



PUERTO RICO

Modern Puerto Rico and Henry Klumb

■ ENRIQUE VIVONI-FARAGE

The winds of war in Europe and the State's modernization contributed to the death of the Spanish revival style in Puerto Rican architecture. Until the war years, Puerto Rican architects, in both public and private practice, designed in one historical style or another. Most of them preferred the Spanish renaissance style, but in recent years had inclined toward 'modern' art deco.

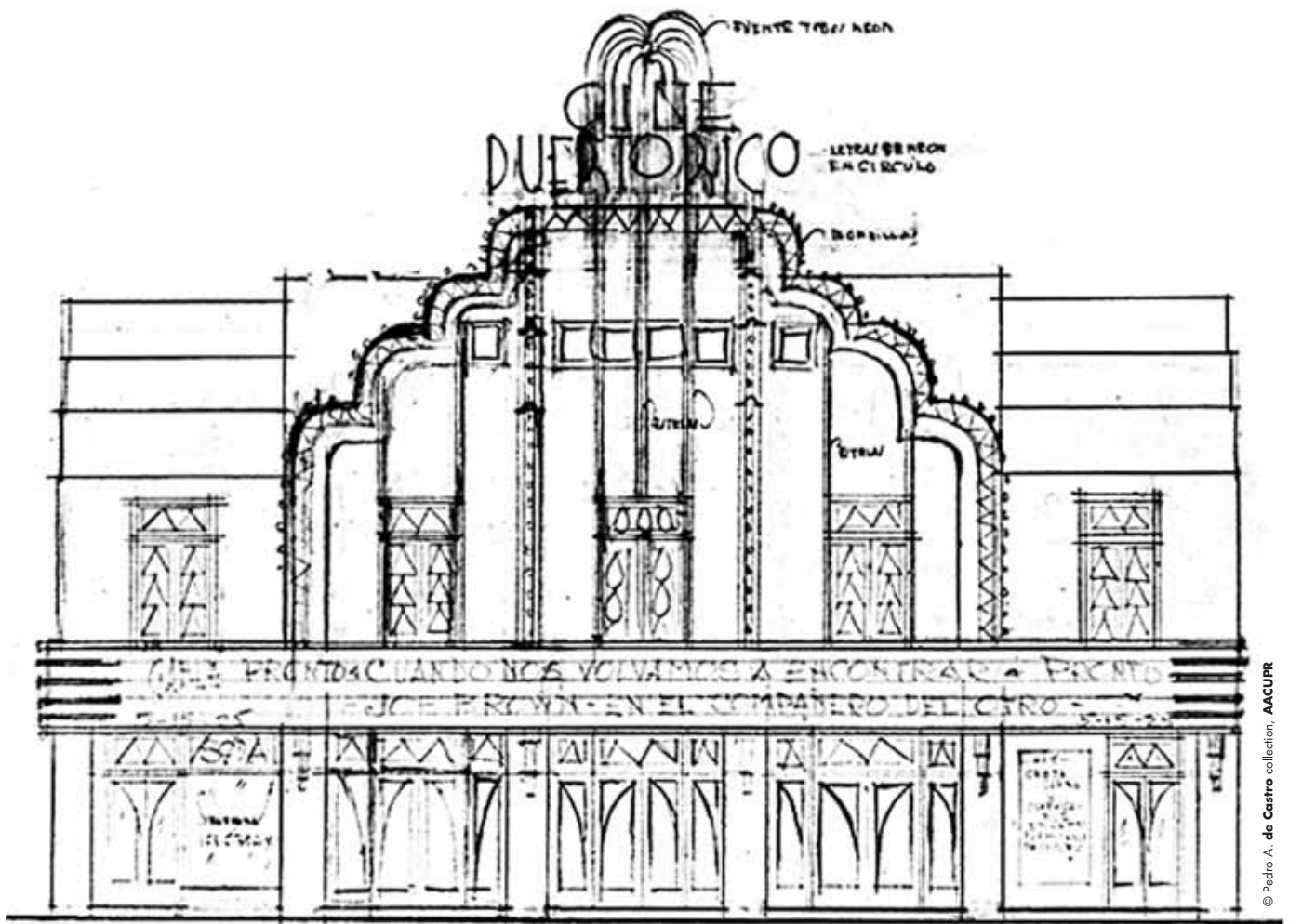
THE VISUAL METAPHOR created by the use of Hispanophile styles in governmental works undertaken during the years from 1900 to 1935 was governed by the belief in an apparently contradictory postulate: that Spanish tradition in architecture facilitated the Americanization of the Puerto Ricans.¹ On the other hand, in the years prior to World War II, the use of art deco in public works conveyed a reference to the functional, the futuristic and the leisurely life, characteristics that were associated with the lifestyles of Miami and Hollywood.

