

National Register of Historic Places Registration Form

1. Name of Property

Historic name Sanctuary of Blessed Martín de Porres

Other names/site number National Sanctuary San Martín de Porres, Iglesia de San Martín de Porres

Name of related multiple property listing N/A
(Enter "N/A" if property is not part of a multiple property listing)

2. Location

Street & Number Comercio St./ Oeste Cementerio St.

City or town Cataño State Puerto Rico County Cataño

Not for publication Vicinity

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance: national statewide local

Applicable National Register Criteria: A B C D

Cariangely Leon Moraza, Esq. 11/22/2016
Signature of certifying official/Title: Date
Puerto Rico State Historic Preservation Office
State or Federal agency/bureau or Tribal Government

In my opinion, the property meets does not meet the National Register criteria.

Signature of Commenting Official Date

Title State of Federal agency/bureau or Tribal Government

4. National Park Service Certification

- I, hereby, certify that this property is:
- entered in the National Register.
 - determined eligible for the National Register.
 - determined not eligible for the National Register.
 - removed from the National Register.
 - other, (explain): _____

[Signature] 1-11-2017
Signature of Keeper Date of Action
fn

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5. Classification

Ownership of Property (Check as many boxes as apply)

- Private
- Public-local
- Public-state
- Public-federal

Category of Property (Check only **one** box)

- Building(s)
- District
- Site
- Structure
- Object

Number of Resources within Property (Do not include previously listed resources in the count.)

Contributing	Noncontributing	
1	0	Buildings
0	0	Sites
0	0	Structures
0	0	Objects
1	0	Total

Number of contributing resources previously listed in the National Register N/A

6. Function or Use

Historic Functions (Enter categories from instructions.)

Religion/ religious facility

Current Functions (Enter categories from instructions.)

Religion/ religious facility

7. Description

Architectural Classification (Enter categories from instructions.)

Modern Movement

Materials (enter categories from instructions.)

Principal exterior materials of the property: Concrete, Stone, Glass, Wood, Metal, Synthetics

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Summary Paragraph (Briefly describe the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

The Sanctuary of Blessed Martín de Porres (currently the National Sanctuary of San Martín de Porres) is a small single story, flat roofed concrete church with attached sacristy at the end of Oeste Cementerio St. (formerly Comercio St.) in the coast town of Cataño, Puerto Rico. It was designed between 1949 and 1951 for the Dominican Priests as a pilgrimage church and as part of the community services for the Bay View and Bahía suburban residential developments. German born Taliesin Fellow Henry Klumb, designed a building in the modern aesthetic where a regional approach linked with many of the ideas discussed by Frank Lloyd Wright as organic architecture. The architect also followed liturgical and sacramental functions as dictated by doctrinal documents of the Catholic Church. Originally designed as an open church within a tropical landscape with central nave and two lateral chapels housing the baptistery and the shrine, in 1966 measures were taken in order to be able to close the building when not in use. Klumb designed then a series of red wood pivot doors and plastic formed vertical louvers for the lateral chapels' grilles-walls. The building remains in excellent condition. The property maintains historic and architectural integrity, although there have been some alterations. All interventions are reversible.

Narrative Description (Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable.)

The Sanctuary of San Martín the Porres: An impulse in modernization for the Catholic Church

As stated by Fr. Mario Rodríguez León in his historical account on the Dominican Order, a new wave of Dutch Dominicans arrived in Puerto Rico after the Spanish-American War in 1898. Although he does not go into the details why, it might have been that after the colonial transfer many Spanish priests left the island, therefore diminishing the size of the Catholic clergy. The Dutch Dominicans founded several churches and schools and in 1904 they were given the parish of Yauco and the chapels of Bayamón, Palo Seco, Isabela, and Cataño, in perpetuity.¹

In 1946 the first private suburban developments modeled after United States' residential planning patterns came into being in the coast town of Cataño.² In order to provide the residents a closer place of worship, the Dominican Priests thought it would be appropriate to build a chapel to serve the *Bay View* and *Bahía* suburban residential developments –or *urbanizations* as they are called in Puerto Rico. This church would be at closer proximity than the town parish located at the urban center, to one side of the Plaza, which was also under the patronage of the Dominican Order. Close to that time, Father Jacinto Oorsprong O.P. and several devotees established the *Society of Blessed San Martín de Porres*.³ The two ideas came together when the decision was made to dedicate the *Bay View* chapel in honor of the Peruvian Dominican friar, then in process of canonization.⁴

¹ Fr. Mario Rodríguez León, *Historia de los frailes dominicos en Puerto Rico, 1509-2009* in <http://www.preb.com/devisita/domenpr.htm> (accessed: October 3, 2015).

² Even though the *Eleanor Roosevelt* residential development in Hato Rey precedes the ones in Cataño by shy of a decade, it was first designed as a government sponsored social housing initiative by the Slum Clearance Division of the Puerto Rico Reconstruction Administration (PRRA), a local New Deal agency.

³ Santuario de San Martín de Porres, Bay View, Cataño, Puerto Rico (1952-1977), digital copy in IMAACUPR, Henry Klumb, AACUPR.

⁴ Dominican friar Martín de Porres Velázquez was a Peruvian priest born on December 9, 1579. He died on November 3rd, 1639. He was the first mulatto canonized by the Catholic Church. The Canonization rites were held on May 6, 1962, same year the Second Vatican Council began, and were officiated by then Pope John XXIII. See Juan XXIII, *Homilía de su santidad Juan XXIII: Rito de canonización del Beato Martín de Porres*, May 6, 1962, in

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The first Catholic modern buildings in Puerto Rico, commissioned by the Dutch Dominicans, reaffirmed the avant-garde character that distinguished the Order since their earliest arrival in 1521. Their collaboration with Klumb began in 1946 with the *Santa Rosa Chapel* in Guaynabo. Later, Father Marcolino Maas approached Klumb to design a church for the *Bay View* community in Cataño which he started to design in 1949.⁵ Other commissions followed in 1953 for *Nuestra Señora del Carmen Church* – the parish church in the Cataño town square which was to substitute the old Spanish-Colonial temple– and 1958, for the *Dominican Seminary* –the Order’s headquarters in Hato Tejas, Bayamón.⁶

As one of the first modern temples designed in Latin America [Fig. 1], Henry Russell Hitchcock called the originally named *Blessed Martín de Porres Church* “the only ecclesiastical modern structure of any quality built in Latin America” since Oscar Niemeyer’s *Church of San Francisco* in Pampulha, Brazil (1943) and Enrique de la Mora’s *La Purísima Concepción de María* in Monterrey, Mexico (1946).⁷



Figure 1. Henry Klumb, San Martín de Porres Church / 1952
Henry Klumb Collection. AACUPR

https://w2.vatican.va/content/john-xxiii/es/homilies/1962/documents/hf_j-xxiii_hom_19620506_martino-porres.html
(accessed: June 20, 2016).

⁵ David Leatherbarrow explains that Klumb first turned down the commission as not being Catholic he did not think he could design a temple for said religious denomination. On the other hand, Klumb was not willing to work within a Spanish Revival aesthetic. My own research suggests that the architect had reservations in taking on the design for the church as he believed his creative freedom would somehow be hindered by the inflexible requests of the client. See David Leatherbarrow, “Breathing Walls,” in Adam Sharr (ed.), *Reading Architecture and Culture: Researching Buildings, Spaces and Documents* (London and New York: Routledge) 15. Marcolino Maas, O.P. “The Sanctuary of Blessed Martin de Porres at Bayview, Puerto Rico,” *Liturgical Arts*, volume 21, no. 1, (November 1952) 5.

⁶ Documents for these projects can be consulted at the Architecture and Construction Archives at the University of Puerto Rico (AACUPR) in the Henry Klumb Collection.

⁷ Henry Russell Hitchcock, *Latin American Architecture since 1945* (New York: The Museum of Modern Art, 1955) 57.

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It was Father Marcolino who convinced the Order –and Pastor León Heijnsbroek, O.P., head of the local priests– to discard two previous proposals designed in the Spanish Revival Style in favor of a contemporary architectural language.⁸ For Maas, it was clear that “...Catholic faith as such does not necessarily build good churches, ‘God-worthy’ churches; only talent and honest craftsmanship can.”⁹ In his opinion, the aesthetic quality of churches in Puerto Rico had weakened since the establishment of the US government on the island. For him, the generalized practice to commission the design of temples to engineers or contractors based on friendships or in recognition of their faith, as well as the attempts of priests to take on design duties without proper training had left “a collection of style imitations from Chartres portals to wedding-cake architecture.”¹⁰ Probably because he was also an artist –painter and stain-window designer– Maas emphasized his aspiration to restore the supposedly lost relationship between artists and the Church without giving up the liturgical aim of the architectural and/or artistic program.

As most functional requirements of the program centered on liturgical considerations, Maas listed them for Klumb in an undated, hand written document where the priest stated the desired cost of the project –around \$40,000– as well as what he called the “general idea” for the design. The priest thought the *Church and Sanctuary of Blessed San Martín de Porres* should house a congregation of 450 to 500 people –numbers Klumb reduced to 300– and emphasized the importance of the placement of the altar. Since the building would function as a site of pilgrimage, a shrine was essential, although of secondary importance. Maas also requested an ambon pulpit, space for a small choir, two confessionals –one near the altar and another close to the exit–, and a belfry on the left side of the building, under which the architect should place the baptistery. Maas also asked for a sacristy to the right side of the altar with an exit to the street, a small storage-room, and a gathering area. The sacristy, he mentioned, should be located behind the church but in connection with it.

Some of the priest’s suggestions, such as the placement of the main entrance on the right corner of the building and the use of red brick for some parts of the building, were not fulfilled by the architect as is evidenced in the final drawings, photographs, and by visits to the church. Clear in the document though, is the determination to include works of art as part of the design program. Distinctively, a sculptural relief near the entrance, stained-glass work, and representational pieces for the stations-of-the-cross. The later, unspecified as of medium for execution.¹¹

Mr. William Fuertes, a local businessman, and *Long Construction Company* –developer of the residential projects– donated the land for the building: two plots west of the Municipal Cemetery 2,167.42 square meters in size.¹² Documents show how the church would stand near other community facilities such as a commercial center, a grade school –east of the cemetery– and a park and play area planned to serve both the *Bay View* and *Bahía* neighborhoods.¹³ Klumb submitted the request for construction permits on July 31, 1950.¹⁴ Seven days earlier, the

⁸ The Spanish Revival proposals we know of by reference as they are mentioned in a couple of documents but there are no drawings to speak of. Ileana López Avilés, “Santuario Nacional San Martín de Porres: Una joya arquitectónica en Cataño,” *El Nuevo Día*, digital versión in <http://construccionelnuevodia.com/noticia/santuario-nacional-san-martin-de-porres-una-joya-arquitectonica-en-catano/> (accessed, October 3, 2015). See also, Marcolino Maas, “The Sanctuary of Blessed Martin de Porres at Bay View, Puerto Rico.” *Liturgical Arts* (November, 1952): 5-6.

⁹ Maas, “The Sanctuary of Blessed Martin de Porres...”, 5.

¹⁰ *Ibid.*

¹¹ Marcolino Maas to Henry Klumb, untitled document [no date], box 10.1, AACUPR.

¹² Mr. William Fuertes donated the property in September 20, 1950 as stated in Deed #208. *Objections to Construction of San Martín de Porres Church, Cataño*, [no date], box 10.1, Henry Klumb Collection, AACUPR.

¹³ A visit to the area confirmed that the school (now abandoned) and the park (now very deteriorated) were built while the shopping center does not seem to have been completed. Lysette Portillo of the San Martín de Porres Society, who lived in the Bay View Residential Development also acknowledged the operation of the grade school during the 1950s.

¹⁴ See Departamento de lo Interior, Negociado de Permisos, *Solicitud de permiso para construcción Iglesia San Martín de Porres*, July 31, 1950, box 10.1, Henry Klumb Collection, AACUPR.

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Puerto Rico Building Corporation won the bid for the construction of the Sanctuary. However, in October, 1950 the *Government of Puerto Rico Permit Office* denied construction permits until the Dominican Priests could supply evidence of the validity of *Long Construction's* gift. According to the deed of donation, signed in April, 1947 the company would regain ownership of said property if the church's construction delayed passed October, 1948.¹⁵ Although there are no documents in the Klumb papers to state to the fact, evidence must have been supplied, as the church was eventually built.

Design for the church started in 1949, although a review of the drawings show most graphic documents are dated 1951 with proposals for detailed intervention in 1966. Klumb's first approach to the design was an orthodox longitudinal plan with a single nave and apse with axial access. As it shows, Klumb proposes early the angulation of the side walls of the church. Klumb developed that idea by the introduction of a possible solution for the pilgrimage status of the building by way of what appears to be an exterior ambulatory which wraps around the north corner (left side) of the plan [Fig. 2]. In this scheme the entrance seems to follow Maas request for an access from the right. Because of the pilgrimage nature of the Sanctuary, there appears to be an ambulatory of sorts in the form of what appears as an exterior gallery. In this proposal, assuming site placement corresponds to the final design, the church seems to be oriented west to east –with the apse pointing east.¹⁶ As can be seen, Klumb introduced here his intention for the fragmentation and permeability of a sidewall by the rotation of diagonal planes in the south façade.



Figure 2. Henry Klumb, San Martín de Porres/ 1949 sketches
Henry Klumb Collection, AACUPR

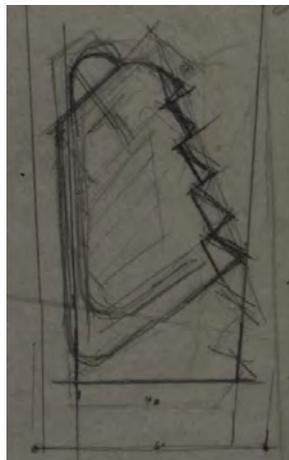


Figure 3. Henry Klumb, San Martín de Porres / 1949 sketch
Henry Klumb Collection, AACUPR

In a subsequent sketch, Klumb seems to shift from the idea of the ambulatory [Fig. 3]. He is still thinking about a longitudinal nave but with an axial entrance. Here he abandoned the apse in favor of a wall in front of and parallel to the altar –at the time priests officiated the Mass with their backs turned to the congregation. Left of the altar Klumb presumably envisioned the sacristy. In this scheme the architect kept the diagonal walls in more or less the same location as in the previous sketch, but introduced the shrine. In response to its pilgrimage status, the intention appears to be to allow access either form the nave or from the exterior of the church. This space, located to the right of the altar, was designed as to face a garden. As an in-between space, it is part of the garden (the exterior) at the same time as it also occupies the interior of the church. Later, I will amplify on Klumb's approach

¹⁵ José E. Rosso, Gobierno de Puerto Rico Negociado de Permisos, *Notificación de objeción*, October 17, 1950, box 10.1, Henry Klumb Collection, AACUPR.

