

# Log and the Practice of Building-with

A marginal worksite

construir-com  
pesquisa baseada na prática  
pós-ruralidade  
estruturas relacionais  
epistemologia empírica  
**building-with**  
**practice-based research**  
**post-rurality**  
**relational structures**  
**empirical epistemology**

Este artigo examina Log, uma intervenção espacial realizada em 2025 na vila de Topolò/Topolove, na fronteira entre a Itália e a Eslovênia. A execução desta simples estrutura de madeira é abordada como um estudo de caso por meio do qual se interrogam as condições epistêmicas da prática arquitetônica. Ao situar o trabalho na trajetória do envolvimento de longo prazo do coletivo Robida com seu contexto local, o texto argumenta que Log surge da concretização de um método relacional em que habitar, projetar e construir formam um processo contínuo para apreender o espaço. A questão central que este exemplo coloca é: que formas de conhecimento arquitetônico se tornam possíveis quando a separação convencional entre conceber e construir é suspensa? Para responder a essa pergunta, o artigo adota uma abordagem de pesquisa baseada na prática, apoiando-se no envolvimento direto no projeto e na construção de Log, a par de uma leitura crítica da experiência por meio da teoria da arquitetura. A metodologia é, assim, simultaneamente empírica e reflexiva, ao mover-se entre o fazer em primeira mão e a interpretação teórica, tratando o canteiro de obras como um lugar de produção de conhecimento e não de mera execução. O argumento se desenvolve em três etapas: primeiro, traçando a genealogia de práticas situadas em Topolò que tornaram Log possível; segundo, analisando as decisões construtivas por meio das quais o projeto se materializou; e terceiro, identificando as implicações mais amplas do que aqui se denomina *construir-com*. Em termos sucintos, *construir-com* pode ser descrito como um modo relacional de prática em que a arquitetura emerge através da negociação com os materiais, o contexto, as técnicas e o trabalho coletivo.

This article examines Log, a spatial intervention realised in 2025 in the village of Topolò/Topolove, on the border between Italy and Slovenia. The execution of this simple wooden structure is approached as a case study through which to interrogate the epistemic conditions of architectural practice. By situating the work within the trajectory of Robida collective's long-term engagement with its local context, the text argues that Log arises from the embodiment of a relational method in which dwelling, designing and building form a continuous process of understanding space. The central question this example poses is: what forms of architectural knowledge become possible when the conventional separation between conceiving and building is suspended? To address this, the article adopts a practice-based research approach, drawing on direct involvement in the design and construction of Log alongside a critical reading of the experience through architectural theory. The methodology is thus simultaneously empirical and reflective, as it moves between first-hand making and theoretical interpretation, treating the worksite as a site of knowledge production rather than mere execution. The argument unfolds in three stages: first, by tracing the situated genealogy of practices in Topolò that made Log possible; second, by analysing the constructive decisions through which the project materialised; and third, by drawing out the broader implications of what is here termed *building-with*. In succinct terms, building-with can be described as a relational mode of practice in which architecture emerges through negotiation with materials, context, techniques and collective labour.

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## TRACING SITUATED PRACTICES IN TOPOLO/TOPOLOVE: TOWARDS THE GENEALOGY OF A MARGINALISED TERRITORY

With the dissolution of Yugoslavia between 1991 and 1992, territories once structured by the logic of geopolitical confrontation were suddenly forced into an interpretive vacuum. Along the border between Italy and newly formed Slovenia, rural settlements had been systematically depopulated during the Cold War (and even before that)<sup>1</sup> due to their position at the edge of opposing ideological blocs. When the Soviet threat dissolved into thin air, these landscapes quickly lost their strategic military function, but not their condition of suspension. The question remained: how does a place reorganise itself after the disappearance of the narrative that justified its abandonment?

In the village of Topolò/Topolove,<sup>2</sup> in north-eastern Italy, one response was attempted through artistic experimentation. In the early 1990s, Moreno Miorelli and Donatella Ruttar, together with a network of local and international collaborators, initiated Stazione Topolò/Postaja Topolove. Rather than restoring the village through extensive redevelopment or tourism, the initiative activated it through temporary inhabitation. During summertime each year, artists were invited to live in local houses while events unfolded between programmed moments and spontaneous encounters. This led to the gradual overcoming of linguistic and ideological barriers, as villagers and foreigners shared daily life (Fig.1).

