



Dr. Gail Dubrow
Professor of Architecture, Landscape Architecture,
Public Affairs & Planning, and History
University of Minnesota

Ph.D., Urban Planning, University of California Los Angeles
(1991)
Bachelor of Architecture, University of Oregon (1980)

The interview that follows was conducted by Marti Gerdes in May of 2015, when Gail Dubrow was on campus to accept the Ellis Lawrence Medal, which honors distinguished alumni of the School of Architecture and Allied Arts [now College of Design] at the University of Oregon. It has been lightly revised and edited for use in the ACSA Distinguished Professor Portfolio and illustrated with selected examples of work created for a wide range of scholarly, professional, and public audiences in fields as varied as Architecture, Landscape Architecture, City and Regional Planning, American Studies, and Public History. In summarizing Dubrow's three decade career, Gerdes wrote:

"Dubrow is in the vanguard of a new mainstream that was, just a generation ago, very much on the margins. A social historian of the built environment and cultural landscape, she credits University of Oregon for leading her to a career that has raised public awareness of the history of American women, ethnic communities, LGBT communities, and other underrepresented groups by documenting and protecting places significant to their heritage. Hers wasn't a direct route, nor was it easy. But it has been satisfying. "It wasn't that fun at the beginning [to encounter such resistance to my presence as a woman in Architecture, with a feminist perspective, who was open about my identity as a lesbian,'she explained], surprisingly with a hearty laugh. Dubrow founded the Preservation Planning and Design Program at University of Washington and served as vice provost and dean of the Graduate School at University of Minnesota, where she now teaches. She is author of two award-winning books, *Restoring Women's History Through Historic Preservation*, and *Sento at Sixth and Main: Preserving Landmarks of Japanese American Heritage*."

What follows are highlights of that interview, illustrated by examples of Dubrow's contributions to scholarship and practice in the fields of architecture, urban planning, historic preservation and beyond. A brief update on her activities since 2015 follows along with examples of projects carried with collaborators and by Dubrow's doctoral, master's and undergraduate students.

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Marti Gerdes Q: The Lawrence Medal selection committee appreciated that you helped to trailblaze the concept of cross-disciplinarity. Was there a single A-ha! moment when you realized you could integrate your various areas of study, or did things more gradually fall into place?

Gail Dubrow Answer: Like [many] young people, I knew I had certain passions and they didn't all come together clearly in any way I could see. I had always been interested in literature and I wanted to write, and I was talented in the visual arts and took night and weekend classes [in those subjects]. I had an uncle who was an architect and I saw some models in his apartment; he wasn't a mentor but I had an eye. My junior year I took a summer program at Parsons School of Design that exposed me to all the different arts.

One week Kevin Roche took us out to the Ford Foundation building and it fascinated me. It was something about the way in which he had designed materials so they would rust over time, they'd get that patina, and it had a very big open atrium at the center with a lot of landscaping inside and the offices all looked on a common space. It was an early effort to create a sense of openness right in the heart of the city. It just got me. It's not that I would ever design in that style, it was just this idea that so many different ways of thinking, viewing, art, and science—the ideals of what architecture could be as an integrated field—just struck me. And that's when I knew I would head to architecture school.

But I did not want to give up the reading-writing part of things so that's why I came [to University of Oregon], knowing I would study more than one field. I purposely picked a place where you could get multiple degrees, where I didn't have to give something up to select a course of study. But how I would integrate those fields I had not a clue (laughs), I just knew I did not want to give up my attachment to each. There were a series of moments where things started to narrow in ways that would integrate and synthesize.

I realized that my [main] interest was historical from Marion Ross [and during] Tom Hubka's studio where he was studying Polish wood[en] buildings. First, he was studying something that had to do with my Jewish heritage; second, with this aspect of the Holocaust—about how many [synagogues] had been destroyed—it was part of a story I knew and found quite haunting and part of my community history. So [I realized] you could connect your own identity and things you deeply cared

about to the work you do and it could be historical. This was very striking to me, I hadn't had that idea, I didn't know that architecture encompassed that.

Then there was a course that Rosaria Hodgdon taught about the city, and I realized my interest was urban, deeply urban. She even said, Given your interest you might want to go into planning. The event that took the whole thing over the top was an honors seminar in the College of Arts and Sciences that a young historian, [Robert] Berdahl, was teaching. He had just come back from a sabbatical at Princeton and he was crazy-excited about the idea of social history, that you could do history not focused on elites but about ordinary people. [He was inspired by the work of French social historians, known as the Annales School, dedicated to rewriting history from the bottom up,] By the end of it things started to gel—that I could do work on historical matters and apply these ideas to the social history the built environment.

It was a slow process of discovery through novel, exciting experiences with faculty at a research university who were not only outstanding practitioners but who had a curiosity about new things and they conveyed their enthusiasm in the classroom. It's the difference of going to a research university where the original pursuits of the faculty can really excite learning. ... [The faculty at UO also] made me a more reflective teacher.

Q: What about vernacular architecture captured your attention?