If the 1920s in Puerto Rico had favored a more ostentatious and ornamented public architecture, the 1930s presented Puerto Ricans with grave problems of economic solvency, hunger and poverty, and accelerated population growth that were the result of the exhaustion of the colonial model and the effects of the Great Depression. If the intellectuals and political nationalists had argued for strengthening ties with Puerto Rico's Spanish past and heritage in order to curb Anglo Saxon domination, and if they had dreamed of the Spain of the Conquest—the civilizing, evangelizing, distant Mother Land had brought European culture to the New World—the architectural tradition tried to renew itself by introducing a bold, new style: art deco. From France, where the style arose in *haute couture*, jewelry and interior decoration, art deco was introduced to the world at the International Exposition of Modern Decorative and Industrial Arts held in Paris in 1925. Art deco was characterized generally by an aura of modernity: its lines—sensual, exotic and luxurious, rich in color and texture—created spaces for leisure and good life. All this pointed to a break with the past, and a need not only for what was modern but also for progress.

THE FIRST INDICATIONS of the use that art deco would find in Puerto Rico occurred as early as 1925. The first was a project for a school by the architect Fidel Sevillano (*fig. 2*), it is not known whether the school was ever built, and the second was the design for the Puerto Rico Cinema in Santurce by architect Pedro Adolfo de Castro (*fig. 1*). It was not until the 1930s that the style reached its peak under the auspices of architects Pedro Adolfo de Castro, Pedro Méndez, Rafael Hernández Romero and Jorge Ramírez de Arellano.

IN THE JOURNALISTIC chronicle of the period, the art deco style was treated as “modern and functional, efficient, hygienic and economical.”² In Puerto Rico, due to the taste for Spanish revival style, art deco assumed certain Spanish characteristics at the hands of these Puerto Rican architects. Pedro Méndez utilized the salmantine arch in the design of several residences, an example of this being the Axtmayer residence in Villa Caparra (*fig. 3*). For the Miami Building, Méndez used compositions of symmetry and verticality, characteristic of his designs in Spanish revival style. On the other hand, De Castro introduced the use of tropical flora illuminated with multicolor neon lighting as an ornamental element in various of his designs for theaters, such as the Las Flores in Barrio Obrero and the Puerto Rico in Santurce.

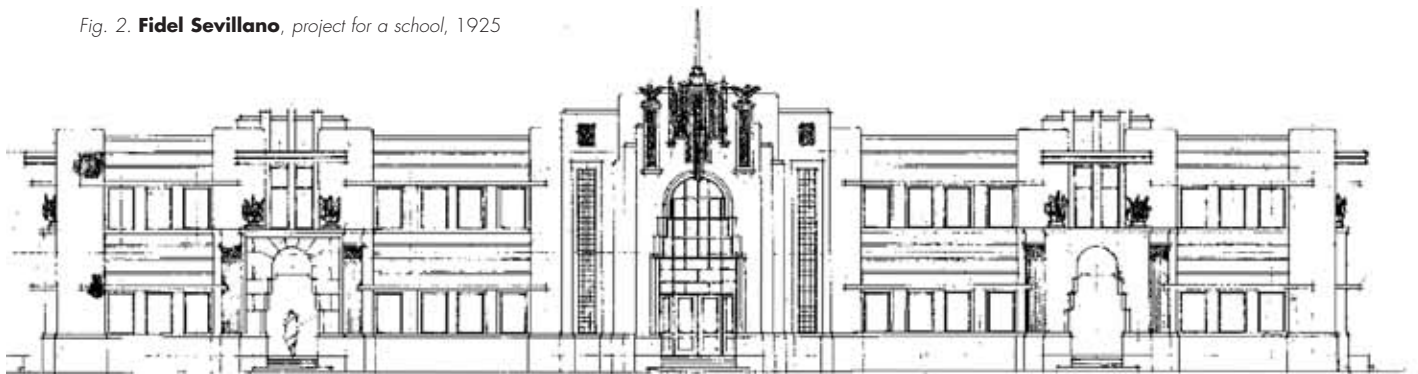
DURING THE 1930s, this modern style was used mainly in the design of private constructions, particularly housing: it was a metaphor to associate the building with cleanliness, luxury, efficiency and the future. At the end of the decade, official architecture had also incorporated the use of art deco in various designs. Government offices, such as the Division of Public Buildings of the



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Fig. 1. **Pedro A. de Castro**, project for the Teatro Puerto Rico, Santurce, 1925

Fig. 2. **Fidel Sevillano**, project for a school, 1925



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Department of the Interior, under the direction of architect Pedro Méndez (1941–1942), produced art deco designs. An example of this is the building for the Planning Board itself, which was finished in 1944 (fig. 4).

On occasions, both the Spanish revival and art deco were considered by the same agency.

For example, the Puerto Rico Reconstruction Administration (PRRA) finished its designs for the University of Puerto Rico (1935–1939), a monumental example of the Spanish Renaissance style, during the

period when it designed El Falansterio (1936–1938), the first collective attempt to alleviate the discomforts of squatter settlements, in art deco style (fig. 5).

