RE-ENCHANTING VILLA MEDICI

RULES

Call for projects for the interior design of the last three fellows' pavilions (G-H-I)

VILLA MEDICI

ACADÉMIE DE FRANCE À ROME

Re-enchanting Villa Medici

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ARTICLE 1: Presentation of the call for projects

1.1 Background to the call for projects

Located on the heights of the Pincio hill, overlooking the historic heart of Rome, Villa Medici is an exceptional place dedicated to the arts. Set within one of Rome's most beautiful villas, designed by the Medici family, and a historic garden covering more than seven hectares, it has been home to the French Academy in Rome since 1803, founded in 1666 by Louis XIV.

In line with the renovations carried out throughout its history by Balthus and Richard Peduzzi, the Academy has initiated an ambitious project to renovate and refurnish Villa Medici, which has been underway since 2022: the *Re-enchanting Villa Medici* project. This project has been made possible thanks to the exceptional support of the Fondation Bettencourt Schueller, Major Patron of the project since 2022 and a patron of the arts and crafts for 25 years.

The *Reenchanting* project, carried out since its launch in partnership with the Manufactures nationales – Sèvres et Mobilier national, comprises several strands involving the perspectives of designers, contemporary artists and craft professionals, with the aim of refurbishing Villa Medici's spaces and reflecting on their uses.

The French Academy in Rome thus refurbished its six reception rooms with the assistance of Silvia Venturini Fendi and Kim Jones in autumn 2022, followed by the historic rooms on the first floor thanks to the intervention of India Mahdavi in spring 2023. At the same time, it launched three successive calls for projects to select teams of architects, designers and craft professionals who refurbished seven guest rooms, six of which were inaugurated in June 2025, with the last one due to be completed in 2026. This phase of *the Re-enchanting* project was complemented by the refurbishment of two citrus gardens, thanks to the work of Bas Smets in collaboration with Pierre-Antoine Gatier, Muller Van Severen, the ceramicist Natsuko Uchino and the writer Laura Vazquez. These gardens were also inaugurated in June 2025.

In 2025, the Fondation Bettencourt Schueller renewed its patronage and commitment to Villa Medici. This enabled the launch of a new phase of the *Re-enchanting Villa Medici* project, which involves the redevelopment and enhancement of the fellows' pavilions as well as seven new spaces located on Villa Medici's estate.

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This new chapter of the *Re-enchanting* project also plans to create the furniture line for the fellows' pavilions. This line was designed and created by Robert Stadler, the winner of the dedicated call for projects.

Finally, the French Academy in Rome is renewing its partnership with Tréca Paris for the various aspects of the *Re-enchanting* project.

1.2 Purpose and procedure of the call for projects

This new phase of the *Re-enchanting* project involves the enhancement of the nine pavilions built by the architect Jacques Carlu during the 1950s on the grounds of Villa Medici. These nine pavilions are dedicated to housing the sixteen artists, creators and researchers in residence at Villa Medici for one year with their families (the "fellows").

This enhancement comprises several components:

- A restoration and energy-efficiency renovation project;
- A creation of a furniture line project;
- An interior design project, which is the subject of this call.

The heritage restoration of the building envelope will be led by the chief architect for historic monuments at Villa Medici. It is currently being planned and will focus on the exterior elements: the façades, joinery, shutters, floors and roof. This restoration will include energy efficiency improvements, which will be overseen by a specialist consultancy. The aim is to achieve greater energy efficiency whilst minimising major interventions on the building. The results of the studies will be made available to shortlisted candidates. They will be asked to take the recommendations of these studies into account.

The project to create a furniture line was the subject of a call for projects launched in October 2025, which led to the selection of a furniture line to be developed during 2027 and installed in the first six pavilions in spring 2028. This furniture line is also intended for use in the final three pavilions. Further details regarding this furniture line may be provided to shortlisted candidates.

The interior design of the first six fellows' pavilions was the subject of a previous call for projects launched in October 2025, following which two candidate projects were selected to design three pavilions per project. Work on the first three pavilions will begin in autumn 2026, with an opening scheduled for September 2027; work on the next three pavilions will begin in September 2027, with an opening scheduled for spring 2028.

