

# **Berkeley Beat Poetry History Site Management Plan**

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## **I. Executive Summary**

The heritage sites we are investigating for the Berkeley Beat Generation History project include Allen Ginsberg's house (1624 Milvia Street in Berkeley), the U-Save Market in Berkeley (1885 University Avenue), the Berkeley Town Hall Theater (2797 Shattuck Avenue), and the Greyhound Station in San Francisco (1111 Eighth Street). As of today, all of these places have been altered substantially since they were first built. Ginsberg's cottage where he wrote "A Strange New Cottage in Berkeley" has been turned into an apartment complex since the time of his residence in the 1950's. The U-Save Market where Ginsberg was inspired to write "A Supermarket in California" has been rebuilt as a Trader Joe's. The Town Hall Theater where Ginsberg's first recorded reading of "Howl" took place is now the Sconehege Café. The Greyhound Station in San Francisco, which served as the inspiration for "In the Baggage Room in Greyhound" and "Sunflower Sutra," has been renovated into the California College of the Arts. It has though retained some indication of its historical relation to Ginsberg and the Beat Generation. However, because all of the original sites have been destroyed or heavily altered, we are interested in re-contextualizing the intangible heritage of the Berkeley Beat Generation, namely the poems themselves, into these physical spaces. In this way, our objective is much less about the physical sites and more about relating them back into the history of the Beat Generation. We propose that these locations maintain their functions as places of business and residence, but that information is added about the history of the location. This would add cultural value to each of the sites, as well as serve as a symbol of the Beat Generation and what it stood for.

In order to bring audiences closer to these places and their history, we ask ourselves and our visitors to engage with a unifying question: can performing/reading place-based poetry evoke the past and re-contextualize itself in historical moments if it's brought to the place it engages with?

## **II. Background**

### **1624 Milvia Street/ Ginsberg's 1955-56 Residence**

Allen Ginsberg occupied the residence of 1624 Milvia Street in Berkeley, California from September 1955 until August 1956. The site became his inspiration for the poem “A Strange New Cottage in Berkeley.” There are few photos that show the structure of the cottage itself, but there is a picture of Ginsberg sitting on the house’s wooden front steps next to some foliage. Another photo shows a fenced off backyard



**Figure 1: Allen Ginsberg in the backyard of his cottage on Milvia Street in Berkeley (source: Quirky Berkeley).**

which contained a large tree (see figure 1) and suggests that the surrounding buildings were residential in nature. In addition to these photos, Jack Kerouac and Allen Ginsberg both described the residence. Kerouac stated that it was “rose-covered”, had a slanted rotten porch, and that the backyard was full of ripe tomatoes and mint.<sup>1</sup> Ginsberg said in his poem “A Strange New Cottage in Berkeley” that his home had a

brown fence covered in blackberries, an apricot tree, string beans, daisies, and bushes.<sup>2</sup>

In 1964, Ginsberg’s former cottage on Milvia Street was demolished and replaced with a 6-unit apartment complex that still stands today.<sup>3</sup> On the opposing side of the street there is the Berkeley Arts Magnet School, which has placed a plaque commemorating Allen Ginsberg’s habitation at 1624 Milvia Street. Today, the former site of the cottage is a multi-family home with 11 bedrooms and 7 bathrooms. It is privately owned and rented out as a place of residence. The total square footage is 5,000 and it sits on top of a 5,400 square foot parking lot. There are no visitors to the cottage, as the site contains no physical indication of its cultural significance (unless one goes into the school across the street). The cottage is no longer visible because the complex stands directly on top of it and has since it was built 51 years ago. The apartment building currently houses students and working professionals in the Berkeley area, many of whom

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<sup>1</sup> Dalzell, Tom. "Gone: Allen Ginsberg and Jack Kerouac." Quirky Berkeley, 7 Oct. 2014. Web. 11 Oct. 2015.

<sup>2</sup> Ginsberg, Allen, Mary Beach, and Claude Pélieu. *Reality Sandwiches*. Paris: C. Bourgois Editeur, 1972. Print.

<sup>3</sup> “Berkeley Home.” 1624 Milvia St APT 2 94709. Zillow, n. d. Web. 11 Oct 2015.



are unaware of the historic site they live upon. Residents and visitors can approach the complex via street and sidewalk, but responsibility for the site belongs to the building's owner and there is no current public plan to preserve or conserve the site.

### **1885 University Avenue/ U-Save Market**

Ginsberg wrote his famous poem “A Supermarket in California” while roaming the U-Save Market on the corner of University Avenue and Martin Luther King Jr. Way (1885 University Avenue) in Berkeley. The space has been occupied commercially ever since 1930 and has also previously been a gas station, auto repair shop, and a laundromat.

Berkeley sanborn maps and aerial photographs show that the location was altered in 1953 to make the building bigger for the U- Save Market. Since then the site has contained an electronics store, discount store, photo shop, a Kragen auto parts store, and a Trader Joe's Grocery Store most recently (see figure 2).<sup>4</sup> According to the city of Berkeley planning and development department, the building that housed the U-Save Market contained 20,375 square feet and was a single story, with 45 parking spaces along Martin Luther King Jr. Way. The sidewalk was lined with trees and a large pole sign was located on the corner of Martin Luther King Jr. Way and University Avenue.



**Figure 2: Present day Trader Joe's on University Avenue in Berkeley (photo by Alex Walton).**

In 2006, the existing building and parking lot were both demolished to make room for a new apartment complex and a Trader Joe's. The new building is 43,750 square feet in size and houses the grocery store and 148 apartment units in a 5-story building. Two parking garages were also built next to the building and contain 157 spaces.<sup>5</sup> The Trader

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<sup>4</sup> Jones, Carolyn. “BERKELEY / Neighbors Say No to Popular Market / Trader Joe's Project Hits Snag Over Traffic, Low-priced Alcohol.” SFGate. Hearst Communications, Inc., 3 Oct 2006. Web. 11 Oct. 2015.

<sup>5</sup> “1885 University Avenue Initial Study and Environmental Checklist.” (2006): Planning and Development Department Land Use Planning Division. City of Berkeley, June 2006. Web. 11 Oct. 2015.

Joe's market store is publicly accessible as a commercial business, although parking near the store is often burdensome and caused a lot of controversy with parking tickets.

