

PLACES AND VOICES FROM SAN DESVELO · VOLUME 4

SALÓN MAR AZUL

*Dance, Work and Memory
in El Faro*

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For everyone who made a shared place out of a hall.

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This book is a fictional documentary. Historical image scenes and document pages are identified as photographic or editorial reconstructions.

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Sources and Image Key

This edition contains the 57 visual elements specified in the image plan: one cover image, 39 photographic representations, and 17 document reproductions. Historical scenes and facsimiles are identified as reconstructions; they are not presented as surviving originals.

Code	Category	Meaning
C	Cover image	Contemporary photographic reconstruction of the closed hall.
B	Photographic representation	Historical scenes, references from the series, or images of the current condition; reconstructed according to the image plan.
D	Document / facsimile	Reconstruction or editorial overview with legible content set under controlled conditions.

LIMITS OF THE EVIDENCE

An image documents visible people, spaces, and objects, but by itself it does not establish the date, occasion, relationships, or number of attendees. An invitation documents planning; a booking ledger, a reservation and payment; a radio announcement, publicity; and an interview, remembered experience.

DATING

Approximate dates remain approximate. 1968 denotes the year of construction and recollection; 1969, the first documented public operation; 2009, the last currently substantiated public dance event; and 2010, the end of public operation.

IMAGE STATUS

Photographic reconstructions were created in accordance with the period, the geometry of the space, and references from the series. Modern technology, anachronistic vehicles, uniform ageing, and dramatic mystery-style lighting were excluded. Facsimiles carry a visible reconstruction label.

About This Documentary

I came to the Salón Mar Azul through a wall. After finishing my work on Radio Desvelo, photographs still lay on my desk that I had first examined for the musicians, the instruments, or the small table beside the stage. In several prints, the same unevenly painted blue baseboard appeared behind those people. Above it ran a pale wall, with the hem of a dark red curtain hanging at its edge. A bricked-up cable opening, a scratch on the edge of the stage, and the arrangement of two ventilation grilles recurred. The place had always been present in the images, although it had not been the subject of that earlier research.

For this book, I re-read the same material. I did not arrange concert photographs according to the artists depicted on them, but according to gates, walls, cable routes, tables and the position of the audience. I have compared private albums to booking and cash ledgers, reviewed construction and licensing documents, interviewed former users and photographed the present condition. Several photographs were made available to me for this documentary only. Names of individuals are published with consent; for individual family celebrations, persons and precise data remain unnamed.

The documents received do not provide an exhaustive chronology of events. A photo shows a visible room, clothes, decoration and people in front of the camera. Without an additional source, it does not automatically mention occasion, date or relationship. An invitation proves that a celebration was planned and announced; it does not alone prove that it took place. An entry in the booking ledger documents a reservation, a deposit, or a stated purpose, but neither the number of attendees nor the course of events. A radio announcement shows what was advertised. Memories give back experiences and ways of working, but a precise memory does not replace a dated file.

Reconstructed document pages are referred to as reconstructions in the image title and caption. They contain only information substantiated by the holdings described or identified as an illustrative editorial compilation. Missing signatures, incomplete amounts and damaged names were not added. For historical photographs, I call stock and provenance as far as they are known. Dates that appear only on the back or in a later album label remain approximate.

The Salón is located in El Faro, some streets east of the coastal road. You cannot see the sea from the entrance. The name Mar Azul did not mean an elegant nightclub on the beach. It was part of the maritime self-presentation of the quarter and the early blue-and-white appearance of a low, elongated hall building. The space was used for dance nights, weddings, birthdays, meetings, fundraising events, wakes and temporary community activities. Its significance lay not in a single famous night, but in the fact that people kept opening it, preparing it, paying for it, using it, and returning it the next morning.

I was born in 1995. I do not know the great time of the salon from my own experience. A vague childhood memory leads me to a closed door in El Faro, where I was waiting with an adult; today I can neither name the occasion nor the year for sure. It is unproven for reconstruction. My work begins where current observation, preserved paper, photography and explicitly labeled memory can examine each other.

Public event operations have been suspended since 2010. The building is behind a low wall where spare parts for mototaxis are offered. The former blue inscription is under several colour layers. Inside, parts of the interior are used for storage. This book does not treat closure as a disappearance. A building can lose its former function and still persist in the paths, shops and memories of a quarter.

Several prints in the Salón have small notes of Imprenta Pacífico. I have evaluated these notes where they support the origin and timing of a specific card or invitation. The history of the printing press, its machines, owners and other holdings is not the subject of this documentation.

The following text therefore asserts comprehensibility, not completeness. I distinguish between what is visible in 2026 and what is written in files, what people remember and what connection is actually allowed between these levels. Where sources do not match, I make the deviation visible. Where they complement each other, there is no definitive picture, but a resilient approach to a space that belonged to many people together for a limited time.

Chapter 1 – The Blue Wall

The excerpts were laid out in four rows on the desk. I did not sort them by date because there was no reliable basis for that in half of the pictures. The first series contained photographs with safe names, the second with rough dates, the third pictures whose location was determined by details, and the fourth all that had been noticed only by a resemblance. On the edge of a photo was Mariela, 91, with a blue pencil. Another guy did not even have a note. On a third, someone had later added Salón without mentioning the hall's name.

For the radio documentary, singer Mariela Rojas had been the main anchor. Her voice was assigned to a preserved cassette fragment, her group appeared on press images, and a private color drawing showed her on a low stage. At the time, I had described the picture primarily with Mariela and Los Luceros del Puerto in mind: curly black hair, little gold earrings, bright lead guitar, thin organ, five-headed band nucleus. Now I have added a second shot of the same series. The photographer had moved a few steps to the left. This made it possible to see not only the group, but a larger part of the room.

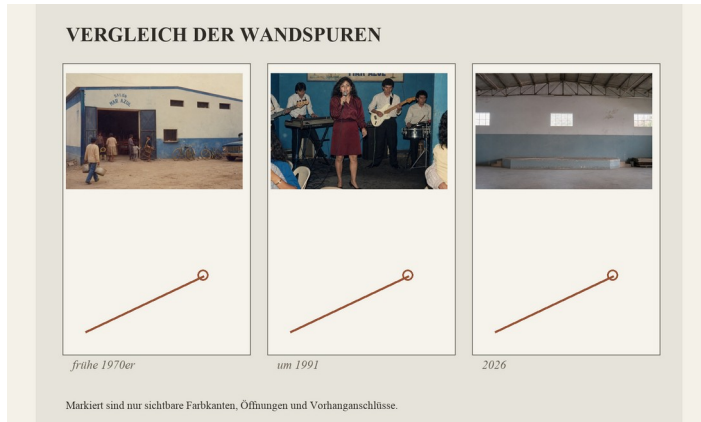


Mariela Rojas y Los Luceros del Puerto in the Salón Mar Azul, presumably in 1991. It is a private record. Photographic reconstruction based on the image plan.

The stage was barely taller than a chair. There was a wire running past her edge that disappeared at a wall opening. The dark red curtain did not hang over the entire width; a bright strip of wall on the right remained free.

Under an impure colored edge, the wall was painted mid-blue. Where a speaker had probably stood several times, the color was darker. Two couples danced close to the stage, drinking tables on the edge. The photo did not document the full course of the evening. However, it showed a room whose proportions were comparable to other recordings.

On a drawing of Conjunto Brisa del Norte the same colour edge appeared. A photo with folded chairs showed the same wall-mounted cable opening. Behind Beto Saldaña, who was sitting at a small table on the side, the curtain sleeve was stretched out in the same place. I enlarged the relevant sections and put banners on them. The differences remained large enough to warn of an early assignment: lightning changed the blue, perspectives shortened the wall, and some drawings had been cut differently during development. Nevertheless, three details were repeatedly consistent.



Comparable details made it possible to assign several photographs to Salón Mar Azul.

The blue wall was not evidence of a specific date. It was initially a spatial clue. The crucial snippet was on the back of an album that a family left me in El Faro for two afternoons. The picture did not show any musicians. Two men were carrying a table through a wide gate, behind which stood a pickup truck. Above the gate was only the lower part of a hand-painted inscription. In the next picture, the photographer had set higher. The letters SALÓN MAR AZUL were completely legible.

Until then, I would know the name from Radio Desvelo commercials. It appeared there, along with timetables, entrance fees and brief instructions for the advertisement. For radio history, the Salón had been one of several

venues. Now the inscription connected the blue wall to a concrete building in El Faro.

I drove there one morning, where the garúa flattened the facades and rendered them colorless. The Calle Bolognesi was located some roads inland from the coastal road. If you came from the centre, you did not see a sea. You saw low houses, workshops, walls and irregular cables over the rooftops. The house number 214 was preserved on a small sign next to a gray-blue gate. At first glance, little was left of the early blue-and-white version of the building.

There were shock absorbers and mirrors for mototaxis hanging in front of the side wall. Wheels leaned in two rows at the base, small packed parts were attached to a wire. A woman sorted the brakes into a carton. I asked if I could photograph the facade from the opposite side of the road. She looked at the building, then at me, and said as long as the prices on the bags were not legible, it would not bother her.



The former Salón Mar Azul in El Faro. The earlier inscription is only partially recognisable in later colour layers. Photograph: Ana Belén Vargas, 2026. Photographic reconstruction based on the image plan.

The hall had not disappeared. It was only difficult to read under the conditions of another use. The flat façade still covered the sloping roof. To the right of the center was the wide two-wheeled metal gate, to the left the small gated box window. Three high vents cut into the wall. The Attica was preserved. Gray-beige and dirty white layers of color were over the former blue.

I walked sideways along the wall without entering the sales area. From a frontal view, there was almost nothing to see from the inscription. Only when the light became brighter for a few minutes did different surfaces appear beneath the upper layer of color. An A or an R was not safe to isolate. However, along with the position of the letters on the historical pictures, the old line appeared. I did not write it down: handwriting visible. I wrote: shadows of different thick layers of color in place of historical markings; assignment only by comparison.

The seller's name was Lucía. She asked not to use her last name. She knew the hall primarily as a closed building behind the spare parts trade. When she was a child, she said that she had been to a party once, perhaps at a Quinceañera. She remembered paper dolls and sleeping under a table. She did not know the year. Later, her uncle used parts of the wall for sale. The hall itself had been opened only occasionally.

"People always say there was dancing there", she said. It is like nothing else fits in.

When I asked what else she had heard, she called it a wake, an issue of blankets after a severe weather year and fishermen's gatherings. She could not date any of these transactions. Their list was not chronological. But it changed my job question. When so many different memories named the same room, I did not have to look for the most famous night first. I had to check how the hall was set up for different tasks.

In Archivo Municipal the building file was not below Mar Azul. Alberto Salinas found it on a landmark and an older entry Salón Social. The folder was thin. It contained a landmark, a simplified sketch, editing traces from 1968 and 1969, as well as later indications of repairs. The file did not prove the authorised use in the same way as the photographs showed the actual layout of the room. Both had to be kept separate.

Teresa Valdivia also put an envelope with copies of event documents on the table. Some were made during radio research, others came from private taxes. On one map was baile; on another recepción; a third called an asamblea. The printed notes differed, but appeared several times in small letters Imp. Pacífico. I marked the spot without inferring a history of the printing press.

In the afternoon, I returned to Calle Bolognesi with a longer range. I did not photograph the facade as a ruin. For that, she was too involved in the

current trade. A customer showed himself a side mirror, two mototaxis held one after the other, and someone pushed a box away from the gate so that a narrow door could be opened. The building was closed, but the front section worked.

I did not have a permit for the interior at that time. I photographed the openings, the entrance to the wall, the height of the Attica and the traces of later improvements. The small box window was packed with a wooden plate. There was salt rust on the grid. Below the window, a blue stain barely larger than my hand was spared by the recent overpainting. His tone on the display resembled the blue of the photographs. It was only in the office that it became apparent that, among other things, the comparison was not meaningful.



First view of the photographs associated with the Salón. This is the official website of the European Parliament and the Council. Photographic reconstruction based on the image plan.

I reordered the deductions the next day. The musicians remained named insofar as the assignment was resilient. Next to that, I had a second floor: stage, curtain, wallpaper, gate, ventilation doors, box windows, kitchen, chairs, cables. Several images that had been secondary to a musical history became central to the local history. An empty room in the morning showed more about cleaning than a press photo. A shallow hand on the edge of the picture led to a box office roll. A tablecloth did not cover a mistake in the recording, but a borrowed tablecloth.

My first list of questions was too long. Who founded the Salón? Who owned it? What bands played there? How many people fit in? Why was he

locked up? None of these questions were unimportant, but together they created the expectation of a complete answer that the stock could not give. I am not painting them. I put them into a smaller question: What had to happen to make this hall a common room for an evening, a meeting, a meal or a night of mourning?

Before I could pursue this question, I had to retrieve the images from the radio archive. The old filenames had been assigned to another search. There was a recording called `MARIELA_SALON_02` or `BETO_EXTERIOR`. For the local history, I needed information that was not based on the person in the foreground. So I added a second set of data for each image: view direction, visible openings, stage edge, wall painting, furniture, technical elements, recognizable side rooms, source of dating and degree of placement.

This work took longer than expected. A photo with five musicians could contain ten spatial features. Conversely, a near-empty recording could show only one usable line. I saved the original scan and the working copy separately. On the working copy, I marked comparison points, not in the original. This seems self-evident, but it becomes important as soon as arrows and markings become so familiar that they are confused with the image stock.

Teresa watched me place three versions of the same recording side by side. One came from a family album, one was heavily circumscribed on the radio, the third was a reproduction of an earlier exhibition. The exhibition clip removed the box office window. For a music show, it did not matter. It was crucial to my question.

"You're looking for everything that was cut back then", Teresa said.

I replied that I was rather looking for the reason it had been cut off. A photographer wanted to show a person, an album arranged families, an exhibition needed a high format. None of the cuts were neutral. The larger edge of the image was not automatically true, but it could carry other information.

One photograph showed how careful the comparison had to be. The lower wall looked green, while all the other shades showed blue. Two older interlocutors remembered the original color differently. One spoke of a dark sea blue, the other of a bright sky blue. This is the second limited discrepancy in this research. The suit in question had a distinct coloration; white shirts appeared yellow. Today's classroom examination was not a

restorative exam. So I can tell you that the early version was blue and white, and that memories of the exact tone are falling apart. I cannot name a binding color value.

The difference remained small and everyday. Color ages, movies shift tones, interior and exterior embroidery may not have been identical. People name colors after their experience. I did not devote any theory to the deviation. She was just helping me not to use the same digital blue for every historic shot in the production of the footage.

I did not measure a façade during my second visit. I photographed them using a scale at accessible locations and recorded approximate proportions. The land was in use, and I was not allowed to demolish parts of the sale or install ladders. Alberto confirmed the location and home number using file. The city map did not contradict the working address. Calle Bolognesi 214 thus remained the applicable location.

Lucía showed me how spare parts were covered in the evening. Mirrors came in boxes, delicate packaging under a curtain, rims stuck to the wall. Their handcuffs had nothing to do with the previous use of the hall and were nevertheless part of today's documentary. If I had waited until the facade was free, I would have created a state that would not exist in 2026.

A customer asked me why I was taking pictures of the old wall. When I mentioned the name of the salon, he immediately told me about a dance night. He mentioned a group, a year and an unusually large number of visitors. For none of these he had a proof, and he himself was very young at the time. I wrote the note down for later examination without taking it into chronology. Later, I found a billboard with the group's name on it, but for another year. The number of visitors could not be confirmed.

