Speaker 1 ([00:00](https://www.rev.com/transcript-editor/Edit?token=c1Et-LSWPwk_jRd-VpoqKzaUeyUqIIx3s6wm09YieuyKw2HMkEp-UxsRxqLBUT82EOhjL6hrrkWBFlp7WCg7Gv2frwA&loadFrom=DocumentDeeplink&ts=0.96)):

Episode Two, Creative Coding and Archive in the Metaverse. This episode, we explore the questions, and complications of the metaverse with Keiken, a cross dimensional collaborative group, whose practise merges the physical, the digital by building online worlds. We also hear from Jasmine Morris, who is a creative computing artist and educator, Keiken joined the Somerset House Studios Community in 2022, and will create a digital commission for Somerset House whilst in residence. Welcome to the Echoic archive.

Speaker 2 ([00:33](https://www.rev.com/transcript-editor/Edit?token=-KzlE48xddfJd4Urcu-VAO16_3RyVmbGSKhZBPE-K19JKaMMJQGblyNKShJy_hOMUYldRnBBauEoIVOEFHLY32xad-I&loadFrom=DocumentDeeplink&ts=33.33)):

Not too long ago, children and adults alike would spend hours in arcades, playing the latest video games on giant machines, with two dimensional characters, performing very basic moves like move left, move right, jump, punch. Not too long after that, game consoles were developed, turning those giant machines into ones just small enough to sit in your living room, or if you were lucky enough, in your bedroom.

Speaker 2 ([01:02](https://www.rev.com/transcript-editor/Edit?token=YX30-vXDgF0mxJMBTpgGP9Lul9RMVL9LxLA4qQPnchkl3t5NuQtnpV9yaZ3xUfAqpBXJuMzevxDou_0nBiCdiXL-4cc&loadFrom=DocumentDeeplink&ts=62.13)):

Today , we have game engines that allow the creation of entire worlds that look almost as real as our own. This, coupled with developments and virtual reality, and augmented reality technology mean that gamers, coders, artists, and everyone in between can explore the innumerable possibilities outside the boundaries of the real world, if they have access to the right equipment. Many people see the creation of these new virtual worlds as a means to escape the oppressive structures in today's IRL society. But if we do that, what, or who will we be leaving behind? And once we've crossed over to the other side, how will we archive our moments of joy in these new digital worlds?

Hana Omori ([01:50](https://www.rev.com/transcript-editor/Edit?token=Qv8hIVl3Ng2jr1WJd1hjuAI8RHRFHKv5wpnKusrMaxg7gYL2g_ByfmYCSQY-IMdJA-husfxY_qu8lE8XBM0clUPnJMQ&loadFrom=DocumentDeeplink&ts=110.28)):

My name's Hana, but I work collaboratively with Tanya Cruz and Isabel Ramos, and we're collectively called Keiken, or Keiken's like the entity. We work with a lot of collaborators too. So, I guess it's like, it's us, but it's also more fluid than that. Keiken means experience in Japanese, and that really has underpinned the whole of our practise. It's pretty good, because we came up with the name at university, and it's really been grounding us since then.

Hana Omori ([02:25](https://www.rev.com/transcript-editor/Edit?token=k4Cg_Cg3jiOIorLzQ0DAPC81Dqp8pvXyQOTEOYzvvvgQMr-L54XWXfCy40mqzFugBT1OWjw9FyhErOtQSohfzgN7BTw&loadFrom=DocumentDeeplink&ts=145.08)):

So, whether that's exploring the nature of consciousness, or whether that's pushing the boundaries of experience, that's really what's integral about our practise. So, we work with installation, performance, gaming engines, games, films, coding, just yeah, you name it. A lot of the work that we've been manifesting has really been about the metaverse, and a bit world building, building these alternate dimensions, and really creating the stories. We like to be the architects of the future. We like to be the architects of the metaverse.

Hana Omori ([03:04](https://www.rev.com/transcript-editor/Edit?token=zS3gvXnipft42gCcI1N8xab7pZH-9lidJE-bzR1k-UoW9MCU8sqC8m4uQTzPt06_HlYEZXcgHsxl4HG8ZEf96Kmg0l8&loadFrom=DocumentDeeplink&ts=184.08)):

My personal experience of gaming is really like, so I grew up in the countryside, but at the tip of Cornwall, with my Japanese mother, and my brother, and we literally grew up in emptiness, just in nature. So, most of my gaming experiences are actually imaginary games, really. That's where it's kind of... I think all of us are really interested in dreams, and we're really interested in seeing life as a game, and I think that's... So like we do, for example, I would say someone like Kojima is really one of the most kind of inspiring game developers that we... Hideo Kojima. Yeah.