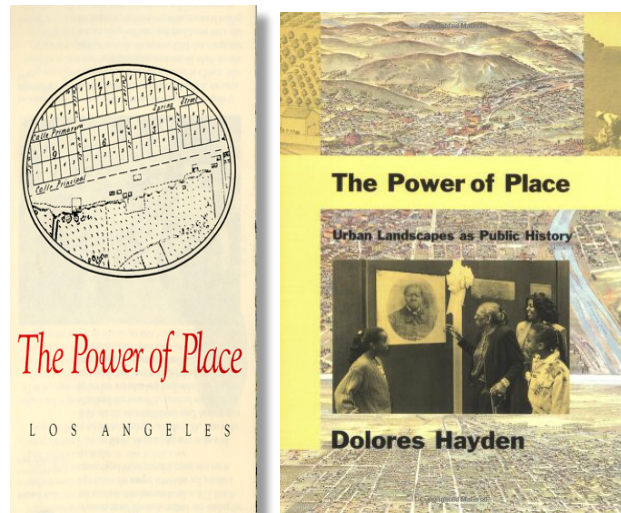
A: In a strange way it was my political philosophy, which was highly democratic, empowerment focused. It was the time, too. It was clear to me that the idea of studying only buildings designed by architects left out 99 percent of the buildings that people use and live among. I've always had an inclination to study what's not been covered—[no one] needs another Frank Lloyd Wright scholar, but there are a lot of topics that have not been pursued. But also I could identify with the phenomenon that buildings don't always exist in the moment they're designed, and not all their creators are architects.

If you move from [how buildings] over their lifetimes have been used and what they mean to people, then you come closer to the things I'm passionate about. Then it was just a small leap to, Would there be a reason to preserve them? And on what basis? And how would you document them if they're not in a set of files of drawings? So it opened up a whole new set of questions for me.

Q: How did that translate into your focus on researching the Japanese-American built environment?

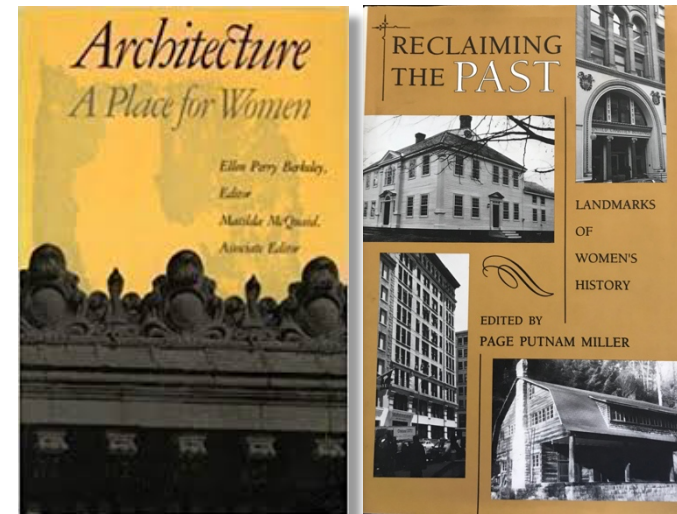
A: [My UCLA faculty mentor], Dolores Hayden, was working on what at the time was a path-breaking project, The Power of Place, that was rewriting the history of Los Angeles through buildings that reflect the multicultural heritage of the city. It was a different map of the city [integrating] urban design, preservation, public art, and public historical

interpretation. That was where all of my interests, my career, solidified.



Dolores Hayden, Gail Dubrow and Carolyn Flynn, “The Power of Place: Los Angeles” (1985; 1987); Dolores Hayden, The Power of Place: Urban Landscapes as Public History (1995).

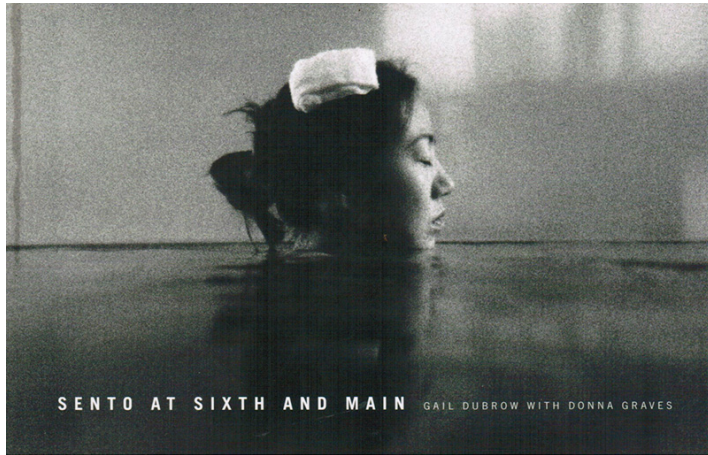
I took a slice of it—women’s history sites—for my dissertation but also worked for Hayden on her Power of Place project and was assigned properties associated with Japanese-American heritage in the city. [Note: Our community engaged workshops on the history of racial integration in neighborhood fire stations and sites of Latina organizing in the city’s garment industry became a new model for placed based humanities work that was far more urban and diverse as a result of Hayden’s work.]



Gail Dubrow, “Restoring a Female Presence,” in Architecture: A Place for Women, edited by Ellen Perry Berkeley and Matilda McQuaid (1989); and “Women as Community-Builders,” in Reclaiming the Past: Landmarks of Women’s History, edited by Page Putnam Miller (1992).

So I was primed when I got my first academic job, at University of Washington. The state historic preservation office had a contract to survey the scope of Asian-American resources in every one of Washington’s counties. I only had part of the skills—the preservation skills—so I had to figure out the tools to do a survey that would cut across multiple ethnic groups because this included Chinese-Americans, Japanese-Americans, Filipinos, and so on. I assembled a team and we worked to figure out what you could predict, based on the scholarship, would be the most important kinds of resources that would be out there. It was a very comprehensive study ... documenting the properties and predicting what [else] should be out there,

and those predictions led to finding resources we weren't aware of.



Gail Dubrow with Donna Graves, Sento at Sixth and Main (Seattle: Seattle Arts Commission, 2002; Smithsonian Institution Press, 2004), winner of the Environmental Design Research Association / Places Award for Place Research and the Gold Award, College and University Designer's Association.