Although similar formats have since become widespread (where the cultural activation of peripheral territories is exercised through art), the Stazione/Postaja initiative anticipated debates that would later be theorised as relational



Fig.1 - Mariana Zukki at Stazione di Topolò/Postaja Toplove. Photo by Moreno Miorelli or Antonella Bukovaz (unclear).

practices.<sup>3</sup> In such approaches to art making, the creation of conditions of sociability takes precedence over the production of works in the traditional sense. Such practices are able to sustain a ludic breach into an alternative reality, which instantiates a different set of rules for interpersonal relations. During the experience of Stazione/Postaja, the village functioned neither as an idyllic backdrop nor an artist retreat, but as an environment in which everyday life and artistic performance were progressively harder to distinguish.<sup>4</sup>

While coming of age in this context, over the following decades, a younger generation formed within the Stazione/Postaja climate began to develop its own practices.<sup>5</sup> As the space for artistic expression was already established, the focus of the group gravitated towards *art-proximate*<sup>6</sup> practices through research and theory. While inheriting the experimental ethos of Stazione/Postaja, this generation shifted attention from episodic occupation to continuous inhabitation of the village. Robida emerged from this transition, first as a periodic editorial, and later as a collective with broader activities. Instead of seasonal presence, members chose to dwell year-round in Topolò, transforming



Fig.2 - *On Soundings* practice, curated by Ceola Tunstall-Behrens for Robida Summer School 2025 at Log. The wooden intervention is usually referred to as a "relational structure" because of the way it engages the site. Log's anchoring to topography suggests different ergonomic uses according to where it's approached from. At some points, the structure has the height of a table, while at others it resembles a bench or a bed. Photo by the author.

artistic activity from event-based interventions into a situated mode of research.

Robida's work operates across publishing, spatial interventions, pedagogical activities (seminars, symposiums, etc.) and collective maintenance of spaces (Fig.2). While partly inheriting the conditions opened up by Stazione/Postaja, its practice gradually moved toward ecological thought, minor knowledge systems and forms of shared learning embedded in everyday life. Recent recognition from international institutions (including the New European Bauhaus Prize and the Ammodo Prize, the Lina Fellowship, as well as being shortlisted for the Début Award at the Lisbon Triennial) emphasize a productive tension in its discourse, as a locally rooted practice becomes legible within broader cultural frameworks. This friction, between the situated and the global, or the particular and the abstract, forms the background against which Log arises.

Before analysing such experience, one last point should be addressed, since it is also responsible for shaping Log. Perhaps the main continuity between Stazione/Postaja and Robida, despite their differing methodologies and interests, lies in a shared condition of marginality. Both experiences draw attention to leftover territories, recognising that places can only be understood and transformed through an informed engagement with the conditions which produced them.

Approached in this way, marginality becomes less a limitation than a productive element, as it affords a position from which it becomes possible to think and act outside dominant paradigms. In architectural terms, this raises a set of questions: can leftover spaces be approached not as sites awaiting the imposition of a project, but as situations capable of generating one? What forms of spatialisation can emerge when local and decentralised actions are sustained over a long period of time? And how can a spatial practitioner act without first fixing an object?

In order to tackle some of these questions, this article asks how architectural practice might be reconfigured when the separation between design and construction is suspended. Taking the recent experience of Log as both a built intervention and a conceptual framework, it examines how a process of collective making can operate as a form of situated knowledge production.

Methodologically, the text adopts a practice-based approach, combining direct involvement in the construction process with critical reflection and theoretical positioning. Through this lens, Log is understood beyond its objecthood as a small wooden structure. Its materialisation is framed instead as an experiment in what will be defined as *building-with*: a mode of practice in which form emerges through negotiation with materials, site conditions, tools and collaborators.