Speaker 2 ([03:51](https://www.rev.com/transcript-editor/Edit?token=S2UbqogW9aV0VjiWEUWh8csJr-Lr-VoNeZGCAFP7PzcnmLhZB57zoXsIbMewhS2Ykh2Kb_0BSf0XJ9ApBO6XaTYIwqo&loadFrom=DocumentDeeplink&ts=231.69)):

Some of my earliest experiences of gaming involve me watching my older brother sit, and play the Metal Gear Solid series. Metal Gear Solid is a stealth action game series written and directed by Hideo Kojima. For me, the Metal Gear Solid series was so captivating, as his graphics just looked so much realer than any other game that I'd seen at that point, and his story was grounded in real historical events, but it took a science fiction detour. Speaking of detours, let's get back to Hana.

Hana Omori ([04:28](https://www.rev.com/transcript-editor/Edit?token=Ze5tLAcKEatC_8fyfPcjxqrnZeZ0_i2a_XO-e790F9SjlfJkw8vqJZ7hrAjBHj0pGtfAvWlWpe6ahM9Fyvu_bVUilwg&loadFrom=DocumentDeeplink&ts=268.65)):

It's like, he's done some really interesting, initiative things over the years. Like I think he... At some of his games, there was points where, to be able to continue on the game, you had to change the plugin of where your controller was, and you had to... Another one to like a secret part was that you had to turn the disc over, and like something to do with it. I don't know, there's some really cool, weird, performative things that he's done.

Hana Omori ([04:54](https://www.rev.com/transcript-editor/Edit?token=SdlTkkpcRFZLg06PIOkoVhYQ-5iw_KUbLXY4P1842uynvcXwjxvzuAaI3xO94dXhdEYamCfAtGRCjsTI_u0n-Wltp_4&loadFrom=DocumentDeeplink&ts=294.42)):

But to be honest, even like with games, a lot of the time, it's like, you are trying to think about the gaming structures that exist, and often even just things that aren't necessarily conceptually interesting, but the actual structures, for example, something like Hitman, like Hitman has a really interesting gameplay, because it really feels like you're in an open world dynamic, because when you go closer to the characters, certain stories unfold, but the environment, the mission is very... You kind of only know that you have to, I guess like kill one, assassinate somebody, but actually the way in which you can find out how to get to that point is so open, and free, you really feel like you have that autonomy.

Hana Omori ([05:40](https://www.rev.com/transcript-editor/Edit?token=gADTwOshRrW4EzL6qrXXGS1rTl8TLSuy-syNwrYS6svjIcD6H99L2ds_Ao0DEi6Foe3mecIkyqkLg77aC0ZwjJxVNOI&loadFrom=DocumentDeeplink&ts=340.199)):

We're inspired by games, and game structures, but I'd also say that we are really inspired by life as a game, and really conceptualising it like that. I guess if you think about role playing, role playing, like role playing games, when you're a child, you play imaginary games to enact what you want the future to be like, and that's kind of like, we're still doing that. That's what we do. We role play. We create simulations, trying to imagine what the future would be like.

Hana Omori ([06:11](https://www.rev.com/transcript-editor/Edit?token=XboXBuz2k8XX3eI3XrrM6U3j_O72HW4x3LngCJNHW-4jHZpw4LEEmxGaL3fpfzByhKl5lRZ37mVDxdjNqd1QvvXlNLY&loadFrom=DocumentDeeplink&ts=371.61)):

Our favourite thing really is to create immersive installations, and we're just like, "The bigger, the better." And we really love, yeah, creating these... We like creating magical kind of gaming experiences, interactive, immersive experiences that often like, rather than creating a metaverse that people inhabit, often we are creating like what kind of stories, and worlds would exist, and what kind of avatars would exist, than what kind of technologies.

Hana Omori ([06:42](https://www.rev.com/transcript-editor/Edit?token=m5CmWsLjHsq6xBR43Lf8CiAMXApVOndt6eyoRD6b-8fvSFGUO5vGgb3t_1hK9Bdyb0n_koMmAlxFMrT5gPWrY7kA6bM&loadFrom=DocumentDeeplink&ts=402.21)):

So it's not necessarily like something like Decentraland, or I don't know, Second Life, or something like that. It's more about us thinking about, "Well, what sort of worlds would happen? What sort of characters would exist, and what sort of dynamics would happen? What sort of structures, and what technologies would get us there?" For our commission with Somerset House, we are really looking at how, rather than physical space being physical, and the digital being digital, it's that it's swapping it around. So imagine you are playing a game, but the game is the physical, and the digital is the every day.

Jasmine Morris ([07:24](https://www.rev.com/transcript-editor/Edit?token=__QPsdbDaRzN0byC36zE0eZ_bQPJB-ZiVRPdSHBJ7LMeNdqCy9tieeO7zmM1lwypj76aAAsytAB2e7UBJD4XncR1kYM&loadFrom=DocumentDeeplink&ts=444.3)):

My name is Jasmine Morris, and I am a creative computing artist, and educator. My creative practise, and teaching practise are really closely aligned. Often, it's kind of criticising technology, and the tools that have been created, and the experiences that have been designed, and looking at practical ways to respond to them, and to try and make things that we are confronted with a little bit more diverse. I have the privilege of working with higher education students across two institutions, and running a lot of workshops, and working with a lot of different people, with a lot of different technologies, and creating a lot of cool stuff. I would say that's me in a nutshell.