Trader Joe's has been a profitable business in the downtown commercial area of Berkeley. The management of the site is by Trader Joe's corporation and the store manager. There is no tourism at the grocery store as there are no markers to show its significance or relation to the Beat Generation. There are also no remnants of the U-Save Market, nor are there any interpretive elements or historical markers for the site. This is why the only visitors to the site are those interested in shopping at Trader Joe's or those who live in the apartment complex above it. There are also no plans or movements to protect or conserve the site.

### **2797 Shattuck Avenue/ Berkeley Town Hall Theater**

At the time of Allen Ginsberg's residence in Berkeley, 2797 Shattuck Avenue



**Figure 3: The building that was once the Town Hall Theater (photo by Alex Walton).**

served as the Berkeley Town Hall Theater from 1956 to 1958 and was where he performed the first recorded reading of his most famous poem, "Howl". While the building itself remains, it has been repurposed several times and has no remaining indication of its time as the Town Hall Theater (see figure 3). No description or photos could be found of

the Theater because it was only in operation for a few years. However, it is clear that it has always been part of a commercial area.

The building was built in 1940 and was originally a bowling alley called Berkeley Bowl. After the bowling alley went out of business, it became a grocery store that kept the same name. It then briefly served as the Town Hall Theater until the building was subsequently divided into several retail spaces. This included a sporting goods store called Any Mountain, a Japanese restaurant called Kirala, and a café and bakery named Sconehege. Sconehege and Kirala still remain, but Any Mountain is currently

unoccupied.<sup>6</sup> Despite this, the buildings on this block of Shattuck are in average condition. They do not though preserve any historical qualities of the area. Currently, Sconehege Café houses the majority of the old Town Hall Theater. This café is a publicly accessible commercial business from 7:00AM to 2:30PM every day except Sundays, when it opens at 8:00AM. However, there are ongoing plans to turn the entire building into a Honda auto showroom, sales, and service facility.<sup>7</sup> An evaluation by preservation architect Mark Hulbert has determined that the proposed renovations meet the Standards for Rehabilitation and are appropriate as long as it retains the “historic building forms and design”.<sup>8</sup> In other words, any changes proposed by Honda will be approved as long as they do not dramatically alter the building’s current structure.

There is potential that this site could be renovated in the future if Honda buys the land from the current owners. For now, however, the preservation and management of this site belongs to the Sconehege Café and Kirala owners and managers. There are no visitors to the site because none of the historic Town Hall Theater remains and there is no physical indication of the site’s significance. The only visitors to the site are those coming for commercial purposes.

### **1111 Eighth St./San Francisco Greyhound Station**

Two more of Allen Ginsberg’s poems, “Sunflower Sutra” and “In the Baggage Room at Greyhound”, were inspired by the location of 1111 Eighth Street in San Francisco, the previous site of a Greyhound bus station. It was built in 1951 by Skidmore Owings and Merrill Architects, contained 120,000 square feet, and likely closed around 1995.<sup>9</sup> Several photos survive to show what the original Greyhound building looked like, and they reveal that the building looked very industrial under Greyhound ownership. The whole building was made out of metal, the walls were all made of large windows, the

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<sup>6</sup> 2777 Shattuck Avenue Project Evaluation (2015): City of Berkeley Planning and Development Department, 14 May 2015. Web. 11 Oct. 2015.

<sup>7</sup> 2777 Shattuck Avenue Project Evaluation (2015): City of Berkeley Planning and Development Department, 14 May 2015. Web. 11 Oct. 2015.

<sup>8</sup> 2777 Shattuck Avenue Project Evaluation (2015): City of Berkeley Planning and Development Department, 14 May 2015. Web. 11 Oct. 2015.

<sup>9</sup> Lawlor, William. "Life of Allen Ginsberg." *Beat Culture: Lifestyles, Icons, and Impact*. N.p.: *Google Books*. ABC-CLIO Publishers, n.d. 134-35. Print.

ceiling was very tall and vaulted, and the neighborhood was characterized by light manufacturing and had many underdeveloped areas.

When Greyhound decided to close this location in San Francisco, the California College of the Arts bought the building in 1996. The building itself was mostly reused and repurposed, and the College has made an effort to preserve the aesthetic of the historic building. Some of the changes made include new paint, new signs, the creation of open space classrooms, and the addition of solar panels. All of these changes were done by architect Leddy Maytum Stacy in 1997 and they have helped to retain the industrial aesthetic of the old bus station (see figure 4).<sup>10</sup>



**Figure 4: The current California College of the Arts, previously a Greyhound Bus Station in San Francisco (photo by Alex Walton).**

California College of the Arts currently has ownership and management of the building. While the College has retained the industrial interior, there is no indication of the site's relevance to Ginsberg or the Beat Generation. Visitors must check-in at the front desk in order to enter the building, although after this step it is very accessible to the public, particularly on weekends. The site is mainly used by California College of the Arts students and faculty, and there is no popular tourism or community visitation at this location.

## **Stewards**

The stewards for these four sites include cultural archaeologists, cultural heritage workers, conservation and archival programs, literary programs, and libraries. Site-specific stewards include those who own each of the sites. The owner and residents of the apartment complex at Ginsberg's old residence on Milvia Street are stewards for that

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<sup>10</sup> "Executive Summary 1111 8th Street." (2013): n. pag. San Francisco Planning Department, 18 Apr. 2013. Web. 11 Oct. 2015.

site. For Trader Joe's, the Sconehege Café, and California College of the Arts, the stewards are those who own the building and manage the respective businesses.

In relation to Ginsberg and the Beat Generation, there are also a number of other non-site specific stewards involved in preserving the poets' heritage. This includes Bob Rosenthal who was a long-time confidant and manager of Ginsberg and is currently the head of the Allen Ginsberg Trust and a part of "Ginsberg's Estate". A second is Andrew Wylie who owns the Wylie Agency which handles copyright legal issues and lists Allen Ginsberg as their client. Another person listed as a part of "Ginsberg's Estate" is Peter Hale, who was also a noted assistant and confidant of Allen Ginsberg.<sup>11</sup> Other stewards include major film companies who have made films based on the narrative of Ginsberg's life, for example *Howl* (2010) and *Kill Your Darlings* (2013), as well as the book publishing houses that have the rights to continue distributing his works.

### **Interest Groups and Stakeholders**

Interest groups include people who own and use each of the four sites, those who celebrate the work of Ginsberg such as teachers and students, those in the literary world, and the local Berkeley and Bay area community.

