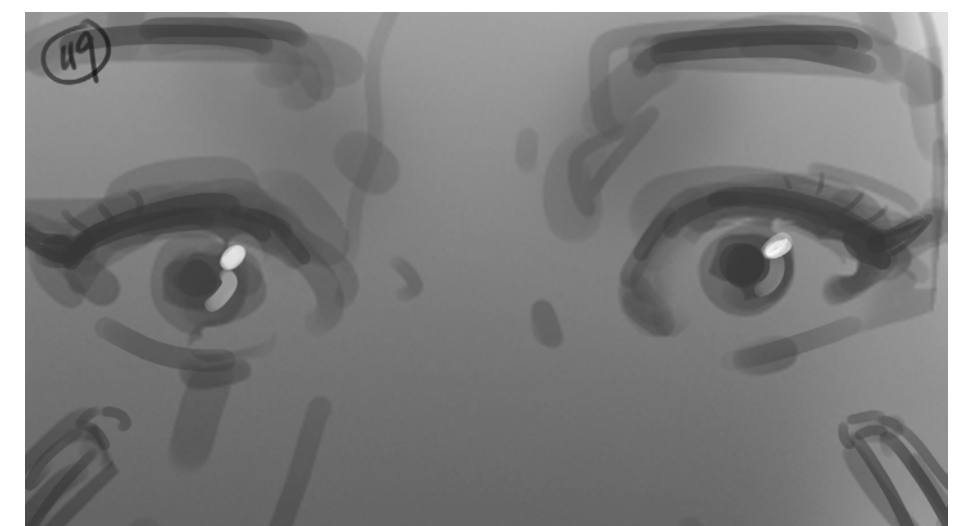
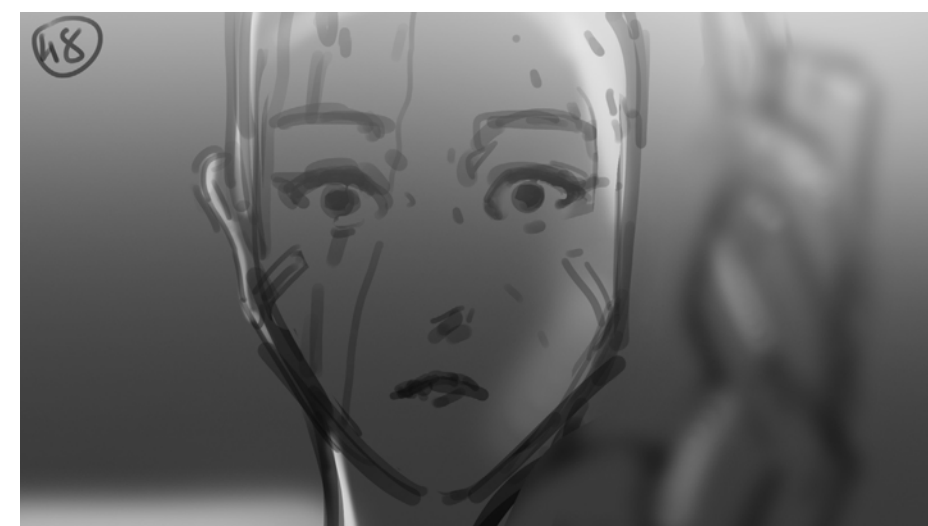
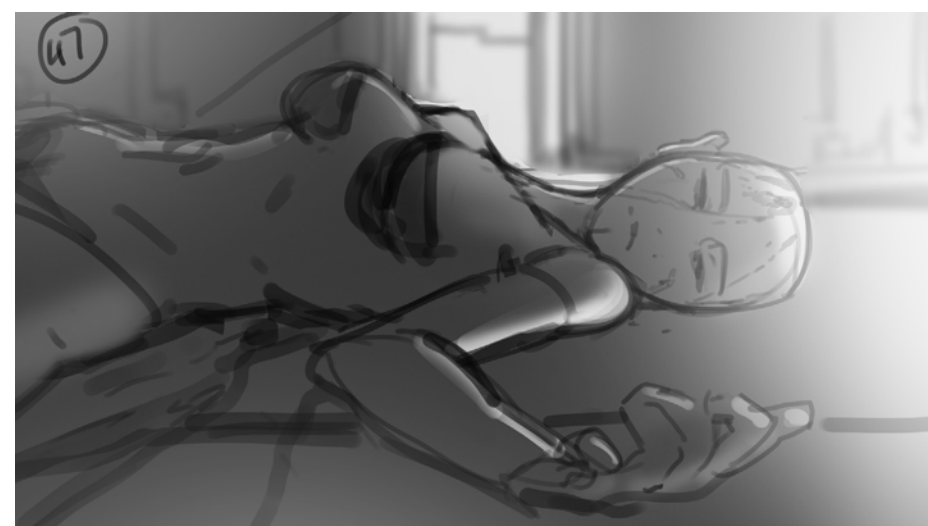