¹⁶ Charles Borromeo, archbishop of Milan, had published instructions on church building in 1577 where he advocated for the reorientation of the temple to have the apse pointing east. However, there were other theologians such as Saint Gregory of Nyssa and Saint Thomas Aquinas who acknowledge this preference in orientation, especially for the first Christian temples, as a recognition of the Orient as man's first home and the location of Jerusalem as the location where Jesus founded the Church.

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in dealing with the program within a discourse of place specificity, but for now, suffice it to say that an argument for spatial fluidity seems appropriate not only as an obvious rubric of modern architecture but also, as the architects' acknowledgement of the possibilities of the tropical setting as design resource. Apparently, on the opposite side, Klumb pondered the idea of an enclosed but unroofed space where wall segments are arranged in a visually interlocking way as to allow for the breezes, while blocking the view from the outside.

In the development sequence for the church plan, a third sketch reveals aspects of the final solution. For example, the accentuation of the four corners: for the choir, for the altar, and the remaining two for baptistery and shrine as side chapels, plus the separation of said spaces from the nave by what reads as fragmented partitions made up of planes rotated on an angle [Fig. 4]. Here, Klumb returns to the idea of the apse, but what is most interesting is the fact that by emphasizing the diagonal in the general scheme, the architect made longitudinal a shape which, in the tradition of church architecture since the Middle Ages and de Renaissance, had been considered one of the basic geometries –the circle was the other– capable of derivation into a centralized plan, as the ideal form of church architecture.¹⁷ Further development of this idea shows Klumb's commitment to the emphasis of the corners of the square conforming the plan and his process to solve the altar space [Fig. 5]. Here, the architect is clearly pondering a way to highlight the prominence of the altar's corner at the same time as he is trying to solve the seating arrangement. For this scheme, Klumb proposes the belfry over the baptistery and seems to work both baptistery and shrine as exterior spaces. The architect also underscores the idea of symmetry by providing two entrances placed at both sides of the choir.

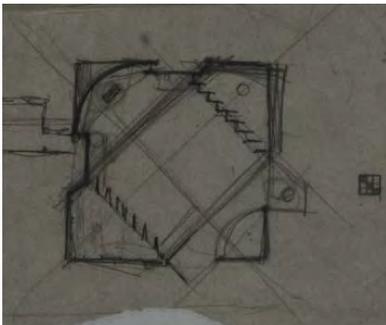


Figure 4. Henry Klumb, San Martín de Porres/ 1949 sketch
Henry Klumb Collection, AACUPR

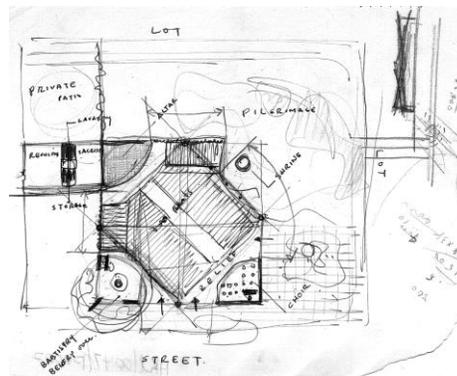


Figure 5. Henry Klumb, San Martín de Porres / 1949 sketch
Henry Klumb Collection, AACUPR

The composition of the final floor plan features the superimposition of squares as it shows the maturation of several ideas appearing in the sketches. That is best perceived in the preliminary floor plan. The first square, with a north-western to south-eastern orientation, contains the church proper. It rotates to conform a diamond shape with a corner perpendicular to Comercio Street (now Oeste Cementerio St.) to house the choir within the nave. Off-centered and pushed towards the front, a second square, with one side parallel to the street, marks off the roof line of the cantilevered canopy that covers the entrance [Fig. 6 + 7].

¹⁷ This, as Rudolph Wittkower explained in his book, *Architectural Principles in the Age of Humanism* (first published in 1952) had been an important debate, especially during the Renaissance, where issues of theological ideology were set against the practical needs of the clergy while officiating Mass. On the one side, many theologians thought the centralized church plan based in the basic shape of the square or the circle –from which every other possible centralized geometry could be derived– was ideal since both, it was thought, best represented God, the Divine and/or Infinity. Of course, the difficulties in the design of a centralized church would soon become apparent. First, there was the issue of the location of the altar –at the center or to one side– then, how to address the processional rite within the liturgy which, for most priests, required a longitudinal church. See Rudolph Wittkower, *Architectural Principles in the Age of Humanism*, (New York: W.W. Norton) 1971 [1952].

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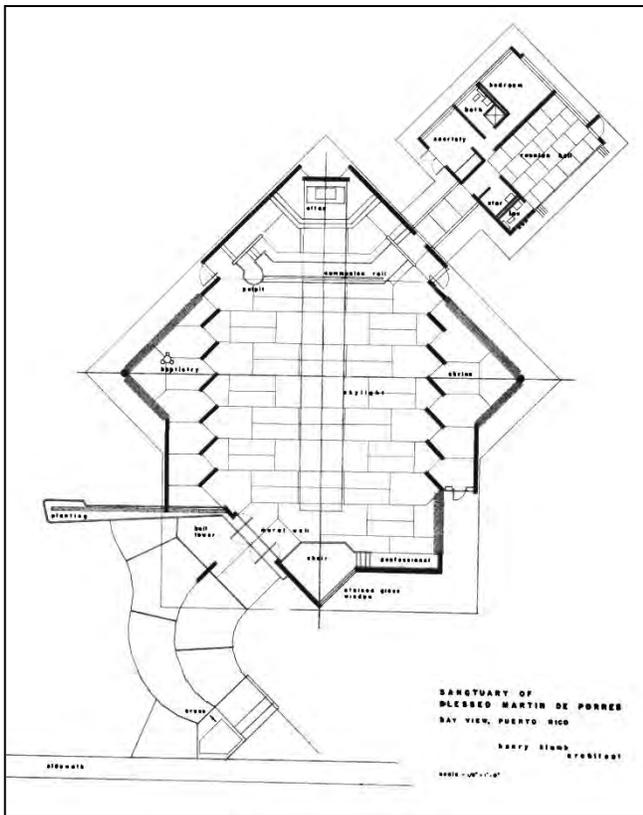


Figure 8. Henry Klumb, San Martín de Porres / 1951
floor plan
Henry Klumb Collection, AACUPR



Figure 9. Henry Klumb, San Martín de Porres / 1951
light diffusing element
Henry Klumb Collection, AACUPR

In 1952 Henry Russell Hitchcock highlighted the fact that “[in] this [island], where Latin America and the United States overlap, it is not inappropriate that Klumb, the only Wright disciple in Latin America, should be working with real success to adopt the principles of the Master of Taliesin to the material conditions of the Caribbean.”¹⁹ In the context of Klumb’s apprenticeship with Frank Lloyd Wright (1929-1933), from the standpoint of *organic architecture*, the emphasis placed on the corners become very significant. Neil Levine observes that from 1929 onward Wright adopted the diagonal as a way to relate the exterior with the interior. That is, as a method in which the building was made to directly correspond with its environmental context.²⁰ For the architectural historian, in Wright’s work the diagonal was more than a mere manifestation of a triangular or hexagonal organizing grid to aid in the composition of the plan. The diagonal, argues Levine, became a specific spatial theory. Wright himself went as far as to insist that obliqueness, contrary to the “dominating” axis of classical [monumental] architecture –architecture [*in*]organic, if you will– implied relaxation and creative unrepression.²¹

¹⁹ Hitchcock, 57.

²⁰ Neil Levine, “Frank Lloyd Wright’s Diagonal Planning Revisited,” in Robert Mc Carter (ed.), *On and by Frank Lloyd Wright: A Primer of Architectural Principles* (London and New Jersey: Phaidon Press Limited, 2005) 246.

²¹ Frank Lloyd Wright, “Plasticity, Third Dimension, Music, and Architecture,” Conference to the Taliesin Fellowship, 1952, commented in Levine, footnote 18.

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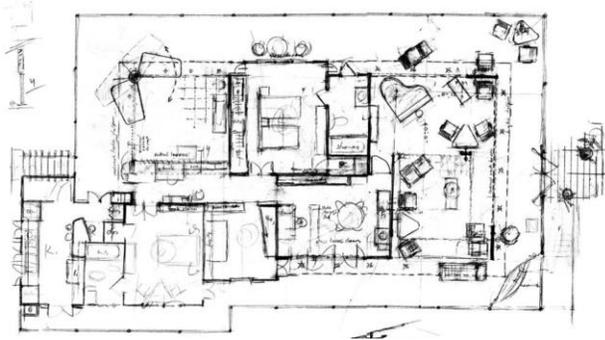
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Figure 10. Henry Klumb, *Casa Klumb*, Sabana Llana / c. 1947
Henry Klumb Collection, AACUPR

For his own house in Sabana Llana, a recycled hacienda type house which he started to adapt for modern-tropical living in 1947, Klumb introduced the diagonal within the restrictions of the rectangular platform of the original house by potentiating its new [open] corners, as the architect turned it into a large porch. That way, in *Casa Klumb* corners were designed and treated as nodes where people connected to nature and with each other in different dynamic and social levels. Arguably, in *Casa Klumb* corners acted as arrows directing attention to the outside in an effort to underline the absolutely irrevocable bond between the house and its surrounding garden [Fig. 10].²²

In San Martín de Porres, however, aside from the operational effectiveness in the use of diagonals and oblique orientations in respect to design, Klumb's accentuation of the corners also resonates with Friar H. A. Reinhold's arguments as disseminated in his book *Speaking of Liturgical Architecture* which, although published in 1952, compiled a series of lectures delivered since 1947 at the University of Notre Dame. There, the notorious liturgist stressed the importance of Baptism and the Eucharist. So, as the most significant sacraments –Baptism being the first step towards the Christian journey of gaining access to the Eucharist–, “they must determine the architecture of the church, inside and out.”²³ Evidently, a case in favor of a functional approach to church design, but also, an annotation which underlines the coherence of Klumb's solution for San Martín de Porres for, in addition to the sacraments, there was the requirement for the incorporation of the pilgrimage shrine as another functional layer of impact to the religious program with specific requirements, such as an independent access separate from the nave.

In addition, it is well accepted that in the formulation of an *organic architecture*, the plan, as the fundamental issue of design, was generated as an operation in expansive centrifugation driven from the center, out. Many times over, the pin-wheel has been used as metaphor for that specific approach towards architectural design in relation to Wright's work. Similarly, in San Martín de Porres expansive centrifugation becomes apparent in the oblique overlaying of the squares that guide the architectural form. This strategy intended, in true organic fashion, to activate the symbiotic relation between architecture and its landscape. That synergy was fundamental, for in *organic architecture* the building was not merely on the landscape, but it was *of* the landscape, part of it.

²² For more on Casa Klumb see my National Level Nomination included in 2011 in the National Register of Historic Places as a revision to the 1984 State Level Nomination.

²³ Fr. H. A. Reinhold, *Speaking of Liturgical Architecture* (1952) as quoted in Randall B. Smith, “Don't Blame the Vatican II: Modernism and Modern Catholic Church Architecture”, *The Institute for Sacred Architecture*, vol. 13 in http://www.sacredarchitecture.org/articles/dont_blame_vatican_II (accessed June 9, 2016).

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Figure 11. Henry Klumb, San Martín de Porres / 1952
shrine and baptistery permeable membranes
Henry Klumb Collection, AACUPR

Both the shrine and the baptistery read in this building as in-between spaces. That is, they are both on/of the outside and on/of the inside. Originally roofed but not enclosed by a solid wall, Klumb designed permeable membranes made up of vertical elements in concrete and, above and between these, tensile cables that allowed crawling plants to thrive [Fig. 11].

In *Latin American Architecture since 1945*, Hitchcock praised Klumb's decision to leave the upper portion of the concrete screens unglazed and the use of plants to soften the light entering into the spaces. That way, he thought, Klumb had successfully handled the tropical problems of ventilation and light control.²⁴ Typical of the colonial discourse, Hitchcock's consideration of environmental conditions as problems, and consequently, of life in the Tropics as a combat with climate, seems a predictable point of view for someone who represented the gaze from the outside. However, for Klumb, who viewed these as resources for design that spoke of a particular way of life, they meant an implication with climate and with nature as landscape was inescapable.

An early project (un-built) that supports that way of thinking is his entry for the Caribe Hilton Hotel Competition. Klumb was the only architect to name his project and as such, the *Hilton's Tropical* (1945) drew on an attitude towards architecture where the Tropics acted as design resource and theoretic concept. As in San Martín de Porres, Klumb envisioned a garden as well as designed an elevation treatment that took advantage of tropical vines crawling up vertical elements included in the façade as architecture echoed the landscape [Fig.12]. Let me point out here that some of Wright's architectural approximations intended a somewhat chameleonic integration of the buildings into their context; for example, the San Marcos in the Desert Hotel –where Klumb collaborated. So, an argument applies for a similar but less literal approach than Wright in the way Klumb inserted his architecture on/into the landscape. In San Martín de Porres the attitude towards landscape design, as planned by Milton Cobin, took advantage of species of flora already present at the site, such as 11 coconut palm trees [Fig. 13]. The landscape plan also included other tropical plants like sage palms, hibiscus, sea grape, ixora, and others.²⁵ Klumb designed as well, a plant box on top of the stone-faced concrete wall in the main façade [Fig. 14]. The planter extended above the entrance door as a directional marking device. An opening above the door was also a testament to Klumb's intention as to deliver a building implicated with nature. Though what is most noteworthy of the landscape design as shown in Cobin's drawing is the use of vegetation as a privacy buffer. A solution that Klumb had used in his own house, which as this church, was almost completely open [Fig.15].

²⁴ Hitchcock, 57.

²⁵ See Milton Cobin, Plant List, Church Landscaping Plan in box 10.1 Henry Klumb Collection, AACUPR.

