

FOLLOW THE CAMERA, FIND WHAT'S REALLY THERE

May 1

Visit

Your World?



EN ZHANG



ARI ROBERTSON



LOGLINE

May I Visit Your World is a sci-fi mockumentary about Eva, an international student who wants to prove her strange roommate Armstrong is an alien, but when she encounters a TV crew reviews the truth, she realises what she wants is connection.

SYNOPSIS

While studying in Sydney, Chinese international student Eva is convinced her odd roommate Armstrong is an alien. To prove it, she brings in a student film crew to capture his awkward conversations, strange routines and quirky inventions on camera. However, as the shoot goes on, misunderstandings only push them further apart.

May I Visit Your World is a sci-fi mockumentary that blends deadpan comedy with gentle emotion, following two seemingly weird people trying to connect.

DIRECTOR'S STATEMENT

EN ZHANG'S VERSION

It was originally Fanrui Ren who suggested making a mockumentary about an alien hiding among humans, and that prompted us to ask ourselves: under this genre premise, what do we really want to share with the audience? When we started talking about how “an alien stranded alone in a foreign land would be so pitiful,” we almost simultaneously realised that what we truly wanted to tell was a story about how each individual searches for an answer — or an echo — within their own loneliness. That became the starting point of *May I Visit Your World*.



Loneliness is an emotion that lies very close to the human condition, and it is something almost everyone will experience at some point in their lives. Even when we are surrounded by people, there are moments when we clearly feel a subtle disconnection from the world around us. So, when I was developing the script, I chose to place a foreign student who has also “left home” alongside the “alien” as the other main character.

Because of this, the story has never been about “whether he is really an alien” for me, but about “two misfits finding a way to lean on each other.” I firmly believe that when someone sincerely reaches out and lays their heart bare to another person, the warmth of being understood and held can be felt — even if we can never fully comprehend each other. It is precisely this desire to come closer, to understand you, that carries a powerful healing and transformative force. To me, that may be one of the greatest, and most romantic, qualities of being human.

DIRECTOR'S STATEMENT

FANRUI REN'S VERSION

As another director for this project, I fully agree that the storytelling form should evolve from Rough-style to cinematic. We divided the film into two parts. The first twelve minutes adopt a mockumentary style, following the protagonist Eva as she hires a low-budget film crew to document her and Armstrong's daily life while she investigates whether her roommate is truly an alien. The final five minutes shift to a traditional short-film format to depict the resolution between Eva and Armstrong. This approach was supported by one of our supervising professors, and we ultimately achieved it.

To align with the mockumentary style, we used handheld and gimbal cinematography for the first twelve minutes. The camera operator's off-screen voice interacts with the two characters, making this section feel more grounded in everyday life. The audio for the cameraman's lines was specially processed to mimic the sound picked up by camera microphone. In editing the first half, we incorporated documentary-style jump cuts to handle portions of footage that ran too long, including two long-take shots. Initially, we thought long takes would better showcase the characters' interactions, but after reviewing the footages, we felt the shots were overly lengthy and could potentially bore the audience.

For the film's final five minutes, we used the letterboxing filming style. During the preparation for this section, we lit the entire scene using three different types of lights to create a warm atmosphere. The editing rhythm and shot design followed traditional L-cuts and J-cuts, while the variety of shot sizes offered viewers different perspectives to observe the characters' inner emotional journeys.

Overall, the days spent shooting and editing this project taught me that no matter how thorough the pre-production work is, unexpected issues will always arise during filming. But learning how to overcome these challenges is also one of the essential skills a director must possess.