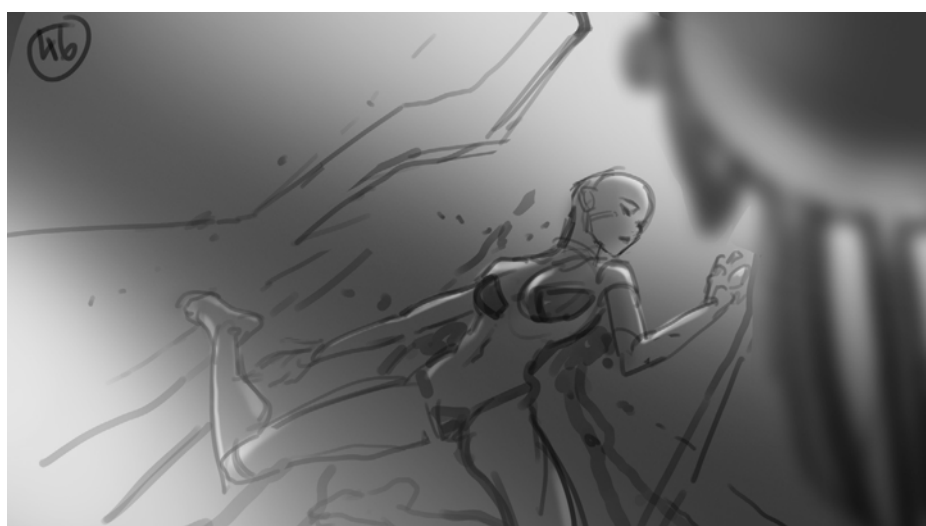
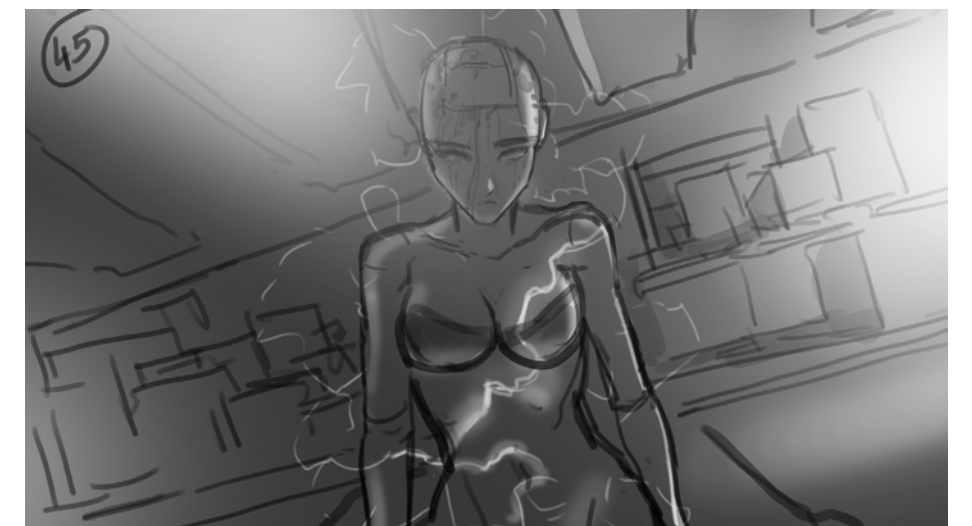
