

Editor-in-Chief  
 Saimon Sharif (ChE '15)  
 Assoc. Editors  
 Joseph T. Colonel (EE '15)  
 Caroline Yu (EE '15)  
 Logistics Manager  
 Taehyeun Park (EE '15)  
 Artistic Director  
 Taylor Woods (Art '15)

# The Pioneer

Writers  
 Yara Elborolosy (CE '14)  
 Marcus Michelen (BSE '14)  
 Tensae Andargachew (ME '15)  
 Matthew Lee (ME '15)  
 Chae Jeong (ChE '16)  
 Allison Tau (ChE '15)  
 Matt Ledwidge (Art '16)  
 Anamika Singh (Art '17)

Photographers  
 Jenna Lee (ME '15)  
 Vincent Wai Him Hui (Arch '15)  
 Illustrators  
 Jake Potter (ME '16)  
 Laura Quan (CE '15)

APRIL 7, 2014  
 Volume 93, Issue #11  
 pioneer.cooper.edu

## A TALK ON HOW PORN DRIVES MAINSTREAM TECHNOLOGY ADOPTION

MATTHEW LEE (ME '15)

On March 11th, John Pavley gave a talk titled "How Porn Drives Mainstream Internet Technology Adoption." The event was organized by create@cooper.

One million startups exist each year, but only 3% actually succeed. For a startup to be successful, the product or service it offers has to pass five groups that define consumers: the innovators, the early adopters, the early majority, the late majority, and the laggards. Each of these groups is separated by a gap, or transition. The hardest one to cross is the transition from early adopters to the early majority, called "the Chasm." If a startup fails to cross the chasm, it dies, as 97% of startups do. Once a startup passes the Chasm, it is successful.

*"If a startup fails to cross the chasm, it dies, as 97% of startups do."*

What is the secret to crossing this Chasm? The answer may be the porn industry.

According to John Pavley, who has worked for Apple, Yahoo, Spotify, and Limewire, and is currently the Chief Technology Officer at the Huffington post, tech startups are successful if they meet certain criteria. The first criterion says that the startup must address and feed a basic human weakness. Pavley

names the seven deadly sins and other 'vices' and 'taboos' as examples of things startups must exploit to be successful. Successful startups must use technology to thin the barriers between people.

*"Successful startups must use technology to thin the barriers between people."*

What kind of tech startups address human taboos? Lots of the companies you're familiar with. Seamless is fueled by people's natural laziness (sloth); Facebook appeals to people's urge to brag and show off (pride); Google satisfies the lust for knowledge – and the lust for other subjects.

Pavley cautions that while exploiting the taboo is necessary, breaking the taboo can spell disaster.

The second criterion is a thought experiment: could the porn industry use the startup's product or service? The porn industry doesn't actually have to use the startup, but the adoption of technology by the porn industry is one of the best indicators of success.

Pavley names an example from one of his previous jobs, when he worked for Apple in the 1990's. Apple had recently come out with some newer versions QuickTime, one of the first video players. The first version of QuickTime, released in 1991, could play

video at a 320x240 resolution, which was an incredible breakthrough at the time. Despite this, low-resolution video didn't impress the public until an Apple employee introduced QuickTime at a porn convention. Pavley also notes that the photography, the colored printing press, satellite and cable television, and the Internet, have been adopted heavily by the porn industry before

the majority of consumers adopted them.

In order to create a successful tech startup, you must ask yourself two questions about your startup: Does your startup exploit some basic human weakness? Could the porn industry possibly use your startup's product or service? If the answer to both is yes, you can cross the Chasm. ◊

## SENIOR APPOINTMENTS

JOSEPH T. COLONEL (EE '15)

On March 25th, a campus-notice email from President Bharucha notified students, faculty, and staff that Dean Dahlberg would serve as Chief Academic Officer of The Cooper Union and that Dean Baker had been appointed Vice President for Student Affairs and Community Relations. These two positions had never been held at The Cooper Union previously.