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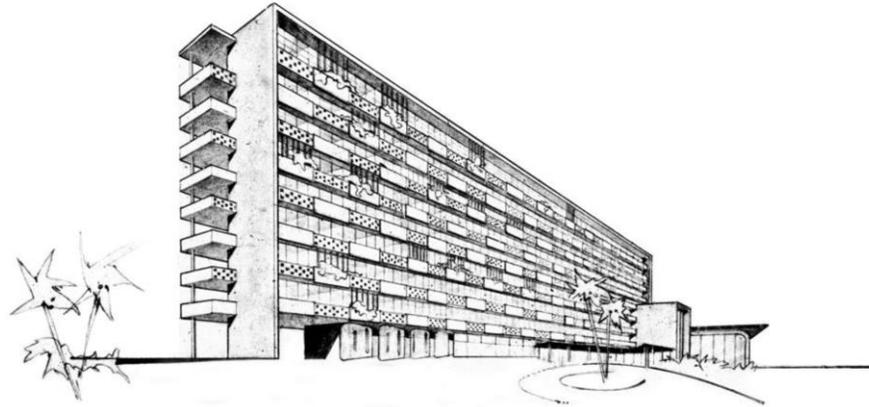


Figure 12. Henry Klumb, Hilton's Tropical / 1945
 Henry Klumb Collection, AACUPR

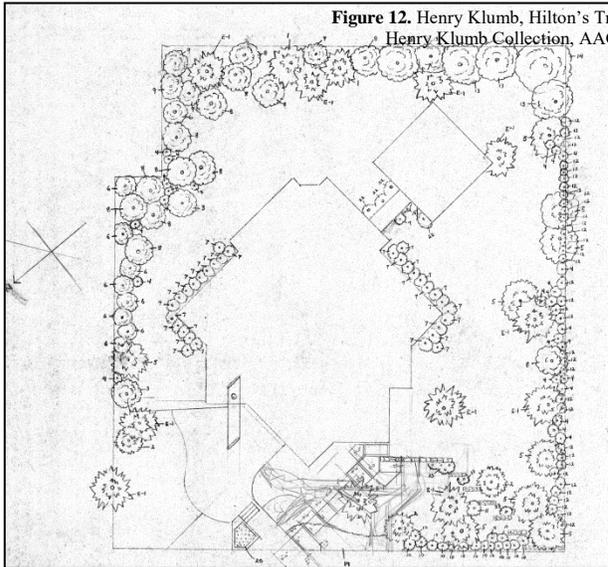


Figure 13. Milton Cobin, San Martín de Porres / 1951
 landscaping plan
 Henry Klumb Collection, AACUPR

PLANT LIST - CHORRILLANES PLANTING PLAN

Key	English Common Name	Scientific Name	(Punta Rico / Cataño)	Quantity
E1	Existing Coconut Palms	COCOS NUCIFERA	COCO	11
1	Coconut Palm			2
2	Sage Palm	CYCAS CIRCULARIS		3
3	Bottlebrush Tree	CALLISTEMON AETHIOPICUS		2
4	Hibiscus	HIBISCUS ROSA-SINENSIS	Anapita	26
5	Red, Brown Hat Palm	SABA CAUSARUM	Yaguajay, San Juan, Cataño	9
6	Sea Grape	CORCHORUS VITIFOLIA	Utuado, Playa	9
7	Ixora	IXORA NUCIFOLIA		31
8	Chajapuz	MALABALA IMPERIALIS	Cayepulli	8
9	Screw pine	PANDANUS VITICOLA	Randona	3
10	Jasmine	JASMINE SAMBAK	Diamela	15
11	Pinyon Palm	FAUCONIA BREVIFOLIA		1
12	Orange Tree	CITRUS AUSTRIACA	Cayo de la Lucha	32
13	Bauhinia	BAUHINIA GULPHEI		5
14		CAULOPHYLLON AXILLARE	Aribito, Cayá	1
15	Albizia	ALBIZIA HODGKINSII	Cataño	1
16	Quercus	QUERCUS PURCHANA		44
17	Selaquinella	SELAGINELLA, sp.		15
18	Philodendron	PHILODENDRON BICOLOR		13
19	Wedelia	WEDELIA TRICOLOR	Manzanilla de Playa	24
20	Crown of Thorns	EUPHORBIA CYPHOPHORA		24
21	Asparagus	ASPARGUS SPRENGERI		80
22	Mossier	Mossier		4
23	Russelia	Russelia		6
24	Philodendron caudatum	Philodendron caudatum		14
24	Lantana	Lantana Canariensis	Cataño	45



Figure 14. Henry Klumb, San Martín de Porres / 1951
 entrance plant box on main façade
 Henry Klumb Collection, AACUPR



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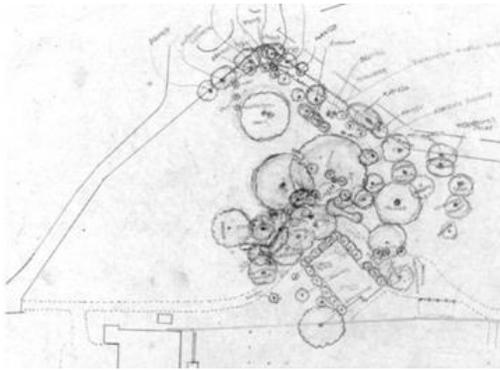
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Figure 15. Henry Klumb, Casa Klumb / c. 1947
vegetation as privacy buffer
Henry Klumb Collection, AACUPR

In 1979 Klumb put his architectural philosophy in writing. Part of it reads as follows:

Architecture in its reality of space created freely flowing from the outside in –from the inside out– it fuses man with his environment –frees man’s mind so he may –if he chooses– live in free association with other men and if receptive, in conscious harmony with the varied moods or nature.²⁶

When set against the project of a church in a tropical setting, such an affirmation becomes most suggestive. First, because within a colonial discourse, historically, the Tropics have persistently been linked to the Biblical Garden of Eden. Second, because even if not religious in nature, Klumb’s fragment from his philosophy of architecture is most spiritual. On one side, the idea of a relationship between man and nature that exceeds simple coexistence in order to allow for a synthesis is, at its essence, very mystical. But from a religious and Biblical standpoint, it arguably connects with the narrative of the Book of Genesis, which accounts for God’s insertion of man in His Creation, described as a garden. Then, there is Klumb’s case in support of a special kind of architecture –one in which space is permeable and boundaries blurry– as the favorable setting for “free association with other men”. I think this can also be interpreted as having if not religious undertones, liturgical connotations as sacramental functions must be experienced in assembly, as a community of men and women –the Ecclesia– who share a common Catholic faith. So, San Martín de Porres might be taken as a building which attempts to express the symbolic meaning of the religious “congregation” as gathered community, while fostering a “conscious harmony with the varied moods of nature”, when they are recognized as God’s Creation.

In the church the nave is separated from the baptistery and the shrine by pillars rotated at 45- degree angles. Father Marcolino explained their two-directional articulation as one way they “act visually as a closed wall in order to concentrate the attention to the altar,”²⁷ but from the opposite direction one can gather their permeability into the side chapels [Fig. 16]. Logically, since tropical architecture is sensory architecture, even if views are blocked other senses remain actively engaged with the landscape –smell and hearing most of all. Therefore, man is ever *fused with his environment* precisely because of the synergic relationship between the Sanctuary and nature as manifested in “[a] true tropical solution for a tropical building problem.”²⁸ Furthermore,

²⁶ Henry Klumb, *My Architectural Design Philosophy*, Celebration of Architecture Florida Design ’79, 65th Annual FAIA Convention (October 2, 1979) Henry Klumb Collection, AACUPR.

²⁷ Maas, “The Sanctuary of Blessed Martin de Porres...”, 5.

²⁸ *Ibid.*

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as far as its practical and emotional character, the “precious piece of architecture” had, Father Marcolino said, “a deep religious and quite Catholic and liturgical atmosphere.”²⁹ Contemporarily, Peter Zumthor has defined architectural atmosphere as something that is perceived by way of “our emotional sensibility.” That is, the way architecture can move us as we experience its environment through our senses.³⁰



Figure 16. Henry Klumb, San Martín de Porres / 1952
two-directional articulation of the angled pillars
Henry Klumb Collection, AACUPR

Maas explained how “...freshness and originality...makes [this church] a typical sample of current building form”³¹ as he pointed to “the true, honest, and simple building pleasure in and around it without snobbism or any aim for sensationalism.”³² That desire for a non-monumental, understated building, informed the unusual design for the belfry. The bell hangs “honestly” –that is to say unhidden–inside a rectangular concrete frame over the roof one side of which seems to extend downward in front of the entrance in the form of a pillar, similar to the ones inside [Fig. 14]. A usual bell tower, said Father Marcolino, “would [have been] out of tone and too much of a show piece.”³³ The priest underscored as well, how “[t]he building is perfectly matched to the surrounding neighborhood and [was] logically built according to the laws of the material used: concrete.”³⁴

Near mid-twentieth century began a new attitude towards church design. Father Reinhold, for example, aside from supporting an architecture which honestly attested for the temple’s liturgical and sacramental functions, advocated, in true modern form, for the abandonment of tradition and previous styles as he thought:

...all these styles were children of their own day. None of their forms are ours. We have concrete, steel, wood compositions, brick, stone, glass of all kinds, plastic materials, reverse cycle heat and radiant heat. We can no longer identify the minority, called Christendom, and split in schisms, with the kingdom of God on earth. Our society is a pluralistic one and lives in a secularist atmosphere... [O]ur architecture must find as good an expression in our language of forms, as our fathers did in theirs.³⁵

²⁹ Ibid. The environment Maas experienced in the Cataño church seems to correlate with Le Corbusier’s Notre Dame du Haut in Ronchamp (1955), another modern site for pilgrimage where, more than religiousness the architect aimed at providing a spiritual atmosphere.

³⁰ Peter Zumthor, *Atmosphere: Architectural Environments – Surrounding Objects* (Basel, Boston, and Berlin: Birkhäuser Verlag, AG, 2006), 11, 13.

³¹ Maas, “The Sanctuary of Blessed Martin de Porres...”, 5.

³² Ibid.

³³ Ibid.

³⁴ Ibid.

³⁵ Hans Ansgar Reinhold, *Speaking of Liturgical Architecture*, (Indiana: University of Notre Dame Liturgical Program, 1952) 32.

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Other scholars agreed. For example, through his 1956 book *The Modern Church*, Edward Mills insisted on the need to build modern churches that “in keeping with the spirit of the age” demonstrated “the same vitality as...[modern] secular buildings.”³⁶ San Martín de Porres aligned with such a point of view as Gregorio García Castro noted in a 1964 issue of *Bohemia* magazine. For a Catholic temple, he wrote, “there are none of the baroque and medieval characteristics that have become a generalized habit in the Roman Catholic architecture.”³⁷ Klumb had consciously designed a church “devoid of thick walls, without overly decorated altars, or vaults,”³⁸ as for the architect these were cluttering elements which provoked a sort of suffocation, not-conducive to a devotional atmosphere. Hence, he believed “...one of the human necessities, in prayer or not, is to be able to breathe, and so air flow is something that should be taken into consideration by the architect when designing a church.”³⁹ So, for religious and contextual reasons, the church could not be otherwise but open.

Furthermore, Maas comments on the Sanctuary’s compatibility with the *Bay View* and *Bahía* suburban residential developments may also be simply explained by the acknowledgement of Klumb’s policy on contextualized design. On the other hand, there was the issue of scale, which surely had something to do with the question of monumentality –or the lack there of, in the case of San Martín de Porres. On the one hand, clearly this was not the town’s main parish church. But on the other hand, arguably, the non-monumental quality of the Sanctuary responded to the way organic architecture strived to abandon monumental and classical aesthetics to convey instead, a spirit of individuality.⁴⁰ Aside from that, there also seems to be a more philosophical attitude. In 1929, while working with Wright in the project for the San Marcos in the Desert Hotel, Klumb had collaborated in the creation of what was supposed to become a permanent architecture embedded in the Arizonian landscape. At the same time, the young architect took part on the building of Ocatillo; an exercise in temporality in which the most basic and primary settlement was given architectural character. This lesson in *praxis* was a great awakening for Klumb as “[b]oth [projects] were given the right to exist, each in its own right, side by side...”⁴¹ Nevertheless, one cannot take for granted either, the humble character of the Peruvian Dominican friar in the name of whom the Sanctuary was built. His modesty was certainly symbolized in the church’s simplicity and non-monumental attitude.

In addition, as Steven Schloeder indicates, during the last half of the XXth Century, the Catholic approach towards architecture shifted, not only in order to foster a more modern aesthetic presence, but also in an effort to make patent a return to the true character of worship as rescued from early Christian practices. For theologians, the liturgy, as a non-individualistic, inclusive rite of assembly, required the simplification of architecture in order to exalt the symbolism of the Church as a gathered community⁴² –arguably then, fostered by the religious and Catholic atmosphere Mass acknowledged. In addition, the XXth Century Liturgical Movement also advanced the idea of the *dignity of the House of God* as a strategy to facilitate and encourage the active participation of the congregation. As early as 1903 Pope Pius X had talked about the importance of church architecture in order to fulfill the goals of the liturgy. He wrote:

Among the cares of the pastoral office...a leading one is without question that of maintaining and promoting the decorum of the House of God in which the august mysteries of religion are celebrated, and

³⁶ Edward Mills, *The Modern Church* (London: The Architectural Press, 1956) 16.

³⁷ Original text in Spanish; translation by the author. Gregorio García Castro, “Iglesia San Martín de Porres: Un templo que rompe la barrera artística tradicional,” *Bohemia* (May 31, 1964) 3A.

³⁸ “Iglesia moderna: Arquitectura ‘funcional’ Avanza en Puerto Rico,” *Nueva Visión* (August 22, 1952), unpaginated. Clipping in box 101.1, Henry Klumb Collection, AACUPR.

³⁹ García Castro, 2A.

⁴⁰ Frank Lloyd Wright, “An Organic Architecture,” in Bruce Brooks Pfeiffer (ed.), *Frank Lloyd Wright Collected Writings, Vol. 3 (1931-1939)* (New York: Rizzoli, 1993) 307.

⁴¹ Henry Klumb, “Wright, the Man,” in Frederick Gutheim (ed.), *In the Cause of Architecture: Frank Lloyd Wright* (New York: Architectural Record Books, 1975) 15.

⁴² Steven J. Schloeder, “Domus Dei, Quae Est Ecclesia Dei Vivi: The Myth of the Domus Ecclesiae,” *The Institute for Sacred Architecture*, vol. 21 in < http://www.sacredarchitecture.org/article/domus_dei_quae_est_ecclesia_dei_vivi (accessed May 25, 2016).