THE PROBLEM of Puerto Rican identity, which had inspired our architects to look to Spain, ceased to be a priority for the official architecture of the new government established in 1940. The transformation of the colonial model—begun by Rexford G. Tugwell and Luis Muñoz Marín—required another kind of architecture to represent

the break with the chains of the past. Neither the historical styles nor art deco met this need. However, the Puerto Ricans active in the construction field, who had sufficient experience, had been educated in schools of architecture which maintained the primacy of historical tradition. Recent graduates, such as Miguel Ferrer (Cornell, 1938), though educated in a 'modern style,' showed an affinity for art deco or federal style. Both groups, the professionals and the recent graduates, needed 'teachers' to introduce them to the forms of an absolutely modern architecture which would serve as the architectural language of the new Puerto Rico.

TUGWELL AND HIS POLITICAL TEAM created the Committee on the Design of Public Works in 1943 that introduced the modern style in public buildings. A new architecture would both reflect and impress the new social order on Puerto Rico. The architectural production of this committee revolutionized public architecture

Carmoega design their new facilities. In June 1945, the newspaper *El Mundo* published a perspective drawing of the new building. Its architectural composition was reminiscent of the first casino: it had a large awning at the front, which served as a terrace on the second level, and it had a façade constructed with pilasters that marked the location of the grand ballroom. The most significant change was stylistic, since it used the Spanish revival style. However, two months later, *El Mundo* published another picture of the Casino, this time of a building in a modern style, with dynamic lines and with the elements called for by the modern movement: cylindrical columns or pilotis, strips of windows, and the emphasis on horizontal lines. The office of the director, the article pointed out, wanted a building that represented modernity in Puerto Rico. The final design, built in 1946, became a symbol of high society in Puerto Rico, touched by the new modernizing paradigms of the postwar years.

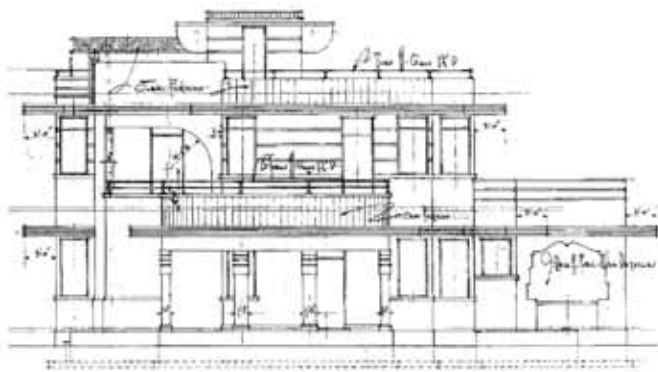


Fig. 3. **Pedro Méndez**,
Carlos Axtmayer residence, Caparra, 1941



Fig. 4. Attributed to **Pedro Méndez**, Building for the Planning Board, Santurce, 1942

and ensured the inclusion of the modern movement in the practice of architecture in Puerto Rico (fig. 6).

FOR THOSE ARCHITECTS who were already established in Puerto Rico, the effect of the committee was explosive. Almost all, some against their will, adopted the modern movement. Pedro Méndez, who had been a member of the committee for less than a year, resigned from that position because, in his opinion, what the architects produced there was not architecture, but engineering.⁴ Others, such as the architect Rafael Carmoega, the first Puerto Rican to occupy the post of State Architect, from 1921 to 1935, adjusted to this transition, as the design of the new casino of Puerto Rico attests (fig. 7).

IN 1942, the United States Army expropriated the magnificent building which was the original casino. Three years later, in 1945, the casino acquired land from the old Borinquen Park in the Condado and requested that

LIKEWISE, IN THE PUBLIC SECTOR, plans for the modernization of Puerto Rico assigned tourism a major role. The industrialization of the most prized natural resources of Puerto Rico—its people, its climate, its beaches—was for the Puerto Rico Industrial Development Corporation (PRIDCO) a major tool towards the development of the country. The postwar perspective obliged the country to reexamine existing tourist facilities and to modernize the industry. Tourism meant, for PRIDCO, "an industry without factories, without assembly lines, without machinery."⁵ San Juan had its hotels, among them the Capitol and the Palace, Puerta de Tierra had the Normandie, and the Condado prided itself on the Condado Vanderbilt, in the Spanish tradition. However, the intention of PRIDCO, under the administration of Teodoro Moscoso, was to expand these facilities considerably and to promote the image of Puerto Rico as the "Isle of Enchantment," to corner "at least 16% of the tourism of the Caribbean."⁶

HOW, then, to accomplish this? How to begin the task of constructing the first hotel in twenty five years?⁷ In letters to seven United States hoteliers, Teodoro Moscoso raised the issue as follows: "How would you like to have a modern hotel of the first quality, constructed according to your instructions, to rent at a very low cost with an option to buy for the term of the rental? Where can you get a deal like this? In Puerto Rico, a possession of the United States whose government wishes to stimulate new sources of income, among them the tourist industry."⁸ Only one of the hotel chains replied: the Hilton Hotel Corporation.⁹