As Chief Academic Officer, Dean Dahlberg's numerous responsibilities include, among others, working with the Middle States Commission on Higher Education, Cooper's primary accrediting body, implementing policies concerning intellectual property, improving Cooper's ability to secure grants and contracts, working with faculty unions on academic issues, and overseeing academic computing. Although Cooper has never had a Chief Academic Officer throughout its history, Bharucha suggests that the need for one arose from the Middle States Commission's sugges-

tion to appoint a provost as the Chief Academic Officer. The decision to appoint Dean Dahlberg was made because "appointing a provost would add a new layer of administration at considerable cost." Bharucha noted that Dean Dahlberg's prior experience at the University of North Carolina Charlotte would help her in her new role.

As Vice President for Student Affairs and Community Relations, Dean Baker will oversee student government, activities, judiciary, health compliance, career services, residential life, local community relations, and buildings and grounds. Describing the reason for Dean Baker's appointment, Bharucha writes, "with the departure of the former director of facilities management and the former dean of students, reorganizing the student affairs division and broadening Steve's role is more cost-effective than filling those positions in kind." Bharucha then goes on to describe Dean Baker's nearly 50 year long career at the Cooper Union. ◊

## OPEN STUDIOS

MATT LEDWIDGE (ART '16)

The school became open to the public on March 27th for Open Studios, a chance for people from outside the Cooper Union community to interact with art students in the places where they make their work. Provided with a map visitors, explored studios in both the New Academic Building (NAB) and the Foundation Building, looked at work and spoke with students.

From personally speaking to students inside their studios, many stated that they valued the opportunity and experience to speak with strangers about their work, but wished the event was better attended and met with more enthusiasm by the student body. It was organized and run by the Art Student Council following a similar event last November. ◊

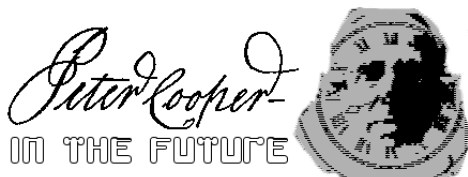
**THE PETER COOPER BLOCK PARTY**

FOUNDER'S DAY APRIL 13 2014

**Alumni Awards Reception**  
 Great Hall  
 10AM - 1PM

**Street Fair**  
 Astor Place (Broadway & Lafayette)  
 1PM - 5PM

Hosted by The Cooper Union Alumni Association



JAKE POTTER (ME '16)

## EPISODE FOURTEEN



**SPORTS UPDATE**

YARA ELBOROLOS (CE '14)

As winter finally releases its grasp on the city, we can finally start to see spring coming as the weather warms up. April is known to be a rainy month and for the men's tennis team, April showers have resulted in the cancellation of games due to weather. The men's tennis team did have an alumni game, where past students came to play against the current students. Alumni games are always an enjoyable experience because some of them may have been your

teammates and they can tell how you've improved. On Saturday, April 5th, the men's tennis team will play against CIA. For men's volleyball, their last game is Saturday, April 5th against Webb. They have had two games the past two weeks, one against Medgar Evers on March 15th and CIA on March 22nd. With the weather getting nicer, our cross country runners can be seen running all over the city. ◊

**Men's Volleyball**

	<b>Cooper Union</b>	<b>Medgar Evers</b>
<b>Score</b>	3	0
	<b>Cooper Union</b>	<b>CIA</b>
<b>Score</b>	2	3

**ALUMNI INTERVIEW:  
FIRAT ERDIM**

CAROLINE YU (EE '15)

Meet Firat Erdim (Arch '01). The Pioneer interviewed him over the summer in 2013. Check out how his Cooper experiences shaped what he is doing today and what advice he has for current Cooper students.

**The Cooper Pioneer:**

What is your favorite memory of Cooper?

**Firat Erdim:** There are so many good memories that it's hard to pick one. The architecture studio certainly holds many of those memories for me. I met my wife there. We celebrated our first Valentine's Day together while working overnight in the architecture studio. We both had some sort of deadline the next day. She gave me a copy of John Hejduk's Soundings, which I still cherish, and I brought her a single rose once an hour through the night.

