

CITY OF HOUSTON

Archaeological & Historical Commission

Planning and Development Department

PROTECTED LANDMARK DESIGNATION REPORT

LANDMARK NAME: Alley Theatre

OWNER: Alley Theatre

APPLICANT: Scott J. Atlas

LOCATION: 615 Texas Avenue

AGENDA ITEM: C

HPO FILE NO.: 14PL120

DATE ACCEPTED: Aug-21-2014

HAHC HEARING DATE: Sep-25-2014

SITE INFORMATION

Lots 1, 2, 3, 6, 7, 8 & 12 & Tract 11, Block 60, SSBB, City of Houston, Harris County, Texas.

TYPE OF APPROVAL REQUESTED: Protected Landmark Designation

HISTORY AND SIGNIFICANCE SUMMARY

The Alley Theatre was founded in 1947 by Nina Vance (1914-1980), one of the most outstanding theatrical directors in the U.S. and Texas in the mid twentieth century. The Alley is now one of the oldest non-profit, professional, resident theater companies in continuous operation in the United States.

From its inception, the Alley Theatre staged productions in an “arena” or “in the round” spatial format, a practice associated with cutting-edge theatrical companies in the mid-twentieth-century period. In the Alley’s first season (1947-48), performances were held in a dance studio on Main Street. Audience members had to walk along a narrow outdoor passage to get to the performance space; this passage was the origin of the Alley’s name.

In 1962, the Alley Theatre was given a half-block site in the 600 block of Texas Avenue by Houston Endowment and a \$2 million grant from the Ford Foundation for a new building and operating expenses. The theater was to be part of a downtown performance and convention complex including Jones Hall, the home of the Houston Symphony, Houston Grand Opera, and Society for the Performing Arts.

The Alley Theatre opened on Texas Avenue in 1968. The new building was designed by New York architect Ulrich Franzen, in collaboration with theatrical consultant George C. Izenour and acoustical consultants Bolt, Beranek & Newman. Franzen (1921-2012) was known for his fortress-like buildings in the New Brutalist style, of which the Alley is a prime example. The building’s exposed cast-in-place concrete in both external and internal spaces, protruding windowless walls, nine octagonal turrets, and overlapping convex and concave balconies give the theater’s block-long Texas Avenue facade a dramatic, even defensive, appearance. The theater’s distinctive exterior appearance is mirrored in its sequence of remarkable interior spaces. Franzen choreographed movement through the building’s public spaces, even routing a driveway through the building to evoke spatially the theater’s first “alley.”

The Alley Theatre was extensively published at the time of its design and construction, and won the 1972 American Institute of Architects National Honor Award, confirming its status as one of the most architecturally distinctive buildings constructed in the U.S. in the 1960s.

The Alley Theatre is historically significant at the national level in the categories of Performing Arts, Culture, and Architecture. The Alley Theatre meets Criteria 1, 3, 4, 5, 6, 8, and 9 for Protected Landmark designation.

HISTORY AND SIGNIFICANCE

The Alley Theatre was founded in 1947 by Nina Vance (1914-1980), an actress, director, and drama and speech teacher at San Jacinto High School, and a group of friends and theater aficionados. It is now one of the oldest non-profit, professional, resident theater companies in continuous operation in the United States. In the Alley's first season (1947-48), performances were held in a dance studio at 3617 Main Street. Audience members had to walk along a narrow outdoor passage to get to the performance space; this passage was the origin of the Alley's name. In 1949, the company moved to a larger space in a former fan factory two blocks away at 719 Berry Avenue between Milam and Louisiana Streets. In its early years, the Alley was located in Houston's precinct of "live" theater, near the venerable Little Theater of Houston (1930) at 707 Chelsea Boulevard and Louisiana Street and the purpose-designed Houston Play House (1951), a theater-in-the-round at 4816 Main Street. From its inception, the Alley Theatre participated in the practice of staging productions in an "arena" or "in the round" spatial format, a practice associated with cutting-edge theatrical companies in the mid-twentieth-century period.