IN 1946, the government opened a competition for the design of the new and important Hilton hotel in San Juan. The only requirements as to the design were that the hotel should have 300 rooms, air conditioning and auxiliary facilities, to be located in an area adjacent to Fort San Geronimo in El Escambron. Three firms of architects in Puerto Rico were invited to bid: Schimmelpfennig, Ruiz y

THOUGH GOVERNMENTAL OFFICIALS thought that the design of the Caribe Hilton was representative of the new Puerto Rico, there were negative reactions from the profession and the public. Some architects classified it as a work of engineering and not of architecture,¹³ and the Nationalist party fustigated the government for investing \$8,000,000.00 in the construction of a hotel rather than in feeding Puerto Ricans who were poor and hungry.¹⁴ The press referred to the hotel as "Moscoso's folly" and "a white elephant," and it compared the brise-soleils to a Coca Cola crate standing on its side. But the government was successful in attracting rich tourists from the United States. The press said that the inaugural ball at the hotel seemed like "an evening in a great city . . . which sometimes made Puerto Ricans think that they were away from the island. The atmosphere was one of magnates, film stars, theater people, millionaires, society ladies in furs and precious jewelry using long cigarette holders and sending spirals of smoke up into the air."¹⁵



Fig. 5. **Jorge Ramírez de Arellano**. *El Falansterio*, low-cost housing project, Puerto de Tierra, 1938

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González, the office of Henry Klumb, and Toro, Ferrer y Torregrosa. Two Florida-based United States firms also took part: Frederick G. Seelmann of Palm Beach, and B. Robert Swartburg of Miami Beach (*fig. 8*). These last two firms submitted designs inspired by the Spanish revival, while the three Puerto Rican firms submitted proposals for a modern building in the international style. The proposal selected was that of the firm Toro, Ferrer y Torregrosa (*fig. 10*) which provided for three hundred rooms with a view of the sea.¹⁰ The design, at the time controversial, was based on the most radical principles of European architecture, and lived up to what Teodoro Moscoso had in mind: "a hotel which would emphasize the 'good old USA' aspects of the Puerto Rican situation—what was modern and efficient—rather than what was surprising and picturesque."¹¹ The Caribe Hilton was considered "the most monumental work carried out by Puerto Rican architects."¹² With this, the government put an end to the Spanish revival as a way of expressing Puerto Rican identity.

FROM 1948 ON, after Puerto Ricans were allowed to elect their own governor, the role of the island as a 'bridge between the Americas' was transformed into that of the 'showcase of America'—the catchword which represented the dramatic and progressive effect of Puerto Rico's new political status. In harmony with this new political identity, architecture in Puerto Rico adopted, in an overwhelming way, the principles of the international style, and explicitly rejected the role of history in the process of architectural design. Henry Klumb expressed this feeling in superb fashion: "There is no real architecture of the tropics in Puerto Rico. Everything is bastard Spanish, which was never the heritage of more than 10% of the Puerto Ricans anyway. And the Spanish enclosed everything behind thick walls and grilles. Their women weren't to be seen; everything was protected. Then you superimpose the Anglo-Saxon traditions on top of that, and you get the most wretched architectural results imaginable."¹⁶



Fig. 6. **Henry Klumb**, *Building for the Committee on the Design of Public Works*, Alcaldía de Maricao, 1944

THERE IS NO DOUBT THAT by the year 1949, when the Caribe Hilton inaugurated its sumptuous facilities, the modern movement was establishing its hegemony in the practice of architecture. The government was at ease with the anonymous international style, in which identities and regional differences could be ignored. Henceforth,

institutions were to abandon the Spanish revival style completely. The emphasis that the government placed on the modern movement had an abrupt effect on the practice of architecture in Puerto Rico. Without exception, all of the offices that existed before and were established after World War II embraced the principles of the modern movement, causing the demise of the Spanish revival in the sectors in power and in the academy.

IN SEARCH OF HIGHER VALUES, THE CAREER OF HENRY KLUMB

Between the two world wars, Germany was all but the best of places: a spirit defeated, a revolution in the making. For some, architecture had no direction and past solutions were discarded, while new ideas were hurried on, not given the necessary time to evolve. This situation confused some, unable to accept either the past or the new. Heinrich Klumb (*fig. 9*), an architecture student born in Cologne in 1905, was one of these personalities. But he did see a way out: America, with its promise of a “poetic and spiritual exuberance” in architecture.



