

Brown University



Urban Studies Newsletter

2007-2008



table of contents:

letters from the editor and DUG leaders	2
2008-09 course offerings	3-4
spotlight on new faculty	5
urban studies theses	6-7
where are they now?	8-9
35th anniversary of the urban studies program	10



urban studies

2007 - 2008

then, now and tomorrow

from the editor:

It has been quite an exciting year for the Urban Studies Program. Professor Marion Orr has stepped up as the new Director of Urban Studies. Professor Samuel "Sandy" Zipp has joined the faculty as the newest member of the Urban Studies Program (see page 5 for a complete profile on this DC native). And Professor Chudacoff's latest book, *Children at Play: An American History*, was published this past fall. Additionally, the DUG has hosted a number of exciting talks and other events. The former mayor of Providence, Buddy Cianci, lectured to a packed Salomon 101. And of course, the city of Providence provides an endless supply of happenings.

Along with the profile of Professor Zipp, this newsletter includes articles by the Urban Studies honors candidates summarizing their thesis work. Cali Pfaff, inspired by a year spent in Brazil, discusses the appropriation of marginal art in Rio de Janeiro, while Etan Green discusses the globalization of corporations in today's economy. These two stories showcase the great range of topics encompassed by the Urban Studies Program. These seniors may both be concentrating in Urban Studies, but each has managed

to craft a research project based on their individual interests.

This newsletter also includes profiles on alumni of the Urban Studies Program. These recent graduates represent the diversity of issues and concerns that face urban areas across the country and all over the world. The Urban Studies Program requires that students take courses in a variety of departments, to enable students to explore the various issues inherent to urbanization. Alumni of the program have all the resources to enter a wide multitude of fields, as represented in this group.

As my fellow Urban Studies seniors and I prepare to graduate in May, I want to thank everyone in the Urban Studies program for the opportunity to work on this newsletter, and a special thank you to Isabel Costa, Professors Orr and Zipp, and to the students and alumni without whom this newsletter would not have been possible. This edition of the newsletter is dedicated to the future of the program and to the future of all Urban Studies concentrators. Good luck to everyone in their future endeavors.

Michelle Beaulieu, 2008

from the DUG leaders:

Greetings! Last fall, we hosted an Open House at 29 Manning Walk for first-years and other undergraduates interested in learning more about the concentration and classes offered in the spring semester. We had a great turnout from students and professors, who described their research and courses.

Kathryn Kerrigan, Urban Studies '99, met with a group of Urban Studies concentrators in November to speak about life after Brown. Ms. Kerrigan works as Vice President of External Affairs at Alliance for Downtown New York, a consortium of businesses and interest groups dedicated to improving Lower Manhattan. She spoke about the chaos after September 11th, her efforts to promote street art in the district, and her fondness for her time at Brown.

We met with the UCS representative to the Committee of Academic and Administrative Affairs and lobbied for greater resources for the Urban Studies Program.

Upcoming events for the spring include a mid-semester open house in preparation for pre-registration and declaration of concentrations by sophomores; an architectural and historical tour of Providence led by the Preservation Society; and a panel on urban transformation in Beijing in anticipation of the 2008 Summer Olympics.

Thanks for supporting the Urban Studies DUG. We hope to see you at events this spring!

Etan Green, 2008
and Matthew Soursourian, 2008

on the cover:

Daniela Alvarado, 2008, captures the light and dark of New York City. The movement and the modernity of vehicles racing down the street contrasts with the age and stability of the cathedral. The dark of night brings out the true nature of the city--a place of seemingly contrary elements whose whole is more beautiful than the pieces.

Don't forget to come to the 35th Anniversary of the Urban Studies Program in May! Read all about it on the outside of this mailing.