In 1952, the theater's board of directors authorized Nina Vance to guide the Alley's transition from a largely amateur organization to membership in the Actors Equity Association, which was achieved in 1954. The Alley joined other regional U.S. theater companies in formulating a new, postwar institutional model for local live theater, pioneered by the Pasadena Playhouse in Pasadena, California, as non-profit, professional, resident companies willing to offer a broader, more varied theatrical repertory than commercial theaters operating on the Broadway model as well as sustain a core of theatrical professionals, unlike the largely amateur operations associated with the "little theater" model.

During the 1950s these theater companies, although relatively few in number, were the most substantive new and experimental theatrical productions occurring in the U.S. The New York-based Rockefeller and Ford Foundations encouraged these regional companies with grants of various kinds in the 1950s. Nina Vance's mentor, Margo Jones (1911-1955), secured a fellowship from the Rockefeller Foundation that aided her in establishing Theatre '47. In 1959, Nina Vance received a professional enrichment grant from the Ford Foundation, because of the enthusiasm of W. McNeil Lowry (1913-1993), director of arts programs at the Ford Foundation (1953-64), for the caliber of her productions at the Alley.

In October 1962, the Ford Foundation announced an ambitious program of support for American regional theater companies: \$6.1 million in funding for nine companies. The Alley's grant—\$1 million for a new building, to be matched by \$900,000 from other sources, and a second grant of \$1 million to be spread over ten years and applicable to operating expenses—was the largest of the nine. In May 1962, the Alley Theatre was given a half-block site in the 600 block of Texas Avenue by Houston Endowment, the charitable foundation endowed by Mr. and Mrs. Jesse H. Jones, on which to build a new theater. The theater was to be part of a downtown performance and convention complex. The same year Houston Endowment committed funds to build Jesse H. Jones Hall for the Performing Arts as a permanent home for the Houston Symphony, the Houston Grand Opera, and the Society for the Performing Arts on a block adjacent to the Alley Theatre site. In 1964, Nina Vance and the theater's building committee, headed by the Houston architect Hugo V. Neuhaus, Jr., recommended selection of the New York architect Ulrich Franzen (1921-2012) to design the new Alley Theater. Franzen would associate with the Houston architects MacKie & Kamrath. George C. Izenour (1912-2007) was retained as theatrical consultant and the New York-based firm founded in 1948 by Richard Bolt, Leo Beranek, and Robert Newman was retained as acoustical consultants. The Bellows Construction Company of Houston was general contractor. The Alley Theatre was constructed between 1966 and 1968. The 104,000 square foot building was built for a cost of \$3,150,000 with special theatrical equipment costing

an additional \$287,000 and interior furnishings an additional \$109,000. In 1972, the Alley Theatre won a national Honor Award from the American Institute of Architects for its architectural design.

CULTURAL SIGNIFICANCE AT A NATIONAL LEVEL

The Alley Theatre is associated at a national level of significance in the category of Performing Arts with cultural events that contributed to broad patterns of theater history in the United States in the second half of the twentieth century. The Alley Theatre building is significant for its association with the nation-wide movement to resuscitate live theater in the U.S. in the post-World War II period, rescuing it from the decline into which motion pictures during the 1920s and television during the 1950s threatened to force it by pre-empting its audiences. The Alley Theatre is significant for having been designed with an 800-seat thrust stage theater and a 300-seat arena theater. These performance spaces represent the types of spatial organization especially associated with the mid-twentieth century modern critique of conventional proscenium theaters, in which the audience was axially aligned with a recessed stage, backstage, and fly tower. Arraying audience seating “in-the-round” around a thrust stage or arranging seating to surround a central performance arena seemed to dissolve the distinction between audience and actors, producing an aura of intimacy and immediacy that neither motion pictures nor television yielded. Proponents of such arrangements further argued that they enabled theater companies to economize on expensive stagecraft, serving the modern agenda for theatrical productions that were emotionally challenging rather than producing mere entertainment spectacles, as films and Broadway theater were represented as doing.

The Alley Theatre is significant because it embodies distinctive spatial features associated with this historical trend, because of its association with the Ford Foundation’s efforts to support this historical trend, and because it was one of the seminal works of architecture associated with this historical trend.