In addition to the groups listed above, there are also site specific stakeholders. For Ginsberg's former house on Milvia Street, stakeholders include current homeowners and residents of the building, those who live on or around Milvia Street, the homeowners association, and whoever owns the land (city, state, etc). Stakeholders for Trader Joe's are those who shop at the grocery store, the homeowners who live in the direct vicinity of the store, the workers and managers of Trader Joe's, and those who have invested in the store's success. At the old Town Hall Theater, the stakeholders are people who own or work in Sconehege Cafe, frequently go to the Café, or live around this location. Competing nearby coffee shops could also be considered stakeholders. Another stakeholder could be the Honda Motor Company who wishes to buy and occupy the building. Possible stakeholders for the old Greyhound Station include the city of San Francisco, students, faculty, staff, and donors of California College of the Arts, those who

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<sup>11</sup> "Allen Ginsberg Project." *AllenGinsberg.org*. Allen Ginsberg Project, 2014. Web. 10 Oct 2015.

have used or worked at the Greyhound bus station, and those who have relations to the Greyhound Company.

In order to pursue our interpretive plan and re-contextualize Ginsberg's poems into these sites, we would need to receive approval from the stewards and owners of these four sites and the Allen Ginsberg Trust. We wish to collaborate with the site owners to install the text of Ginsberg's poems into their establishments and establish exhibits or poetry nights at these locations. We hope to appeal to stakeholders like the local and literary communities to popularize these sites as historic locations and encourage them to use our interpretive plans.

### **III. Appraisal**

The four sites at Milvia Street, University Avenue, Shattuck Avenue, and Eighth Street are all important because of their potential to preserve and display the intangible heritage related to the Berkeley Beat Movement of the 1950's. Specifically, this counterculture rebellion went against American militarism, materialism, conformity, and racism, all of which had become normal with the rise of McCarthyism and the Second Red Scare. Instead Beatniks advocated spontaneity, free expression, free love, authenticity, the choice to use mind-altering drugs, and the right to be different.<sup>12</sup> Not only was this significant to the city of Berkeley, but also to American society as a whole. The Beat Generation influenced other poets, musicians, artists, and writers to express themselves through their art and to ignore the rules of each genre. In addition to this, they also influenced the hippies and helped inspire the Free Speech Movement. This means that the Beatniks were and continue to be an important part of both American and local Berkeley history.<sup>13</sup> Because of this and the fact that Allen Ginsberg's most influential poems were either written at these sites, preformed at these sites, or refer specifically to these sites, we believe that they should all be recontextualized and protected.

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<sup>12</sup> Skeryl, Jennie. "Individual Resistance and Collective Action in the Beat Counterculture." *Reconstructing the Beats*. N.p.:Google Books. Palgrave Macmillian Publishers, n.d. 41-43. Print.

<sup>13</sup> Raskin, Jonah. "American Scream:Allen Ginsberg's Howl and the Making of the Beat Generation." Google Books. University of California Press, n.d. Web. 5 Oct. 2015.

Ultimately, this will provide people a deeper understanding of Ginsberg's poems and objectives by re-situating them within a physical location. In this way, we can use these sites to display the heritage of the Beat Generation and remind the local community about its history in Berkeley. Adding historical significance to these sites will give them each more cultural value, which in turn adds culture to the city of Berkeley. This would benefit the sites, the city, and the lasting memory of Allen Ginsberg and the Beat Generation. So, the goal of the Berkeley Beat History Project is to bring visitors and local residents into some of the more humble and unknown parts of Berkeley as well as a location in San Francisco, where poetic expression and development, the concept of history as malleable and non-linear, and the living history of the Free Speech Movement and anti-censorship campaigns were born and continue to affect people's lives. This includes educating not only locals, but also national and international tourists who come to Berkeley wishing to learn more about the Beatniks.

However, there are some challenges in attempting to preserve the intangible heritage of the Beat Movement. The first is the environmental climate of where the sites are. Currently, the state of California itself is at risk for a wide range of climate change induced impacts including acidic coastal waters, a decline in the salmon population, conifer forest loss, and the constant presence of drought, which affects not only California, but also the United States and the broader global economy. Eventually the coast of California and all of its cities will be impacted by rising sea levels. Depending on how high these levels rise, the sites could potentially become damaged or destroyed. But, a possible solution is to cultivate the social and cultural heritage and recent history of these cities and sites through our interpretive projects because this will promote a sense of community and ownership among its residents and visitors. This in turn could encourage research and advancement of research in climate change and other important and urgent environmental concerns facing the world today.

Another thing that could negatively impact the sites is additional construction. The fear is that further alteration could demolish anything we place on the sites or make it no longer relevant. This would mean a new interpretive plan would have to be created and implemented. Currently the old Town Theater is in the most danger since there are

plans to turn the entire building into a Honda showroom and dealership, but other sites are at risk as well. However, a potential solution is to get all of the buildings classified as historic structures so that any proposed or future construction would either be halted or never take place. Another could be to instead have any major changes to these structures approved by archeologists. Either way, the goal of these solutions is to properly preserve the heritage of the Beat Generation by preventing damaging construction from occurring and to make sure that our interpretive projects last for an extended period of time.

One other challenge to keep in mind is exactly how the information about Allen Ginsberg, the Beat poets, and their legacy will be presented to children. Since they wrote about controversial topics such as drug use, materialism, sex, and militarism, for example, care must be taken when conversing about such subjects with younger audiences. This makes us wonder, what point of view should be taken? Would a different presentation of the facts lessen the meaning of the heritage we are trying to preserve? What usually happens to cultural heritage sites that involve tricky and complicated situations involving racy and touchy subjects, hidden agendas, and censorship? We believe the best way to approach this would be to look at the curriculum taught in local elementary, middle, and high schools. This would help give us a sense as to what is appropriate for each age group and allow us to then implement our interpretive projects with content for both adults and children.

Despite these challenges and the fact that all of the sites have been heavily altered, the outlook for preserving Beat Generation heritage is promising. This is because there is an intangible “site” that connects everything together, the printed poetry of Allen Ginsberg. Specifically, Ginsberg published many works of poetry through City Lights Books, a book publisher in San Francisco. But with the popularity of tablets and e-book readers, as well as the availability of poetry on the Internet, the prospects for the sustainability aspect of literature are very good since his poems are widely and easily accessible. Because of this, we wish to also direct visitors to eBook and digital versions of Beat Poetry in order to reduce not only production costs, but also the environmental impact of waste in the form of paper and plastic products. Stakeholders and Stewards of these sites should also be encouraged to keep them clean and litter-free, as well as to



protect them from unnecessary destruction or vandalism. All publications should be made available primarily through digital mediums, especially designed for mobile devices, rather than paper flyers or physical documents.