This call for projects concerns the interior design of the last three fellows' pavilions. They are identified as 'pavilions G-H-I' in the documents constituting this call for projects.

The call for projects is open to architects, interior architects and designers.

Submitted projects must necessarily involve the participation of craft professionals specialising in the following fields (see Article 2: Conditions of participation).

The call for projects will take place in two phases:

- A **shortlisting phase** based on the applications submitted. Candidates must submit a complete application file to verify that they meet the conditions of participation. Each application is assessed against the selection criteria set out in these rules (see Article 6.2: Selection criteria). This phase aims to shortlist at least three candidate projects.

- A **final selection phase to choose the winning team** from among the shortlisted projects, with the jury reserving the right to allocate the three pavilions (G-H-I) to several winning teams if the quality of the projects warrants it. This second phase includes an immersion stay at Villa Medici, notably involving a visit to the three pavilions (G-H-I). Candidates will then have the opportunity to refine their proposal, which will be presented at an interview (see Article 6.5: Deliverables and interview). Shortlisted candidates will receive a payment of €2,000 incl. VAT (two thousand euros all charges included) following the final interview.

1.3 Provisional schedule for the call for projects

The call for projects will follow the provisional schedule below:

- **22 June 2026 at 12 PM** (CET, Paris time): Opening of the application platform;

- **30 October 2026 at 12 PM** (CET, Paris time): Closing of the application platform;

- **Mid-December 2026***:* Examination by the jury of the applications and selection of the candidate teams for the stay in Rome;

- **11–14 January 2027:** Stay at Villa Medici of the shortlisted teams;

- **15 February 2027:** Submission of deliverables refined following the stay in Rome by the shortlisted teams;

- **Late February – early March 2027:** Examination of applications and interviews by the jury of the shortlisted teams in Paris;

- **Spring 2027:** Announcement of the winning team.

The construction works involved for the selected interior design project will be carried out between September 2028 and August 2029.

This schedule is indicative and may be adjusted as necessary by the Academy.

ARTICLE 2: Conditions of participation

The purpose of the call for projects is to select a winning project designed by architects, interior architects and/or designers; the jury reserves the right to allocate the three pavilions (G-H-I) among several winning teams if the quality of the projects so warrants. Applications may be submitted by an individual, a firm or an association of professionals in the fields indicated above.

Projects must include one or more collaborations with craft professionals who must be identified in the application (see Article 3.1: Contents of the application).

2.1 Professional status of candidates

Architects, interior designers and/or designers involved in the project must demonstrate one of the following professional statuses:

- Be a self-employed professional practising in the relevant field;
- Be registered with the Ordre des Architectes ;
- Be registered in the Trades Register or the Business Register;
- Be registered with the European Business Register (EBR);
- Be a director or employee of a company or SME (within the meaning of European Commission Recommendation 2003/361/EC of 6 May 2003 and any amendments thereto in line with regulatory developments).

Candidates who do not hold French nationality must provide proof of one of the professional statuses corresponding to the French requirements or submit a self-certification as proof of professional activity. The Academy reserves the right to examine these supporting documents after applications have been submitted.

The following are excluded from participation:

- Any director, employee, staff member, board member or member of a governing body of the French Academy in Rome – Villa Medici, the Manufactures nationales – Sèvres et Mobilier national, or the Fondation Bettencourt Schueller, as well as any spouse, ascendant or descendant of such a person;
- Any member of the competition jury, as well as any spouse, ascendant, descendant or employee of such a person;
- More generally, any person involved directly or indirectly, in any way whatsoever, in the organisation of this competition.

2.2 Use of craft professionals

Projects must necessarily include one or more collaborations with craft professionals who must be identified in the application (see Article 3.1: Contents

of the application) and practise one of the craft trades listed in the annex to the decree of 24 December 2015 (NOR: EINI1509227A), as it may be amended or supplemented at a later date in line with changes to the regulations.

The following are excluded from participation:

- Any director, employee, staff member, administrator or member of a governing body of the French Academy in Rome – Villa Medici, the Manufactures nationales – Sèvres et Mobilier national or the Fondation Bettencourt Schueller, as well as any spouse, ascendant or descendant of such a person;

- Any member of the competition jury, as well as any spouse, ascendant, descendant or employee of such a person;

- More generally, any person participating directly or indirectly, in any way whatsoever, in the organisation of this competition.