Such encounters show how quickly a well-known building attracts stories. One person remembers music, another a wedding, a third just the gate. My job was not to pick the live version. I had to keep track of which part of the material was being carried. The customer recalled a link between the group and hall. The map made an announcement. No document made his large number reliable.

In the office, I did not put the four strongest images on an investigative wall, but in a flat acid-free envelope. I used cotton gloves only for delicate stretching; clean, dry hands were more suitable for modern plastic covers. On the desk was a magnifying glass, pencil and a notebook. The order was

calm, not dramatic. A place did not get any more exciting because you pulled red threads between photos.

By the end of the first week, I had securely or probably assigned twelve pictures to the salon, and seven more remained open. Two of them showed a similar stage, but a different ventilation sequence. I took them out of stock. Removing an attractive shot was as important as finding a suitable one. Continuity does not come from hitting every blue piece of the same story wall.

The blue wall was not a hidden message. It was a recurring surface where images of different animals touched each other. Behind her was no room for mystery. People stood in front of her, carrying chairs, selling cards, laying cables, dancing, waiting and sweeping the next morning. I followed these actions.

Chapter 2 – A Hall for El Faro

The earliest trace of the Salón was not a photo, but a series of uneven entries. A list of contributions from a neighbourhood association and a fishermen's association included cash, material and hours of work. Some names were complete, others only with family names or surnames. Behind two lines stood madera, behind a transport, at several places jornada. The list was not dated but could be found by means of an attached note and the land registers were classified in 1967.

At the time, El Faro grew along roads that were not fixed everywhere. Family celebrations were held in courtyards, living quarters, or rented commercial premises. Meetings had to be arranged according to available schools, camps, and clubs. The coast was nearby, but the neighborhood was not a beach scene. Work, wind, salt and roads determined everyday life. For larger gatherings, a weather-proof room that did not belong to a single family or farm was lacking.

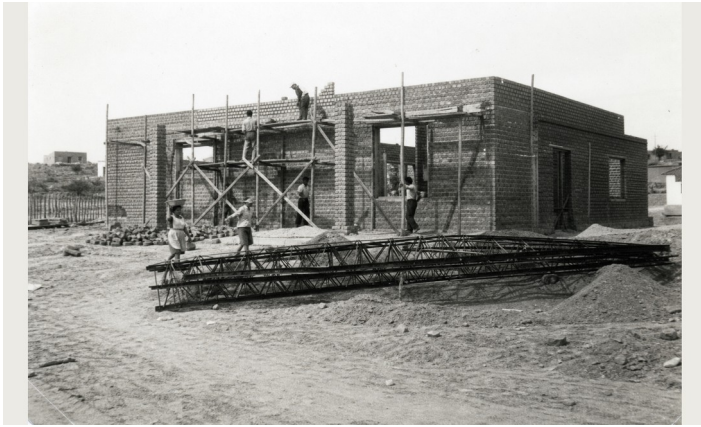
The list does not show a harmonious founding community. Contributions were unequal. Some people could give money, others only hours. Several women appear without first names as esposa de or familia. The document thus also demonstrates its own limitation: work could be done and still not accurately recorded. Rosa Calderón recalled that her mother had prepared food for construction. I could not find the mother's name on the list. That does not refute the memory, but it does not confirm it. I could only observe that food appears to be a collector's item and the individual persons involved are not mentioned.



Exit from the building file of the later Salón Mar Azul, 1968/69. Reconstruction according to the register obtained.

The building file marks 1968 as the year of the establishment of the hall body. A plot sketch shows a long rectangular structure with wide access to the road. The subsequent annexes are only partially entered. Editing notes go back to 1969. On the other hand, an anniversary banner on a photograph from the 1990s mentions DESDE 1968. Both annual figures can be used correctly as long as they describe different processes. 1968 was a year of construction and later commemoration; 1969 is the first secured public operation.

A private photo shows unspoiled walls and steel fasteners still lying on the floor. The building is already in its later width. Men and women wear bricks, boards and small bags. No one uses heavy modern construction machinery. In the background, El Faro is lighter than it is today. The photographer is unknown. It is only Salón Nuevo on the back. The classification is based on the opening sequence of the façade and comparison with later images.



Construction works at the later Salón Mar Azul, probably in 1968. Unknown photographer. Photographic reconstruction based on the image plan.

Víctor Lazo was a child at the time of construction. He did not remember individual working days, but the steel parts that lay in front of the plot. His mother forbade him to climb it. Later, he informally took care of electricity and minor repairs. When I asked him if the same bandages were still wearing the roof today, he shook his head. That is something someone who can climb the roof safely has to check. He could only say that form and distance had a similar effect on the photographs.

This response was in line with the limitations of his role. Víctor was an important voice for ways of working and change, but not a later civil engineer. Today's inventory confirmed a weakly tilted roof on steel fasteners. It was not possible to determine which parts came from the first stage of construction without further investigation.

In later stories, the founding was often attributed to a single person. Depending on the conversation, it was an association chairman, a fisherman with good contacts or a merchant who got the material. The files does not support a clear founder figure. Signatures change, the list of contributions includes several groups and the authorisation routes were through more than one representative. That is why I do not use a name as the origin of the salon. The building was constructed from a circle whose members remained differently visible.

The name appears sturdy on a small cremated invitation from 1969. In Versailles, there is the inauguration of the SALÓN SOCIAL MAR AZUL.

There will be a Sunday evening, music and a meal together. At the bottom is an invisible printing mark: Imp. Pacífico " Jr. Grau 184. The map shows the first public use announced and the early appearance of the name. It does not prove for itself the number of visitors or the duration. However, an entry in the authorisation document and a photographically transmitted meeting support public operations in the same year.



Invitation to the first proven public use, 1969. Printed by Imprenta Pacífico.

Why Mar Azul was chosen reminded me of something different. A family was talking about the blue painted fishing boats. Pink called the colors the facade. Víctor believed that a member of the group had taken the name from a song, but he could not name either the song or the person. A record of a solemn naming ceremony has not been obtained. The only certainty is that the maritime designation matched El Faro and the early blue-and-white version of the hall. She did not turn the building into a seaside resort. From the entrance, the sea remained hidden behind houses and streets.

The opening shot is small and low in contrast. In front of the open gate are adults and children, some holding plates. Inside, you can see chairs. There is a girl walking through the door. The picture appears on the back in 1969, presumably in the same handwriting as several later recordings. With invitation and approval, the date is plausible. Nevertheless, I describe it as the first documented public use and not as the undeniable birthday of the building.

In the early 1970s, the façade was stronger than in later images. The sole and the writing were mid-blue, the rest of the wall was broken white. The

wide gate was open. Bicycles leaned against the wall; an old pickup truck was waiting on solid sand. People bring pots and chairs in. The photo is helpful precisely because it does not show a particular moment. The hall is already involved in a normal process.



The Salón Mar Azul a few years after its opening. Private archive, exact date unknown. Photographic reconstruction based on the image plan.

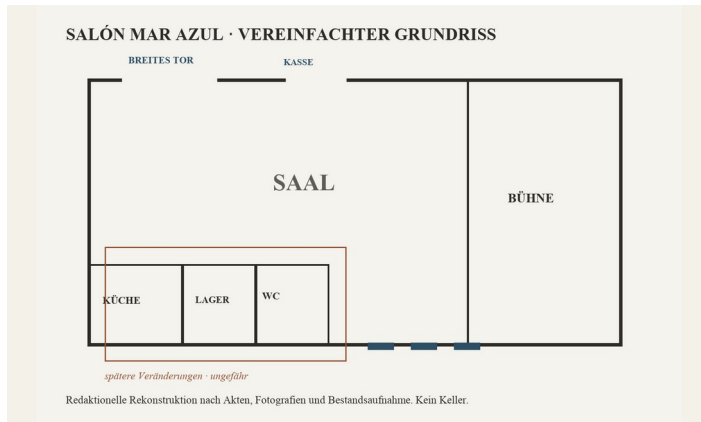
Rosa did not describe the first few years about dancing. She recalled that no one knew exactly where the extra chairs had stayed after an event. Some belonged to the association, others to families, to school, or to a business. On the undersides, crosses, initials and colour points were placed. When returning, they did not just count the pieces, they looked for those signs. A hall for the neighbourhood was not automatically fully equipped. Its usefulness was based on borrowed things.

Water and light were also not natural features of the building. Early spending notes mention wires, switches, light bulbs and containers. The small kitchen was located on the side at hall; a drinking room and warehouse were built in stages. Two toilets appear on a later revised plan. A small room behind the stage served different purposes. None of these rooms were hidden. Their significance arose from the fact that a large space without them was hardly operational.

The file distinguishes between authorised use and actual everyday use. An authorisation may specify that a hall was intended for meetings and festivals. It does not show who picked up the keys on Saturday, how they were cleaned on Sunday morning, or whether a family borrowed tables from

three neighbors. To do that, I needed rental books, photos and souvenirs. Conversely, a memory of a particularly full night could not determine the permissible number of persons. I had technical and legal questions arranged by the authorities responsible.

A simplified floor plan was created only after comparing several sources. From the wide gate you entered the rectangular hall. On the left was the box office window. At the eastern end stood the low stage with the dark red curtain. The kitchen, drinking room, storage and toilets were enclosed on the side; behind the stage there was a narrow room. Later changes were made differently. Measurements remain approximate because the building materials do not always match and my access to an inventory in 2026 was not limited to a full size.



Simplified spatial sequence of Salón Mar Azul by files, photographs and stocktaking.

The plan does not show a basement or second floor. It does not contain a secret room. What he makes visible is the proximity of the functions. Those who worked in the kitchen heard the stage. Whoever was sitting at the box office had only a narrow look at the hall. The room behind the stage was a wardrobe, storage and occasional retreat. The paths crossed: drinks came through the same gate as guests and instruments, unless they were delivered early enough.

The usual use quickly took hold. In the 1970s, weddings, dance parties, gatherings, fundraisers and family celebrations began to appear in various forms. No source is recording everything. One family kept the invitation, another just a photo. The booking ledger sometimes names the cause,

sometimes just a name. The hall was not fully organised by a single carrier. Responsibilities changed without each change being logged.

When I re-examined the list of contributions, I noticed that the last page was almost empty. There was no closure among several sums. Maybe a sheet was missing, maybe the bill was continued in another notebook. I did not add up to the total. A building may have been completed, although the list submitted remains incomplete. It was precisely this gap that prevented the creation of a clean success story.

The Salón was built because El Faro needed a room. However, not everyone could contribute to the same extent, make decisions or have appointments later. Money, relationships and association affected access. Families borrowed things, women did work without ever being named in the lists, and some residents complained early about noise or blocked roads. A common hall was not a conflict-free public. It was a conceived and negotiated option.

To illustrate this possibility beyond paperwork, I conducted two conversations with families living in El Faro since the late 1960s. The first family preserved an early outdoor recording. The second had no pictures from the time of construction, but receipts for material in an envelope. Both narrated the founding differently. In the first version, the desire for a place for weddings was highlighted; in the second, gatherings and gatherings for fishermen's families. The list of contributions contains indications for both purposes, without making any of them the only starting point.

Doña Mercedes, not my grandmother of the same name, recalled that women brought food on construction days and organized smaller quantities of water. She was a teenager at the time. Whether she helped herself or took the story from the family later, she could no longer separate. I did not ask to force a mere eyewitness testimony. I took a note of what she described and compared it to the items on the list.

Another interlocutor insisted that the hall had been opened as early as 1968. He pointed to the anniversary banner in a photo. The banner is real. It is 1968. The authorisation documents and the invitation set the first public use in 1969. I explained this separation to him. He saw no contradiction in it. For him, the Salón began when the walls stood and people worked together on it. For the administration, public operations began later.

That answer helped me not to treat year of construction and year of opening as competing truths. An anniversary may celebrate the year of the Community's inception, while a documentation may date the first secured use differently. It would be problematic only if 1968 was declared a year of a concrete opening ceremony. I will not.

The construction site footage shows small amounts of material in hand. It does not follow from this that the entire construction was entirely voluntary. Invoices and files indicate purchased building materials and sections commissioned. It is likely that paid professional work, association contributions and assistance overlapped. The documents handed over cover these areas unevenly. A flawless picture of joint self-help would be as flawless as the claim of a fully professional construction project.

Alberto read the layout differently than I did. I saw the body first. He saw boundary lines, access and the question of whether later plantings had been captured in the same process. The file contained corrections but not an ongoing series of clean plans. He was able to confirm that the permitting history of the elongated hall could be traced in the file. The day-to-day use of the small side rooms could not be inferred from this.

We went down the facade together today. Alberto stayed out of the sales area and compared openings to the sketch. The box window was missing in an early depiction, but was present on photographs from the 1970s. Whether it was planned during construction or completed shortly thereafter, it remained open. This little construction issue did not change the history of the hall, but it prevented the floor plan from being presented as a one-time unaltered layout.

The first blue-and-white version worked on the images by hand. The lines were not perfectly straight, the writing followed the Attica and not an industrially made board. Color combined name and construction without making the hall look luxurious. Inside, the blue sole became a sturdy, repeatedly improved surface. Two memories of the colour tone remained different. In the early outer images, the blue also varies due to the ageing of the abstractions.

The 1969 invitation first led me to Jirón Grau 184, but only on paper. I enlarged the label to make it readable. He was smaller than a fingernail. For this volume it was sufficient to establish that the Imprenta Pacífico printed the concrete map. Whoever operated the machine, how the order was

placed, or what other customers the printer had, was left out of my investigation.

An earlier rental or use label called common food. The opening footage shows plates. Together they support the idea of a celebration, but I am not reconstructing a menu or a speech. Several interlocutors named different musicians. No version could be sufficiently secured. The first public use therefore remains described as an opening with music and a meal together, not as an appearance by a later famous group.

In the vicinity, the street space changed. In the early 1970s photo, there is solid sand and a loose construction in front of the gate. Today there are walls, workshops, and denser houses. This change explains why older people describe distances differently. The salon did not move. Its spatial relationships were re-experienced by the growing environment.

The early all-purpose use was not a subsequent reinterpretation. Invitations, rental tracks and pictures show that different occasions took place in the 1970s. Nevertheless, I do not use every traditional event as evidence. A poster without a second source remains an announcement. A photo without cause remains a photo. History does not win by the maximum number, but by purely connected examples.

Rosa mentally led me through an early evening. First pottery, then chairs, then musicians. Their order was plausible, but it did not refer to the opening. I used it to understand the usual use of the following years. The transition from construction to operation did not consist in a single celebration, but in making such processes repeatable.

At the end of the chapter, therefore, there was for me not the opening ceremony but the early outdoor recording: an open door, a pot in two hands, chairs on the way in. The body was there. The Salón was established for a specific occasion only by the repetitive work.

Chapter 3 – How a Hall Worked

When I was first granted access in 2026, the hall was a camp with a recognizable stage. The gate was only opened as far as we and the camera needed. Daylight fell in a wide strip over the floor. Behind it, the room remained not dark but grey: high ventilation openings, bright upper walls, blue paint remnants at the base, steel bandages under the roof. On the stage hung a narrow remnant of the dark red curtain.



The interior of the Salón Mar Azul, which has been closed for years. Photograph: Ana Belén Vargas, 2026. Photographic reconstruction based on the image plan.

Stacked chairs stood on the north wall. Some were made of metal, others of wood; several apparently did not belong to a series. Cartons and vehicle parts occupied part of the edge. The floor was worn, but not smoothly polished. Remnants of wax, screw holes and bright lines lay between darker runways. The room seemed empty if you were just looking for guests. If you thought of it as a work space, it was full of clues.