**TCP:** What clubs or groups did you enjoy the most during your time at Cooper?

**FE:** I didn't get involved in any groups or clubs while at Cooper. The architecture studio kept me pretty busy, and when I was less busy, there

was the whole of New York City to explore.

**TCP:** What specific aspect of Cooper has influenced you the most during your career?

**FE:** Without a doubt, the most influential aspect of Cooper for me was the spirit in the architecture studio. The creative energy, support, and dialogue that existed between the students there are like nowhere else I've been. It gave me a sense of what it means to participate in, and hopefully contribute to, a community engaged in creative work and intellectual exploration.

**TCP:** Why did you choose to pursue a Master of Architecture degree?

**FE:** After graduating from Cooper, I worked at architecture firms, primarily Pei Cobb Freed & Partners, in New York

for about five years. During that time, I was also making drawings and constructions at a studio space I rented with a few friends, all art and architecture alumni from Cooper. After about five years, I had accumulated many questions about the relationships between art, architecture, and the city. I thought exploring, and hopefully resolving, these questions were critical in figuring out how I wanted to practice going into the future. The Master of Architecture degree allowed me the focused time to work on this, and a community of colleagues and mentors to engage in debate. It did not resolve anything, of course, but gave me much more to think about, explore, more reasons to make new work.

**TCP:** Do you still speak to your classmates?

**FE:** Yes, I try to keep in touch as best as I can, though unfortunately I have fallen out of touch with some. I think the friends one makes there are like no other. They've seen you at both your best and your worst. It's always inspiring to hear the kinds of things my friends from that time are working on now. There is a process of adjusting to, and finding one's way in the world, and it leads people in unforeseeable, interesting directions.

**TCP:** Can you describe your current job, industry, and/or company? What is the theme of your current work?

**FE:** In the last few years, I have been teaching architecture and landscape architecture students, while also working on independent projects, usually involving axiomatic drawings and constructions about architecture and landscape. I spent the past year in Turkey, teaching in the Faculty of Fine Arts and Design at the Izmir University of Economics, and co-directing a project and exhibition space that my wife, Olivia Valentine, and I founded there. This

space, which we called "Flash Atölye" became an entirely new direction for me. We rented this small storefront shop in a "pasaj" – a covered commercial arcade – in the old market area of Karsiyaka, Izmir, initially intending to use it as a studio. The space was essentially a large vitrine, with two solid walls, and two glass walls facing the interior court of the pasaj. The pasaj itself, and the surrounding market, is a cornucopia of small craft and trade businesses, with tailors, barbers, bakers, leather-workers, curtain-makers, printing presses, etc. Realizing the potential for an interesting dialogue to happen there, we invited some friends from our community of artists and architects in the U.S., all of whom had a practice engaged in issues of making and place, to come and do a project in our space, send us work to exhibit, or simply send instructions for us to carry out. In the end, we had hosted about a dozen projects, with people from Chicago, New York, and Izmir. I'm very happy to say that the response from the local community was overwhelmingly positive and supportive. Despite the language barrier and lack of a shared cultural context in most cases, an interesting and transformative dialogue took shape centered on a respect for making things with care.

**TCP:** Can you describe your professorships? Do you enjoy teaching students?

**FE:** I feel very fortunate to have taught students of architecture at a few different institutions so far, including the University of Virginia, the Illinois Institute of Technology and the Marwen Foundation, both in Chicago; and at the Izmir University of Economics, in Turkey. I'm just starting a new teaching position this year at the School of Architecture and Design at IE University, in Segovia, Spain. I think working with the different curricula and students at these institutions has helped me develop my own voice as



Photo provided by Mr. Erdim

an educator. My teaching role has been with, for the most part, students in the early years of their architectural education, especially in the case of the middle-school students I was teaching at the Marwen Foundation. Those students at Marwen were amazing, by the way. We made upside-down, hanging structures inspired by Gaudi's string and chain models. The combination of uninhibited creativity and utter seriousness with which they pursued their work was very inspiring to me, and would give most first year students in college a run for their money. In fact, Marwen has a mission and spirit similar to Cooper, so it's not surprising that it worked so well.