These professionals must be involved in all or part of the layout and furniture elements proposed in the refurbishment project for the selected space (see Article 5.5: Involvement of craft professionals).

2.3 Project leaders

An application submitted by a firm or an association of professionals must include a project leader. In the case of an application submitted by a single person, the candidate will automatically be identified as the project leader.

The designated project lead will act as the Academy's sole point of contact during the selection and phase and, if the project is successful, throughout all phases following the closure of this call for projects.

Following the final presentation, the shortlisted teams, including the winning team, will receive a fee corresponding to the delivery of a deliverable (see Article 6.5: Deliverable and interview). This remuneration, as well as that provided for in Article 7.1: Remuneration of the winning team of these rules, will be paid by the Academy to the project leader, with the team responsible for deciding on its internal distribution.

This deliverable will be examined by the jury in order to select the winning team. If selected, the winning project leader will be responsible for the following tasks:

- Preparation of the Final Preliminary Design (APD);

- Drawing up detailed plans for the bespoke furniture. These documents will be incorporated into the Tender Documents (DCE) prepared by the project manager (namely the technical design office selected by the Academy via a public tender);

- Artistic supervision of the works, in conjunction with the Academy;

– Coordination of the work of craft professionals and any partners involved in the project.

ARTICLE 3: Submission of applications and receipt of files

Applications must be submitted online by 30 October 2026 at 12 PM (CET, Paris time) via the Academy's application platform, accessible via the following link: https://reenchanter.villamedici.it.

Each application must present a project for all three pavilions (G-H-I).

The Academy reserves the right to accept applications submitted via the platform after this time, provided they are received before the platform closes.

Submission of an application implies acceptance of these rules.

All applications submitted are confidential. Access to them is restricted to the Academy and the selection panel.

3.1 Contents of the application

Each application, written in French or English, must include:

– A **portfolio**;

– A **presentation of the interior design project** for all three pavilions (G-H-I);

– A **scanned copy of proof of identity** for the project leader and the members of the candidate team;

– A **scanned copy of proof of professional activity** for the project leader and the members of the candidate team (see Article 2.1: Professional status of candidates).

These documents must be uploaded in PDF format to the dedicated application platform after completing the online application form. It is essential that the filenames of each document begin with the name of the candidate, the firm or the association (e.g. for Mr Dupont's application: "dupont_portfolio.pdf", "dupont_project.pdf", etc.) and contain no accents or special characters (e.g. £, *, #, (), ^, etc.).

The total file size of the digital application must not exceed 20 MB.

The purpose of the **portfolio** is to present the candidate team and the craft professionals involved in the project.

It must contain:

- The **composition of the candidate team** and the **craft professionals** involved in the project;

- A **detailed curriculum vitae** of the project leader, the members of the candidate team and the craft professionals involved in the project;

- A **description, with visuals, of projects of a similar scale previously carried out** by the project leader, the members of the candidate team and the craft professionals involved in the project (specifying for each project the roles held and the work carried out, the date of completion, the name of the client and, where applicable, the cost of the works).

The purpose of **the interior design project** is to describe the project for all three pavilions (G-H-I).

It must contain:

- A **cover page summarising the application**, including: the identity of the project leader, the full names of the members of the candidate team and the craft professionals involved in the project;

- A **second page detailing the candidate team**, including: short biographies of the project leader, the members of the candidate team and the craft professionals involved in the project;

- A **third page with visuals reflecting the past work** of the project leader, the members of the candidate team and the craft professionals involved in the project;

- A **fourth page summarising the main features of the interior design project**, including: a description (maximum 30 lines) and one or two images representative of the project.

This presentation will be followed by a **descriptive document of the proposed interior design project,** including:

- Sketches or diagrams;

- A site plan of pavilions G and I on the ground floor and of pavilion H on the first floor (scale 1:200);

- A plan (scale 1:50), two significant sections (scale 1:50) and at least two 3D renderings of the project;

- Details of the fit-out, furniture and materials used;

– A total budget accompanied by a detailed budget for each pavilion, including the applicable VAT (20% for purchases and work carried out in France, 22% for those carried out in Italy).

Candidates may include other visual elements such as photomontages, axonometric projections and/or details of the references used.