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where Christian people assemble to receive the grace of the Sacraments.... Nothing should have place, therefore, in the temple calculated to disturb or even merely to diminish the piety and devotion of the faithful, nothing that may give reasonable cause of disgust...nothing, above all, which directly offends the decorum and sanctity of the sacred functions and thus unworthy of the House of Prayer and the Majesty of God.⁴³

In order to find the essence of worship and make visible the dignity of the temple, scholars looked back upon the original places of gathering first used by the followers of the Christian faith, after its legalization by Constantine. As the *domus-ecclesiae* was a simple house where early Christians worshiped as well as reunited to teach/learn the doctrine, this, points Schloeder, “became the model for modern liturgical reform.”⁴⁴ As modern *domus-ecclesiae*s, new churches would be planer and more to scale with domestic architecture, that is, simple house-churches. San Martín de Porres seems to follow that model.

As the Liturgical Movement was taken with apprehension among some Catholic sectors, Pope Pius XII issued the encyclical *Mediator Dei* in 1947. There he discussed the responsibility of the Church by way of the Sacred Liturgy and the issue of active participation, but subordinated to the Church’s precepts and norms. On San Martín de Porres’ inauguration on April 20th 1952, Father Marcolino gave a sermon where he insisted on the correspondence of this “ultramodern” temple with Catholic believes. He declared then, that *Mediator Dei* had been taken into consideration while the development, design, and construction of the Cataño Sanctuary. In that document, the Pope had expressed the three virtues needed in everything liturgically concerned: sacredness, dignity or nobility in images and forms, and universality “which, while safeguarding local and legitimate custom, reveals the catholic unity of the Church.”⁴⁵

Regarding architecture, sculpture and painting, the Pope stated how:

[r]ecent works of art which lend themselves to the materials of modern composition, should not be universally despised and rejected through prejudice. Modern art should be given free scope in the due and reverent service of the church and the sacred rites, provided that they preserve a correct balance between styles tending neither to extreme realism nor to excessive “symbolism,” and that the needs of the Christian community are taken into consideration rather than the particular taste or talent of the individual artist. Thus modern art will be able to join its voice to that wonderful choir of praise to which have contributed, in honor of the Catholic faith, the greatest artists throughout the centuries.⁴⁶

As can be seen, Pope Pious XII accepted modern architecture and art in the service of the Church’s doctrinal aims. Clearly, this supported Father Marcolino’s quest for the restoration of the traditional collaboration among artists and the Church in Puerto Rico. Hence, along with Klumb’s architecture, in San Martín de Porres there was a robust program for the introduction of art. A practice that for modern architecture was very common in Latin America, but had not been the norm in Puerto Rico. So, as discussed earlier, in San Martín de Porres, art was not an after-thought, but one of the conceptual principles, which guided the design of the building. In fact, Klumb drew perspective drawings where he explored the possibilities of stained-glass windows or murals as focal features of the proposed main façade [Fig. 17]. The modern art program was well thought out by Father Marcolino in order not to interfere with the airy, open, and clean quality Klumb aspired for the building. For that reason, there was a definite economy of images, but also certain juxtapositions between a traditional and modern aesthetic.

⁴³ Pius X, *Tra le Sollecitudine*, November 22, 1903, quoted in Schloeder.

⁴⁴ See Schloeder.

⁴⁵ Pious XII, *Mediator Dei: Encyclical on the Sacred Liturgy to the Venerable Brethren, The Patriarchs, Primate, Archbishops, Bishops, and Other Ordinaries in Peas and Communion with the Apostolic See*, November 20, 1947 in http://w2.vatican.va/content/pius-xii/en/encyclicals/documents/hf_p-xii_enc_20111947_mediator-dei.html (Accessed June 8, 2016).

⁴⁶ Ibid.

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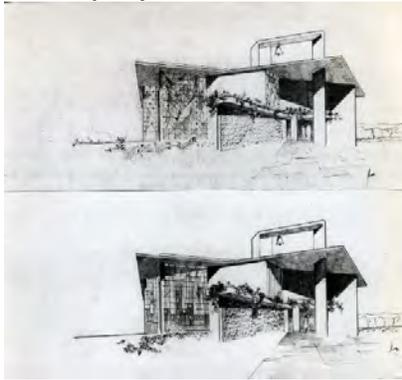


Figure 17. Henry Klumb, San Martín de Porres / 1951
 proposed facades featuring stained-glass
 Henry Klumb Collection, AACUPR

As far as equipment for the church, Klumb was responsible for the pews. These followed the architect’s vision for tropical furniture, as they are minimalist and open-back, lending themselves to the airy character of the building [Fig. 18 & 19]. Klumb also designed the baptismal font in granite as a sober modern sculpture where three cylindrical supports representing the Holy Trinity attach to a larger drum which, when not in use, is covered by a wooden lid [Fig.20]; this, so that animals could not get into it.⁴⁷ The architect was also responsible for the mahogany base for the sculpture for the church’s namesake [see Fig. 24].

For the Stations of the Cross there were 13 images painted between 1915 and 1917 by Dutch expressionist and symbolist painter Johannes Theodorus (Jan) Toorop. These hung on the nave’s slanted pillars. For an angled wall backing the choir Maas asked Dutch painter and glass artist Joep Nicholas for a design that appeared in the 1952 *Liturgical Arts* article which featured the Sanctuary [Fig. 21], though the actual stained-glass window finally exhibited at the church is an abstract design by Father Marcolino Maas. With *Salvation in Christ* as general theme, Maas depicts a “Salvation History” through images that represent the Original Sin with Adam and Eve; the Archangel fighting the dragon, representing the struggle between good and evil; Christ on the Cross to conquer sin and death; Jesus forgiving Mary Magdalen’s sins as a representation of the fruits of the Sacrament of Penance; and the Last Supper in representation of the Eucharist as a commemoration of the mystery of Death and Resurrection of Christ [Fig. 22]. The tabernacle (sagrario) is a wood sculpture representing an ark with the images of the four Evangelists in relief on one side and an angel flying above [Fig. 23]. There is also a seemingly traditional style sculpture of the Virgin and Child on a wall right of the altar, outside the presbytery. Then, standing at the shrine is the polychromatic sculpture of San Martín de Porres by Belgian artist Suzanne Nicolas [Fig. 24]. Its more traditional style contrasts with the modern aesthetic of the church.

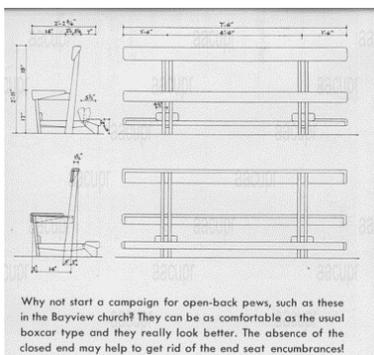


Figure 18. Henry Klumb, San Martín de Porres
 open-back pews drawing
Liturgical Arts, 1952

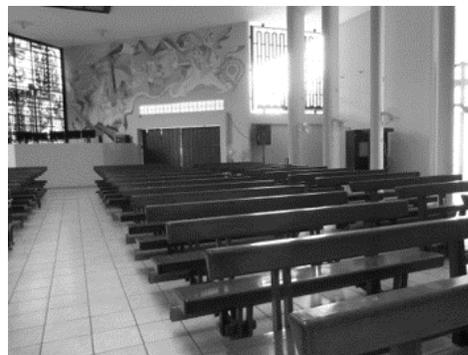


Figure 19. Henry Klumb, San Martín de Porres / 2016
 open-back pews
 photo by author

⁴⁷ Mrs. Carmen Fuertes, daughter of William Fuertes, who owned the land where the church was built, told me that once a hen used the font as her nest. After that, the congregation asked for a lid for the baptismal font in order to prevent other animals to get into it. Conversation with Carmen Fuertes.

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Figure 20. Henry Klumb, San Martín de Porres / c. 1951
baptismal fountain
photo by author / 2016



Figure 21. Joep Nicholas
proposal for stained glass window
Liturgical Arts, 1952

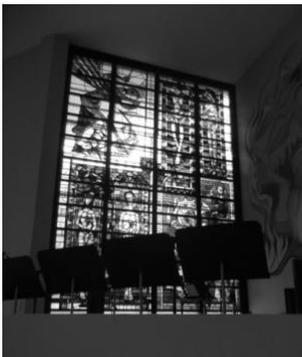


Figure 22. Marcolino Maas / c. 1952
stained-glass window
photo by author / 2016



Figure 23. Tabernacle / c. 1952
stained-glass window
photo by author / 2016



Figure 24. Suzanne Nicholas / c. 1952
sculpture
photo by author / 2016

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Wrapping the main entrance from top to left, there is the mural by Puerto Rican artist Narciso Dobal. This, painted in white, black and tones of gray, as not to compete with the sacredness of the space or the colors of the stained-glass window, depicts the Sacrifice of Abraham as written in Genesis 22 as a metaphor for the holy sacrifice of the Mass [Fig. 25 & 26]. But the most impressive of the temple's works of art was indeed the altar's *Christ in Agony* by Father Marcolino [Fig. 27]. At the time, this modern depiction of the crucifixion in opaline glass and wood was attacked and labeled unsuited for the altar.



Figure 25. Narciso Dobal / c. 1952
The Sacrifice of Abraham
Henry Klunb Collection, AACUPR



Figure 26. Narciso Dobal / c. 1952
the artist at work
Santuario San Martín de Porres, 1952-1977



Figure 27. Marcolino Maas/ c. 1952
Christ in Agony
Henry Klunb Collection, AACUPR

So, it was removed and placed in one of the side-walls of the baptismal chapel and replaced with another piece by Father Marcolino.⁴⁸ Pope Pious XII's encyclical had supposedly warned against art like this.

⁴⁸ Both Christs by Father Marcolino Maas are now in storage outside the Sanctuary. What hangs now in the altar is a print to real scale mounted on foam board of the second Christ.

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...[I]n keeping with the duty of Our office, We cannot help deploring and condemning those works of art, recently introduced by some, which seem to be a distortion and perversion of true art and which at times openly shock Christian taste, modesty and devotion, and shamefully offend the true religious sense. These must be entirely excluded and banished from our churches, like anything else that is not in keeping with the sanctity of the place.⁴⁹

Notwithstanding, the Pope had also acknowledged and welcomed adaptation through regional and cultural diversity. This extended to the arts and architecture as complements to the liturgy.

Even in the liturgy, the Church has no wish to impose a rigid uniformity in matters which do not implicate the faith or the good of the whole community; rather does she respect and foster the genius and talents of the various races and peoples. Anything in this people's way of life which is not indissolubly bound up with superstition and errors she studies with sympathy and, if possible, preserves intact. Sometimes in fact she admits such things into the liturgy itself, so long as they harmonize with its true and authentic spirit.⁵⁰

As such, Klumb's point of view for architecture in Puerto Rico, as an expression of a "Caribbean or tropical" way of life did not antagonize with the Church's. Hence, San Martín de Porres stands as a regional manifestation of a church type that worked within the general liturgical requirements. I must underline here that originally this was a pre-Conciliar church. Therefore, the priest did not face the congregation while officiating Mass. That is why the original altar is set against the wall. It was also the reason for the request for a pulpit and the then typical communion rail, which blocked access to the altar, as before the Second Vatican Council there was a marked hierarchical separation between the clergy and the congregation, which the church design had to acknowledge [Fig. 28].



Figure 28. Henry Klumb, San Martín de Porres / 1952
view from the altar; notice the ambon pulpit and the communion rail
Henry Klumb Collection, AACUPR

Since the church's inauguration the altar has had some interventions such as the removal of the pulpit and the communion rail. The original polished concrete floor has been covered with white ceramic tile, as was the rest of the nave. The skylight was covered at some point, but currently is being rescued by the Society of San Martín de Porres. Hence, artificial lighting was also introduced in substitution of the diffused natural light intended for the space. Also, in 1966 for what seems to be security as well as maintenance reasons Klumb was asked to devise ways in which the shrine could be closed and also, strategies to keep the open feeling in the nave and chapels while securing the church against trespassers. The architect designed a system of red wood pivoting doors for the shrine along with plastic framed interlocking vertical louvers to replace the tension wires above the permeable walls [Figs. 29, 30 & 24]. For some of the unglazed openings of the church a series of wooden grilles were

⁴⁹ Pious XXI, *Mediator Dei*.

⁵⁰ *Ibid.*

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installed [Fig. 31]. Fortunately, all interventions are reversible and do not detract adversely from the original design or functional intentions for the church.

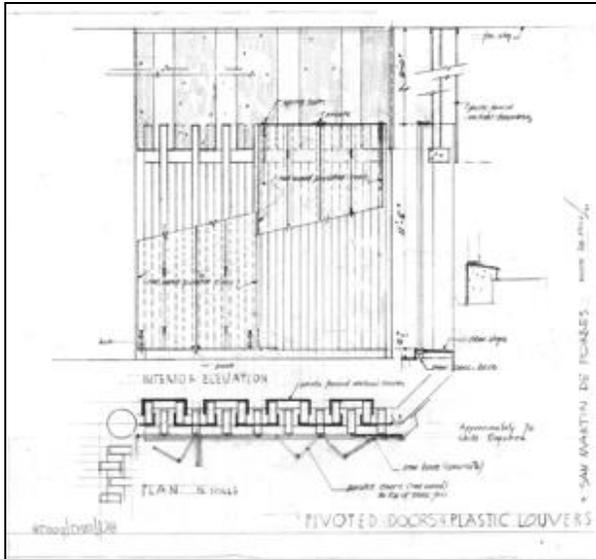


Figure 29. Henry Klumb, San Martín de Porres / 1966
redwood pivot doors and plastic louvers / interior view
Henry Klumb Collection, AACUPR

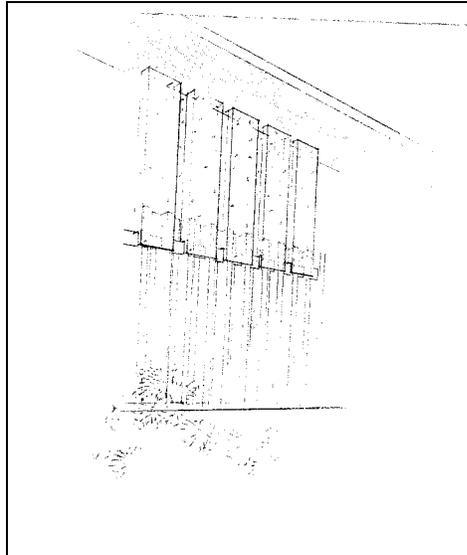


Figure 30. Henry Klumb, San Martín de Porres / 1966
plastic louvers / exterior view
Henry Klumb Collection, AACUPR



Figure 31. Henry Klumb, San Martín de Porres / c. 1966
wood grilles for security
photo by author / 2016

The type of modern architecture advocated by Klumb in Puerto Rico aligns with what is generally termed by historians Regionalism. For Klumb the encounter with the island was somewhat of a shock as he did not recognize neither a tropical nor a Puerto Rican character in its architecture. As he explained:

There is no real architecture of the tropics or of 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.⁵¹

On one hand, Klumb took upon himself to correct the lack of architectural identity within a modern language tempered to the social, economic, and functional needs of the time. This, he termed "aesthetics -or

⁵¹ Henry Klumb, "Design for the Tropics," *Interiors* (May 1962): 116.

