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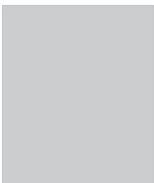
PRACTICING

ARCHI-

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Architecture Pop-up Lab
Exchange APLE

26 - 27 March 2026.
University of Sarajevo -
Faculty of Architecture
Sarajevo,
Bosnia and Herzegovina

-TECTURE





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University of Sarajevo - Faculty of Architecture
Sarajevo, Bosnia and Herzegovina

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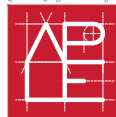
ARCHITECTURE

International Conference Architecture Pop-up Lab Exchange APLE
Conference proceedings

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PREFACE

Erdin Salihović, PhD, Professor, Dean
Faculty of Architecture
University of Sarajevo

It is my distinct honour, on behalf of the Faculty of Architecture, University of Sarajevo — coordinating institution of the APLE (Architecture Pop-up Lab Exchange) project — to welcome you at the APLE Conference 2026. The conference, held under the theme Teaching Practices, Practicing Architecture, represents a significant milestone in our shared commitment to advancing architectural education in response to contemporary societal, technological, and environmental transitions.

The idea of the APLE project emerged from the “ArchiPraxis” initiative, a platform for the exchange of experiences, best practices, and critical reflections of experienced professionals within the architectural field, with the aim of familiarising students with the practical challenges they are likely to encounter in the near future. This bridge between education, professional practice, and the economic sector was further developed through a series of ambitious objectives within the APLE project, which can also be identified in the conference proceedings through the basic classification of authored papers into four thematic categories.

These Proceedings reflect the intellectual depth and diversity of contributions presented within the framework of the APLE consortium. Scholars, educators, and practitioners from partner universities and associated institutions engaged with pressing questions concerning innovative teaching methodologies, digital transformation and emerging competencies, architectural management and systemic thinking, as well as inclusive public engagement and collaborative partnerships. The resulting body of work demonstrates that architectural education must continuously evolve — not only to respond to change, but to actively shape it.

As coordinating institution, the Faculty of Architecture -University of Sarajevo is particularly proud to have facilitated this exchange of knowledge across borders. The APLE project, co-funded by the European Union, embodies the values of cooperation, mutual learning, and shared responsibility for the future of the architectural profession in Europe and beyond.

We extend our sincere gratitude to all authors, reviewers, partner institutions, and members of the consortium whose dedication and intellectual generosity made this publication possible. May these Proceedings serve not only as documentation of a conference, but as a foundation for continued dialogue, innovation, and collaboration in architectural education.





INTRODUCTION

ARCHITECTURE POP-UP LAB EXCHANGE (APLE): REINFORCING PRACTICE-ORIENTED ARCHITECTURAL EDUCATION THROUGH INTERNATIONAL COLLABORATION

Senka Ibrišimbegović, PhD University Sarajevo – Faculty of Architecture
Architecture Pop-Up Lab Exchange (APLE) Project Coordinator
Head of Conference

The Architecture Pop-up Lab Exchange (APLE) project represents a strategic and collaborative initiative aimed at addressing one of the most persistent structural challenges within contemporary architectural education—the discontinuity between academic training and the professional competencies required at the threshold of employment. Conceived as a response to critical feedback from professional practice, the project establishes an innovative educational framework designed to strengthen the transfer of knowledge between higher education institutions, the professional sector, and public stakeholders.

