

## Cultural Association “Casa Lussu”

in partnership with **Armungia Museum System**  
Armungia (Cagliari, Sardinia)

**Tommaso Lussu**, president,  
partner of Armungia Museum System

Barbara Cardia and Tommaso  
learned **traditional handweaving on horizontal looms** in Armungia,  
from Barbara’s grandmother, Giovanna

They founded the Cultural Association “Casa Lussu”  
and in 2014 moved their handweaving workshop in the Museum,  
in a stone house inside the archeological area

## Armungia Museum System

is formed by the **Ethnographic Museum**  
“**Sa Domu de is Ainas**”

(Crafts House, in Sardinian language),  
including the Nuraghe archeological area  
(Bronze Age, 1500-1000 BC), inaugurated in 2000,  
and by the **Historical Museum “Emilio e Joyce Lussu”**,  
inaugurated in 2009

















# Handweaving “from inside out”



**housework, community heritage,  
traditional techniques, microeconomics**

The starting point of Casa Lussu has been the teaching by Giovanna, master in traditional weaving craftsmanship on wooden horizontal handloom

Barbara and Tommaso then went on **observing and investigating** about genesis, modifications and circulation of traditional geometric patterns

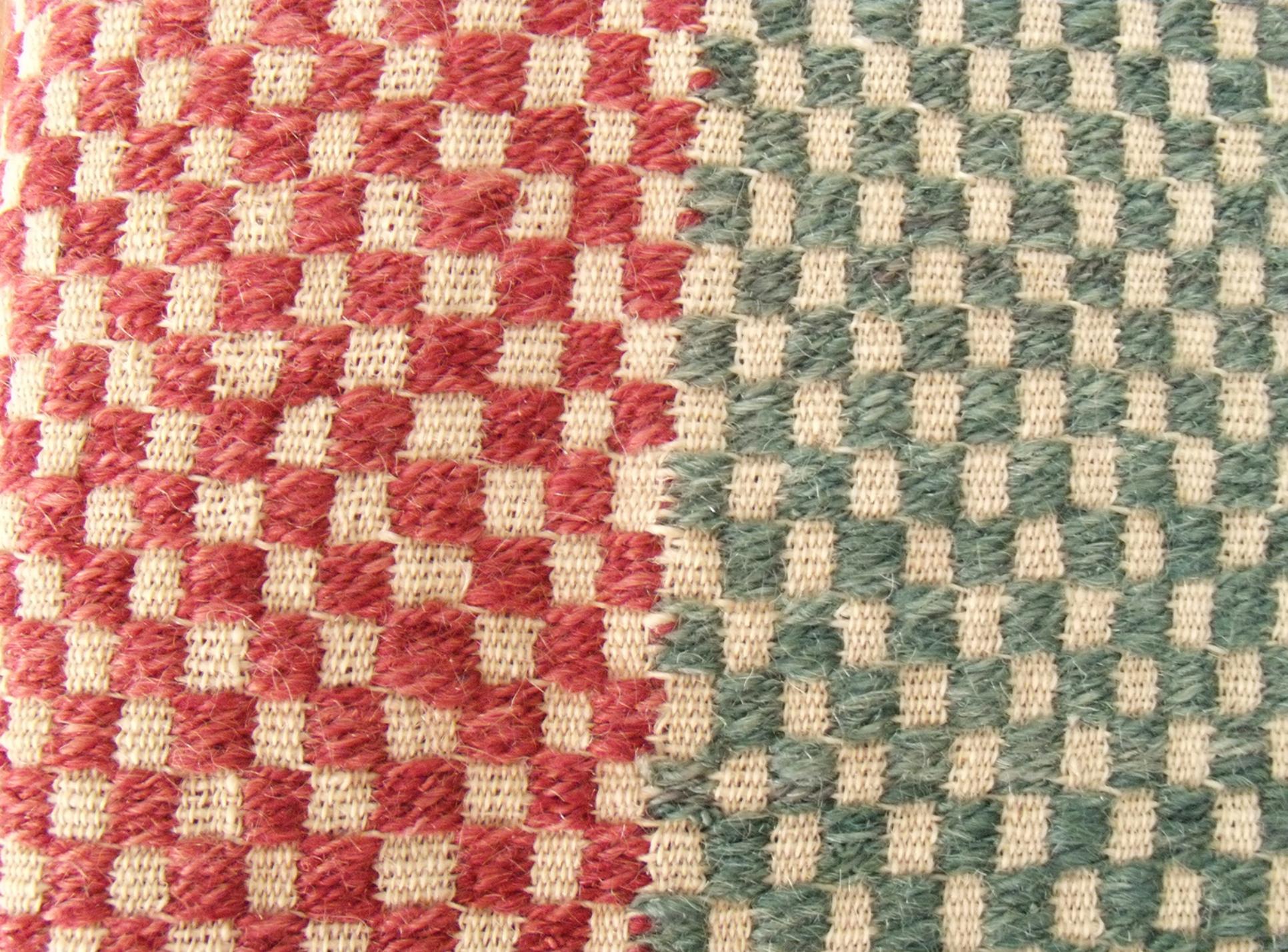
Richard Sennett, in his *The Craftsman*, describes changes on material culture as the result of **full control of production process**:  
a single craftsman can modify the tradition of own community