I did not want to reconstruct the course of an event from a single memory. For this, the uses and decades were too far apart. Instead, I compared rental books, key receipts, table lists, photos and conversations. This resulted in a recurring path: finding an appointment, making a deposit, clearing keys and the scope of use, obtaining chairs and tables, organizing light and music, preparing a kitchen, arranging entrance, finally billing, cleaning and returning the room.

Whoever wanted an appointment had to first know who was managing appointments. There was no fixed office. At times the booking ledger was held by Rosa Calderón, at times by a representative of the carrier circle, sometimes a request was made about a family that could reach the key. It did not make the booking a secret, but it made it socially dependent. Those who did not know anyone needed an extra route.

The booking ledger of the early 1990s contains columns for date, name, reason, deposit and balance. There are short hints: sillars, cocina, limpiar lunes. Some lines are carefully crafted, others are pushed between two bookings. Corrections have been overwritten or supplemented on the margins. The book shall record dates and payments insofar as the entries have been received. It does not indicate how many guests came or whether a planned event actually took place in the intended form.

FECHA	NOMBRE	MOTIVO	ADELANTO	SALDO	NOTA
03/06/91	M. C.	Bautizo	—	—	cocina
15/06/91	R. P.	Baile	—	—	sillars
07/07/91	E. G.	pollada	—	—	limpiar lunes
20/07/91	J. V.	reunión	—	—	
10/08/91	A. S.	cumpleaños			mesa

Exit from a booking ledger of the Salón Mar Azul, early 1990s. Reconstruction.

Rosa remembered the booking as a conversation about things that had no place in the form. Who brought the tables? Could the kitchen be used? Was there an announcement of a group with blowers? Did someone have to check the power? What family got baptized that same weekend? A date on paper could be free and practically inappropriate.

"I did not rent an empty box", she said. " I also rented out the problems that were already in it that day. "

She laughed at her own wording and corrected herself: Of course, the problems were not calculated. They were just trying to get to know her

before. If there was a meeting on Friday and a wedding on Saturday, chairs and the stage had to be arranged differently. When there was dust under the gate after a strong wind, the cleaning began before the decoration.

On the morning of an event, the hall was rarely ready in the condition that later photographs show. Chairs were stacked, tables were missing, cables were rolled up, and the kitchen contained only a portion of what was needed. An archival photograph taken in the late 1980s shows four people wearing different metal and wooden chairs. A woman marks table positions with chalk. The stage is still empty.



Preparation for an undisclosed event, probably in the late 1980s. Photographic reconstruction based on the image plan.

Such lines of chalk did not last. They served one night. For a wedding, you needed other ways than a baile. At a meeting, chairs had to be arranged for the stage or a table. For a pollada where food was sold, cooking, spending, and movement were more important. The hard soil allowed adjustments, but it did not make them easy. Every table had to be carried, every row checked.

Elena Quispe described the preparation from the kitchen. She first asked about water, gas, pots and when food should be spent. If a family had rented the hall, this did not automatically mean that there were kitchen utensils, dishes or helpers. They borrowed sheet metal tablets, brought knives wrapped in cloths, and marked their own pots. Elena insisted that the gas bottle was not where children or guests passed. This practice was not the same in every decade and was not always sufficient, but it did involve specific risks.

Víctor usually arrived before instruments were built. He examined seals, wires and the points where cables were worn over doors or along walls. The salon did not have professional housekeeping equipment. Small amplifiers, an organ, microphones, and additional lamps had to come up with a system that had been repaired several times. Víctor recalled evenings in which he forbade a connection, although an organizer wanted more light.

" When I said it could not, it did not mean that nothing was going on at all " he explained. " It was said that this cable was not allowed there yet. "

His memory does not make him the only guarantor of safe technology. Complaints from the 2000s have been received that clearly show limits and repair needs. However, for active time it can be seen that technical decisions were made by people who knew the plant and its vulnerabilities.

The entrance concentrated these preparations on a small window. The barbed box window was to the left of the gate. Behind it was a person with a block of cards, a tin box, a stamp and a ballpoint pen on a string. On a recording from the 1990s, a handwritten price tag hangs next to the grid. The cards were numbered, but the numbers did not provide a reliable visitor count because the blocks were reused, not fully sold or used on various occasions.



The cash register of the Salón Mar Azul. Probably from the '90s. Photographic reconstruction based on the image plan.

Rosa could not see through the window the entire lobby. Someone at the gate was checking to see if bags, drink boxes or strollers were blocking the road. At family gatherings, cards were not always available; then lists,

invitations, and personal knowledge served as the order of admission. Who got in was not a purely spatial question. Money, invitation, age, family relationships and the decision of the organizers played a role.

The wide gate had to remain both entrance and exit. Historical photographs often show it open because air was used. This allowed music to enter the streets, and people outside could see parts of what was happening. In garúa, moisture came in. If instruments were to arrive late, they would cross the path of the guests. The salon did not work by a perfect separation of processes, but by people who noticed and reacted to collisions.

During the event, responsibility shifted. The family or the association decided on the occasion. Rosa kept an eye on revenue and cards. In some cases, Elena organized a kitchen or an outing. Víctor took care of electricity and cables. Others provided drinks, cleared glasses, set aside seats, or stayed attentive to the toilets. Not every activity was paid for. Some were kindness, some service, some part of family duty. That is why it is important not to take them for granted.

The small space behind the stage shows this overlap particularly clearly. It was a wardrobe, camp, meeting room, and occasionally a place where someone sought rest for a few minutes. By 2026, clothing hooks, a mirror relic, drinking boxes, cables and a handwritten shelf had been preserved. There was no luxurious artist's wardrobe and no hidden access. The door was where you would expect it on the floor plan and photographs.



The small side room behind the stage served as a wardrobe, camp and occasionally as a quiet retreat. Photographic reconstruction based on the image plan.

After the last song or the end of a meeting, the hall was not returned. Money had to be counted, borrowed things separated, food covered, cables rolled up and chairs stacked. At late events, some work was postponed to the morning. Then it was revealed whether the cleaning and return agreements had actually been carried out.

Several booking ledger entries contain the reference *limpiar lunes*. It does not refer to any specific cleansing power. Elena recalled that after some Sunday celebrations on Monday, the same women who had already worked in the kitchen appeared. In other cases, the organiser paid a small sum. An issue note is called *pago limpieza*, without recording names and hours. The documents make work visible and at the same time reveal who exactly did it.

A normal lease was therefore not a dry order. It was a bunch of transfers. The key went to someone who needed to be reachable. Chairs came from different stocks. The kitchen has been supplemented with private items. Technical decisions were based on knowledge of a system which had been modified several times. The cashier linked numbered paper to personal control. Cleaning began where the pictures usually ended.

To describe this bundle more accurately, I laid out the sources along an invented dial without making it a single historical day. By the morning, the booking had already been made. The key was handed over or someone with access was notified. First, the gate was opened and the floor checked. Dust, moisture and leftover items decided whether to start with chairs or brooms.

A person was walking through the side rooms. Water and toilets working? Was there anything left in the kitchen from the previous date? Was the backstage room still owned by a group? Such questions do not appear in a complete form. Indications on the margin of booking ledger show that they were nevertheless submitted. The word *revisar* could mean light, castle or indefinite control. I only solve it where there's a second proof.

Then came tables and chairs. Their origin determined the later work. Club tables could be kept in the hall, borrowed pieces had to be marked. Rosa showed me in photos dots under seating areas and spikes on wooden chairs. Not every sign was legible. A stain could be a property mark or a repair track. Only family memory and repeated presentation made individual assignments plausible.

Crest on the ground had no definite meaning. Lines marked the edges of tables, roads, sometimes a spot for speakers. Today's soil carries the remains of various works. No line has been preserved as a permanent plan. For a new event, they could be wiped or ignored. The room was flexible precisely because its order was not fixed.

In the afternoon, supplies were congested. Drinks came in boxes, ice cream in containers, decoration in bags and rolls of cloth. When music was provided, cables and instruments began to take up space. The wide entrance was both advantageous and narrow. A late table could have blocked the construction. An early arrival amplifier stood where guests were supposed to go later.

Elena told me about a party where the cake came before the plates. The main table had not yet been built, so the box was in the way in the kitchen. Every time I opened the door, it took two people. She could not say date and family for sure anymore. I am not using the episode as a busy one-night stand, but as an example of how it worked: order was spatial organization.

Prior to entering, the responsibilities changed. Decoration should be done, cables secured and private bags out of the way. The cashier needed cards, stamps, change and a person who did not have to help elsewhere at the same time. At family celebrations, the guest list sometimes appeared as a folded sheet. Names could have been written differently than on invitations. Rosa decided not only what was on the paper, but whether an explanation was credible.

I asked her if this power had led to conflicts. She replied that conflicts had already begun outside the window. Who invited a person, who had to pay and who was considered a child were decided by the organizers. Rosa became visible because she made the decision. The grid did not protect her from insults. On difficult nights, someone sat nearby.

As soon as the music started, the box office did not become unimportant. Late guests came, cards had to be kept and money separated. An invitation could be extended to several persons or only to one family; practice changed. These conditions explain why card series do not provide accurate visitor statistics.

In the hall roads had to be maintained. Drinking tables walked along the edge, rows of chairs were moved, children slept on reclined seats. The stage was not just a performance space. In speeches, cakes, or gatherings, things

were put on it. The curtain never covered all work. People behind the stage could hear the audience and were partly seen by it.

In the end, the order did not just reverse. Guests left while work had already begun. Empty boxes were collected, money counted, food distributed or taken away. Instruments claimed the gate again. Borrowed chairs were not allowed to fall under their own heaps. If the night was too late, an agreed-upon basic rule remained in place until morning.

Rosa recalled returns where one chair was missing and two were missing. The bill went up numerically and practically not. Then the search for markers began. One family brought back a piece in the afternoon, another only discovered at the next party that they had the wrong one. Such small shifts explain the mixed robbery better than the assumption that no one counted.

The reliability of the Salón was not in error-free lists. She was able to correct mistakes socially. It worked better for people with a tight network than it did for outsiders. A professional operation would have required standardized contracts, personnel and inventory. Instead, the Salón had recurring personalities, notes, and reputation. This shape was resilient, but not neutral.

In 2026, I tried not to move a chair pile. The authorization allowed documentation, not a new order. From the outside, I saw different legs and two spots of color. I could not verify if any early signs of ownership had been obtained. The limit of today's access remained part of the method. An interesting detail does not become more resilient because you search for it without permission.

When I left the empty hall 2026 again, the daylight strip remained in front of the stage. An employee pushed a carton back to the wall. The gate closed hard and not quite evenly. Access to the inventory was terminated. In the active years, this moment would have opened up only one more task: counting, checking, returning and clarifying who kept the key until the next date.

Chapter 4 – Celebrations for a Lifetime

Family members classify the Salón differently than a booking ledger. In booking ledger, a wedding is followed by a meeting and then a dance party. There may be a decade between two pictures of the same celebration on the album. A person appears as a child on the edge, next page as a bride, later behind a table with a birthday cake. The hall stays in the background, even though the album does not want to tell its story.

I did not see a complete sequence of celebrations for this chapter. Such an outcome would have been neither possible nor meaningful. Many families kept only individual footage, others refused to publish private images, and some events left no photo at all. I chose four types of transitions: a wedding, a quinceañera, a children's party, and a meal together after a church or neighborhood meeting. It was not just the occasion that connected them, but the way a room rented for a few hours seemed private.

The wedding photo of the Calderón family is from 1976. The date is on an invitation and in a booking ledger entry; the extract itself bears only the name of the couple. Bride, groom and relatives stand in several rows before the stage. Paper flowers cover part of the wall. The early curtain is brighter than the later dark red one. Different chairs show that equipment was assembled from several stocks. A loudspeaker cable is visible on the ground.

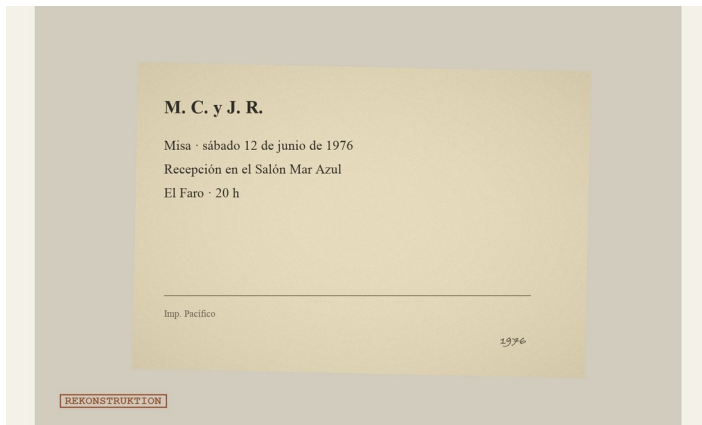


Wedding company in Salón Mar Azul, 1976. Private archive of the Calderón family. Photographic reconstruction based on the image plan.

Rosa Calderón was young at the time, and she was on the right edge of the photo. When I showed her an enlarged copy, she named the people first and then the place. She remembered that one table was missing in the afternoon, and a cousin with a pickup truck brought two more plates and goats. I asked if the missing table was recognizable in the photo. Rosa looked at it for a long time and said, "No, you can only see what worked in the end."

This sentence describes a limit of many family pictures. Decoration and layout show the result of the preparation. They rarely show what came late, who argued, which edition was too high, or who stayed in the kitchen while being photographed in front of the stage. The visible order is real, but it's not the whole process.

Next to the photo was a little cream-colored card. She called it the fair and then the recepción en el Salón Mar Azul. At the bottom was Imp. Pacífico. The invitation confirms schedule, date and location. Together with the booking ledger entry and family album, the allocation is resilient. It does not say whether all invited persons came or how long the celebration lasted.



Invitation to the celebration at Salón Mar Azul. Printed by Imprenta Pacífico, 1976.

The couple remembered the date differently at first. He mentioned a Saturday in July, it insisted on a Sunday in August. The invitation decided the date, not the quality of their memories. Both described the same path through the gate and the same excitement in front of the photo. He remembered a borrowed car battery for a car; it was an aunt who was repairing paper flowers. The date could be corrected. The different priorities did not need to be corrected.

In the group photo, the hall looks like family property. Names are on the table, the decoration covers walls, children sit on the edge of the stage. In fact, the room was rented. A deposit, a key transfer and borrowed chairs were outside the picture. It was precisely this temporary transformation that made the Salón important to families. He offered enough distance from the residence to show a transition publicly, and at the same time remained familiar enough to be furnished with his own pots, tablecloths, and helpers.

The Quinceañera of 1984 is survived by a flash photograph. A teenager is standing behind a large table with cake. Paper floors run between the ventilation openings; the blue lower wall area is clearly visible. The wedding dress is carefully chosen, but the decoration remains made of local materials. Someone's carrying a pile of plates in the background. The lightning makes the foreground and faces bright, while the corners of the hall remain dark.



Celebration of the 15th birthday in Salón Mar Azul, 1984. It is a private record. Photographic reconstruction based on the image plan.

The family refused to mention the children's names in the book. I respect that decision. The photo can still show the use of space. It does not contain a general form of quinceañeras in San Desvelo. It shows a concrete celebration and can be compared with other sources of work and equipment.

Elena Quispe recognized on the picture a girdle attachment that was used several times in her memory. A wire had been tightened between two wall hooks. In the photo, the wire is not clearly visible. A hook, on the other hand, appears in today's detail. I wrote down Elena's statement as a memory

and the existing wall site as a present. It does not follow that this particular girlande was attached there.