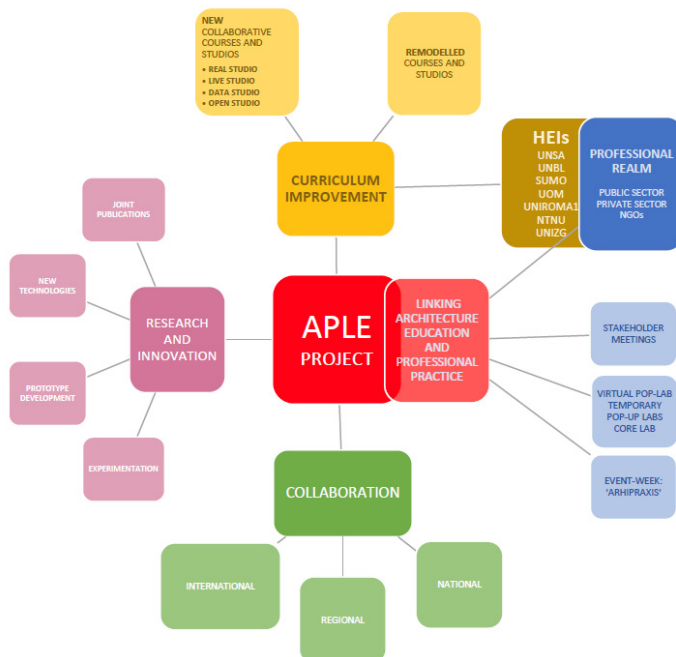


Diagram 1. APLE Project Concept (source APLE/UNSA AF)





The APLE project is **co-funded by the European Union** within the Erasmus+ Capacity Building in Higher Education framework and implemented through a consortium of academic partners from Bosnia and Herzegovina, Montenegro, and the European Union. The core consortium includes the University of Sarajevo – Faculty of Architecture (coordinating institution), University of Banja Luka – Faculty of Architecture, Civil Engineering and Geodesy, University of Mostar – Faculty of Civil Engineering, Architecture and Geodesy, and the University of Montenegro – Faculty of Architecture. These institutions collaborate with European partner universities, including the University of Zagreb, Faculty of Architecture (Croatia), La Sapienza University of Rome, Faculty of Architecture (Italy), and the Norwegian University of Science and Technology (NTNU) in Trondheim (Norway), forming a transnational platform for pedagogical innovation, knowledge exchange, and institutional development.

Within this framework, the APLE 2026 Conference was launched by the APLE consortium as the culminating dissemination and reflection event, presenting the project's methodological advancements, educational outputs, and long-term strategic impact on architectural education. The conference represents not only the final stage of the project's implementation cycle, but also a platform for continued dialogue among academic institutions, professional organisations, and public stakeholders concerning future directions in architectural pedagogy and practice.

Architecture and spatial planning, as disciplines with profound societal implications, require educational models capable of addressing rapidly evolving environmental, social, technological, and economic conditions. The quality of the built environment directly influences public welfare, cultural identity, sustainability, and economic resilience. Consequently, contemporary architectural education must operate beyond the confines of traditional academic structures and actively engage with real-world contexts, interdisciplinary collaboration, and socially responsive design processes. The APLE project addresses this structural limitation by establishing a comprehensive and replicable model that embeds practice-oriented learning within the core of architectural education. The mission of APLE is grounded in improving educational outcomes, strengthening the development of relevant skills and competencies, and enhancing graduate employability. Through structured collaboration between students, academic staff, professional practitioners, public institutions, and industry stakeholders, the project fosters new modes of knowledge transfer that reflect the complexity of contemporary architectural practice. The expected impact extends beyond higher education institutions, contributing to broader socio-economic development through engagement with municipalities, planning bodies, non-governmental organisations, and the private sector.

The project is structured around three interrelated strategic objectives. The first objective focuses on innovation and development within the educational process, introducing experimental pedagogical models, collaborative design studios, and adaptive curricula that encourage critical thinking, interdisciplinary exchange, and problem-based learning. These initiatives aim to enhance the relevance and responsiveness of architectural education in relation to evolving societal and professional demands.

The second objective promotes a proactive institutional approach toward the professional realm. Through the development of structured partnerships with design studios, construction companies, material producers, and governmental and non-governmental organisations, APLE establishes opportunities for apprenticeship, proto-practice, and engagement with real assignments. This model benefits students through exposure to authentic professional environments while simultaneously enabling industry partners to access emerging talent, innovative design approaches, and collaborative research opportunities.

The third objective introduces the Pop-up Laboratory as a flexible organisational and technological platform for collaboration. This concept integrates Core Labs as physical





spaces for experimentation, Virtual Labs as digital knowledge-exchange environments, and Temporary Labs as adaptable, context-specific working settings. The Pop-up Lab framework facilitates synchronisation between academic schedules, professional workflows, and project timelines, enabling transnational cooperation and continuous exchange of expertise.