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architecture- of what there is". It referred to a philosophical approach in which Klumb acknowledged the social role of the architect as the transformer of chaotic environments into places of "social equilibrium" by the use of cultural heritage as a guide in design solutions.⁵² On the other hand, this commitment to culture and environment might seem compatible with the way Siegfried Giedion explained the difference between the Modern Movement and the International Style in his seminal book *Space, Time and Architecture*. For the architectural historian,

[m]odern architecture is more than a decorative system of universal application. It is in itself too much a product of our time not to exhibit universal tendencies; but on the other hand, it is most interested in the problems of real life to ignore local differences in what refers to the needs, customs, and materials.⁵³

That is not to say that Klumb observed the International Style as a true direction for architecture in Puerto Rico. On the contrary, for him the International Style represented, as for Wright, the reduction of architecture to a formula.⁵⁴ So it is more accurate to say that Klumb's brand of regionalism mirrors core ideas of Frank Lloyd Wright's theory of *organic architecture*. As many of his writings show, for Wright the concept of individuality was intrinsic to his brand of architecture. As such, every organic building expressed a particular way of life. In that sense, if individuality was what distinguished one from another, then, implicit in the concept was the idea of difference. Therefore, it can be argued that *organic architecture* inherently defended *otherness*.

Martin Heidegger pointed to the idea of identity not as a result of sameness but instead, of difference. To the philosopher, identity referred to a way of relational practices where for "A" to be "A" "B" had to exist as its counterpart. So, as explained by Heidegger, identity does not function as a consideration towards those who are "like us" –those who are identical or share a common culture or way of life– but as an opposition to those who *are not* the same as ourselves and therefore, have another cultural context.⁵⁵ Arguably, Klumb's regionalism might be understood as the *organic other*. However, uncommon for a foreign architect working in a colonial context, Klumb looked at difference[s] as design resource[s], not as problems to be solved. In that respect, Klumb does not seem to approach Puerto Rican culture, climate, and environment as implicit inferiors, as was the norm in colonial spaces, but as ways to give form to another type of essence. San Martín de Porres exemplifies this point of view.

⁵² Henry Klumb, *My Architectural Design Philosophy*.

⁵³ Siegfried Giedion, *Espacio, tiempo y arquitectura: El futuro de una nueva tradición* (Barcelona: Editorial Científico-Médica) 641.

⁵⁴ Henry Klumb, Panfleto I. Architect in Search of Higher Values, 1929-1933, box 99, Henry Klumb Collection, AAUPR. See also, Frank Lloyd Wright, "Architecture of Individualism" in Bruce Brooks Pfeiffer (ed.) *Frank Lloyd Wright Collected Writings Vol 3 (1931-1939)* (New York: Rizzoli, 1993) 169.

⁵⁵ Martin Heidegger, *Identidad y diferencia*, Helena Cortés y Arturo Leyte (trads.) (Barcelona: Editorial Anthropos, 1988), 61.

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8. Statement of Significance

Applicable National Register Criteria

(Mark "X" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A** Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B** Property is associated with the lives of persons significant in our past.
- C** Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D** Property has yielded, or is likely to yield information important in prehistory or history.

Criteria Considerations

(Mark "X" in all the boxes that apply.)

Property is:

- A** Owned by a religious institution or used for religious purposes.
- B** Removed from its original location.
- C** A birthplace or a grave.
- D** A cemetery.
A reconstructed building, object, or structure.
- E** A commemorative property.
- G** Less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance

(Enter categories from instructions.)

Architecture

Period of Significance

1949-1951

Significant Dates

1951

Significant Person

(Complete if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

Klumb, Henry

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The San Martín de Porres Church, built in 1951 and inaugurated in 1952, is the first modern religious building in Puerto Rico and the first in the world dedicated to then Blessed Martín de Porres. It is the product of Henry Klumb's ideas on a place specific architecture for Puerto Rico where he combined environmental, climate, and cultural responsiveness with principles of organic architecture as discussed by Frank Lloyd Wright. The building relates to the development and dissemination of modern architecture in Puerto Rico as a showcase tool of progress

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through the association with the United States. The church also connects with the development of the housing policy advocated by the Government of Puerto Rico within suburban planning strategies and to the advancement of the suburban residential development as a way to slum eradication in Puerto Rico. In the religious context, the church is a first reference for the XXth Century Liturgical Movement in Puerto Rico. The building meets the National Register state level Criterion C as a significant example of a regionalist approach to modern architecture for a Catholic Church type. It is also a most noteworthy example of the work of Henry Klumb as a master architect. The property also meets Criteria Consideration A because it derives its primary significance from its architectural and artistic distinctions.

Narrative Statement of Significance (Provide at least one paragraph for each area of significance.)

The Sanctuary of San Martín the Porres in Context

The Sanctuary of San Martín de Porres is the first modern church designed for the island and the first in the world to be dedicated to the Peruvian Dominican Friar.⁵⁶ It is a small temple designed between 1949 and 1952 by architect Henry Klumb for the Dominican Priests of the town of Cataño, Puerto Rico, Catholic Parish. It stands in between the *Bay View* and *Bahía* suburban residential developments. According to the Office of Planning of the Cataño Municipality in *Proyecto de Reconocimiento general de propiedades históricas del sector costero del Municipio de Cataño*, these are the first modern private suburban residential developments built on the island.⁵⁷ One of the first public housing developments in Puerto Rico, currently known as *Rosendo Matienzo Cintrón*, built around 1945, also stands at a short distance in between the residential developments and the town center of Cataño, as an indication of the public policy on housing pushed forth by the Government of Puerto Rico during the 1940s and 1950s.

Housing had been a key factor in the modernization efforts of the colony since the 1930s. Then, slum eradication within the scope of New Deal policies were set into gear in Puerto Rico by emergency agencies such as the Puerto Rico Emergency Relief Administration (PRERA) and the Puerto Rico Reconstruction Administration (PRAA). Within these, the issues of housing –development, appropriate type, and cost-effectiveness became important concerns. While it was evident that families preferred detached single houses, the economic constraints of the time, along with the impending need of the poor for adequate housing forced design

⁵⁶ During the course of this research I found that in the *Independencia* District in *Lima Norte*, Perú, what originally was the *Distrito Obrero Industrial 27 de Octubre* (now San Martín de Porres District) claims to have the first church dedicated to then Blessed Martín de Porres. The Irish priests of the Saint Columbanus Congregation arrived in Perú on February 1952 and Father Martín Forde founded a chapel in Caquetá Avenue in the Inca Garcilaso de la Vega Library. After being constituted as parish they were assigned as patron Saint Francis Solano but since the Columbanus priests were devotees of Martín de Porres they asked then Cardinal Juan Gualberto Guevara to intercede in Rome in order to be allowed to dedicate the church to a non-saint; their request was granted. In 1955 Fernando Balaúnde Terry, Dean of the Architecture Faculty at the *Universidad Nacional de Ingeniería* (National University of Engineering) –later president of Perú (1963-1968 and 1980-1985)– put the Fathers in contact with architect Luis Ortíz Zavallos, who agreed to design the church *ad honorem*. The temple was inaugurated with a ceremony of blessing on July 15, 1962. As can be seen the church in Puerto Rico precedes the Peruvian as it was inaugurated on April 20, 1952 and conversations for its construction were under way since 1949; *Long Construction* donated part of the lot for its construction to the Dominican priests in 1947. In fact, there are several drawings in the Klumb Collection from 1949. Also, in May 24, 1954 the Sanctuary in Cataño received from Rome the certification of then Blessed Martín de Porres relic for the public veneration of his devotees. The document is displayed on the sacristy of the church in Cataño. See *Nuestro Santuario: Breve historia de la parroquia San Martín de Porres, 1952: Primer capilla San Martín de Porres, Av. Caquetá* in <http://www.cofradesmp.jimdo.com> and P. Godofredo Saenz Luna, “La labor pastoral de la Sociedad Misionera de San Columbano a la luz de Monseñor Miguel Fitzgerald en la Diócesis de Carabayllo” (Lima: 2003) in <http://www.peru-cristiano.blogspot.com> (both accessed June 25, 2016).

⁵⁷ Oficina de Planificación, Municipio de Cataño, *Proyecto de reconocimiento general de propiedades históricas del sector costero del Municipio de Cataño, Informe final (enmendado)*, December 22, 2006, in <http://www2.pr.gov/oech/oech/Documents/Inventarios/Inventario%20General%20Cata%C3%B1o%202006.pdf> (accessed on June 7, 2016).

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efforts toward the provision of minimum living spaces in multistory, multifamily buildings. Notwithstanding, as an important precedent in exception of this period I must underline the *Eleanor Roosevelt* residential development of 1937, designed by Puerto Rican architect Jorge Ramírez de Arellano for the PRRA. *Roosevelt*, as it is commonly known, was an exercise in social housing for low income families that mimicked private suburban complexes where even if all were not designed, community services, such as churches (of Catholic and Protestant denominations), commercial spaces, recreation facilities, and schools, were planned.⁵⁸

Rexford Guy Tugwell, former Subsecretary of Agriculture and member of President Roosevelt's Brain Trust, had been instrumental in the inclusion of Puerto Rico in the strategies of economic reconstruction advanced by the New Deal. After a trip to the island in 1934 with First Lady, Eleanor Roosevelt, the economic and social crisis of Puerto Rico became even more evident to both. Tugwell was appointed governor of Puerto Rico in 1941 after serving a short term as the University Chancellor. As a trained economist and planner, he noted how most city and rural dwellings were less than appropriate. In his view, this showed, in no uncertain terms, the failure of the United States' colonial administration.⁵⁹ As he observed from the plane that brought him to Puerto Rico:

House building [sic.] had been extended into neighborhoods where streets had not yet followed; in many places where there were paved streets there were no sidewalks but only paper-littered rubble; alongside the most expensive residences there had been established the most objectionable business uses –garages, drink stands, cheap notion stores. There was no thought, no order, no community discipline.... But also what shocked me...was the rising tide of slums which seemed about to overwhelm the city. [...] What a startling evidence of the failure of all our efforts to outpace, with schemes for housing and public works on this island!⁶⁰

Aside from the local crisis, in the context of the Second World War, it became vital for the United States, within the international politics geared toward Latin America in order to gain hemispheric alliances and loyalties, to show the benefits of their support to less "powerful" nations. That way, Puerto Rico became a laboratory, or in Tugwell's words: "...a good testing ground for American intentions..."⁶¹ Hence, in 1943 Governor Tugwell signed a piece of legislation where he approved the creation of a *Committee on Design of Public Works* (CDPW) which, in anticipation of the return of the Puerto Rican soldiers to the island, would be key in the efforts to modernize Puerto Rico and improve its socio-economic conditions. It would also be crucial in order to make visible the benefits of the democratic capitalist system. In short, the CDPW would implement the mechanisms to fulfill the promises the new Governor had made when he took office. On his inaugural address as Governor of Puerto Rico, pronounced on September 19, 1941 Tugwell had stated:

In bettering public health, in education children, in bringing power, light, sanitation, into people's homes, in building more homes for the underprivileged, in providing all kinds of needed public works, in the conservation of soil and other resources...in the search for higher wages and greater social security – in all these we shall find work enough crowding upon us in the years to come.... We cannot afford to ignore the fact that our system is in competition with others for the favor of the world. To talk largely of freedom, of security and of individual rights without finding ways to translate these words into action will no longer suffice. The test has come, and it is test of performance.⁶²

⁵⁸ For more on social housing see my essays "Suppressing the Slum! Architecture and Social Change in San Juan's Public Housing," in Enrique Vivoni Farage (ed.), *Ever New San Juan: Architecture and Modernization in the Twentieth Century* (San Juan: San Juan 2000 Commission and AACUPR, 2000), 74-117 and "[Re]vision de la vivienda social en San Juan: Notas sobre la arquitectura para el obrero (1930s-1950s)," in Jorge Lizardi y Martin Schwegmann (eds.), *Espacios ambivalentes: Historias y olvidos en la arquitectura social moderna* (San Juan: Ediciones Callejón, 2011).

⁵⁹ Rexford Guy Tugwell, *The Stricken Land: The Story of Puerto Rico* (New York: Doubleday & Copmany, 1947), 130, 70-71, 233.

⁶⁰ Ibid, 130, 70-71.

⁶¹ Ibid, 10.

⁶² Rexford Guy Tugwell, "Inaugural Address" in *Puerto Rican Public Papers* (New York: Arno Press, 1975) 9-10.

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Further, the CDPW had also the self-imposed agenda to shift the architectural attitude of Puerto Rico. So, it had a major role in the production and promotion of a modern aesthetic for public and government sponsored buildings, within a functional approach to programmatic issues. The private sector would shortly follow.⁶³

Tugwell's invitation to head the Design Section of the *Committee* is what brought Henry Klumb, a German born architect, former disciple of Frank Lloyd Wright and Taliesin Fellow, to the United States' tropical colony in the Caribbean.⁶⁴ Professor Enrique Vivoni suggests that one of the aims of the *Committee* was to establish an "image of international equality."⁶⁵ This, in a context where the local government and the colonial administration were eager to show the island as an ideal setting for investment. And so, through the visibility of a specific architectural language, persuade of its "modernity" as metaphor for the capacity to foster a strong business environment. Therefore, as in other countries, modernization in Puerto Rico eventually meant to industrialize –and to render a recognizable image of industrialization. In addition, after World War II the United States was interested in the consolidation of their control in the American region. As Andrea Giunta points out, within that political and defensive goal the United States drove an apparently innocent discourse of friendship and cooperation where, among other things, "the redefinition of the term 'international' implied the will to redesign the map of power. America was no longer the United States, but a continent made up by a group of equal nations."⁶⁶ Internationalism implied "exchange"; modernity, as expressed by abstraction then, was intended as a manifestation of democracy as registered in the free world.⁶⁷

To some extent, abstraction had materialized in architecture in what had been dubbed the International Style. That architecture, and the specific characteristics Henry Russell Hitchcock and Phillip Johnson observed in a recurrent fashion in the work of several architects in the XXth Century –volume over mass, standardization,

⁶³As underlined in a memorandum by board member Louis Sturcke: "[t]here is a further purpose and that is that the program should serve as a training ground for Puerto Ricans in modern design techniques and organization as related to planning of government buildings. Government buildings everywhere have tended to stress the monumental rather than the functional and have not been designed with a primary view to the service which they are to give to the people or the cost of those services. This is especially important in Puerto Rico where the capital improvements' structure has not yet been built up to anywhere near the standards accepted in other modern countries. Puerto Rico starts with a large back log of work to be done. It will take a long period of time before the desirable standards are reached. It is therefore important that as many Puerto Ricans as possible become acquainted with these techniques. It is therefore desirable to borrow from those areas outside the island the skills and knowledge already developed. It would be wasteful and there is no need for Puerto Rico to obtain its experience by repeating the mistakes already made and corrected elsewhere. The residue of knowledge, skills, and ferment left behind by those who eventually return to the continent is I think, in general, well worth the cost involved. Original text in Spanish; translation by the author. Louis Sturcke to the members of the Committee on Design of Public Works, Memoranda [no date], fond: Obras Públicas, series: asuntos varios, file: 317, General Archives of Puerto Rico.