Elena first talked about quantities at family parties. Not on guest numbers, which were rarely reliably recorded, but on pots, bread, bottles and workspaces. A cake needed a table that could not be used for drinks at the same time. A joint meal required expenses. Children's parties often began in the afternoon and had other risks than late dance nights: open doors, running children, hot pots, cups on the floor.

A faded color suit from the early 1990s shows children between chairs. There is a hand-painted cardboard fish hanging in front of the stage. Adults have cups and plates. The picture has no date and no family name. Two people recognized the location, but no one could determine the exact cause. So I described it as an afternoon children's party with an unknown exact date.



Afternoon children's party in Salón Mar Azul, exact date unknown. Photographic reconstruction based on the image plan.

The motive of the fish led to several explanations. One person thought it was for a school graduation decoration, another for the birthday of a boy whose father was a fisherman. No additional source confirmed a version. The fish remains a visible object in a photograph, not a key to a lost occasion. This restriction is not unsatisfactory. It allows you to use the image for what it actually shows: movement, posture and work during a children's party.

I may remember the Salón myself, but even that memory remains limited. There is no record of it in my oldest notebook. I see a locked door, a hand over me and a blue wall. Maybe I waited for a party, maybe I confused the place with another hall. Because the memory cannot be tested against a source, I do not use it for reconstruction. At most, she explains why the photographs were both strange and familiar to me.

Family celebrations were not equally accessible to all families. Rent, food, music and transportation cost money. Those who had many relatives in El Faro could easily organize chairs, tables and workforce. Those who were not in the networks of the carrier circle had to ask for appointments through other people. Some celebrations were kept smaller or held at home. The Salón was a common place, but not a free extension to every household.

Rosa remembered fighting on the weekends. Two families could claim the same deadline if a request had been made orally but not yet entered in the book. Then it was not just about the deposit, but about kinship, urgency and the reputation of the intermediary. Rosa did not want to dramatize these conflicts. Usually a celebration was postponed or postponed to an afternoon. But the solution was not neutral; someone had to give in.

Invitations were also limited. Family photos often feature a large group, but the uninvited remain invisible. Young people sometimes waited at the gate, adults only came to eat or later to dance. A hall made a celebration publicly visible without opening it to everyone. That tension was part of his function.

The kitchen photo from 1989 shows three women and a man at a narrow desk. Large pots, tablets and bread fill the surface. The shelves are open, the walls show signs of moisture. The gas bottle is outside the direct cooking area. No one's fully set up for the camera. Two people continue to work while one looks up.



Preparation of a common meal in the small kitchen of Salón Mar Azul. Photographic reconstruction based on the image plan.

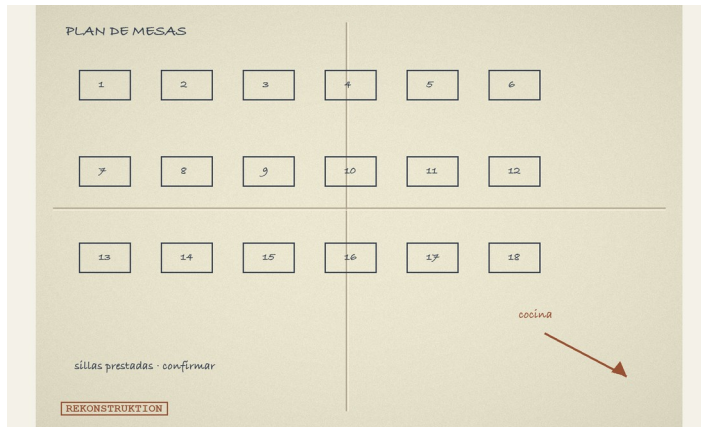
Elena did not know herself for sure in the photo. She said her posture and hairstyle might suit her, but her face was too dark. That is why I did not include her name in the caption. She nevertheless used the recording to explain how it worked: ready-made tablets were not carried through the middle of the room when guests were already sitting there. One person greeted her at the kitchen door. Empty containers returned by another route, as far as possible in the narrow space sequence.

The kitchen was not part of the celebration. They set the timing and rhythm. A meal after a baptism began differently than a later dance evening. At a pollada, food was sold to raise money for a specific purpose; cash, portions, and supplies had to match. At a wedding, a delayed edition could change the order of speeches, photos, and music. These processes rarely appear in the images obtained because the camera remained in hall.

A shared meal is delivered on a series of four photographs. The first shows empty tables, the second filled plates, the third people eating, the fourth stacked chairs. The occasion is noted on the album page as *después del bautizo*. A booking ledger entry on the same date is called only *familia*. The combination is plausible, but not complete. I do not use them to assert an ideal family bond. In the third image, some people are sitting while others are working in the background. Closeness and inequality fit into the same recording.

Decoration changed the proportions of the room. Paper flowers, garlands, textile rails and tablecloths covered the everyday construction. In front of the stage, a picture room was created for family photographs. People stood up so that ventilation openings, cables, and damaged walls did not disturb as much as possible. Therefore, the same hall in albums may be larger, lighter or more private than on a stock record.

A folded curved sheet makes the construction of these images visible. On it are eighteen rectangular tables, an arrow leading to the cocina, and notes on borrowed chairs at the edge. The sketch is not substantial. She was a tool for a concrete celebration. Their lines do not show architecture, they show decisions: here's a path, there's the main board, these chairs come back later.



A sketch of a family celebration, probably in the early '90s.

In photographs, the main characters are usually in front of the stage. Those who cooked, checked maps, supervised children, or cleaned in the morning appear less frequent. This does not mean that work must remain invisible. It can be reconstructed using hands on the edge of the image, tablets, chalk marks, lists and statements. The reconstruction must not claim more than the sources bear.

The selection of family photos also raised the question of who owned an album at all. Not every celebration was photographed. Not every family could afford a photographer or later had secure storage. Some deductions were lost in movements, moisture or separations. A rich stock does not automatically prove that a family used the salon more frequently. First, he proves that their images have been preserved and made accessible.

I asked the families not to take album pages apart for the scan. Where a photo was firmly affixed, I photographed the entire page and a detailed snippet. Back-page notes then remained inaccessible. For loose images, I captured the front and back. The way it was stored was provenance. A picture that has been next to an invitation for decades has a different context than a single extract from an unordered box.

One side of the album showed two parties next to each other. On the left a Quinceañera, on the right a wake. The family did not have a place, but an order of people. I did not publish the entire page because the private proximity would have given away more than was necessary for local history. Instead, I used the individual images that were shared. Criticism of sources also affects excerpts that are not deliberately displayed for data protection reasons.

Rosa recalled weddings where one family member only went to Mass and another to the reception. A photo taken on the stage brought together a group that did not get to spend the evening together. Family imagery intensifies relationships. They are not an attendance list.

At Quinceañera, I asked about the paperwork. Three people described different colors. The old colored suit had a strong red stitch. I did not put an exact color sequence in the picture description. The shape, mounting and position between the ventilation openings were visible and durable. Colour stayed rough.

Elena showed me how often cake knives, tablets and napkins came from private households. On a photo, she recognized a pattern on a tablet that belonged to her neighbor. The neighbor could no longer confirm this. I did not take the assignment. However, the example shows how a family feast filled the hall with items from many homes. The room seemed private because private was brought in.

There was also a dispute. One interlocutor recalled a celebration in which two family members sat at separate tables. The table could show this separation, but its date is only approximate. I do not link the statement directly to D07. In general, there are several memories that show that social relationships were organized. A rectangular table on a sketch is not evidence of reconciliation or conflict.

Children used the hall differently than adults. They moved under tables, on stage edges and between rows of chairs. Adults typically defined these

pathways as disruption or danger. However, in the children's festival photo, their movement is the focus. The hand-painted fish does not hang perfectly, cups are different, and an adult bows to a plate. It is the incomplete that makes the room inhabited.

A former visitor recalled playing hide-and-seek at an afternoon party. The narrow room was enormous, she recalled. Today's inventory shows the opposite. Children's standards are not wrong measures; they describe perception. I do not use them for the floor plans. For the experience of the place, they are informative.

The wedding of 1976 has a comparatively strong source connection through invitation, rental track and photo. Still, much remains unknown. The amount of the costs, the complete guest list and the exact musical order are not available. I resisted the temptation to fill these gaps with typical elements of other celebrations. A documentary text does not have to describe every transition.

Instead, I followed the visible things after filming. Paper flowers had to be made and fixed. The bright curtain has been drawn. The cables were open despite the decorations. Chairs came from different stocks. The invitation came from a printing house in Centro. Every festive object had a way of working.

In the picture of the meal together, one person is wearing plates while another is looking into the camera. The perspective of the photographer determines who becomes the main character. I wrote the caption so that the person carrying it did not just stay in the background. Names could not be published with certainty, but activity and position were descriptive.

The memory gap at the end of the chapter is therefore not a lost sensation. It consists of ordinary uncertainties: Was the curtain then lighter or just blurred? Did the fish belong to a birthday party or a school party? Was the bride in the same shoes until the last photo? These questions limit the picture without making the hall unreadable.

A rented room becomes private on family photos because people occupy it with names, food, fabric, paper and bodies. It is borrowed because in the end, it all falls apart. Between these two states lay the special work of the Salón: it offered enough recognizable structure for a common image and enough openness so that each family could temporarily make it look different.

At the end of our conversation, Rosa showed me a photo that she did not think was important at first. It showed only three empty tables and a half-rigged girlande. On a chair lay a pair of flat shoes. Rosa remembered that the bride had taken off her high shoes after the official photo. She did not know if it was the same wedding in 1976.

I did not take the picture in the big selection. It still stayed in my notes because it summed up the movement behind the albums. The rented room operated privately for several hours. After that, flowers were picked, shoes collected, tables separated and chairs assigned to their mark. The family took their things. The hall stayed behind for the next occasion.

Chapter 5 – When the Floor Began to Dance

For a dance night, the stage had to be empty first. This simple statement was lost in many later stories. Those who remembered Mariela Rojas, Brisa del Norte or Raúl Vergara often started with the first song. The photographs start early: a bus by the side of the road, an amplifier at the gate, cable rolls on the floor, musicians with instrument trunks, a person on the ladder, empty drink boxes behind the curtain.

I have not rearranged the five known acts from the Radio Desvelo documentary. Their tracks, recordings and songs are in the radio band. Here they appear where they had to use the salon. The key question is not who was the most important, but how a regional musical evening went through that gate, beyond that stage and back again.

Mariela Rojas y Los Luceros del Puerto provides the strongest visual anchor. The recording from probably 1991 shows the whole low stage. Mariela is at the front, behind her the five-headed band core with a bright guitar and Farfisa-like organ. Cable runs over the floor. The first couple dance close to the edge of the stage. The hard flash reaches the wall, but not the entire hall.



Mariela Rojas y Los Luceros del Puerto in the Salón Mar Azul, presumably in 1991. Photographic reconstruction based on the image plan.

The dating is based on the private album label, comparison with press images and an event track. It probably remains in 1991, not because the

photo is unreliable, but because no single source fully confirms the date and occasion. For the reconstruction of the room, the stock is sufficient: wall colour, curtain, stage, cable opening and ventilation sequence are clearly visible.

Mariela's group did not come to a prepared concert hall. Instruments had to pass through the same gate like tables, drinking boxes and later guests. The stage was low and already narrow for a five-headed core. A keyboard stand took in more depth than can be seen on press photos. Amplifiers were not symmetrical where cables and eyeglasses allowed. The curtain only partially enclosed the side space.

Víctor recalled sound checks as negotiating loudness and connectivity options. Musicians brought their own instruments, organizers expected enough volume for the dance floor, and neighbors expected quiet at some point. The installation of the Salón was not a fixed concert technique. She connected house wires, used amplifiers, microphones and temporary routes. Feedback was not a dramatic sign, but often the result of an overly close microphone or altered speaker layout.

In a private lightning shot, Beto Saldaña sits side by side of the stage. In front of him is a portable tape recorder, a wired microphone, notes and a glass of water. In the background, musicians play instruments. The image shows a recording or preparation on the spot; it does not show a live broadcast. The radio archive mentions conversations and individual clips, but not every evening was broadcast.



Beto Saldaña on a recording at Salón Mar Azul, probably in the early 1990s. Photographic reconstruction based on the image plan.

Beto was first contractually detectable at Radio Desvelo in 1988. He could announce events, hold short conversations, or record material for a later broadcast. In the photo, he's not taking a showmaster pose. He sits at a table too small and holds a sheet while someone picks up a cable behind him. The Salón appears as the workplace of the radio, without becoming an outdoor studio.

A reconstructed billboard contains the short text ESTE SÁBADO EN EL SALÓN MAR AZUL, beginning at 9 p.m., the name of the ticket, the price of admission and pre-sale information at the transmitter and at the door. The map was compiled from an entry received. A radio broadcast shall show the advertised date and text, not the actual performance or number of visitors.



Advertising text for Radio Desvelo, compiled from a card received.

The connection between the transmitter and hall was practical. Radio Desvelo needed local events as advertisers and program content. The salon needed reach. Listeners could buy a map from the broadcaster, listen to a time or ask for a change. When an appointment was postponed, an announcement was faster than newly printed paper. There was no complete organizational unity. Bills, billboards and photos show collaboration, not joint ownership.

Conjunto Brisa del Norte was a traveling dance ensemble with a changing cast. The well-known press footage shows eight men, two trumpets, a trumpet and turquoise shirts. In the full salon, the musicians

were closer. A color photograph shows blowers in bright light, crowds close to the stage, and shirts moving in the heat and air pull of the open doors.



Conjunto Brisa del Norte at a dance party in the Salón Mar Azul. Photographic reconstruction based on the image plan.

The hall changed the music physically. Blowers quickly filled the lower room. The curtain vibrated in short movements. Talks on the edge had to be held up. Shoe soles scream over concrete or plain terrazzo. When couples turned, they got in the way between the dance floor and the drinking tables. These observations come from images, measurements of space and memories; I cannot derive an exact sound level for a particular evening.

Rosa recalled that for well-known groups, more cards were issued in advance. Nevertheless, the number of guests later could not be calculated from the map blocks. Number series were used several times, remaining blocks moved into a drawer, and other forms of entry were applicable to family or association arrangements. A full photograph shows density in an instant, not a total.

Los Viajeros de Paramonga were visible on the radio band over road, bus and repaired amplifiers. In the context of the Salón, the structure is crucial. A 1992 photo shows younger musicians carrying instruments through the wide gate. A bus or colectivo is standing by the side of the road. In the foreground is a cable roll and a cheap organ. The shirts do not match, the suitcases have traces of wear.



Los Viajeros de Paramonga when constructed before the Salón Mar Azul. Photographic reconstruction based on the image plan.

The road to the hall was part of the performance. Vehicles had to be held in such a way that instruments could be discharged without completely blocking the road. Equipment was not concealed behind a professional loading ramp. Guests and neighbors saw how heavy an amplifier was, which suitcase had been glued again, and whether the musicians arrived late. The regional network of halls, bars and radios had a material side consisting of fuel, tyres, cables and waiting time.

A fee receipt records a total amount, a countersignature, and the note transporte. I am not releasing the amount because it's unclear what benefits and people it included. However, the evidence shows that arrival and appearance were not treated separately. Rosa remembered negotiations in the narrow room behind the stage. One group wanted a part before the setup, the organizer wanted a part after the last set. It is not possible to generalize the arrangement for which evening it was.