The implementation of APLE has been characterised by a structured sequence of consortium meetings, workshops, pilot studios, and dissemination activities conducted between 2023 and 2026. Beginning with the online kick-off meeting in April 2023, partners established shared objectives and operational frameworks. Subsequent meetings in Sarajevo, Rome, Trondheim, Banja Luka, Podgorica, and Zagreb enabled the progressive refinement of the Practical Learning Model methodology, evaluation of pilot studio outcomes, and preparation of final dissemination activities. Student workshops held across EU partner institutions further reinforced international collaboration and knowledge exchange. The project has directly engaged approximately one hundred academic staff members and more than four hundred students, while indirectly benefiting a broader network of public and private stakeholders. Through equitable distribution of activities across Bosnia and Herzegovina and Montenegro, APLE has ensured geographical, cultural, and socio-economic inclusivity, while maintaining a strong commitment to diversity and participation.

In alignment with European higher education priorities and regulatory frameworks—including the Directive on the Recognition of Professional Qualifications—the project contributes to strengthening the relationship between higher education and labour markets. By balancing theoretical knowledge with practical competencies, APLE supports the development of architectural graduates capable of addressing complex societal challenges while navigating professional environments effectively.

Beyond its immediate educational outcomes, APLE positions higher education institutions as active contributors to urban and socio-economic transformation. Through engagement with real-world spatial challenges and collaboration with local communities, the academic environment becomes an experimental platform for testing innovative solutions and generating public value. This approach reinforces the role of architecture schools as knowledge producers and agents of societal change. The APLE project has been implemented with high ethical standards, promoting inclusion, diversity, and social responsibility throughout all phases. Open access to activities, engagement with vulnerable groups, and sensitivity to community needs have been integral components of the project's methodology, ensuring that educational innovation is aligned with broader societal priorities.

As consortium coordinator on behalf of the University of Sarajevo Faculty of Architecture, one of the most significant achievements of the APLE initiative has been the establishment of a sustainable and scalable model for long-term collaboration between academia and practice. The Pop-up Lab methodology provides a flexible framework that can be adapted across institutional contexts and extended beyond the project lifecycle.

The outcomes presented within these conference proceedings document both the processes and the tangible results achieved through APLE, while also outlining future opportunities for continued cooperation. The knowledge generated through this initiative contributes to ongoing discussions on the transformation of architectural education in Europe and the Western Balkans, supporting the development of resilient, practice-oriented, and socially responsive educational systems.

Ultimately, the Architecture Pop-up Lab Exchange represents not only a project, but a strategic platform for innovation, internationalisation, and institutional transformation. Through sustained collaboration among participating universities and stakeholders, APLE established a foundation for future initiatives that will continue to enhance the relevance and societal impact of architectural education.





KEYNOTE SPEAKERS - STATEMENTS

FRAGMENTS OF ROME: FLÂNERIE AS A PEDAGOGICAL METHOD FOR READING URBAN LAYERS

Francesca Giofrè, PhD, Sapienza University of Rome, Faculty of Architecture, Italy

ABSTRACT

This paper discusses ‘Fragments of Rome. Exploring Urban Layers of Traces, Colour, Materials, and People’ an intensive international workshop held at the Faculty of Architecture of Sapienza University of Rome from 18 to 20 February 2025, within the framework of the Architecture Pop-up Lab Exchange (APLE) EU project. The workshop brought together architecture students and tutors from four Western Balkan universities and Italy, focusing on an urban corridor in Rome between Campo de’ Fiori and Teatro Marcello. This area was conceived as an experimental pedagogical framework for reading and interpreting the historic city through the methodology of *flânerie*, while fostering an international and intercultural learning environment. Through prior student preparation and attentive walking, multisensory observation, and thematic fragmentation—traces, colour, materials, and people—conducted on site, the workshop positioned embodied experience as a form of analytical knowledge fundamental to the pre-design phase. The paper argues that *flânerie*, when structured and critically framed, can operate as a rigorous methodological tool in architectural education, even when applied within a limited time frame, by revealing latent urban layers and fostering interpretative and critical skills. Finally, the contribution situates the workshop within contemporary debates on experiential learning outside the classroom and multisensory design, proposing this methodology as a productive bridge between perception, analysis, and architectural and urban design.

