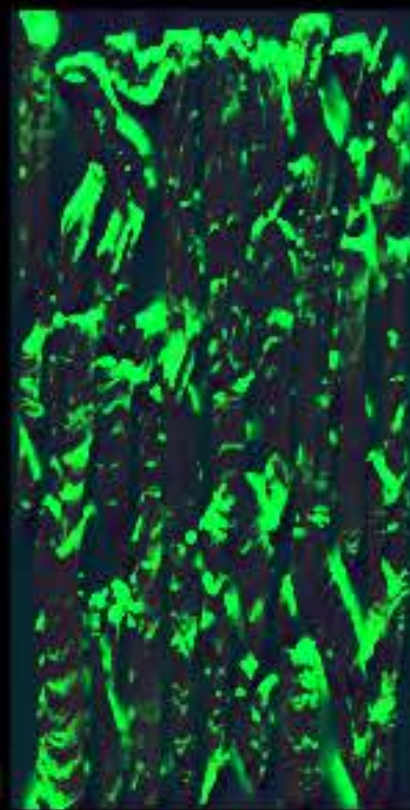


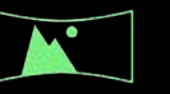


VIRTUALLY GREEN

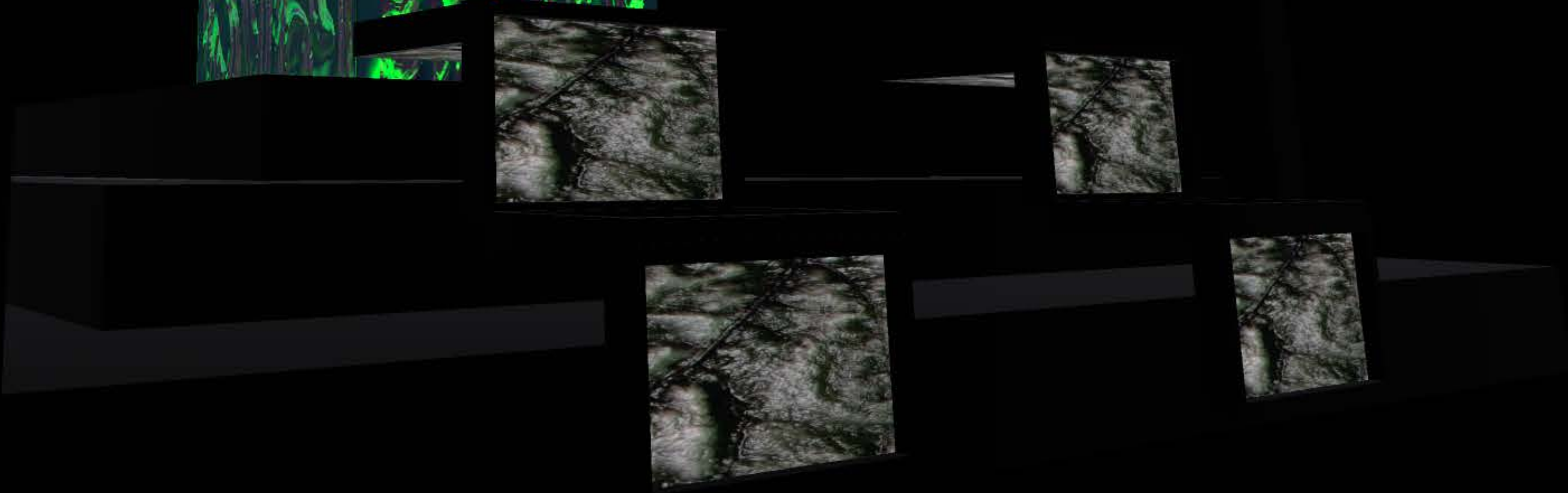
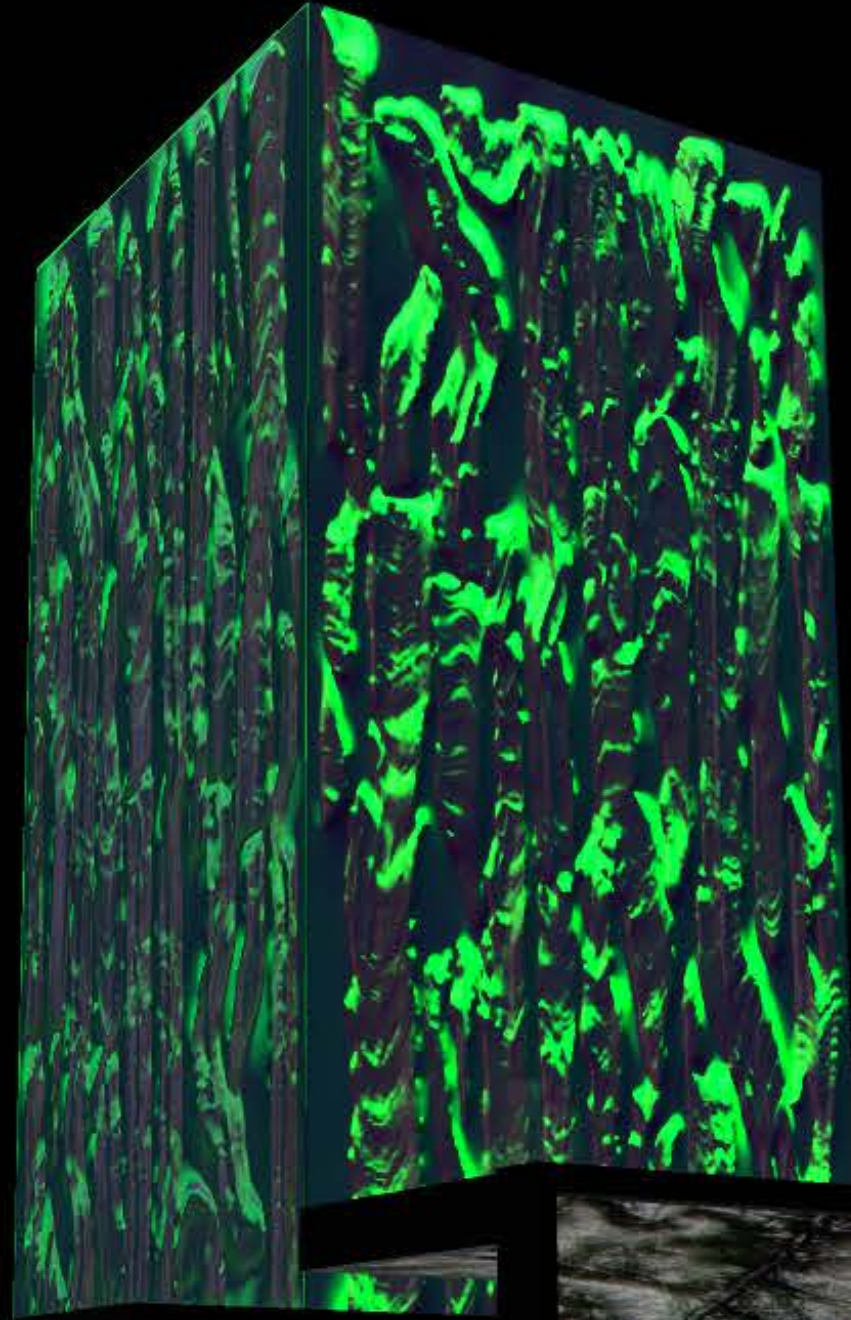
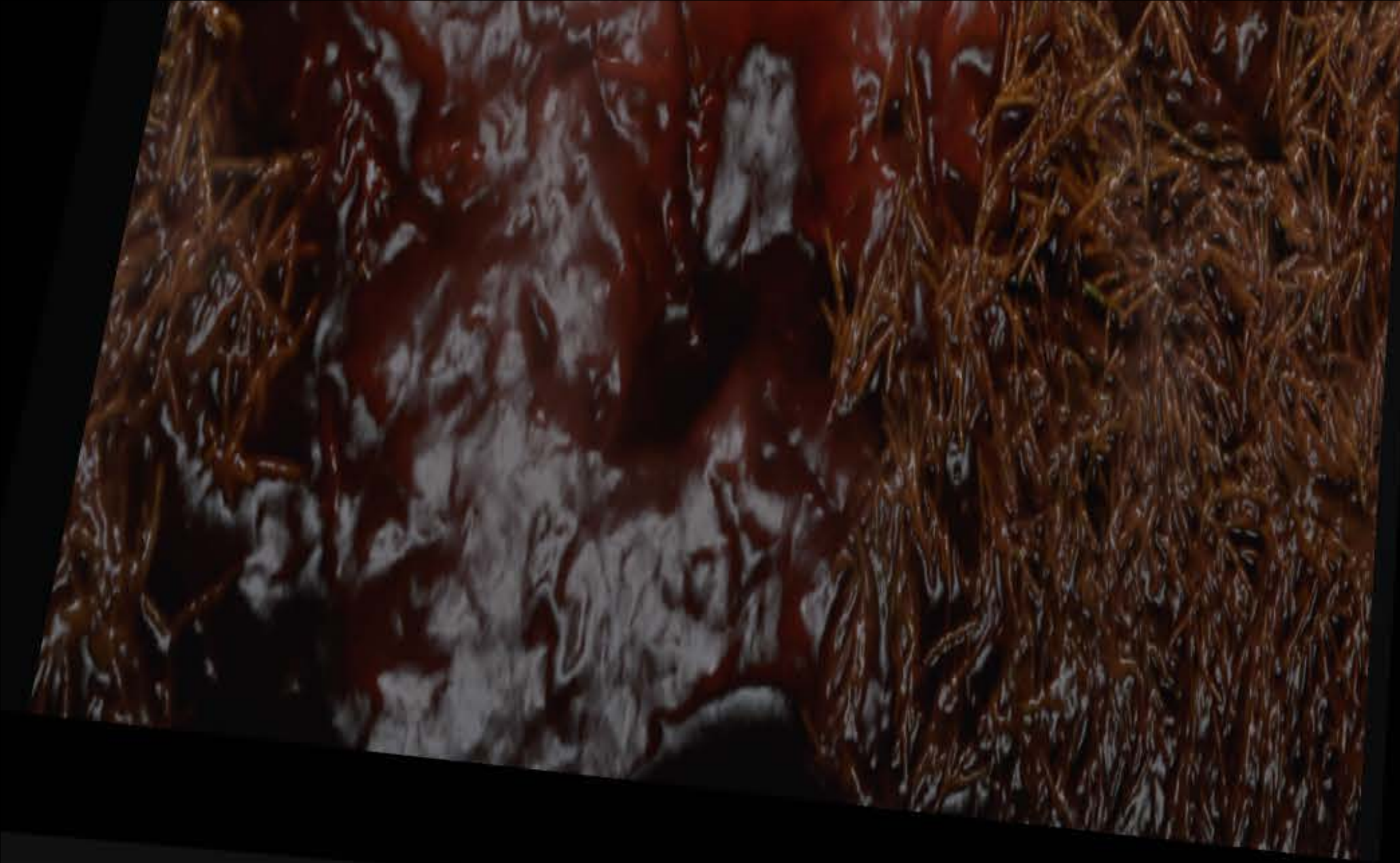
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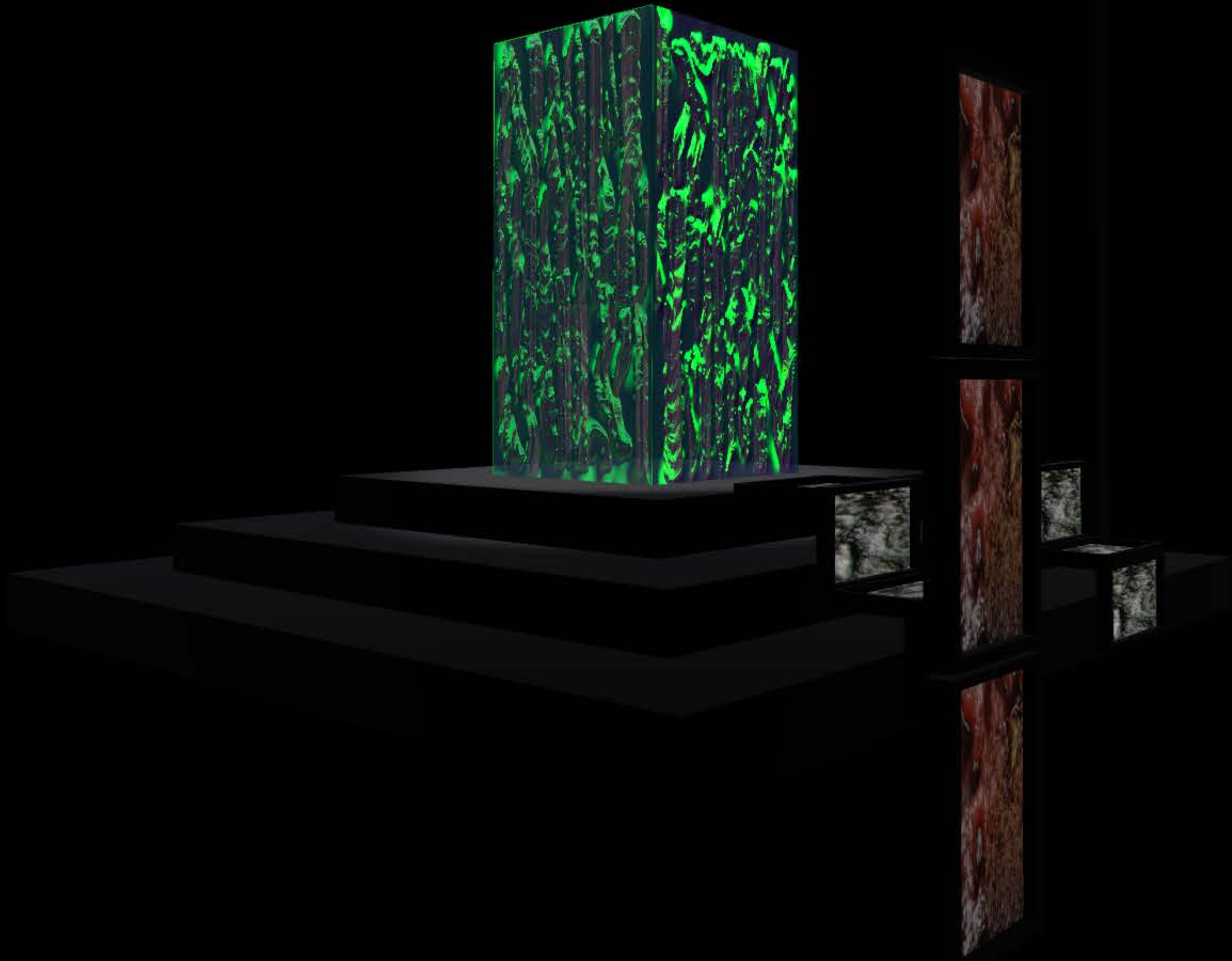