Another way we hope to preserve the heritage of the Beat Movement is by implementing a series of interpretive projects that involve students, educators, business owners, artists, tourists, and the local community as a whole. The first way this could be done is in the form of a two-hour iPhone/ android walking tour, which would be plausible due to the nearby locations of the Berkeley sites. Those on the tour would hear an audio narration, see pictures, and also be guided by GPS. It would begin at 1624 Milvia Street (Ginsberg's cottage), then guide visitors to the Trader Joe's on University Avenue (U-Save Market), and then finish at the Sconehege Café (the Berkeley Town Hall Theater). Each segment of the tour would provide information about a different aspect of the Berkeley Beat Movement; depending upon which site you are at. For example, content at the Sconehege Café would focus on discussions about poetry and performance while more information about Ginsberg would be presented at his old home. This app would attract tourists, local visitors, and community members to learn more about the Berkeley Beat Movement through this audio tour. One positive of this project is that it will not cause any physical changes to the heritage sites and it will not intrude on any of the businesses. In fact, it is actually very likely that this app would increase business to these sites by increasing foot traffic. This means that the app should appeal to all stakeholders. It is also very sustainable since it requires no construction or changes to the sites, only the maintenance of the app.

The second project involves creating an iPhone/Android crowd-sourcing app, which would allow visitors to collect text, audio, and pictures from the physical sites and to post them to a shared forum. This means that the content is user-moderated, will be accessible via application or web, and will cultivate multisensorial engagement with a place and its history. An important aspect of this interpretive project is that depending on where the user is, the app will trigger previous users' posts and encourage them to post their own media. Specifically, push-notifications will ask the user to contribute to the web-forum through photos, video, text posts, or audio recordings. We believe that

teenagers and young adults will be the largest group of users because nearly all own or have access to a smart phone or the web. Most people in this age group also enjoy using social media and crowd sourcing apps. However, other people will also have a fun experience navigating the app due to the sense of community created, the type of information provided, and because it is easy to use. Poets, writers, local artists, and aspiring artists will all especially find the content of interest to them, in addition to having the ability to contribute their own thoughts and artistic material. The digital nature of this archive-database makes it sustainable for long-term engagement between stakeholders and visitors. However, digital apps require consistent and long-term updating, de-bugging, and maintenance, which require funding or volunteer dedication. The Estate of Allen Ginsberg is well prepared and able to maintain an app with these kinds of requirements.

Another project is to get the businesses of the California College of the Arts and the Sconehege Café involved by establishing a poetry slam/open mic night. This would be held at both locations to promote the history of the Beatniks and, in a way, continue their legacy. One positive aspect of this plan is that no one would have to be trained to educate the public on the Beat Movement. The only thing that would be needed would be to have someone run the poetry slam/open mic night. Another benefit is that due to the unique human-to-human interactions (includes visual and auditory sensory, and for those who are performing, possibly even touch) in a way unlike any other, this project has the potential to create a valuable teaching and learning experience for everyone. Participants and audience members will learn about the past, how to evoke it, and how it reflects modern times. They will also learn more about themselves in the process since they are incorporating their own emotions, memories, personal backgrounds, thoughts, and opinions. Community will also be fostered since a safe space is being provided for people to artistically express themselves.

The final project is to physically install Ginsberg's poetry at the sites. It is our hope that a historical marker will be placed in front of the apartment complex of Milvia Street, a permanent poetry exhibit will be established at the California College of the Arts, and the text will be placed on the tables at the Sconehege Cafe and on the Trader

Joe's windows. In addition to this, background about the Beat Movement and Allen Ginsberg will also be provided. We also want to give instructions on how to download the audio tour and crowd-sourcing apps, and provide information about the poetry slam/mic events in order to bring all of our interpretive projects together. Although each place would display a specific poem important to that site, the general information about Allen Ginsberg, the effects of the movement, and our other interpretive projects would be the same. This will mostly evoke the traditional senses of sight and touch, but for locals, this will also evoke a sense of belonging. Tourists, locals, community members, students, and educators would be drawn to these areas from the installation of these texts. These proposed changes also will not actually damage any physical or tangible heritage or the environment because they are fairly small in nature. All stakeholders will benefit from these changes as well since business owners will see more customers, and activists, poets, tourists, teachers, students, and community members will be able to learn about local Berkeley and Beat history.

However, a constraint that could arise in installing the text at the sites is getting permission from these businesses since all of them serve very functional economic purposes. This is showcased in their use-value, the monetary value attached to them. For example, people pay to rent the apartments on Milvia, buy groceries at Trader Joe's, purchase goods at the Sconehege Café, and attend the California College of the Arts. Because these sites are now used as businesses that are heavily focused on making profit, it's difficult to tell whether they would be open to becoming tourist locations that preserve the intangible heritage of the Beat Movement. The best thing to do though would be to explain that our proposed changes would be inexpensive to implement, are fairly small in scale, would not change the businesses in any major ways, and could very likely increase their profits. The main reason we want them to remain as places of business is because they all have important economic use-value and are necessary parts of their communities including providing places of residence, commerce, and education. Our goal is to only add cultural value to these sights by including information about their historical context. Because many of Ginsberg's poems refer to these sites specifically, relating his poems to these locations would not only provide important context to the

poems, but would also provide more culture to the places themselves. With this in mind, the businesses could capitalize on the publicity from their relation to Allen Ginsberg and the Beat Generation. In this way, there could be added economic value (non-use value) to these sites by providing a cultural incentive for people to visit the site. We propose additions to each site that would recognize the site's historical value. These changes would not alter the function of the site or require additional work on the part of the site owners, but would only enhance the buildings by adding some cultural and historical background. All of these changes would invite visitors to the site because of its cultural significance and relation to Allen Ginsberg, and the businesses and institutions would capitalize on this publicity. The city of Berkeley could also enjoy increased tourism by developing the Beat Generation as an important part of the city's history and culture.