## GROUNDING LOG: THE ROOTS OF AN UNSCRIPTED ARCHITECTURE

In 2024, within the broader context of cultural initiatives connected to the European Capital of Culture Gorizia/Nova Gorica GO25, Robida took part in a collaboration with Zavod Cepika,<sup>7</sup> an orchard in Slovenia dedicated to local fruit varieties. The project, titled *Uncommon Fruits*,<sup>8</sup> addressed the disappearance of vernacular knowledge related to fruit cultivation after the rampant widespread of wine monoculture in the region of Goriska Brda, on the border with Italy (opposite to Topolò).

Within this framework, the need arose for a structure that could support social gatherings, host ecological observation and promote fruit culture in the vicinity of Topolò. That became Log: an open-air timber structure built collectively in a meadow below the village, whose making is the central subject of this article. Informed by the place-based practices that had taken root in Topolò over the preceding three decades, its realisation unfolded as a shared effort. Architects Madalena Vidigal, Diogo Amaro and António Frederico Lasalvia worked alongside Robida and members of the local community to gather materials from the surrounding landscape and assemble the structure on site. For the sake of brevity, but also to reflect the situated nature of this account, this constellation of collaborators will hereafter be referred to in the first-person plural.

The initial question in the process of building Log regarded materiality. With *what* should we build in such a context, given its layered history and remote condition? This was not only a question of typological precedent or tectonic culture, but also a pragmatic matter of accessibility and environmental impact. The village sits on a steep mountain slope and in order to make this vertiginous terrain inhabitable, previous generations built an

extensive network of dry-stone walls around it. This gesture created flat terraces for agriculture while simultaneously clearing the fields of rocks for cultivation. Simple but effective, this stone infrastructure endures to this day through the rough friction of its unmortared joints, which hold the slope in place while draining rainwater safely through the gaps.

Today, most of this landscape intervention is overtaken by forest. What were formerly farming grounds now lie in the shadow of trees, as the woodland advanced towards the village once people stopped tending their fields. The rugged, anthropised landscape is currently in the steady process of becoming rewilded. Accordingly, the site chosen for Log was exemplary of this context: an open meadow on the edge of the woodland, delineated by dry-stone walls built between naturally occurring boulders. Other than its illustrative condition, proximity to the forest made the prospect of working with timber logistically justified in this terrain.

Over the past decades, depopulation has led to reduced forest management in the area, making dead standing trees easy to find in the woods near Topolò. Among these, chestnut is particularly valued for its resistance to decay. Its high tannin content allows it to withstand moisture, insects and weathering without chemical treatment, making it well suited to outdoor conditions. Chestnut trees have also played a central role in the subsistence economy of mountain communities in the region, providing both a structural building material and a food source. For the construction of Log, the choice of chestnut was thus at once practical and symbolic, establishing a tacit acknowledgement of the continuity between building and cultivating that has long shaped this landscape.

With the help of a neighbour, we gathered the necessary timber in a forest above the construction site. The trees we sought were already dead and not in contact with the



Fig.3 and 4 - Collecting logs in the forest as part of the construction process. The dead standing trees were felled and sectioned into movable lengths, then guided downhill out of the forest. As this primitive method of transportation tends to leave surface marks due to ground friction, the final processing of timber was made on site. 2025. Photos by the author.

ground. Because their wood had been safely dried in the shade over the years, the phases of the moon, usually observed in relation to the moisture content when gathering wood from living trees, could be disregarded.

As thinkers such as Chinese philosopher Yuk Hui (2016) have argued, technologies are always shaped by the cultural, environmental and historical conditions in which they emerge. Therefore, they develop in relation to specific geographies, materials and ways of life, meaning that they are not something universal. This became evident while gathering logs.

To transport heavy trunks downhill, our neighbour drove a wedge into the end of each piece of cut timber. A rope attached to this fitting allowed the trunk to be guided along the slope with the

help of gravity. Developed long before mechanised forestry, this technique remains effective today precisely because it responds to the particularities of the mountainous terrain with minimal means. This was a clear instance of construction beginning long before assembly, as the decisions taken in the forest (what tree to cut, how to move it and how to trim it for transport) already determined the dimensions and possibilities of the structure to come (Fig.3 and 4).