The entire presentation must not exceed 1,500 words (excluding titles and captions).

3.2 Review of the eligibility of applications

After the closing date for applications, applications will be reviewed to verify their eligibility and compliance with the requirements set out in these rules.

Only complete applications that meet the conditions set out in these rules will be considered. Any false statement will automatically render the application invalid.

Complete and admissible applications will then be submitted to the jury for shortlisting.

ARTICLE 4: Presentation of fellows' pavilions

4.1 History

The construction of the pavilions was a response to a shortage of accommodation and workshops for fellows of the French Academy in Rome, which had become apparent as early as the 1920s. The plot known as the 'Braccheria' or 'Porta Pinciana' appeared to be the only available site. Located to the east of the estate, it had long been used for market gardening until the construction, in 1905, of the first building to house the studio of the then director, Carolus-Duran. This site was threatened with expropriation under the City of Rome Master Plan (1909), which at the time was undergoing rapid expansion. The director of the Academy, Jacques Ibert, believed that the presence of buildings would have protected the site from expropriation.

An initial plan designed by Eugène Baudoin was submitted to the Superintendency of Monuments of Latium and the City of Rome's Master Plan and approved in 1929, before being suspended due to the economic crisis and subsequently abandoned following the requisition of Villa Medici by the Italian Fascist government in June 1940. In the immediate post-war period, new development projects began to be discussed: first, the construction of a nursery for the children of married fellows, then a project for fully independent housing. The aim was to meet the new need to house the fellows and their families within the Villa's grounds. Indeed, after several hesitations and reversals during the 1930s and 1940s, the Prix de Rome competition was opened to married artists in 1953.

Jacques Carlu, winner of the Prix de Rome for architecture in 1919 and appointed in 1954 as architect of Civil Buildings and National Palaces for French possessions in Italy, was put in charge of the project. He is particularly known for his work on

the Palais Chaillot (1935–1937, in collaboration with Louis-Hippolyte Boileau and Léon Azéma) and was commissioned in 1951 to build the NATO headquarters at the Porte Dauphine in Paris (now the headquarters of Paris-Dauphine University), after having worked on the establishment of the UN headquarters on Chaillot Hill. These projects helped forge the reputation of an architect working on a grand scale. In contrast, the project for Villa Medici is one of refined architectural modesty. It appears as a return to residential architecture on a human scale, in contrast to the large housing estates that shaped the urban landscapes and post-war culture in both France and Italy. This project also marked Carlu's return to Villa Medici, where he was reunited with Ibert, one of his former classmates from the class of 1920. He was assisted by an Italian architect, Alessandro Villa, who oversaw the construction sites of various French institutions in Rome. Construction works began in February 1956 and were completed a year later.

The pavilions form part of a complex of buildings that includes the Italian Village and the Carolus-Duran Pavilion. The source of inspiration is vernacular Roman architecture, combined with a modernist sensibility. Traditional construction methods and materials (timber frames, Roman tiles), with which Alessandro Villa was thoroughly familiar, were favoured over more modern techniques such as reinforced concrete, which Carlu used elsewhere in other projects.

The pavilions are built along a driveway, but their main façades are perpendicular to it. They are separated from one another by small private gardens accessible from the driveway. The six northern pavilions (labelled A to F) share similar, simple and compact floor plans. The large main room is the most characteristic feature of Carlu's modernist inspiration and may evoke the American architecture of the 1930s and 1940s that he encountered during his stay in the United States. It was subdivided by the furniture (fold-out bed, shelves, table, chairs, armchairs) into specific areas (living room, dining room, master bedroom), thus adapting to the occupants' activities. The southern end pavilion, meanwhile, has a first floor accessible via an external staircase and comprises three residential units (pavilions G-H-I). The upper-floor pavilion (Pavilion H) has undergone significant alterations since its construction, unlike the two ground-floor pavilions (Pavilions G and I), which remain relatively faithful to the original design. The simplicity and lightness of the finishes echo those of the floor plan and external elevations. The walls are finished with smooth render, the floors are laid with terrazzo and red or green and white stone (with the exception of pavilions D, H and I, where the floors have been altered), forming large flagstone areas in the rooms, and with stoneware tiles in the bathroom and kitchen. Externally, the ochre walls and tiles echo those of the Italian Village and contrast with the white window frames and green shutters.