Jasmine Morris ([08:04](https://www.rev.com/transcript-editor/Edit?token=q4Ax7nDLK4deBoIdi-CZBAvuqqFD4PqZY6-SlRvvzeJ6yH4xQjh5vO6_Fddiz298AnLYs0GmjpjiF3zSXzEOXTAV5SA&loadFrom=DocumentDeeplink&ts=484.32)):

If I was to expand on this idea of rewriting narrative through code, I mean, it's a kind of like, refined way of saying something a lot deeper. So, that was the name of a talk, and it was kind of like a bit of a slogan, I guess. But what I really mean by that is, so rewriting narratives, a lot of tech is given to us, even the name, like the word user, implies that we are going to use it. We're not collaborators, and we don't have any agency over the experiences that we're having.

Jasmine Morris ([08:39](https://www.rev.com/transcript-editor/Edit?token=pWfE3B5UChWc9ANIZzdqh1yrbOOICe5n0flyL2YydfzjtROHNOa4JDOUwXhlXiHIyt-UxosRLds10NxnXlPD9JIteLs&loadFrom=DocumentDeeplink&ts=519)):

It's quite oppressive, and I would love it if we were encouraged a little bit more to be collaborators, or designers, and to write our own experiences, or at least be in charge of that, especially when it starts to inform some of the societal, like political issues that we're facing. So, what I mean by rewriting narratives is encouraging people to start to write their own things, be that through code, or just designing experiences, or even just having critical conversations, and thinking about this, and understanding that you don't have to sit on the outside, and be a user. Everyone should have the right and privilege to get involved in the conversations, and be like designers themselves. So, that's kind of what I mean by that, if that makes sense.

Jasmine Morris ([09:31](https://www.rev.com/transcript-editor/Edit?token=mvZlSaWCCCCZjOW-XdmQuk5s1rlzOcV0jHV6BUZ7XGmPcweXdOrdS85_eZ-LND8tqw0fzGEBXfxl3X_Pzl1j9JUfuAs&loadFrom=DocumentDeeplink&ts=571.559)):

My first memory of gaming, let's get super nostalgic, and emotional, because why not? My first memory of gaming is the Nintendo 64. And those of you listening, that know this console, I know your heart's going to be beating fast right now, because it is such a special console. I've always been a Mario gal. Ironically, I'm really scared of games. I don't play any of the violent ones, any of the ones that have got too much of a rush. It scares me. I'm not good with that stuff. So, Mario, and Nintendo, in general, has always been a safe space for me.

Jasmine Morris ([10:14](https://www.rev.com/transcript-editor/Edit?token=7o97MN0ZRaRnzoQJFtQkrMmMNuYTzSoHcwIKW1q4KFlOvJ3q_DHdp2KOH-yDnIz-Ua3dVoE-iPWgZTnwwn4MB0tJ4Fk&loadFrom=DocumentDeeplink&ts=614.07)):

I like the bright colours. I like the friendliness. I love the fantasy element. I remember like, if I'm to speak about this particular period in my life, when I was playing with this Nintendo 64, bear in mind, it was probably a little bit outdated, but it was a hand me down. So, by then there was probably a... PS1 was probably out by then and stuff, but I was still playing with this really archaic piece of tech, which I guess probably still now informs my approach.

Jasmine Morris ([10:43](https://www.rev.com/transcript-editor/Edit?token=JA3Sq9HWZ2Vsj758kOP1eVmTkMCYRweiZRLuXS7PdZ8TUvl33wERWyDiNsiDmMyyJWDA03hGkw3zGEIMz2uvmnocQs4&loadFrom=DocumentDeeplink&ts=643.41)):

I'm a big believer in archaic technology, and how we can use it in really interesting ways, even today. And now I'm saying this out loud, I'm wondering if there's a relationship there. I probably bought myself my first game, because by the time I was buying games, I was probably working. But when I was gaming as a kid, they were hand me downs from my granddad. So, he had this 64, and we just had a few games on it. We had the Mario game, we had Doom, again, anyone that remembers these, I hope you're as gassed as me. Doom was amazing. Obviously I was terrified. Had to play that one when my mom was in, but it was cool. A few racing games, and I was happy with that. I really was.

Jasmine Morris ([11:28](https://www.rev.com/transcript-editor/Edit?token=CmAJPaUtIRYTiH-fYBcKTvbeXLcqV1p29U0DWePBcZO4FonYTadsFw73eAuQKr3C2e_17ErT-9_WXUECnS1s3vqtM6Y&loadFrom=DocumentDeeplink&ts=688.29)):

I'm an only child, or at least I was like brought up in a single child household. So, I spent a lot of time gaming on my own. I mean, often my mom would be sat in the room, but she wasn't necessarily gaming with me. And then as soon as I got my Nintendo DS, shout out to those as well, yeah, I mean, I'd spend hours, but it's so funny. I would spend hours on like Animal Crossing, or like interior design games or like Sims. I've never been a super intense, too much going on, it just overwhelms me. I really like chilling, and gaming.