Fig. 7. **Rafael Carmoega**, *Casino of Puerto Rico*, Santurce, 1945

Fig. 8. **Robert Swartburg**, *Project for the Caribe Hilton Hotel*, 1946



HIS FRIENDS alternately called him “Klumbumbus,” for his desire to discover new worlds, and the “Lloyd of Northern Germany,”¹⁷ for his admiration of America’s Frank Lloyd Wright. Thus, after graduating, he embarked on a journey in search of what he called “higher values.” In the first volume of his diaries he recalls: “In 1927, facing a full life ahead I could not identify with the prevalent architectural concept of the day. To give my existence meaning I had to search for higher values and through fortunate circumstances found myself in early 1929 . . . in Taliesin East as ‘another member of our little family in Architecture.’ For five years I was part of a sheltered and inspiring life, always surrounded by beauty, exposed to the ‘art of work and living,’ I observed the principals at work to bring creative truth to earthly efforts.”¹⁸

IN SEPTEMBER 1928, Wright returned to Taliesin from his ‘exile’ in California and Arizona with great plans for establishing the Taliesin Fellowship at Spring Green. In October of the same year, Klumb, then living in St. Louis, received an invitation to visit Taliesin, where for the next five years, he would be, as he himself described it, a student and assistant.

DURING THIS PERIOD he also spent one year with Wright in the Arizona desert, where they built the Architect’s Camp, Ocatilla. Once back in Taliesin, Wright charged Klumb with the organization of the first ‘Frank Lloyd Wright’ exhibition on the Old Continent. He spent a year lecturing about architecture and managing the exhibits in Amsterdam, Berlin, Stuttgart, Antwerp and Brussels. During this trip, Klumb married Else Schmitt.

UPON HIS RETURN to Taliesin in November 1931, his marriage was not well received by Wright. Subsequently their relationship became somewhat strained, but still the faithful disciple, he remained with Wright for two more years and worked on the new buildings for the Taliesin Fellowship and various other projects.

THE LIFE CORE

In September 1933, Klumb left Taliesin for an extended vacation and never returned. On this decision, he commented: “I decided to face the cold reality of the world and its empty promises. Mimicking the past was usual but mimicking the imported style assured success and instant acknowledgment of status. What was important was to have style and not a style.”¹⁹

FOR A DECADE he practiced in various cities across the United States. In early 1935, at the Art League in Washington D.C., he opened a one-man-show called “Architectural Drawings of Modern Houses by Henry Klumb,” where he presented his ideas for the houses of middle class America. While in Washington, he formed the Cooperative Planners Inc. in association with Louis



Fig. 9. Henry Klumb, c. 1930

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Fig. 10. Toro, Ferrer y Torregrosa, Caribe Hilton Hotel, main stairs, 1946–1949



© Toro y Ferrer collection, AACUPR

I. Kahn. Through this office they prepared various projects, such as the Philadelphia Garden Town Plan of 1936. In 1938 he also designed various private houses, such as the Gertrude and Harry Weiss House in Montgomery County, Maryland.

FOR THESE PROJECTS, Klumb insisted on limiting the use of prefabrication to the service area that he called the ‘Life Core.’ This allowed the rest of the house to be designed less rigidly. An example of this design

philosophy is the Battaglia House of 1939, in Burbank, California. During this period, Klumb also got involved with the Bureau of Indian Affairs under the direction of Rene d'Harnoncourt, for which he designed the American Indians exhibitions for the San Francisco World's Fair and for the Museum of Modern Art in New York. In 1940 he was also commissioned to design a community house for the Papago Native Americans in Sells, Arizona. His design was heralded as an "attractive example of native construction in the Southwest, . . . almost entirely Papago and yet . . . representative of some of the best trends in modern architecture." In 1943, Klumb moved to Los Angeles where he worked on the regional plan of the city.

AN ARCHITECTURE OF SOCIAL CONCERN

In December 1943 Klumb was officially invited by Governor Rexford G. Tugwell to Puerto Rico to work as

Island as a bonus to design, the Committee, steered by Klumb and advised by Richard Neutra, developed an architecture that was adjusted to the economic and tropical conditions of Puerto Rico. Klumb established a set of design requirements that encouraged diversity in the island of Puerto Rico. He considered that the work produced by the committee should develop with consideration for the specific problem to be solved and that the design of buildings should respect and accept the local needs, habits and traditions of the people for whom it was intended.²¹

THE OFFICE OF HENRY KLUMB

In 1945 Klumb founded the Office of Henry Klumb, which soon became one of the most important architectural firms in Puerto Rico. In his private practice Klumb explored and developed design tools whose formal roots