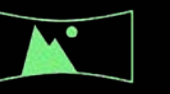
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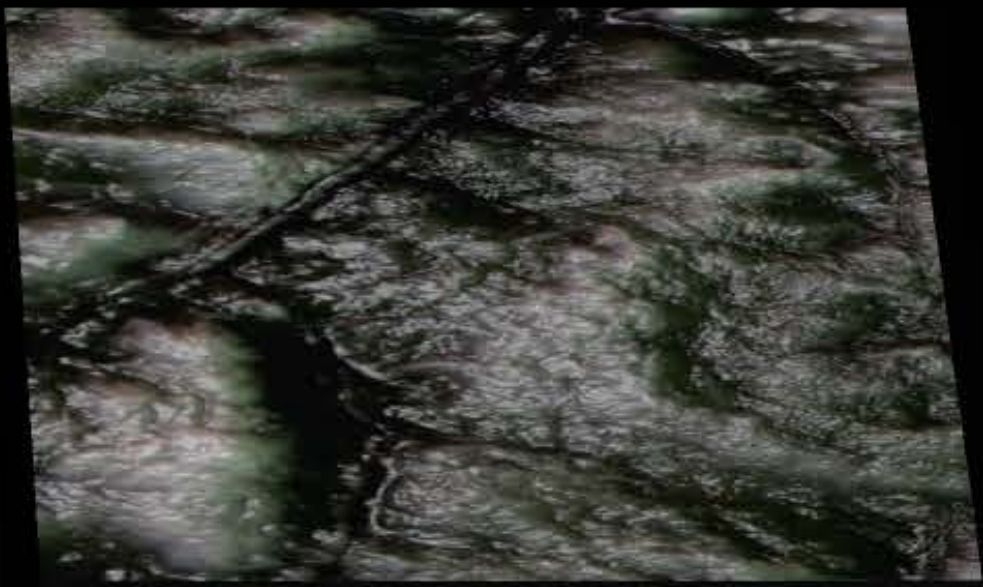
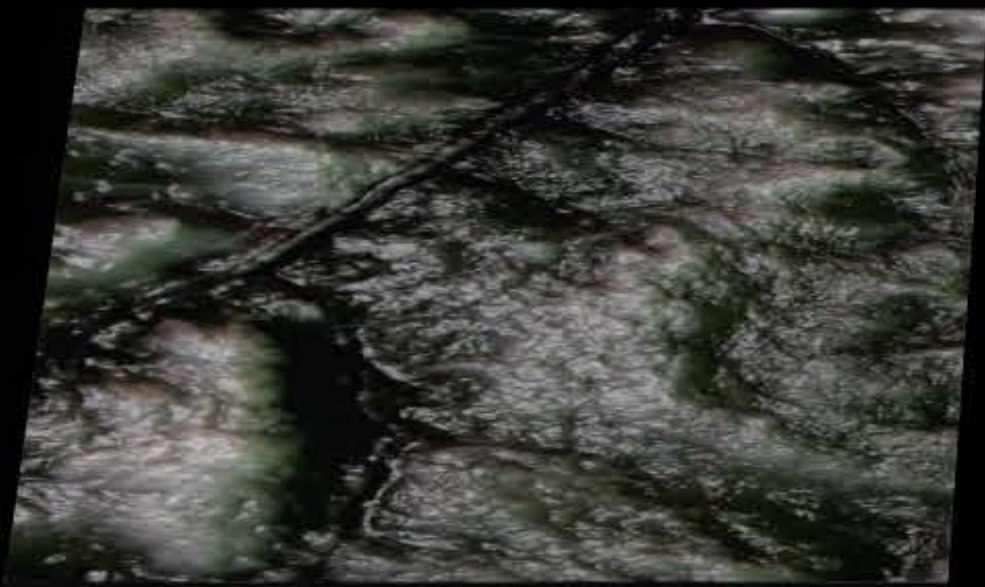
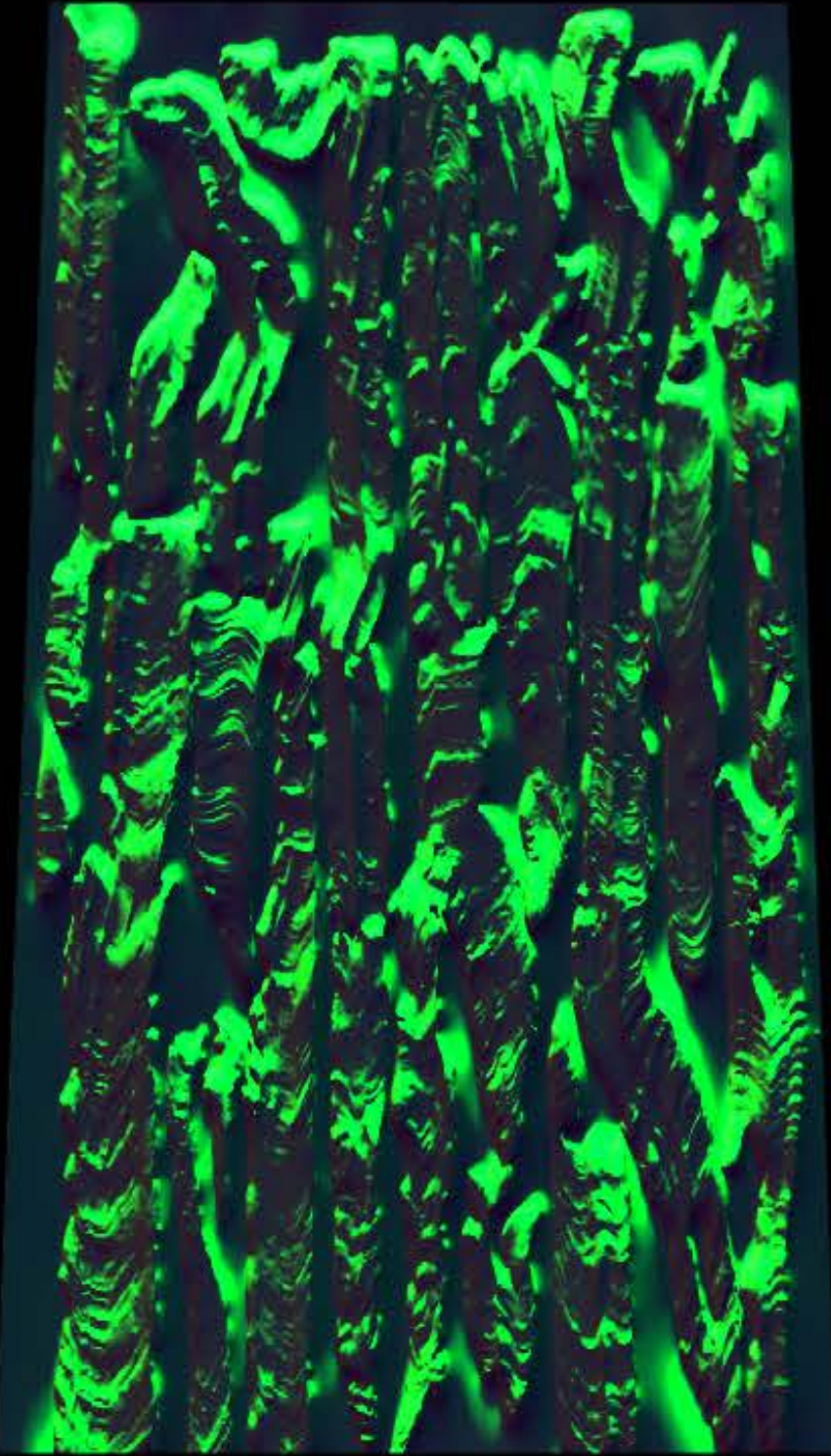
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VIRTUALLY GREEN





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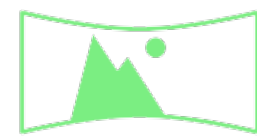
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With VR, we no longer need to mire our homes in what is physically or commercially possible, freeing us to imagine utterly new visual and sensual environments completely tailored to our current mood, as well as able to change instantly. These environments could mimic reality or revel in the unique possibilities of the digital realm. What virtual environment would you call home?

However, could VR not be used to dramatically alter and rethink how we live, work and socialise? Current housing trends are forcing us to live further from work and friends, while also eating up large surfaces of the earth which realistically, we desperately need for food production and to subvert our carbon footprint. Does our dire predicament not call for a complete re-think?

Could we use VR to drastically re-design our cities, replacing our homes and offices with VR capsules, severally reducing city sizes, physical consumption, our carbon emissions/pollution, and could this actually be a sustainable and positive future?



VIRTUALLY GREEN

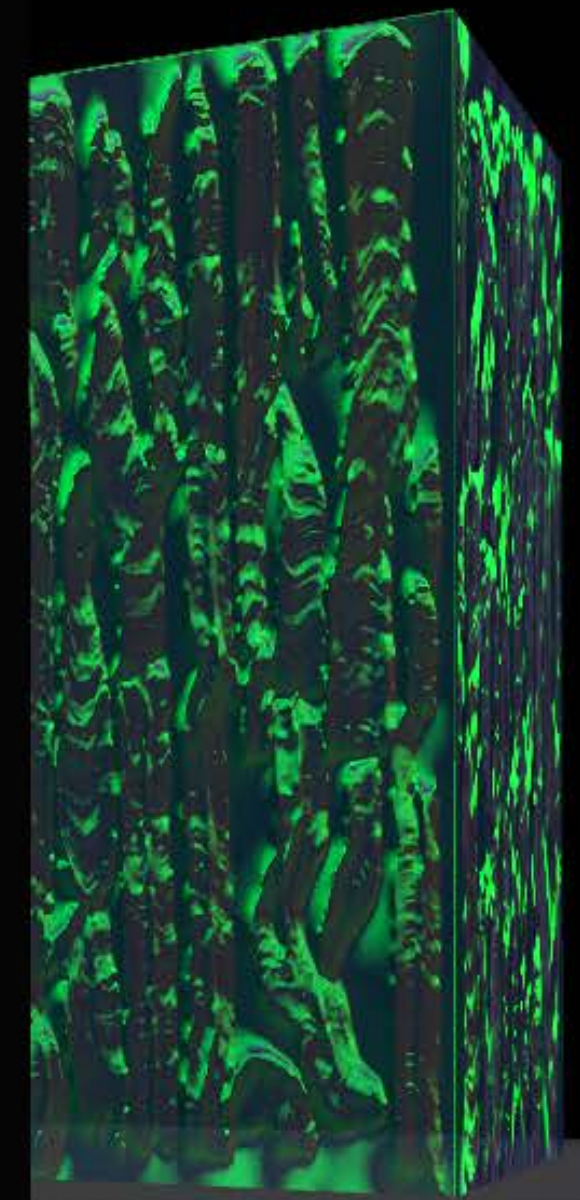
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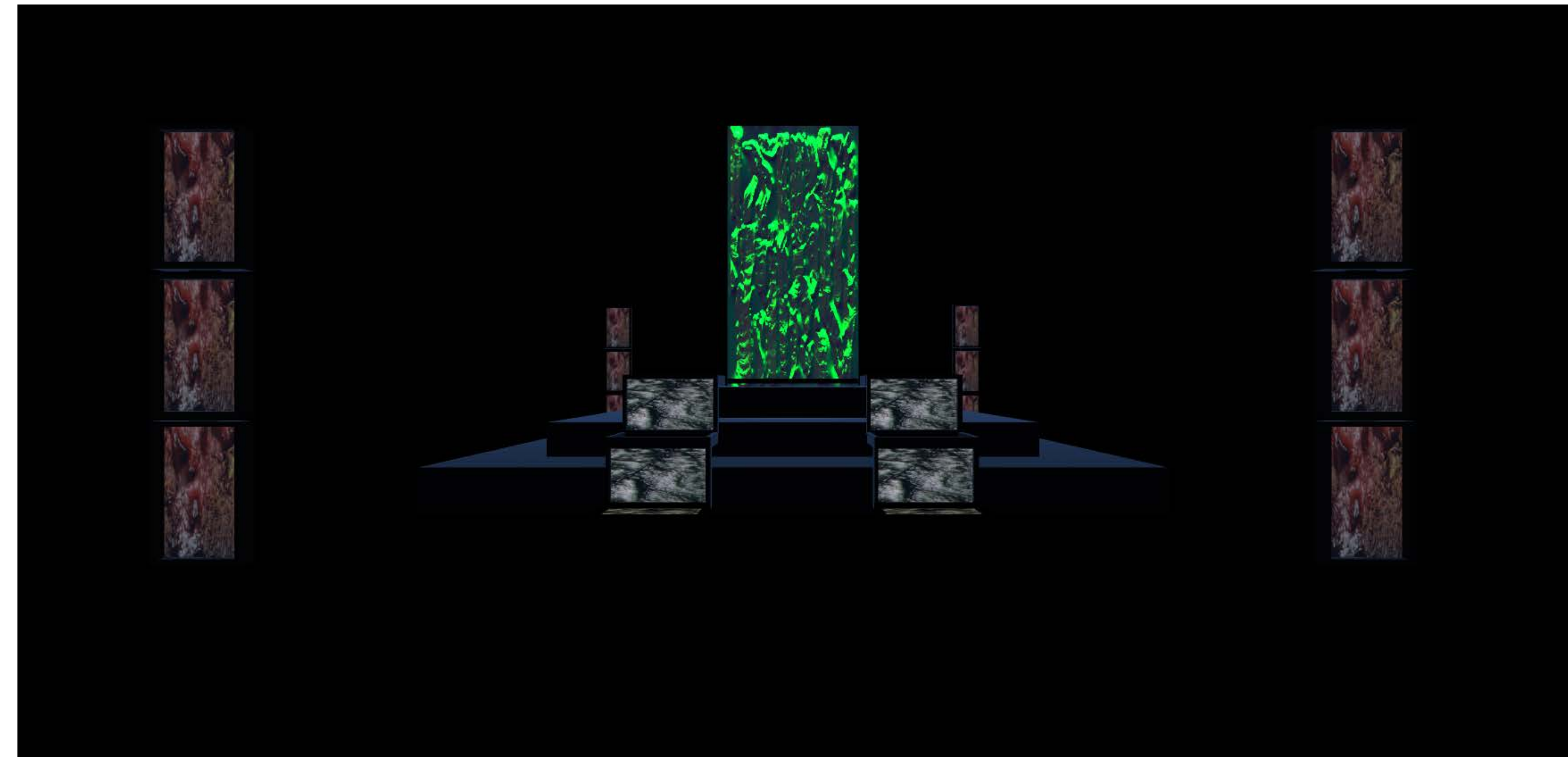
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VIRTUALLY GREEN





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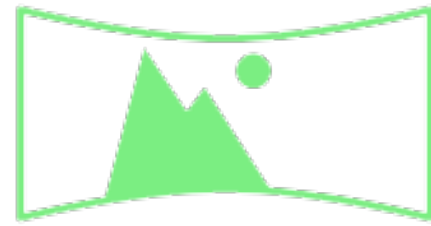
Presenting **VIRTUALLY GREEN**, available 2030

*“**Virtually Green** is a revolutionary way to work, live and socialise, presenting a new way of life that is better for you and the environment. **Virtually Green** allows you to drastically cut your emissions and material consumption, while also gaining access to luxurious lifestyles beyond your wildest dreams.*

Live without emissions, live without limits. Save the Earth and yourself, all in one smart change.