Urban Studies Program Courses: Something for Everyone

Fall 2008

Course ID	Description	Instructor	Time
<i>1. Introduction</i>			
URBN0210	The City: An Introduction to Urban America	D. Meyer	I
<i>2. Research Skills</i>			
ECON1620	Introduction to Econometrics	Y. Rubinstein	D
EDUC1110	Introductory Statistics for Education Research	R. Cho	H
POLS1600	Political Research Methods	J. Lawless	H
SOC1100	Introductory Statistics for Social Research	Staff	I
<i>3. Basic Curriculum, a. Core</i>			
AMCV1530	The Automobile in American Life	P. Malone	G
COLT0810D	City (B)Lights	E. Ahearn	M
HIAA0860	Contemporary Architecture	D. Neumann	D
HISP1500C	Images of the City: Barcelona	E. Bou	
HIST1820	American History	H. Chudacoff	B
POLS1320	Urban Politics and Urban Public Policy	M. Orr	B
<i>3. Basic Curriculum, b. Seminars</i>			
HIAA1910A	Architecture of Downtown Providence	D. Neumann	M
URBN1010	Fieldwork in Architecture and Historic Preservation	Staff	P
URBN1870B	Business Networks in Asia	D. Meyer	N
URBN1870E	Green Cities	P. Malone	Q
URBN1870N	The Cultural and Social Life of the Built Environment	S. Zipp	M
<i>4. Complementary Curriculum</i>			
ENGL0200K	Urban Legends: Space and Identity	A. Genette	
ENGN1930S	Land Use and the Built Environment	J. Mittlemann	
GEOL1320	Introduction to GIS	C. Karp	J
HIAA0550	Florence and Tuscany	E. Lincoln	P
HIST1670	History of Brazil	J. Green	K
PPAI1700Q	Urban Policy Challenges	Staff	F 3-5:20
PPAI1700R	Urban Revitalization and the Providence Plan	P. McGuigan	T 6-8:30
SOC1870F	Introduction to GIS	Staff	



4

course offerings

Urban Studies Program Courses:

Something for Everyone

Spring 2009

Course ID	Description	Instructor	Time
<i>2. Research Skills</i>			
ECON1620	Introduction to Econometrics	R. Friedberg	D
SOC1100	Introductory Statistics for Social Research	Staff	I
<i>3. Basic Curriculum, a. Core</i>			
ECON1410	Urban Economics	Staff	I
SOC1330	Remaking the City	J. Logan	AB
SOC1640	Social Exclusion	H. Silver	K
URBN1200	The US Metropolis, 1945-2000	S. Zipp	C
<i>3. Basic Curriculum, b. Seminars</i>			
ENGL1760K	Reading New York	T. Katz	J
URBN1000	Fieldwork in the Urban Community	P. Malone	J
URBN1420	Urbanization in China	J. Henderson	K
URBN1870F	Housing and Homelessness	H. Silver	N
URBN1870I	The Changing American City	M. Orr	M
<i>4. Complementary Curriculum</i>			
EDUC1650	Policy Implementation in Education	K. Wong	N
ENVS1410	Environmental Policy & Practices	C. Karp	I
HIAA0560	Visual Culture of Modern Rome	E. Lincoln	K
HIAA1560C	Renaissance Venice and the Venito	E. Roberts	
HIAA1850C	The City of Paris	C. Zerner	J
HIST1540	Samurai and Merchants	J. McClain	C
PPAI1200	Policy Analysis and Program Evaluation	S. Allard	H
PPAI1700J	GIS and Public Policy	J. Combs	M
SOC1270	Race, Class, Ethnicity	J. Itzighson	E

*Additional courses may be added closer to the start of each semester
so don't forget to keep your eyes open for the latest the Urban Studies Program has to offer!*



Professor Samuel “Sandy” Zipp: A Little Bit City, a Little Bit Rock ‘n Roll

Rebecca Blazar Lebowitz, 2009

The Urban Studies Program would like to welcome Samuel “Sandy” Zipp as the newest member of its faculty. Here at Brown, through his seminar “City of the American Century: the Culture and Politics of Urbanism in Postwar New York City” and the course “Cities of Sound: Place and History in American Pop Music,” Zipp is continuing to explore his passion for the city and for music while discovering a new urban experience in Providence. He may be new to Brown this year, but his curiosity about the life and cadences of the city has been longstanding.