Jasmine Morris ([12:09](https://www.rev.com/transcript-editor/Edit?token=-kDvb8fpNSzKL87XtkGPF7f9xmGGAlrtFI0A0b5ZTxVP4QSl9Pk3VQwLU4IdXGBtZaqVoS-y9EKVcPTdGxtQp_q56FE&loadFrom=DocumentDeeplink&ts=729.3)):

And now my practise is really broad, and apparently I'm an academic, so I have all of this research, and I'm very theoretical these days. But initially, my creative practise was a response to how alienated I felt whilst gaming. I feel like when I was really young, it was going over my head. And then, as technology developed, as well, so as avatar creators got more expansive, and as 3D worlds got more expansive, and I didn't see marginalised identities moving along with that, I kind of noticed, and I've always kind of questioned this idea of recreating oneself in a game.

Jasmine Morris ([12:53](https://www.rev.com/transcript-editor/Edit?token=wtr4ZPEE2ajVxHlks2PUvus2t8BJOwIZf6xOenlF7dHB-v1S8mPg2b6g9n_9zcHUna6pBAAnA6oec86Vm-1OdvbNvw8&loadFrom=DocumentDeeplink&ts=773.279)):

And of course, I could argue that it's not important, and that we don't need to look exactly like our physical selves, and I'm super open to that. However, if said someone can fully recreate themselves, and I cant, that's where I feel it becomes a problem. So, I'm a big fan of games that are trying to do something different, and maybe we are manifested as entities, or maybe we're playing as animals, whatever, cool. But, if the dominant identity in society, for example, like a cis white male identifying character, can go right through to the stubble, and the this, and the that, and I can't even find-

Speaker 2 ([13:11](https://www.rev.com/transcript-editor/Edit?token=VvPjc8yGlwNVN4Gm_K9CDQDR0uDfLFDNg7-sdi63Cjk7HUP233ro7iFu1rQHAjuMDEVQbCdtO9e_MrTKVcg8eizVt5g&loadFrom=DocumentDeeplink&ts=791.189)):

You end up playing a white man with Black skin.

Jasmine Morris ([13:12](https://www.rev.com/transcript-editor/Edit?token=HKyDuzRaRg_FYOLEqfpMlyKURh0V36Z5IcgN-xEbEMVt3BIACK5-tg_u8pRIQ7UjYKfyAz1G3fY5xq3OPCi_sB_1hbM&loadFrom=DocumentDeeplink&ts=792)):

Exactly. Right? And it's weird. That's not okay. And I made a piece of work actually called 50 Shades of Brown, and it's a response directly to that experience of something that's so political in the real world, like the colour of our skin, whether we want it to be, or not, to us it's normal, we're born with it, we come out like this. But as soon as we step outside of the home, it's a political thing.

Jasmine Morris ([14:08](https://www.rev.com/transcript-editor/Edit?token=KYokibjGxmxXb6Y5GKlGoMOVHorMzO0mVVQL2Gy6PIkLWKk1fnzqxENmlwQBUiF_M1CSiya5P-qLmyX_XecCb-h8XeM&loadFrom=DocumentDeeplink&ts=848.52)):

So, for something that holds so much weight, and so much value in society, to have it be decreased to some sort of weird shade of brown on what looks like a white person's body, is, I would argue, traumatising in some ways. I think it should be the opposite. I think it should be liberating, which is why I still have hope for tech. I'm not a utopian. I don't ever think that the world is going to be perfect, and actually, friction is okay, we're human. But again, it's more this complete, like difference in experience between, I guess, the Black body, and non-marginalised identities.

Jasmine Morris ([14:57](https://www.rev.com/transcript-editor/Edit?token=XCd6gndFV_HN_xOORarWd5awj4fvmD4vc2IaJYotshpfPQfhiXGc3zLRM0RzvS5397UhCYESw4-f_ogFHGjCFzxq-BM&loadFrom=DocumentDeeplink&ts=897.24)):

New game loading. Ambient music, and text based narrative set the tone. Loading. An avatar, slightly bouncing, appears on the screen. Whose avatar? A presumption is made. A male presenting figure stares back at me, bouncing. The instant drive to recreate my body swarms me. Tab after tab of alterations, and editing options surround him. My thumb stands around the controller, considering, and selecting. I begin the godly process.

Jasmine Morris ([15:28](https://www.rev.com/transcript-editor/Edit?token=iLQtr1QDziiWp-nGFFQQvjIMLdoTK9xwre7OgTODk-0aP3c59Bvsv_yvHUF6ifaD2Dd0CEa_xCkzSwu6PSANqsz3ilE&loadFrom=DocumentDeeplink&ts=928.74)):

The Adam and Eve like shift from male to female is simulated. A female protagonist is born. I stare back at the third version of myself, but there's a strong disassociation between me, and my virtual represent. I'm defined by a character, assumed by someone other to me, currently, a slim, brown haired, white, female presenting avatar. I admire her appearance, whilst I take the journey through the interface of modifications. From blush olive, through to caramel, sweet dark honey, to sweet dark chocolate, the bitter struggle of resisting categories begins, becoming embodied in countless renditions of myself, until I find my sweet spot.