These compact yet virtually spacious VR capsules trade valuable physical space for the endless possibilities of VR, allowing you to not only work from your capsule but also inhabit a unique virtual home that is tailored and responsive to you. Each community member will be provided a state of the art VR chamber complete with a 360” VR treadmill, and full haptic motion tracking, which doubles as a sleeping quarter, with an ensuite fluid hygiene chamber. All members will have access to our new communal eco gyms, allowing you to stay in shape, as well as help power the complex via your exertions.

*Due to the severe reduction in physical space required for this unique form of accommodation and economy, city sizes have been reduced by 100%, and hence all your friends are now nearby in one of our well connected blocks. Why not meet up in one of our breakout physical leisure spaces, or our beautifully cultivated nature areas which have taken back much of the once inefficient city space. All residents are provided with a state of the art fourth generation holographic headset, which not only act as your mobile but so much more. Fast Fashion is a forgotten foray, with the headsets projecting holograms of your clothing of choice, onto your standard issue eco-friendly garments. Thanks to the extremely low air pollution of **Virtually Green** you, your family and friends can all breathe easy, and combined with our free fitness regimes; live healthy, ultra connected lives.”*

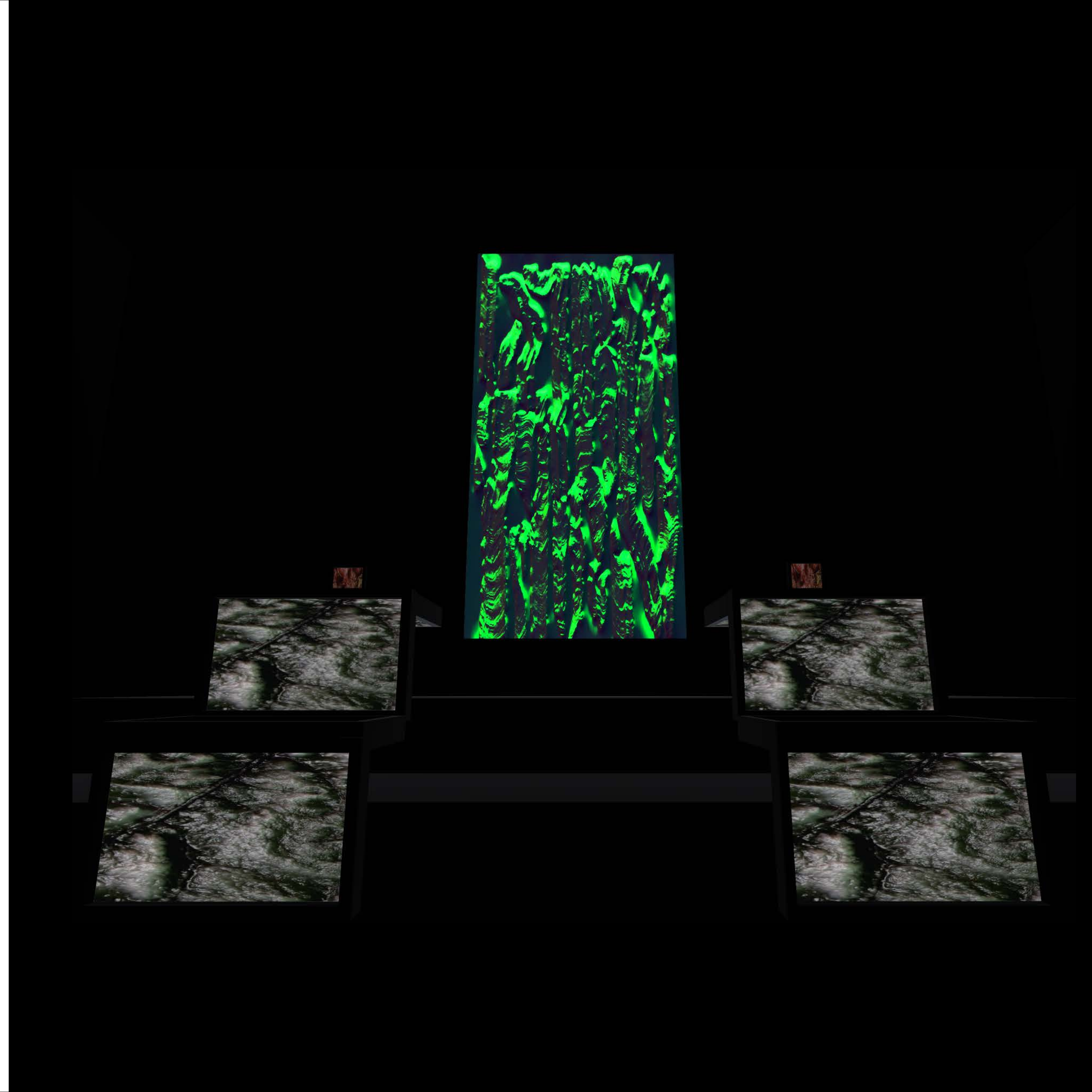


VIRTUALLY GREEN

EXHIBITION

The exhibition will act as an experiential abstract branded marketing experience for this revolutionary new way of life. The installation element will be intensely visual and atmospheric, with unconscious connotations running throughout, acting to lull and persuade audiences to lust and desire for Virtually Green. While the VR artwork and advertising videos will focus on exploring and demonstrating in detail the numerous benefits of Virtually Green, providing audiences a glimpse of their new way of life.

The aesthetics and composition of the exhibition have been designed in response to psychological research to learn from the previous mistakes of climate change and green product advertising. The physical component of the exhibition acts as a preparatory zone preceding the VR experience. Through disgusting imagery of desolate environments the participants begin to be lured to the VR capsule and Virtually Green; to repent their high carbon living, as well as seek the alluring benefits.



During the programme, I have undertaken a sustained period of research exploring climate change, particularly focussing upon the economy's response, as well the cognitive responses of consumers. Alongside this, I have also researched both in fiction and non fiction experimental architecture and utopian/dystopian societies. Our current gluttonous production, consumption and resulting emissions are hurtling the planet towards becoming vastly uninhabitable (D.W.Wells, 2019). All previous and current attempts to avoid this have been drastically futile, with human induced temperature rises set to surge above every safe threshold. We have known the effects of climate change for decades, so why are we still floundering in the face of possible extinction? "Global capitalism has made the depletion of resources so rapid, convenient, and barrier-free that "Earth-human systems" are becoming dangerously unstable in response... the triumph of market logic, with its ethos of domination and fierce competition, is paralysing almost all serious efforts to respond to climate change." p450 "What our climate needs to avoid collapse is a contraction in humanity's use of resources; what our economic model demands to avoid collapse is unfettered expansion." (Klein, 2015) To summarise, Earth needs us to reduce our consumption, production, emissions; while our economy actively depends and relies upon the exact opposite. Devout and wasteful consumerism is deeply entrenched within our society.

To make matters worse, organisations attempting to mobilise the public's fight against climate change have often failed because there are significant cognitive biases in how we think about, and react to climate change. "Consumers are not 'getting the message'. They are not opting for low carbon alternatives in the way envisaged; they are not reducing energy and water consumption; and they are not breaking their high-carbon habits." (G.Beattie, 2019) This results from a variety of issues, with a few of them detailed below.

Many of us are now classed as dispositional optimists, believing that good things rather than bad will always happen to them (Taylor 1998). In fact 80% of us suffer

from some form of optimism bias in many aspects of our lives (Sharot 2011), resulting in many of us accepting the truth of climate change, yet not believing it will effect us. While being an optimist may have significant benefits to physical and mental health (Seligman 2002), it encourages us to ignore warnings and continuously accelerate to a climate disaster with our eyes' wide shut.

This severe optimism is why many advertising campaigns have failed to change our response to climate change, because they have relied upon scare tactics, which are rendered utterly useless by optimism bias. These deeply negative campaigns have attempted to scare us into action, relying on guilt and fear, without ever offering positive rewarding alternative green ways of living.

We need to drastically change how we frame and advertise low carbon living, to acknowledge and utilise the automatic and unconscious part of our decision making system, alongside the rational (McGuire, 2019). We need to market being green so it appeals to our current unconscious desires of success, societal status, money, connectivity and health, however we also need to train our unconscious to value being green much greater and associate it with numerous desirable positives. We also need to create greener, lower carbon ways of living which are designed & promoted in ways that demonstrate that you gain, rather than lose benefits.

My initial idea was very much shaped in response to this research. How can we stop ourselves from destroying the planet, when our economy and how we interpret/act/respond to climate change, seems to be so determined to continue our juggernaut of destruction? This exhibition, is an attempt to respond and negate some of these issues by creating a green future that still allows us to be ultra globalised consumers, a state of living which once experienced can perhaps never be given up.



VIRTUALLY GREEN

SCREEN TOWERS

Four towers each consisting of three portrait screens, positioned at each corner of the VR capsule, mounted on poles.

Imagery of repulsive toxic waste and pollutants from chemical spills, slips and slides down the screens. Followed by imagery of desolate wastelands and ecology. This will be intersected by bold branded slogans every ten seconds, as well as dire climate predictions. Examples include “Save the Earth and yourself, all in one smart change.” “Clear your conscience, choose VIRTUALLY GREEN today.” “Live without emissions, live without limits.”

These works act as brutal appetisers, setting the scene that our current trajectory will result in an uninhabitable earth, unless we take long overdue action. The disgusting results of our high carbon actions leading and averting our eyes to the holy redemption that the VR capsule and Virtually Green provides.

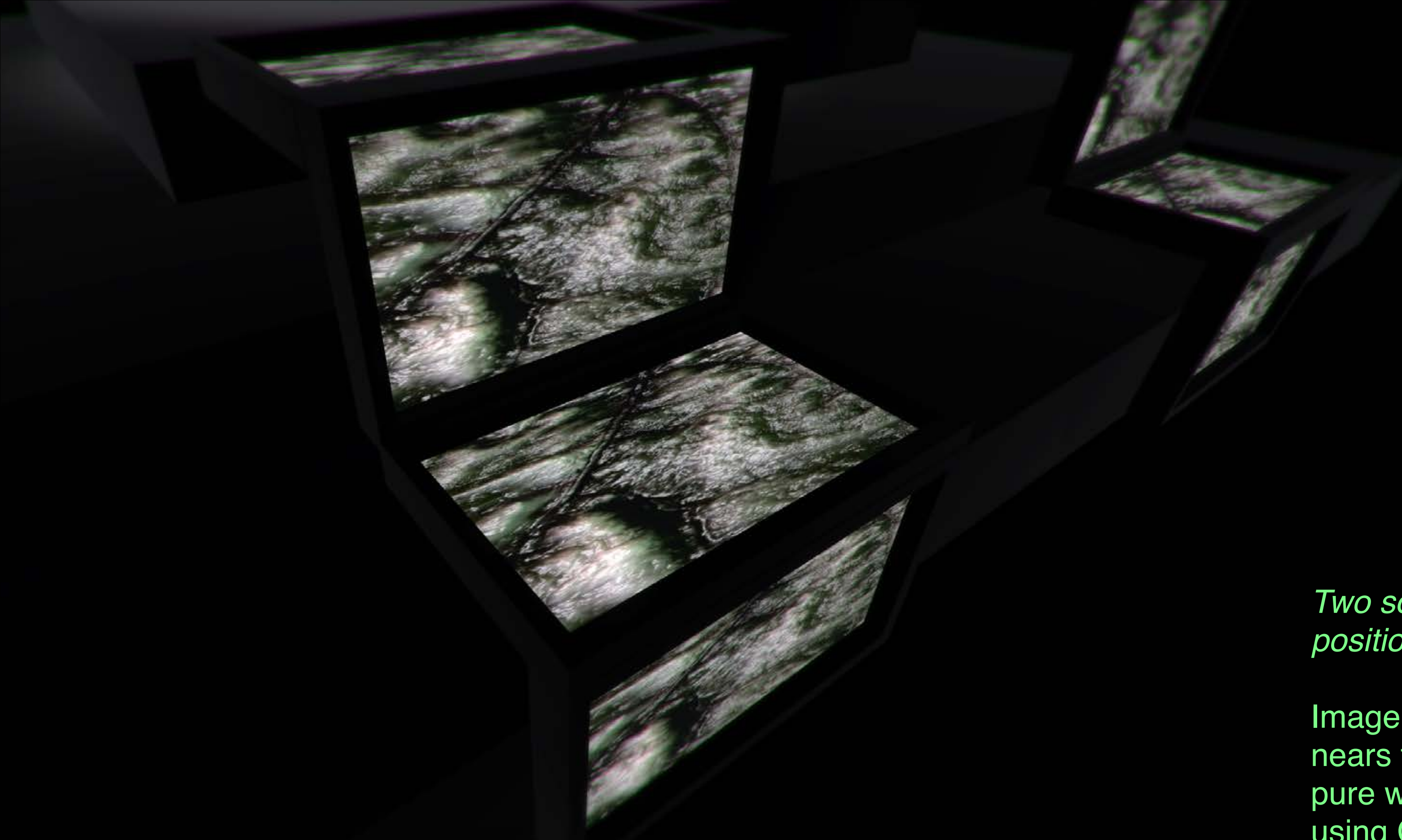




VIRTUALLY GREEN

**VIDEO
EXAMPLE**



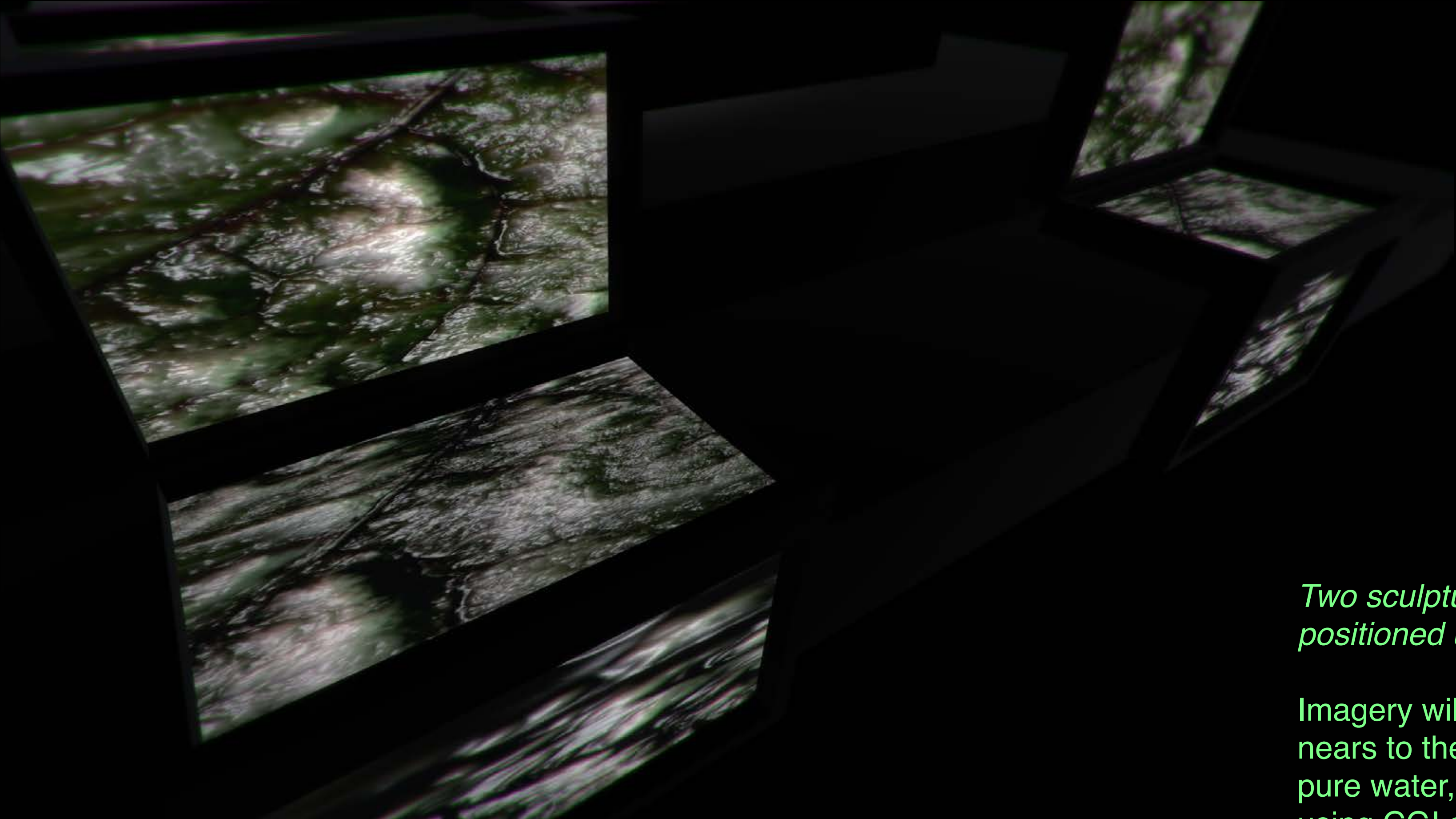


VIRTUALLY GREEN

STREAMS

Two sculptures composed of three/four displays each, positioned upon the steps from the bottom to the top.