Zipp cites the 1976 opening of the Washington DC subway as an early moment in his urban education. At nearly five years old, he’d never heard of “urban studies,” but riding in the train’s first car stirred his urban imagination. Beyond the subway, Zipp says that growing up in Washington DC was a huge influence on his involvement in the fields of American Civilization and Urban Studies. Attending DC public schools provided the perfect exposure to metropolitan life and urban relationships.

Leaving the District for Northwestern University near Chicago, Sandy Zipp got to experience another city and began his formal education in the cultural history of the United States. During his senior year he wrote a thesis on punk music in Washington DC, influenced by Frances FitzGerald’s account of American alternative and utopian communities in *Cities on a Hill*. After a childhood on the East Coast and four years in the Midwest, Zipp was ready for a view of the West Coast.

After college, Zipp worked as a bike messenger in San Francisco. Riding through the city, the rhythms and patterns of urban life opened up to him; the experience was a hands-on lesson in the way cities function. Along with being a bike messenger, Zipp tried his hand at jour-



nalism, producing his own magazine in which he began to study and write about place. The magazine was inspired not only by his experiences as a bike messenger, but by Mike Davis’ *City of Quartz* and Marshall Berman’s *All That Is Solid Melts into Air*. Their accounts of LA and NYC, respectively, offered him new perspectives on the connections between cultural transformation and place.

In 1996, Zipp revisited the Chicago area as an intern for the political magazine *In These Times*. After returning to San Francisco he worked at *Hotwired*, an online magazine about technology and culture. Then, in 1997, Zipp returned to his roots in Washington DC to attend graduate school in American Studies at The George Washington University. In 1999, Zipp transferred to Yale University, and in 2001 began his dissertation, entitled “Manhattan Projects,” about the rise and fall of urban renewal in Cold War New York. After a stint living in Brooklyn, he and his wife departed for the West Coast. He completed “Manhattan Projects” while in Long Beach,

California where he had plenty of time to write while exploring a new city. In 2007 he taught in the History department at the University of California, Irvine. This past fall, he arrived in Providence.

Providence is much smaller than most of the cities Zipp has called home. Still, he has managed to find those spontaneous and surprising connections that have inspired him in cities across the nation. This year he has been developing new courses in American Civilization and Urban Studies. On Halloween, he took his American Civilization post-war New York seminar to the city. He spoke on a panel held in conjunction with an exhibit about Jane Jacobs and the future of New York, sponsored by the Municipal Arts Society. He and his students visited the exhibit, held a seminar on Jacobs in Bryant Park, and took a walking tour of Greenwich Village and SoHo, in which they visited Jacobs’ former home (now an upscale children’s clothing store), her favorite bar the White Horse Tavern (still a bar), the Stonewall Inn (site of the 1969 riot often credited with jump-starting the modern gay rights movement), Washington Square Park and the Judson Memorial Church (home to folk singers, protests, and avant-garde performance spaces), the Washington Square Southeast Urban Renewal Area (where an Italian tenement district was cleared for NYU’s library and faculty housing), Broome Street in SoHo (site of the planned Lower Manhattan Expressway that Jacobs helped kill), and the West Village Houses (a middle-income housing project that Jacobs and her neighborhood allies planned in place of the abandoned West Village Urban Renewal Project).

Whether or not you are a member of his new classes, you may see him riding his bike down Thayer Street, familiarizing himself with the tempo of his new city.

Hostile Consumption: The Appropriation of Marginal Art in Rio de Janeiro

Cali Pfaff, 2008

My thesis began in the streets of Brazil. As a student studying abroad in Rio de Janeiro, it took me about six months to sink into the syncopated rhythm of daily street life. Only then could I assess the scene around me. The streets were flooded with informal economies that sustained much of the population and gave the city its sense of constancy. Yet, a recurring feature in this scene was the presence of art and moreover marginal art. This was art produced by the socially disenfranchised, the uneducated, the poor, the handicapped and the homeless. Sometimes it was sold on the sidewalk, carefully placed on dishtowels. Other times, out of the bus window, I would see a graffiti mural two stories high, unlike any I'd seen in the States. It was a beautiful and disarming thing to see much art and moreover so much art for sale. As we well know, even informal economies can only be sustained when there is a demand.