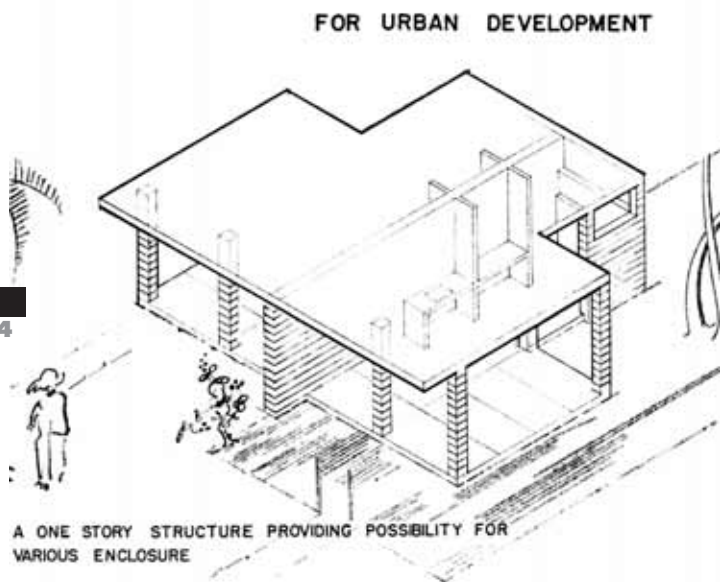


Fig. 11. Henry Klumb, Zero-Plus Housing, low-cost housing, 1944

Architect in charge of General Design of the newly established Committee on Design of Public Works. In *Pamphlet 3* of his work, Klumb wrote: "I recognized early, after leaving Frank Lloyd Wright in 1933, that solutions resulting in the alienation of man from man, and man from nature could only compound the problems facing us. After long years of struggle to adhere to this inner conviction I had the fortune to work and contribute to the reconstruction of Puerto Rico from 1944 on."²⁰

THE COMMITTEE was charged with the design of \$50,000,000 worth of public works. The program focused on the design of hospitals, housing, schools and community centers in order to cure and prevent diseases, and to shelter, educate and organize the life of farmers and laborers (fig. 11). Using the natural benefits of the



Figs. 11 to 17 © Henry Klumb collection, AACUPR

Fig. 12. Henry Klumb, Students Center, University of Puerto Rico, Recinto de Mayagüez, 1954

can be found in the European vanguard and, more specifically in the architecture of Le Corbusier: pilotis, an open floor plan, bands of continuous windows, and a free-standing façade. On the other hand, his five years of apprenticeship with Frank Lloyd Wright had taught him how to harmonize the building with the surrounding land, to interrelate the interior and exterior spaces, to favor horizontal lines, and to organically design, following nature. These architectural tools and principles led Klumb to develop spaces shaped by the use of the brise-soleil, the perforated wall, the pivoting wall, cross ventilation and natural light. His projects were characterized by the use of materials available on the Island, with no aspiration for ornamentation beyond that generated by his understanding of the relationship between human being and environment, or of the built object in the context of

nature. His early years in the practice of architecture were fundamental to his subsequent forty years of production in Puerto Rico.

DEMOCRATIC SPACES AND THE IDEA OF THE 'OPEN BOOK'

The Río Piedras and Mayagüez campuses of the University of Puerto Rico were the stage for architectural exercises that allowed Klumb to explore the possibilities of a social architecture adapted to the conditions of Puerto Rico. He set the standards and guidelines for a democratic architecture of open and constantly flowing spaces. He also developed several architectural strategies to tone down natural light with the use of various designs for brise-soleils (*fig. 12*) which provided light and shadow, thus modulating the homogeneous

KLUMB AND THE DOMINICANS, ARCHITECTURAL BALANCE

Henry Klumb found a kindred spirit in the Dominican Order of Puerto Rico. Their first encounter was in 1946, with the design of the Santa Rosa Chapel in Guaynabo, a simple rural structure. In 1948, the order commissioned him to design a sanctuary dedicated to San Martín de Porres (*fig. 15*) in the new housing development known as Bay View in Cataño.

Klumb's contact was Marcolino Maas, an artist-priest. The relationship between these two men was magical; their profound artistic sensibility led to a client-architect symbiosis rare in such dealings. The richness of this relationship produced exemplary works of architecture in Puerto Rico. In the sanctuary, conceived on the basic geometric figure of the square, Klumb achieved a space that was revolutionary for religious architecture in Puerto



Fig. 13. **Henry Klumb**, *Students Center*, University of Puerto Rico, Recinto de Río Piedras, 1948

Fig. 14. **Henry Klumb**, *Main Library*, University of Puerto Rico, Recinto de Río Piedras, 1948

space and creating spaces suited for habitation. Klumb worked at the two campuses between 1946 and 1966 as the university's only architect. During those twenty years he formulated the master plans that transformed the campuses. His designs expressed in concrete what Jaime Benítez, the university's chancellor for many years, called the "university of the open book," or what Klumb himself saw as an architecture that was profoundly social, and whose measure was not merely the human being, but human well-being. For that reason, Klumb's buildings are organized around open, democratic spaces accessible to all. Photographs show the great variety of structures designed in the spirit of the 'open book,' from academic buildings, libraries, auditoriums, specialized laboratories, and student centers to dormitories and faculty residences (*figs. 13 & 14*). Klumb designed each building with the same elements, but provided each with a particularity that made it unique.