Beyond the needs and means of transportation, the very act of collecting timber foregrounded the inherent specificity of Log. Craft theorist Clara Needleman (1993, 90) acknowledges that the particularities of wood are intimately tied to their biological life. That is because wood carries traces “determined by the conditions in which the tree grew and the place of this particular piece of wood in

the body of the living tree.” Each log thus reflects its own circumstance, varying in density, curvature and resistance from point to point. Unlike industrial timber, which is turned into standardised sections through milling operations, raw logs remain unique because they retain the memory of their growth within their sinuous silhouette.

This material specificity, however, is largely surpassed by the procedures through which architecture traditionally operates. Given the complex logistics of construction, coordination is required between multiple agents and building elements, usually separated across time and distance. This often leads to the homogenisation of resources in order to make the building process effective. Adopted in such a context, the grain patterns of wood are generally reduced to a bidimensional texture, as they are

displayed on the straight faces of plywood or on the surface of standard wooden boards for visual effect. While this is certainly a legitimate building strategy, as it makes construction more efficient, it simultaneously forecloses other tectonic possibilities for this materiality. How to work with the variability of wood without erasing it or merely deploying it as a cosmetic quality?

The arts of construction, as we know them in the West, have historically operated through abstraction. As architect and theorist Pier Vittorio Aureli (2023, x) argues, abstraction manifests not primarily in appearance “[...] but rather in the way [architecture] is produced, especially in the way the exactitude of measurement has been systematically applied to building in order to control construction and separate intellectual life from manual labour.” Drawings, notations and measurements allow a project to exist as an intelligible construct before its physical realisation. And yet, the same tools that make architecture legible also operate as instruments of power, enabling and enforcing unequal social relations at the building site.

To be clear, Aureli's critique is not directed towards abstraction as such, but against the naturalisation of its consequences. As a cognitive process, abstraction remains indispensable to design practices, allowing projects to be conceived and communicated. The problem arises when it inadvertently suppresses other forms of architectural knowledge, particularly those embedded in building processes. When a designer prescribes every detail of construction in advance, certain technical solutions are favoured over others, typically on the basis of economy and labour. Ultimately, this process leads to material intelligence being displaced by a narrow kind of pragmatism, which reduces construction to efficient assembly while remaining oblivious to forms that can only manifest through the direct interaction with matter.

Against this streamlined production of architecture, the resistance posed by natural materials becomes a productive counterpoint, as it requires a different kind of attention towards construction. It was precisely the purposeful search for this friction that shaped the design of Log from the outset. Rather than beginning from fixed measurements, the project was conceived through an anticipated relationship between tectonic elements: the idea pointed to where joints would be needed and what structural logic would hold the pieces together without assigning exact dimensions to each component in advance. These would emerge in situ, through the encounter with the material itself. Such methods recall pre-industrial building traditions, including naval carpentry (namely, with *compass timber*), where shipwrights searched forests for naturally or artificially curved trunks whose morphology corresponded to structural needs, allowing the anatomy of the tree to guide the anatomy of the structure. (Doods and Moore, 1984).

Consequently, material differences were not approached as obstacles to be corrected, but as opportunities in the process of crafting Log. Each deviation required adjustment, transforming the act of construction into a sequence of situated decisions. A knot emerging from one beam, for instance, produced a slight outward sweep that seemed like a natural support for a seated body. Hence, this piece was placed at knee height, facing the valley, in order to potentiate its feature as a seat, which was only discovered mid-process. The structure thus arose from a continuous negotiation between an abstract plan and the particular material affordances disclosed through execution.