Jasmine Morris ([16:12](https://www.rev.com/transcript-editor/Edit?token=MmvuSD4-OG9wVMQgbagcCKIrDKqPublQwgRIKTvsrCs8sxcULkvJuw9yqh56rHOco2l-4XKLnIuNgCsK5kLGwi46nmQ&loadFrom=DocumentDeeplink&ts=972.27)):

Virtually simulating my flesh, my melanin becomes a series of binary numbers, a grouping of tiny brown pixels, and the quest through the endless menus continue. Versions upon versions are created. I watch my virtual body shift from slim, to fat, and I wonder about an existence beyond these boundaries. I settle for the slim build, with tits the size of watermelons.

Jasmine Morris ([16:34](https://www.rev.com/transcript-editor/Edit?token=tDcuNIRxKOPIfi_5uIIWpM0GyGW__Ap_Ngb_tKJbeSCuI16QkkdQ7wk-XZtT_XBm6R420B1dIVlABL-3P0Y0PnRBJRE&loadFrom=DocumentDeeplink&ts=994.62)):

My hair is a collection of ringlets, some moisturised to perfection, and some left to create a halo of frizz that surround my head. Medium length beach hair will have to do this time. Each delicate strand of my tangled mane becomes a block of poly rendered mush. Eye shape, eye height, eyeliner, eyelash, eye colour, cheek inflation, cheek bone height, cheek bone width, cheek bone sharpness, cheek colouring, forehead wrinkle, forehead height, jaw width, jaw angle, chin forward, chin depth, chin circumference. My thumb caresses L2 as I alter myself time after time. Nose height, nose scale, bridge width, bridge length, nostril spacing, a series of scroll bars, and selections solely allow me to regenerate, and like a flower from a bud, I blossom, and Princess Jasmine is born.

Speaker 5 ([17:24](https://www.rev.com/transcript-editor/Edit?token=yAxGSTrraBLabnUEnJbaI3LzQWXeC9Atezw0C6i1PU3mgUCpVnXpwZseK1ZWQzvU-6SntSS5VVkCdWDv_fXHjfTJjiM&loadFrom=DocumentDeeplink&ts=1044.899)):

Get ready for the next round.

Speaker 2 ([17:48](https://www.rev.com/transcript-editor/Edit?token=NYHj8e6hmzg6L-9p8X5uKBcaOQ5gBgS_C-jXz-rbi4EmsUggXbipVsFSs7GfpWHpEtRE1nkO9wGcSC6lFcTkqNn7z2U&loadFrom=DocumentDeeplink&ts=1068.779)):

Reading the news, scrolling through social media timelines, and talking with friends, one word kept coming up. Metaverse. But nobody could give me a direct answer on exactly what it is, so I decided to ask Hana, and Jasmine.

Hana Omori ([18:08](https://www.rev.com/transcript-editor/Edit?token=GkWg5z7ZGFCnsWancr2fWLe_MMPFdqGdENWEV0RG1BVoMcUTnuB7JDEjZ2nR6lVPL2wwNqCApEtksMuCHBftT8rd_wo&loadFrom=DocumentDeeplink&ts=1088.04)):

So, a metaverse, I guess at the moment, it's used as a buzzword to kind of explain the speculative energy around the future of a digital space. So, beyond cyberspace, something that is more interconnected, and immersive. So, not just web 2.0, web 3.0. So that in some senses is the metaverse, but the metaverse that we talk about, within our creations, is this space that, yeah, pierces the reality of all that we know. It defies everything, and it's really about imagining what kind of future technologies could exist, what kind of worlds, realms.

Hana Omori ([18:59](https://www.rev.com/transcript-editor/Edit?token=j5hldUDTb6Ry8w9yNyXW2kTOtHunSg3HUEYhWHgcGGElrlbWGKQ_XZJgIvXflt-DTIcQdI37uo7Kn-VBfAZ7wlO0OpQ&loadFrom=DocumentDeeplink&ts=1139.25)):

We really want people to be fulfilling the things that they actually desire. So, the systems exist, so for example, if Facebook creates a metaverse, which Facebook is Meta now, imagine living in a metaverse owned by Facebook, and you're immersive. That means your interaction with your child is somewhat controlled by Facebook. If you live in the metaverse, your home is theirs. So, when you go into the metaverse, say, if you go into VR, you are essentially placing your consciousness into a different realm, and that is a spiritual act. Your consciousness isn't something that can just be explained through science, because no one can define it properly, they don't know what it is, it's a mystery.

Jasmine Morris ([19:49](https://www.rev.com/transcript-editor/Edit?token=IrVHYgv6RGC_H5L45We5up4cSY2h-LMUrP_W6NiXAStcEgqt51_NvRb6dHf6MY3tHpYLuzP2tN9qyjS0gxGMxzonGis&loadFrom=DocumentDeeplink&ts=1189.169)):

Yeah. I mean, the first thing I have to say is that language is really important, right? And the fact that Facebook have renamed their data stealing company, to Meta, and we now are going into this realm of web 3.0, or metaverse, or whatever you want to call it, and it aligns so closely with this big tech company, for me, it's concerning.