Raúl Vergara y Orquesta Horizonte Azul appeared in press images more carefully than many local groups. A dark suit, a narrow mustache and a controlled gaze were part of the over-regional marketing. In the salon, the closet remained the same narrow side room. A video shows Raúl in a bright shirt talking to an organizer. Jackets hanging from hooks, a damaged mirror sitting on the wall, drinking boxes underneath.



Raúl Vergara before a performance in the little room behind the stage. Photographic reconstruction based on the image plan.

The photo does not correct the press release. Both show different working moments. Before the camera of a promotional photo, Raúl had to appear different than before a performance in a small room. The Salón did not create a luxurious art world. He offered a stage, a place to move and an audience. The difference between these images is part of the regional musical work.

Grupo Arena y Camino was the youngest of the five formations. Geometrically patterned shirts, a small digital keyboard, bright guitars and used amplifiers point to the early to mid-1990s. In a photo, the stage seems more crowded, the audience younger. The technology remains epochal. No LED wall, no radio microphone and no smartphone belong in this scene.



Grupo Arena y Camino in the Salón Mar Azul, probably in the mid-1990s. Photographic reconstruction based on the image plan.

The change in music was not visible in the room as a sudden break. A new keyboard was next to old cables. Younger guests used the same dance floor. Organizers hung other posters on the same gate. The five acts do not constitute a complete history of what was played in the Salón. They are the groups for which reliable traces of radio and imagery are found in the linked stock.

The dance floor can be seen on a shot from the edge of the stage. Couples move in the middle, groups stand on the edge, drinking tables limit the paths, gates open. Movement is easily blurred. Not all faces point to the camera. The room does not appear to be a choreographed dance show or a disorderly mass.



Dance night at the Salón Mar Azul. The occasion and photographer have not been delivered. Photographic reconstruction based on the image plan.

Who danced depended on price, occasion, age, companionship and the rules of the evening. Youths occasionally tried to wait at the gate or come in later. Women described different experiences of freedom and observation. Some remembered the Salón as a safe place because relatives and neighbors were present. Others felt that it was precisely this social control that was tight. Both of these memories can be about the same space.

Elena rarely danced as she claimed, although she was at many events in the hall. When the kitchen was running, she heard music through the door and recognized breaks when suddenly more people were asking for drinks or food. She did not remember songs about titles, but about working rhythms: a long number, a short break, another tablet, then two uninterrupted songs. Her perspective moves the history of music out of the middle of the dance floor.

Victor heard the evening from the cable routes. A small drop in tension, a warm plug or a scratching regulator could occupy him as the audience continued to dance. He contradicted the idea that technology always worked somehow back then. Some things worked because someone was watching. Some things remained risky. And some things went wrong.

Between two sets, musicians sat behind the curtain on boxes of drinks. A private recording shows a person changing a cassette, another drying an instrument, a third counting money in folded paper. The moment is not

glamorous, but it's also not humiliating. He shows pause as work: drink, vote, calculate, clear the next order.



Take a break between two sets. The photo was part of a disorderly private envelope. Photographic reconstruction based on the image plan.

Beto was able to record a short conversation during such a break. The received radio sources do not allow each photo to be assigned to a broadcast. I therefore describe only the visible possibility and proven practice of individual on-site filming. The little table next to the stage connects institutions without mixing their stories.

The last few minutes of an evening were not necessarily the last song. An organizer decided whether an additional piece was possible. Drivers were careful to return. Saleswomen outside the gate started packing up. There were pots covered in the kitchen. Rosa put in cards and money. Víctor did not want to untie cables until the amplifiers were off. The dance floor emptied unevenly.

The tickets received look like a little color studio next to each other. Six cards from three decades carry different papers, letters and numbers. Several show tiny variants of Imp. Pacífico. Two number areas overlap. This is one of the three limited discrepancies in this research.

The music festivals demanded their own timetable. Groups traveled from different places. An announced 9:00 p.m. start did not mean that the first sound came out just then. Construction, transportation, settlement and audience influenced the launch. Radio announcements called a time because advertising needed a clear indication. Memories, on the other hand,

emphasized delay or a particularly early start. I do not use either as an exact timetable.

For Mariela's evening around 1991, there were four source groups: a promotional track, two photographs, an album label and later memories. I am sure no recording was made that evening. The radio band describes their song and regional circulation; this chapter remains in structure and space. In the second photograph, a person with cable can be seen at the edge of the stage. She's not identified by name.

A former visitor described Mariela's voice as brighter than she knew from the tape. It could be space, facility, memory, or some other song. I am not making an acoustic reconstruction of it. It is safer to observe the photo: a microphone, small amplifiers, organ and open space. The curtain and the hard walls may have affected the sound, but a technical evaluation would be speculative without measurement.

Brisa del Norte made other demands. More people and blowers claimed width. Víctor recalled that a microphone stand was too low. The harbour festival photo in the radio tape also shows a level too low, but not the same place. It is possible that the group carried its own limited technology. I cannot prove a direct connection between the two images.

Los Viajeros brought apparatus to the street. In the build photo, one musician is wearing an amplifier alone while another is holding the organ. The picture says nothing about the fair distribution of work. It shows the physical side of a journey. A repaired amplifier also appears in a later inventory note. Conformity is based on housing characteristics, but is likely to remain rather than absolute.

Raul Vergara's bright shirt in the side room stands in contrast to the dark press outfit. An organizer holds a piece of paper, possibly an order or receipt. The text is unreadable. I do not call it a contract. Photography must not invent a kind of document. You can see a conversation before the show and a temporary wardrobe.

Arena y Camino brought a small digital keyboard. It was new in the historical context, today it seems modest. Technology ages faster in memory than space. Interlocutors described " modern sounds " without naming models. The images help to narrow down the expression. They are not showing digital mass production, they're showing new devices in an old infrastructure.

Among the acts was not only stylistic diversity, but a regional circulation. Cassettes were heard in buses, Radio Desvelo played titles, halls gave performances, families bought tickets, and photographs wandered through albums. The Salón was a knot, not the origin. He did not produce music and he did not own an exclusive stage. Its significance stemmed from the fact that roads crossed there for one evening.

I asked several people where they were on the dance floor. The answers were surprisingly precise and contradictory. One woman preferred the edge near the kitchen, another said there was a constant passageway. A man recalled a drinking table at a place that had been used differently in photographs over the years. The hall did not have an unchanging internal map. Each event refocused.

The open gates helped with the heat, but expanded the sound into the street. With a denser audience, the air moved differently. T-shirts were sticking, the curtain was swinging and glasses were hanging. These sensory details come from repeated memories and visible conditions. I am not writing, music has enchanted the room. She put air, fabric and people into measurable and tangible motion.

Pauses were also cash-flow times. Organizers checked revenue, musicians expected payments, saleswomen filled inventories. The photo behind the curtain shows money in folded paper, but no amount. The action is visible, the agreement is not. That is why I am describing numbers, not a specific gauge.

Beto remained a marginal figure of the room. His table was sideways, not on stage. That corresponds to its function: conversations, notes, maybe an average. The story of the broadcaster will not be retold. For the Salón, it is important that radio work on site required additional equipment, cables and time to make the event later heard outside the building.

An advertiser expected clear names. A night of class was a little more vague. Groups could change their line-up, start and order shifted, a conversation fell through. The radio ad smoothed this uncertainty into a short promise. The documentary reopens without claiming that advertising was wrong.

After the last set, instruments had to come out in the right order. A keyboard could not fit under heavy boxes. Cable belonged to different people. A driver was about to leave while he was still being paid. No

recording has been taken of the entire demolition. Multiple memories and spatial constraints make its course plausible, not complete.



Received tickets to the Salón Mar Azul. Several series were manufactured by Imprenta Pacífico.

A double number does not prove a double person and no hidden accounting. Blocks could be restarted for different events, residual stocks reused or numbering works resumed. Rosa considered it possible for a series to be printed twice. The evidence is insufficient to establish a single cause. The maps show concrete prints and partial prices; they do not provide a complete visitor register.

After the demolition, the ground remained. On it lay wax, paper, crown cork and the darker spots on which many soles had taken the same path. Amplifiers went through the gate again. A bus was heading north, a pickup to another road El Faros. The salon was part of a network, but it did not move. His job was to provide enough space, electricity, thresholds and surface for a few hours.

That is why this chapter does not end with an artist. The musicians made the evening audible and visible. But before them stood people with chinks, keys and cables in the empty room. After them, there were people carrying boxes and sweeping the ground. It was not until the two sides were together that he started dancing.

Chapter 6 – More Than a Celebration

In the first photo of this chapter, the curtain is almost completely missing. The gates are open, daylight falls on the stage, and men and women sit on mixed chairs in front of a simple table. A handwritten agenda hangs on the wall. The picture was probably taken in the late 1970s. The occasion and the photographer are not sure delivered.



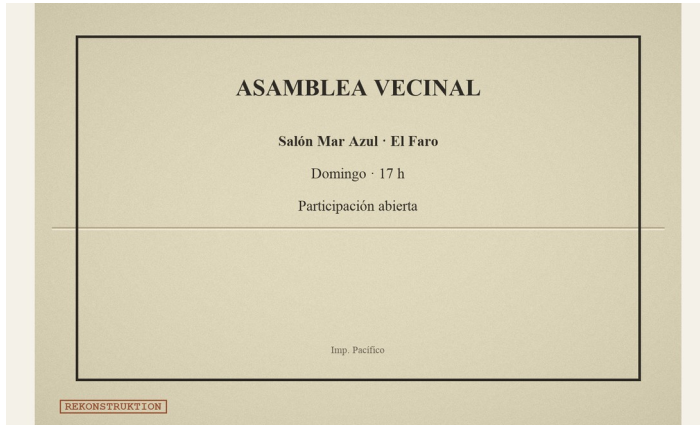
Assembly in Salón Mar Azul, probably at the end of the 1970s. Photographic reconstruction based on the image plan.

Several people called the recording a fishermen's gathering. Clothes, daylight and seating are appropriate, but the exact arrangement is based on memories. A protocol of the association lists meetings in the Salón during the same period. It does not have a photo. I carefully combine the two: a meeting in the Salón, probably out of the fishermen's circle, without giving it as a single documented date.

The Salón was often remembered for its music, leaving behind photographs, posters and stories. Its non-permanent uses were equally important. A neighborhood that did not have its own building for every task needed a room whose rules could change. On Saturday the stage was a music venue, and on Monday there was a meeting room. Chains of chairs could be opened to the dance floor or aligned with an agenda.

A small one-color leaflet announces an assembly. It is folded multiple times, the pressure is weak. Below is Imp. Pacífico. The reconstructed

representation returns only secured words and the recognizable order. The paper documents an announcement, not the attendance or progress.



Announcement of a meeting in the Salón Mar Azul. Printed by Imprenta Pacífico.

Rosa differed in booking between a party and an assembly, not in value, but in preparation. A meeting needed less decoration, but often more clarity about where to start, speakers, and seating arrangements. If several groups participated, the question of who was sitting at the table in front of the stage could become more important than the number of chairs. The room was shared, but the opportunity to speak was not automatically evenly distributed.

One former user recalled sitting on the sidelines of political and trade union meetings as a young woman. She brought drinks and listened. I asked if she had spoken herself. She denied it. Later, she became angry that her work was considered participation, but not her voice. I am not referring to a party or an organisation, because the stock does not require an independent resilient allocation. Your memory shows a social rule of the room.

Donations linked food, money and the public. A pollada could raise funds for repair, treatment or a family. The salon offered kitchen, tables and visibility. A booking ledger entry says pollada, a flyer a purpose, a photograph shows plates and a box. No source alone proves how much money came together or how it was distributed. The received expenditure and counter-drafts show only partial amounts.

Elena remembered those days as particularly labor intensive. People did not come at the same time, portions had to be prepared for hours, and the cash register was not allowed to be mixed with the sale of drinks. Donors sometimes wanted to know immediately what the money was being used for. Good intentions did not replace billing. At the same time, the evidence was incomplete. Practical trust was based on familiar persons, visible work and a short subsequent communication.

In 1983, after severe coastal weather events, the Salón was temporarily used as a collection and distribution centre. A municipal label lists containers, blankets and lists. A photograph shows tables with these things, waiting families, open doors and damp walls. I do not use a dramatic disaster narrative. The exact distribution of losses in El Faro is not the subject of this book. Provided is the temporary use of aids and a subsequent repair of roof and electricity.



The Salón Mar Azul was occasionally used as a collection and distribution centre in 1983. Photographic reconstruction based on the image plan.

The room had to work differently for this task. The stage has been converted into storage and overview, the dance floor into a waiting area, the ticket office window possibly for the issue of small notes. Roads were not to be framed with private tables. List certain sequences, but personal knowledge and urgency also played a role. A public space can provide assistance and at the same time make conflicts about access visible.

Víctor remembered moisture near a line. He could not tell if she noticed it during the edition or only after the next repair. The file refers to works on

roofs and electricity after 1983. It does not follow that a single injury caused all the measures. I am tearing apart the photographically visible walls, the memory of a line and the documented repairs.

The Salón was also a place of grief. Wakes, *velorios*, appear in booking ledger and memories. They changed the light, the volume, the movement and the significance of the stage. For a selected film, publication was restricted. It shows empty chairs, flowers, candles on a table and some people from behind. A coffin cannot be seen in close-up. Name and date remain unnamed.



Preparation of a wake in Salón Mar Azul, date not published. Photographic reconstruction based on the image plan.

The dignity of such a source does not lie in its completeness. The picture occupies preparation and space, not the private history of the deceased. Rosa remembered that with a wake there were other rules for the gate. People came and went over long periods of time, food and coffee were spent more quietly, children stayed with relatives. The same hard floor on which they used to dance carried rows of quieter chairs.

Some interviewees initially found it odd to put celebration and grief together in the same book. For the history of the Salón, this proximity is inevitable. The room did not have a fixed mood. People made them. Curtains, stages and box windows changed their function through occasion, layout and behavior. It was precisely because there was no large space for each social task that the same building had to carry different rules.

That did not mean the differences disappeared. At meetings, some spoke and others served. In the case of aid, lists could be sorted and excluded at the same time. In a wake family and proximity decided on the square. A common space does not solve social contradictions. He makes them spatially visible.

An editorially compiled monthly newspaper from the early 1990s ranks examples alongside each other: wedding, assembly, baile, pollada and velorio. It is not a preserved original, but an overview from several sources. She does not claim that these events took place completely in a specific month. Their function is to show the changing use without ranking.

The compilation forced me to check the categories. Wedding and velorio refer to occasions, baile a form of event, pollada at the same time meal and gathering, asamblea an organized gathering. However, in booking ledger they are in the same narrow column. Administration made different things comparable because keys, time and space were used for each appointment. The text must make the differences visible again.

At meetings, the seating arrangement and speaker's right determine the room. A table in front of the stage could create authority, even if it consisted of two goats and a plate. Whoever was behind it was seen. People on the pages were able to listen without appearing in logs. Photographs show presence, but not automatic influence.

I compared two protocols with pictures. A protocol named six speakers, and in the photo there were significantly more people visible. That was not a contradiction. The list included word-for-word contributions, not all those present. A second leaflet listed a number of participants, but the accompanying photo showed only an excerpt. I did not use the number for the room because I was not sure if recording and sitting were related.

Rosa recalled long discussions about dates, contributions and fishing questions. She could make arguments, but rarely the exact year. I asked her how she distinguished one session from another. She named a damaged table, a person with a heated voice and the day the rain came through a roof. Chronology often ties memories to things. If that thing is not dated, then the conversation is still rough.

At a fundraiser, the stage was less important than the issue. Elena drew me a path from the kitchen table to the living room door. Portions went out, empty plates came back, money stayed at a separate table. When these paths

crossed, there were waits and quarrels. A successful purpose did not automatically organize the work.