A great example of that is Japanese-American bathhouses ... at the Panama Hotel and on rural farmsteads where Japanese-American families were tenants. We could predict [the existence of the bathhouses] from what we knew about the literature but we'd never gone out and actually documented any.

That led to a National Historic Landmark designation for the Panama Hotel. With the Japanese-American community there was a resonance in terms of their willingness to work with me,

getting engaged with the community, having a series of relationships that got me deeper and deeper involved. That grew to a set of relationships across the West Coast in Japan towns and Japanese communities. It ended up being a detour I never expected to take, but it's a very compelling subject.



Francis Ching and Gail Dubrow, "Panama Hotel," Seattle Arts Commission (2002).

In the 1980s, the Japanese-American community won a public apology and redress payments under the Reagan Administration. What people don't know is that with those \$20,000 payments to individuals and the apology came a multimillion-dollar fund that Congress set aside—called the Civil Liberties Public Education Fund.

A lot of the energy of the community, which had been focused on redress, [then] focused on preserving the internment camps like Manzanar and Minidoka. I came to the conclusion that you couldn't understand the depth of dislocation, disruption, and destruction of internment if you didn't look at the communities Japanese-Americans had built before the war. How [else] would you know what was lost, what was their status, who were they, what had they built for themselves, and then what happened to what they built? That led me to write Sento at Sixth and Main.

Q: Will the two inquiries you are currently working on—Preserving Cultural Diversity in America and Japonisme Revisited—become books?

A: Preserving Cultural Diversity has been long in the works and it's based on these layers of works I've done on preserving women's history, ethnic history, and now gay and lesbian history, so it addresses the full spectrum of cultural diversity. [It's still not clear whether it will find final form as a book or series of articles, but my] intention is to move beyond the focus on these particular groups and their identity to help them see what they have in common as allies that might change the preservation movement. Kind of a new majority.

The Japonisme project built on what I've learned about Japanese-American history, but [it investigates] those elites, particularly white Americans, who became infatuated with all things Japanese at the same time America was trying to drive out people of Japanese descent and get them to not practice

their traditions, under the rubric of Americanism and assimilation and patriotism. It asks the question, What goes on in culture when the majority adopt and appropriate ethnic culture—Japanese gardens, Japanese architectural style and buildings, ceramics, infusion of Japanese aesthetics into impressionism and other art movements—while immigrants are being driven out and told they should not behave like Japanese.

There's a side point that comes from the first question you asked about interdisciplinarity that I wanted to elaborate on: My many experiences trying to integrate fields across disciplines and then as a faculty member who had appointments in multiple departments, and got tenure in multiple departments—it's not the easiest thing—all of those led me to ask what are the barriers in universities to teaching and research or the construction of academic buildings or giving multiple credit on grants or fundraising, that involve multiple colleges.

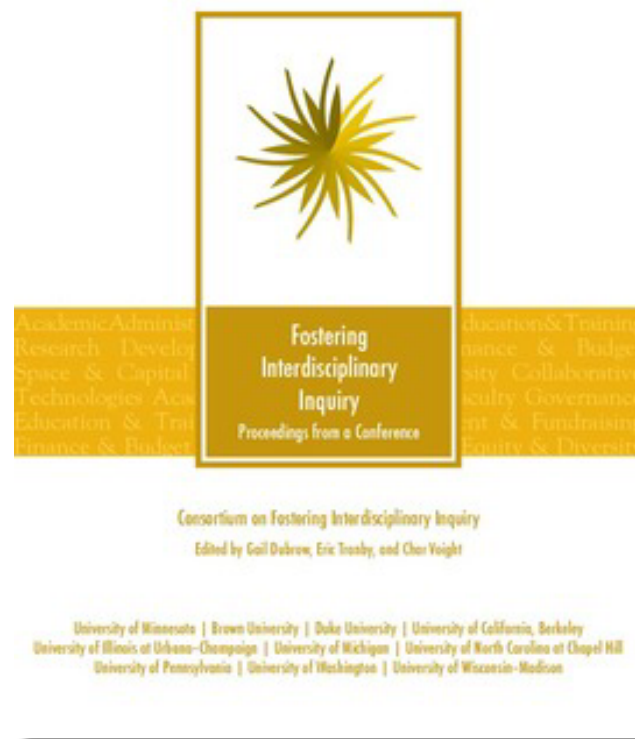
It led me to ask questions about what are the institutional barriers and try to figure out what are the best practices for making interdisciplinarity that faculty and students just do naturally. How can we bring our institutions up to date and move them out of the traditional modes of funding that goes to colleges, which goes to a department and all the incentives are structured disciplinarily.

I've done a lot of work over my administrative career to try to [cross disciplinary boundaries] and it culminated in building a ten-university .. Consortium on Fostering Interdisciplinary

Inquiry. It came out of my personal experience [that led to] trying to develop scholarship of leadership around interdisciplinarity.

The thing that was unique about it was that a lot of past meetings and gatherings just brought faculty together, or faculty and students, to talk about it. But no one tried to bring the administrators together, probably because it's difficult. But I convinced ten universities to contribute to and participate in self-studies of interdisciplinarity at their institutions and to learn together what the best practices and barriers might be.

I had them form teams consisting of people like the chief financial officer, the provost, each level of administrator, VP for research, that kind of thing, and I had them meet in their teams but also with their peer at the other universities so that all the financial officers met, all the capital construction people met, and so on, and they figured out what the barriers were at their institutions. So the recommendations are theirs, not mine. The schools are University of Minnesota, Brown University, Duke University, University of California, Berkeley, University of Illinois at Urbana-Champaign, University of Michigan, University of North Carolina at Chapel Hill, University of Pennsylvania, University of Washington, University of Wisconsin-Madison.