Imagery will flow up the steps becoming purer the closer it nears to the VR capsule, transforming from life-less goo to pure water, or from decayed to virulent plant-life. I will be using CGI animations derived from real world photography of contaminated/polluted water sources and plants. These works act as a subliminal messaging tool to emphasise the purity and goodness of the VR capsule. The motion and purification of the imagery will hopefully lure audiences up the steps towards the capsule.



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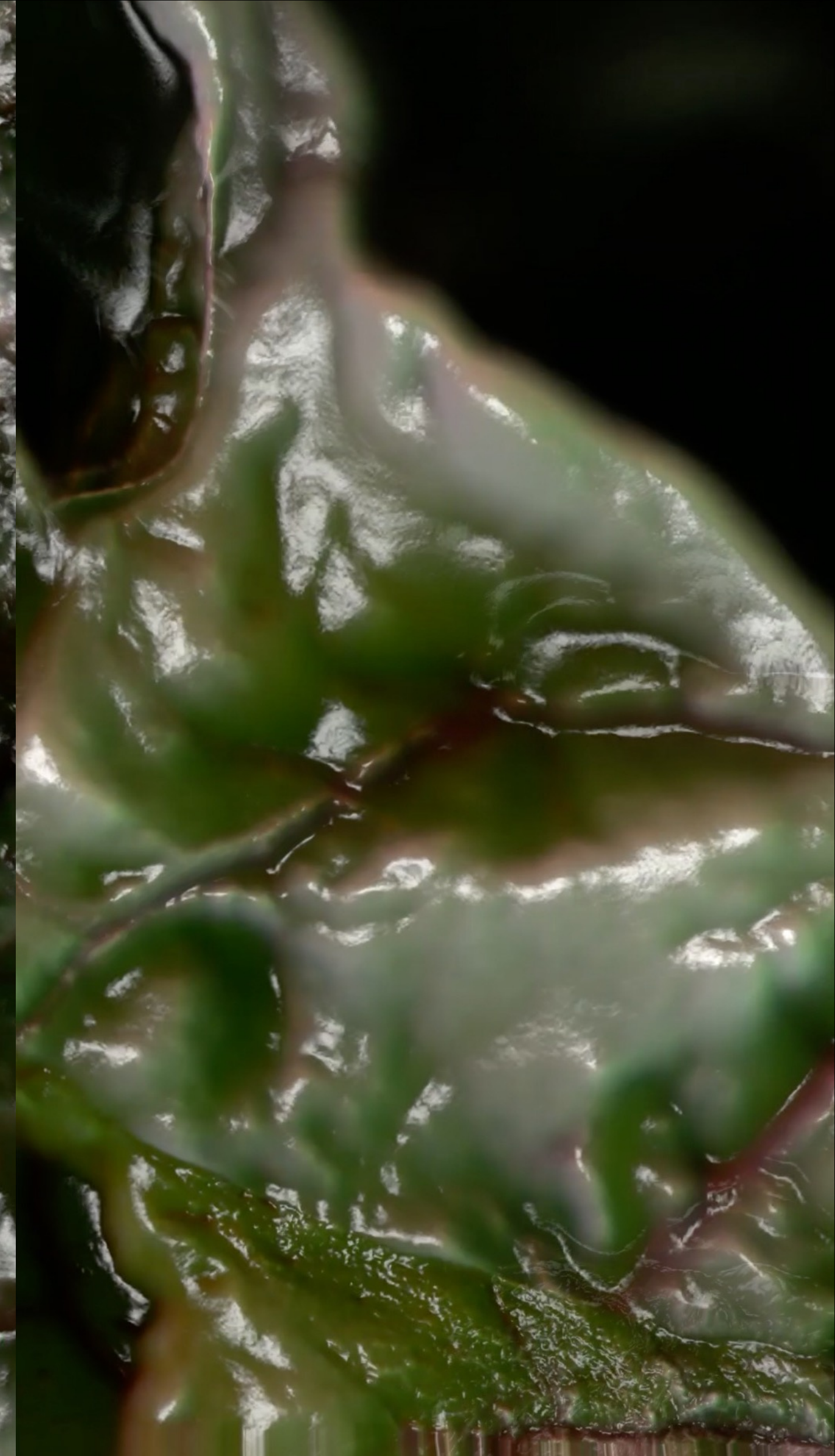
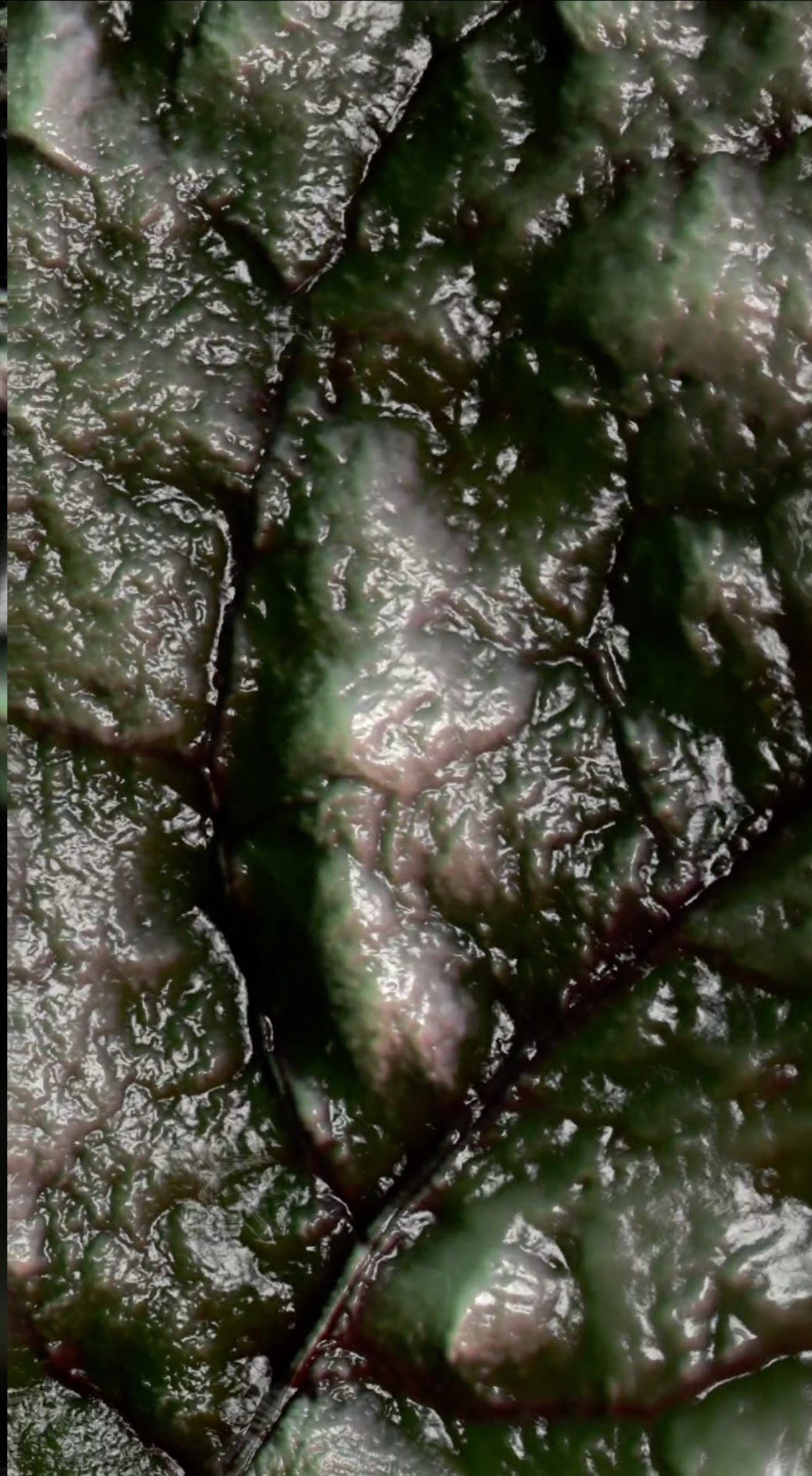
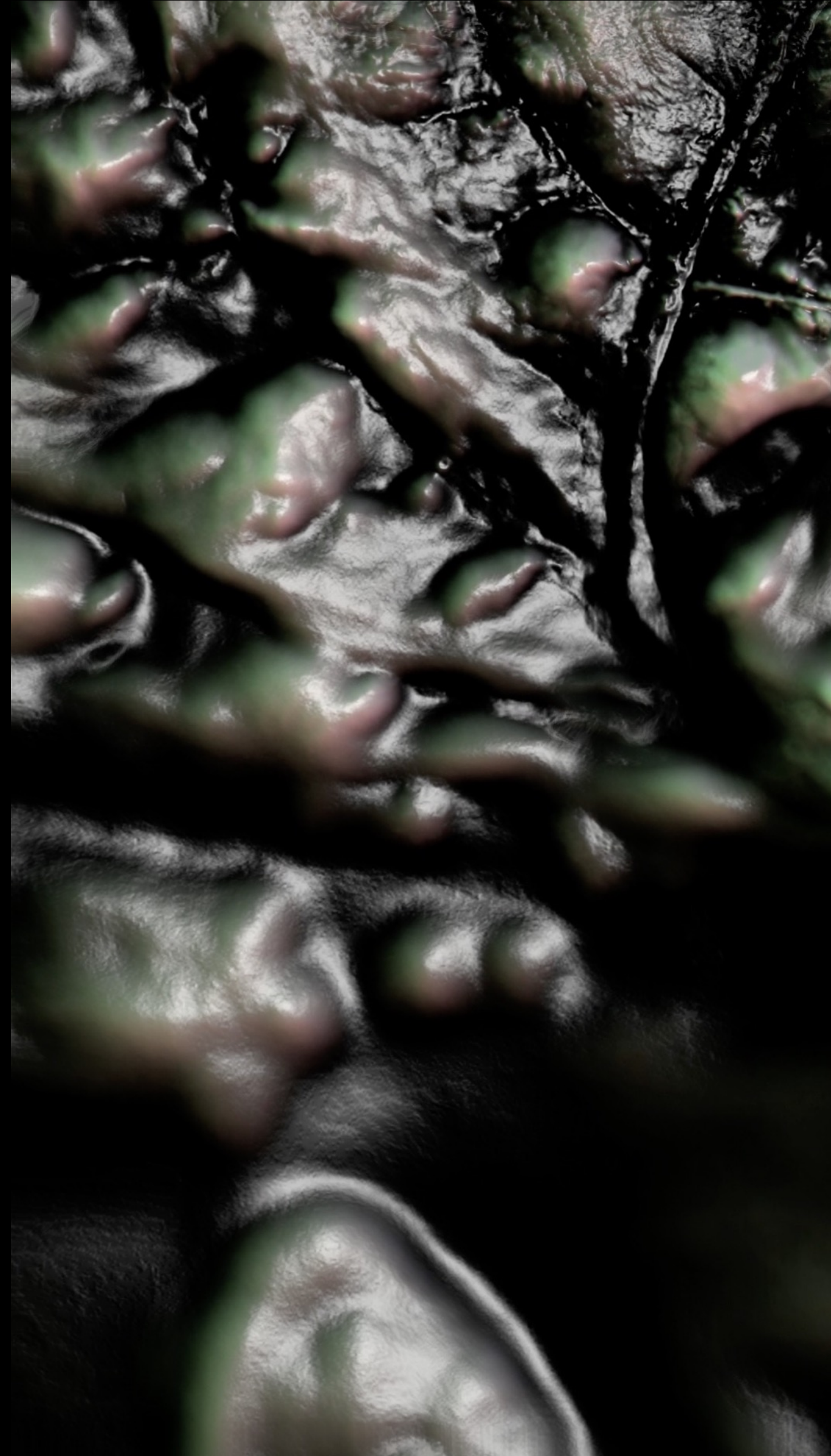