NINA VANCE’S SIGNIFICANCE AT A NATIONAL LEVEL

The Alley Theatre building is historically significant at a national level of significance in the category of Performing Arts because of its association with Nina Vance, one of the principal figures in the rejuvenation of the American theater at the midpoint of the twentieth century. It is the primary site associated with Nina Vance, its founding director and builder. Nina Vance and Paul Owen, design director of the Alley, worked closely with the architect Ulrich Franzen and the theatrical consultant George C. Izenour on the design of the theater in 1965-66. The building materialized the accumulated experience of Miss Vance as a director and producer and was associated with the twelve years she continued to direct the Alley Theatre after its completion in 1968. Margo Jones, Nina Vance, and Paul Baker (1911-2009) were the three Texan theatrical directors who were pioneers of the mid-century American regional theater movement. They joined Zelda Fichandler (b. 1924) of the Arena Stage in Washington, D. C., Tyrone Guthrie (1900-1971) of the Tyrone Guthrie Theater in Minneapolis, Herbert Blau (b. 1926), cofounder of the Actor’s Workshop in San Francisco in 1952 and director of the Repertory Theater of Lincoln Center in New York from 1965 to 1967, and W. McNeil Lowry of the Ford Foundation as seminal figures in the nation-wide movement to establish non-profit, professional, resident theater companies and reinvigorate the American stage. Margo Jones’s Theatre ‘47 in Dallas, which produced its first play in June 1947, and Nina Vance’s Alley Theatre, which produced its first play in October 1947, were the first to be established.

ARCHITECTURAL SIGNIFICANCE

The Alley Theatre is nationally significant in the category of Architecture because it embodies the distinctive typological characteristics of American theaters designed for live performance in the 1960s. During the 1950s, very few theaters for live performance were built in the U.S., as listings under the heading “theater” in the *Architectural Index*, an annual index of U.S. architectural magazines first published in 1950, attest. In the 1920s, “little theaters” had been built by community-based theater companies, most often involving amateur actors, in many American cities. In Texas, the San Pedro Park Playhouse in San Antonio (1929), the Dallas Little Theater (1930; demolished), and the Houston Little Theater (1930; destroyed) were the most architecturally ambitious examples of this building type. The little theater movement sought to preserve live theater after the introduction of motion pictures in the early twentieth century precipitated the economic collapse of commercial theater almost everywhere across the U.S., with the exception of Broadway in New York. The proponents of non-profit, professional, resident theater companies were critical of the little theaters because they were often socially exclusive, relied on amateur performers (depriving actors of the possibility of earning a living as theatrical professionals off Broadway), failed to provide opportunities for training aspiring actors, directors, and supporting professionals, and were intimidated by challenging, potentially controversial plays. Proponents of resident companies especially constructed consensus around a new type of performance space, the arena and theater in the round.

Margo Jones, who worked in Houston during the 1930s promoting theatrical performances for the Depression-era Federal Theater Project and was a mentor to Nina Vance before she moved to Dallas, was a major proponent of theater in the round productions. Jones’s book *Theatre in the Round* (1951) influenced the design of a generation of American theaters. The Play House in Houston was an example of a U.S. theater designed for theater in the round performances. The Dallas Theater Center in Dallas (1955-59), designed by Frank Lloyd Wright for Paul Baker, was the first in the extraordinary line of architecturally distinguished American theater buildings to be designed with a thrust stage in accordance with the precepts Margo Jones outlined in *Theatre in the Round*. The Arena Stage in Washington, D.C. (1961, Harry Weese & Associates, architects), the Tyrone Guthrie Theater in Minneapolis (1963, Ralph Rapson & Associates), Mark Taper Forum in Los Angeles (1964, Welton Becket & Associates), the Vivian Beaumont Theater at Lincoln Center in New York (1965, Eero Saarinen & Associates and Skidmore, Owings & Merrill), the Morris A. Mechanic Theater in Baltimore (1967, John M. Johansen & Associates), the Alley Theatre, and the Mummer’s Theater in Oklahoma City (1970, John M. Johansen & Associates) were the architectural landmarks associated with this mid-century movement in American theater production and design. The Alley Theatre is the only one of these landmarks that both retains its architectural integrity and is still occupied by the company for which it was designed.