Gail Dubrow, Eric Tranby, and Char Voight, **Fostering Interdisciplinary Inquiry** (2010).

Q: How did you make that happen?

A: As Vice Provost and Dean of the Graduate School [at the University of Minnesota], so I had a platform to speak from. I got a major investment from my president and provost in doing this. Our aspiration was to be among the leaders of

innovators, and the other institutions all had built reputations around interdisciplinarity. I have this philosophy: You can both cooperate and compete your way to the top. This was a model of both. By cooperation, we were going to figure out what the patterns were that we couldn't find out from our own institutional alone. It was the right moment in time where institutions were trying to establish their national reputations but not all of us could establish them on the same metrics, and being a leader in interdisciplinarity had some currency. It was the culmination of a lot of years of thinking and working in smaller scales, but we did it, we got it done, we got a report out of it. (Dubrow later gave a presentation about the project to the UO Board of Deans.)

Let's relate it back to A&AA: The thing I most admire about A&AA—not only the phenomenal education I got—but, as a school, all the parts are there. A lot of us aspire to integrate—say, for example, at Minnesota we want to integrate planning and policy with design and urban design—but we're located in different schools and colleges and although we can build the bridges among and between us, it's not easy. But at A&AA you're all here under one umbrella. So if any school has the potential to integrate in, say, the next decade, in ways that build synergies across fields, this is it.

To me it seems like it's one of the agendas we're all looking at in colleges of design—taking the time to learn about what are the structural and institutional barriers to crossing disciplines and developing fixes and workarounds that, for example, provide the financial incentives that make it easy for faculty to cross over and for students to sample and borrow from all,

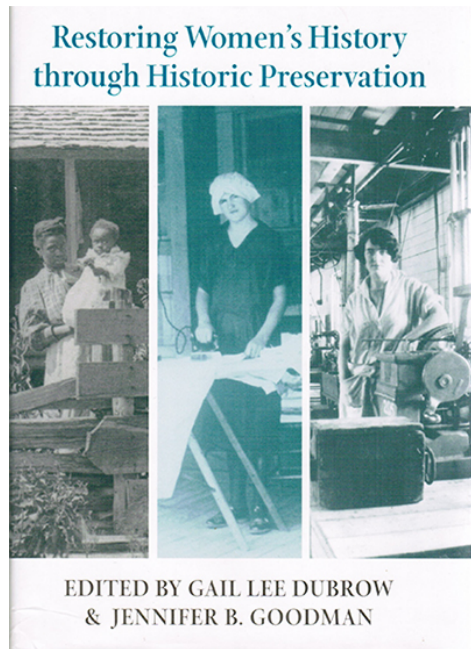
and even to integrate certain fields without losing identities. And it's not just college-wide or school-wide but integration with the rest of the university.

Some of those large provost- or president-driven initiatives where A&AA has fared so well in in the past few years [such as] funding around [the] Sustainable Cities [Initiative]—they mostly require partnerships with other colleges, right? So figuring out how to work together on those kind of initiatives in ways that don't just fuel faculty research but so inquiry becomes the heart of student learning—to me that is next-decade agenda. I have a lot of hope for what you're going to be able to do here. Faculty have already been doing it [interdisciplinarity]. Students have already been doing it. The number one thing is the university organizing itself to facilitate it.

Q: Since publication of Restoring Women's History in 2003, do you feel that the effort to elevate the visibility of women's historic sites has made the degree of headway you hoped for when the book came out?

A: There continues to be movement forward. At the time I wrote it, it was at, say, Stage 2 of the effort. Stage 1 there were about five people who cared but it hadn't gained traction in any kind of mainstream. Today, if you go to the National Trust's website they have pages devoted to women's history, and initiatives for ethnic history, and they are champions of LGBT history, and they have subgroups organized and representatives among their advisers—they're on board. But many local preservation efforts are still

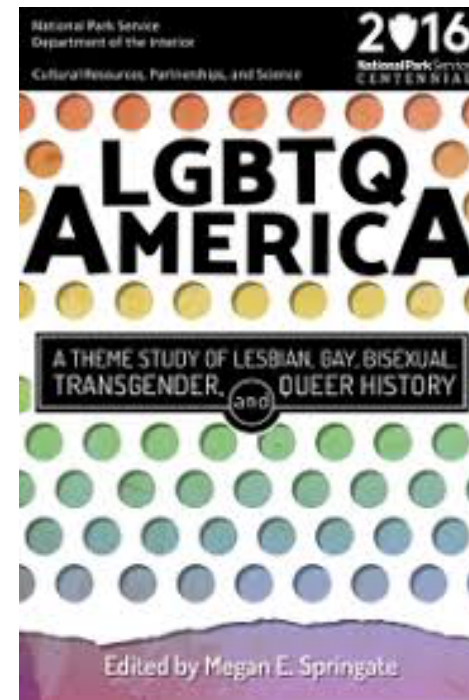
organized around local surveys of places with no guarantee they'll be sensitive to ethnic history, or women's history, or LGBT history, or any particular group ... sensitivity to things that are not visible from a windshield survey. You'd have to do underlying research and have a sensitivity and awareness.



Restoring Women's History Through Historic Preservation, edited by Gail Dubrow and Jennifer Goodman (Baltimore, MD: Johns Hopkins University Press, 2003). Winner of the Antoinette Forrester Downing Award from the Society of Architectural Historians for the Best Book in Historic Preservation.

