

COOL
R
Y
Z
A

DE

TH
R
N
G
O
N



Concrete Curtain. Speculation and Dream in 1960s Almería. Exhibition curated by Paco de la Torre for the Museum of Almería of the Regional Government of Andalusia, Ministry of Culture and Sport. Almería, April–September 2026. Texts: Paco de la Torre. Design and photography: L3C. Edition: Fire Drill.

CORTINA DE HORMIGÓN

Especulación y sueño en la Almería de los 60

CORTINA DE HORMIGÓN analiza e interpreta, desde un enfoque multidisciplinar, el periodo del desarrollismo coincidente con la década de los 60 del siglo XX. Una etapa de crecimiento económico acelerado en España que supuso la apertura al exterior, la llegada del turismo y la creación de una nueva clase media.

Esta cartografía del paisaje físico y mental de Almería entreteje prácticas artísticas con la arquitectura, el cine, el espectáculo, la música, la fotografía, el diseño y la literatura de creadores clave del período.

Carlos Pérez Siquier, Fernando Cassinello, Antonio Góngora, Manolo Escobar, Juan Goytisolo, Sergio Leone o John Lennon se unen en este recorrido por la cultura almeriense de la época, en un proyecto ideado por Paco de la Torre.

CONCRETE CURTAIN

Speculation and dreams in 1960s Almeria

CONCRETE CURTAIN analyses and interprets, from an interdisciplinary approach, the period of developmentalism that coincided with the 1960s. It was an era of rapid economic growth in Spain that meant an opening up to the outside world, the arrival of tourism and the establishment of a new middle class.

This mapping of Almería's physical and mental landscape weaves together artistic practices with the architecture, cinema, performance, music, photography, design and literature from key creators of the time.

Carlos Pérez Siquier, Fernando Cassinello, Antonio Góngora, Manolo Escobar, Juan Goytisolo, Sergio Leone and John Lennon come together on this journey through Almería's culture from that time, in a project conceived by Paco de la Torre.

CONSEJERÍA DE CULTURA Y DEPORTE
REGIONAL MINISTRY FOR CULTURE AND SPORT

CONSEJERA
REGIONAL MINISTER FOR CULTURE AND SPORT
Patricia del Pozo Fernández

VICECONSEJERA
DEPUTY REGIONAL MINISTER
María Esperanza O'Neill Orueta

SECRETARIO GENERAL DE INNOVACIÓN CULTURAL Y MUSEOS
SECRETARY GENERAL FOR CULTURAL INNOVATION AND MUSEUMS
José Ángel Vélez González

DIRECTORA GENERAL DE MUSEOS Y CONJUNTOS CULTURALES
DIRECTOR GENERAL FOR MUSEUMS AND CULTURAL ENSEMBLES
Aurora Villalobos Gómez

DELEGADO TERRITORIAL DE TURISMO, CULTURA Y DEPORTE
ANDALUSIAN GOVERNMENT'S DELEGATE FOR TOURISM, CULTURE AND SPORT
Juan José Alonso Bonillo

JEFE DE SERVICIO DE MUSEOS
HEAD OF THE DEPARTMENT OF MUSEUMS
Pedro Sánchez Blanco

MUSEO DE ALMERÍA
MUSEUM OF ALMERIA

DIRECTORA
DIRECTOR
Tania Fábrega García

Departamento de Administración
Administrative Department

Departamento de Atención al público
Public Relations Department

Departamento de Conservación e Investigación
Conservation and Research Department

Departamento de Difusión
Communications and Publics Department

EXPOSICIÓN
EXHIBITION

ORGANIZACIÓN
ORGANIZATION
Junta de Andalucía, Consejería de Cultura y Deporte

COMISARIO
EXHIBITION CURATOR
Paco de la Torre Oliver

COORDINACIÓN TÉCNICA
TECHNICAL COORDINATION
Tullia Sáez Medina

DISEÑO MUSEOGRÁFICO
Y GRÁFICO
MUSEOGRAPHIC DESIGN
Teresa Tomás

MONTAJE
EXHIBITION ASSEMBLY
Juan Antonio Castro García
M^{te} José Luis Rivas
Jordi Francisco Rueda Expósito
Arte 21
Elisamex

PRESTADORES
LENDERS
Antonio Góngora Sebastián
Autoridad Portuaria de Almería
Biblioteca Pública Provincial P^{te} Villanueva
Filmoteca Española
José María Gómez Góngora
José Tencia Moro

TRANSPORTE
TRANSPORTATION
Arte 21
Romero

TRADUCCIONES
TRANSLATIONS
Violeta Aranz de la Torre

LIMPIEZA
CLEANING
Adriana Bultrago Mejías
M^{te} Lúcia Galindo Soriano
Charo Viola Ortiz

COLABORA
WITH THE SUPPORT OF
Fundación de Arte Ibañez Cosentino
Ayuntamiento de Almería
Diputación Provincial de Almería

Paco de la Torre. 2026.