⁶⁴ Stephen Arneson was one of Tugwell's advisors in Puerto Rico. He would occupy the position of Technical Director of the CDPW. Klumb and Arneson met in Taliesin and became business partners in 1933 when Klumb left Wright's studio. Also, in 1937 Klumb had worked in a project for the construction of 50 housing units for the *Greenbelt Homeowners Cooperative* in Maryland as part of the planning firm *Cooperative Planners* –in which Louis Khan was also on the payroll. Tugwell, who was then the director of the *Resettlement Administration* responsible for the *Greenbelt Towns*, personally supervised the projects. It seems Klumb and Tugwell met during this period as documents in the Henry Klumb Collection in AACUPR show the architect had been invited to a farewell dinner party offered by Tugwell's friends as he stepped down as director of the *Resettlement Administration*. In addition, a letter from Arneson of January 14, 1944 stated how he had discussed the matter of Klumb's employment with the Governor and with the *Committee's* Board of Directors and that they expected his arrival as soon as possible. See Will W. Alexander to Henry Klumb, January 5, 1937, box 2.5, Henry Klumb Collection, AACUPR and Stepehn Arneson to Henry Klumb, January 14, 1944, box 3.1, Henry Klumb Collection, AACUPR.

⁶⁵ Original text in Spanish; translation by the autor. Enrique Vivoni Farage, "Hacia una modernidad tropical: La obra de Henry Klumb, 1928-1984," Capitel: Boletín informativo del Colegio de Arquitectos de Puerto Rico (May 1995) 7.

⁶⁶ Original text in Spanish; translation by the autor. Andrea Giunta, "Misión imposible: Nelson Rockefeller y la cruzada del internacionalismo artístico" en Ricardo Salvatore (comp.), *Culturas imperiales: Experiencia y representación en América, Asia y África* (Argentina: Beatriz Viterbo Eitora, 2005) 2.

⁶⁷ *Ibid*, 205, 208.

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regularity, functionalism, and lack of ornamentation— had been presented in a 1932 MoMA exhibition (*Modern Architecture: International Exhibition*) and book (*The International Style: Architecture Since 1922*). By 1945, that approach to architecture had been accepted as a “style” accompanied by a widely spread discourse that supported the idea of universal value in the alleged rejection of geographical or cultural meaning. A point of view that appreciated an assumed capacity of insertion in any/every scenario as it implied a rather *abstract architecture*. Be that as it may, Silvano Santiago shows how universality can function as an instrument of colonization where the imposition of foreign systems, as universal solutions, are intended to graduate or homogenize difference. On the other hand, he also recognizes it as a process by which subaltern cultures amplify their significance or usefulness in order to attract attention to themselves.⁶⁸

By 1948, Luis Muñoz Marín, leader of the Popular Democratic Party, had become the first governor elected by the Puerto Rican people. Muñoz Marín proposed an inclusive public policy towards housing in which the government would take on the responsibility of setting in motion mechanisms where a sense of equality would push forth ways in which to soften social barriers,⁶⁹ while advancing the economic progress of the working families on the island. All this, while driving economic development from agriculture towards industrialization. However, the issue of adequate housing had been also a concern for his predecessor, first Puerto Rican Governor, Jesús T. Piñero, who had been appointed by President Harry S. Truman in 1946.

During the mid-1940s housing was identified in Puerto Rico as one of the most relevant problems needing attention. A poll by the Housing Authority and the Program for War Aid had revealed the need for 39,000 new housing units.⁷⁰ For the Government, Puerto Rico’s housing projects—either private suburban residential tracks or public housing— were imbedded within the larger goals of economic progress and social change. Hence, the policy on housing was delineated as an issue of *integrated planning* where construction would serve as means for mass employment. This, under the direction of Henry Klumb as head of the *Puerto Rico Housing Authority* (1945). That way, families would be able to get suitable housing according to their income in a process that would foster their social and economic mobility within several stages. The final one: a private residence in a suburban project. Hence, after World War II, public policy on housing in Puerto Rico had two recognizable architectural and planning strategies: the State sponsored public housing projects and the private housing developments, where the acquisition of the house was made possible by FHA (Federal Housing Administration) and Veterans Administration mortgage loans.

The two solutions to the housing issue not only coexisted, but functioned as tangible representations of democratic ideals inscribed within a cooperative and didactic attitude. As explained by Governor Muñoz Marín:

[...] precisely, the proximity between public housing projects and private housing developments, [...] where people who have had the advantage of education [live] [...] could serve to improve the understanding of those in the public housing projects who do not have it clear, instead of feeding into a sense of separation between God’s creatures because of differences in economic opportunity.⁷¹

⁶⁸ Silvano Santiago, *The Space In-Between: Essays on Latin American Culture*, Tom Burns and Ana Lúcia Gazzola (trans.), (Durham and London: Duke University Press, 2001) 63.

⁶⁹ [Unknown author], *La filosofía del Gobierno de Puerto Rico y los Programas de la CRUV* (no date), data on housing, section 5, series 16, subseries 10, box 4, Luis Muñoz Marín Archives, San Juan, Puerto Rico.

⁷⁰ Puerto Rico Housing Authority, *Seventh Annual Report, Fiscal Year 1044-1945* (San Juan, 1945), 36. Quoted in Enrique Lugo Silva, *The Tugwell Administration in Puerto Rico, 1941-1946* (Río Piedras and Mexico: Editorial Cultural, 1955), 87.

⁷¹ Original text in Spanish; translation by the author. Luis Muñoz Marín, Letter to Ingrid M. Silva, May 25, 1954, section 5, series 16, subseries 9, folder 92, box 4, Luis Muñoz Marín Archives, San Juan, Puerto Rico.

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Leonard D. Long arrived in Puerto Rico from North Carolina in 1946. He was one of the most successful housing developers in the United States.⁷² Immediately after World War II, by way of a proposal from then Governor Jesús T. Piñero, Long saw in Puerto Rico infinite business potential.⁷³ Curiously, the company referred to their projects in the island as in Latin American, acknowledging a separation determined by the colonial and cultural status of Puerto Rico. Here was a territory in need of massive housing, with great numbers of veterans returning home –more than 64,000– who would qualify for FHA and Veterans Administration loans. Long’s discourse on home ownership stated its significance as a tool in civic and economic stability but also, as key factor in a consumer society.

The man who owns his own house is stable. As an employee, he is more dependable...more conscientious. He has a strong incentive to increase the comforts and conveniences of his home. In turn, he becomes more civic-minded with the desire to improve the community...helps create a bigger demand for goods and services, new jobs and new buying power. The Long Organization is convinced that modern homes are the basis for civic and economic stability.⁷⁴

His first project in Puerto Rico, the *Bay View* development in Cataño [Fig. 32 & 333] –where the Sanctuary of San Martín the Porres would be built later– was in fact, somewhat of a prototype for future larger scale projects such as Puerto Nuevo (1949).⁷⁵ In *Bay View* Long introduced a new business model for the island and a novel approach to private housing construction within the altruistic discourse of “building a better Puerto Rico.” Actually, *Long Construction* donated part of the site for the Sanctuary to the Dominican Order.⁷⁶

Long Construction built 258 housing units in Cataño in 150 working days to be sold at an average of \$8,000 [Fig. 34, 35 & 36].⁷⁷ In *Bay View* Long initiated a method for private housing development that would complement the public housing efforts of the Government. When governor Piñero approached the business man with the proposal to build homes for veterans and low income families on the island as a way to tackle the ever growing problem of the slums, he envisioned simple modern hygienic and economic concrete houses of two bedrooms, family and dining room, kitchen, bathroom and balcony.⁷⁸ *Long Construction* would acquire financial and administrative support from the local government in order to buy cheap land and prepare it for mass housing; units would be sold with the backing of guaranteed federal loans. So, *Bay View* not only started a shift in urban planning but also, a direction towards industrialized building methods.⁷⁹ This would shorten construction time and

⁷² Long had started his firm, Long Construction & Co. in the 1940s. Before his arrival in Puerto Rico Long had built affordable housing projects in Charleston, South Carolina and Atlanta, Georgia. Projects, which were supported by FHA loans.

⁷³ Guillermo A. Baralt, *Tradición de futuro: El primer siglo del Banco Popular de Puerto Rico* (1893-1993) (San Juan: Banco Popular de Puerto Rico, 1993) 141.

⁷⁴ Long Construction Company, *Introducing over 40 years of experience in the United States and Latin America* (no date). Supplied by the Puerto Rico State Historic Preservation Office.

⁷⁵ In Puerto Rico Long Construction also build Caparra Heights, Puerto Nuevo, Villa Turabo, Caparra Terrace, Villa Grillasca, Mayaguez Terrace, Caparra Downs Development, Ramey Air Force Base Homes and the Darlington buildings in San Juan, Río Piedras, Ponce, and Mayaguez.

⁷⁶ Donation Deed #164 was signed in April 15, 1947 in favor of the Dominican Priests of Puerto Rico. It stipulated, as a condition of Long Construction, that the building of the church had to start within the next 18 month or the company would regain ownership of the property. José E. Rosso, Gobierno de Puerto Rico Negociado de Permisos, *Notificación de objeción*, October 17, 1950, box 10.1, Henry Klumb Collection, AACUPR.

⁷⁷ José L. Bolívar Fresneda, *Guerra, banca y desarrollo: El Banco de Fomento y la industrialización de Puerto Rico* (San Juan: Luis Muñoz Marín Foundation and Editorial of the Institute of Puerto Rican Culture, 2011) 165.

⁷⁸ Baralt, 141. See also, *El Mundo* June 28, 1948.

⁷⁹ Long Construction’s most important and biggest housing development project was *Puerto Nuevo* (1947-1949). There, Long used assembly line tactics for the mass production of homes in 47 single operations. These included the use of metal forms that could be reused and a rapid dry concrete mix. As well, the developer shortened the height of the home in order to save concrete, neither interior nor exterior walls were plastered, and floors were made out of polished concrete. All this in order to consequently, reduce construction costs. That way the house could be offered at \$4,000. For more on the subject see

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lower costs in order to be able to provide an affordable home to the new Puerto Rican working-middle class. Also, as Aníbal Sepúlveda points out, *Bay View* introduced the modern developer as a key figure in the construction landscape of the island.⁸⁰

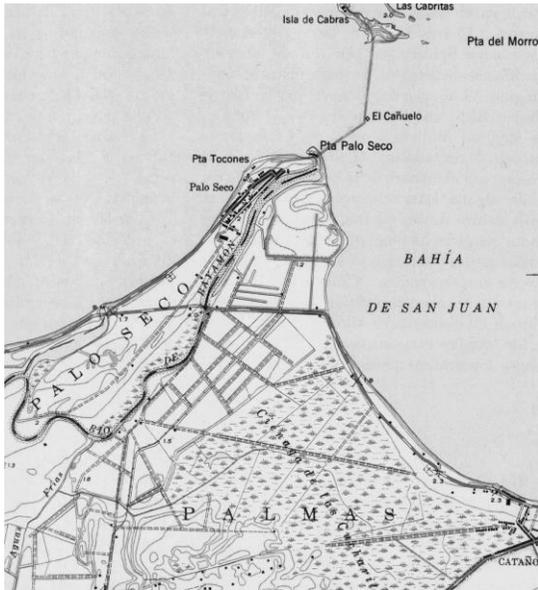


Figure 32. Site for the Bahía Residential Development / 1947
Cemetery is marked on the map
United States Geological Survey



Figure 33. Bahía Residential Development / 1950
United States Geological Survey



Figure 34. Bahía Residential Development / c.1950
Aníbal Sepúlveda, *Atlas*



Figure 35. Bahía Residential Development / c.1950
Aníbal Sepúlveda, *Atlas*

Arturo Castro, "La industria de la construcción de hogares en escala comercial," *Puerto Rico Ilustrado* (December 3, 1949) 32. See also Mary Frances Gallart, "Ahora seremos felices": Models of Private Housing Developments in San Juan," in Enrique Vivoni Farage (ed.) *Ever New San Juan: Architecture and Modernization in the Twentieth Century* (San Juan: San Juan 2000 Commission and AACUPR, 2000) 52-58 and Aníbal Sepúlveda, "Viejos cañaverales, casa nuevas: Muñoz versus el síndrome Long", en Fernando Picó (ed.), *Luis Muñoz Marín: Perfiles de su gobernación (1948-1964)* (San Juan: Luis Muñoz Marín Foundation, 2003) 176-177.

⁸⁰ See Sepúlveda, "Viejos cañaverales," 172-174 and Aníbal Sepúlveda, *Puerto Rico urbano: Atlas histórico de la ciudad puertorriqueña, vol 4, En clave de gris, 1920s-2000s* (San Juan: Centro de investigaciones CARIMAR, 2004) 66.