As my yearlong stay progressed, I began interviewing some of these artists to untie the question of economic support. While there were endless artists that I could have interviewed, I sought out those that considered themselves artists. This I believe is important to my findings because the artists tended not to be market-driven but rather haphazardly subsumed by it. As it turned out, all of the artists I interviewed were in some way supported by foreign capital. I began to explore the politics of appropriation and its effects of various forms of marginal art in the city and the populations that produced it.

Naturally, there are heavy-handed pros and cons when it comes to cultural appropriation. Globalization validates art from the social periphery in both a critical and economic capacity but, in doing so, forces the art and its artists to cater to the influence of foreign capital. The presence of overseas clientele, NGO's and the international art market had improved the

livelihoods of nearly all of these artists, yet the artists' economic dependence on them implies a kind of subjugation that seemed to be damaging to both the art and the artist. Art acted more as a salient commodity than a necessary avenue for social and political dissent. There was a reverse form of cultural imperialism; what I will call the cultural imperialism of consumption. Essentially, foreign bodies dictated the exportation of this art, often slanting the way it was received by stressing exoticism and Otherness.

The study of marginalization and the cultures surrounding it is especially pertinent in Brazil as the country "has one of the highest levels of income inequality in the world."¹ The richest 10% of the country has nearly sixty times the wealth of the poorest, essentially meaning Brazil has no middle class and never has. This means that huge fractions of society live below the poverty line. In Rio alone, nearly 19% or a little over 1 million people live in the slums of Rio de Janeiro and that rate has grown by 24% in the past decade, according to historian Janice Perlman. In other cities, favelas or shantytowns are tucked into the unseen margins of society but the unusual geography does not allow for this. In some places, such as Copacabana, the beach is a mere six blocks away from solid granite mountains. As such, social tensions are exacerbated between the rich and the poor because there is no physical separation. The favelas are literally perched over the city's richest neighborhoods, illuminating the beaches of Ipanema, Leblon and Copacabana with their sequestered light. Class tension manifests itself in all facets of life in Rio, including art, the economy and interpersonal relations.

My thesis, due to be completed this spring, will examine what happens to marginal art when it is de-contextualized, sanitized and adapted to Western standards. Leaving us to question, what is lost in the process and moreover what



Saturn Devouring His Son, after Francisco de Goya (Pictures of Junk) by Vik Muniz

happens to the marginal populations behind this art when their work is appropriated by society but they remain peripheral? Does the elevation of a few artists diminish the subjugation of the class they represent or, conversely, are their successes communal ones that validate entire marginal spheres and provide feelings of solidarity? This thesis will also contextualize these artists within Rio, the history of Brazilian art and global art movements, exploring questions of patrimony, context and authenticity.

¹ Inequality and Economic Development in Brazil: A World Bank Country Study. Washington, D.C.: World Bank, 2004, pg. 11.

² Perlman, Janice E. "Marginality: From Myth to Reality in the Favelas of Rio de Janeiro, 1969-2002." Chapter 9. Roy, Ananya and Nezar AlSayyad, ed. *Urban Informality: Transnational Perspectives from the Middle East, Latin America and South Asia*. Lanham, MD: Lexington Books, 2004.