Keywords:

Flânerie; Architectural pedagogy; Urban fragments; Multisensory design; Pre-design analysis





1. INTRODUCTION

Architectural education is increasingly challenged to address the complexity of contemporary and historic urban environments beyond reductive analytical models. Cities—particularly historic ones—cannot be fully understood through form-based, functional, or purely visual approaches; rather, they are constituted by overlapping temporal layers, social practices, sensory conditions, and material transformations. The city of Rome in Italy exemplifies this condition in an extreme yet paradigmatic manner: not as a coherent whole, but as an accumulation of fragments, discontinuities, and coexistences. For this reason, the workshop was titled 'Fragments of Rome'. Rather than treating the city as an object to be measured or categorised, the workshop approached it as a lived and perceived environment, to be read through the full spectrum of human senses. The selected urban corridor, stretching from the vibrant Campo de' Fiori to the monumental yet inhabited Teatro Marcello, offered a condensed sequence of contrasts and continuities, where everyday practices intersect with archaeological permanence.

The theoretical and methodological framework of the workshop is grounded in the concept of *flânerie*¹, which originated in nineteenth-century urban culture and was critically theorised by Walter Benjamin through the figure of the flâneur: an attentive observer who reads the city through walking, lingering, and sensory immersion. Although historically associated with Paris, *flânerie* has since been reinterpreted as a broader epistemological stance toward urban space—one that privileges experience over abstraction and presence over representation. Within architectural and urban theory, *flânerie* has gained renewed relevance as a counterpoint to technocratic and data-driven models of analysis. Similarly, Pallasmaa's critique of ocularcentrism underscores the importance of multisensory perception—sound, touch, smell, and bodily orientation—in shaping spatial understanding. As Pallasmaa (2005) argues, modern consciousness and sensory experience are predominantly governed by vision, a dominance that has transformed architecture into an art of instantaneous visual imagery, marginalising touch as a multisensory and fundamental dimension of architectural experience. The qualities of matter, space, and scale are apprehended not solely through vision but through the integrated action of the eye, ear, nose, skin, tongue, skeleton, and muscles. All the senses, including vision, can thus be understood as extensions of the sense of touch: specialised functions of the skin through which all perceptual experiences are intrinsically linked to tactility.

Numerous scholars in the fields of urban studies and architecture have examined and reinterpreted the figure of the flâneur. Among the most significant contributions is Careri's interpretation of walking as an aesthetic and spatial practice, which reframes movement itself as a mode of design knowledge production.

From this perspective, *flânerie* is not conceived as aimless wandering but as a disciplined form of attentiveness to the urban environment. It enables the observer to perceive marginal details, ephemeral phenomena, and latent relationships that often remain invisible within conventional cartographic or typological tools. In the context of architectural pedagogy, this implies a shift from problem-solving to problem-framing: from the production of immediate design solutions to the cultivation of the ability to read, interpret, and critically question urban conditions. Within the 'Fragments of Rome' workshop, *flânerie* was explicitly reframed as a methodological device. Walking functioned both as a cognitive process and as a collective practice, structured through thematic lenses and critical discussion.

¹ The French term flâneur was popularized by Charles Baudelaire in mid-nineteenth-century Paris, particularly through his essay *Le Peintre de la vie moderne* (1863). In this text, Baudelaire transforms the flâneur into an emblematic figure of modernity: an attentive and perceptive observer of urban life, capable of grasping the ephemeral, transitory, and contingent nature of the modern city.



2. URBAN CONTEXT: THE LOGIC OF FRAGMENTATION AND INTERPRETATIVE LENSES

The workshop was developed by Sapienza University of Rome within the framework of the Architecture Pop-up Lab Exchange (APLE) EU project, in collaboration with four Western Balkan universities, and took place at the Faculty of Architecture, Valle Giulia campus in Rome. It involved students from the University of Sarajevo (UNSA), the University of Banja Luka (UBL), the University of Mostar (SUM), and the University of Montenegro (UOM), alongside students and tutors from Sapienza University of Rome (UNIROMA1).