The 1983 issue point introduced a different form of urgency. Families did not come as guests. The open gates and lists should allow access. Those who had to wait sat in the same chairs as at parties. The hall gave the aid an address but did not replace the municipal competence. I am describing it as a temporary infrastructure, not the only way to save the neighborhood.

A woman remembered receiving a blanket there. She was a child at the time and did not know who organized the edition. The municipal notice confirms the existence of blankets, not their actual handover. I took her statement as a personal reminder, without making it the chain of evidence of the individual subject.

The wakes set specific requirements for publication. Several families refused to use their images. This is not a loss to be construed against her. The selected footage was described as having dignity before completeness. No person is identified. The history of a shared space does not have to transcend every private boundary.

The hall could not simply return to a fixed state at the end of a wake. Flowers, candles, chairs and personal items had to be removed. Cleansing had a different meaning than after a dance. Elena spoke of slower work and that some items were taken away by the family themselves. This memory shows how reason also shaped the demolition.

The use calendar does not make equality out of diversity. He's only showing spatial neighborhood. Within a month, rules could change: selling tickets or opening the door, music or speaking, eating as a party or gathering, loud movement or restrained attendance. The Salón was not a neutral container. Each use wrote for hours a social order in the same floor plan.

BEISPIELHAFTER NUTZUNGSKALENDER · FRÜHE 1990ER

MO	DI	MI	DO	FR	SA	SO
1	2	3 Hochzeit	4	5	6	7
8 Versammlung	9	10	11	12	13 Kaffe	14
15	16	17 Gebäude	18	19	20	21
22	23	24	25 Viertel	26	27	28
29	30	31	32	33	34	35

Redaktionelle Zusammenstellung aus mehreren Quellen; kein erhaltener Originalkalender.

An example of the dense and changing use of the hall in the early 1990s.

When I was putting it together, I noticed how many times the same people appear in different roles. Rosa could sit at the box office, make an appointment, and be a guest herself at a family party. Elena organized a kitchen, attended a gathering, and sat on the sidelines of a meeting. Víctor checked a cable, carried chairs and came to a neighboring wake. The Salón did not have a professional team that was separate from the rest of the neighborhood. At the same time, his workforce was a user.

This closeness created reliability and burden. Whoever had the key was asked outside scheduled times. Whoever cooked well was asked again. Anyone who knew the fuses had to be reachable in case of a failure. Recognition was behind repetition. A multi-purpose building did not automatically distribute tasks fairly.

After 1983, the roof and electricity were repaired. The relief effort ended, and the Salón returned to celebrations and assemblies. There was no permanent conversion to an output point. It is precisely this return that is important: the temporary municipal task was a part of local history, not its new identity.

At the end of our conversation, Rosa replaced two chairs in my office. She wanted to show how a small hallway was kept open before a meeting. After that, she tore them apart as if a party were about to begin. It was the same chairs. The change took a few seconds. In the salon, she needed people, time and responsibility. That was its versatility: not in a neutral empty space, but in the ability of a quarter to make it different again and again.

Chapter 7 – The Work Missing from the Pictures

Most pictures of a party show people standing where they wanted to be seen. They gather in front of the stage, around a table or under a girdle. Those who carry a pot, check a safety net, or count tickets are often out of the loop. This chapter, therefore, does not begin with a dance floor, but with a narrow kitchen.

Four people work between pots, tablets and drinking boxes. There is a list on the wall. No one's fully set up for the camera. The withdrawal is dated to about 1990 because it was in a series with a documented event; the individual motif has no date. The kitchen corresponds to the room order of the salon.



Preparation in the kitchen of Salón Mar Azul, probably around 1990. Photographic reconstruction based on the image plan.

Elena Quispe looked at the photo for a long time. She recognized two people safely and a third only by their posture. She did not say the fourth name because she did not want to settle down. Her most important point was the list on the wall. Such lists would not have contained recipes, but things that were missing, borrowed or had to be returned.

In journals, this work appears in small words: gas, pan, hielo, limpieza. The entries are uneven. Some payments were recorded with an amount and countersigning, others as contributions or favors. There was no clear boundary between paid work, family responsibilities, association duties and

neighbourhood assistance. It is precisely for this reason that help cannot be described as a natural willingness, especially not in women who have repeatedly taken up cooking and cleaning.

Elena recalled evenings in which she received a small allowance and other nights when her work was considered part of the family. Sometimes a later reward was promised. Whether or not she came depended on relationships. The leaflets received do not allow for full payroll. However, they show that money was circulating and that not every activity was accounted for equally visibly.

The key was the smallest object with the greatest social burden. Over the decades, there was not always the same key and not always the same person holding it. Key receipts are only received from individual periods. Rosa occasionally kept a list of names, dates and returns. Other translations remained oral.

When Rosa gave out the key, she did not just give away metal. She gave access, responsibility and the expectation of remaining accessible. Whoever opened the hall had to clarify whether electricity could be turned on, which side rooms were used and when the gate was closed again. If something was lost or a door remained open, the first question was addressed to that person.

"Everybody wanted the key until something went wrong", Rosa said.

Your memory is focused, but the lists support the unequal responsibility. Several names repeat themselves in issuance and withdrawal. Others only appear as tenants. There was no such thing as professional house management. The operation was based on a few people whose reliability was used so often that it seemed to be a feature of the building.

At the box office window, Rosa was sitting behind a grid. A faded colour suit shows them with a block of cards and a tin can, while people remain blurred outside the window. The cut is narrow. The box is on a worn-out wooden surface, the ballpoint pen hanging from a rope.



Rosa Calderón at the box office of Salón Mar Azul. Photographic reconstruction based on the image plan.

Rosa did not just count cards and money. She had to judge money, invitations, children, late guests and people without a proper card. In a public ball, there were different rules than in a family party. Sometimes she knew someone personally and had him bring in a missing sum later. Sometimes she refused entry, even though the person claimed to be invited. These decisions were not fully reflected in the map block.

The box window limited her vision. She could see part of the street in front of the gate, but not the whole dance floor. When it got too tight inside, she needed information from the entrance. When someone was arguing outside, she had to decide whether the box was closed or resold. The bars protected money and created distance. At the same time, they made Rosa the visible person to whom the complaints were directed.

Víctor Lazo worked above this line of sight. An archival photograph shows a technician on a wooden ladder above the gate. A helper is holding a cable. Daylight is coming in from the outside. There is no protective clothing today. I do not want the picture to make the work heroic. It shows a situation whose risks later became part of the complaints.



Maintenance of the electrical system before an event. Photographic reconstruction based on the image plan.

Víctor pointed out that he did not perform every repair himself. Other persons helped or took over sections. He knew the pipelines, the fences, and the places where humidity caused problems. When a failure occurred, he first looked for the connection involved, not a common room error. This local knowledge did not replace professional renewal, but kept the operation practically intact for a long time.

One repairman calls it cable and focos, another one calls it a switch. The amounts are partly unreadable. I do not use them to calculate exact annual costs. They show that the operation consumed money even if no event took place. Paint, brooms, fasteners and a door repair were no decorative expense. Without it, the room could not be reliably delivered.

The kitchen had its own technology: water, gas, heat and cooling. Ice came in containers or bags. Drinks had to be stored in such a way that roads remained clear. Large pots needed stable surfaces. Elena recalled a refrigerator that was not allowed to be connected at an event because additional amplifiers were running at the same time. Whether it was the exact same line could not be verified. The memory shows the negotiation of limited infrastructure.

Cleaning began during the event. Empty cups were collected, spilled liquids washed away, toilets checked and dangerous objects removed. The next morning was just the most visible remnant. A photo without a secure date shows two people sweeping paper, crown crust and wax residue. Chairs are stacked, the stage is empty, morning light falls hard through the gate.



Cleaning in the morning after an event. Photographer and date unknown. Photographic reconstruction based on the image plan.

The footage shows ordinary residual work, no deposition. A hall used must have traces. It was crucial who removed them. Dozens of people are posing on many event images; there are two in the cleaning photo. The ratio is not a statistical proof, but a precise contrast to the festive surface.

Elena said the first thing you did in the morning was separate things, not sweep. Bottles, borrowed tablets, forgotten clothes and usable decorations came in a variety of areas. It was only after that that the floor was completely cleaned. The wax residue was stubborn. There were crown cranks under chaise piles. The narrow room behind the stage collected items to be picked up later.

Not all of them were picked up. On today's shelves are individual boxes and hooks whose former assignment is unknown. I do not treat them as souvenirs for certain nights. Without the chain of tradition, they are objects of today's stock. Their general function may be visible, not their concrete history.

A reconstructed inventory of expenditure and repairs includes focos, cable, pintura, escobas and pago limpieza. Corrections and counter-drawings make the page credible, but they are not decorative inventions. Where amounts in the source material are unclear, fields shall remain incomplete. The reconstruction shows categories and spellings.

I went through the records with Teresa. She warned against reading any counter-signing as a check on a finished work. A signature could mean

receipt, acknowledgement or subsequent examination. Without legend, her function remained open. That is why we did not adopt modern accounting logic into the old book.

Some editions appeared several times: pearls, cables, paint, brooms. Repetition was not necessarily a waste. Light bulbs fell out, cables were damaged, paint needed repairs, brooms used up. Small consumer goods make duration visible. A hall did not age only in major repairs.

Elena asked why pago limpieza appear less frequently than documented celebrations. There were several possible explanations for this: cleaning was included in the lease, paid in cash without own entry, as family work or recorded in a lost booklet. The stock does not allow a decision. The only thing certain is that the work must have taken place more often than the individual category appears.

Rosa recalled that at times a deposit for cleaning was withheld. There is no continuous column for this in the rental pages obtained. Individual marginal notes might fit that. I am not making a firm rule. The Salón had decades of changing procedures, which later appear more uniform in memory.

Víctor brought an old piece of cable to our conversation, but he explicitly said that it did not originate in the hall. I did not photograph it for the book. A typical object is not a landmark. Instead, I photographed the visible conduit over the gate and used the historic maintenance image.

He explained on today's wall how additional cables have been temporarily taken out. A bright spot may come from a fixation. It could also be a later repair. His caution was more important than a spectacular assignment. Technical knowledge also involves not overestimating a visible trail.

In the kitchen, I had Elena determine the direction of the B25 footage. She recognized the door, the shelf and the position of the work surface. This excluded the possibility that the photo had been taken in a private yard. Persons and dates remained somewhat uncertain, the place becoming more resilient. One source can be strong in one respect and weak in another.

Rosa at the box office became a rare portrait of a working position for this chapter. She did not want to be known as 'the cashier' because she had taken on this task only temporarily, among other things. The caption says it

on the window, the text explains the changing role. A repeating photograph must not produce a lifelong occupational designation.

The key stock could not be reconstructed by 2026. Today's lock is younger than its early use; several key generations are likely. I did not photograph the castle, gate and the site of the former keypad as a related series. Without a secure object history, this would be a false continuity.

The work also left behind smells, temperatures and sounds that did not capture the images. Elena recalled fat, coffee and wet cloths; Víctor warm insulation and the buzzing of an amplifier; pink paper, metal case and perfume from the waiters. Such memories are personal perceptions. Together, they prevent the Salón from being viewed only as a colored surface.

The strongest thing that stuck with me was Elena's line that help was often called work only when someone did not come for it. As long as pots, brooms, and outlets worked, they worked naturally. When a person fell out, their role became visible. For decades, the Salón consisted of this risky self-evidence.

GASTOS Y REPARACIONES		
focos	---	revisado
cable	---	pendiente
pintura	---	
escobas	---	firma / visto
pago limpieza	---	

REKONSTRUKTION

Expenditure related to the operation and cleaning of Salón Mar Azul, early 1990s. Reconstruction.

Money was not just rent and wages. Small expenses determined whether there were enough light bulbs, detergents or cables available the following weekend. Income from the cash register could be used for operations, repairs or commitments. The inventory is not complete enough to produce a balance sheet. It is enough to contradict when the Sal6n is described as a

natural gift to the neighborhood. The room was constantly costing money and labor.

Recognition was distributed differently than responsibility. Musicians were named on posters. The hosts were the focus of photos. Cashiers, kitchen helpers, technicians and cleaners rarely appeared in print. Some individuals also refused to be named publicly; others had never been asked. My job is not to make up a complete honor roll afterwards. However, I can describe the activities so accurately that they do not disappear behind the scenes.

Rosa, Elena, and Victor were not all-knowing chroniclers. Her memories had focuses and gaps. Rosa knew processes better than music lists. Elena remembered material, quantities and unprecedented work. Víctor could explain cable routes, but not complete technical history. It is precisely this limitation that makes their statements useful. They are speaking from positions in the room.

When we last spoke, Rosa did not bring an old key. She did not own any more, she said, nor did she want any piece of metal for the photo to act like it was the right one. Instead, she drew the shape of the keypad on a sheet. It had several hooks and too few labels. This sketch does not prove a concrete surrender. She reminds us that responsibility often comes down to unnoticed things.

The morning after an event, the Salón was once again a workroom. The stage was empty, the gate let light in, and brooms pushed the remains of various people into small heaps. Only when the floor, kitchen, safe and keys were cleared could the space be considered returned. The work that was missing from the pictures was not sequential. She was the condition of the next picture.

Chapter 8 – A Night in El Faro

A reconstructed night can easily sound like the story of a single evening. That would be misleading. For this chapter, I have compared outdoor photographs, radio announcements, memories of sales and returning home, as well as a complaint from the neighborhood. The following movement from arrival to garúa combines typical, proven elements. She does not say the exact date.

Early in the evening, the gate was open. The blue-and-white façade was still clear, warm light fell on the foreground, first guests came on foot or in vehicles. A simple sales table stood on the wall. Two vehicles were waiting without creating the impression of a crowded city night. The photo is dated around 1992.



The Salón Mar Azul before the beginning of a dance night, probably in 1992. Photographic reconstruction based on the image plan.

From the coastal road, you could not see the salon. Guests leaned into the Calle Bolognesi and oriented themselves to the lights, vehicles and people outside the gate. The street was occupied. Windows opened because someone wanted to watch the arrival, or closed because of noise and garúa. One dance night changed public space, but it did not replace the rest of El Faro's life.

Selling women put on food, cups and thermos. A private snapshot shows a small table with antiques, two customers and the lobby door in the

background. The saleswoman remains at the center of her work, not as a folkloric decoration. The table is light enough to be folded in the end.



Sale before the Salón Mar Azul during an evening event. Photographic reconstruction based on the image plan.

The sale benefited from the events, but was not always formally part of the Salón. Locations have been negotiated. A table was not allowed to block access. Smoke, waste and waiting could have caused conflict. At the same time, the evening generated additional income for people who did not sell cards in hall and were not on stage.

Lucía recalled stories from her uncle that on particularly crowded evenings mirrors, cables, or workshop materials were removed from the wall long before today's spare parts trade took its form. This memory cannot be linked to a particular year. It shows that even before its closure, the wall was a practical boundary between operation and road.

Young people were waiting at the gate. Some did not have enough money, others hoped to be admitted later. An open gate made the music audible and parts of the stage visible. It did not make the hall available free of charge. Rosa recalled attempts to pass cards or imitate the stamp on her hand. Whether this occurred frequently cannot be determined. Such stories are part of the threshold, not the visitor statistics.

Families organized arrival and return. Not every person could walk alone at night. Colectivos waited at specific times or were contacted through known drivers. An archive photo shows people under a curtain and in an

older vehicle. The asphalt is wet, garúa is in the air, normal event light comes out of the open gate.