CONCRETE CURTAIN analyses and interprets, from an interdisciplinary approach, the period of developmentalism that coincided with the 1960s. It was an era of rapid economic growth in Spain that meant an opening up to the outside world, the arrival of tourism and the establishment of a new middle class.

This mapping of Almería's physical and mental landscape weaves together artistic practices with the architecture, cinema, performance, music, photography, design and literature from key creators of the time.

Carlos Pérez Siquier, Fernando Cassinello, Antonio Góngora, Manolo Escobar, Juan Goytisolo, Sergio Leone and John Lennon come together on this journey through Almería's culture from that time, in a project conceived by Paco de la Torre.



6
CONCRETO CURTAIN



7
PACO DE LA TORRE



General views of the exhibition *Concrete Curtain. Speculation and Dreams in 1960s Almería*. Temporary exhibition gallery, Museum of Almería.



8
CONCRETO CURTAIN

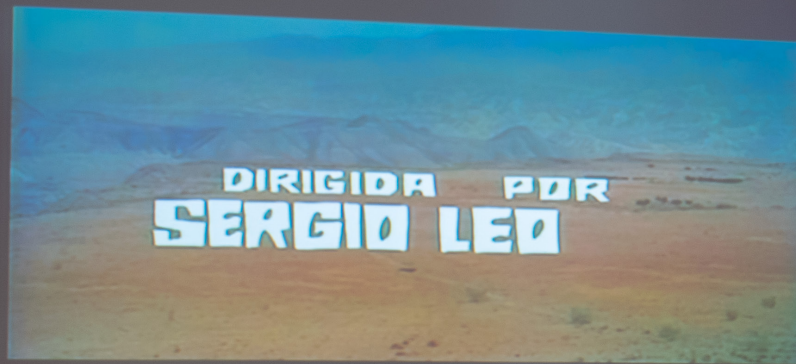


9
PACO DE LA TORRE



General views of the exhibition Concrete Curtain. Speculation and Dreams in 1960s Almería. Temporary exhibition gallery, Museum of Almería.

Abstract Desert



Almería gained international recognition in the 1960s thanks to its presence in cinema. The filming of Sergio Leone's popular Dollars Trilogy identified the province with the spaghetti western. The ephemeral architecture of the Wild West acted as a temporary mask, blending the identity of the Mexican border with the Tabernas desert. It was a fictional operation that stretched along the coast. The main streets of the Western towns and the seafront turned architecture into a theatrical setting for a tourism product. The triumph of image prevailed over the essence of the location.





12

CONCRETO CURTAIN

13

PACO DE LA TORRE



01 *La Frontera*. Paco de la Torre. 2020. **02** *Spaghetti Western Metafísico I*. Paco de la Torre. 2020. **03** *Duelo*. Paco de la Torre. 2020. **04** *Sheriff's gun and badge of José Galera Bazalote, 'El Habichuela'*. Almería City Council. **05** *Campos de Níjar*. Juan Goytisolo. 1960. First edition. **06** *Almería and Cinema*. Carlos Pérez Siquier. *Institute of Almerian Studies*. 2005. **07** *Arribas Postcard*. **110** *Wild west town*. Film studios. Almería. **08** *Sergio Leone's Almería*. Juanen Pérez Miranda and Juan Gabriel García. *Institute of Almerian Studies*. 2016. **09** *The American Western in Almería*. Photographs from a sightseeing tour. 1972

10 *Trilogía del Dólar*. Sergio Leone. 1964-1966. **11** *El Habichuela*. Paco de la Torre. 2018. **12** *El Hombre Sin Nombre*. Paco de la Torre. 2018. **13** *Retrato de El Habichuela*. Carlos Pérez Siquier. **13** *Autorretrato con acompañante*. *Cleopatra*. Carlos Pérez Siquier. 1963. **14** *Rambla de Tabernas*. *Shalako*. Carlos Pérez Siquier. 1968. **15** *Ojo por Ojo*, de André Cayatte. Carlos Pérez Siquier. 1956. Ibáñez Cosentino Art Foundation.