Rico. Here the worshipper communes directly with nature, which, through fretworks of concrete, steel, and wood, draws the eye toward the true focus of the space: the altar and the crucifix.

On the other hand, the design for the parish church in Cataño, La Virgen del Carmen (*fig. 16*), was a difficult exercise for Klumb. Originally, the intention was to expand the seating area in the old structure, but the remodeling became the occasion to make a statement within the urban space of the city itself. Issues of scale, seating area, and interpretation of the ritual had an enduring impact on the design of the architectural project. For Klumb, the solution for the floor-plan was unique: a centralized space, with the altar in the center; porous lateral walls and light that streamed in through a cupola. But the path to this solution was difficult. Klumb suggested several alternatives for the dome's shape, among which a prefabricated dome designed by

engineer August Komendant, at the time one of the most distinguished structural engineers in the United States. Costs and problems with manufacturing (the year was 1957) led to a more traditional construction solution.

ARCHITECTURE, ENVIRONMENT, AND ART: THE VARIOUS ARCHITECTURAL TYPES IN THE WORK OF HENRY KLUMB

From the beginning of his professional career in Puerto Rico, commercial buildings—whether public or private, stores or condominiums, clubs or hotels—were opportunities for Klumb to develop his ideas for life in the tropics on a grand scale. Klumb's constant struggle to adjust these institutions to life in the tropics sometimes came in conflict with technological advances that left the simple, uncomplicated life behind and required high energy consumption. Klumb fought against the mechanization of spaces. For him, using air conditioners was an excess that, given the island's economy, was unsustainable. Thus, even in the most sophisticated and technically complex buildings, Klumb insisted on the uncomplicated life and achieved this aim by introducing nature into the lived-in space. Sometimes, particularly in offices, stores, and other institutions which, for reasons of security, had to be closed, clients demanded that the space be mechanized.

The design strategies adopted by Klumb for these occasions attempted to mitigate energy consumption by means of double exterior walls (that is, the *brise-soleil* applied over the outer structural wall), as in the case of the IBM Building, so that insulation might significantly reduce the heat load on the interior of the building. His quest for a social architecture led him down paths that we can still admire today in many of his works. However, in the Puerto Rico of the twenty-first century, in most cases, that simple but elegant association between architecture, environment, and art is lost.

ALTHOUGH KLUMB designed his first industrial facility in 1957, for a pharmaceutical company, it was not until the 1970s that the office of Henry Klumb dedicated itself almost exclusively to the design of this type of structure (*fig. 17*). Although Operation Bootstrap had begun to industrialize the island by building factories in every town and city, these structures were usually great hangar-like buildings flexible enough to contain practically any type of industry. The design of pharmaceutical manufacturing plants was somewhat more complicated. Usually, this industry required several related but independent and specialized structures. In the areas of greatest concentration of workers, Klumb incorporated architectural elements that would bring dignity to their work and life in the factory. He therefore incorporated interior courtyards for both visual and spiritual relaxation, and carefully designed the cafeteria: widely glazed walls, high ceilings, large interior spaces, a view on a pond, and a site distant from the noise and bustle of the factory-plant itself. Today the success of these designs is still evident in these pharmaceutical campuses. Visiting the premises and speaking with employees allows one to discover how contented they are with their work space, and how satisfying it is.

As in the case of Frank Lloyd Wright, whose architecture seemed most fitted to residential design, Klumb realized that it was houses that had the greatest presence in the life of human beings. His idea of concentrating the basic services of each residence within a Life Core made it relatively easy for him to incorporate the particularities of each site and client into the final result. In his private practice, designing houses was perhaps what he most enjoyed, and what he did the most of. The house did not isolate its residents, but their relationship with the house and nature had an elating effect.

CONCLUSION

Henry Klumb's career in Puerto Rico supported and coincided with the modernization of the island. His understanding of modern architecture stemmed from popular traditions and the nature of place. His quest for an architecture of social concern led him to enunciate the following ideas: architecture, with a spiritual and poetic exuberance, where the past is respected, the present is lived with consideration and the future is a projection of our hopes; the Life Core, where the service's area is a technologically precise construction that allows for a living space adjusted to individual and site needs; man as the measure of all, not as an anthropomorphic phenomenon, but as a social, humanizing prerequisite of architecture; and the concept of creative energy, which allows man to create the conditions under which he could obtain his inherent right for spiritual fulfillment and which would lift him from what Klumb called "the hopeless coarseness of reality."²²