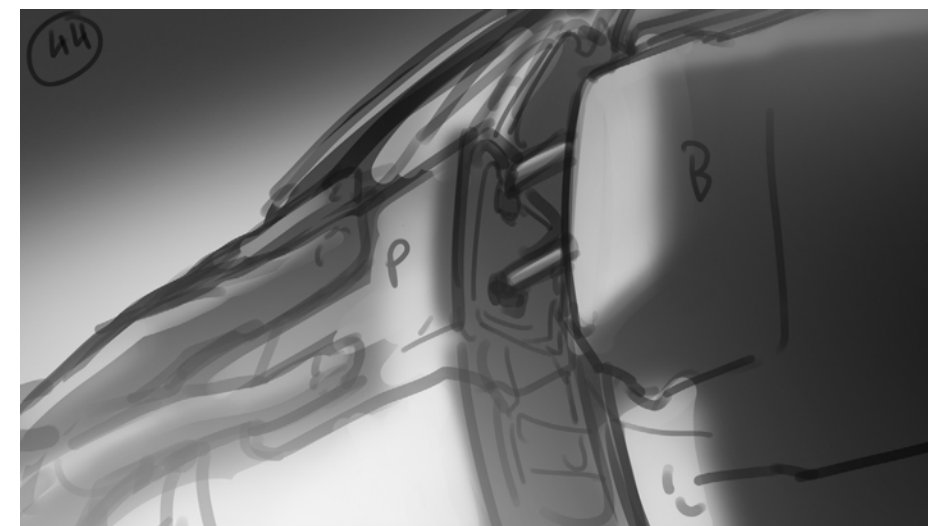
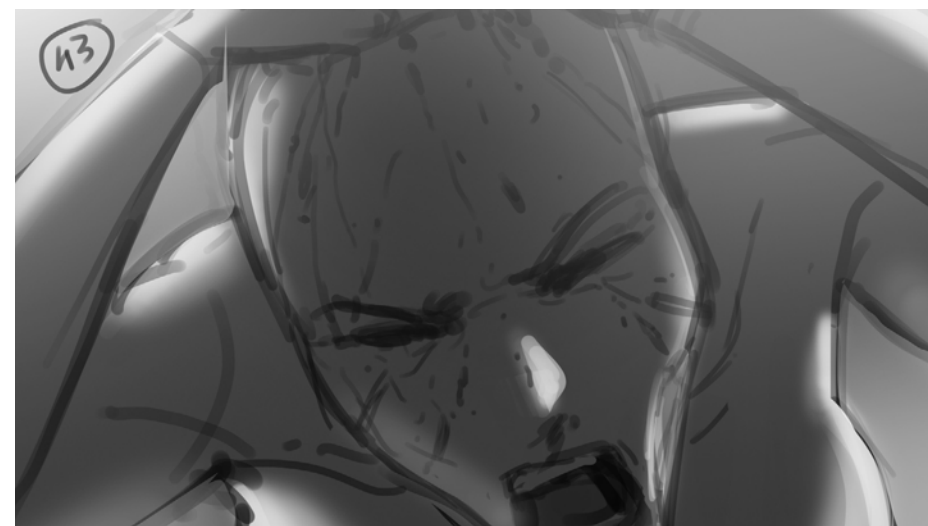
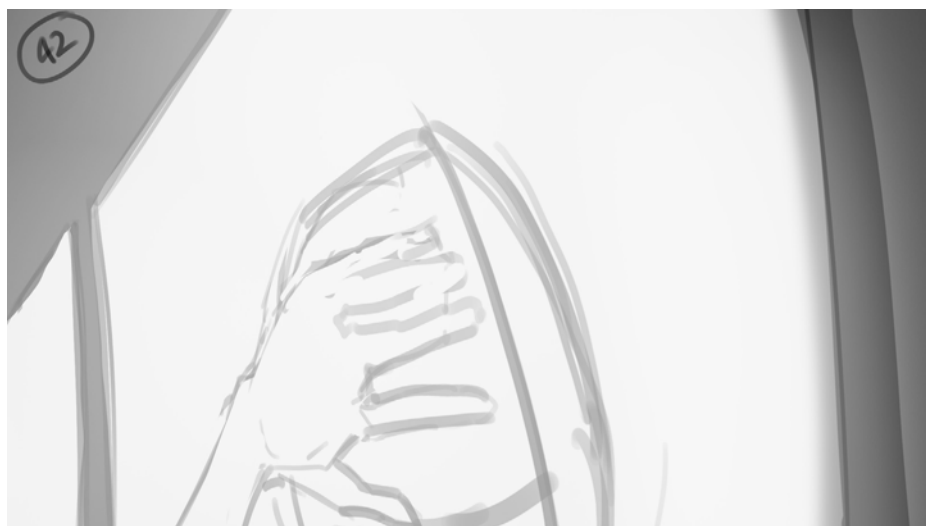