VIRTUALLY GREEN

STREAMS

VIDEO
EXAMPLE

Death To Life

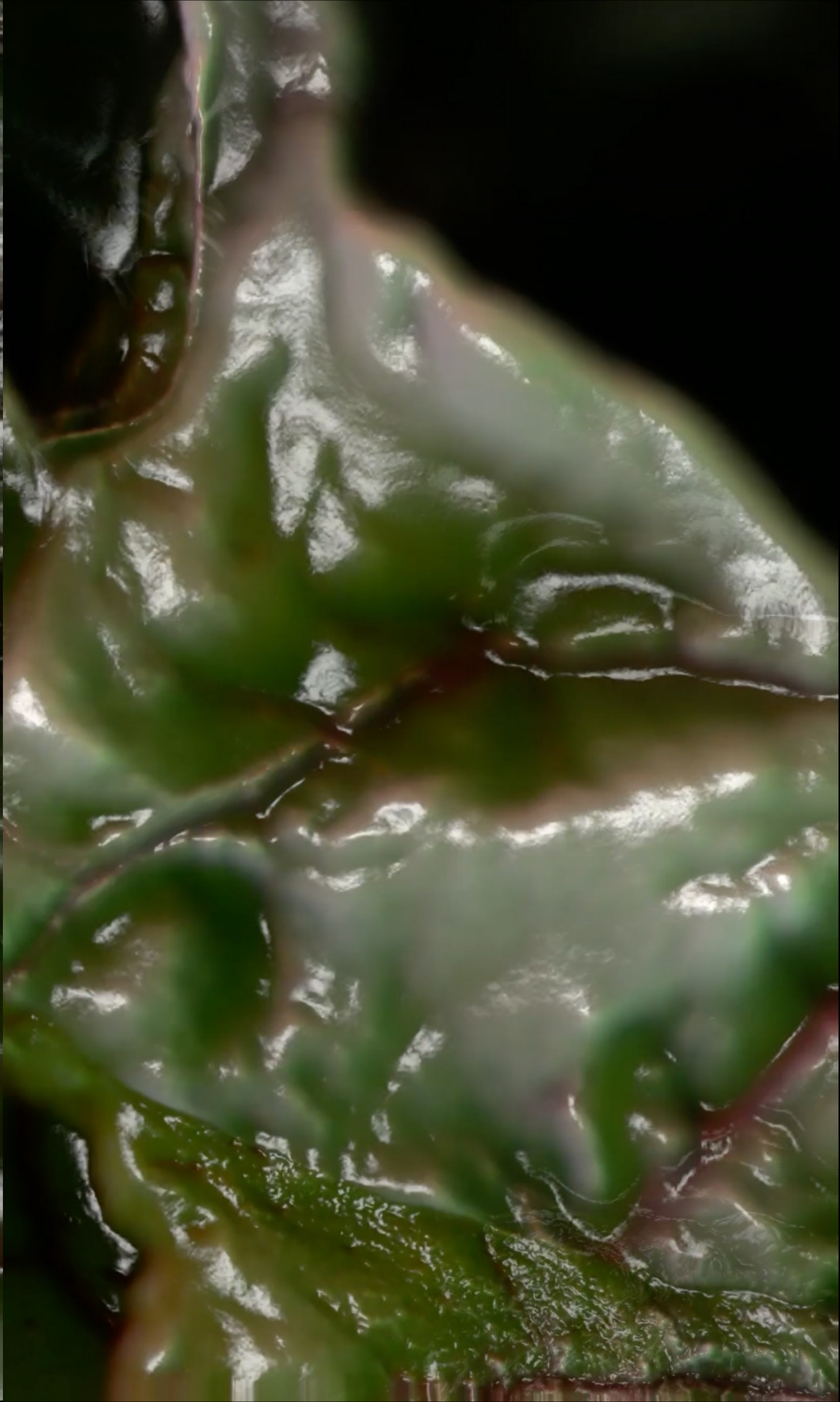
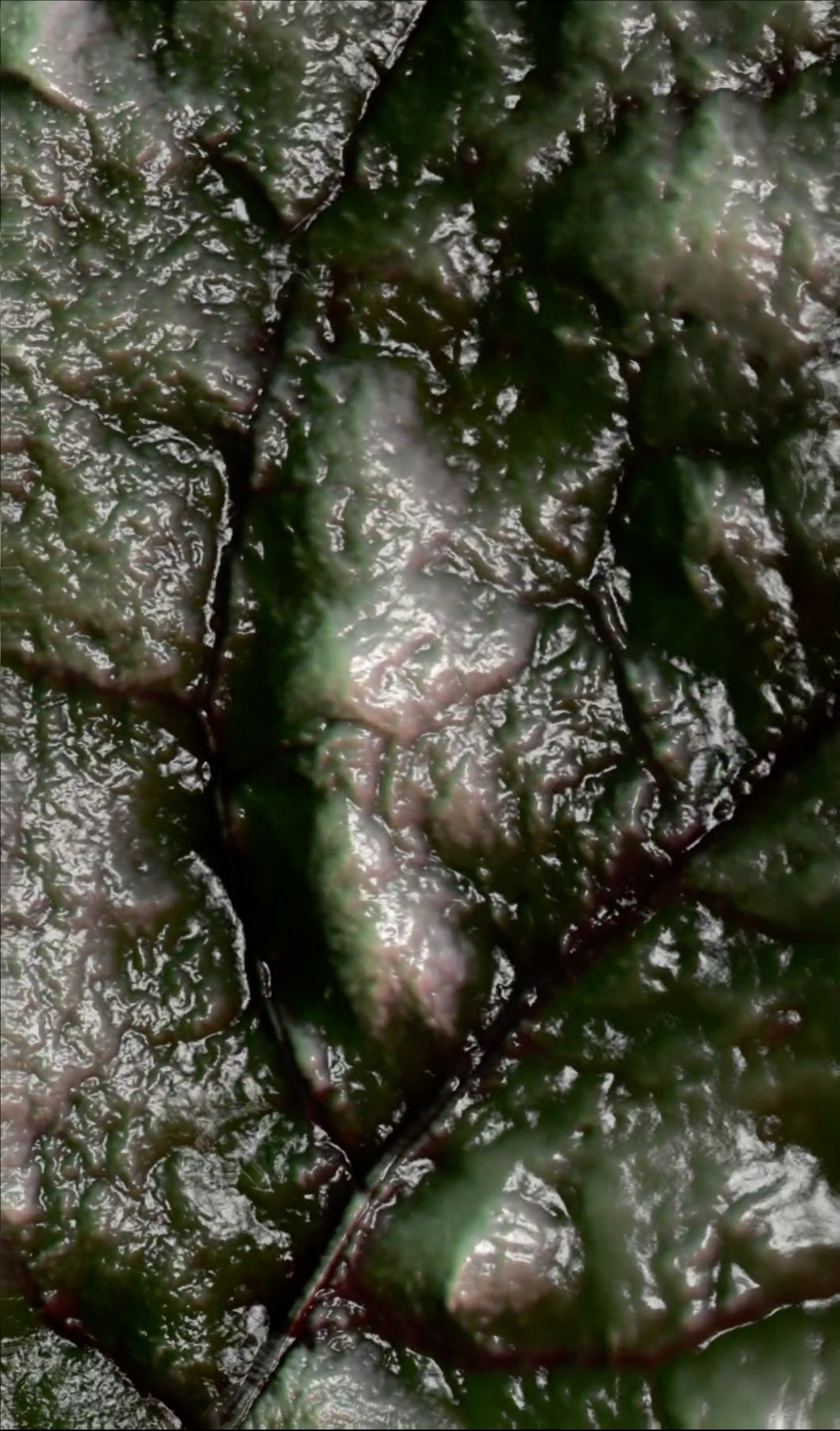