Put another way, design established a general order, but its realisation remained contingent upon what the wood itself made possible (Fig.5). To that end, the tension between geometric clarity and organic vitality became a defining characteristic of the structure. The outcome preserves

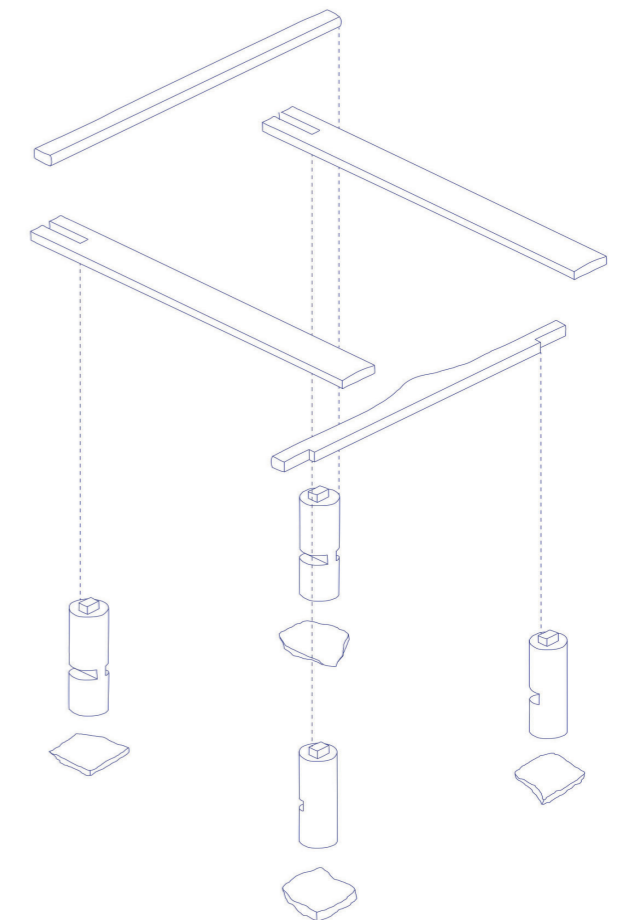


Fig.5 - Log exploded axonometry. 2025. Four stone foundations hold four pillars, which in turn support four beams. Drawing by Elena Ruclli.