ARCHITECTURAL SIGNIFICANCE (BRUTALISM)

The Alley Theatre is nationally significant in the category of Architecture because it embodies the distinctive characteristics of theaters associated with the New Brutalism, an architectural movement of the 1960s period. The New Brutalism was the name given to the assertively profiled modern buildings characteristic of American modern architecture of the 1960s. In contrast to thin-skinned steel-framed buildings of the 1950s, with walls of glass or modular panel systems, Brutalist buildings were emphatically massive, with extensive wall surfaces of reinforced concrete or brick unbroken by window openings. The postwar buildings of the Parisian architect Le Corbusier, which relied on material mass and sculptural profiling, inspired architects in Europe, North America, Latin America, and Asia to

pursue this trend. Prime examples in the U.S. include the Richards Medical Research Laboratories at the University of Pennsylvania (1962, Louis I. Kahn, architect), the Holyoke Center, Cambridge, Massachusetts (1962, Sert, Jackson & Gourley), the Yale University Art and Architecture Building (1963, Paul Rudolph), the Whitney Museum of American Art, New York (1966, Marcel Breuer), the Boston City Hall (1969, Kallman, McKinnell & Knowles), and the Dallas City Hall (1978, I. M. Pei & Partners).

The Alley Theatre is a prime example of the New Brutalist architectural trend. Its construction of exposed cast-in-place concrete, its protruding windowless walls, its array of octagonal towers, and its overlapping convex and concave balconies give the theater's block-long Texas Avenue front a dramatic, even defensive, appearance. This distinguishes the Alley from Jones Hall (1966, Caudill Rowlett Scott) to the southeast and the former Albert Thomas Convention Center (1967, Caudill Rowlett Scott; now Bayou Place) to the southwest, both designed in the New Formalist modern genre associated with the architecture of Lincoln Center in New York.

Joining the Alley as outstanding examples of this trend in Houston were the Essex-Houck Building (1962, Burdette Keeland; demolished), Parc IV and Parc V apartments (1963, 1965, Jenkins Hof Oberg Saxe), Houston Center for the Retarded (1966, Barnstone & Aubry), Bates College of Law, University of Houston (1969, Van Ness & Mower), Neiman-Marcus at the Galleria (1969, Hellmuth Obata & Kassabaum and Neuhaus & Taylor), Houston Independent School District Administration Building (1969, Neuhaus & Taylor; demolished), the Houston Post Building (1970, Wilson, Morris, Crain & Anderson), and the City of Houston Fire Alarm Building (1972, Caudill Rowlett Scott and Robert O. Biering; demolished). Of the architectural landmarks associated with the resident theater movement, the Arena, the Tyrone Guthrie, the Morris A. Mechanic, and the Mummies were all prime examples of the New Brutalist trend. The Alley Theatre and the Mummies Theater won national Honor Awards from the American Institute of Architects for their designs in 1972, confirming the Alley's status as one of the most architecturally distinctive buildings constructed in the U.S. in the 1960s.

ARCHITECTURAL SIGNIFICANCE (ULRICH FRANZEN)

The Alley Theatre is nationally significant in the category of Architecture because it embodies the work of the architect Ulrich Franzen; the theater consultant George C. Izenour; and the acoustical consultants Bolt, Beranek & Newman. The Alley Theatre is one of the most important works of the New York architect Ulrich Franzen. A graduate of the Graduate School of Design at Harvard University (1948), Franzen worked for the New York architect I. M. Pei before beginning his own practice in New York in 1955. From the late 1950s through the mid-1980s, Franzen's buildings were published frequently in the national architectural press and won national design awards from the American Institute of Architects in 1962, 1964, 1970, 1971, and 1972. Franzen's buildings exhibited the shift away from what architectural magazines during the 1960s described as design practices based on functional analysis toward more expressive modes. His research laboratory complex at the New York State College of Agriculture (now Bradfield Hall, Cornell University, 1968) and the Alley Theatre were the two buildings that forcefully marked Franzen's evolution. In each, the articulation of mechanical servicing and stair and elevator shafts with vertical towers and the emphasis given to broad, plastically modeled wall surfaces resulted in muscular buildings with striking profiles. The Alley Theatre was extensively published. The design was illustrated in *Architectural Record* and *Architectural Forum* in September 1965, when it was first announced, and in *Progressive Architecture* in October 1965. The article in *Progressive Architecture* cited the critical importance of Nina Vance as client in working with Franzen to shape the two

performance spaces. Upon completion, the Alley was published in a long illustrated article in the March 1969 issue of *Architectural Forum*. Its dedication was reported in illustrated articles in *Time* and *Newsweek*. In the monograph published on Franzen in 1999 by the Swiss architectural publisher Birkhäuser, Franzen wrote that the architecture of the Alley Theatre embodied characteristics that materialized its construction in the American Southwest and its proximity to Mexico. Characteristic of Brutalist architecture, these regional factors were not interpreted in folkloric images but in terms of climatic responsiveness to the intense sunlight of the Texas Gulf coast and in recognition of the importance of reinforced concrete construction in the modern architecture of Mexico during the 1960s. Keith Kroeger was the architect in Franzen's office who was most closely involved with the design and construction of the Alley Theatre.