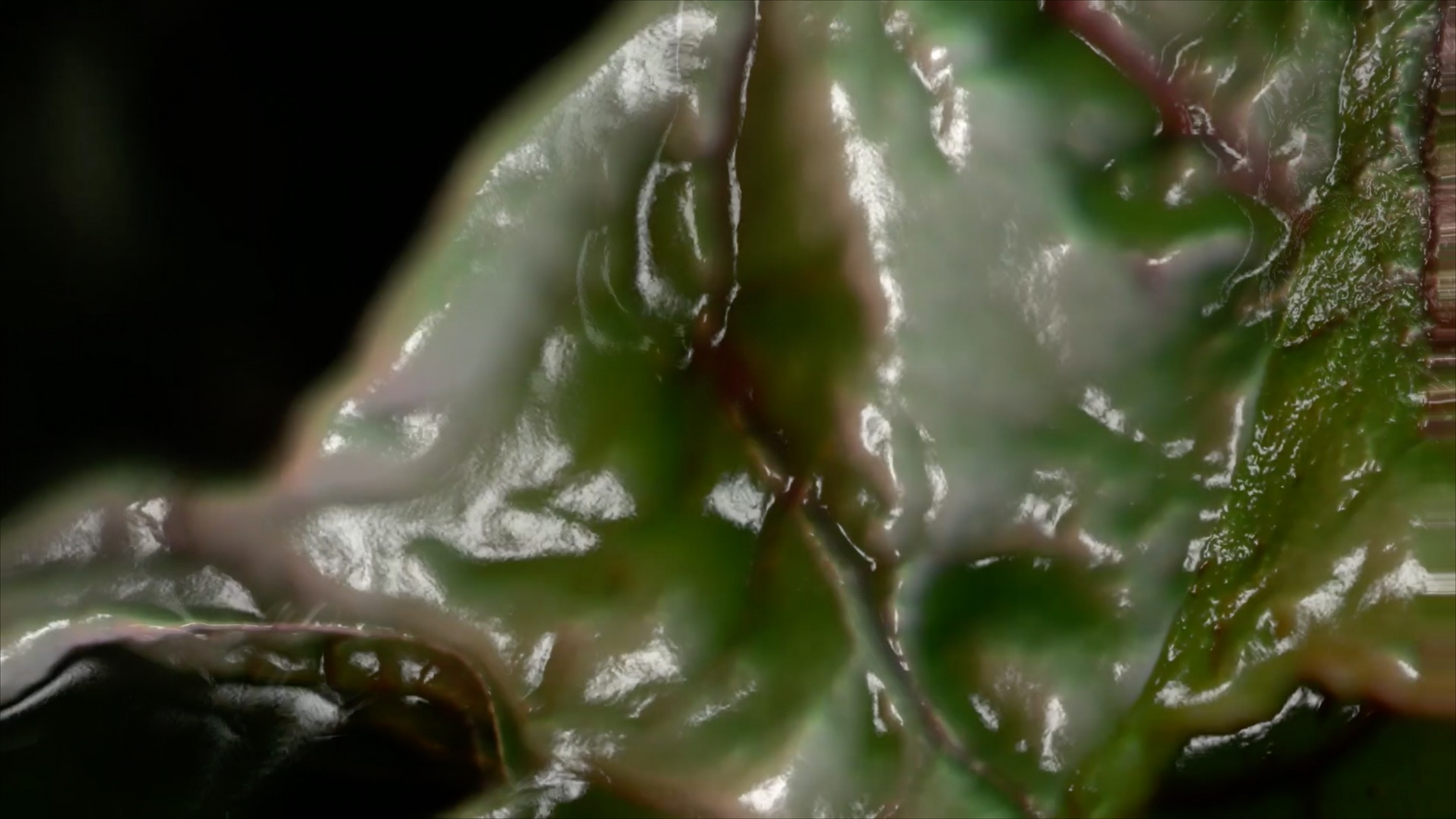


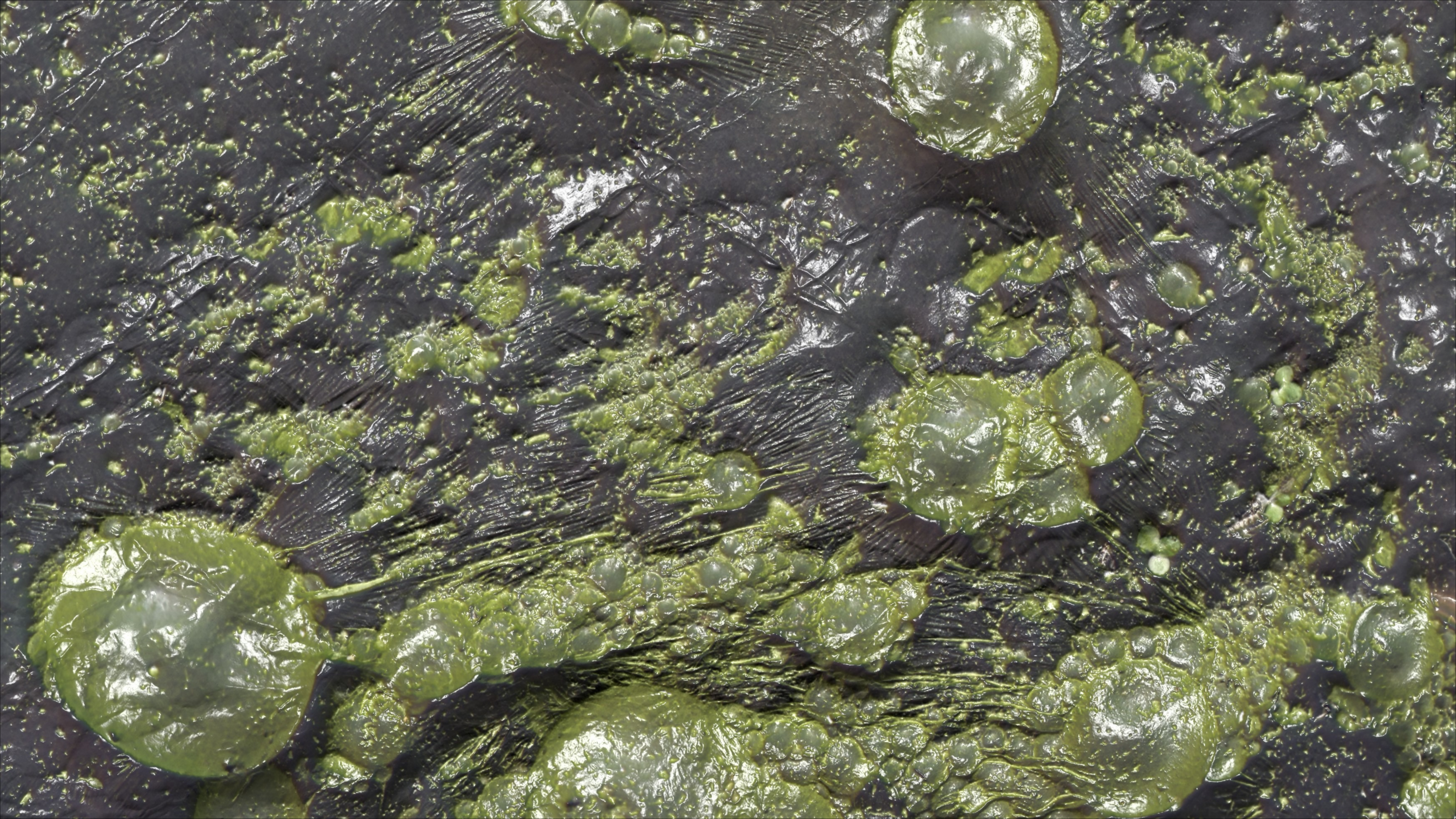
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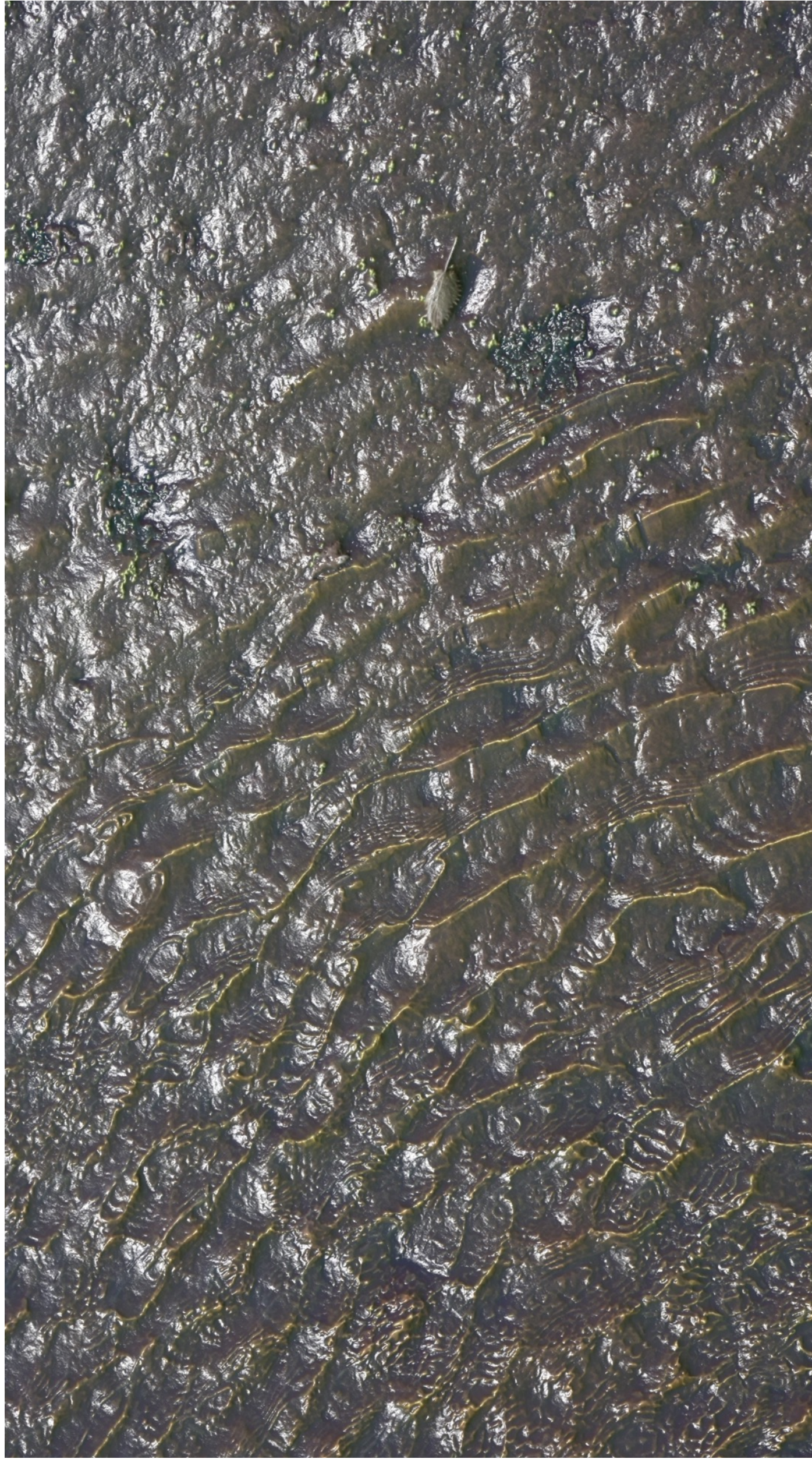
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VIDEO EXAMPLE
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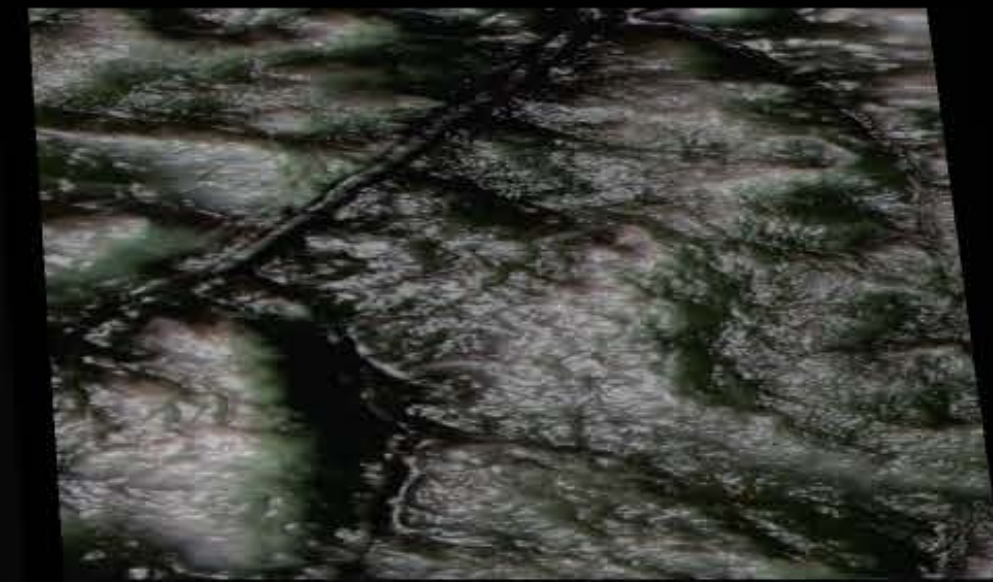
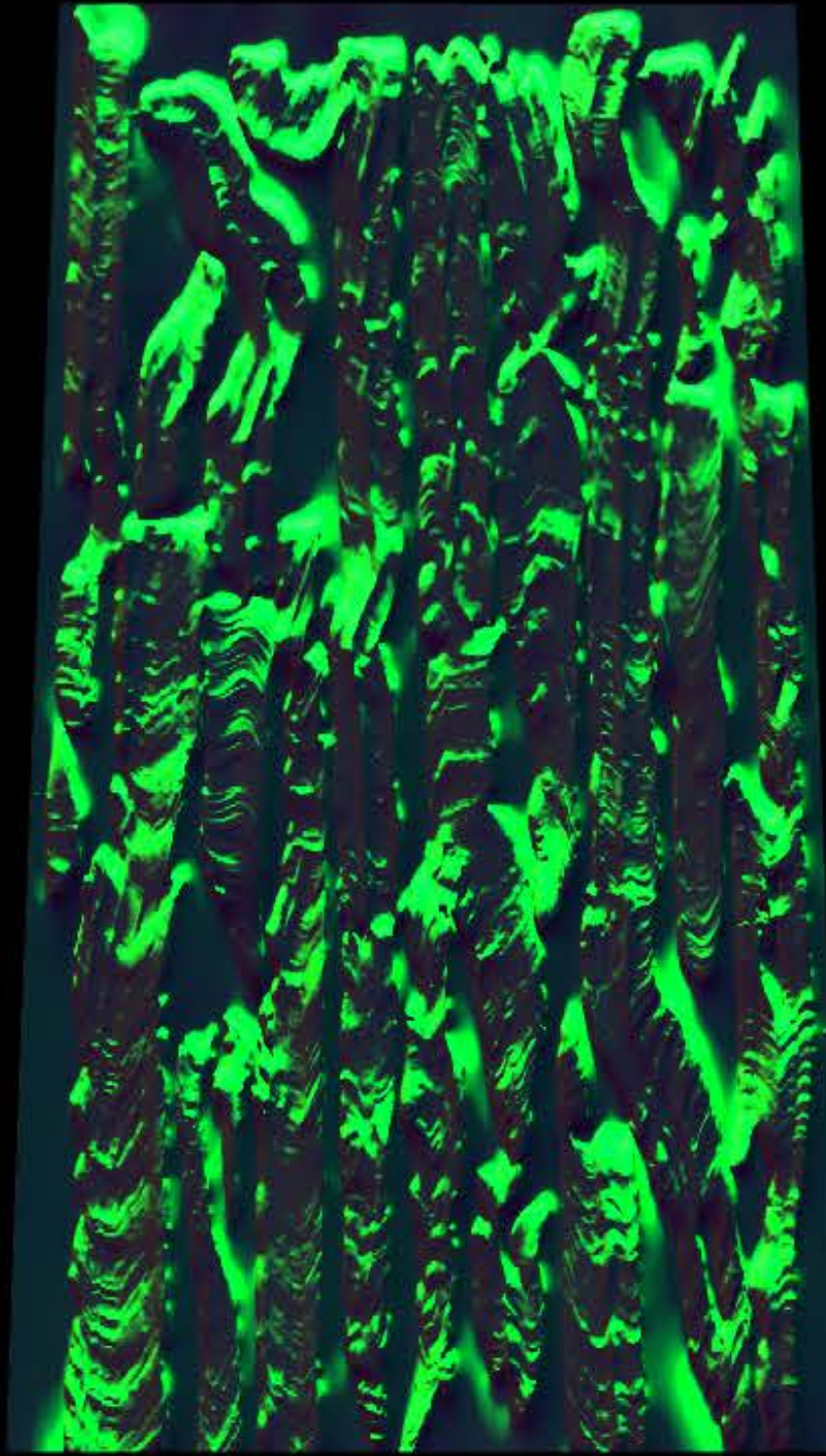


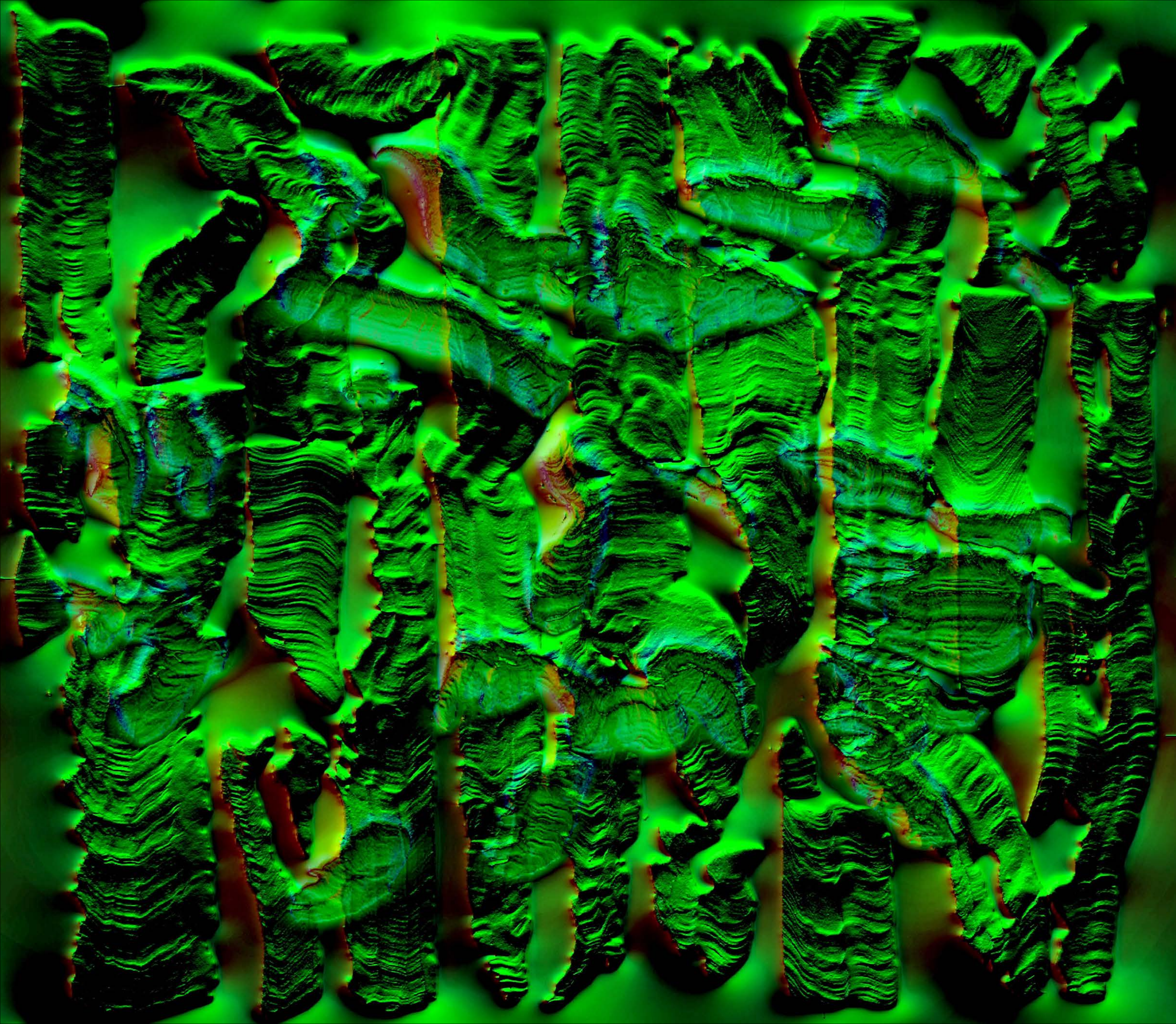






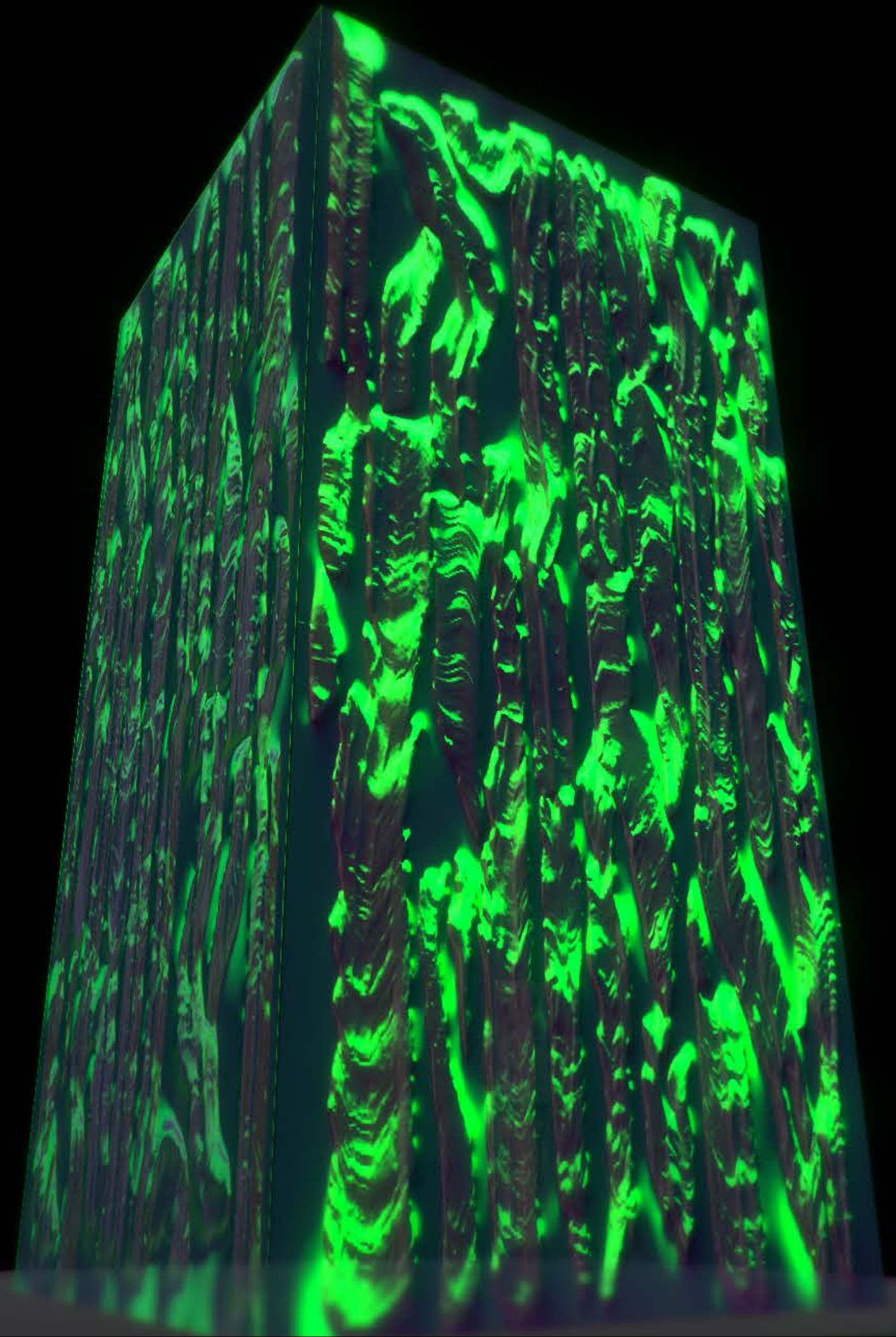
VIRTUALLY GREEN





VIRTUALLY GREEN

VR CAPSULE





VIRTUALLY GREEN

VR CAPSULE

This luminescent three dimensional pillar, is where the VR experience advertising the new way of life resides. The capsule will be created out of luminescent acrylic fixed to a support frame, the front face will be projected onto, while the others will be backlit by LEDs. The sides which are backlit will have silhouetted imagery UV printed onto them and hence glow. The back of the pillar will be open, which is where participants will enter, kneel upon cushions (in a praying manner) and put on the VR headset.