I take my role as a teacher pretty seriously, and I think it is always a challenging, sometimes frustrating, but most often a tremendously rewarding experience. That's something I'm very grateful for. I feel that any given school is, in a sense, re-created every year, based on the space that is constructed between students and teachers in any class, over the duration of any project, and teachers have a crucial role in setting the table for that to happen. I think that space is the one that is important, rather than the building that happens to house the institution. But especially when those two spaces can be brought together, then magic might very well happen.

**TCP:** Which institution has been your favorite place to display your work?

**FE:** I think I am more interested in situations where there can be a constructive dialog between the institution and the act or place of making. Perhaps the most interesting situation is where one invents the institution itself. Then it's not just about exhibiting but also continuing the process of making something and engaging the world with it, and maybe even creating the

opportunity for something else, something unforeseeable to happen. For me, the most exciting situation was with Flash Atölye, which I've already mentioned. Though Flash was primarily focused on hosting projects authored by others, Olivia and I collaborated for the first (and hopefully not last) time, on the inaugural project for the space. I also worked on a collaborative project with a couple of the pasaj tenants, bringing together the craft of the phyllo-dough maker, Yigit Kara, and Arda Gunduz, the neighboring tattoo artist. I've generally considered myself a fairly hermetic worker, so this institution we invented changed the way I work, and I think that's great. I have a lot of gratitude for the curators and gallerists, especially Roy Boyd in Chicago, who have supported my work, but no pre-existing institution or establishment I've exhibited with has pushed me in that way, so far.

**TCP:** What advice would you give to current Cooper students, specifically architecture students?

**FE:** I would say to pursue your work, questions, and interests with determination, but also to keep an open mind and cast a wide net. Make good use of opportunities to pursue lines of thought across subjects and disciplines, because the resources to do so are a lot harder to get a hold of once you graduate. That net you cast might very well become a foundation for work and research you want to do in the future.

**TCP:** What hopes do you have for Cooper over the next ten years, and beyond?

**FE:** My hope for Cooper is that it can survive this current financial crisis, and get on better footing for the long run, without losing the spirit and vision that have made it the exceptional and wonderful place that it is.

**KENKEN**

MARCUS MICHELEN (BSE '14)

KenKen is a Japanese paper puzzle by Tetsuya Miyamoto much like Sudoku, only it involves both math and logic. It roughly translates to "cleverness-cleverness."

**Instructions:** Like Sudoku, each row and column must contain the numbers from 1 to 6. The number in the upper-left corner of the bolded shape made up of squares is the number you need to get by using the operation next to the number. For example, the "20x" rectangle in the bottom left corner can be filled in with a 5,4 or a 4,5. The unique solution to the last issue's puzzle is reproduced below. This puzzle contains only one solution, which will be released in the next issue.

13+					17+
	12x				
240x		13+			
		2	5x		

2	5	3	1	4
5	3	1	4	2
3	1	4	2	5
4	2	5	3	1
1	4	2	5	3

**CRYPTOQUOTE**

MARCUS MICHELEN (BSE '14)

A Cryptoquote is an encoded quote. It is encoded such that each and every occurrence of a letter is substituted with a different letter of the alphabet. Using clues such as frequency of occurrence and placement, the original quote can be found. For instance, the word xbdikcxbz could be deciphered to reveal the word LONGFELLOW.

"CRQY UYJ QVYLF EYDLSQY GNYM NLPY QTUYG NRJO GT QLM; ZTTAQ EYDLSQY GNYM NLPY GT QLM QTUYGNRJO."

- VALGT

Last Issue's Solution:

"Happiness is when what you think, what you say, and what you do are in harmony."

- Mahatma Gandhi