The Alley Theatre is additionally significant because theatrical consultant George C. Izenour and acoustical consultants Bolt, Beranek & Newman contributed to its design. Izenour was an inventor of technical systems for facilitating theatrical productions. Trained as a physicist, he began his career as a stage lighting specialist for the Federal Theater Project of California during the Great Depression. According to his obituary in the *New York Times*, Izenour came to Yale University's School of Drama in 1939 to establish the Electro-Mechanical Laboratory with support from the Rockefeller Foundation. Izenour remained at Yale until 1977 while also launching a consulting practice, George C. Izenour Associates. His most famous invention was the electronic dimming circuit. He also invented the synchronous winch for moving scenery by remote control and was a pioneer in the development of analogue and digital control systems. Izenour was the author of *Theater Design* (1977), *Theater Technology* (1988), and *Roofed Theaters of Classical Antiquity* (1992). His firm designed over one hundred theaters during his long career, beginning with the Loeb Drama Center at Harvard University (1960).

Bolt, Beranek & Newman was formed in 1948 by the physicist Richard H. Bolt, the communications engineer Leo L. Beranek, and the architect Robert A. Newman, all affiliated with the Massachusetts Institute of Technology, after Bolt was retained as acoustical consultant for the United National General Assembly Building in New York in 1948. Although BBN would become a pioneer in the development of the Internet, it was initially an acoustical design consulting firm and was responsible for designing acoustical systems for the Kresge Auditorium at MIT (1954) and Avery Fisher Hall at Lincoln Center (1962). Bolt, Beranek & Newman and George Izenour collaborated on both the Alley Theatre and Jones Hall.

The Alley Theatre derives significance from the involvement of Ulrich Franzen and his associate Keith Kroeger, George C. Izenour, and Bolt Beranek & Newman in the design of its landmark building.

ARCHITECTURAL SIGNIFICANCE (ARTISTIC VALUE)

The Alley Theatre is nationally significant in the category of Architecture because it possesses exceptionally high artistic values. As indicated by its national Honor Award from the American Institute of Architects in 1972 and its extensive publication at the time of its design and construction, the Alley Theatre is exceptionally distinguished for the quality of its design, setting, materials, workmanship, feeling, and associations. The building's distinctive exterior appearance (the AIA awards jury in 1972 cited it for its "bold and confident" design) is mirrored in its sequence of remarkable interior spaces. Franzen choreographed movement through the building's public spaces, routing a driveway through the building to evoke spatially the theater's first "alley." Broad, shallow, curving steps with thick laminated wood handrails and integral lighting lead from the ticket lobby up to the lobby of the larger theater. The

stairs introduce a sense of spiraling spatial motion that animates movement through the building. The convex and concave protrusions of the balconies projecting out toward Texas Avenue reinforce the curvilinear spatial theme. The configuration of the 800-seat Hubbard Stage folds curved rows of seats around the low thrust stage platform. Izenour designed a special chair for the theater seating. Raised ledges frame the two side walls of the theater, functioning as runways along which actors can gain access to the stage. The curvature of the rows of seating is reiterated by baffles hung from the ceiling to conceal the lighting and technology grid. The arena theater, the 300-seat Neuhaus Stage, is reached by another spiral stair that leads down from the ticket lobby into a curved underground lobby containing a long, curved banquette. The exterior of the building is dominated visually by the nine octagonal turrets that rise above the Alley's roofline. These contain secondary stairs, elevators, and mechanical equipment and also serve as abutments for the long-span roof structure. As sectional drawings of the building show, the Alley Theatre is a masterpiece of spatial intricacy as Franzen unobtrusively interlocked the myriad backstage and office spaces required with the performance and audience spaces.