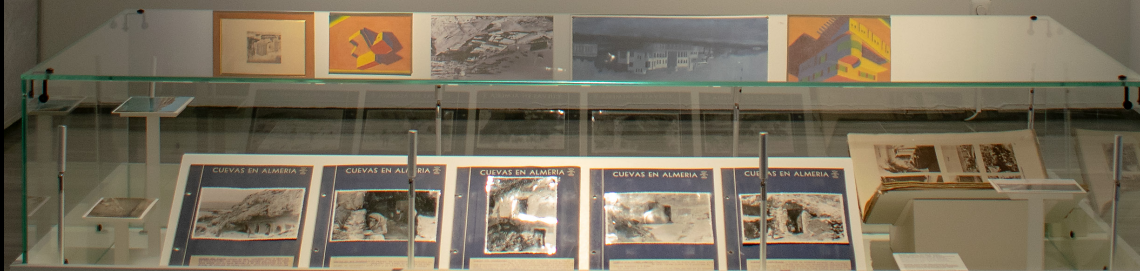
Caves, Huts and Villas

Cuevas, Chozas y Villas

La ciudad de principios de los sesenta sigue el modelo horizontal mediterráneo, desarrollando particularmente formas de habitar el territorio. Las soluciones responden a la necesidad de vivienda — desde la arquitectura vernácula de las cuevas del Puerto de Sagunto hasta el Cerro del Hambre — a la demanda de viviendas modernas por Guillermo Langle en la ciudad de Villagarcía, segunda residencia de la burguesía local en la costa. Un sustrato cultural y arquitectónico que el desarrollismo transformará radicalmente.

CAVES, HUTS AND VILLAS The city of the 1960s follows the Mediterranean horizontal model, with particular forms of inhabiting the territory existing side-by-side. Popular solutions to the demand for housing — from the vernacular architecture of the caves in the port, the cemetery and the Cerro del Hambre mountain, to the fishermen's huts of Zapillo — contrast with the rationalist avant-garde villas developed by Guillermo Langle in Villagarcía, second homes of the local bourgeoisie on the coast. A socio-cultural and architectural backdrop radically altered by developmentalism.

The city of the 1960s follows the Mediterranean horizontal model, with particular forms of inhabiting the territory existing side-by-side. Popular solutions to the demand for housing — from the vernacular architecture of the caves in the port, the cemetery and the Cerro del Hambre mountain, to the fishermen's huts of Zapillo — contrast with the rationalist avant-garde villas developed by Guillermo Langle in Villagarcía, second homes of the local bourgeoisie on the coast. A socio-cultural and architectural backdrop radically altered by developmentalism.





16

CONCRETO CURTAIN

17

PACO DE LA TORRE



16 Playa del Zapillo. José Gómez Abad. Private collection. **17 Cortijo.** Paco de la Torre. 2024. **18 Vista de Almería.** J. Alonso. 1890. Port Authority of Almería. **19 Villagarcía.** Paco de la Torre. 2018. **20 Chalé Fornieles.** Paco de la Torre. 2024. **21 Playa del Zapillo.** José Gómez Abad. Private collection. **22 Chozas de Pescadores.** Paco de la Torre. 2024 **23 Chozas de Pescadores.** Paco de la Torre. 2024. **24 Puerto de Almería.** José Montojo. 1874. **25 Barrio de Pescadores.** Antonio Góngora. 1942. Private collection. **26 Chalé Plaza.** Paco de la Torre. 2024. **27 Chalé Salvador.** Paco de la Torre. 2024.

28 Chalé Peral. Paco de la Torre. 2024. **29 Chalé Lago.** Paco de la Torre. 2024. **30 Villa Sorrento.** Paco de la Torre. 2024. **31 Casas Naveros.** Paco de la Torre. 2024. **32 Chalé Torres Marin.** Paco de la Torre. 2024. **33 Villa Trina.** Paco de la Torre. 2024. **34 Chalé Romero.** Paco de la Torre. 2024. **35 Chalé Ortega.** Paco de la Torre. 2023. **36 Villa Isasi.** Paco de la Torre. 2024. **37 Chalé Elorrieta.** Paco de la Torre. 2023. **38 Chalé Puertas.** Paco de la Torre. 2024. **39 Villa Mendizábal.** Paco de la Torre. 2024. **40 La Chanca.** Carlos Pérez Siquier. 1963. Ibáñez Cosentino Art Foundation. **41 NODO 21A.** 24/05/1943. Filmoteca Española.