Currently, all of the sites are easily accessible and offer nearby parking for potential future visitors. 1624 Milvia Street offers street parking right in front of the site and on the residential streets around it. On University Avenue, a large parking garage is around the corner from the Trader Joe's at 1845 Berkeley Way, as well as street parking. Near 2797 Shattuck Avenue there is also street parking, a small parking lot (approximately 20 spaces), and the Ashby Bart Bike Station. The Downtown Berkeley Bart Station is also within walking distance to all three sites. In terms of parking easily, the best way to navigate these places would be to park at the garage on Berkeley Way (or take Bart) and to visit the Trader Joe's, the Milvia apartment complex, and then the old Town Theater. This does though require some backtracking. For those who wish to be more efficient and to follow the walking tour app, the best way is to park on Shattuck and to then visit the cottage, Trader Joe's, and then the old Town Theater. This route will take about 72 minutes to complete and is 3.4 miles. The other takes 80 minutes and is 3.8 miles. The only site that is not in Berkeley is the old Greyhound Station, which is located in downtown San Francisco. Both the Tower Valet Parking area (350 Rhode Island Street) and the California Parking lot (100 Kansas Street) are a few blocks away from the site. Limited street parking is available in front of the California College of the Arts as well.

#### **IV. Implementation**

The first five years will need to focus on the actual execution of our various interpretive plans. Planning, implementing, and revising will be key steps during the first few years to successfully get the interpretive plans off the ground. There are bound to be numerous problems that we could encounter at the beginning, therefore troubleshooting issues, surveys, and having an open communication of feedback with the users and visitors of our plans should be key practices to uphold. We do not expect the physical integrity of any of our sites to be greatly disturbed or demolished within the next five years, however preparation for any possible future changes of our sites can be done—especially in terms of our thoughts on our sites and their implementation plans over a twenty five year long period.

For the implementation of the audio tour, we would want to be sure that not only the technical aspect of the app is in working condition (ensuring that the app works well, GPS location and navigation is accurate, narration stays up to date, etc), but also that our audience is understanding our main message and enjoying the experience. The audio tour should create a cross-immersion experience for its participants - blending seamlessly, a drifting experience in and out from the past and the present. The production aspect of creating an audio tour needs to be emphasized on the beginning implementation of this project. Questions to focus on in regards to our own audio tour include: Why did we choose to place a certain piece of narration or sound clip at this point in the tour? Therefore, what did we want to evoke by doing this? How are we using place to create a dramatic story—especially since the original buildings are no longer there/have been transformed into something else? What themes are we incorporating with this tour and how does it relate to Allen Ginsberg and the Beat Movement? Thusly, can and how will the participants relate to it?

The implementation plan for the audio tour also similarly applies to the crowd sourcing app. Along with that, being that the crowd source app intends to serve to encourage users to write their own poems and express what they are passionate about, the app's format and narrative must make it a space that is open and free of expecting a presumed, singular-linear experience. The app should therefore not ever be a static piece

of media technology but should be dynamic and change as the political and social culture in Berkeley changes. Typical updates, maintenance, and troubleshooting with such an app would need to be done as necessary to ensure the app continues to run properly without any serious performance issues.

For the poetry slam, it will be important to spread the word about the events and to get a good following early on, in order to help it gain popularity and momentum, and help maintain a constant number of interested participants and audience members. Venue locations, decoration, and spatial set up will have to be worked out, as well as themes put in place so that the showcases have a central foundation to relate back to this interpretive plan's main objective. The short term implementation plans of our sites seek to guarantee that these planned activities get off the ground, gain the attention of the public, and are constructively revised for their betterment so that they will survive into the future and create a lasting and meaningful impact.

For the execution of text installations of Ginsberg's poems at the Berkeley Trader Joe's, Ginsberg's apartment on Milvia Street, Sconehege Café, and the California College of the Arts, it is important that we take into account the selected piece of text and what and/or who we want its relevance to apply to. It would probably be best received if the various pieces of selected text retained its past significance to the Beat movement and socio-cultural aspects, while referencing today's events and relating to the people of the local Bay area community as well. The specific location of these installations should be in a place that can be easily located and read. Also, depending on the material of physical engraved pieces, specific proper care and continuous upkeep will need to be done in order to ensure the installation's integrity.

After we implement our interpretive plan, it is our hope that these sites will remain in the same condition for the next 25 years. We expect that our interpretive plans can continue to be used as long as the sites are not changed. The Trader Joe's, apartment complex on Milvia Street, and old Greyhound Station do not show signs of being altered in the foreseeable future. However, the long-term status of the previous location of the Berkeley Town Hall Theater remains in question. It currently functions as the Sconehege Café, but there is a proposal to renovate the entire building into a Honda

Showroom. Regardless of this change, the building is expected to retain its current exterior form, which stands as the only current reminder of the Town Hall Theater. If this site were to be renovated, any physical installations regarding the Beat Generation into the site would have to be re-evaluated and hopefully updated to be used in the Honda Showroom or put outside of the location.

The audio tour could continue to be used as long as the sites did not drastically change their location, function, or exterior aesthetic. As most of the audio tour's narration discusses the history of Ginsberg and his poems, small changes to the sites will not affect the narration as it mainly talks about the past. The pictures shown during the tour will all be from the 1950's, so they will always be relevant and will not need to be updated over time. The narration will have to be altered if a site changes enough that it no longer matches the description in the app. Some parts of the narration that guide the users may also need to be updated if markers change. The application will also require a feature that allows it to update and sync with any changes in navigation and GPS. We hope that the app will be updated as time goes on and technology advances; it will have to be transferred to whatever device replaces the iPhone/Android as they become obsolete.

The crowd sourcing app would ideally be used in concert with visiting each of these sites and being inspired by Ginsberg's site-specific poems. If the sites remain in their current form, the app can continue to be used in this manner. However, the app would still serve an important and effective function even if the sites were altered or destroyed. It will also encourage users to write their own poems and express what they are passionate about, which can be aroused by a culture as much as by a place. The application would therefore change as the political and social culture in Berkeley changes, as users would feel the need to use their creative expression in different ways and respond to different issues. Just as Ginsberg fought for free speech and personal expression through poetry in the 1950's, the app can be used to express support or opposition for whatever issue is currently facing users and their community. It could then be used as an interesting digital archive, documenting and digitally storing the thoughts and feelings of users over many decades. As we applaud Ginsberg for his

outspoken efforts many decades ago, perhaps users on this app in 25 years will applaud the thoughts expressed by users in present day. Like the audio tour application, the crowd sourcing app would also need to be updated as technology advances.

Assuming that the Sconehege Café and California College of the Arts remain in their current condition, the slam poetry showcases could continue into the long-term future, assuming a positive community turnout to the event occurs. As with the crowd sourcing app, the showcases' content and forms of expression may change over time. However, regardless of how the political and social culture in the Bay area changes, the ability to express oneself in a manner similar to slam poetry will remain popular and important. If the Sconehege Café is turned into a Honda showroom, it may be necessary to end the slam poetry showcases at this location and hold them only at the old Greyhound station.