Jasmine Morris ([20:20](https://www.rev.com/transcript-editor/Edit?token=02WOYCMJyDIDg5b1J1dRerO0FFZV_aZhWZaGbQgEV_K5azx6cRze8aAk53goT6XdHvjplXDFuhfczadWZ9HO8OhorUQ&loadFrom=DocumentDeeplink&ts=1220.369)):

So, we saw it happen with Zoom, and online meetings in the pandemic. So, we now will say, we're going to jump on a Zoom, even if we're not using Zoom. Right? It kind of became the term for all online meetings. And I feel like unfortunately, the same has happened with Facebook being called Meta, and what the metaverse is, and what it represents, which I think is problematic.

Jasmine Morris ([20:45](https://www.rev.com/transcript-editor/Edit?token=I4Aneux--juj2UjXdGdaPWe_LJVCwXJQD8_hNg3rjH0T0FL7-DekvHWr0OTNWBcgj69fK-M8UdUBdzyPYtNPXtmumh0&loadFrom=DocumentDeeplink&ts=1245.06)):

Facebook is Facebook, and yeah, they're going to do things in Meta, just like they've done things in web 2.0, and web 1.0, but Meta, the metaverse, if I'm to give it my definition, and who am I to do with that? But I will share it with you anyway, for me it just represents, yeah, the next stage of technology, where we're starting to see a little bit more immersion, little bit more collaboration, multi-user experiences, because they were really hard to code and get going back in the day on the machines that we had. And now, like near enough everyone's machine is powerful to facilitate that. So, we're seeing a lot more real life immersive things.

Jasmine Morris ([21:24](https://www.rev.com/transcript-editor/Edit?token=hkNEoYeSKsnLPjqjb1pWugLD6AZN6Hh83EJ4C9pDMC-OIuzNswLAQ3cZUBaKl3FZitv39KP5345OS_1mtoF5Bup_tnI&loadFrom=DocumentDeeplink&ts=1284.72)):

For me, I would say the keyword is immersion, but yeah, it's really just tech advancing on a little bit, just like how we saw a shift from desktop, to laptop, and smartphone, and then suddenly, we could have this thing with us all the time, we're a bit more attached to it. I guess it's just the next step now, and the fact that we don't need VR headsets anymore, to be in an immersive VR space, a lot of them allow browser access now as well, which is really cool. Of course, we're going to see like more examples of this.

Jasmine Morris ([22:00](https://www.rev.com/transcript-editor/Edit?token=CKSFVM7e-jeAYYUYObBoUKtrksf0lresBNGQkeXJ_-Tykek_9WFsIOcRPRKCN9amQvpftjg__rqpE6MKBbg1s2T2Cws&loadFrom=DocumentDeeplink&ts=1320.719)):

But yeah, that's all it means to me, I guess, is space, and maybe a little bit of a stronger link between our real life experiences, and our digital ones. But I am like the opposite of a fear mongerer. We are all still very real. The real world still really matters, and in my opinion, where we're at now, it doesn't matter how far into this metaverse we get, we've still got a lot of work to do in the real world.

Hana Omori ([22:30](https://www.rev.com/transcript-editor/Edit?token=HGlaySyiSzVQ5NimdtYwx3OTMm1e_92kxgq9_9XlR5JGFbzvVGogia7vzMcCLjUxrlR1vSj9Zj2_cID8fVG16h72-rs&loadFrom=DocumentDeeplink&ts=1350.45)):

It really just depends on who... What sort of metaverse. If you come into our metaverse, it's emancipatory ones that you create, it's made by artists, it's made with completely different intentions. We're really thinking about our metaverse in a very spiritual, whole, full bodied way, that's connected to nature, is a safe space. We can only imagine the metaverse being another version of the earth. But actually, the problems that are going to entail in the metaverse are going to be much more different than that.

Hana Omori ([23:02](https://www.rev.com/transcript-editor/Edit?token=yIb7_iU_y__lUK5YoTEYrx3NMdXL4-O6z-K_4p5m977NSjXzR79WvRvLBgMTCUMNb74FbYt4APV6jZEplPle6kZJ-4A&loadFrom=DocumentDeeplink&ts=1382.07)):

So, for example, when you go into a virtual space, and you're all different avatars, what is race in those spaces? It's going to be completely different, the way that we conceive identity. What happens when you have certain technologies that allow us to be transhuman? What happens when we have technologies that allow us to be in multiple spaces at once?

Hana Omori ([23:28](https://www.rev.com/transcript-editor/Edit?token=TP9avtrl1pAWuVcYzwe4iRESHUXlk2Px0tX3sovAkIDuWjSOMIsWlZjzuqF0j2QsR35kbWQCihyt4KJ_EyrruqNeixw&loadFrom=DocumentDeeplink&ts=1408.41)):

It's very hard to deal with yourself as one, in one vessel, but maybe it will emancipate us. What happens if we don't have a body in the metaverse, but we're floating between realms? It can be anything that we want it to be. So, maybe we'll go to see the sunrise in the metaverse, and there'll be two suns that we see rise at the same time. Or maybe we end up in a Meta with Facebook, and Meta controls our happiness.