The selected study area is located within the historic center of Rome and consists of the urban path connecting Campo de' Fiori and the Teatro Marcello, forming a vibrant cross-section of the city's sensory, material, and social fabric. This route was chosen not for its monumental continuity, but for its pronounced heterogeneity. Campo de' Fiori functions as a space of constant temporal transformation, shifting from a morning market to an afternoon crossroads and a nocturnal social hub. Teatro Marcello, by contrast, embodies a characteristic paradox of Roman heritage, where ancient monumental structures coexist with contemporary residential use. The corridor is further defined by its intersection with Via Arenula and the tramline, which simultaneously act as connectors and separators between different urban conditions, linking the historic centre with Trastevere (Fig. 1).

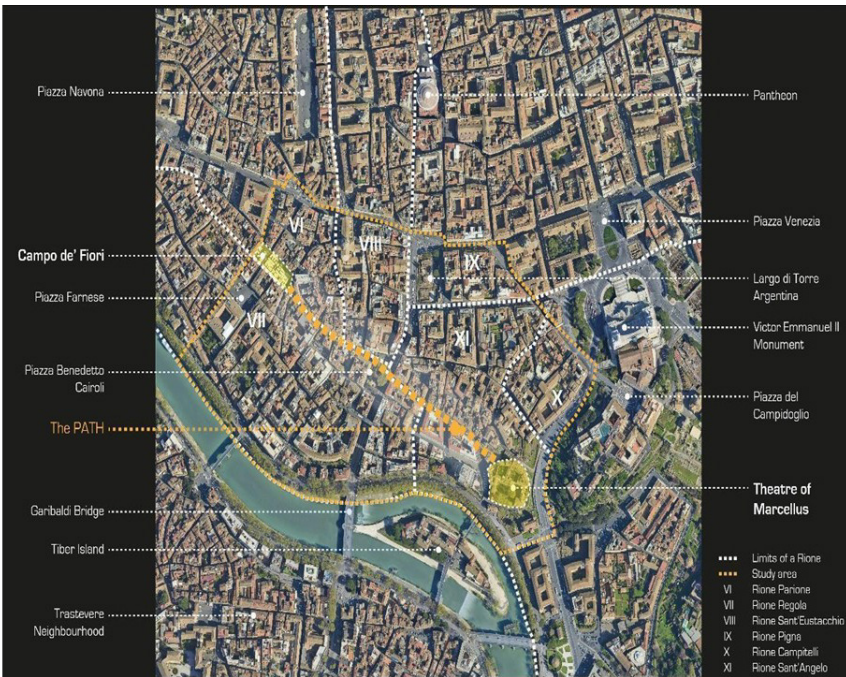


Figure 1: Location of the study area in the centre of the city of Rome: the route, by H. Zaiter

The path also crosses multiple historic rioni, each characterised by distinct identities and spatial configurations. Rather than isolating these areas as separate entities, the workshop approached the route itself as an urban fragment: a linear sequence through which Rome



reveals itself as a series of transitions rather than as a set of stable or homogeneous spaces. Fragmentation was thus treated as a deliberate analytical strategy. The notion of the fragment derives from the Latin *fragmentum*, in turn from *frangere*, meaning “to break” or “to shatter”, and refers to something incomplete yet meaningful. Similarly, the concept of the trace—originating from the Latin *tractus*—denotes a mark left on a surface or within an environment by passage, contact, or prolonged presence. Traces may be both tangible and intangible, encompassing physical marks as well as sensory and experiential residues.

For the purposes of the workshop, these tangible and intangible dimensions were articulated into four analytical domains, conceived as interpretative lenses through which to read the urban route: traces, colour, materials, and people.

Traces. The analysis of traces included historical plaques, religious altars embedded in building façades, archaeological remains, contemporary signage, and the evolving soundscape along the route. These elements were interpreted as layered historical, cultural, and sensory markers that contribute to the legibility of the urban environment. Beyond their individual presence, such traces reveal processes of accumulation and erasure, reinforcing the reading of the area as a palimpsest in which multiple historical moments coexist. The changing soundscape—from the dense acoustic atmosphere of the market to the more subdued and reverberant conditions near monumental structures—was considered an intangible trace, emphasising transitions in use, scale, and spatial character.