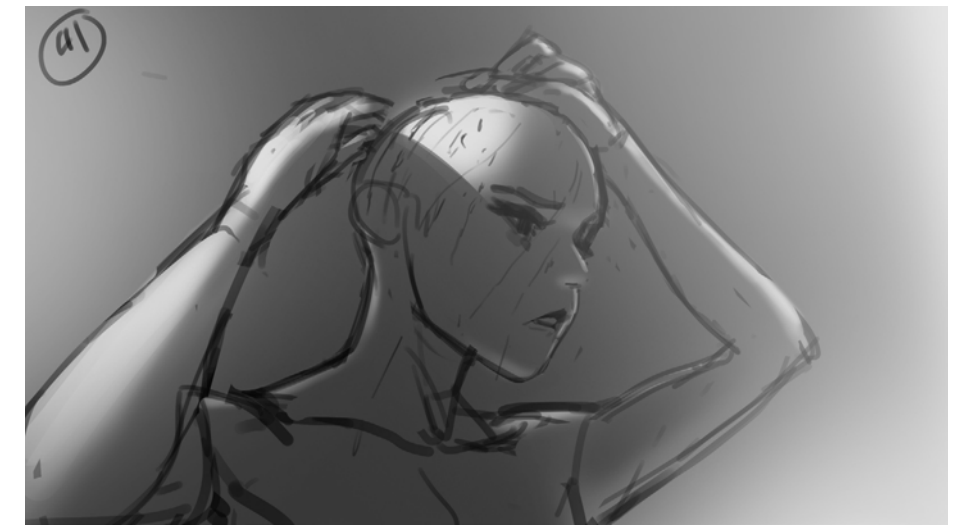
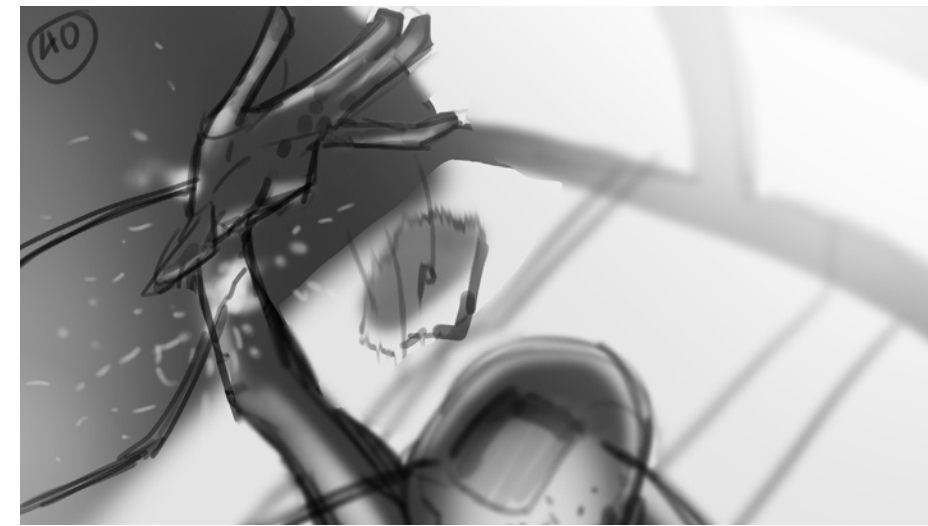
