

The logo for 'Flow Weaver' features the words 'FLOW' and 'WEAVER' in a stylized, golden font. The letter 'O' in 'FLOW' is replaced by a circular diagram with a central dot and several lines radiating outwards, resembling a flow chart or a molecular structure.A screenshot from the VR game 'Flow Weaver' showing a dark, gothic-style interior. A skeleton is lying on the floor in the foreground, and another skeleton is standing in the background. The room has stone walls, a large arched window with a lattice pattern, and a desk with a map and a quill pen. The title 'FLOW WEAVER' is overlaid in large white letters.

# FLOW WEAVER

**Department:**

English Language and Literature

**Program:**

Postdoctoral Fellowship

**Project Type:**

Industry Partnership

**Project funded by:**Stitch Media, Silverstring Media,  
Canada Media Fund, Ontario Creates,  
The Games Institute, and Mitacs**Project co-researchers:**Atiya Nova, Ontario Tech University,  
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STITCH MEDIA



Silverstring Media

CANADA  
MEDIA FUNDFONDS DES MÉDIAS  
DU CANADAONTARIO  
CREATESONTARIO  
CRÉATIFTHE GAMES  
INSTITUTE**Mitacs**

## DR. JUDY EHRENTRAUT

You are trapped. Bound by magic by unknown captors. But you are a “Flow Weaver” and can move between dimensions. Travel through different dimensions, learn new spells, and uncover the secrets of this strange world to orchestrate your escape!

Flow Weaver is a VR narrative escape room game that allows you to move between multiple different “flows” as you discover them. The player learns how each unique Flow affects the world and uses those differences to solve puzzles and challenges, learn new skills or spells, and uncover new objects.

Immersion is often interpreted as the feeling of losing awareness of one’s physical body and environment while perceiving the virtual space as “real.” But is that accurate to how we feel when playing games?

Dr. Ehrentraut argues that what is lacking in our understanding of immersion is its relationship to “presence,” i.e., the sensation of being spatially located in a virtual environment. Dr. Ehrentraut’s experiment matched hand movements using a controller with virtual on-screen hand movements to improve a state of “flow” or immersion.

She concludes that rather than promoting disembodiment in virtual space, there is a need to focus more on the player establishing a connection between physical gestures, on-screen feedback, and haptic feedback. Flow Weaver accomplishes these goals and attempts to reconcile theories about immersion with how players reorient their experiences of “being there” in VR.



**For more information  
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