Hana Omori ([23:56](https://www.rev.com/transcript-editor/Edit?token=JtSfJWE-syVaa7eqgNGYPDgT_m5YbJ74xltVvDV4z8ORJzDcOVvX9B1FEyaA126l02KAG7rNwlHZfNpcADIwaBqKXFg&loadFrom=DocumentDeeplink&ts=1436.7)):

We are the future architects, but we really need to be able to imagine it, and see way... It has to pierce the reality of all that we know. It has to defy what exists. And I think we, as the people, and also we, as from the grassroots upwards, we can really create those spaces, and we have to approach it in a way where, for something to exist, it can exist even in your head, and you can manifest it in some way into existence. Things don't just happen through, "I'm going to make this, and then this is the outcome." Things happen in mysterious ways. So, we've just got to keep trying, and believing, and sowing those seeds. I think.

Jasmine Morris ([24:47](https://www.rev.com/transcript-editor/Edit?token=aTeYcvpciDSA_8ROfBpnZM1VJSOkuLPOFo6Dhtp0UwEqRaGKrSQP6XgfakL0w8ufiNSm4_KbPtl5kwXAG3yyC5B1fVk&loadFrom=DocumentDeeplink&ts=1487.13)):

So, my thoughts on this idea of a metaverse being an escape, I mean, that's a deep question. It's so interesting, because looking at tech as an escape through, or digital experiences, is really interesting in itself. First of all, what are we escaping from, and why? And that would, I guess, would sit at the core of this thinking, or this research.

Jasmine Morris ([25:17](https://www.rev.com/transcript-editor/Edit?token=NK1KoNgt8GWlfgkugbjFnxurvafsoSZrUVO5ZyCtArWabxgrzIIZXQvKo7vN3x2EGAz4aTCI5xm8LochrFpI_qiPVgc&loadFrom=DocumentDeeplink&ts=1517.55)):

The first gaming in addiction centre has opened in the UK now. Again, I'm not fear mongering. It's just a fact. It's cool. We're humans. We get addicted to things. We've been doing that for centuries. We just have a new thing to get addicted to now, right? So, it's calm, however, it's a comment on how clearly tech, or gaming more specifically, is facilitating escapism in people, because I guess what is at the core of all addiction is probably escapism, right? And again, I still think we need to, as a society, this is my kind of like community, utopian head on a little bit now, but we need to really look at why people are wanting to escape, rather than jumping into the tool that they are using to escape.

Jasmine Morris ([26:03](https://www.rev.com/transcript-editor/Edit?token=lxztgWFx6ny5_8YM0HfDX5vXrlBlrm2COfc8iMZRclw0k2QLJ8spLviiQXzJwh5tMowGKuLu-2ManOTo9A5KGQpFzHs&loadFrom=DocumentDeeplink&ts=1563.72)):

Because as I said, we're all still here. We're all still real, for now. Now I'm joking. So, I've spoke a little bit about liberation, and I think that if it's allowing you to live a life that you wouldn't usually be able to live, and it's a liberating experience, and it's a personal experience, and it's doing good for your mental health, or for your development or whatever, or just allowing you to exist, go for it. Escapism isn't bad.

Hana Omori ([26:28](https://www.rev.com/transcript-editor/Edit?token=28kCRMQHHRTFaNiEMEekqaG2atL8NUXMggdnS-NpvHsvHY8u7ua18TQVpxyuLiCS2AL12lJRwFFi6j7Xa3dhK73VOsg&loadFrom=DocumentDeeplink&ts=1588.2)):

Escapism is something that everybody desires, but often escapism is something that is... Often, it's a very unsatisfactory act. So, for example, watching reality TV to escape, but that's often to numb your mind, so that you don't have to think as much, because things are stressful, and you need a quick way of relaxing, and it's instant, and it's easy.

Hana Omori ([26:52](https://www.rev.com/transcript-editor/Edit?token=kkR4GRyHl0cJ3N1q7nUgR2md4vF3OrPkwsYfD0PvNkxLI1JBKfbkCaNgz2qzgm83T-ZiC7EK5QjBz2afgSNMeW9ZVwg&loadFrom=DocumentDeeplink&ts=1612.95)):

I think a lot of people want to escape from their reality, because reality's difficult. I think the possibility of perceiving reality is zero. There's no way that you can see reality as it is. And so, the equation of it is actually zero. It's impossible. You cannot see, because seeing reality is very hard, so I think people want to escape, and people love to live in their fantasies, but often, to create those fantasies that really fulfil them is really hard.