The time has come to reexamine the degree to which much of the standard work done in preservation has fully integrated these ideas. ... It's about preservation practice and the bread

and butter of survey work that's done—context documents, survey work about whether we get experts in these fields to read and review their work, to be on the teams, whether we have a kind of insistence that inclusiveness is going to be a part of all the work we do. And that's not unusual as a next-stage agenda; it's the integrative nature of it in any work we do.



Gail Dubrow, "The Preservation of LGBTQ Heritage," in **LGBTQ America: A Theme Study**, Megan E. Springate, editor (Washington, DC: National Park Service, 2016). Winner of the Paul Buchanan Prize, Vernacular Architecture Forum.



Gail Dubrow, “Invisibility and Representation,” and “Taking Action,” in Preservation and Place, Katherine Crawford-Lackey and Megan Springate, editors (2019); and Gail Dubrow, “Lavender Landmarks Revisited: Advancing an LGBT Preservation Agenda,” in Queering Planning, Petra Doan, editor (2012).

There’s new work coming out on LGBT history and its interpretation, work coming out of Hispanic preservation initiatives that’s going to enrich all of us, but we’ve done the basic work on women at this point. At this point we need work that deals not with just white women but women of color and the lesbian part of LGBT, not just gay men[’s] sites. It’s the cross-fertilization across all these areas.

In terms of recognition from this medal from A&AA, it’s less about me [and] more about how the field has changed: Finally, what was at the margins has come to be part of the

mainstream. It wasn’t that fun at the beginning—to be ignored, then ridiculed, then fought viciously. The irony for me is ... I get recognition for doing work, over a lot of years, that was unpopular, unfavorable, and definitely against the grain. And that’s what you hope for, to make a difference, to move the needle.



Ellis F. Lawrence Medal, School of Architecture and Allied Arts, University of Oregon (2015).

Q: You obviously figured out a long time ago that research can be enlightening and fun. How do you convey to students how riveting and life-changing discovery can be ... that’s it’s not just a hard trudge through library stacks?

A: I have an advantage, which is that to teach students research I don’t only have them read research, but they get out into the field to discover things. I’m thinking about one project we’re doing at a place called Neely Mansion, which is known for the first white pioneer in the valley settling there. I

asked my students to look at the layers of history there and then literally we went out in the field to do the research. What we first learned was there were Japanese-American families who lived there almost for the entire history of the property; the Neely family was only there for a few years. We predicted that if there were Japanese families there, there would be a Japanese style bathhouse—but there wasn't when we looked around. But in the course of walking around the property with a Filipino family who occupied it after Japanese-Americans were interned, they said there used to be a shed with a Japanese bathhouse. And one of them remembered pulling it away with a tractor. So we started marching around the property and over to where it had been subdivided and there was the bathhouse, sitting on the adjacent property.

As a result of that 'research'—which felt like play—the Neely Mansion Association moved it back next to the house and uses it to interpret Japanese-American presence and is now in the process of restoring it. So does that [research] sound dull? It's some of the most memorable experiences my students have because it lacks the kind of remoteness and dullness of research without purpose exactly or an audience. It has a real impact in the world. It [involves many] modes of discovery:

There's learning through elders and what their memories and Gail's experiences are; through the physical surveying and the nature of materials—buildings, form; archival research to answer questions, [consequently students] do research with a real purpose. And anyone who goes there as tourists now will learn about this history that was just an idea that other ethnic

groups occupied the property. So we've done a public education function.

It's the trail of a mystery, then you get excited about each success you have in finding the piece of the puzzle. Not all students take to research and not all would like careers like that, but all leave with a sense of it's a much more dynamic, exciting field than it might look in other disciplines. Now they call it active learning. We just called it an architectural education.



Gail Dubrow and Francis Ching, "Neely Mansion," Seattle Arts Commission (2002)

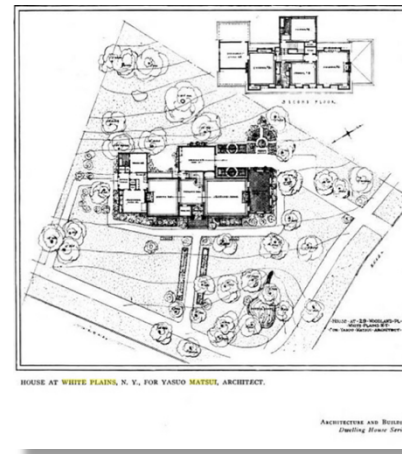
2015 - Present

Gail Dubrow has continued to teach in the School of Architecture at University of Minnesota, as well as in its new Heritage Studies and Public History Program, which is jointly managed with the Department of History. In addition to her usual courses in Vernacular Architecture and Thesis, she has offered two new Graduate Workshops on Public History that have prepared students in Architecture, Landscape Architecture, History, and Preservation to document the lives and careers of architects of color, while understanding the ways that racism shaped their trajectories.

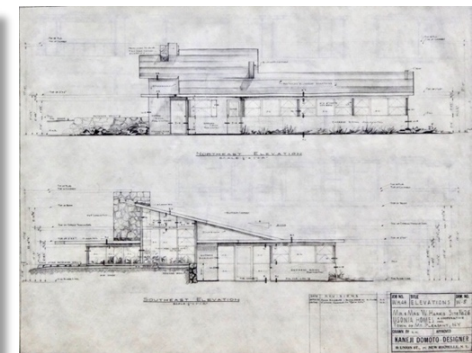
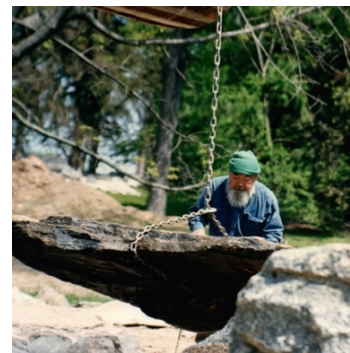
Japonisme Revisited