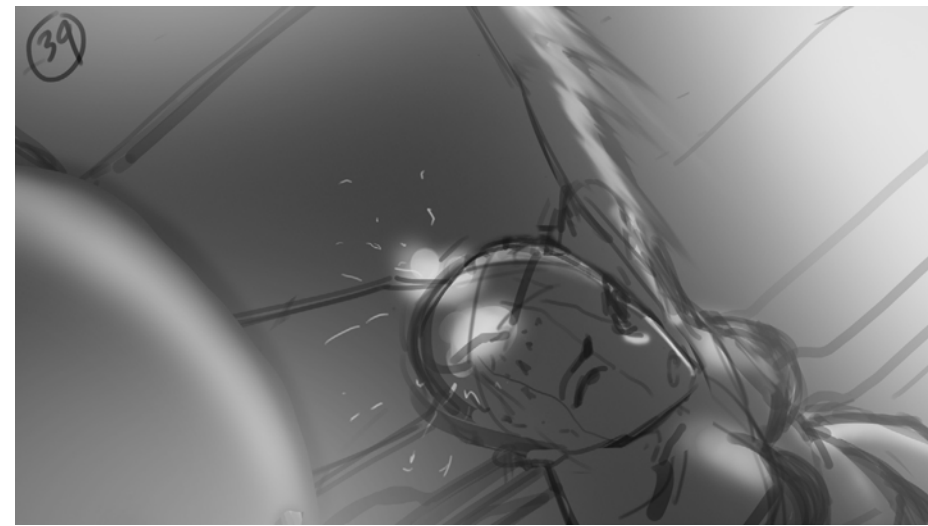
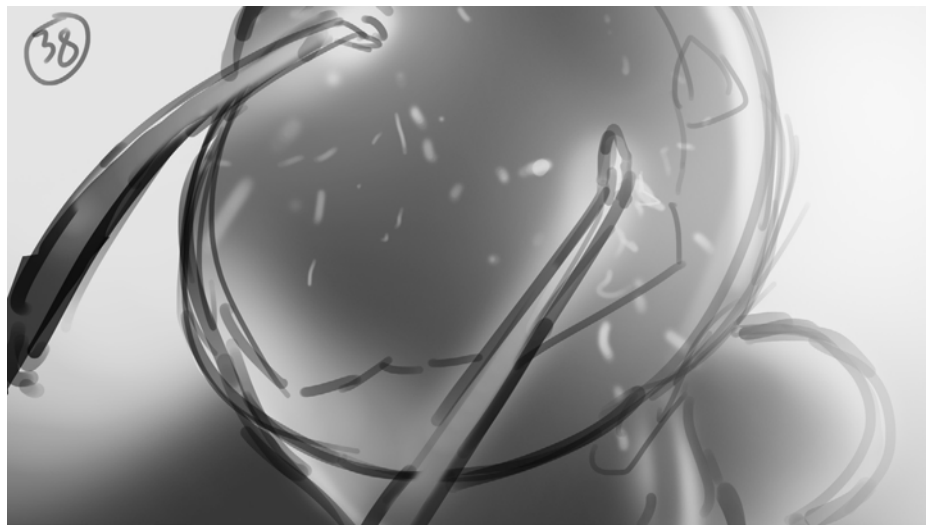
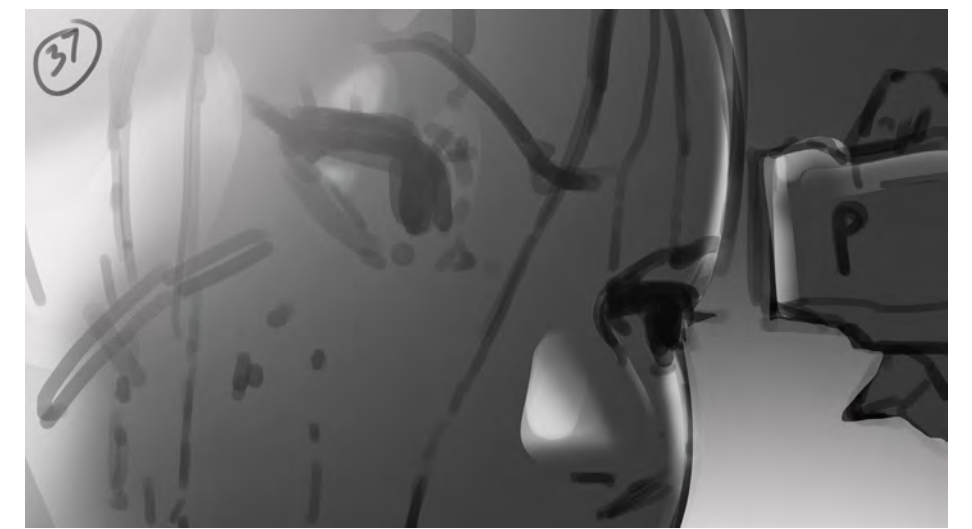