Hana Omori ([27:26](https://www.rev.com/transcript-editor/Edit?token=L0IphcUu-h_VmY-W-vkmIcpy5NjdTcUyBHirvTL6PGekvmDUTEet2OS6tUgk2GcFIz_0JOAU8BOUXy-xqRfWpqUBog0&loadFrom=DocumentDeeplink&ts=1646.25)):

I think people will get trapped in the metaverse. I think people will neglect their body. Like people have already, people do already, like they think about their Instagram body, rather than their physical body, and that's like, I think it's a really tricky place to be, because it's very hard to look at yourself in a very kind of objective way, and really... Like even looking in the mirror, looking in the mirror straight in the mirror is quite a intense thing. People have to often build their confidence to look at themselves, and really face, what is it that I could improve on? What are the things that really would make me happy? They're questions that we ask every day, and then we forget, and then we're thinking about what food we're going to eat, and then whatever.

Hana Omori ([28:16](https://www.rev.com/transcript-editor/Edit?token=T1IgYcHngPcrJEbvWu6TpruZ2V0pS1WNHSjun-_ehhimZ8x3wMzUikmN5D0sNP9i5K_xkHNJT9lSPYvduCM61VBgSeg&loadFrom=DocumentDeeplink&ts=1696.5)):

It's like, I think the reality is, is that we are not going to be able to go to a digital space, and feel more fulfilled unless we change the laws, and structures that exist. Yeah, what's going to end up happening, is people are going to escape into the metaverse, into these corporate spaces that don't fulfil them, but will disconnect them from some of the... Just disconnect them from their full potential of using all their senses, because we are five sensed creatures. We aren't just visual, and language, and spoken... We're not.

Hana Omori ([28:51](https://www.rev.com/transcript-editor/Edit?token=keycbEb3V4jSEfGWATZvP6FqULviDHxzksMnWErk8EgHL9F4TCxXUOYfjKYkVacDJ5YwfgUtyhpbCE8aW4NgurF4t6k&loadFrom=DocumentDeeplink&ts=1731.75)):

We're not just that, we heavily rely on our visual... Well, not everyone, but a lot of the technology, which is obviously a lot of the technology is very ableist, most of it is using a limited amount of our senses. It switches us off, escapes us into a place that we're not really wanting to be in, and I think, when it's going to be immersive, it'll trap us in a way that we won't know how to go back, and find ourselves again. Yeah.

Speaker 2 ([29:27](https://www.rev.com/transcript-editor/Edit?token=06HLoF1UE0eYlZXo3AyzIh-5SDdIm3epUVEsw4lwVO9rNCmT92_6JFKnQ2WcOUwRHE04iJ00z5jkPpErSf-cCR7j_S8&loadFrom=DocumentDeeplink&ts=1767.3)):

The debate around leaving the real world for the metaverse is very complicated, and you can decide where you sit on it. But this is a series about Archive, so I had one final question.

Jasmine Morris ([29:38](https://www.rev.com/transcript-editor/Edit?token=GdaU370lmn2A96ytSFWPphGdv2ZCUnXqFM69vPNdi9dtEHR7cbN64ZWXI1MNT4b6_o9YRZjx2NSFCrYb8M1sinJIQWw&loadFrom=DocumentDeeplink&ts=1778.28)):

How do we archive joy in the digital space? That's a design brief there, love that. So, let me put my critical hat on first, and say, can we archive our joy? Because if we ain't being represented correctly in there, how can we archive our genuine joy? So again, not to be a broken record, but to go back to my point about how we need to be able to realise our full identities, no matter how complex they are, especially if other people can, in parallel, to even start to think about archiving joy, and at the moment, I'm not sure that we're there.

Jasmine Morris ([30:17](https://www.rev.com/transcript-editor/Edit?token=DdG0IDp_8Vw0FjKC8AHwRpgX7ksOdtywRIrh0O00RxrycO8XzXZHb4GqTZ0-Qh-o_06PWXF4DsW9aPWEVcoXFDijFKo&loadFrom=DocumentDeeplink&ts=1817.94)):

But just to kind of put a lighter angle on it, because why not, it's coming together, and maybe creating our... Be that whoever you identify with, we all have our communities. We all have loads of different communities. I think it's coming together in cyberspace, understanding how we can exist there, and I guess bringing it back into the real space, just to touch on what you said around, could you maybe suggest that those that can access the most emerging technology, due to probably finances, let's be honest, or potentially location, but I kind of like that, because you know what? Let's keep them here, and let's get them designing things, instead of becoming like, I guess, a slave to the system. So, actually I'm not too mad at that.

Speaker 1 ([31:13](https://www.rev.com/transcript-editor/Edit?token=L4KfitzjuHoYUEZcVHlnVQVhnkAR_7rZq-HdeAI6poRvSge1ZjjhrvfurT2n3lRcVaAIE873S0-agEU-CX_GrspPd6A&loadFrom=DocumentDeeplink&ts=1873.89)):

Thanks to Keiken, and Jasmine Morris. This episode is produced, sound designed, and narrated by Weyland McKenzie-Witter, with introductions by me, Laurent John, and additional music by A Chibbs, and Yami Bello. The Somerset House podcast is executive produced by Eleanor Scott.