The elevated glowing capsule acts as focal point for the audience luring them towards redemption for their high carbon lifestyles, and to finally come closer to this 'better' greener way of life. The imagery printed and projected onto it is simulated evolving microscopic life, suggesting an evolution of life.

The Virtually Green logo will morph out of the projected imagery at interludes. The choice of using only one headset is derived from advertising and marketing, as well psychological research. I want the experience to be singular, exclusive, and special, in an effort to make the product feel intensely more desirable. That when you place the headset on you are the only one; the centre of attention. Research shows that participants are more likely to make green choices when they are in the presence of other people, due to unconscious desires to increase/promote higher social status (Beattie, 2019).



VIRTUALLY GREEN

VR ARTWORK

This acts as an immersive advertisement, where the audience are taken through the numerous positive advantages of Virtually Green, ranging from lower emissions and better health, to luxurious previously unattainable lifestyles. Throughout this they will be accompanied by a narrator.

The experience will begin with the audience member situated upon a platform structure similar to that which they are situated on physically. Initially, the platform will be surrounded by a desolate anthropocene mutated landscape, like a future version of the Alberta tar sands. The audience will then be told they can prevent this and gain a better way of life by swapping to Virtually Green. They will be shown the variety of benefits such as the luxury virtual habitats that they could live and work from, or the new virtual sensual environments that are possible.

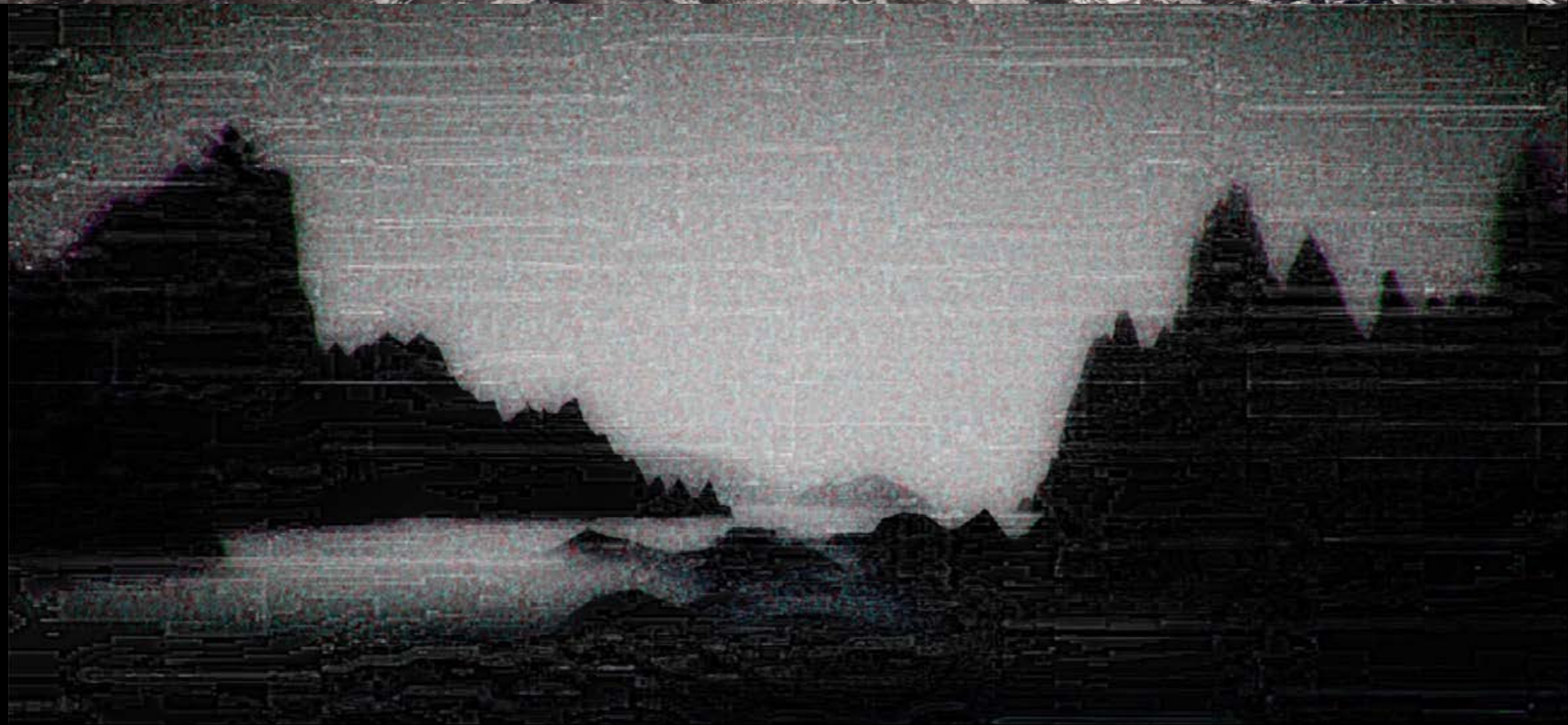




VIRTUALLY GREEN

VR ARTWORK

Desolate anthropocene mutated landscape, like a future version of the Alberta tar sands.





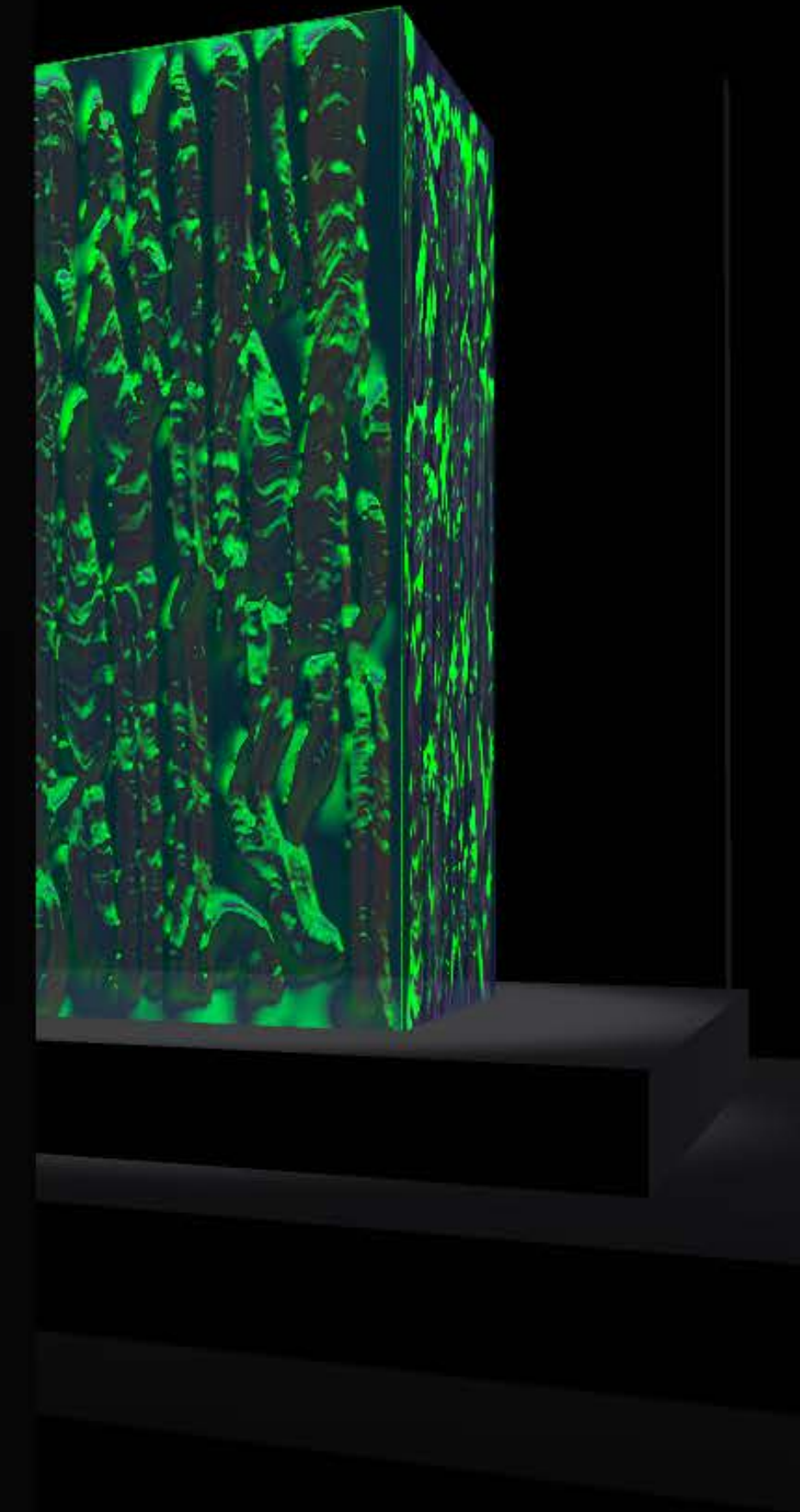
VIRTUALLY GREEN





ADVERTISEMENTS

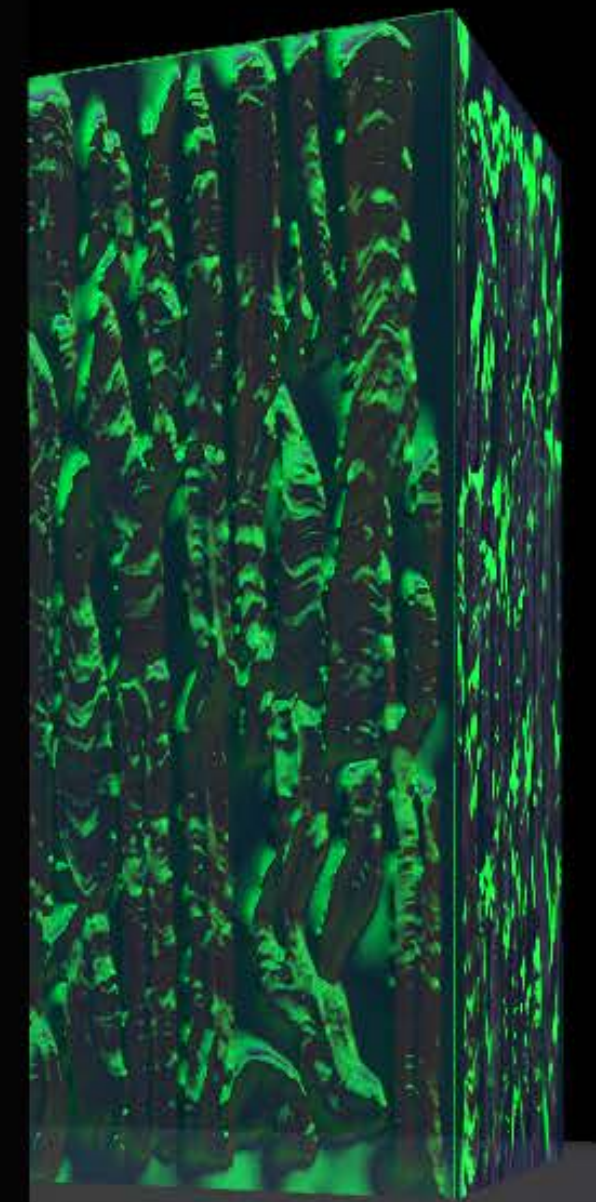
There will be short advertisements derived from the VR artwork displayed on two screens in the space with headphones. They will be positioned on the two concrete columns, within the space. These will cycle through some of the many the benefits that *Virtually Green* presents, such as its luxury housing, unlimited travel and revolutionary zero material fashion. These will utilise slogans such as “Travel without emissions, travel without limits.”





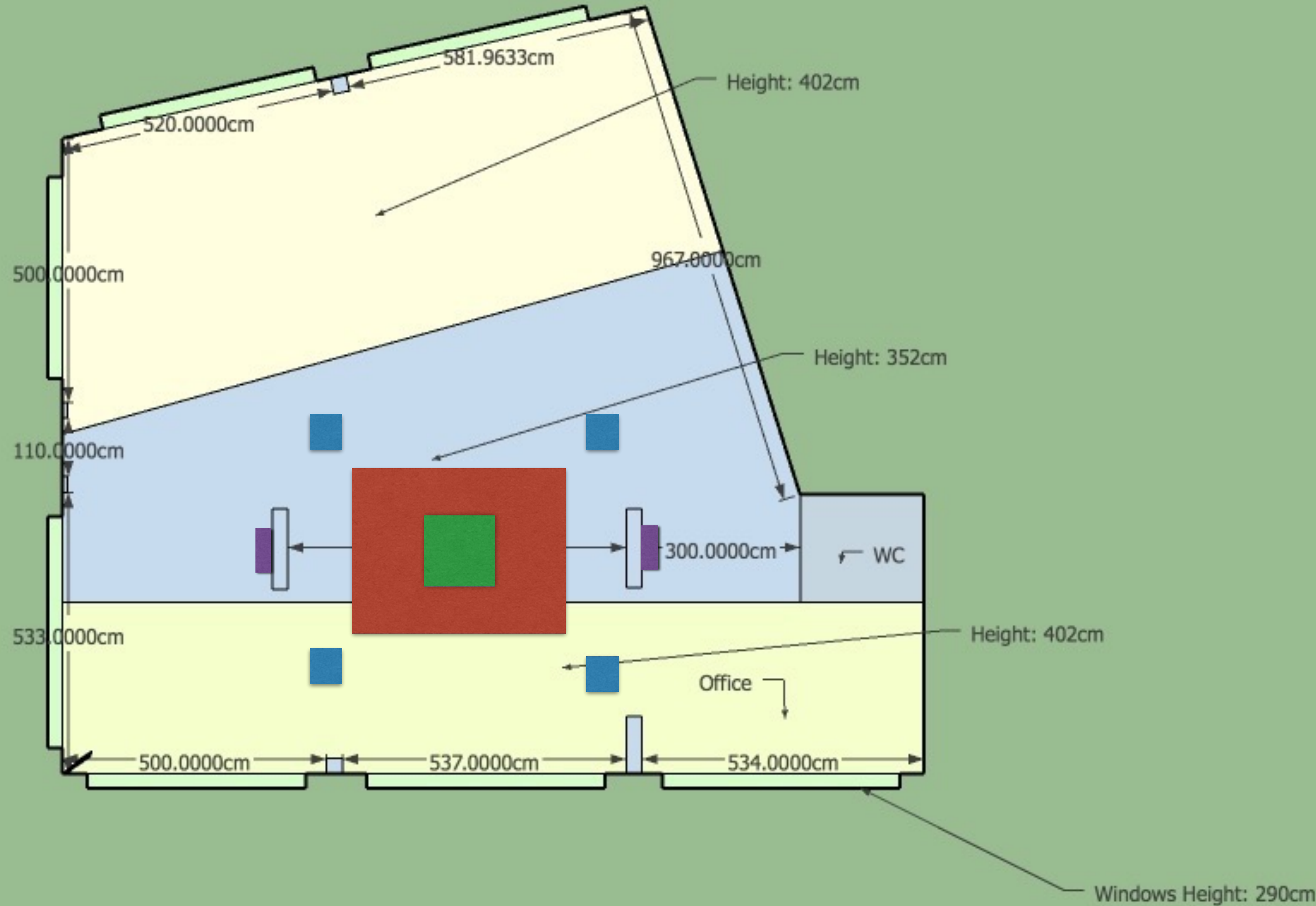
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Floor Plan