Guests are waiting for the return trip after an event. Photographic reconstruction based on the image plan.

The radio could tell the time, the event and directions to the road. Beto described places by gates, curves and visible features. The Salón needed less explanation as long as the name was known. Those who came from outside still had to know that the building was some roads inland. Mar Azul did not mean getting off the beach.

The night had an economy from childhood. Saleswomen needed to know when the break started. Drivers estimated when enough guests came together for a ride. Rosa was watching the entrance. Elena was planning the last edition of food. Víctor remained accessible as long as electricity and amplifiers ran. Neighbors knew the difference between building early in the evening and playing music after midnight.

I tried to locate those times on a map. Not as an official transport plan, but as a documentary sketch: Salón, coastal road, known stops, routes to Centro and within El Faros. Several interviewees drew back differently. Some went straight to the main road, others waited closer at hall. Women described deviations that did not occur in men's memories. The map remained multi-linear.

One driver said he had his vehicle parked so fast that it came to the main road. In one photo, a collective is facing in the opposite direction. It could be

another night, another driver, or a short-term layout. I did not edit the photo or the memory. A nighttime operation consisted of alternating choices.

Sales tables also had time windows. Anticuchos had to be hot, coffee kept in thermal tanks, cups and napkins had to be secured against wind. In the case of poor attendance, the preparation was less worthwhile. One saleswoman recalled that sometimes she only sold well before the start and at the break. During the music, customers stayed in hall.

The road carried part of the infrastructure that was missing in the building. People were waiting, eating, smoking and looking for vehicles outside. This allowed the dance floor to be used while loading the neighbourhood. The advantage of an open door was also a source of noise. No presentation should choose only one page.

One resident said that she did not close her windows on event nights because she wanted to see when her daughter would return. At the same time, she disturbed the music. This combination does not contradict itself. A place can create both security and noise. In public debates, such mixed experiences are often shortened to clear positions.

The letter of complaint says bottles on the sidewalk. In the photo after the end, the ground is not clear enough to test this. A cleanup image from the inside shows crown cranes. I am not linking the sources to a specific night of complaints. They show a general operating problem: waste had to be removed inside and out.

Young people outside the gate were part of the visible night economy, even if they did not buy tickets. They were listening to music, meeting friends, picking up older siblings, or trying to get in. Some neighbors found the groups disturbing. Others saw a busy, controlled stretch of road. The Salón created publicity beyond paying guests.

Garúa altered sounds and surfaces. Tires sounded different on wet asphalt, light reflected flat, paper became soft. Historical photos with lightning make moisture visible without documenting the entire weather. I am not describing dramatic coastal scenes. The humid evening was daily enough for people to know cloths, front covers and places to wait.

On my own 2026 journey, I did not count minutes to prove a historic route. Road construction and traffic had changed. I was just taking notes of visual relationships and distances. From the Salón to the coastal road, the

sea was still not openly visible. The name remained a cultural and colourful setting, not a geographical look.

The night finally ended on the radio. An event could be advertised, a greeting sent or a conversation broadcast later. I am not repeating the story. For El Faro, the connection meant that the hall was announced beyond its road. The way back, on the other hand, remained physical: waiting, walking, driving, carrying children, seeking protection at garúa.

Noise was not an abstract side effect. Deep sounds and blasts carried through open doors. Talks and vehicles gathered in front of it. Bottles were on the sidewalk. A reconstructed complaint calls for music after midnight, bottles left behind and a blocked access. Date and name have been shortened for data protection reasons.



Complaint about an event in Salón Mar Azul, date and sender shortened for data protection reasons.

The tone of the writing is factual. It does not come from a caricatured person who was against any pleasure. A blocked access remained a concrete problem. Sleep, early work and safety were part of the neighborhood as well as income and meeting place. The salon was not well understood inside and out. He distributed benefits and burdens unequally.

A former neighbor recalled that complaints were sometimes discussed directly the next morning. Others went to the Municipalidad. Not all conflicts resulted in a file. Conversely, a file does not automatically indicate that no practical solution has been attempted. I'll have both levels side by side.

Women described the Salón as a place where they could go out in groups without having to drive along the coastal road. Some viewed the presence of well-known families as a protection. Others recalled controls: who was dancing with whom, when someone went home, what clothes were being commented on. Security and social constraints were not opposites that could be decided equally for all.

Men were more likely to remember vehicles, groups and musical techniques. This trend is not a fixed gender law, but a pattern in my conversations. Elena talked about routes between the kitchen and the gate, Rosa about money and entry, Víctor about cables and neighbors, several visitors about homecoming and observation. Each position illuminated a different section of the same night.

At garúa, the floor in front of the gate was smoothed. Moisture came with shoes in the hall. Towels were ready without a full cleaning service. Vehicles were drawing water from shallow wells. Those who waited for a return ride stood under curtains or close to the wall. The sea remained invisible, not its moisture.

A dance night did not end for everyone at the same time. Some guests left before the last set. Sellers packed up when demand dropped. Musicians played while drivers were already asking who was driving. In the hall, cash registers were closed; outside, the way home remained to be organized. The night split into several parts.

The footage of the road at the end shows the closed gate, individual walkers, wet ground and a folded sales table. There is no unusual light and no shape in the shadow. The date is uncertain. As a representation of an ordinary conclusion, the picture is nevertheless accurate.



Calle Bolognesi after the end of an event, date uncertain. Photographic reconstruction based on the image plan.

I went the 2026 route again late at night. The old salon was closed. There was no food in front of the wall, only spare parts. Mototaxis were driving, a house had a loud TV, music came from a side street. Calle Bolognesi was not quiet enough to stage a lost past. It was a busy street with other uses.

I waited a few minutes in the corner under a curtain. Garúa put little dots on my glasses. From there, the Attica of the Salón could only be seen as a bright step above the wall. I was not thinking about a particular historic night. The stock will not allow anyone. I thought about the many tasks that went from inside to outside at the same time: maps, smells, volume, lighting, vehicles, sales, observation and return.

The salon was never separated from El Faro inside. His gate was a threshold, ventilation, transport route and a view opening. Everything that made hall a common place also changed the road for a few hours. And everything the road demanded set limits on the nights.

Chapter 9 – As the Evenings Grew Fewer

The end of the salon is not in a single photo. There is no proven goodbye night, no final speech, and no moment when all parties involved knew that the public works would not return. Instead, the booking ledger pages become thinner, repair offers longer and distances between events greater.

An offer from 2004 includes roofing panels, cables, seals, a door and toilet repairs. Several positions have been deleted by hand. Others do not have an embodiment. The business document documents the proposed work, not its full implementation.

PRESUPUESTO DE REPARACIONES
Salón Mar Azul - 2004

☐ planchas de techo	S/ —
☐ cableado	S/ —
☐ caja de fusibles	S/ —
☐ puerta principal	S/ —
☐ reparación de servicios	S/ —

REKONSTRUKTION firma / conformidad

Repair offer not fully implemented for Salón Mar Azul, 2004.

Víctor said that for a long time we tried to do the most urgent thing. A damaged section was repaired, while another renovation had to wait. This practice may extend an operation, but it does not result in permanent renovation. Between 2003 and 2005, the roof, escape routes and electrical installation were repeatedly challenged. The files does not always show what was actually carried out thereafter.

At the same time, the outcome changed. Other halls and events were created. Music circulated through new media and later digital channels. Families became smaller, divided or celebrated elsewhere. These changes did not all occur at the same time. The Salón remained in mixed use, even as large dance parties became less common.

An early compact camera photo, presumably in 2003, shows a later larger event. The audience is less crowded. Older decoration hangs next to newer

elements, a portable speaker complements the installation, the stage remains the same. There are no smartphones or LED walls.



One of the later major events in Salón Mar Azul, probably in 2003. Photographic reconstruction based on the image plan.

The picture does not look like decay. People dance and use the room. It is precisely for this reason that it must not be treated as an illustration of an already completed end. Decline does not mean that every later evening was empty or meaningless. It means that effort, revenue and reliability were harder to put together.

Rosa did not give up the appointment on a solemn date. It was a change of powers. She remembered more and more phone questions and fewer and fewer fixed deposits. Some appointments were booked and later canceled. The booking ledger contains longer gaps, corrections and two deleted entries. Reasons are not always recorded.

The last booking page received calls 2009 a public baile. This is the last public dance event currently occupied, not necessarily the last dance and not the last use of the building. A later private or informal meeting could have taken place without appearing in this file. That is why I am not saying that San Desvelo last danced in the Blue Sea in 2009.

FECHA	NOMBRE	MOTIVO	ADELANTE	SALDO	NOTA
12/04/07	R. C.	reunión	—	—	cancelado
19/09/08	E. Q.	pollada	—	—	sillas
08/08/09	M. A.	baile	—	—	pagado
16/11/09	J. V.	Fiesta	—	—	cancelado
2011		almacen			separado

REKONSTRUKTION

Last received booking page of the public event operator.

In 2010, the public event will cease operations. This is evidenced by administrative notes, outstanding bookings and subsequent storage use. A complete formal dissolution of the carrier circuit cannot be demonstrated from the existing files. Again, the end is more functionally than legally clear.

Elena did not remember a goodbye night. She recalled that a planned major repair did not take place and that kitchen items were gradually being picked up. Víctor recalled a facility that was no longer responsible for public events. Rosa remembered empty weeks. None of these voices alone dates the closure; together with the files they explain the process.

As of 2011, sub-surfaces were used as storage. Chairs were stacked, two old refrigerators were on the edge, cartons and later car parts were added. The stage remained visible. The room was no longer open to the public, but was still used materially.

A recording from the 2010s shows this reuse. It is not a treasure trove of lost things. Cartons, refrigerators and parts are disordered but useful enough to make room. The exact date is unknown.



Interim use of the former hall as storage. The exact date of recording is unknown. Photographic reconstruction based on the image plan.

The sub-sector was increasingly involved in the trade in spare parts. A 2014 footage shows shock absorbers, rims, mirrors, and packed little pieces on the wall. The building's already over-painted. The gate will remain closed.



The sub-area of the former Salón Mar Azul was included in the neighbouring spare parts trade following its closure. Photographic reconstruction based on the image plan.

Lucía refused my question as to whether the trade covered up the hall. "The wall is there", she said. " We're here too. " Your answer corrected my perspective. Today's sale is not just a sign of loss. It is a current work that uses the same premise. Historical readability and current livelihoods can be intertwined without one becoming the backdrop of the other.

The overpainting of the inscription cannot be dated exactly. The colour layers show several modes of operation. In pictures after closing, the name is increasingly weak. No one could give me a decision to remove it. The overpainting was probably due to repair and altered use. A dramatic reimbursement is not proved.

I sorted the last booking ledger pages not by emotion, but by input density. In the early 1990s, deadlines were tight. Later, gaps arose. An empty section may mean no use, lost pages or other booking procedures. Only the combination of repair papers and statements makes a decline plausible. Not a single white line between lines is proof.

Two cancelled dates have been expressly cancelled. One carries no reason, the other a short note that can be read as *falta pago*. The script is uncertain. I am not translating it as the insolvency of a particular family. It only shows that reservation and actual use could have diverged.

Repair bids did not grow linearly. A comprehensive offer could bundle several deferred works, while a small document documented an urgent individual repair. Whether all the positions proposed were technically equally urgent cannot be assessed. Competent bodies decided that electricity and escape routes were essential for public operation.

Víctor did not view the later complaints as a personal accusation. He had done minor repairs, not taking full responsibility for an aging facility. This distinction was important to him. Informal knowledge can support operations; it must not be misused as a substitute for institutional security.

Rosa spoke of competition from other halls, but not bitterly. Some were more accessible, larger, or newly equipped. Families changed parties. Music groups demanded different conditions. The Blue Sea did not lose its audience in a day. Its benefits were less in line with expectations.

One neighbor recalled a private meeting after 2009. There was no booking and no photo to prove the public character. I take the statement as an indication that building use and public operation do not end in the same way. 2009 remains the last public dance event currently occupied; in 2010 the public operation ends.

Following the reuse, the routes in the hall changed. Chair stacks were permanent, refrigerators were no longer moved for an evening, vehicle parts claimed edge areas. The stage remained visible as an elevated display. Use as

storage preserved some and concealed others. It was neither protection nor destruction.

Lucía showed me in a photo from about 2014, where the sales were smaller at the time. Their marking was based on their own memory. The recording confirms a smaller amount of visible parts, not the full extent of the transaction. The trade also grew gradually.

The old inscription was painted to a surface difference. That fits the general ending without ceremony. Name, cash register and stage did not disappear at the same time. Individual functions dissolved. A room can be closed while its components remain visible and have new uses.

I wondered if the expression 'the evenings have become less' was too soft. The closure had concrete consequences. At the same time, it was less precise than suddenly. The sources show dilution, effort and transition. The title does not describe a natural decline, but an observable decline resulting from decisions, costs and changing habits.

The chairs did not just disappear. Some were picked up, others stayed. Markings on the undersides lost their assignment. A refrigerator belonged to one family after another. I did not assign him without proof. Today's stock is the result of many small decisions and missed pickups.

The closure ended a public infrastructure. Families had to find other rooms, music parties wandered, meetings were held elsewhere. This does not mean that El Faro was left without a common life. It means that this concrete hall with gate, stage, kitchen and box window was no longer available.

The long duration of the decline explains why there is no uniform memory of the end. Whoever had a full evening in 2003 could still remember the Salón as active. Whoever had a cancelled booking in 2007 remembers uncertainty. Whoever bought parts on the wall after 2011 knows the place as a trade. Annual figures arrange levels of administration and employment; they do not replace the different experiences.

I put repair offer and booking ledger side by side. On one sheet there were more things to do. On the other, there were fewer deadlines from which money and opportunity could have emerged. There is no single cause but a relationship between the two documents: an older hall demanded more while its use became less reliable.

So the last public dances recorded in 2009 remain an entry, not a legend. In 2010, the public service will cease. After that, the stage and floor become part of a camp. The process is quieter than a fire or collapse, but no less definitive. A room ceases to be public when no one can open it for the next shared use or wants to be held accountable.

Chapter 10 – What a Space Preserves

For the 2026 inventory, I was given limited access. I was allowed to photograph façade, hall, stage, box windows and accessible side rooms. A technical examination, opening of closed containers or complete inventorying were not part of the authorisation. The gate remained only partially open during the work.

From the rear area, the hall was wider than on the stage photos. Daylight fell through the high openings and over the stacked objects. The stage was at the eastern end, low and drawn at the edge. Colour layers separated irregularly: bright upper wall, remnants of blue below, later grey repaints.



Stocks of the former Salón Mar Azul, 2026. Photographic reconstruction based on the image plan.

A room does not automatically store voices. I did not hear any music when I was photographing, and I was not looking for it. Material traces were only read by comparison. A group of screw holes matched an earlier stand. A dark shadow on the wall corresponded to the position of a speaker on several images. Wax remains were found near a zone where tables stood at wakes and celebrations. Each assignment remained as close as their sources.



Traces of use on stage and floor. Photograph: Ana Belén Vargas, 2026. Photographic reconstruction based on the image plan.

The line of chalk on the floor could have come from a seating, later storage markings, or other work. I photographed her without assigning her a historical event. The rest of the curtain can be compared with pictures, but the fabric may have been replaced, shortened and reused. Visibility is the beginning of the description, not its conclusion.

At the box window, the wood surface was blunt. The grid showed rust, the ballpoint pen on the rope was gone. From the inside, it was easy to see how little Rosa had seen from the front. I stood aside, not for a reconstruction of the sale of maps, but to document angles and heights.