On the Creation of Things:

The Process Network Orchestrator as an Emerging Organizational Type

Etan Green, 2008

In a recent advertisement for the underwear manufacturer Jockey, a conveyor belt marches scruffy-looking men and women into a metallic chamber of oversized rivets, interlocking teeth, and no return. The chamber, a cacophony of hydraulics draped in a cloud of steam, swallows piercings, buffs out tattoos, and transforms unique individuals into stereotypical men and women: he with a crew cut and massive pecs, she with straight blond hair and inflated breasts, the personalities of both no doubt disgorged in the process. Fashion is a well lubricated machine. Identical strong men line up separately from their identically gorgeous counterparts, that is until one individual--ostensibly you, or your id, or perhaps what Jockey would like your id to be--fails to transform in the chamber. Lights flash, sirens go off, the machine is in shambles, and the male hero escapes with his pre-supermodel counterpart, both personalities intact. If in these thirty seconds, Jockey has not changed your conception of yourself, it has at least transformed your perception of its brand. Jockey is an underwear manufacturer, yes, but more than that it is a far-reaching idea encompassing the product, the consumer, and the connection between them in the modern moment.

In reality, Jockey is quite a bit less than that. Suppose you were enticed by this commercial to navigate to Jockey.com and purchase a pair of underwear. Your order would be routed electronically to Elizabethtown, Kentucky where a United Parcel Service (UPS) employee grabs your underwear from the shelf of a UPS facility, wraps it in Jockey packaging and sends it to be delivered via UPS truck or plane to your address. The marketing campaign which inspired your purchase, devised by the Minneapolis-based firm Periscope, likewise lies outside the purview of Jockey. Both UPS and Periscope assume separate stages of your underwear's creation. Your connection to your

underwear, in both imaginary and tangible senses, is largely independent of the family-owned Kinoshita, Wisconsin-based company printed on the tag.

This disconnect between the brand and the creation of the associated product is amplified by the manufacturing process of The Limited. When The Limited, a women's apparel chain with over 100 stores in the United States, needs to fill its seasonal inventory, it turns to Li & Fung, a global sourcing firm based in Hong Kong. Owning no factories--nor yarn, zippers, or buttons--Li & Fung coordinates material sourcing, clothing assembly, and shipping of The Limited's order among its network of raw material providers and manufacturers throughout the world. A dress purchased in Atlanta could be made from cotton grown in Bangladesh, sewn together in China with a zipper from Japan, and shipped through Singapore--under the coordination of a small office in Hong Kong. Each stage of production touches down on a unique firm specialized in the competency it lends to the process. Something as simple as a \$10 dress is really as complex as the network of firms working towards its creation.

Outsourcing is not a new phenomenon; the idea that specialized providers perform discrete functions of a value chain, such as shipping, is as old as the post office. But firms are no longer just leaning on the developing world for stitching, for peripheral functions. Rather, they are outsourcing core competencies to specialized providers--to the extent that some companies no longer perform any piece of their value chains themselves.

To illustrate this phenomenon, imagine a laptop computer created entirely by specialized suppliers. A hard drive designed by a Japanese firm and built by a Chinese one. A processor designed in California but built by a Mexican firm specializing in silicon wafers. An LCD screen sold by

a Dutch firm, designed in Germany, and assembled in Slovakia. A firm similar to Li & Fung coordinates the sourcing and assembly of the components according to the design developed by a New York industrial design studio in conjunction with an electrical engineering firm in Massachusetts. FedEx ships the finished product from an independently-owned factory in Vietnam to a FedEx-owned facility near its hub in Memphis where it waits for a consumer to become captivated by the latest ad campaign (courtesy of a Los Angeles-based marketing agency) and order one from the company's website (created by a website developer and maintained by a private contractor). Even the idea for the product, say a laptop thinner and lighter than its competitors, comes from a Silicon Valley strategic consultancy, which identified an under-penetrated market segment and devised a solution tailored to the computer-maker's brand identity and core competencies.

But what of our computer-maker and its supposed core competencies? What does it make? What are its core competencies? What, exactly, does it add to this process? Can it be said to make computers if it performs no part of the computer-making process? What can it do better than its competitors if it seemingly does nothing? What, then, does its management team do all day?

World-class capabilities, and the firms that perform them, are increasingly dispersed around the world. Out of this dispersion has emerged a new type of organization, one that like our hypothetical computer-maker entrusts every step of the product creation process to an outside company that excels in a specific function. What remains is not a computer-maker, at least not in any traditional conception, but an orchestrator--a firm specialized in organizing a global network of independent companies around a unifying vision.