Supported by senior fellowships from the Smithsonian Institution and the American Council of Learned Societies, Dubrow spent her sabbatical identifying sources for documenting the lives and careers of the earliest architects of Japanese ancestry in America. In the process, she located the papers of Iwahiko Tsumanuma, aka Thomas Rockrise, who was the first licensed architect of Japanese ancestry to practice in NYC. She also has documented the career of skyscraper architect Yasuo Matsui, and the mid-century modern architect and landscape architect Kaneji Domoto. Working closely with remaining family members, whenever possible, Dubrow has assembled a digital archive that make it possible to understand the experience of navigating professional ambitions in periods when Japanese people and things were objects both of love and hate by Americans. Drawing on a 30,000 item collection of previously unknown papers of

architects of Japanese ancestry in America, Dubrow's research team and students have produced scholarly articles, public history products such as Wikipedia entries, videos and digital exhibitions that contribute to awareness of issues of race, citizenship, gender, inclusion and equity within the design professions.



The architectural and landscape design projects of Yasuo Matsui (above) and Kaneji Domoto (below) are among the architectural histories Gail Dubrow recovers in her work in progress, Japonisme Revisited.



Critical Disability Studies + Public History

Dubrow's latest initiative, which aims to integrate insights from Critical Disability Studies into Public History, particularly heritage preservation, grows out of her own struggles with and insights from visual impairment. The project asks environmental design professionals and historians working in public venues to reconsider our collective ambitions for inclusion and diversity at places important in history. It builds on past efforts to open the field of historic preservation to all people — as contributors to cultural knowledge, stewards of cultural resources, and as the subjects of accurate and complete interpretation at historic sites and buildings — while tackling some of the widest variations in human ability, cultural definitions of and attitudes toward disability, and its intersections with other axes of social difference such as race, class, and gender.

The project is equally interested in exploring human differences in abilities and the structures used to enforce inequality based on them, particularly as they are embedded in the built environment and landscape. Dubrow has begun to establish a network of scholars and activists committed to mutual learning on issues of disability and public history, which is scheduled for official launch in January 2020.

The network is anchored by Disability Studies and Historic Preservation Programs at University of Oregon and University of Minnesota, and open to any individual or organization that wishes to engage in mutual learning on these subjects. It will serve as an information clearinghouse as well as a network

dedicated to building capacity among activists and professionals to engage with a range of disabilities at historic places.

The Critical Disability Studies + Public History Collaborative will mount two workshops during the year ahead, the first dedicated to studying selected cases of disability-related sites; and the second organized as a day of action at historic sites and museums, where the disability community will have multiple opportunities to review exhibits and programs from the twin perspectives of access and interpretation. These reviews will inform future activities of the new collaborative.



Gail Dubrow talking with a Nisei veteran at the annual ceremony sponsored by the Japanese Association of New York at Mount Olivet Cemetery to commemorate the passing of the Issei (2017).

Collaborators and Students



Donna Graves is an independent historian/urban planner based in Berkeley, CA. She followed Dubrow at UCLA's Graduate School in Urban Planning and served as Executive Director for The Power of Place. Since then, they have been frequent collaborators and have served as sounding boards and thought partners for each other.

Graves develops interdisciplinary public history projects that emphasize social equity and sense of place. Her most long-standing of such projects is California's Rosie the Riveter/WWII Home Front National Historical Park in Richmond, which Graves was instrumental in establishing and developing. Graves was director of Preserving California's Japantowns, a statewide effort to identify and document what remains of the many pre-WWII communities destroyed by forced removal and incarceration. She recently co-authored (with Shayne Watson) an award-winning citywide study of LGBTQ historic places in San Francisco and co-authored a chapter for the National Park Service's LGBTQ America: A

Theme Study of Lesbian, Gay, Bisexual, Transgender and Queer History (2016).

Graves' current work includes projects and essays exploring how historic places and the skills of public historians can help communities understand the evolution of our contemporary climate crisis, and allow visitors to envision their own roles in addressing our climate emergency with the knowledge, urgency, and hope required.

Recognitions for Graves' work include the Vernacular Architecture Forum's first Advocacy Award, the National Park Service's Home Front Award, the California Preservation Foundation's Excellence in Historic Preservation Award and the California Governor's Historic Preservation Award. In 2009-2010 Graves was a Loeb Fellow at Harvard University's Graduate School of Design.



Graves nominated The Women's Building in San Francisco to the National Register for its radical feminist social history.



University of Minnesota students enjoy a bite to eat before an evening seminar with Gail Dubrow on the Preservation of the Vernacular Built Environment and Cultural Landscape (2017).

Dr. Dubrow leaves a legacy to the architectural research community through the many new lines of inquiry her work has opened up, in collaboration with colleagues, as well as the students she has taught, many of whom have gone on to effectively use findings from research and produce new knowledge in architecture and planning practice, cultural institutions, and academe.