Paola Besana, old handweaver from Milan, terms this results as a “**design from inside out**”













# ICH has not to be tradition rhetorics



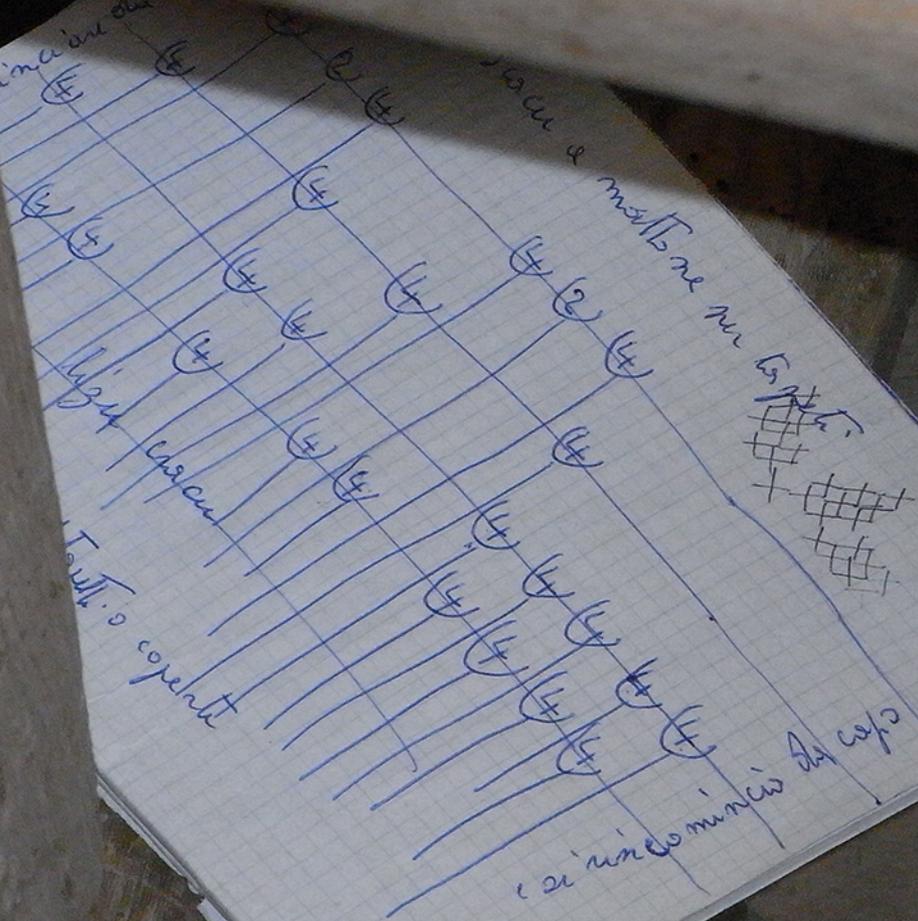
**traditional know-how, scientific knowledge,  
handicraft and not ancestral work**

Casa Lussu artifacts (rugs, runners, placemats etc.) are the result of a study that goes **beyond traditional processing techniques and decorative motifs**, with a new sense of design and an emphasis on the quality of organic raw material, “overlapping a scientific knowledge over the traditional know-how” (Claudia G. Sias)

“The situation of hand weaving grew worse when, having lost the craftsman the technical expertise, did not arrived fabric technicians with a knowledge design, but the so-called artists, that have'nt knowledge about weaving, and getting their drawings make regressing craftsmen” (Paola Besana)

And Casa Lussu has to face the Regional regulations, that with the intent of safeguarding traditional handweaving, **flattened and standardized the diversity**, forming simple workers and not craftsmen, promoting commercial tourism and not ICH development values

minicium da



osca e mullone nu la pte

lupul uscau

Touti o copent

si unu mincu da copo









# A development strategy for small villages



**hospitality, cultural transmission, knowledge circulation,  
didactics, exchange, heritage communities, small villages,  
inner areas, wide-range strategies**

Simplified didactic approach, internships, practice handweaving into public events (collective weaving, installations) are means to promote our ICH, against a cultural protectionism

Today Armungia hosts artistic residences, workshops, stages, cultural activities, and together with University researchers develops strategies for the growth of small villages

Since 2016 a festival, **Un caffè ad Armungia**, is organized in June: the subtitle of last edition was

**“Intangible cultural heritage and local museums  
for small villages development”**