Costa del Sol

Costa del Sol

La extensión del turismo en Almería como en paralelo a la del resto de España, provocada por el boom de la industria cinematográfica durante la década de los sesenta y setenta. Un fenómeno que transformó la demanda de alojamiento y ocio. Junto a establecimientos ya consolidados —el Club Náutico, Las Conchas, los balnearios Diana y San Miguel— surgieron nuevas iniciativas —el Hotel Manzanilla en el Playa Building, el Grand Hotel Almería, el Alcazaba hotel y el Costasol— con el objetivo de cubrir las nuevas necesidades de lujo y profesionalidad. Un ecosistema de servicios que contribuyó a crear la nueva identidad de la ciudad como Costa del Sol.

COSTA DEL SOL. The rise of tourism in Almería ran parallel to that of the rest of Spain, driven by the boom of the film industry in its golden decade. A phenomenon that transformed the demand for accommodation and leisure. Next to long-standing establishments —the Nautical Club, Las Conchas, the Diana and San Miguel resorts— new initiatives emerged —the Manzanilla Inn in the Playa Building, the Grand Hotel Almería, the Alcazaba hotel and the Costasol— with the aim of meeting new luxury and professional needs. An ecosystem of services that helped shape the city's new Costa del Sol identity.



The rise of tourism in Almería ran parallel to that of the rest of Spain, driven by the boom of the film industry in its golden decade. A phenomenon that transformed the demand for accommodation and leisure. Next to long-standing establishments — the Nautical Club, Las Conchas, the Diana and San Miguel resorts— new initiatives emerged —the Manzanilla Inn in the Playa Building, the Grand Hotel Almería, the Alcazaba hotel and the Costasol— with the aim of meeting new luxury and professional needs. An ecosystem of services that helped shape the city's new Costa del Sol identity.



20
CONCRETO CURTAIN



21
PACO DE LA TORRE



42 *Balneario*. Paco de la Torre. 2024. 43 *Estrella*. Paco de la Torre. 2018. 44 *Gran Hotel Almería*. Paco de la Torre. 2018. 45 *Villa Pepita*. Paco de la Torre. 2023. 46 *Las Conchas*. Paco de la Torre. 2024. 47 *Colonia Villa Antonia*. Paco de la Torre. 2024. 48 *Club de Mar*. Paco de la Torre. 2018. 49 *Club Náutico*. Paco de la Torre. 2024. 50 *Balneario Diana*. 2024. Paco de la Torre. 51 *Balneario San Miguel*. 2024. Paco de la Torre. 52 *Aguadulce*. Carlos Pérez Siquier. 1980. Ibáñez Cosentino Art Foundation.



53 *Escena de playa*. Pituco. 1961. Private collection. 54 *Mesón Gitano*. Postcards of Almería. *Beach*. Almería. 55 *Afal Magazine*. Nº 28. 1961. Cover by Carlos Pérez Siquier. 56 *Almería Costa del Sol Festivities Brochure*. 1965. 57 *Almería Guides*. Everest Publishing, 1967 y 1983. Photographs by Carlos Pérez Siquier.

Exotic and Cosmopolitan

Exótica y Cosmopolita

La forma de vida tradicional almeriense se vio alterada como consecuencia de las políticas oportunistas del tardofranquismo. La llegada masiva de turistas y profesionales del espectáculo transformó la ciudad, generando una escena nocturna donde se confundían lo local y lo foráneo en salas de fiesta como el Tablao Manzanilla, Hoango o Chapina. El Mesón Gitano —inmortalizado en la película Me has hecho perder el juicio— representó la síntesis del folklore local con la estética pop del momento, una nueva identidad donde las tradiciones ancestrales se reinventaron bajo el influjo cosmopolita.