Starting as a beginning Assistant Professor at the University of Washington and extending throughout a 30-year career that brought her to University of Minnesota, Dubrow has played a major role in preparing students to conduct original research,

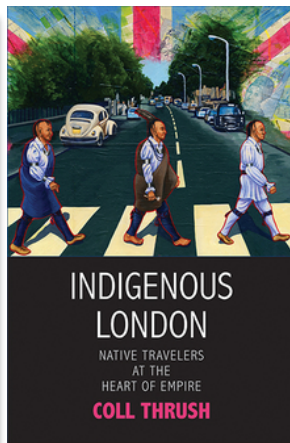
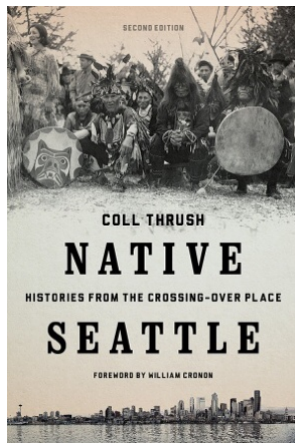
particularly focused on place, in the design professions. Drawing on a wide range of disciplinary traditions, ranging from Cultural Geography and Architectural History to techniques more closely associated with Historical Archaeology and Public History, Dubrow has prepared an unusually wide range of students to do design and conduct original studies on subjects of interest to them.

As such, she represents the best tradition of scholarly researchers embedded in Architecture — the ones who are the anchors for research methods courses and who are the perennial choice for students seeking thesis advisors. Her equitable approach to design- and research-based inquiry has brought many skeptical studio dwellers to successful completion of capstone and thesis projects having reached new levels of mastery in specialized subject areas and acquired far greater confidence in their abilities along the way.

Doctoral students in programs dedicated to the study of the built environment, history and geography have proven to be particularly attracted to the possibilities for making places a focus of their research. Under Dubrow's supervision they have also prepared to do applied work in public history as an alternative or complement to careers in academe.



As a doctoral student, Coll Thrush, who prepared his dissertation on Seattle's indigenous communities under the supervision of John Findlay at UW, deepened his capacity to bridge academic and public history working with Dubrow on a variety of projects. He is a Professor of History at University of British Columbia and is the author of *Native Seattle* and *Indigenous London*.



While completing his doctorate, Ray Rast prepared for a career doing history in academic and public venues working with Gail Dubrow on theme studies and landmark nominations for previously overlooked places of national significance, including sites associated with Cesar Chavez and the Farmworkers' Movement. He is an Assistant Professor of History at Gonzaga University.

Master's students who worked with Dubrow at University of Washington have gone on to assume leadership positions in preservation at the state and local level. The values they learned in a preservation program whose scope included both the designed and vernacular built environment, as well as cultural resources associated with the diversity of the American people, have become foundational principles of the organizations they now lead. Just one generation ago, the field of preservation looked quite different and the types of properties that were deemed significant reflected a far narrower view of what was worth saving.



Jennifer Meisner completed her M. Arch. thesis on cultural resources in the small town of Roslyn, Washington, working with Jeffrey Ochsner and Gail Dubrow.

Jennifer Meisner is King County's Historic Preservation Officer, a position to which she brings over 25 years of experience working to protect historic and cultural resources. She is the former Executive Director of the Washington Trust for Historic Preservation and a former community development specialist with the City of Seattle's Historic Preservation Program. She serves as an Advisor to the National Trust for Historic Preservation, on the Washington State Historical Society's Heritage Capital Fund Advisory Committee, and represents the King County Executive as an ex-officio Board member to King County's Cultural Services Agency, 4Culture. Jennifer is a frequent speaker at local, statewide, and national conferences on topics ranging from leading a successful advocacy campaign to effectively managing a non-profit preservation

organization. Jennifer was honored with the Washington State Historic Preservation Officer's Award for Career Achievement in 2014.

Jennifer is devoted to cultivating the next generation of preservationists through her appointment as an affiliate instructor in the University of Washington's College of Built Environments, where she earned a Master of Architecture and Certificate in Preservation Planning and Design in 1994. She has taught courses in preservation planning and implementation in the Preservation Certificate Program ever since. While a student at UW, Jennifer served as Professor Dubrow's teaching and research assistant and co-authored with Gail a context document for historic resources associated with the Asian Pacific Islander community in Washington State. Jennifer credits Gail's mentorship and passion both for vernacular architecture and for identifying and protecting places that tell the stories of under-represented communities for her decision to pursue what has been an exceptionally rewarding career in historic preservation.



Eugenia Woo, Director of Preservation, Historic Seattle, Washington, studied Urban Design and Planning at UW with an emphasis in Preservation Planning.

Eugenia Woo parlayed a lifelong interest in architecture, history, cities, and communities into a career in historic preservation—finding a profession that she is passionate about. Serving as Historic Seattle’s Director of Preservation Services since 2009, she develops and implements preservation policies and initiatives; provides technical assistance for constituents; engages in community outreach; and coordinates advocacy efforts with grassroots groups, individuals, and local government. In addition to her extensive nonprofit experience, Eugenia has worked in the private and public sectors in preservation. She was a former Associate with the Tacoma-based preservation consulting firm, Artifacts Consulting, and with Historic Resources Group in Los Angeles. At the City of Seattle, Eugenia staffed two historic districts—the Columbia City Landmark District and the International Special Review District. Eugenia currently serves on the

Governor’s Advisory Council on Historic Preservation and is a co-founder and Board member of Docomomo US/WEWA. She is a past Board member of the Vernacular Architecture Forum and the Washington Trust for Historic Preservation.

Eugenia has a Bachelor of Arts degree in Political Science from the University of California at Berkeley and a Master in Urban Planning and a Preservation Planning and Design Certificate from the University of Washington (UW). It was at the UW where she met Gail Dubrow, who served as her graduate school advisor and mentor.



Preservationists “heart bomb” the former nuclear reactor building on the University of Washington campus.