Colour. The lens of colour addressed the chromatic transition from the vivid tones of market stalls to the more muted hues of ancient stone. These variations were analysed as spatial devices capable of both linking and contrasting adjacent areas, shaping identity while guiding perception along the route. Saturated colours associated with temporary market structures convey vitality and contemporaneity, whereas the restrained palette of stone surfaces reinforces notions of permanence, monumentality, and historical depth. Through these shifts, colour emerges as an active agent in communicating changes in function, temporality, and symbolic meaning.

Materials. The material analysis focused on the transition from cobblestones and historic brickwork within the market area to the monumental travertine and limestone of Teatro Marcello, highlighting material ageing as an indicator of temporal stratification. Textures, patina, and construction techniques were examined as expressions of successive historical phases and urban functions. Materials were therefore understood not merely as structural or aesthetic components, but as repositories of memory that register processes of use, weathering, and adaptation over time. This progression underscores both contrast and continuity between everyday urban spaces and monumental architecture.

People. The lens of people examined patterns of use and occupation across different times of day, with particular attention to the transformation from intense market activity to evening social gathering. These temporal shifts reveal the adaptability of the spaces and the evolving social dynamics that define their character. Via Arenula was interpreted as both a barrier and a connector, simultaneously separating and linking adjacent urban areas. This dual condition influences movement, visual relationships, and interaction, shaping how people navigate, occupy, and experience the spatial sequence. Human presence was thus understood as a dynamic component that continuously activates and redefines the meaning of the urban environment.

By privileging relational and experiential readings over exhaustive or quantitative documentation, and by reinforcing the interpretative dimension of *flânerie*, the workshop framed the city as an assemblage of partial and interrelated elements. Each fragment contributes to a layered and evolving urban narrative. The knowledge produced through this interpretative process constitutes a necessary precondition for design action, grounding





architectural intervention in a critical understanding of spatial, material, and social complexity rather than in purely formal or instrumental responses.

3. PEDAGOGICAL STRUCTURE AND METHODOLOGY

The workshop was designed with the dual aim of enabling participants to understand the sensations, elements, and dynamics evoked by the study area, and of relating these experiential insights to the core thematic lenses. This approach was particularly relevant given that, for several participants, this was their first direct encounter with the city of Rome. At the same time, the workshop sought to provide experience in collaborative work structured as an architectural studio, fostering essential transferable skills and professional competencies. Beyond technical and analytical abilities, the workshop emphasised the development of generic competencies crucial to architectural practice and related fields, including research skills, teamwork, management capacity, problem-framing abilities, creativity, and effective communication

The three-day workshop - 18 to 20 February 2025 - involved a total of twenty students—five from each of the four Western Balkan universities and five from Sapienza University of Rome, selected through an open call—and ten tutors, from the participating institutions. This structure fostered an international and intercultural learning environment. An initial online meeting, held on 10 February, preceded the in-person activities. During this session, the aims and programme of the initiative, along with key references and maps, were shared with the participants. Students were also asked to explore the selected route in advance using digital tools such as Google Maps, in order to develop a preliminary spatial understanding.

Once in Rome, the workshop combined, in addition to the faculty and department presentations, lectures, guided and independent site visits, hands-on group work, and final presentations. (Fig.2).



POP-UP WORKSHOP

Fragments of Rome

international workshop
organised by *Francesca Giofrè*

The Fragments of Rome Workshop is a three-day immersive experience that brings together students from four Balkan universities - University of Sarajevo, University of Banja Luka, University of Mostar, and University of Montenegro- alongside students from Sapienza University of Rome. As part of the European project APLE, this workshop offers participants a unique opportunity to study and interpret the complex urban layers along the historic route between Campidoglio and Piazza Marcella. This path, which links a bustling Roman square with an inhabited ancient theatre, offers a vibrant cross-section of Rome's sensory, material, and social fabric. From the lively marketplace of Campo dei Fiori to the stately presence of Teatro Marcello, the workshop invites students to explore how traces, colour, materials, and human interaction shape this dynamic stretch of Rome's cityscape.