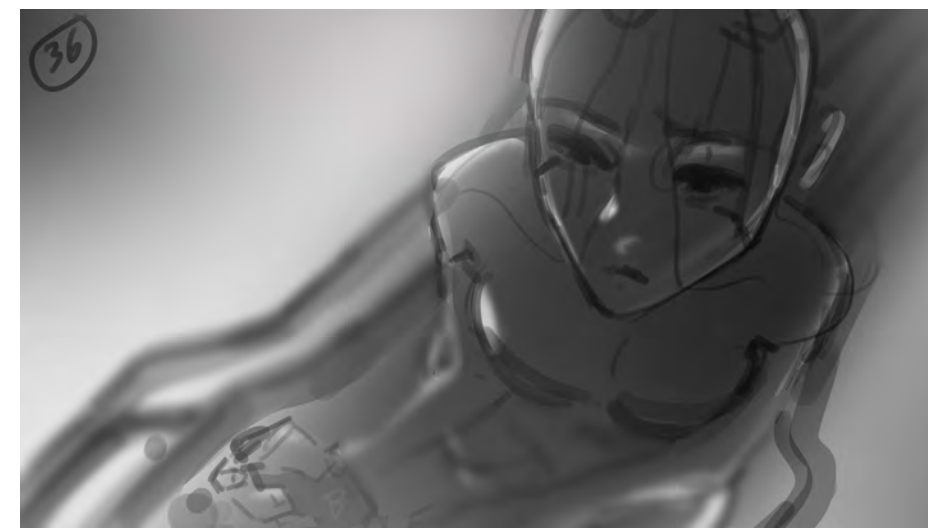
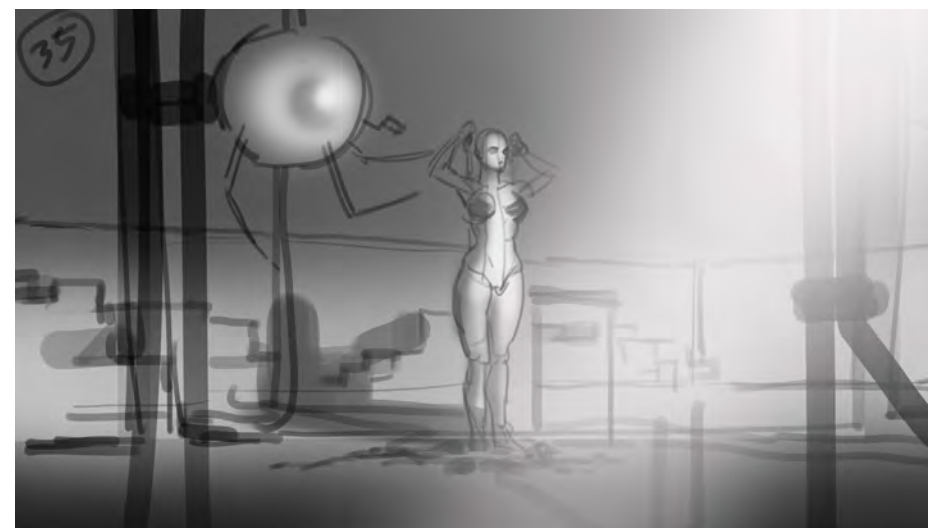
## STORYBOARDS