A project that highlights Eugenia’s accomplishments is Save the Reactor—an effort to preserve a National Register-listed, former nuclear reactor building (NRB) at the UW campus. Although the Brutalist style structure was demolished in 2016, efforts to save the NRB through landmarking led to a unanimous, precedent-setting Washington State Supreme

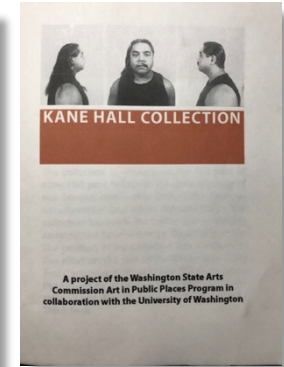
Court decision which ruled that the UW, as a state agency, is subject to the Seattle Landmark Preservation Ordinance (LPO) and is not exempt from local development regulations. The university had maintained for decades that it was not subject to the LPO because it is a state agency. The UW now has to participate in the landmark nomination process which is a public process that provides more transparency in decision-making. Eugenia was the lead community preservation advocate and strategist, collaborating with important partners and colleagues to fight the good fight.



Anna Tamura, Landscape Architect, Planning Portfolio Manager, National Park Service, Seattle, Washington. She studied Landscape Architecture at UW, with an emphasis in Preservation Planning. Findings from her thesis were published in Landscape.

Anna Tamura, who entered the Preservation Program through Landscape Architecture, wrote a pathbreaking thesis on the landscapes associated with Japanese American internment during World War II. Following graduation, she gained a permanent position with the National Park Service where she

has been a leading figure working with stakeholders to preserve the most significant historic properties associated with Japanese American heritage and interpret places in ways that accurately represent the experiences of those affected by forced incarceration.



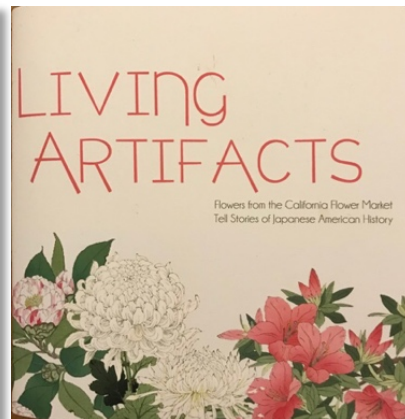
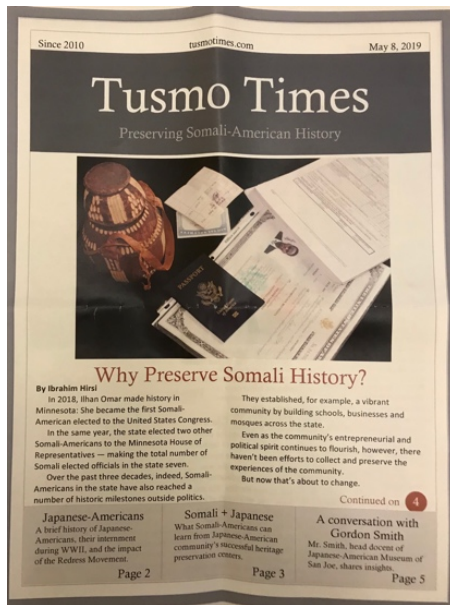
Undergraduate students Sumona Gupta and Jaebadiah Gardner led protests about the representation of people of color in campus public art, monuments and memorials at University of Washington in 2004-05. With support from progressive campus administrators such as Dubrow, Debra Friedman, Rusty Barcelo and others, Artist John Young led students in a term-long design-build project to create one of the first memorials of this type on a university campus struggling with issues of racial equity and inclusion.

Working with other responsive campus administrators before leaving University of Washington for new leadership responsibilities at University of Minnesota in 2004-05, Dubrow helped to mobilize resources to support the design and construction of a student-led public art project as a memorial to diversity. Named "Blocked Out," its ear-shaped stone bench is meant to encourage others to linger and listen to voices past, present and future on the auction block that also serves as a contemporary speaker's platform. It is now a

hub for student gatherings, including during protests by groups such as Black Lives Matter.

Students also had the opportunity to select a series of new artworks on the theme of "Identity" permanent exhibited in the lobby of Kane Hall. It was a project of the Washington State Art Commission Art in Public Places Program, in collaboration with many administrative units at University of Washington. It was rare example of a constructive approach to addressing persistent problems with campus climate.

Working with digital archives from the Japonisme Revisited Project, graduate students in the Spring 2019 Workshop on Public Histories at University of Minnesota explored creative ways to present placed-based histories to public audiences. "Tsumo Times," by Ibrahim Hirsi and "Living Artifacts," by Haily Schmitz.



HIST 8122 PUBLIC HISTORIES SEMINAR

Professor Gail Dubrow
Architecture, Landscape Architecture, History

Please join us on
Wednesday May 1st, 2019
3:30 - 5:30pm
Rapson Hall room 225

for our Public History project
presentations about subjects relating
to Japanese American history

Light refreshments will be provided

Simiyha Garrison is a North Carolina native and a first-year graduate student in the Heritage Studies and Public History Program; currently following the 'Public Track' and the first recipient of the Professional Education and Diversity Fellowship.

Simiyha's project is a story map created using a digitized collection based on the life of Iwahiko Tsumanuma.

Ibrahim Hirsi is a Ph.D. student in the Department of History. His research focuses on immigration, refugee resettlement policies, race and Islam in the United States.

Ibrahim's project answers the question: What can the Somali American community learn from the Japanese American community's successful efforts in creating local and national organizations that preserve the heritage and legacy of the community? This project will be published in a Somali American newspaper in Minneapolis.

Haily Schmitz is a second year Master of Landscape Architecture (MLA) student at the University of Minnesota with an interest in public history as it pertains to the connection of memory and landscape.

Haily's project illustrates the stories of selected flowers imported by Japanese nursery owners in the late 19th to early 20th centuries and how these plants changed the floriculture industries across America.

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