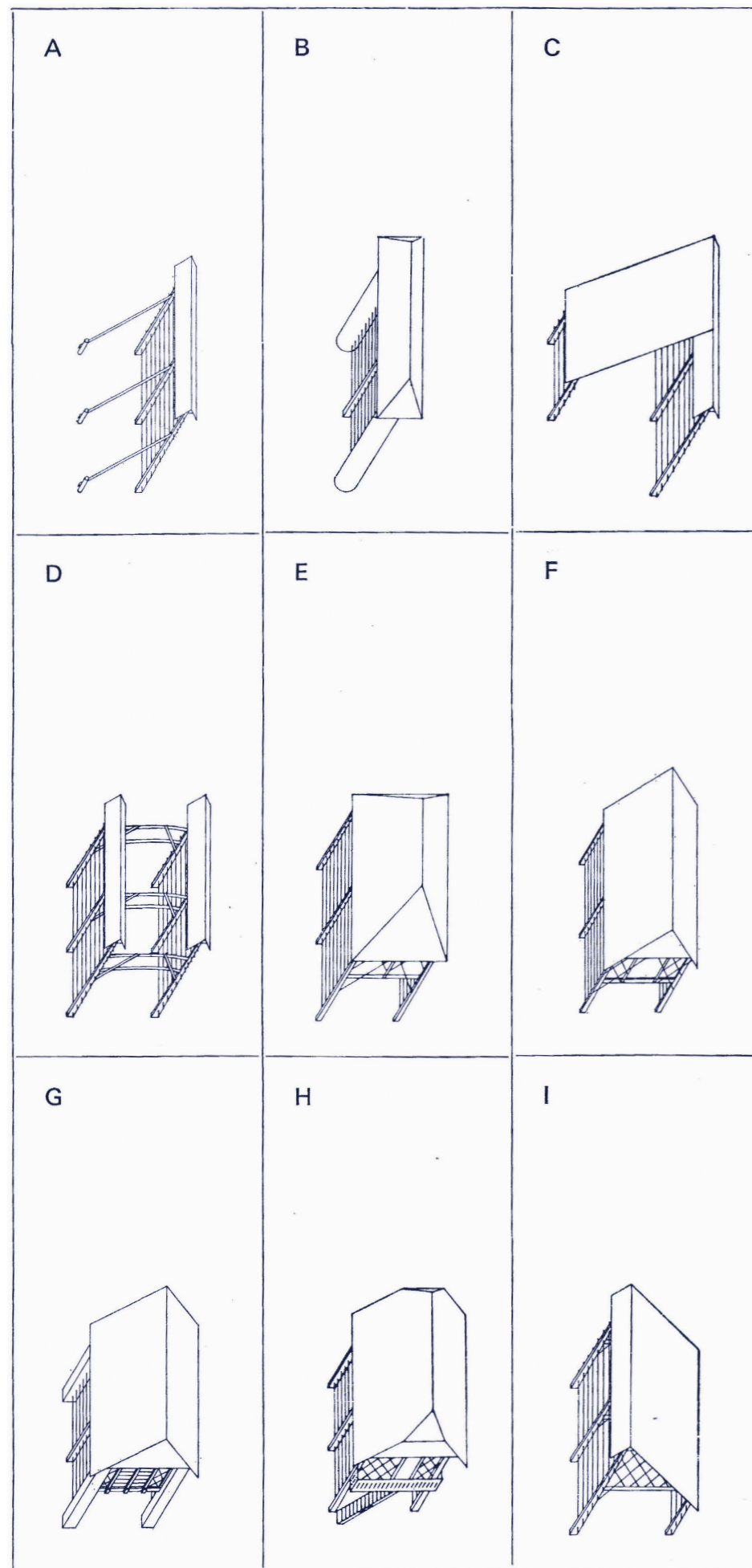


Fig.6 - Characteristic shapes of Slovene hay-racks. (Mušič 1970, 82).

both conditions at once, as it is recognisable as a deliberate composition, yet retains the contingencies of living matter. Where the natural curvature of the wood did not interfere with joinery, it was left intact. These traces, thrown into relief by the rigorously orthogonal composition, function as inherent ornaments. They testify to the fact that the resources used were not fully subordinated to external logic while acknowledging the need for shaping them (even if minimally) for use. If timber established the structural logic of the project, the question remained of how this organic matter should meet the ground. In the mountain forest environment where Log is located, this point of contact is decisive: wood exposed directly to soil will inevitably rot, compromising the structure's integrity over time. The answer, as we would find out, did not require radical invention, but reinterpretation. Local building traditions had already developed precise solutions to this condition, and, among them, the vernacular *kozolec* (the Slovenian hay-rack) stands as a fine example (Fig.6).

Scattered throughout the forests surrounding Topolò, often partially hidden by vegetation, these rural structures consist of timber frames supported on stone bases. Originally conceived as simple agricultural equipment for drying crops, the *kozolec* gradually evolved into a permanent building through incremental adaptation. As architect Renzo Rucli (1998) observed,<sup>9</sup> this transformation did not occur through a single act of design, but through successive adjustments across time: first with the addition of roofs over a linear structure built adjacent to field crops, then with the reinforcement of its supports with two sets of parallel lines, and eventually the replacement of wooden posts with masonry in particular geographies. In the region surrounding Topolò, stone bases were crucial due to high pluviosity levels. The inert supports prevented moisture from reaching the timber, greatly extending the lifespan of the structure while anchoring it more firmly to the mountainous terrain (Fig.7).



Fig.7 - Example of a Kozolec with stone pillars. (Rucli 1998).



Fig.8 and 9 - Stills from the film Log, shot for *Uncommon Fruits*. Video by the author. Available online at <https://vimeo.com/1143198590>

Before building Log, we visited two *kozolci*<sup>10</sup> still standing around the village to study their logic (Fig.8 and 9). Even in ruin, their structural clarity remains evident: a small number of masonry supports define a grid from which the entire wooden skeleton rises. Following the tectonic precedent of the *kozolec*, stone foundations were repurposed from collapsed retaining walls nearby to receive Log's chestnut pillars, lifting the wood slightly above ground. This gesture was not a literal reproduction of the vernacular type, but an adaptation of its constructive system, developed for this context. Sustained by four flat stones, the structure touches the earth lightly while remaining legible as an irreducible composition.