They were once fellow Urban Studies students, but...

Where Are They Now?

Alex Shulman, 2000

Alex Shulman is the Chief of Staff for SEIU Healthcare Michigan, a union representing 55,000 healthcare workers across the state. Alex has long been interested in issues of race, class and ethnicity, and concerned about the growing income disparity in the United States. His path towards working in the labor movement included community and political organizing, communications, and public affairs, and his current job leaves him feeling “like I have found a way to address these issues more directly than ever before.” At Brown, Professor Orr’s seminar on the nature of political power in American cities was particularly influential on Alex. This class changed his views on public policy, and he says that he still considers it “a base of knowledge that my professional experience over the past several years has built upon.” More generally, Alex says that the interdisciplinary nature of the Urban Studies Program, and the act of studying urban policy issues from this perspective, prepared him for his position as Chief of Staff as much as any of his previous professional experience.

The Urban Studies Program, to quote from its homepage, is the “quintessential interdisciplinary program.” Faculty members represent 8 academic departments, students work on a vast array of different projects, and alumni end up in just about every walk of life. The following five profiles showcase only a few of the career paths on which one might find Brown University’s Urban Studies alumni. Their interest in urban issues, from design to policy to reporting, is part of what unifies this diverse group of graduates. Perhaps more remarkable is the universal praise for the Urban Studies Program and professors coming from these alumni, and the recognition of the impact that the department has had on all of their lives. Many of the professors lauded by these alumni continue to teach at Brown and continue to inspire their students. The editor wishes all Urban Studies alumni, present and future alike, the best of luck in all their endeavors.

*Alumni profiles compiled by
Michelle Beaulieu.*

Photos contributed by alumni.



Cory Schreier, 2001

Cory Schreier is a native of Baltimore, Maryland who has long been interested in the provision of decent affordable housing and national housing policies. She is putting those interests to good use as a project manager at Preservation of Affordable Housing, Inc. (“POAH”), a national non-profit that works towards the preservation of affordable housing. At POAH, Cory works to preserve federal subsidies in the national affordable housing stock, as well as to preserve physical assets through rehabilitation projects. Brown’s Urban Studies Program provided Cory with a broad base of knowledge in the economics, politics, and history of urban areas. Though the choice was difficult, and though she has listed numerous courses that provided her with fond memories, it was Professor Chudacoff’s Urban History class that Cory credited as one of the most inspirational classes she took at Brown. She says, “There’s something about knowing the history of the glories and grit of our cities that gives me great pride in working in, living in, and just being part of our urban built environments.” Cory acknowledges that an understanding of the environment in which she works is critical to her job, and is very thankful to the Urban Studies Program for all its support.