The pavilions are inseparable from their adjoining gardens, which Carlu designed as an extension of the living space. This is evidenced by the decision to build them on a single level, the large bay windows on the north side, and the absence of large openings on the south side to preserve privacy. The north façades are adorned with a series of partition walls that create a portico with clean lines, providing a transitional space between the interior and exterior. Although the final plans do not specify the layout of the garden, the architect had envisaged planters on the north side, cypress hedges to the south and along the walls of Aurélien, and a tree opposite the steps leading to the garden.

Carlu manages to strike a balance between private and open spaces, between communal and individual living, by juxtaposing different types of screens (walls, trellises, flexible partitions, hedges, chicanes) and visual openings, both outside and inside.

The simplicity of the finishes is reflected in the furniture chosen by Carlu from the catalogue of a Milanese firm. Although the original catalogue has not been preserved, the archives suggest simple, functional yet contemporary furniture with a Formica finish. The standard amenities (kitchen, laundry room, bathrooms and separate toilets) allow fellows to live independently, thus breaking with the Villa's tradition of communal accommodation. In this respect, they responded to the social changes of the post-war period, during which, in France as in Italy, a building boom accompanied economic growth and aspirations for comfort in housing designed for nuclear families. The choice of a pavilion style evokes workers' housing and suggests a middle ground between individual housing and the collective aspect of the artists' colony.

Until the mid-1970s, the pavilions underwent no building work beyond routine maintenance; subsequently, in the following decades, the heating system, plumbing, electricity, roofs, façades and external door and window frames were refurbished. The alterations to the floor plans concern only the end pavilion (pavilions G-H-I), which were extended on two occasions: in 1974–1976 by the architect Guillaume Gillet, and then in 1998–1999, with the interior divisions being remodelled, thereby obliterating the original layout.

Included in the 2001 masterplan led by Didier Reppellin (architect of historic monuments), the ground-floor pavilions underwent interior renovation work limited to plumbing and utilities, as well as the fittings and finishes in the kitchens and bathrooms, and an exterior refurbishment.

4.2 Uses of the pavilions

The pavilions are intended to house some of the sixteen fellows staying at Villa Medici for one year (see Article 1.2: Purpose and procedure of the call for projects). During their residency, they are invited to pursue their research and/or creative work in a variety of disciplines: visual arts, writing, musical composition, film, architecture, performance, painting, and the history and theory of the arts.

In these pavilions, fellows may live alone, as a couple, or as a family with children. They may occasionally host guests, particularly collaborators.

Fellows whose pavilions do not have a workshop have access to a separate one in which to develop their artistic practice. Furthermore, if their practice allows (research, writing, drawing or painting, video editing, etc.), they may choose to work more or less regularly in their pavilion. This use of the pavilion as a workspace may also extend to their partner and/or occasional collaborators. Consequently, the spaces accommodate multiple uses simultaneously.

Maintenance and refurbishment of the pavilions are required between the departure and arrival of each cohort of fellows. This period runs from mid-August to the first week of September (two weeks per year). For the rest of the year,

fellows are responsible for cleaning the interiors of their pavilions themselves. Consequently, the fixtures and fittings inside the pavilions must be suitable for continuous use throughout the duration of the stay. On an ad hoc basis, in the event of damage or a malfunction of equipment during the year, the Academy must be able to carry out any repairs or maintenance work within a short timeframe.

ARTICLE 5: Specifications for the interior design of pavilions G-H-I

These specifications relate to the interior design of the three pavilions identified by the letters G-H-I on the plans, description and photographs contained in Appendices 1 to 4.

5.1 Description of pavilions G-H-I

Pavilions G-H-I form part of the so-called 'end' pavilion. Pavilions H and I have undergone significant alterations since their original construction (see Appendix 1: Description of the pavilions & Appendix 2: Historical iconography).

5.1.1 Pavilion G

Pavilion G is on the ground floor. It is situated below pavilion H and is semi-detached from pavilion I, with which it shares a porch. It has a living area of approximately 65m^2 and a garden of approximately 43m^2. The pavilion comprises a living room, a bedroom, a kitchen, a bathroom and a toilet. The loggia consists of three French windows, and the fireplace is situated in the centre of the west gable wall (see Appendix 1: Description of the pavilions).

