human weakness. Pavley criterion says that the startup certain criteria. The first Huffington post, tech startups Technology Officer at the who has worked for Apple, According to John Pavley, successful. Once a startup passes the Chasm, it is 97% of startups do. Once a startup crosses the chasm, it dies, as early majority, called “the early adopters to the late majority, the early 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 Livewire, 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 loss for other subjects.

Pavley cautions that while exploiting the taboos 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 startups, 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 1990s. 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 videos at a 320x240 resolution, which was an incredible breakthrough at the time. Despite this, low-resolution videos 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.

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, Bharna suggests that the need for one arose from the Middle States Commission’s suggesion 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 Charleston 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, recognizing 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.

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 art. Provided with a map, visitors, explored studios in both the New Academic Building (NAB) and the Foundlation Building, looking 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 excitement by the student body. It was organized and run by the Art Student Council following a similar event last November.

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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 didn’t quite do the trick. This 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 talk about what you’ve improved on. On Saturday, April 5th, the men’s tennis team will play against CJA. For men’s volleyball, their last game is Saturday, April 7th against Wellesley. They have had the two games the past two weeks, one against Medgar Evers on March 13th 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**

Cooper Union Medgar Evers
Score 3 0

CIA
Score 2 3

**ALUMNI INTERVIEW:**

**FIRAT ERDIM**

**CAROLINE YU ’14**

Meet Firat Erdim (Arch ’01). The Pioneer interviewed him over the summer in 2013. Check out how his Cooper experiences shaped what he is now.

**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 free, 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 among the students there are like nowhere else. I’ve been told 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 architects firms, primarily Priobb Fred & Partners, in New York for about five years. During that time, I was also making decisions and considerations 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, and reason through.

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

**FE:** Yes, I try to keep in touch as best I can, though unfortunately I have fallen out of touch with some. I think the friends one makes there are like none other. They’ve seen you at both your best and your worst. It’s always inspiring to hear about the 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 coordinating 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. I rented this small storefront shop in a “pasaj” — a covered commercial arcade — in the old market area of Karsıyaka, Izmir. Initially, intending to use it as a studio. The space was essentially a large vise, with two solid walls, and two glass walls facing the interior court of the pasaj. The pasaj itself, and the surrounding mar- ket, is a cornucopia of small craft and trade businesses, with tailors, barbers, bakers, leather-workers, curriers, printers, making 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 their work to exhibit, or send us instructions for us to carry out in the end. We had hoped about a dozen such friends, with people from Chicago, New York, and Izmir. I’m very happy to say that the response to the local community was overwhelmingly positive and supportive. Despite the language barrier and the language 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 professorship? Do you enjoy teaching students?

**FE:** I feel very fortunate to have the 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 an educator.

I take my role as a teacher very seriously. My teaching style is always a challenging, sometimes frustrating, but a very rewarding experience. That’s something I’m very grateful for. I feel that any school is, in a sense, recreating 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 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 most 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 I invented the institution itself. Then it’s not just about exhibiting but also continuing the process of something that I’m engaging with the world and it, maybe even creating the opportunity for something otherwise unnoticeable to happen. For me, the most exciting situation was when I was living in Izmir, especially 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 the stair 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.

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**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 then get on an even keel, with a little bit more funding, in order to become a foundation for work and research you want to do in the future.

**TCP:** What adjectives would you use to describe your current Cooper students, specifically architecture students?

**FE:** I would say to pursue your work, questions, and interests with determination, but also 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 may allow you to become an open channel, and that’s not a bad thing.

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