# ANIMATION STYLE





# FACES: THE PROCESS



Hyper Realistic dolls: This style gives humanity to the dolls, making them seem almost real. It enhances the film's surreal and uncanny tone.

Using 3D technology, we are creating different facial expressions to animate the puppets faces.



# OUR TEAM







# KATRINA

VILLARREAL

DIRECTOR | WRITER

is a Mexican-American stop-motion filmmaker who has written and directed 20 short films on themes exploring beauty, identity, and the female body. She founded Ralfy Studios in 2016, leading her team to produce award-winning stop-motion films showcased at international festivals. A 2023 graduate of NYU's Tisch School of the Arts, she has worked closely with acclaimed filmmakers such as Bill Plympton and Manuel Cristobal. Katrina is now working on her debut stop-motion feature, *Perfect Life*, aiming to create a meaningful story about our existence.



# JACOB

BOBLITT

WRITER

is an American screenwriter and film editor with experience on over 40 films, dedicated to developing stories to their fullest potential. A 2023 graduate of NYU's Tisch School of the Arts, he has written two feature films and often works as a script consultant. His experience as an editor on feature-length documentary, *Out of Breath*, and SXSW award-winning pilot "*Marvin is Sorry*" has enriched his skills in storytelling. Jacob enjoys crafting stories about overcoming despair in worlds on the brink of collapse, as seen in his latest project, *Perfect Life*.