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Figure 36. Bahía Residential Development / c.1950
Rafael Picó, *Diez años de planificación en Puerto Rico*

Narrative on Henry Klumb Significance

German born Henry Klumb arrived to the United States after completing his architectural education in 1927 in the *Stallische Bauschule* of Cologne; a year later, he was accepted into Frank Lloyd Wright's studio. Klumb started then a professional as well as didactic relationship with Wright thank to Dr. Chandler's Arizona commission as one of Ocatillo's campers [Fig. 37]⁸¹. Architectural historian Gwendolyn Wright sees Klumb's possible intervention in Ocatillo in the way the project adapted to nature's irregularities,⁸² a concern that the architect would later codify in Puerto Rico as "countour planning." From 1929 to 1933 the young architect worked closely with Wright, eventually becoming chief draftsman; in fact, in his autobiography Wright refers to Klumb as "my right arm" [Fig. 37, 38 & 39].⁸³

While at Taliesin Klumb took charge of the first European exhibition of Wright's work; a traveling sample which inaugurated in the *Stedelijk Museum* in Amsterdam, further stopping in Berlin, Stuttgart, Brussels, and Antwerp, before closing in Rotterdam [Fig. 40 & 41]. While in a 1931 trip to Germany, Klumb took on the initial responsibility for the organization by contacting and securing the support of several personalities of the European architectural scene such as Erich Mendelshon, H.T. Wijdeveld –editor of the Dutch journal *Wendingen*–, Siegfried Giedion, and Jean Badovici –editor of *L'Architecture Vivante*–, among others.⁸⁴ Though historiography on Wright incorrectly gives sole credit to H.T. Wijdeveld for the coordinating efforts, documents show that after a very complicated planning process carried on by Klumb the inauguration of the exhibition would settle in Holland rather than Berlin. It was then that Mendelsohn, Wijdeveld, and Klumb decided that Wijdeveld should manage the rest of the preparations from Amsterdam allowing Klumb to concentrate on the installation and host duties at the different venues.⁸⁵

⁸¹ The group traveling to Arizona was Wright, his wife Olgivana, their two daughters and the girl's nanny. Also accompanying them were six draftsmen (Henry Klumb, Donald Walder, Vladimir Heifitz, Cy Tromblins, George Kastner, and Francis Sullivan) along with William West (carpenter) and his wife who was the cook.

⁸² Gwendolyn Wright. "Introduction." In Enrique Vivoni Farage (ed.), *Klumb: An Architecture of Social Concern* (San Juan: Editorial de la Universidad de Puerto Rico, 2006) x.

⁸³ Frank Lloyd Wright. *Autobiografía 1867-[1943]*. José Avedaño (trad.) (Madrid: Editorial El Croquis, 1998 [1932]) 482.

⁸⁴ Letter from Henry Klumb to Frank Lloyd Wright (February 13, 1931), K004C6, Frank Lloyd Wright Foundation.

⁸⁵ Letter from Henry Klumb to Frank Lloyd Wright (May 28, 1931), K005A05, Frank Lloyd Wright Foundation.

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Figure 37. Henry Klumb in Ocatillo / 1929
 Henry Klumb Collection, AACUPR



Figure 38. Henry Klumb with Frank Lloyd Wright / c. 1930
 Henry Klumb Collection, AACUPR



Figure 39. Henry Klumb in Taliesin / c. 1930
 general project development and model construction
 Henry Klumb Collection, AACUPR

As complement to the exhibition, Klumb took on the translation to German of five of Wright's most important essays first published by the *Architectural Record* in 1927 under the general title *In the Cause of Architecture*, as well as lectured on the Master's work. As for Klumb, the exhibition was an opportunity to "awake interest...among the young German architects and architects to be" while vindicating Wright's architectural body of work and theory to the European architectural community by reinforcing his place in Modern Architecture.⁸⁶ Then, Klumb was in fact the body and soul of the first European exhibition of the most notorious North American architect of the time.



Figure 40. Frank Lloyd Wright European Exhibition, Amsterdam / May 1931
 Stedelijk Museum
 Anthony Alofsin, *Frank Lloyd Wright, Europe and Beyornd*



⁸⁶ Letter from Henry Klumb to Frank Lloyd Wright (February 13, 1931).

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Figure 41. Frank Lloyd Wright European Exhibition, Berlin / 1931
Preussische Akademie der Künste
Anthony Alofsin, *Frank Lloyd Wright, Europe and Beyond*
Henry Klumb Collection, AAUPR

Further, in 1932, with the *Taliesin Fellowship* underway and the idea for a school of architecture taking physical shape, Klumb was not only one of the first Fellows but also took responsibility for the new disciples [assigning work, keeping them occupied, and mentoring them] even if at the time he was not entirely convinced of the productivity of this new approach to the teaching of architecture.

After leaving Wright in 1933, Klumb worked in several states. During those ten years in the United States before his 1944 arrival in Puerto Rico his social and New Deal involvement is most significant. First, is his 1936 partnership with Louis Kahn, Alfred Kastner, and Louis Magaziner. Guided by social liberal ideals, they produced experimental designs for affordable minimum prefabricated housing [Fig. 42]. Second, is his contribution as exhibition designer for the *Bureau of Indian Affairs*, created in 1935 as a New Deal effort aimed at the promotion of Indian culture, as well as an attempt to aid in the development of tribal economy [Fig. 43].

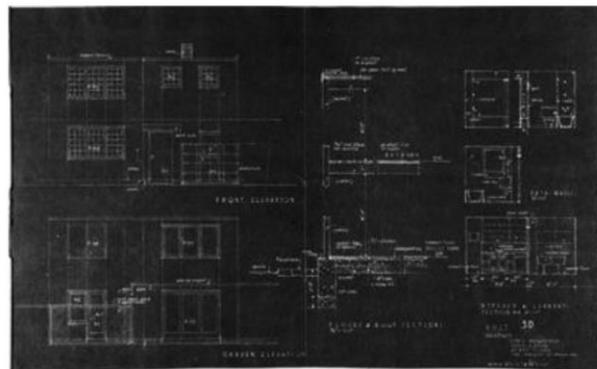
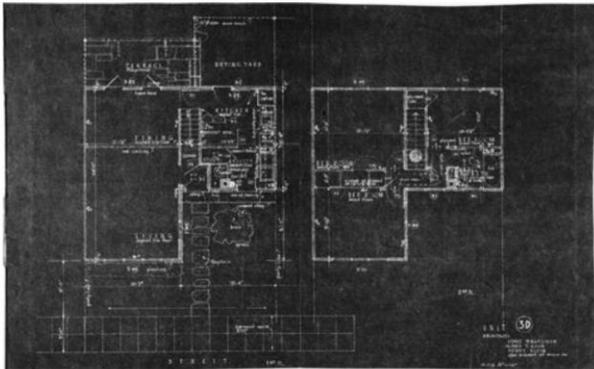


Figure 42. Prefabricated Steel House / 1936-1937
Henry Klumb with Louis Kahn and Louis Nagaziner
Henry Klumb Collection, AAUPR

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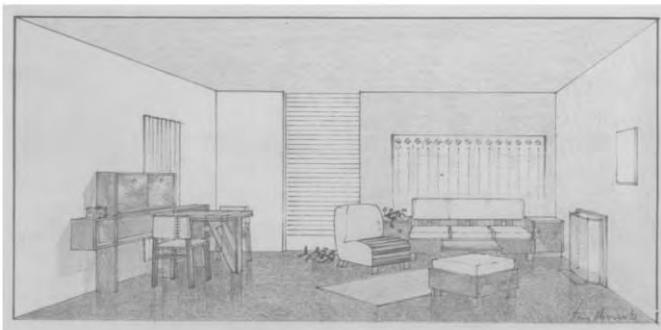
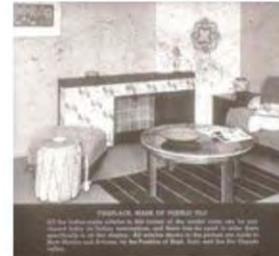
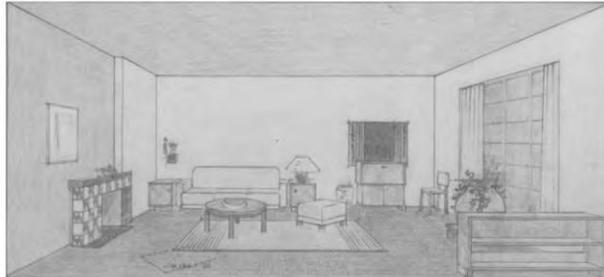


Figure 43. Display Rooms for the Pueblo Arts & Craft Market, Albuquerque, New Mexico/ 1941
Bureau of Indian Affairs
Henry Klumb Collection, AAUPR

In 1942, working as part of the architecture and planning firm *Cooperative Planners* with Alfred Kastner and David Humphrey, Klumb designed 50 housing units for private ownership as a co-op initiative for the Greenbelt Homeowner's Cooperative [Fig. 44]. During the 1930s, headed by former Sub-secretary of Agriculture and Brain Trust member Rexford Guy Tugwell –last appointed US Governor for Puerto Rico–, the Resettlement Administration planned five New Deal communities based on Ebenezer Howard's Garden City idea, paired with the concept of the Neighborhood Unit. Only three of the towns were finally built; Greenbelt, Maryland being one of them. By 1941 some Greenbelt dwellers wanted to own their homes instead of renting to the Government. For that purpose they organized a cooperative in order to facilitate the purchase of land that would allow for the expansion of the Greenbelt community. Framed by World War II, the new housing units designed by Klumb were to be an extension to the original neighborhood, developed as defense housing. The objective was to design model low cost houses with variations according to the homeowners' needs. Within *Cooperative Planners* and as consultant for the Greenbelt Homeowners Cooperative, Klumb sought a way to tackle the housing problem for a sector of the population that did not qualify for the subsidized rental housing projects sponsored by the Housing Authorities nor had the economic capacity to build a private home. Klumb thought that involvement in housing cooperatives would provide "improved housing on a community scale, economically secure for the moderate income groups" where the architect would take the role of "leader to educate and organize the potential home owner of the moderate income."⁸⁷

⁸⁷ Henry Klumb. *A Potential Field of Activity in Private Housing for Architects and Engineers* (May 1944). Henry Klumb Collection, box 84.11, AACUPR.

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Figure 44. Greenbelt, Maryland 1942
Pilot Plan and two housing models
Henry Klumb with Cooperative Planners
Henry Klumb Collection, AAUPR



Klumb's implication in an important period of US Modern Architecture cannot be dismissed, but once in Puerto Rico, his influence on a new aesthetic and understanding of a modernity for the Tropics and/or the Caribbean gained him not only international recognition, but also, the utmost respect of his peers, many of whom –Salvador Soltero, Antonio Higuera, Pedro Luis Amador, Osvaldo Toro, Miguel Ferrer, and others– modeled their approach to architecture through the influence of Klumb's buildings and/or his definition and attitude towards architecture. The May 25, 1952 *New York Times* puts it best:

Klumb was able to absorb the best from [Wright] without becoming an imitative disciple.... [His personal] style is more stern than Wright's, with sharper accents and insistent regard to direct expression of function. ...[Its] almost classical severity is warmed and enlivened by a drama which is an integral part of function and design.... He makes aesthetic virtues out of openness, overhangs, balconies and louvers and out of the wild fertility of native plants and trees.⁸⁸

The time of Klumb's arrival in Puerto Rico marks the beginning of a new approach to architecture. The new attitude that Klumb started to define through the absences in identity he found in Puerto Rican architecture plus his adherence to a place specific functional modernity indicate the local beginning of what Enrique Browne has termed *architecture of development*. That is, an architecture that would denote progress although it was not yet economically or socially realized in the country. In that sense, architecture would become a determinist tool; "not the result of the material conditions sponsored by preexistent scientific or technological advances...but the driving force to modernization", setting a stage for the promotion the metamorphosis of society.⁸⁹ In a way, that meant a projection of architecture for an imagined community,⁹⁰ being that Puerto Rico was defined by some as a

⁸⁸ Aline B Louchheim, "New Stress on Art in Puerto Rico," *The New York Times* (May 25 1952), no pagination. Clipping in the Henry Klumb Collection, box 101.3, AACUPR.

⁸⁹ Original quote in Spanish. Translation by the author. Enrique Browne, *Otra arquitectura en América Latina* (México: Ediciones G. Gili, S.A., 1988), 18-19.

⁹⁰ The term is borrowed from Benedict Anderson.

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colony in transition or a territory with strong Spanish traditions that could not deny the incorporation of North American cultural influences.⁹¹

Along with the resources provided by the tropical setting and the culture Klumb found in Puerto Rico, the architect began to work on a unique approach to architecture. That effort gained attention internationally not as an architecture of Puerto Ricanness, but as the development by Klumb of a Caribbean functional architecture apt for adoption by/in the islands. With the lessons gained at Taliesin in the form of organic architecture and the respectfulness to difference and alterity emergent in the Native-American projects, Klumb designed from a different perspective than most metropolitan architects. His intention to work within a “rational reality”, an approach that started to show through studies for minimum dwellings he began in the United States, showed an awareness of the social aspect of architecture that exceeded the usual discourses centered on utopian desires. For Klumb, the *other* was a referent, another side of the coin; a counterpart as opposed to a contradiction, a resource rather than a problem to be erased.

Regarded by many, as the father of modern architecture in Puerto Rico, the *Henry Klumb Prize* is the highest award given by the island’s Architects’ Association [*Colegio de Arquitectos y Arquitectos Paisajistas de Puerto Rico*] to professionals whose work exemplifies Klumb’s spirit. The first recipient, in 1981 was of course, Henry Klumb. Klumb was also the first *AIA Fellow* in Puerto Rico (1979). As one of the higher honors given to an architect by his peers, it recognizes contributions to architecture and society.

Other prizes received by Klumb include the *Urbe Design Prize* for the Eli Lilly pharmaceutical plant (1968), the *Medal of the Academy of Arts and Sciences* (1972), the *Prize of the Environmental Board* for his pioneering awareness of the environmental issues and his conservation efforts (1980), and the *Alejandro Herrero Prize* of the *Association of General Contractors of America* for his contributions to the construction industry (1982).

The well preserved, avant-garde design of the Sanctuary of Blessed San Martín de Porres conveys the unique significance of a regional approach, linked with many of the ideas discussed by Frank Lloyd Wright as organic architecture, through the vision and creative freedom of Klumb, his Taliesin Fellow. The relation between program and place specificity, its non-monumental character, diagonal or oblique orientations and, above all, the synergic and almost mystical integration of building, man and nature, are some design resources that speak of a particular way of life associated with the dawn of both global and Puerto Rican modernities. Following the pre-Conciliar works of Niemeyer in Brazil and De La Mora in Mexico, it is one of the first modern temples designed in Latin America and the Caribbean whose expansive configuration, permeability, fluidity and even air-flow contributes to the symbiotic relation between architecture and landscape. Besides its embodiment of design characteristics that are representatives of a period, type and method of construction, the building’s significant artistic value is the result of an intention to fuse art and space through the work of well-known masters like Jan Toorop (Indonesia), Joep Nicolas (Netherlands), Suzanne Nijs (Belgium), Narciso Doval (Puerto Rico) and Father Maas (Netherlands) himself. Though it has been the object of minor, reversible interventions, the property holds a high level of integrity on all seven aspects.