5.1.2 Pavilion H

Pavilion H is situated above pavilions G and I and is accessible via an external staircase. Its living area is approximately 138m^2 with a terrace of approximately 68m^2. The pavilion comprises a kitchen, a utility room, a living room, three bedrooms, two bathrooms and a workshop.

5.1.3 Pavilion I

Pavilion I is on the ground floor. It is situated below pavilion H and is adjoining pavilion G, with which it shares a porch. Its living area is approximately 85m^2 with a garden of approximately 110m^2. The pavilion has a kitchen, a utility room, a living room, a bedroom, a bathroom and a cloakroom, which is currently separate from the pavilion.

5.2 Prerequisites for the interior design project for the three pavilions (G-H-I)

Candidates must submit a proposal for each of the three pavilions (G-H-I).

5.2.1 Living scenarios

For each proposal, candidates must develop a living scenario corresponding to the following scenarios:

- Scenarios for pavilion G: single fellow, couple, with one to two children;
- Scenarios for pavilion H: single fellow, couple, with one to three children;
- Scenarios for pavilion I: single fellow, couple, with one to two children.

However, each proposal must ensure sufficient flexibility to adapt to the other scenarios.

Furthermore, the existing spaces must be redesigned in accordance with the following requirements:

– Pavilion G must be designed for people with reduced mobility (PRM);

– Pavilions G and I share a porch. Access to pavilion G via this porch must be maintained, and a proposal for the porch's refurbishment must be submitted to the workshop. Access from pavilion I to this porch will be removed;

– The cloakroom adjoining pavilion I must be incorporated into the living space of the pavilion.

5.2.2 Lighting

Candidates must propose a scheme rethinking the lighting and the positioning of sockets and switches throughout the various spaces in pavilions G-H-I.

The list of lighting fixtures used (pendant lights, wall lights, floor lamps, etc.), as well as their technical specifications, must be specified.

Lighting proposals for the bathroom must comply with current Italian and/or European regulations.

5.2.3 Storage spaces

The interior design proposals for each pavilion (G-H-I) must include at least the following storage solutions:

– Storage solutions for clothes;

– Storage solutions for books;

– One or more storage solutions for cleaning products and other household items.

5.2.4 Integration of the furniture line common to all pavilions

A call for projets launched in October 2025 led to the selection of the furniture line designed by Robert Stadler. This line will be produced and installed in the fellows' pavilions A to I.

This furniture line plays on the simple geometry of the pavilions' architecture, seeking to soften it through its visual lightness. Practical and robust, the various pieces of furniture created facilitate the transition between work and rest, allowing for flexible use according to the fellows' wishes.

This furniture line comprises the following items (dimensions: width x depth x height):

- A chair with or without armrests (60x50x80cm or 46x50x80cm);
- An armchair (77x67x80cm);
- A sofa (154x67x80cm);
- A bedside table (65x30x43cm);
- A rectangular table (130x75x74cm);
- A round table (diameter 125cm, truncated along a 75cm chord to allow assembly with the rectangular table, height 74cm);
- A movable screen (150x46x180cm) with built-in storage (130x46x75cm).

These pieces of furniture consist of metal frames with coloured finishes.

Details regarding the technical specifications of the furniture pieces should be provided to candidates following the shortlisting phase. However, candidates undertake, prior to the shortlisting phase, not to contact the winning designer to obtain information about their project.

5.2.5 Involvment of craft professionals

Craft professionals will be required to contribute to all or part of the interior fittings and furniture required for the interior design of each of the three pavilions (see 5.3 Proposals for the interior design of pavilions G-H-I).

By way of example and without being exhaustive, this involvement may concern lighting elements (pendant lights, wall lights, floor lamps, etc.), the listed items of furniture and fittings, details of certain proposals (door handles, coat hooks, etc.), and coverings (tiles, ceramics, etc.).

5.3 Proposals for the interior design of pavilions G-H-I

5.3.1 Pavilion G

Candidates are expected to submit proposals for the interior design of the following spaces in pavilion G:

- The living room;
- The bedroom;
- The kitchen;
- The bathroom and toilet;
- The porch.