Fig. 15. **Henry Klumb**, *Church of San Martín de Porres, Cataño, 1949*



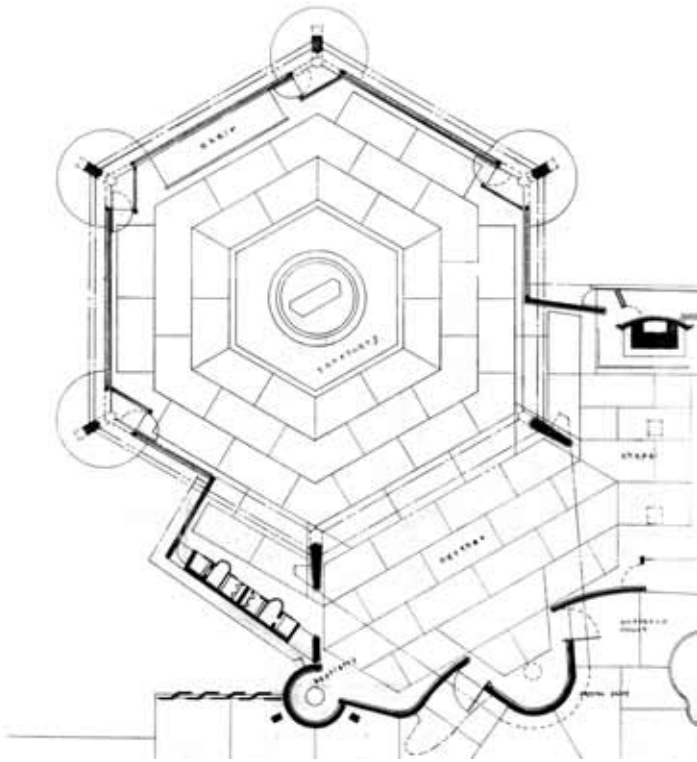


Fig. 16. **Henry Klumb**, Church of la Virgen del Carmen, Cataño, 1958

For forty years in Puerto Rico, Klumb searched for higher values in architecture during a career that made visible the idea of a new Puerto Rico.

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Translated by **Andrew Hurley**

NOTES

- 1 George Holliday, "Resurgimiento de las modernas construcciones en Puerto Rico," *Revista Económica* (June 1938): 7–35.
- 2 The said economy was based on the idea that the new style did not need the polychrome terra cotta pieces or expensive forms in order to generate the characteristic forms of the Spanish revival.
- 3 See graduation thesis of Miguel Ferrer, Toro Ferrer Architects Collection, AACUPR.
- 4 See Enrique Vivoni-Farage, "Pedro Méndez Mercado: obrero de la arquitectura," in *Pedro Méndez Mercado en su tiempo* (Ponce: Museo de Arte de Ponce, 1990).
- 5 Puerto Rico Industrial Development Company, *Informe anual, año fiscal 1948–1949* (San Juan: PRIDCO, 1949): 26.
- 6 Ibid.
- 7 Interview with architect Miguel Ferrer, 2 August 1989.
- 8 "Caribe Hilton Vigésimo Aniversario," *Historia del Caribe Hilton* (San Juan: 1969).
- 9 "Spanish Helped Hilton Win His Hotel..." *Caribe News* 9 (December 1949): 3.
- 10 "Puertorriqueños hicieron planos Caribe Hilton," *El Mundo* (9 December 1950), quotes architect Miguel Ferrer.
- 11 David F. Ross, *The Long Uphill Path (A Historical Study of Puerto*



Fig. 17. **Henry Klumb**, Pharmaceutical company of Parke-Davis, Carolina, 1957

Rico's Progress of Economic Development) (San Juan: Talleres Gráficos Interamericanos, 1966), 103–104.

12 Ibid.

13 Interview with the architect Pedro Méndez, 19 November 1989.

14 Pedro Albizu Campos criticized the government for the construction of Hilton in three of his speeches from 1948 to 1950. See Ivonne Acosta, *La palabra como delito, los discursos que condenaron a Pedro Albizu Campos, 1948–1950* (Río Piedras: Editorial Cultural, 1993), 141–42.

15 Carmen Reyes Padró, "Cientos de invitados asistieron a la inauguración del Hilton," *El Mundo* (12 December 1949).

16 Henry Klumb, quoted in "Designs for the Tropics," *Interiors* (May 1962): 116.

17 Arno P. Mowitz, "Klumbus, or the Discovery of America," November 23, 1924. Henry Klumb Collection, Box 7B, Original publication pamphlets, Architecture and Construction Archives at the University of Puerto Rico (AACUPR).

18 Henry Klumb, "Pamphlet 1: Architecture in Search of Higher Values, 1929–1933." Unpublished manuscript, Henry Klumb Collection, AACUPR.

19 Henry Klumb, "My Architectural Design Philosophy." Paper read at the 65th Annual FAIA Convention in Florida, October 2, 1979, 2–3. Henry Klumb Collection, Box 8A, AACUPR.

20 Henry Klumb, "Handwritten statement." 1966? Henry Klumb Collection, Box 8A, AACUPR.

21 Henry Klumb, "Memorandum." August 10, 1944. Henry Klumb Collection Policy Statements, Committee on Design, AACUPR.

22 Henry Klumb, "Acceptance speech, Academia de Artes y Ciencias de Puerto Rico." April 17, 1972. Henry Klumb Collection, Box 8A, AACUPR.