⁹¹ Harold Taylor, “Henry Klumb finds an Architecture for Puerto Rico,”123.

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Puerto Rican Collection, Lázaro Library, University of Puerto Rico-Río Piedras

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Luis Muñoz Marín Archives: documents on public policy on housing

Puerto Rican Digital Library, University of Puerto Rico.

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Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67 has been requested)
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey #
- recorded by Historic American Engineering Record #
- recorded by Historic American Landscape Survey #

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other (Name of repository)
Architecture and Construction Archives,UPR

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of property .3416 acres USGS Quadrangle Bayamón

(Use either the UTM system or latitude/longitude coordinates. Delete the other.)

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

- | | | | | |
|----|----------|------------------|-----------|-------------------|
| 1. | Latitude | <u>18.443700</u> | Longitude | <u>-66.133058</u> |
| 2. | Latitude | _____ | Longitude | _____ |
| 3. | Latitude | _____ | Longitude | _____ |
| 4. | Latitude | _____ | Longitude | _____ |

OR

UTM References

Datum (indicated on USGS map): _____

NAD 1927 or NAD 1983

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| 1. | Zone | _____ | Easting | _____ | Northing | _____ |
| 2. | Zone | _____ | Easting | _____ | Northing | _____ |
| 3. | Zone | _____ | Easting | _____ | Northing | _____ |
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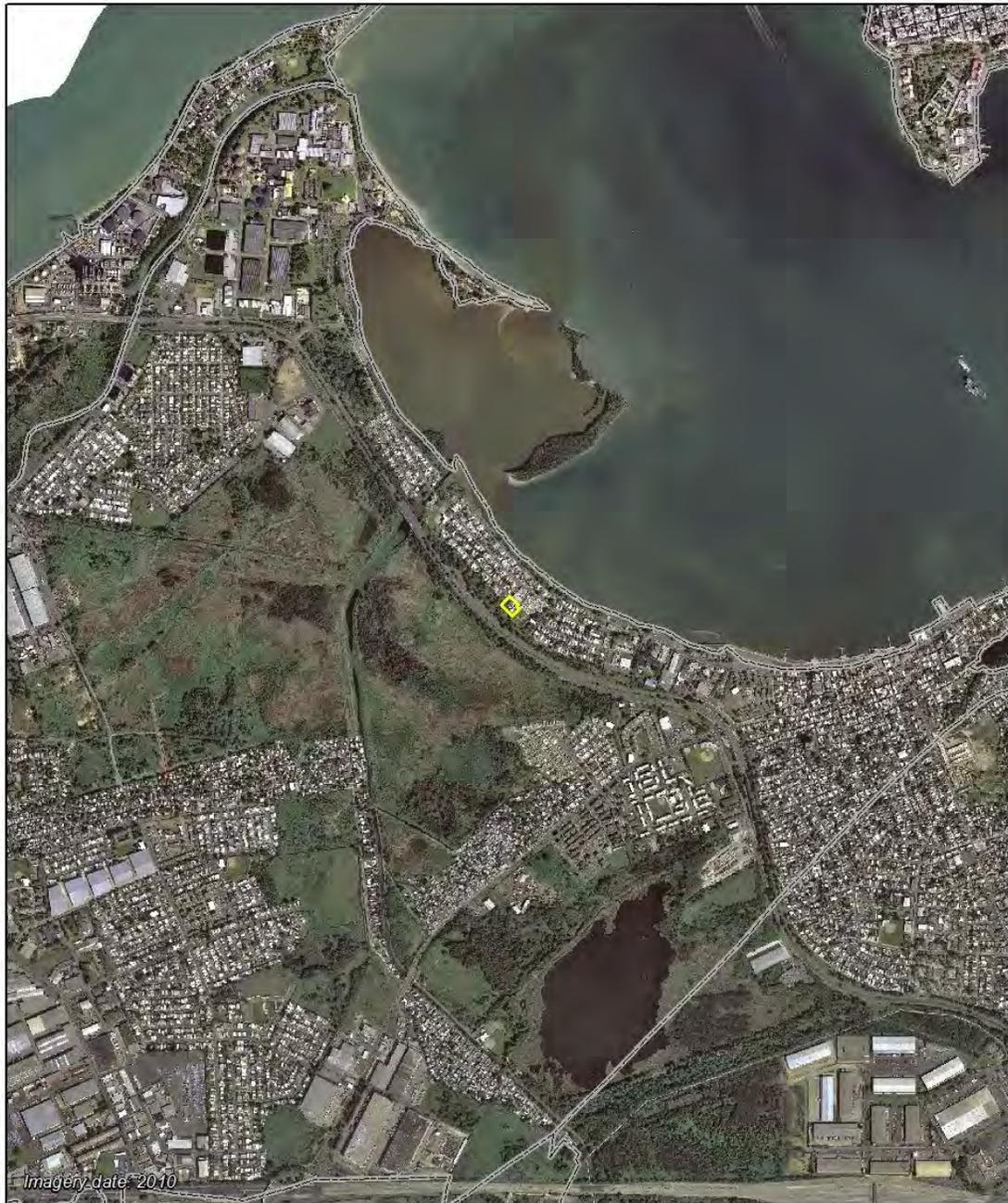
Sanctuary of Blessed Martín de Porres

Cataño, Puerto Rico

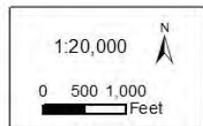
Name of Property

County and State

Verbal Boundary Description (Describe the boundaries of the property.)



Sanctuary of Blessed Martín de Porres
Cataño, Puerto Rico
19Q 802838 2041673 UTM

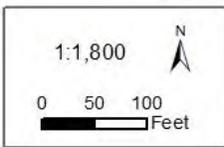


Sanctuary of Blessed Martín de Porres
Name of Property

Cataño, Puerto Rico
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Sanctuary of Blessed Martín de Porres
Cataño, Puerto Rico
19Q 802838 2041673 UTM



Sanctuary of Blessed Martín de Porres Cataño, Puerto Rico
Name of Property **County and State**

Boundary Justification (Explain why the boundaries were selected.)

The boundaries includes the building and adjacent grounds historically associated with the Sanctuary of Blessed San Martín de Porres.

11. Form Prepared By

name/title Luz María Rodríguez López, PhD
organization N/A date June 30, 2016
street & number 804 Lince St. telephone (787) 375-3535
city or town San Juan state PR zip code 00923
email luzmarier@gmail.com

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to map.
- **Additional items:** (Check with the SHPO for any additional items.)

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property Sanctuary of Blessed Martin de Porres
City or Vicinity Cataño County Cataño State Puerto Rico
Photographer Luz María Rodríguez Date Photographed June 24, 2016

Description of Photograph(s) and number, include description of view indicating direction of camera.

- 1 of 35 / Exterior view facing north.
- 2 of 35 / Exterior view facing northeast.
- 3 of 35 / Exterior view facing east showing detail of bell tower.
- 4 of 35 / Exterior view facing west showing sacristy.
- 5 of 35 / Exterior view facing west showing shrine enveloping wall.
- 6 of 35 / Exterior view facing southeast showing altar wall detail.

Sanctuary of Blessed Martín de Porres
Name of Property

Cataño, Puerto Rico
County and State

- 7 of 35 / Exterior view facing east showing detail of stained glass protecting metal grille.
- 8 of 35 / Exterior view facing west showing detail of shrine enveloping wall and modeled plastic enclosures.
- 9 of 35 / Exterior view facing west from showing detail of stone faced sitting blocks in original landscape design.
- 10 of 35 / Exterior view facing northwest showing entrance detail with pivoting doors.
- 11 of 35 / Interior view from the entrance.
- 12 of 35 / Interior view on axis towards the altar.
- 13 of 35 / Interior view showing angled pillars towards the shrine.
- 14 of 35 / Interior view from the baptistery towards the nave.
- 15 of 35 / Interior view from the altar angled towards the shrine.
- 16 of 35 / Interior view from the altar on axis towards the choir.
- 17 of 35 / Interior view of the shrine from its entrance.
- 18 of 35 / Interior view of the shrine showing sculpture and closed folding wood doors.
- 19 of 35 / Interior view of the shrine showing sculpture and open folding doors.
- 20 of 35 / Interior view from the shrine towards the nave angled to the altar.
- 21 of 35 / Interior view of baptistery showing granite and wood baptismal fountain.
- 22 of 35 / Interior view showing connecting hall towards the sacristy.
- 23 of 35 / Interior view of the sacristy showing detail of original black polished concrete floor.
- 24 of 35 / Inaugural plaque on exterior pillar facing west.
- 25 of 35 / Certification of authentication of relic on sacristy.
- 26 of 35 / Interior view, detail of original altar piece.
- 27 of 35 / Interior view, detail of tabernacle.
- 28 of 35 / Interior view, San Martin de Porres sculpture detail by Suzanne Nichola.

Sanctuary of Blessed Martín de Porres
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29 of 35 / Interior view, mahogany base for sculpture.

30 of 35 / Interior view, detail of stain glass window by Marcolino Maas taken from the choir.

31 of 35 / Interior view, detail of stain glass window by Marcolino Maas taken form the choir.

32 of 35 / Interior view, detail of mural above choir and main entrance by Narciso Dobal.

33 of 35 / Interior view, sculpture of the Holy Mother and child on altar side wall, artist unknown.

34 of 35 / Interior view, sculpture of Saint Joseph on choir side wall, artist unknown.

35 of 35 / Interior view, confessional on baptismal chapel, designer unknown.

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.











SANTUARIO NACIONAL
SAN MARTIN DE PORRES





































EN HONOR AL
BEATO MARTIN DE PORRES, O.P.
LA ASOCIACION DE SUS
DEVOTOS ERIGIO ESTA IGLESIA
QUE FUE DISEÑADA POR EL
ARQUITECTO HENRY KLUMB
Y CONSTRUIDA POR LA
PUERTO RICO BUILDING CORP.
EN EL AÑO 1950.



Fr. Christophorus M. Berutti
In Causis Beatificationis Servorum Dei
Et Canonizationis Beatorum Ordinis Praedicatorum
Postulator Generalis

Universis et singulis has litteras inspecturis fidem facimus ac testamur nos, ad majorem Dei gloriam et Sanctorum venerationem, dono dedisse particulam ex ossibus

B. Martini de Porro Conf. Ord. Praed.

quam, ex authenticis reliquiis extractam legitimeque recognitam, reverenter reposuimus in theca *metallica* formae *actuatae* crystallo munita, bene clausa et funiculo serico coloris rubri interius colligata nostroque sigillo obsignata, cum facultate eam apud se retinendi, aliis donandi et publicae fidei venerationi exponendi ad normam legum ecclesiasticarum.

In quorum fidem has reddidimus litteras manu nostra subscriptas nostroque sigillo munitas.

Datum Romae, die 24 maii 1954

Fr. *Ch. M. Berutti O.P.*

POSTULATOR GENERALIS ORD. PRAED.

n. 184



SALUS
MUNDI



SALUS



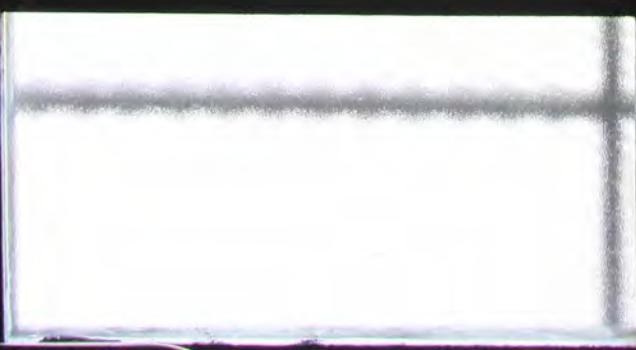
favor de no poner
velones prendidos
en este altar
Gracias





POR LA D ESO BE
 HO MBR E FUIM OS CON S

DI ENCIA DEU N SO LO
 TIT UIDOS PE CADO RES









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63





UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action:

Property Name:

Multiple Name:

State & County:

Date Received: 12/2/2016 Date of Pending List: 12/27/2016 Date of 16th Day: 1/11/2017 Date of 45th Day: 1/17/2017 Date of Weekly List: 1/17/2017

Reference number:

Nominator:

Reason For Review:

<i>Submission Type</i>	<i>Property Type</i>	<i>Problem Type</i>
<input type="checkbox"/> Appeal	<input type="checkbox"/> PDIL	<input type="checkbox"/> Text/Data Issue
<input type="checkbox"/> SHPO Request	<input type="checkbox"/> Landscape	<input type="checkbox"/> Photo
<input type="checkbox"/> Waiver	<input type="checkbox"/> National	<input type="checkbox"/> Map/Boundary
<input type="checkbox"/> Resubmission	<input type="checkbox"/> Mobile Resource	<input type="checkbox"/> Period
<input type="checkbox"/> Other		<input type="checkbox"/> Less than 50 years

Accept Return Reject 1/11/2017 Date

Abstract/Summary Comments:

Recommendation/ Criteria

Reviewer Jim Gabbert Discipline Historian

Telephone (202)354-2275 Date _____

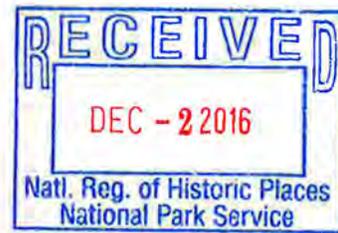
DOCUMENTATION: see attached comments Y/N see attached SLR Y/N

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.



ESTADO LIBRE ASOCIADO DE
PUERTO RICO

Oficina Estatal de Conservación Histórica
State Historic Preservation Office



November 22, 2016

Ms. Stephanie Toothman, Keeper
National Register of Historic Places
National Park Service
1201 Eye Street, NW, 8th floor (MS 2280)
Washington, DC 20005

**SUBMISSION – SANCTUARY OF BLESSED MARTIN DE PORRES,
CATAÑO.**

Dear Ms. Toothman:

The enclosed disks contain the true and correct copy of the nomination for Sanctuary of Blessed Martin de Porres to the National Register of Historic Places.

If you should have any questions on the nomination, please contact Berenice Sueiro, Historic Preservation Manager, at 787-721-3737, ext. 2002 or bsueiro@prshpo.pr.gov.

Sincerely,


Cariangel León Moraza, Esq.
State Historic Preservation Officer

CLM/BRS/JEM

Enclosures

Cuartel de Ballajá (Tercer Piso),
Calle Norzagaray, Esquina Beneficencia, Viejo San Juan, P.R. 00901

PO Box 9023935, San Juan, P.R. 00902-3935
Tel: 787-721-3737 Fax: 787-721-3773
www.oech.gobierno.pr