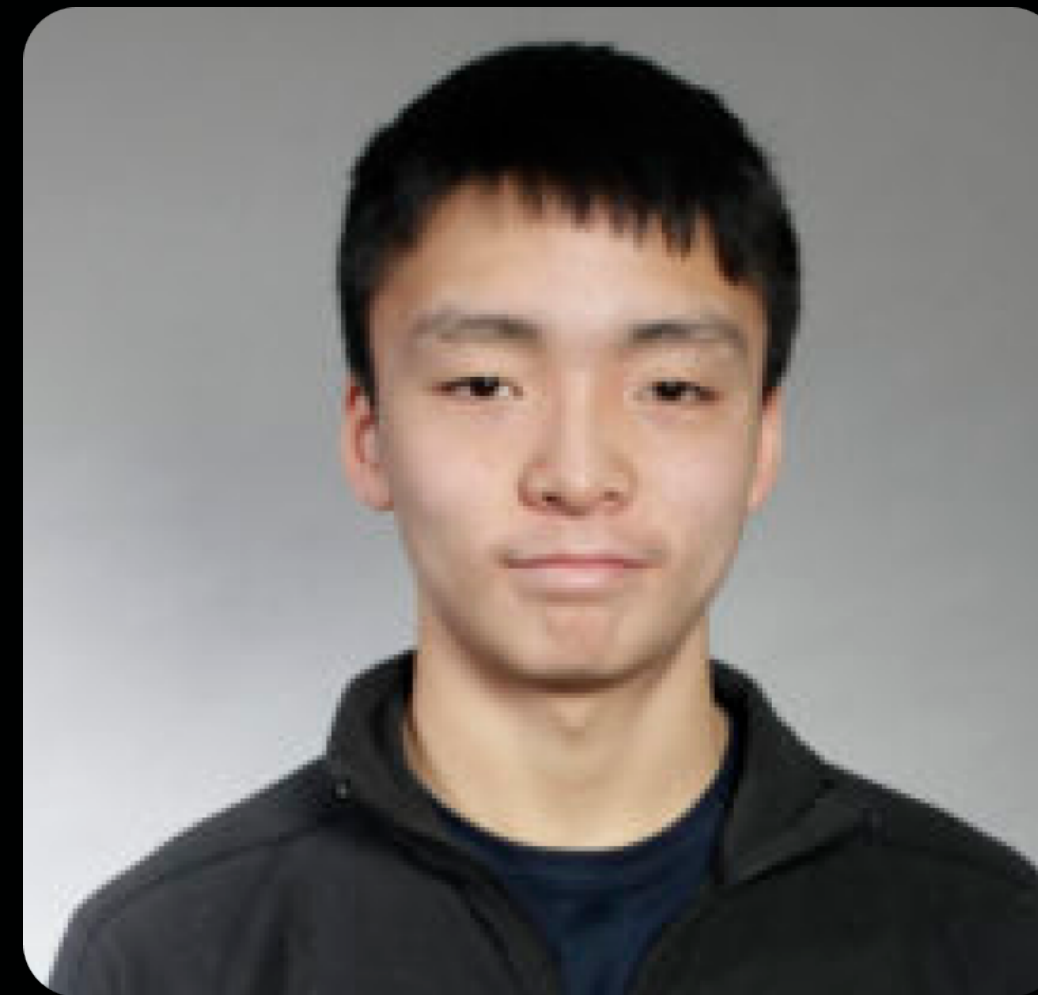




# CHRISTINA MOZHAYSKAYA

## COSTUME DESIGNER

is a Russian doll fashion designer and entrepreneur, leading a thriving doll clothing business with over 72,000 Instagram followers. With a strong foundation in design from her formal education at Omsk Art and Industrial College, where she specialized in interior and exterior design, and Omsk Technological College, focusing on design, modeling, and manufacturing technology of light industry products, Christina brings a meticulous eye for detail and a deep understanding of design to her work. With her extensive experience and passion, Christina is excited to bring the costumes of *Perfect Life* to life, using fashion to enhance the narrative.



# TRISTAN LIU

## CHARACTER DESIGNER

is a Chinese-American storyboard and concept artist with over 6 years of experience. After graduating from NYU Tisch, Tristan entered the animation industry, where his attention to detail and drawing expertise quickly proved invaluable. Tristan has worked on both live-action and animated films and commercials. He is currently working as a storyboard and character design artist, helping to shape *Perfect Life* into an engaging and visually compelling narrative.





# DULCE

OLLALA

GRAPHIC DESIGNER

is a Native American multi-disciplinary designer with over 7 years of experience, specializing in creating visuals that elevate storytelling. A 2020 graduate of Texas State University with a degree in advertising, she has crafted impactful graphics for various brands. Dulce is currently lending her expertise to the graphic design of the feature film *Perfect Life*, enhancing its narrative and emotional impact.



# SOFIA

VILLARREAL

COMPOSER

is a Mexican-American bassist, composer, film scorer, and educator committed to using music as a force for positive change. She blends diverse genres in her work, from live performances to film scores, and is currently completing her degree at Berklee College of Music, studying under renowned musicians like Victor Wooten and Terri Lyne Carrington. As the director's twin sister, Sofia has an intimate understanding of the story behind *Perfect Life* and is excited about enhancing the narrative through music.





# LOUIS AUBIN

3D ARTIST

is a French 3D character artist specializing in realistic facial modeling and texturing. He trained at Think Tank Training Centre, where he developed his craft under the mentorship of industry veterans. Louis is excited to bring the nuanced characters of Perfect Life to life by sculpting their hyper-realistic faces, which will be 3D printed and used for expressive stop-motion performance.



# BASILE GISIGER

3D ARTIST

is a Swiss 3D artist specializing in hard surface modeling and texturing, with a strong background in sci-fi concept art. He studied at Think Tank Training Centre and earned his bachelor's degree from SAE Institute Geneva. For Perfect Life, Basile brings the film's high-tech world into reality by creating detailed 3D models for printing and practical use on set.



# THANK YOU!

**Katrina Villarreal**

Director/Writer

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