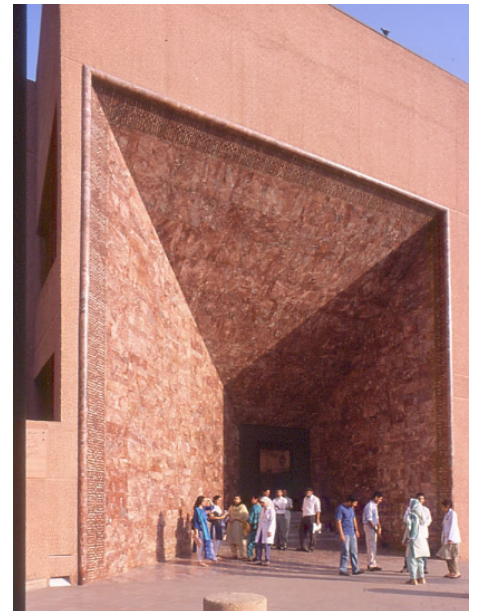


Caci Cambuzzi, 2004

After graduating from Brown, Caci Cambuzzi got her Masters of Urban Planning at the Harvard Graduate School of Design with a focus in real estate and urban development. At Harvard, Caci gained experience in both studio-based planning courses and in business school classes. She was part of the team that won the national ULI Hines Urban Design Competition in 2006. Caci credits David Meyer's Downtown Development class, her thesis work on Downtown Providence's redevelopment, and the Urban Studies Program in general for her preparedness for graduate school. Caci says, "I would recommend for current students to use classes with fieldwork components, thesis work and summer internships to explore a variety of opportunities within different facets of urban built environment." Caci now works for AIG Global Real Estate in New York City. AIGRE's property portfolio includes over 53 million square feet of retail, residential, industrial, office and hospitality properties in more than 50 countries. For the past year and a half, Caci has been working on the development team project managing a hotel renovation in the Caribbean and on the investment team asset managing several urban residential projects in the New York area.

Caroline Jordi, 2006

Caroline Jordi is currently in Pakistan, working for Aga Khan University. At AKU, she is working on campus planning and expansion projects, including work on site selections and design briefs for projects in Tanzania, Kenya, Afghanistan and the United Kingdom. While at Brown, Caroline studied the relocation of I-195 in Providence for her senior thesis under Professor Malone, who she states was instrumental in every step of her research. When Caroline began at AKU she was a volunteer in Community Health Sciences. She was then asked to assist with campus planning initiatives when the university discovered that she held a degree in Urban Studies from Brown, in part due to the dearth of planners graduating from within Pakistan. On her experience abroad, Caroline says that "living for 18 months in Pakistan and traveling through Asia and East Africa has been tremendous as I became exposed to the atrocities of war and terrorism, immeasurable sadness and hunger, solitude, and the most phenomenal hope and resilience among some of the World's most marginalized populations."



Robbie Corey-Boulet, 2007

Robbie Corey-Boulet is currently studying Journalism at Columbia University. His interest in journalism began with the Brown Daily Herald, but his specific interest in metro-writing stems from Urban Studies classes, including City Politics with Professor Morone and The City with Professor Silver. Reporting on local politics and neighborhood gentrification trends appealed to Robbie, which led him to a position at the helm of The Herald's Metro section, allowing him to focus on issues that were generally overlooked by the majority of Brown undergraduates. Professor Meyer's Downtown Development seminar, and Professor Silver's Housing and Homelessness seminar gave Robbie a good grounding in urban policy issues. He says that one of the most appealing aspects of the Urban Studies Program was the constantly evolving courses and curriculum. "Unlike courses on economic theory or history, for example, a course on gentrification necessarily changes as gentrification patterns change, so students are exposed to new and relevant material that has very real ramifications for contemporary urban life." Robbie credits the urban studies concentration for his appreciation of urban affairs, and ultimately with his pursuit of a career in journalism.

Brown University



35th Anniversary of the Urban Studies Program

May 24, 2008

The Urban Studies Program is having a 35th Anniversary celebration on Saturday, May 24, 2008.

The event will begin with the commencement forum "Transforming Urban Places" at 9:30 am with panelists Barnaby Evans, Kathryn Kerrigan, and John So.

A light reception in honor of all Urban Studies graduates will be held at the Urban Studies building immediately following the forum.

The forum location, TBD by the University, will be posted on the Urban Studies website by early May.

Please RSVP to Isabel_Costa@brown.edu

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Barnaby Evans is a renowned artist for his multimedia public art installations and photography. He is best known for WaterFire, an installation of fire and music on the rivers of downtown Providence. Evans received his Bachelor's degree from Brown University in 1975.

Kathryn Kerrigan is the Vice President of External Affairs at Alliance for Downtown New York, a consortium of businesses and interest groups dedicated to improving Lower Manhattan. Kerrigan received her Bachelor's degree in Urban Studies from Brown University in 1999.

John So is the Director and Head of Fund Management, Asia Pacific (based in Hong Kong) for Grosvenor, the leading international real estate development company, headquartered in London. He received his Bachelor's degree in Urban Studies from Brown University in 1987.

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