Through these and other contextual influences, the process of construction made Log inseparable from its site: its tectonics were informed by buildings encountered within walking distance; its dimensions were constrained by the processes of collecting and transforming available resources; and its materials were repurposed from overgrown or collapsed infrastructures of the past. Furthermore, a three-week timeline from first site visit to completion made elaborate pre-planning impractical, compressing design and construction into a single and continuous act.

## CONCLUSION: FOR A PRACTICE OF BUILDING-WITH

The preceding sections have traced the making of Log through the contextual and processual aspects that shaped it. In order to conclude the article, what follows draws out the broader implications of this experience, using it as a basis from which to articulate the notion of *building-with* in order to reflect on what such a practice might mean for architecture more generally.

The history of architectural representation is inseparable from the progressive separation between those who conceive and those who build. As Brazilian architect



Fig.10 - Log immediately after construction. The wood shavings from working the wood created an ephemeral pavement around the intervention. Photo by the author.

transformation by definition, the building site can also be approached as a catalyst for knowledge production and exchange, taking advantage of the constant negotiation between bodies, tools and materials that takes place in it.

The construction of Log unfolded as a reimagining of the building site and its possibilities. Because the same individuals were involved in both conceiving and crafting the structure, decisions could remain open until the moment of contact with material reality. Building functioned not as the final phase of a predetermined sequence, but as a continuation of design thinking through other means. That meant that the site was approached as an active field whose specificities could inform decisions as the process unfolded. In this regard, the relevance of this experience extends beyond the object it produced (Fig.10), as it also lies in what its materialization demonstrates. The form Log acquired is the direct consequence of a renewed relationship between design, labour and knowledge in architecture, pointing to the potential of another configuration.

Admittedly, the relative simplicity of this intervention made such an approach more readily attainable. Working at a small scale, with a limited number of participants and without the demands of complex coordination allowed the project to remain strategically open in ways that would be difficult to sustain in larger projects. Yet this processual condition should not be dismissed as an exception. On the contrary, its unusual character makes visible a set of relations that are often obscured in more formalised contexts. Precisely because the project was not overdetermined, it became possible to observe how design can remain responsive not only to the input of those involved in its construction, but also to the capacities of the material itself. In this sense, the example does not stand outside architectural practice as an anomaly, but rather exposes, in a condensed form, sociotechnical dynamics that are always at play (even when they are invisibilised).

Sérgio Ferro (2024) acknowledges, the rise of drawing as the primary instrument mastered by architects coincided with the consolidation of a hierarchical division of labour, in which execution became subordinate to detached instruction. In this structural transformation of the discipline, the epistemological role of making was greatly diminished. The building site ceased to be a place of collective negotiation and became instead a place of compliance, altering the nature of architectural practice.

While architecture's capacity to generate social change is often invoked with hope by its advocates or severely doubted by its critics, both positions tend to share an unspoken assumption: that whatever transformation a building produces happens after it is finished. The construction site itself is rarely considered a space of change — and for understandable reasons. It requires technical competence, carries inherent risks and has historically been organised through strict divisions of labour. Yet, being a space for

In recent years, a growing number of architects have turned toward direct engagement with construction. By building with their own hands and engaging with real materials on site, they tentatively re-enter spaces that the discipline long ago delegated to contractors and tradespeople. These direct actions, unmediated by the usual architectural apparatus, activate processes in which the control over a project is not concentrated on a single individual, but distributed along a network of actors. Within this framework, *building-with* can be understood as a practice in which form develops through a horizontal engagement rather than a top-down imposition.

It is telling that such an experience of building-with did not emerge in an urban context, where most resources for architectural production are concentrated, but from a rural condition at the margins of contemporary economic flows. This suggests, once again, that different contexts afford different modes of practice. In Topolò, the relative scarcity of means gave rise to what might be described, after Ferro, as *a poetics of economy: a way of working that responds closely to available resources, time and labour*. Within this approach, the most technologically advanced solution is not necessarily the most appropriate. Equally, the usual compartmentalisation of work into specialised and hierarchically organised roles proves neither viable nor desirable. The meaningful consequence of this method is that building approaches that have become obsolete elsewhere (due to the amount of work or time they require) may be reappropriated and resignified.