The Alley is distinguished by its setting in the Civic Center, framing the north side of Jones Square between Jones Hall and Bayou Place and alongside the Gus S. Wortham Theater Center, completed in 1987 to the west. It is distinguished by its materials, especially the warm tone cast-in-place concrete exposed both externally and in internal public spaces. The building is distinguished by its subtle but deft workmanship, which emphasizes material economy, simplicity, and solidity. It is especially distinguished by the subjective feelings induced in occupants by the brilliant spatial choreography, spiraling movement, and expanding spaces of the architecture. The Alley is distinguished by its association with Nina Vance, Ulrich Franzen, George Izenour, and Bolt Beranek & Newman.

The Alley Theatre is exceptionally significant at a national level because of its association with the mid-twentieth-century trend toward alternative forms of staging live theatrical performances that emphasized immediacy, intimacy, and conceptual and material economy. It is significant nationally because of the architectural prominence it attained during the 1960s as one of the ambitiously conceived repertory theaters built for recently established resident companies in different U.S. cities. It is significant nationally as an example of the architecture of the New Brutalism designed by an architect whose career was especially associated with that trend and as an example of a building type especially associated with that trend. It is significant nationally as the architectural icon of what is now one of the oldest non-profit, professional, resident theater companies operating in the U.S.

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N. J. Stanley, "Vance, Nina Eloise Whittington"

Michael C. Ross, "About the Alley: History," www.alleytheatre.com.

The information and sources provided by the applicant for this application have been reviewed, verified, edited and supplemented with additional research and sources by the Historic Preservation Department, Planning and Development Department, City of Houston.

APPROVAL CRITERIA FOR PROTECTED LANDMARK DESIGNATION

The HAHC shall review each application for designation of a protected landmark that is included in an application for designation of a landmark at the same time and in the same manner as it reviews and considers the application for a landmark. The HAHC and the Planning Commission, in making recommendations with respect to a protected landmark designation, and the City Council, in making a designation, shall consider whether the building, structure, site, or area meets at least three of the criteria in Section 33-224, or one of the criteria in Section 33-229, as follows:

S NA

S - satisfies NA - not applicable

Meets at least three of the following (Sec. 33-229(a)(1):

- (1) Whether the building, structure, object, site or area possesses character, interest or value as a visible reminder of the development, heritage, and cultural and ethnic diversity of the city, state, or nation;
- (2) Whether the building, structure, object, site or area is the location of a significant local, state or national event;
- (3) Whether the building, structure, object, site or area is identified with a person who, or group or event that, contributed significantly to the cultural or historical development of the city, state, or nation;

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- (4) Whether the building or structure or the buildings or structures within the area exemplify a particular architectural style or building type important to the city;
- (5) Whether the building or structure or the buildings or structures within the area are the best remaining examples of an architectural style or building type in a neighborhood;
- (6) Whether the building, structure, object or site or the buildings, structures, objects or sites within the area are identified as the work of a person or group whose work has influenced the heritage of the city, state, or nation;
- (7) Whether specific evidence exists that unique archaeological resources are present;
- (8) Whether the building, structure, object or site has value as a significant element of community sentiment or public pride.

AND

- (9) If less than 50 years old, or proposed historic district containing a majority of buildings, structures, or objects that are less than 50 years old, whether the building, structure, object, site, or area is of extraordinary importance to the city, state or nation for reasons not based on age (Sec. 33-224(b)).

OR

- The property was constructed before 1905 (Sec. 33-229(a)(2));

OR

- The property is listed individually in the National Register of Historic Places or designated as a "contributing structure" in an historic district listed in the National Register of Historic Places (Sec. 33-229(a)(3));

OR

- The property is recognized by the State of Texas as a Recorded State Historical Landmark (Sec. 33-229(a)(4)).

STAFF RECOMMENDATION

The staff recommends that the Houston Archaeological and Historical Commission recommend to City Council the Landmark and Protected Landmark Designation of the Alley Theatre at 615 Texas Avenue.

HAHC RECOMMENDATION

The Houston Archaeological and Historical Commission recommends to City Council the Landmark and Protected Landmark Designation of the Alley Theatre at 615 Texas Avenue.