Scientific board: *Francesco Giofrè, Ekaterina Congelli, Fabio Quici*
Scientific organisation: *Nesreen Zaker, Michela Conestabile*
Workshop secretary: *Chiara Rotundo, Alexandra Erika D'Almona, Ines Mestanovic, Sunjajvic*

18.02
20.02
2025

FACULTY OF
ARCHITECTURE
VALLE GIULIA
ROOMS V15 & V18
VIA LEONARDO DA VINCI, 10
ROMA



Figure 2: Workshop poster





During the opening session, students attended introductory lectures addressing both the urban context and the methodological approach—particularly the one held by Professor F. Quici, 'The City as Palimpsest'— as well as the organisational framework and rules of the workshop. Participants were then randomly organised into mixed groups, ensuring balanced representation from each university. Each group was assigned one of the four thematic lenses—traces, colour, materials, and people— corresponding to specific modes of fragmenting and interpreting the urban environment (Fig. 3).

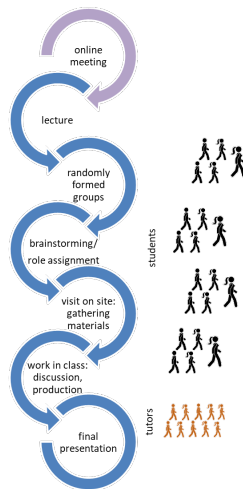


Figure 3: Workshop structure

Before conducting the on-site activities, each group was required to engage in an internal brainstorming session to introduce individual backgrounds and skills and to define roles within the team. Students were asked to clearly identify responsibilities such as group coordinator, designer, and communicator, etc. thereby simulating the organisational structure of a professional architectural studio. Two tutors were assigned to each group as facilitators, while maintaining an open and collaborative teaching environment in which all tutors supported the groups throughout the workshop.

During the site visits, students were required to actively observe and document both tangible and intangible urban elements using a variety of tools, including sketching, photography, note-taking, and sound recording. Emphasis was placed on perception rather than exhaustive documentation, encouraging participants to identify meaningful fragments instead of producing comprehensive inventories. This approach aligned with *flânerie* as a practice of attentive walking, in which movement through space becomes a means of generating analytical knowledge.

The workshop followed a tightly structured schedule. In the final plenary presentation, each group was asked to respond to the central question: How is the theme you investigated relevant to the pre-design phase? This concluding reflection encouraged students to explicitly articulate the connection between experiential observation, analytical interpretation, and architectural design thinking.





4. OUTCOMES AND CRITICAL DISCUSSION

The collaborative group structure adopted during the workshop, which combined international students and tutors, fostered a horizontal exchange of knowledge and supported processes of collective interpretation. This organisational setting showed particularly effective in mediating individual and subjective readings of the city and transforming them into shared analytical narratives. As a result, the workshop outcomes highlighted the acquisition of practical skills in sensory mapping, spatial observation, and material analysis, alongside an increased awareness of non-visual urban dimensions such as sound, atmosphere, and bodily perception.

These outcomes confirm the effectiveness of *flânerie*—revisited and critically structured—as a pedagogical framework within architectural education. Despite the limited duration of the workshop, the methodology enabled students to engage deeply with the urban context, revealing latent spatial relationships and experiential qualities that are often overlooked in conventional analytical approaches. The international dimension further enriched the results, as participants brought diverse cultural backgrounds and interpretative sensibilities to the reading of the same spaces. Working in a multilingual environment, students were also required to confront and manage linguistic barriers and moments of conceptual disagreement within their groups, thereby strengthening negotiation, communication, and collaborative skills.

The workshop additionally encouraged experimental and creative modes of representation, allowing students to communicate sensory, relational, and atmospheric insights that conventional architectural drawings frequently struggle to convey. Through their presentations—made not only with slides, but also with videos and sound recordings—students articulated how urban fragments, when read attentively through embodied experience, can reveal spatial hierarchies, social dynamics, and various requirements essential to informed design decisions. Particularly significant were the responses to the final guiding question, in which each group explicitly reflected on the relevance of their thematic lens to the pre-design phase. These reflections reinforced the understanding of *flânerie* not as an end in itself, but as a methodological foundation for architectural and urban design processes.