EXOTIC AND COSMOPOLITAN The traditional way of life in Almería was disrupted by the liberalising policies of late Francoism. The mass arrival of tourists and film industry professionals transformed the city, creating a nightlife scene where local and foreign elements mingled in party venues such as Tablao Manzanilla, Hoango, and Chapina. The Mesón Gitano —immortalised in the film Me has hecho perder el juicio (1973) with Manolo Escobar— represented the synthesis of local folklore with the pop aesthetics of the time, a new identity where ancestral traditions were reinvented under a cosmopolitan influence.

The traditional way of life in Almería was disrupted by the liberalising policies of late Francoism. The mass arrival of tourists and film industry professionals transformed the city, creating a nightlife scene where local and foreign elements mingled in party venues such as Tablao Manzanilla, Hoango, and Chapina. The Mesón Gitano —immortalised in the film Me has hecho perder el juicio (1973) with Manolo Escobar— represented the synthesis of local folklore with the pop aesthetics of the time, a new identity where ancestral traditions were reinvented under a cosmopolitan influence.



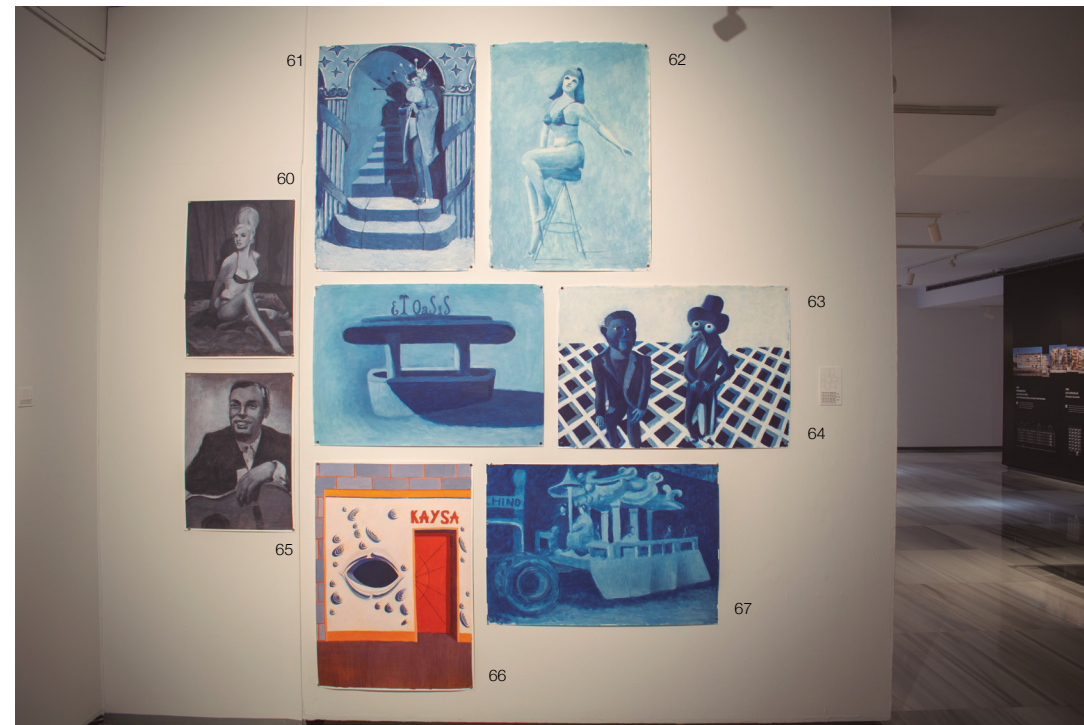


24

CONCRETO CURTAIN

25

PACO DE LA TORRE



58 *Mesón Gitano*. Paco de la Torre. 2018 59 *Manzanilla*. Paco de la Torre. 2018 60 *Delfin Verde*. Paco de la Torre. 2018

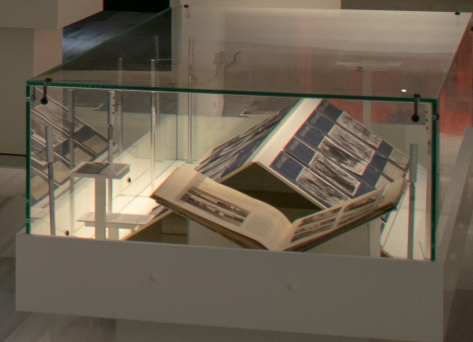


60 *Vedette*. Paco de la Torre. 2018. 61 *Manolita Chen*. Paco de la Torre. 2018. 62 *Michell*. Paco de la Torre. 2018. 63 *Oasis*. Paco de la Torre. 2018. 64 *Muñoz Moreno*. Paco de la Torre. 2018. 65 *Enrique Montoya*. Paco de la Torre. 2018. 66 *Kaysa*. Paco de la Torre. 2018. 67 *Carroza*. Paco de la Torre. 2018 68 *Brigitte Bardot*. Carlos Pérez Siquier. 1968. Ibáñez Cosentino Art Foundation. 69 *Me has hecho perder el juicio*. Juan de Orduña. 1973.