In this regard, the didactic dimension of *building-with* becomes relevant. To illustrate this with the case discussed so far, Log does not conceal the process of its making, but renders it legible. Joints, supports and connections are left visible, allowing the work to communicate how it stands and how it was made. In doing so, Log restores a posture towards



Fig.11 - Log inhabited. As people find their own ergonomic relationship to the structure, vegetation begins its own form of appropriation (Lasalvia 2025).

empirical knowledge that is often obscured in contemporary construction, where layers of specialisation and concealing finishings tend to make building processes opaque. Under this light, tectonic legibility is not just a matter of aesthetic taste, but also radicated in ethics: by making its constructive method available to the eye, the structure implicitly suggests that such an approach could be taken up elsewhere, by others, with different means (Fig.11).<sup>11</sup> What is transmitted is not so much a finished object, but a record of a process, which becomes an invitation for others to understand, adapt and continue the work.

To sum up, to *build-with* is to work in continuity with the conditions encountered: with the material and its feedback; with the knowledge embedded in local tools and techniques; with the negotiations inherent to collective labour; and with the temporal rhythm and historical layers of a place. It does not imply the absence of intention, but the suspension of total control. Form is thus not fully prescribed in advance, but clarified through the process of its execution. Authorship becomes distributed across human and non-human actors, and the worksite re-emerges as a site of knowledge production through practice.

Log demonstrates how such an approach could operate at the scale of a modest intervention. By collapsing the distance between conceiving and making, and by allowing the material and the site to

actively participate in the formation of the work, this project repositions architecture as a relational practice. In doing so, it suggests that the most significant outcome of building may not be its status as an object, but the relationships it affords as it comes into being and as it is maintained in time. Architecture, understood this way, is less a matter of giving form than a disposition for remaining open to it.

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## NOTES

1. Prior to Cold War tensions, Slovene culture in this border region had already been consistently suppressed under the Italian fascist regime's campaign to italianise the national territory.

2. The village carries two names: Topolò in Italian, Topolove in Slovenian. This bilingual condition reflects the border territory in which it sits. For brevity, this text uses the Italian toponym throughout.

3. In the canonical book *Relational Aesthetics*, French curator and critic Nicolas Bourriaud (2002) defines art as a "state of encounter", emphasizing the production of intersubjective relations rather than autonomous objects.

4. In the text *Robida's Speculative Infrastructures*, currently under publication, Aljaž Škrlep interprets Stazione di Topolò/Postaja Topolove as a "generat[or] of new imaginaries for post-rural areas."

5. This movement is narrated by Vida Rucli and Aljaž Škrlep in the text *Staying With the Place: Dwelling as a Curatorial Posture* (Binci, 2025, 147), pointing to the influential role of the Stazione/Postaja years: "That recurrent event was for many of us our most important formative experience, where we met some of our best teachers, a school that taught us that it was possible to imagine futures, or rather *not-yets*, there, in a place that would elsewhere be considered only as a place to leave behind, a place of departures."

6. In *Pedagogies of the Art-Proximate*, currently under publication by Robida, Sophie Mak-Schram traces a genealogy of what she terms "art-proximate" in order to navigate the blurry terrain between art, activism, pedagogy and community practice. Mak-Schram proposes proximity as a descriptor for practices that draw strategically on the histories, resources and methods of the art field without remaining limited to it or centred within it.

7. Founded in 2010 by Gregor Božič (n.d.), Zavod Cepika takes care of a small orchard where "More than 120 different fruit varieties are cultivated, from which 68 endemic or traditional varieties from the borderline area between Slovenia and Italy." The orchard provided fruit tree saplings which were planted around Log after the structure was built.

8. The archival material of *Uncommon Fruits* can be accessed online at <https://uncommonfruits.robidacollective.com/>.

9. Following the general study of Mušič (1970), in *The Architecture of the slovene 'kozolec'*, local architect Renzo Rucli studies the particularities of this typology in the region of Benecia / Benečija (Italy), where Topolò is located.

10. *Kozolci* is the plural of *kozolec*

11. This is what motivated the book *Log: notes on Building-with* (Lasalvia 2025), which documents the process through the voices of its participants.