CAST

EN ZHANG

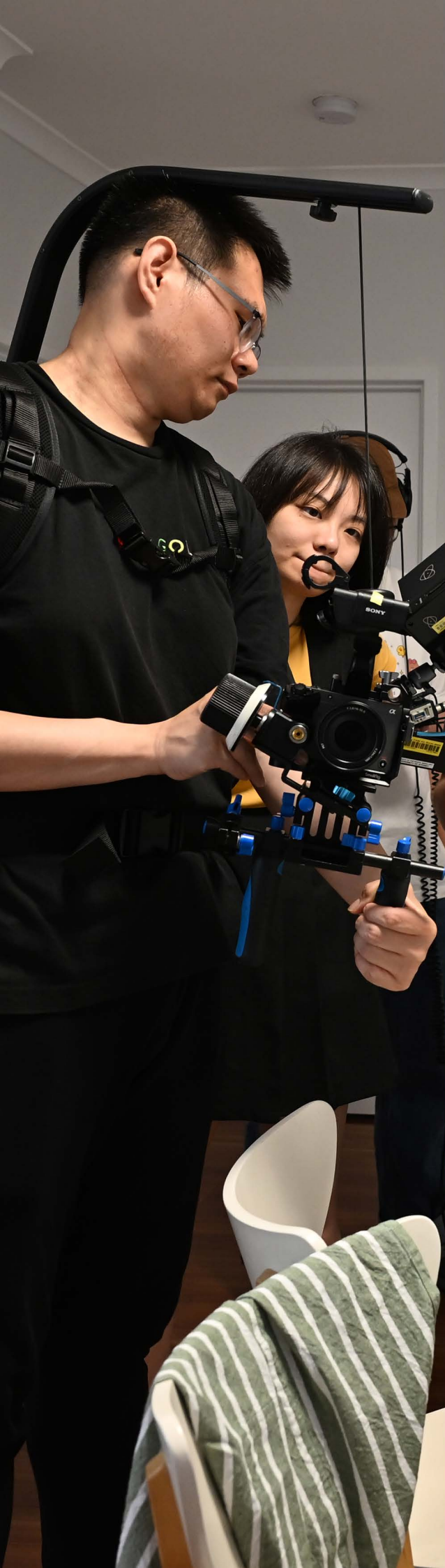
En Zhang has multiple experiences acting in supporting roles in student short films, and *May I Visit Your World* marks her first leading role. Drawing on her experience as a director and her perspective as a screenwriter, she brings a nuanced and sincere interpretation to the character of Eva.

ARI ROBERTSON

Ari Robertson is an emerging actor with experience across several independent and student short films.

Previously trained in NIDA's Screen Actor Studio program and Actor's Residency, he loves the opportunity to collaborate on projects that genuinely inspire him. The shoot gave him a deeper connection to Armstrong and a renewed excitement for the acting journey ahead.





KEY CREW

FANRUI REN

DIRECTOR/PRODUCER/DOP/EDITOR

Fanrui Ren is an international graduating student at the University of Sydney, pursuing a Master of Film and Screen Arts. He previously worked at the gaming company Tap-Tap as a promotional video editor and photographer.

Fanrui's interest in the humanities began in high school, guiding him toward documentary filming. From 2019 to 2022, he worked in his university's campus TV station, overseeing shooting, editing, and later serving as a department manager. He also creates found-footage videos inspired by films, anime, and games, accumulating over 200,000 views on Bilibili.

He received an award for a heartfelt advertisement for 999 Cold Remedy Granules in 2021. His 2023 documentary *Packaging* portrays a leather bag factory adapting and surviving through the COVID-19 pandemic. Fanrui aims to further develop innovative approaches to humanistic documentary storytelling.

EN ZHANG

DIRECTOR/SCREENWRITER

En Zhang is a Chinese filmmaker currently pursuing a Master of Film and Screen Arts at the University of Sydney. She previously studied illustration at Chuo University of Art in Japan and holds a Bachelor's degree in Documentary from the Japan Institute of the Moving Image. Working across both film and comics, she focuses on character-driven visual storytelling, creating works that combine detailed imagery with a cross-cultural perspective.

Her documentary *Yiyi and Mom* (2024), which examines the lived experiences of married women in Inner Mongolia, received an Excellence Award at her university.

SPECIFICATIONS

Project Type: Short, Student

Genres: Mockumentary

Completion Date: November 23, 2025

Production Budget: 1,700 USD

Country of Origin: Australia

Country of Filming: Australia

Language: English

Shooting Format: Digital

Aspect Ratio: 16:9

Film Color: Color

First-time Filmmaker: No