Rather than beginning with predefined constraints, programmes, or formal solutions, students learned to start from atmospheres, everyday practices, and material conditions that characterise the analysed context. This shift encouraged a more reflective approach to design, fostering critical awareness and counteracting the tendency toward premature formalisation. In this sense, the workshop outcomes demonstrate how experiential and interpretative methodologies can play a crucial role in cultivating more sensitive, informed, and context-responsive design practices.

5. CONCLUSIONS

The pop-up workshop '*Fragments of Rome. Exploring Urban Layers of Traces, Colours, Materials, and People*', conducted within the framework of the European Project APLE, demonstrated the potential of *flânerie* as both a pedagogical and methodological tool embedded within the architectural educational process. Even when reinterpreted and implemented over a limited timeframe, the methodology enabled students to engage directly with part of Rome's historic urban fabric as a living, stratified environment, rather than as a static object of cultural heritage. This approach fostered an original and collectively shared interpretation of urban fragments, highlighting the value of embodied, sensory engagement in architectural analysis. The requirement to organise participants into groups with clearly defined roles further enhanced the learning experience, introducing elements of project management and contributing to student empowerment. Moreover, the international context proved highly stimulating, facilitating a nuanced exchange of perspectives and cultural sensibilities, and generating outcomes and reflections of significant pedagogical interest. The analytical lenses



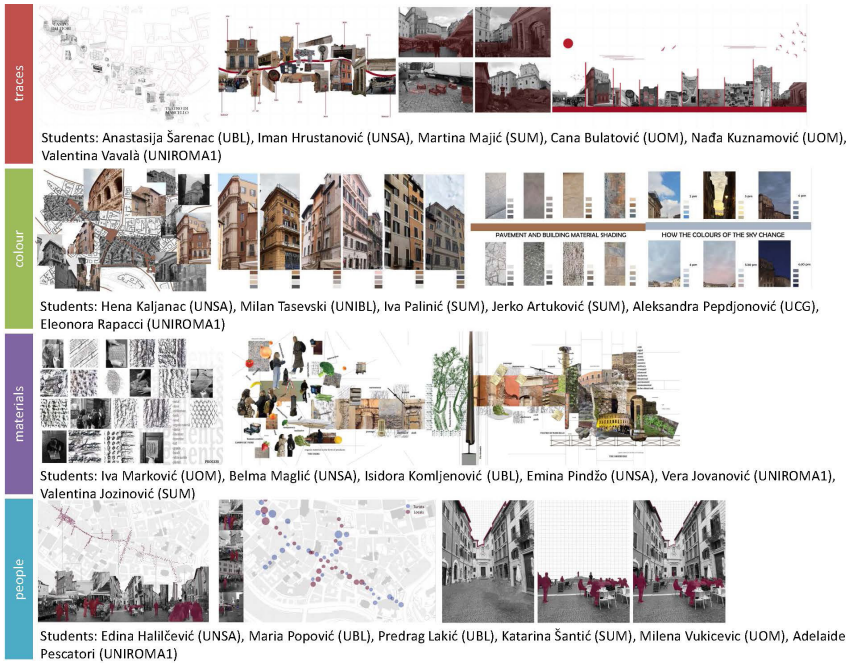


Figure 4: Selected final graphic elaborations from the group presentations: traces, colour, materials, and people.

applied to reading the urban environment—traces, colour, materials, and people—prompted reflection on how such elements, along with others that could be incorporated, constitute a critical component of the pre-design phase.

In conclusion, this experience reaffirms the importance of experiential and international workshops in architectural education. The final survey on students' level of satisfaction, conducted at the end of the workshop, confirmed the value of the initiative. Taking place outside the classroom and beyond formal systems of grading and evaluation, such workshops function as open processes and spaces for discussion and reflection, where emotional and empathic dimensions play a crucial role in stimulating innovative, context-sensitive, and multisensory approaches to design. By foregrounding perception, analysis, and collective interpretation, these activities provide future professionals with skills and tools to engage with urban environments critically, attentively, and creatively.

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