Concreto curtain



Developmentalism and speculation enabled the triumph of “sun architecture” and the vertical city along the seafront of Almería—today the Carmen de Burgos promenade. Between 1964 and 2017, around fifty functionalist apartment towers were built, designed by architects belonging to the second phase of the modern movement, such as Fernando Cassinello, Antonio Góngora, Francisco and Plácido Langle, and Jaramillo and De Blas. Mapping this cultural landscape reveals the scale of the coastal transformation that has shaped the contemporary city.





28
CONCRETO CURTAIN



29
PACO DE LA TORRE



Concrete Curtain: Cartography of the beachfront of the city of Almería by Paco de la Torre. 70 Langle Cassinello. Paco de la Torre. 2018.



71 Urban Development and Crisis in Almería. 1900-1980. Juan Jesús Lara Valle. Cajal. 1989. Construction. Concrete Works. Fernando Cassinello. Rueda. 1974. Postales de Almería. Playa.

Hoango

Hoango

Inaugurada en agosto de 1965, la sala de fiestas Hoango es el icono más representativo del desarrollismo almeriense. Diseñada por el creador almeriense Roblescabrera, a mitad de camino entre el salón del Oeste y la ópera orientalista, reunió —bajo la dirección de Luis Galindo— a los protagonistas de la Almería moderna: turistas, estrellas y especialistas de cine, burguesía local, empresarios, agentes de la propiedad, miembros de la comunidad universitaria, noctámbulos, músicos, chicas de alterne y artistas del espectáculo. Su microhistoria encapsula la aspiración cosmopolita de toda una época.

HOANGO Opened in August 1965, the Hoango venue is the most representative icon of Almería's development. Designed by Almerian creator Roblescabrera, halfway between the Western saloon and the orientalist opera house, it brought together —under the direction of Luis Galindo— the key figures of modern Almería: tourists, film stars, crew, and stunt performers, local bourgeoisie, businessmen, real estate agents, members of the university community, night owls, hostesses, musicians and performing artists. Its microhistory embodies the cosmopolitan aspiration of an entire era.

Opened in August 1965, the Hoango venue is the most representative icon of Almería's development. Designed by Almerian creator Roblescabrera, halfway between the Western saloon and the orientalist opera house, it brought together —under the direction of Luis Galindo— the key figures of modern Almería: tourists, film stars, crew, and stunt performers, local bourgeoisie, businessmen, real estate agents, members of the university community, night owls, hostesses, musicians and performing artists. Its microhistory embodies the cosmopolitan aspiration of an entire era.





32

CONCRETO CURTAIN

33

PACO DE LA TORRE



72 Fachada adolescente. Paco de la Torre. 2018. **73 Pesadilla interior.** Paco de la Torre. 2018. **74 Advertisement for the opening of the Hoango venue in Almería. La Voz de Almería. 19 August 1965.** Francisco Villaespesa Almería Public Library. **75 Sketchs.** Paco de la Torre. 2010

76-79 Hoango. Antonio Roblescabrera. 1965-1975. **80 Teletransportadores 1-2-7-8.** Paco de la Torre. 2022. **81 Teletransportadores 2-5 Siroco.** Paco de la Torre. 2022. **82 Teletransportadores 2-3 Hoango.** Paco de la Torre. 2022. **83 Teletransportadores 5 Siroco.** Paco de la Torre. 2022.



34
CONCRETO CURTAIN



35
PACO DE LA TORRE



84 *Teletransportadores 1-8-9*. Paco de la Torre. 2022. 85 *Teletransportadores 2-3-7*. Paco de la Torre. 2022.
86 *Teletransportadores 5*. Paco de la Torre. 2022.



85 *Teletransportadores 2-7 Circo*. Paco de la Torre. 2022. 86 *Teletransportadores 3 Circo*. Paco de la Torre. 2022.