Ana Belén Vargas during the stocktaking of Salón Mar Azul, 2026. Photographic reconstruction based on the image plan.

The side rooms contained ordinary remains. There were empty boxes in the drinking room, a shelf in the kitchen, and damaged work surfaces. The narrow room behind the stage had hooks, mirrored remains and hand-written subjects. No door led to a hidden area. The floor plan was confirmed by the access, as far as the rooms were accessible.

The final ordering of the printed matter showed a repetition of small remarks. Invitation of 1969, wedding card of 1976, assembly flyer, admission tickets and event poster carried variants of *Imp. Pacífico* or *Imprenta Pacífico*. Later pieces were called *Jr. Grau 184*. These notes prove the manufacturer of the printing matter concerned, not the complete history of the printing press.



Printing marks of the Imprenta Pacífico on documents of the Salón Mar Azul, 1969 to 1990s.

I put six clips side by side. Differences in abbreviation, spelling and address helped to describe the specific objects. They did not allow perfect typology. A printed label may be kept, reproduced or used in various forms. For the Salón, the series mainly showed that the printed public repeatedly ran through the same small operation.

The Imprenta Pacífico is located in Centro, Jirón Grau 184. I drove there for a short outdoor visit. The narrow two-story building had a faded gray-green façade, a closed metal gate and two small windows on the top floor. Above the ground floor lay the shadow of an earlier inscription. Through a dusty side disc, a set-box, a pile of paper and part of a heavy machine could be identified.



The former office of Imprenta Pacífico in the Jirón Grau. A number of Salón Mar Azul prints were produced here. Photographic reconstruction based on the image plan.

I did not have a key and no secure access. I am not clearing property or inventory. There was no secret package and no fully inventoried room behind the glass. I photographed the facade, took notes of addresses and visible objects, and then went back. That is all I could have done for this book.

HINWEIS ZUM FOLGEPROJEKT

Druckereibestände wurden in diesem Band ausschließlich hinsichtlich ihrer nachweisbaren Verbindung zum Salón Mar Azul ausgewertet. Die Geschichte der Imprenta Pacífico und ihrer übrigen Drucksachen ist nicht Gegenstand dieser Dokumentation.

Redaktionelle Quellenbemerkung · keine historische Originalseite

The history of Imprenta Pacífico and its other printed matter is not the subject of this volume.

The printing press appears on the margins because its work is material on many of the Salón's papers. She's not taking over the last page. The stories of machines, workers and other printed matter require personal research. It is

sufficient to state that invitations and maps had not only content, but also ways of making them.

Before visiting the printing press, I checked whether the printing mark actually led to today's address. Alberto confirmed the historical land assignment only to the extent that publicly available documents were available. The building was closed. I did not knock at neighbors to find a key. For new research, ownership, consent and stock would have to be clarified first.

The dusty disk only allowed a slanted glance. The gearbox was partially visible, the machine only as a heavy dark body. Paper piles could be old or new. I photographed through glass, without interpreting labels on the inside. Reflections of the street remained in the picture; they are part of the present state.

Back in the salon, I photographed the prints as objects, not free-floating graphics. Paper edges, folds and damage remained visible. The readable texts of the reconstructed facsimiles were edited and marked as reconstruction. As a result, damaged or unclassified letters are not issued as historically secure.

Today's survey included a list of viewpoints. Entrance to the stage, stage to the entrance, north and south walls, box windows inside and outside, accessible side rooms, floor details and stage edges. I numbered every file right away. A closed room does not allow for a carefree second date.

In the hall I do not measure air and temperature. Sensory impressions I recorded as observations: dry dust on cartons, cool metal surface at the gate, smell of storage, daylight through high openings. I did not write. The room smells like old parties. Smells are present states and slightly suggestive.

Rosa wanted to know if her 2026 window was still recognizable as a cash register. From the outside, it was hard to read behind wood and grids. Comparing it to historical photos created the function. Without pictures, a viewer might think it's a small opening. This shows how documentation makes material traces legible without changing them.

Elena checked the kitchen layout. We added that improvised does not mean dirty. Shelves were open, spaces narrow, equipment gathered. People watched for roads and heat within limited limits. A historic kitchen is not to be modernized or caricatured.

Víctor did not mark any "secret" lines. He showed visible openings and recalled variations of cable paths. I left his pencil line in the worksheet, but only published the simplified floor plan with noticeable later changes. Not every interesting work note is included in the final draft.

While I was making the final overall shot, a mototaxi drove outside. His engine was short on hall and disappeared. This present sound connected camps and streets, not the past and present in a mystical way. The building is integrated into a working environment. Its former publicity must be reconstructed from sources; its present situation was audible.

When I packed, I checked to make sure no items were moved. Documentation can change a place if you clear it for a better picture. I had only moved a small carton with permission to photograph the edge of the stage; after that it returned to the marked spot. This unspectacular care was part of the approach.

Back at El Faro, I spoke to Rosa and Elena again. Rosa asked if the photos showed enough from the box office window. Elena asked if the kitchen in the book just looked dirty and tight. I showed them the choice. We changed an image caption because it was too safe to name a person, and a wording that impromptly confused with carelessness. Documentation must not only limit sources but also examine the perspective of publication.

Víctor saw the floor plan and marked a spot where, in his memory, a cable was later guided differently. On today's images, a wall-mounted opening was visible. I supplemented both statements without specifying a precise conversion date. His line remained marked as a memory.

The Salón keeps traces because materials age and changes do not cover everything. He does not keep a full evening. It is only photographs, paper, interviews and today's observations that make certain traces legible. Others remain indefinite. That is a limitation that will not take the place away. It prevents him from being forced into a story that sounds better than the stock.

When the recording was over, I checked file numbers and sights again. I photographed the closed box window, the stage edge and the gate from the inside. Then I packed a camera, spare bag, scale and notebook. The boxes have been pushed back. We went through the wide gate.

Epilogue

I waited outside until the metal gate was closed again and the key was pulled. On the wall, a customer asked for a mirror for a mototaxi. Lucía looked in a box, compared two holdings and named a price. A vehicle was so close in front of me that I had to step aside.

Above the wall, the stepped Attica remained visible. The lateral light that afternoon was not enough to show the old letter shadows clearly. I still knew where they were. This knowledge did not come from a revelation, but from the repeated comparison of walls, paper, images and voices.

I thought of the 1969 hall open without inventing the opening; the 1976 wedding without being able to see the missing table in the group photo; the 1983 use of help, Mariela's performance around 1991, the thinner booking pages and the busy dance night of 2009. Between them, there were more evenings than the stock could count.

The public operation ended in 2010. The history of the place did not end with one last song. It remained preserved in the work that people remembered, in the objects they photographed, and within the limits of what can still be said today.

I closed the notebook and headed towards Centro. Behind the wall, the hall remained closed. Before that, the trade continued.

Documentary Appendix

Chronology and Levels of Evidence

The following chronology summarises the processes necessary for the local history of Salón Mar Azul. It is not a complete list of events. Annual figures indicate different levels of evidence: building file, authorised use, photographically supported individual events, bookings or current documentation.

In 1967, a neighbourhood and fishermen's association collected money, materials and working hours for its own meeting and festival building in El Faro. Received is an incomplete list of contributions and later recollections. The list shows different forms of contribution, but does not fully cover the work involved.

In 1968, the hall was built. Site photography, plot sketches and editing notes support this construction year. A later anniversary banner names 1968 as the founding year. It does not follow that a particular public opening ceremony would have taken place as early as 1968.

In 1969, the first authorised public use was detectable. An invitation calls the inauguration of the Salón Social Mar Azul with music and shared meals. An approval mark and photographic material shall support the public operation. 1969 is therefore the first guaranteed year of operation.

In the 1970s, weddings, dance parties, family celebrations, assemblies and fundraising events were established. Individual occasions are well-documented in different ways. The wedding of the Calderón family in 1976 has a comparatively strong connection through invitation, lease and photo. Other images remain roughly dated or for no apparent reason.

In 1983, after severe coastal weather events, the hall was temporarily used as a collection and distribution centre. Photographs and municipal labels call for containers, blankets and lists. Subsequently, repairs to the roof and electricity are documented. The exact distribution of the damage in the district is not the subject of this tape.

Between 1987 and 2004, Radio Desvelo advertised events, conducted individual talks on the ground and produced interviews. The connection is documented through advertising maps, photos and radio files. She does not

make the salon the outer studio of the broadcaster and she does not record a live broadcast every photographed evening.

In 1991, the appearance of Mariela Rojas y Los Luceros del Puerto is the strongest photographic anchor for space reconstruction. Album labels, press comparisons and event tracks support the approximate dating. The pictures show stage, wall painting, curtain, cable and audience. A complete recording of the evening is not assigned.

Between 1992 and 1996, music, family and club events were concentrated in booking ledger, posters, maps and photographs. This density does not allow a complete count. Entrance card series have probably been partially reused; overlapping numbers are not a visitor register.

At the end of the 1990s, other halls, outdoor habits and rising repair costs changed their use. The salon was mixed up. Decline does not mean that every evening was poorly attended.

From 2003 to 2005, only a few major events remain. At the same time, the roof, escape routes and electrical system were repeatedly challenged. Proposals show proposed but not fully demonstrable work.

In 2009, the last public dance event currently occupied took place. This wording opens the possibility of later private or undocumented uses. There is no such thing as a proven solemn goodbye night.

In 2010, the public event ceased operations. The remaining bookings, administrative notes and subsequent storage use support the functional closure. A complete formal dissolution of the carrier circle is not demonstrated.

As of 2011, sub-areas have been used as storage. The wall and the front were increasingly involved in a spare parts and repair trade for mototaxis. The inscription has been over-painted; an exact date or decision on its cancellation is not known.

In 2026, I documented the facade and interior with limited authorization. The hall is closed but substantially preserved and integrated into a current working environment. The Imprenta Pacífico was only recorded from the outside and as regards its connection to concrete printed matter.

Principal Voices

Rosa Calderón was a former cashier and temporary appointment manager. Their strength lies in booking, handing over keys, maps, chairs and the practical conflicts of an event day. It remembers processes better than lists of musicians and does not claim a complete chronology. Photographs are shown at the box office; their role has changed over the years.

Elena Quispe organized cooking and preparation for many uses. She talks about pots, tablets, gas, water, spending routes, cleaning, recognition and the blurred line between paid work, family duty and help. Their statements make work visible without inferring a secure identity from every recording.

Víctor Lazo took care informally of electricity, speaker lines and small repairs. He knows local weaknesses and past cable practices, but he's not today's construction inspector or the only technician of all decades. Technical and security assessments shall be entrusted to competent experts.

Lucía, whose last name is not mentioned on request, works in the spare parts business outside the Wall by 2026. She knows the hall primarily as a closed building and individual family memories. Their perspective prevents today's use from being treated as mere cover-up or a backdrop of decay.

Teresa Valdivia organises stocks of the Archivo Municipal institutionally. It is aware of waste streams, files concepts and the danger of destroying an erroneous but detectable order through a seemingly correct reorganization. In this research, she helped to separate construction, use and repair documents.

Alberto Salinas checks building, land and administrative records. He confirmed the working address Calle Bolognesi 214 and helped distinguish early sketches from later changes. Actual everyday use cannot be inferred from its files alone.

Beto Saldaña appears only in historical material. He was an influential voice of Radio Desvelo and conducted individual conversations or recordings at events. His life today was not researched for this work. Photographs with recorders and microphones do not demonstrate automatic live transmission.

Mariela Rojas y Los Luceros del Puerto, Conjunto Brisa del Norte, Los Viajeros de Paramonga, Raúl Vergara y Orquesta Horizonte Azul and Grupo Arena y Camino are five acts resiliently linked to the associated radio and

image stock. They are treated from the point of view of the venue: arrival, construction, stage, gauge, break, audience and demolition. Their full musical tracks are included in the documentary about Radio Desvelo.

Families and former users provided albums, invitations, souvenirs and individual worksheets. Not everyone wanted to appear by name. Consent, provenance and private boundaries were treated separately. A large number of preserved images does not automatically mean more frequent use of the hall.

Source Categories

Construction and authorisation documents shall demonstrate land, approved use, working methods and individual conversion or repair operations. They do not automatically prove the daily condition. An opening that is missing from an early plan may have been added later; a permit does not show how the room was set up on a particular evening.

Rental and cash registers shall show bookings, names, amounts and partial purposes. They do not demonstrate the number of visitors, mood or complete implementation. Empty sections may mean less use, lost pages or a change of procedure. Dates marked shall not be counted as events held.

Photographs show visible space, clothing, decoration, objects and people depicted. Date, cause and relationship must come from other sources. Album context, backing notes and repeated structural features increase the classification but do not replace secured labelling. Excerpts may have been amended for previous publications.

Posters and invitations shall indicate the announcement, the name, the price, the place and the scheduled date. You're not alone in proving that an event took place. The manufacturer of the particular piece shall bear the printing marks. They do not provide a complete business history of Imprenta Pacífico.

Radio advertisements and advertising maps shall show the dates and formulas advertised. They do not demonstrate implementation, quality or number of visitors. A photo of Beto next to the stage shows a live recording or preparation, not necessarily a live broadcast event.

Interviews demonstrate perspective, recalled experience and working methods. They are not replacements. Memories can be very precise for

things, people or smells and inaccurate at the date. Contradictory memories are not automatically smoothed down to a single process.

Current photographs from 2026 document the visible state during authorized access. Objects were not arranged for a historical image. Cartons and trade are part of today's stock. Restorative, technical or legal conclusions are not derived from the photographs alone.

Reconstructed facsimile sets only secured contents and is marked as reconstructed. Unreadable amounts, missing names and uncertain fields remain open. Visual ageing varies by epoch and medium; a uniform retro-filter would be misleading.

Limited Discrepancies

The first discrepancy relates to 1968 and 1969. The anniversary banner bears the name of 1968, while the first authorized public use was in 1969. In the book, both details relate to their different processes: construction and Community start-up on the one hand, secure public operation on the other.

The second relates to the original blue. Two memories and different color traits diverge from each other. A blue-white version is guaranteed; an exact colour value is not claimed.

The third relates to ticket numbers. Overlapping series can be explained by reuse, residual blocks or reset numbering on a daily basis. The stock does not allow for a definitive cause and no accurate visitor count.

These three discrepancies are not linked. They do not form a riddle complex. They show ordinary boundaries of memory, material ageing and pragmatic management.

Notes on the Visual Elements

This edition contains photographic reconstructions, contemporary documentary depictions, acquired serial references and editorially set faxes at all the locations provided. They do not replace historical originals. Historically reconstructed representations are limited by image caption and source category; facsimiles also carry a visible designation as reconstruction. Motives, dates and personal references may only be read together with the respective limits of evidence.

Historical image groups require different material treatment: small black-and-white shots and matte early colours for the 1960s and 1970s, warmer

and partly greenish films with direct flash for the 1980s, moving colour shots for the 1990s and simple early digital camera aesthetics for the 2000s. Present-day images from 2026 remain factual and without artificial aging.

The body must be recognisable in covers, exterior and interior views: one-storey long façade, wide gate, small box window, three high ventilation openings, tiered attics, low stage, dark red curtain and blue under wall area. Historical conditions are allowed to change color and use, not the basic sequence of spaces.

Readable texts on invitations, posters and maps are placed outside later image production. Modern technology, smartphones, LED walls, radio microphones, today's vehicles and dramatic mystery lighting are not part of historical depictions. The Imprenta Pacífico appears before closing only on small printed labels and once as a closed building.