

EDITORIAL

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The texts published in *Intervención* result from the academic work of restorers and specialists from diverse disciplines that share a common interest: cultural heritage. From its origin, the activities related to the conservation of tangible and intangible heritage, as well as other activities carried out with museums, have been enriched with the knowledge and experiences of diverse disciplinary traditions, which have contributed in a decisive way to the understanding of the phenomena and processes of cultural production in general, and in conservation in particular.

For example, this issue brings together research and reports that account for the knowledge generated and applied in extensive and complex objects of study as well as in the development of specific conservation strategies aimed at specific cultural assets. In this sense, the current section of RESEARCH ARTICLES delves into broad contexts, such as the historic center of the capital of Peru, and particular objects, such as the harpsichord from the Casa de la Bola Museum. In the same way, an ACADEMIC REPORT addresses a relevant proposal in the training field: the development of digital skills, and a REVIEW, of a distance updating course on textile cleaning with attendees from Argentina, Chile, and Brazil.

However, the RESEARCH ARTICLE that heads this issue is entitled “The Cement Brick, a Material of the Mexican Revolution. A Study of its Historical Value and its Physical-Mechanical Properties”, by Alejandro Leal Menegus and Alberto Muciño Vélez, describes and delves into the context that accompanied the development of the cement block in housing construction in the first decades of the 20th century. Likewise, it offers the reasons why this material fell into disuse and was replaced by reinforced concrete, all supported by some technical laboratory studies that find that the resistance of the mortar complies with current construction standards.

The conservation of immovable heritage is also the subject of interest in this issue of *Intervención*, with the investigation by Ana María Lebrún Aspíllaga and Helga Geovannini Acuña, entitled “The Cultural Value of Immovable Heritage in Peru for the Renewal of Cultural Tourism. The Case of the Historic Center of Lima”

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abounds in understanding cultural values and *exceptional universal value* (ouv) as important elements for tourism renewal.

In these pages, other research projects arising from two notable collections stand out regarding the study of movable cultural property. The first, authored by Rebeca Julieta Barquera Guzmán, “From Puebla to San Carlos: The Journeys of the Olavarrieta Collection (1907-1909)”, analyzes the nature and characteristics of the inventory that Gerardo Murillo made for the National School of Fine Arts. Indeed, the text, supported by documentary sources, establishes that the paintings that were part of the exhibition organized by Doctor Atl in 1909 underline in its conformation the explicit intention of the painter to situate the Mexican school of painting at the height of the European ones.

The second collaboration in the field of museums: “Research into the Wood Types and Geographical Origin of the Harpsichord at the Museo Casa de la Bola, Mexico” by Ramsés Juárez Callejas, Alejandra Quintanar-Isaías, and Ana Teresa Jaramillo-Pérez, refers to the construction tradition of the instrument of the collection of Antonio Haghenbeck and de la Lama. It addresses the process of identifying structural characteristics, accompanied by a careful morphological review of the woods and their benefits in crafting each of the parts of the harpsichord. The authors analyze regional variations and confront them with the Harpsichord to establish its construction in Italy with Mediterranean woods at the end of the 17th century.

Moreover, the variety of objects is enriched with a text by Gloria Martha Sánchez Valenzuela, Orlando Martínez Zapata and Miriam Elizabeth Castro Rodríguez whom, in their paper entitled “Japanese Paper Threads as a Proposal for the Conservation of Pre-Hispanic Cordage. Evaluation of its Characteristics and Resistance”, present their findings when this technique was applied in the intervention of goods of archaeological origin, describing the process of elaboration of the threads, the resistance and flexibility tests, to assess the reintegration of natural fiber textiles.

The ACADEMIC REPORT written by Armida Guadalupe Escalante Ilizaliturri and Joel Antonio Blanco Rivera, entitled “Digital Skills Training for the Long-Term Conservation of Documentary Heritage in Mexico”, deals with the characteristics of academic programs related to Information Science to identify the development of skills in the field of digital preservation. It raises the urgency of linking theory with practical tasks and of the mediating role of digital preservation laboratories, such as the one developed by the National School of Conservation, Restoration and Museography (ENCRYM).

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The REVIEW in this issue, by Sol Barcalde and Carolina Morales, “Pedagogical Strategies to ‘Shorten Distances’: An Online Course on Stain Removal Techniques for Textiles”, is closely related to the academic report. It describes the strategies used in an online refresher course with attendees from Chile, Argentina, and Brazil, detailing the implicit challenges in updating knowledge and describing textile conservation practices.

Thus, the journal brings together an outstanding multidisciplinary team that goes beyond the texts and authors listed in this Editorial. In fact, the publication of the different sections of the academic journal is supported by the joint work of a valuable team of specialists: editors, translators, designers, and others whose uninterrupted work has guaranteed the permanence of *Intervención* that contributes to the dissemination of specialized knowledge in the field of conservation and cultural heritage.

Sandra Peña Haro | Editor

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