Having text about Allen Ginsberg and his poems installed into these sites will only be effective in the long term if these sites do not change. It is safe to assume that the Trader Joe's, Milvia Street apartment building, and California College of the Arts will remain as they are into the future. We therefore expect that installing text into these sites can be enjoyed for the next 25 years. For the old Town Hall Theater location, we hope that any installed text could be moved into a future renovated and repurposed building and stand as a symbol of the historic importance of the location. It is important that each of these sites retain a physical indication of their relation to Ginsberg and the Beat Generation so that locals, visitors, and tourists alike can understand and enjoy the location's significance for decades to come.

Our interpretive plans hope to engage the community and visitors for the foreseeable future, with the ultimate objective being that we will constantly be reminding people of the importance of the Beat Generation and its cultural significance. As the Beat Generation becomes farther into the past, we hope to continue encouraging people to engage with the history and keep Ginsberg's words alive. In addition to this, we also hope that the implementation of both the long and short-term interpretive plans will emphasize the themes of the Berkeley Beat Movement. This includes local history, beat poetry, poetry in general, performance, activism, Allen Ginsberg and his legacy, free



speech, human rights, personal expression, the Gay Rights Movement, experimentation, anti-censorship, and the physical changes at the heritage sites. To be more specific, we believe that the walking tour will present information on all of these themes and discuss each one based upon where the user is. The crowd-sourcing app will allow people to share user created content like poetry, photos, video, and audio and will emphasize performance, personal expression, and experimentation. The poetry slam/mic night at the California College of the Arts and Sconehege Café will focus on the same themes as well as poetry and free speech. Last but not least, the installation of the texts will highlight the historical themes of gay rights, free speech, anti-censorship, human rights, beat poetry, and the life and poems of Allen Ginsberg by providing background information.

## V. Appendix

### A. Audio Tour App

We envision an iPhone (and/or Android) application that presents an audio tour encompassing the three main Beat Poetry heritage sites in Berkeley: Allen Ginsberg's House, Sconehege Café, and Trader Joe's. The three sites, all within three miles of each other, would be incorporated into one two-hour walking tour, in which a visitor would listen to an audio narration while walking to each of the sites. The app would be modeled after the layout and function of the app "DeTour", which provides pictures at each location, a GPS component to guide visitors, and an audio narration (see Figure 5). There will therefore be visual and audio components to this project. The tour would begin at Allen Ginsberg's house (1624 Milvia Street), then guide a visitor to the Trader Joe's on University Avenue, and then conclude at Sconehege Café (previously the site of the Berkeley Town Hall Theater).



**Figure 5: The layout of the app “DeTour”, which provides location-aware audio tours. The design of the Berkeley Beat audio tour would be modeled after this (Source: Brit + Co).**

Each segment of the tour would provide information about a different aspect of the Berkeley Beat Movement, from a history of Allen Ginsberg to a discussion on poetry and performance. This app would attract tourists, local visitors, and community members to learn more about the Berkeley Beat Movement through this audio tour.

The app would first navigate tourists to Allen Ginsberg's Berkeley residence, which is now an apartment complex, and this is where the tour would begin. The audio would open with a reading of Ginsberg's "A Strange New Cottage In Berkeley." The visitor's iPhone would display pictures of Ginsberg's house and the text of the poem (see Figure 6). The narration would explain that the poem was written for this location, and then provide a description of the house during Ginsberg's residence. The applications' navigation and narration would then direct visitors to the Trader Joe's.



**Figure 6: This image of Ginsberg's cottage on Milvia Street would be displayed on a user's phone as they stand at this location (source: Quirky Berkeley).**

During this walk from Milvia Street to University Avenue, the narration would provide a short biography of Allen Ginsberg and briefly explain the Berkeley Beat Generation. This explanation would touch on many important themes pertaining to the Berkeley Beat Movement – activism, free speech, anti-censorship, and personal expression. It would also touch on local Berkeley history as it pertains to the Beat Generation. There would be audio clips from Ginsberg, such as one of him on "Late Night with Conan O'Brien" in 1994, in which Ginsberg reflects on his role in the Beat Generation and fighting censorship.<sup>14</sup> On the visitor's phone there would be pictures of Allen Ginsberg throughout his life and images of Berkeley in the 1950's (see Figure 7). These pictures would display in progression on the iPhone screen and would act as a supplement to the audio narration.

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<sup>14</sup> What's for afters?. (2015, February 20). "Allen Ginsberg - Interview + [May 1994]" [video file]. Retrieved from [https://www.youtube.com/watch?v=MITgcs\\_-rHU&feature=youtu.be](https://www.youtube.com/watch?v=MITgcs_-rHU&feature=youtu.be)

When the visitor arrives at Trader Joe's the narration would play a recording of Ginsberg reading his poem "A Supermarket in California", and invite visitors to listen to the poem as a representation of this supermarket.<sup>15</sup> The phone would provide pictures of the original U-Save Market, which stood in the place of Trader Joe's during Ginsberg's time in Berkeley. The visitors would be allotted time to walk around the market and compare the sights and sounds in the supermarket to those portrayed in the poem.

The narration would then lead visitors to Sconehege Café, and explain that this was the site of Ginsberg's first recorded reading of "Howl." On the walk to the café, the narration would discuss the poetics of the poem and the role of performance in beat poetry. The narration would introduce the slam poetry showcases that the Cafe hosts and invite users to attend or perform at the showcase. There would be an audio clip of Ron Loewinsohn, a professor of American Literature at UC Berkeley, providing an analysis of the literature of the Beat Generation.<sup>16</sup> Upon arriving at the Café, the app would discuss the lasting impacts of the Berkeley Beat Generation on American culture and poetry. The audio tour would close with a recording of Ginsberg reading "Howl."