EXHIBIT A
ALLEY THEATRE
615 TEXAS AVENUE
PHOTOS

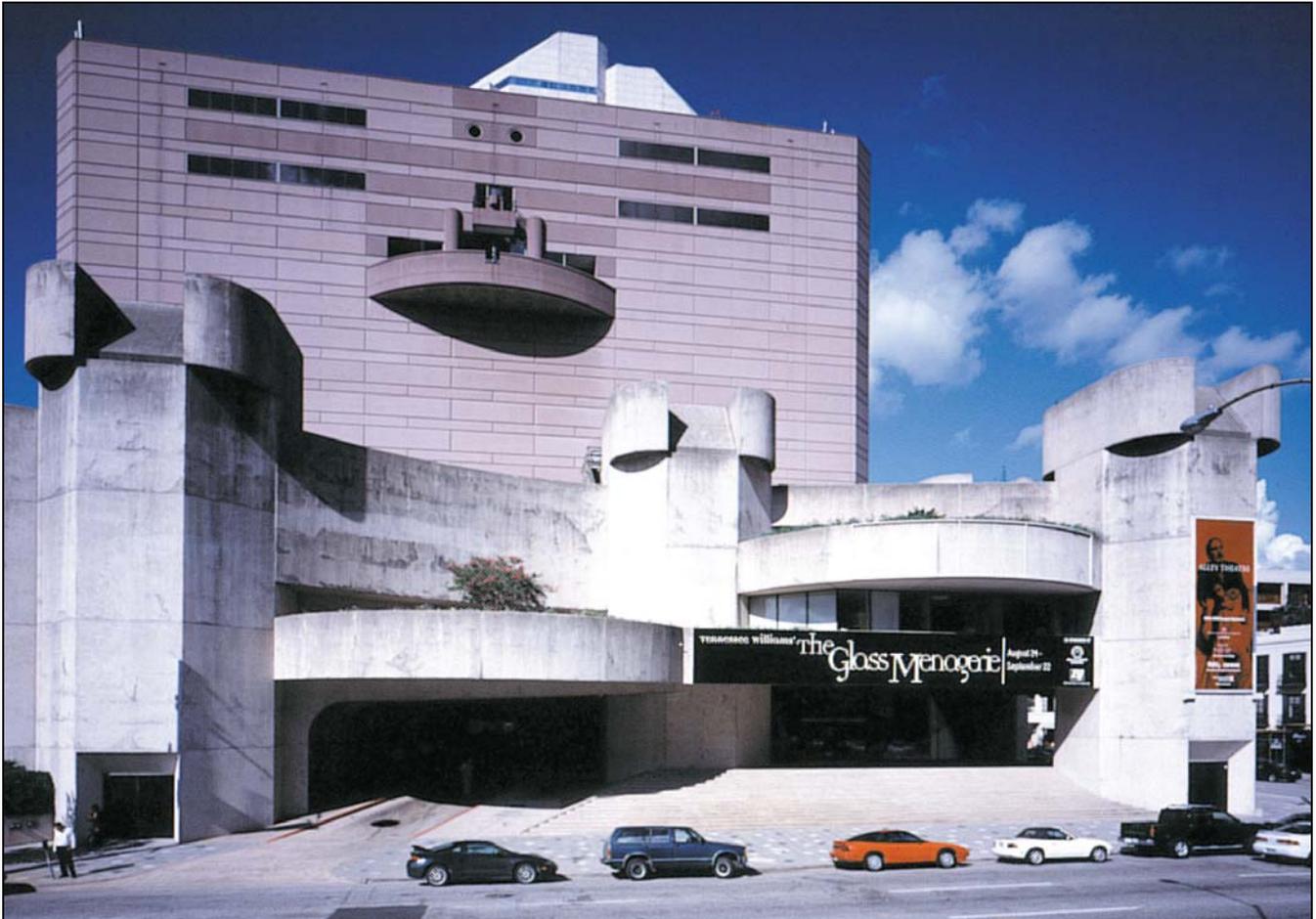


EXHIBIT A
ALLEY THEATRE
615 TEXAS AVENUE
PHOTOS



**EXHIBIT A
ALLEY THEATRE
615 TEXAS AVENUE
PHOTOS**



EXHIBIT B

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ALLEY THEATRE 615 TEXAS AVENUE MAP