- Screen Towers
- Platform
- VR Capsule & Artwork
- Advertising Videos



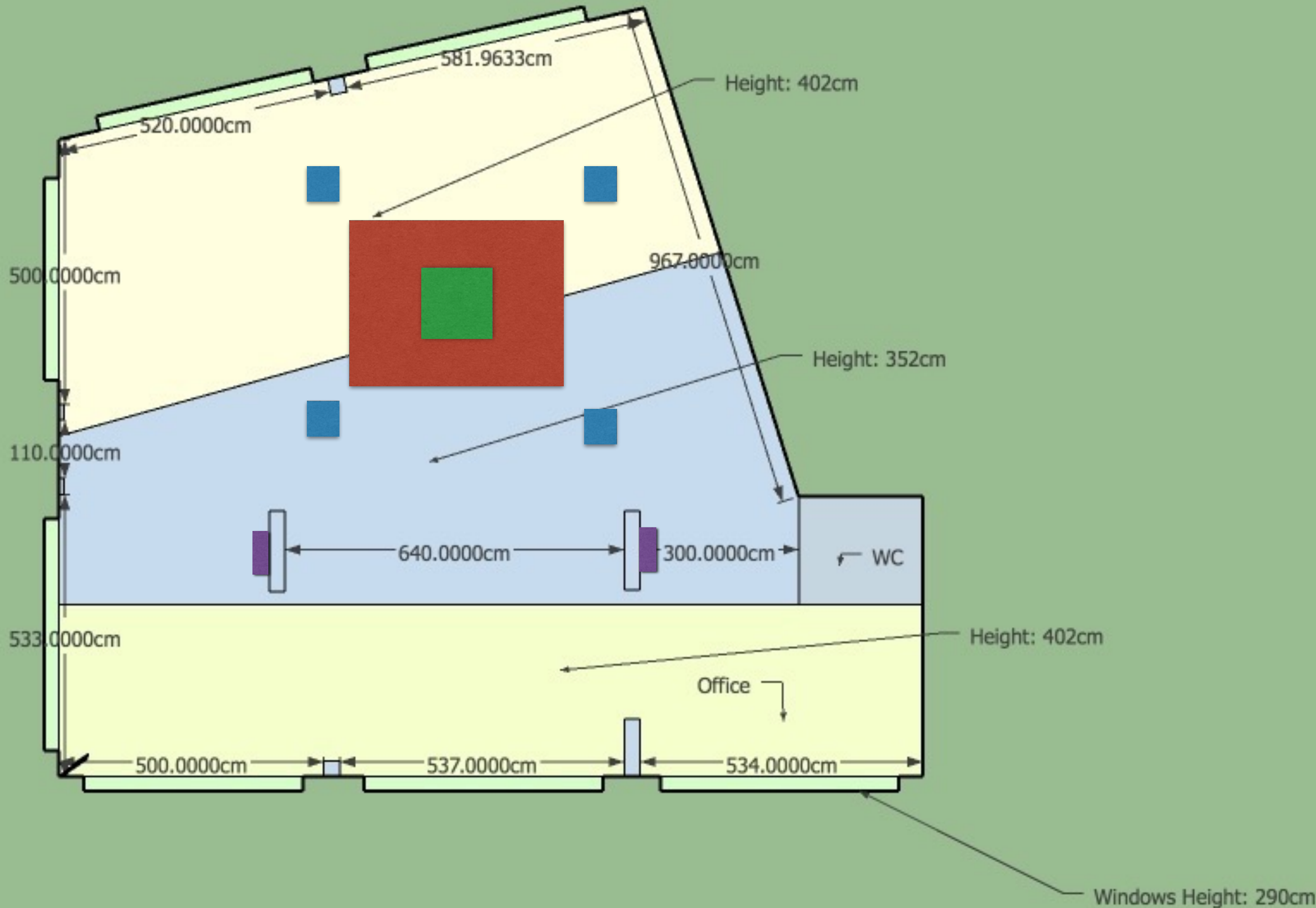
Floor Plan Alt

■ Screen Towers

■ Platform

■ VR Capsule & Artwork

■ Advertising Videos





Soundtrack

I will compose a soundtrack to compliment the physical gallery space. This will be ambient with religious connotations, lulling the audience. This may also be intersected with voiceover announcements which introduce the audience to Virtually Green.

Publication

The publication will act as a catalogue for Virtually Green, expanding upon the numerous advantages for you and the planet.

Branding

I will be commissioning a graphics for consultation and to help design the logo and branding. The current logo is a work in progress.

Events

I would like advertising videos of Virtually Green to appear on Arebtye’s online platform AOS. The aim is for them to intersect between current artworks, appearing and popping up as if they are paid advertisements.

Unity Workshops

I would like to host workshop/s exploring, discussing and imagining our future homes. Participants will also have a crash course in Unity and build their own virtual home, which at the end of the day will be exported as a 360” image/video that is shared back to the creator. Allowing them to immerse themselves in their future home whenever they desire, using their phone, computer, or tablet.

MONTH	TASK
AUGUST	AUGUST
W/C 19th	Further research
W/C 26th	Further prototyping of VR capsule
SEPTEMBER	SEPTEMBER
1st & 2nd Week	Further prototyping of VR capsule Design logos and branding
3rd Week	Start draft versions of the videos for Streams & Screen Towers
4th Week	Create/test smaller scale version of the installation (VR Capsule + platform, Streams, Screen Towers) in my studio, using my equipment to test the combined aesthetics and lighting.
OCTOBER	OCTOBER
1st Week	Create/test smaller scale version of the installation (VR Capsule + platform, Streams, Screen Towers) in my studio, using my equipment to test the combined aesthetics and lighting.
2nd Week	R&D of VR Artwork & Advertising Video
3rd Week	R&D of VR Artwork & Advertising Video
4th Week	Creating VR Artwork
NOVEMBER	NOVEMBER
1st Week	Creating VR Artwork Planning Voiceover script
2nd Week	Creating Advertising videos from the VR artwork. Finalising Voiceover Script
3rd Week	Testing and finalising VR Artwork & Advertising Videos
23rd November - 4th December	Installation
DECEMBER	DECEMBER
	Exhibition open + Workshop & AOS Virtually Green advertisements.

SCREEN TOWERS		£
12 Screens required	6 Samsung UT-B Series 46" (Arebtye's)	In Kind
	4 LG 49LK5100PLA 49" (Arebtye's)	In Kind
	2 LG 49UH610V.AEU 49" (Arebtye's)	In Kind
12 Screen Brackets	Arebtye	In Kind
2 Video Splitters	8 Way HDMI (Arebtye's & Artist's)	In Kind
14 Hdmi leads	(Arebtye's & Artist's)	In Kind
Media player		In Kind
Poles for mounting screens onto	Arebtye's	In Kind
STREAMS		
6 Screens	6 Acer 24" (Artist's)	In Kind
6 Screen Brackets	BPS Flat (Artist's)	In Kind
Video wall processor	Matrox Triple Screen (Artist's)	In Kind
Doubler for video wall processor to take output up to six screens	Artist's	In Kind
Mac Mini	Arebtye's or Artist's (depending on spec)	In Kind
7 HDMI Leads	Artists	In Kind
VR CAPSULE		
3 Flourescent Green Acrylic Sheets	2000mm x 1200mm (3mm) £162.43 each	£487.29
UV printing for two sheets	£54 each (Stylize)	£108.00
Timber Frame (capsule)	7 pieces of 24000 x 34mm x 34mm @ £4.60	£32.20
LEDs Strips	2 x 5m @ £15.99 each	£31.98
Kneeling cushion	With green/black cover	£18.00
Short-Throw Projector	Optima (Arebtye's)	In Kind
Media Player + Lead	Artist's	In Kind
Further Test Printing and colour choosing for Acrylic	Stylize & Simply Plastic	£115.00
VR Altar? Plastic & wood		0

PLATFORM FOR CAPSULE		
32 Pallets	1200 x 1000 x 150mm (Supplied in kind)	In Kind
Sheet Timber	3 x (2440mm x 1120 x 11mm) @£17.4	£52.20
VR ARTWORK		
Oculus Rift or possibly Quest	Arebtye's	In Kind
MSI NightBlade GTX 1070	Arebtye's	In Kind
Digital Assets	Environmental, Architectural & Fashion Asset/Models already have most.	£150.00
ADVERTISING SCREENS		
2 Screens	Iiyama 55" (Arebtye's)	In Kind
2 Media players	AGPTEx-HD Media Player Mini 1080p (Arebtye's)	In Kind
MISCELLANEOUS		
Logo/Branding Design		
Long Wheel Base Van	Thrifty	£71.88
Voiceover for VR & Advertising videos	350 - 400 words provided by corporate voice actor	£69.07
Artist Fee		£2850.00
Contingency		£300.00
	TOTAL	

Bio

I have shown internationally in Berlin, Melbourne, Copenhagen, Toronto, Sydney, Montreal, Taipei & Seoul. My videos have been broadcast on TV in over 40 countries. Nationally, I have shown at galleries such as Tate Liverpool, Tate Britain, The Barbican & Whitechapel Gallery.

I was selected by Turner Prize winner Mark Leckey to exhibit at Tate Liverpool and published in the XL Catlin Guide 2016 "...this guide brings together art's next big names" (Dazed & Confused). Recently, I was chosen as one of the top 15 artists aged under 35 in the UK, for the Kleinwort Hambros Art Prize 2018.

Key commissions include the creation of VR artworks for the NNAB (2018), and the creation of interactive video installations for e-Luminate Festival (2017) & Red Bull Music Studios, London (2016). I was commissioned by Norwich Castle Museum & Art Gallery to make an interactive exhibit to engage young people in WW1.

Selected Commissions & Funding

[UNIT] Lunar, Norwich Arts Centre, October 2019
Depden Care Farm, Suffolk, UK April 2019 - June 2019
TEO: Interactive artwork, commissioned by Collusion, Cambridge, UK. Dec 2018 - May 2019
Virtual & Mixed Reality artwork commissioned by NNAB, funded by the Lottery fund and Mills & Reeve Charitable Trust. Apr - May 2018
A.I Facial Recognition Public Artwork R&D, Collusion, Bury St Edmunds. Nov 2017 - Apr 2018
VR/AR R&D, Collusion, Cambridge. Mar - Jun 2017
e-Luminate Festival, Multi-channel interactive live video installation, Cambridge. Feb 2017
Red Bull, Creation of multi channel video installation for Red Bull Music Studios, London, Aug 2016
Firstsite Collectors' Group Bursary Award, 2015
Stratagem, Cambridge, 2015

Solo/Guest Artist Exhibitions

CONFLICT, DYAD Creative, Dove Street Studios, Norwich UK. Aug 2018
Grove, Grove Projects, Suffolk, UK. Sep 2016
Phantom, Firstsite, Colchester, UK. Guest visual artist exhibiting six video installations and large scale projections. Oct 2015

Residencies

Hotel Generation, Arebtye, London, May 2019 - July 2019
[UNIT] Phase II, Norwich Arts Centre, UK Jan 2019
Dove Street Studios, Norwich, UK. Jun - Aug 2018
Plug In, Signals, Colchester, UK. Mar 2018
alt.barbican, Barbican & The Trampery, London, UK. May - Oct 2017
Commission Projects, Mentoring Programme, Cambridge, UK , Feb 2016 - May 2017
Data-culture lab, Residency, Collusion, Cambridge, UK. Jan 2017
Sainsbury Centre for Visual Arts, Graduate Residency, St Mary's Works, Norwich, UK, Sep 2016
Grove Projects, Artist in residence, Bury St Edmunds, Suffolk, UK, Sep 2016
Leverhulme Arts Scholar, Wysing Arts Centre, Cambridge, UK, July - Aug 2015

Selected Group Exhibitions

2018

Framed, Dong Gallery, Taipei, Taiwan. Dec 2018 - Jan 2019
Armistice: Legacy of the Great War, Norwich Museum & Art Gallery, UK. Oct 2018 - Jan 2019
Recent Work Gallery, Seoul, South Korea. Sep 2018 - Feb 2019
Projection installation at FORTE Festival, Portugal
Seeing Things, Forum, Norwich, UK

2017

Outpost Members Show, Outpost, Norwich, UK
A Latent Reality, Barbican, London, UK
Subversions of Reality, MUTEK, Montreal, CA
Pattern Recognition, Vector Festival, InterAccess, Toronto, CA
Splintered Binary, Gossamer Fog, London, UK
Dark Body Dark Identity, Spektrum, Berlin, GER

2016

Sainsbury Centre for Visual Arts: Residency Exhibition, St.Marys' Works, Norwich, UK
Masters Show, Norwich University of the Arts, Norwich, UK
Aesthetica Art Prize Exhibition, York St Mary's, York, UK

2015

EachOther, Wysing Arts Centre, Cambridge, UK
STEALTH, Vivid Projects, Birmingham, UK.
Late at Tate, Tate Britain, London, UK

2014

SAVORR XII, Undercroft, Norwich, UK.
Loud Tate 2014: Code, Tate Britain, London, UK.
Blueprint Festival Exhibition, Tate Liverpool, Liverpool, UK.
Just A Day, Firstsite, Colchester, UK.
Tate GIF Party (Late at Tate 07/02), Tate Britain, London, UK.

Screenings

Art Subverting Reality, MUTEK, Montreal, CA 2017
Stentor, Torreloft, Copenhagen, DEN, 2015
Open Screening, Whitechapel Gallery, London UK 2015
Beams Festival, Gaffa Gallery, Sydney, AUS 2015
Half Worlds, Enclave Projects, London, UK 2013

Video Festivals

Beacons Festival, Leeds, UK 2014
Tele Visions Project, Sydney, AUS. 2013
CHANNELS Video Art Festival, Melbourne, AUS. 2013
IKono On Air Festival, Berlin, GER 2013

Awards

Nominated for Kleinwort Hambros Art Prize 2018 (Top 15 Under 35 Artists in the UK)
Shortlisted for 9 month V&A Videogame residency 2018
Emerge, Digital Art Shortlist 2018
Vice-Chancellor's Postgraduate Commendation 2016
Aesthetica Art Prize 2016 Shortlist
XL Catlin Guide 2015
Channels & Fact: Human Futures shortlist 2015
Vice-Chancellor's Commendation 2015
Norfolk Contemporary Art Society Award 2015
Shortlisted for The Space Open Call (£100k Funding), 2014