One of the major upsides of this project is that it will not cause any physical changes to the three heritage sites nor will it intrude on any of the businesses in any capacity. In fact, it is presumed that this app would increase business to these sites by increasing popularity. With this, the app should appeal to the stakeholders of all of the sites and the Beat Movement, as well as community members and tourists. The project will be extremely sustainable as it requires no construction or changes to the sites. It will utilize



**Figure 7: This image of Allen Ginsberg on Durant Avenue in Berkeley would display on a user's screen as the narration discusses his time in Berkeley (source: Quirky Berkeley).**

<sup>15</sup> voxxxen. (2013, April 4). "Allen Ginsberg - Reading at the Poetry Center, San Francisco State University, October 25, 1956" [video file]. Retrieved from <https://www.youtube.com/watch?v=TUYfYJ0gxE&feature=youtu.be>

<sup>16</sup> What's for afters?. (2015, February 20). "Allen Ginsberg - Interview + [May 1994]" [video file]. Retrieved from [https://www.youtube.com/watch?v=MITgcs\\_-rHU&feature=youtu.be](https://www.youtube.com/watch?v=MITgcs_-rHU&feature=youtu.be)

walking only, and therefore not require any cars or public transportation. We expect that this audio-based tour would be used long-term, as there are few plans for the sites to change aesthetic or location.

It is our hope that the tour would provide an interesting juxtaposition between the current state of the heritage sites and these same locations in the 1950's. The images on the iPhone would display the sites in the past, and visitors would be able to experience the current sites with their own eyes. This would allow visitors to see the physical changes in these heritage sites for themselves. With the added audio to provide background and supplemental information, this would demonstrate to visitors the importance of preserving the Beat Generation's intangible heritage through recognition of Ginsberg's poems and what they stood for. The app's goal is to resituate these poems in their original locations in order to provide more context and meaning, allowing visitors to appreciate the poems in new ways and continue the ideals of the Beat Generation.

## **B. Crowd-Sourcing App**

This interpretive project is an iPhone/Android web-based application that allows visitors to collect text, audio, and pictures and post them to the shared forum. Conceptually it is a crowd-sourced model for collecting text, audio, and images generated by users at the physical locations. The content is user-moderated and will be accessible via application or web. An important aspect of this interpretive project is the multiple media incorporated into the app; ideally, being at a certain location would trigger the app to prompt the user to view previous users' posts. Signage and push-notifications will prompt the user to contribute to the web-forum through picture or video capture, text posts, or audio recordings.

The themes of our project include living history, expression and performance, and free speech and anti-censorship movements; the concept of this app as a public forum for expression and digital performance (through video, photos, audio, and text) allows people to share their experiences in a less traditional manner across time. The ability of users to scroll through time on the app to view the content provided for their location allows them to occupy multiple times in history. The app also allows users to view historic photos,

videos, audio clips, and text specific to the location, as well as add their own photos, etc., to the app's "archive". In addition to this, the app allows anyone with a smart phone or web access to view, contribute, and provide feedback on the content available. One of the primary audiences is teenagers and young adults, who nearly all own or have access to a smart phone or the web and generally enjoy using social media and crowd sourcing apps. However, due to the nature of the app's attention to expression and performance, the content and contribution aspects are accessible and inviting to people of all ages. Stakeholders, including poets, writers, local artists, and aspiring artists will all find content of interest to them, in addition to having the ability to contribute their own thoughts and artistic material.

This interpretive project encourages users to document real-life performances,

which engage all of their senses and synthesize these into user-friendly content.

One of the main motivators of the project is cultivating multisensorial engagement with a place and its history. The digital nature of this archive-database makes it sustainable for long-term engagement between stakeholders and visitors. However, digital apps require consistent and long-term updating, debugging, and maintenance, which requires funding or volunteer dedication. The Estate of Allen Ginsberg is well prepared and able to maintain an app with these kinds of



**Figure 8: An example of the app's potential layout.**

requirements. Figure 8 provides examples of what the app could look like.

### **C. Slam Poetry Showcase**

For this interpretive project, our group thought it would be interesting to highlight the Beat History of Berkeley through a series of monthly (or semi-monthly, if the turnout is high and response is positive) poetry slam/creativity open-mic night showcases. This

would initially take place at a single heritage location— the California College of the Arts (what used to be the Greyhound Station), and then perhaps expand to set up another showcase at the Sconehege Café (what used to be the Berkeley Town Hall Theater). The poetry slam would be free of charge, although it could be possible to accept donations that could then be donated to a local school or organization supporting a good cause, like literacy, or providing books to children and libraries. The poetry slam would be voluntary and based on those who sign up, either ahead of time or at any time during the show, to participate in the showcase. Of course, those who attend are welcome to spontaneously decide to participate if they wish, or are just allowed to be observers as audience members. In keeping with the fact that this slam/showcase is being done as a tribute to the Beat poets, the initial and focal intention is for



**Figure 9 depicts a woman giving a performance at the Women of the World Poetry Slam in Minnesota (Source: the Current).**

this to be a poetry slam, but as a showcase as well, all forms of creative stage performance will of course be accepted. Participants (performers) may also sing or play an instrument, do a stand-up comedy routine, perform a short skit or dance routine, etc. Local artists can also have the opportunity to have their art work (sculpture, painting, photography, etc.) put on display at the intended location of the showcase. Not only would people be able to learn about their own city's local history, but this also creates an opportunity for them to share their own narratives with each other.

Executing an open mic night would not have a harmful impact on the environment. The only extra care that would need to be taken would just to be mindful of any waste and litter left behind by those in attendance, as with any event, and to clean up the space after the event is finished. With the introduction of this poetry slam showcase, it could bring in a good source of people—local people to San Francisco and the surrounding



areas, college, primary and high school students, and those within the arts community. This would be good publicity for the California College of the Arts and for the local area, and be a good way to get more people interested in their community and its history. If these poetry slams were to start occurring at the Stonehenge Café, it would also mean an influx of business (foot traffic and more people attending for the event meaning more customers), for the owners as well. Given the extra number of people, on these days, the café might either have to stay open later in the night to better accommodate the event and its needs; more people also means needing to make sure there will be adequate staff on hand to service customers. While for the College of the Arts location, the managerial team for showcase would have to plan and set up an adequate location within the school, preferably an area with a stage or open space for the performers, proper lighting, and audio necessities for such an event.

Being that the array of possibilities to be incorporated into this interpretive plan is so great, this showcase would involve visual and auditory sensory, and for those who are performing, possibly even touch. The concept of performance has the power to have a very moving and even spiritual effect on a person, whether they're a



**Figure 10 shows the lighting/physical structure of the room, working together to promote the intended ambiance and tone of an event to influence the audience's experience (source: braumeister).**

witness to the performance or the performer themselves. The auditory sense plays a big part in this, as does the visual. Together, audience members (as well as the performers) will be able to evoke the past through experiencing (or being the one who incites the experience upon others) auditory and visual stimulation that can create a sense of comfort, discomfort, privacy, suppression or overload of the senses and emotions, and healing and meditation.

It would also be possible, to help better situate these open mic nights and to keep their contextualization, to have a theme for each night of the showcase that relates to something the Berkeley Beat poets stood for. Examples of these themes could also reflect the ones our project group has selected: local and personal histories, personal expression, experimentation, activism and social justice issues, and concepts of change and the past. The performers would be able to take these themed nights and incorporate their own emotions, memories, personal backgrounds, thoughts, and opinions and have a safe and supportive environment to express themselves. Due to the unique human-to-human interface of this interpretive project, in a way unlike any other, this project has the potential to be a valuable experience and exchange of teaching and learning for everyone. While learning about the past, how to evoke it, and how it still reflects on modern times, participants and audience members will also learn about their city's local history involving the Beat Movement, and learn more about themselves in the process.

#### **D. Installation of Text into Sites**

Currently, the heritage sites at 1624 Milvia Street (Allen Ginsberg's home), 2797 Shattuck Avenue (Town Hall Theatre), 1885 University Avenue (U-Save Market), and 1111 Eighth Street (Greyhound bus terminal) all have no obvious markers to indicate that these places are of cultural and historical value. This is a major reason why few people know that these locations were important to Ginsberg and his poetry. We hope to change this by physically incorporating his poems at these specific places. Along with this, another goal is to inform the public about the wider Beat Movement and its effects on modern American society. This means additional text at the site will include information about how the movement directly affected free speech, the gay rights movement, activism, and censorship. We will also include instructions on how to download the audio tour and crowd sourcing apps, and provide information about the poetry slam/mic events in order to bring all of our interpretive projects together. Although each place would display a specific poem important to that site, the general information about Allen Ginsberg, the effects of the movement, and our other interpretive projects would be the same. This will mostly evoke the traditional senses of sight and touch, but for locals, this



will also evoke a sense of belonging. Tourists, locals, community members, students, and educators would be drawn to these areas from the installation of these texts.

The specific plan for Ginsberg's home is to place a historical marker right in front of where the cottage used to be at 1624 Milvia Street. The base would be shaped like an



**Figure 11: An example of what the monument could look like in front of the apartment complex on Milvia Street (source: creative commons).**

open book and the text would look like it is located inside of it (see figure 11). The text would include Allen Ginsberg's "A Strange New Cottage in Berkeley", the description about why the poem is important to the site, instructions about how to download the audio and crowd sourcing apps, and information about the poetry slam events. In addition to this, it would also mention the poetry garden across the street at John Greenleaf Whittier Elementary School (1645 Milvia Street). The objective of the

monument is to emphasize the themes of local history, beat poetry, and the legacy of Ginsberg (including the gay rights movement, activism, experimentation, and human rights).

Something similar to this could also be done at the old Greyhound station. However, since the building is now used as an art school, a larger type of monument could be built. Artwork is already on display in the main walkway, but there is a large wall near the entrance of the college that is completely blank and has nothing on it. Our hope is to have a permanent poetry exhibit occupy this space and to name it the Allen Ginsberg Poetry Exhibit. His poem "In the Baggage Room at Greyhound" would be placed in the center along with a portrait of himself and the general information about him, the Beat Movement, and the significance of the building. Poems created by the surrounding community and the students would be



**Figure 12: The orange boxes show where the poetry exhibit could be displayed at California College of the Arts (photo by Alex Walton).**

displayed on the wall as well (see figure 12), which would create a sense of community and belonging. This would emphasize the themes of poetry, beat poetry, Allen Ginsberg, and the physical changes to the landscape.

The project at the old Town Hall Theater will be a little more challenging.



**Figure 13: An example of the table holders that could go on the tables at Sconehenge Café (source: Flickr).**

Currently, there are plans to turn the building that once housed the theater (now the Sconehenge Café) into a Honda showroom and dealership. If it is turned into the dealership, there is potential that anything we do at this site

could either be destroyed or may no longer be able to be used. However, if we can get the building classified as an important historic

structure, it is possible that the proposed construction will be halted. So, we believe that the best course of action is to go ahead and implement our interpretive project. This includes putting the text of Ginsberg’s “Howl” on the café tables along with signs that explain the significance of the site, the Beat Movement, other related sites, how to download the apps we have created, and dates for the poetry slam (see figures 13 and 14). After that is completed, we would then attempt to get the building classified as historic to prevent the Café from being turned into a Honda dealership. We believe that this is important because it would be extremely difficult to showcase Ginsberg’s poem and the Beat Movement at a car dealership. The café also allows us to showcase the themes of beat poetry, performance poetry, Ginsberg’s legacy, the physical changes that have occurred to the landscape, and local history.



**Figure 14: An example of physically installed text that could go on the Sconehenge Café tables (Source: Pinterest).**

Creating a plan for the U-Save Market is also difficult due to the limited amount of space around the market. We hope to use the front windows to invite people to walk

down the actual “Supermarket in California” and to experience the sounds Ginsberg describes in his poem. This would be done by putting text on the window that describes how to download the audio tour and crowd sourcing apps, in order to have an immersive experience. In addition to this, background information about Ginsberg, the Beat Movement, the significance of the site, the poetry slam, and other important related sites would also be mentioned. Specifically, this proposed action would emphasize the important themes of Ginsberg’s legacy; beat poetry, local history, and the physical changes that have taken place at the heritage site.

Although it is true that all of these proposed changes would physically alter the sites, they have already been changed beyond recognition of what they used to be. Ginsberg’s home and the U-Save Market have been completely destroyed with buildings rebuilt on top while the old Town Hall Theater has been added onto and expanded several times and no longer has the same structure. The only one that still looks relatively the same is the old Greyhound building. But, even though it was recycled into an art school and retained the same structure, it isn’t clear that the site was important to the Beat Movement. So since these heritage places have already been altered and in no way acknowledge the importance of Ginsberg or the Beat movement, our proposed changes will not actually damage any physical or tangible heritage. The changes are also sustainable and will not hurt the environment, as they are small, permanent additions to these sites. Instead, they will help to bring context to Ginsberg’s poems, make the public aware of what these places used to be, show the importance of the history at these locations, and sustain the cultural heritage present at these sites. All stakeholders will also benefit from these changes since business owners will see more customers, and activists, poets, tourists, teachers, students, and community members will be able to learn about local Berkeley and Beat history.

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