Please note that pavilion G must be designed for people with reduced mobility (PRM). As such, the interior design of the aforementioned spaces must include all the modifications necessary to ensure accessibility.

Beyond regulatory requirements, the accessibility of pavilion G must ensure positive ergonomics whilst integrating into an ambitious artistic project. Exceptions may be made to the restrictions on altering original features if this proves necessary to ensure accessibility.

a) Requirements for the living room layout

The living room is designed to accommodate between one and six people at a time and to serve the following purposes: eating, working, hosting, sleeping and storing.

As fellows living in this pavilion may have up to two children, the interior design of the living room must allow for the installation of a bedroom if required. Furthermore, as they may have visitors, the living room must include an additional double sofa bed or fold-away bed (standard total dimensions 160x200cm).

b) Requirements for the bedroom layout

The bedroom is designed to accommodate one or two people at a time and to serve the following purposes: working, sleeping and storing.

Please note that the dimensions of the beds provided must be standard (single bed: 90x200cm, double bed: 160x200cm).

c) Requirements for the kitchen layout

Proposals for the kitchen layout must be suitable for long-term domestic use. They must include at least:

- Appliances: fridge, electric oven, four-ring induction hob;

– Plumbing fixtures: a sink with a drainer;

– Storage space: for crockery and other kitchen utensils, for food, and for five to six small bins for waste sorting.

d) Requirements for the bathroom and toilet layout

Proposals for the bathroom and toilet layout must be suitable for long-term domestic use. They must include at least:

– Sanitary fixtures and taps: a partially or fully enclosed shower or a bath, a toilet, a washbasin;

– Accessories: a mirror, a washing machine, a towel rail, a soap dish;

– One or more storage spaces: a cabinet or other storage solution (shelves, coat hooks, etc.).

e) Requirements for the porch layout

Pavilions G and I share a porch. Any proposals for the development of this space must maintain access to pavilion G and redesign the porch as a workshop. Furthermore, access from pavilion I to this porch must be removed.

5.3.2 Pavilion H

Candidates are expected to submit proposals for the layout of the following spaces in pavilion H:

– The living room;

– The three bedrooms;

– The kitchen;

– The two bathrooms and the toilet;

– The workshop.

a) Requirements for the living room layout

The living room is designed to accommodate between one and six people at the same time and to serve the following purposes: eating, working, hosting, sleeping and storing.

As the fellows living in this pavilion may have up to three children, the interior design of the living room must allow for the addition of a bedroom if necessary. Furthermore, as they may have visitors, the living room must include an additional double sofa bed or fold-away bed (standard total dimensions 160x200cm).

b) Requirements for the three bedrooms layout

The bedrooms are designed to accommodate one or two people at a time and to serve the following purposes: working, sleeping and storing.

Please note that the dimensions of the beds provided must be standard (single bed: 90x200cm, double bed: 160x200cm).

c) Requirements for the kitchen layout

Proposals for the kitchen layout must be suitable for long-term domestic use. They must include at least:

- Appliances: fridge, electric oven, four-ring induction hob;
- Plumbing fixtures: a sink with a drainer;
- Storage space: for crockery and other kitchen utensils, for food, and for five to six small bins for waste sorting.

d) Requirements for the bathrooms and toilets layout

Proposals for the bathrooms and toilets layout must be suitable for long-term domestic use. They must include at least:

- Sanitary fixtures and taps: a partially or fully enclosed shower or a bath, a toilet, a washbasin;
- Accessories: a mirror, a towel rail, a soap dish;
- One or more storage spaces: a cabinet or other storage solution (shelves, coat hooks, etc.).

e) Requirements for the workshop layout

The workshop is intended to serve the following purposes: working and storing.

Proposals for the layout of this space must allow it to be used as a flexible workspace. To this end, candidates may propose solutions for work surfaces, storage or other hanging systems (magnetic panels, for example).

5.3.3 Pavilion I

Candidates are expected to submit proposals for the interior design of the following spaces in pavilion I:

- The living room;
- The existing bedroom and a new bedroom;
- The kitchen;

– The two bathrooms and the toilet;

– The cloakroom (currently separate from the living area of the pavilion).

a) Requirements for the living room layout

The living room is designed to accommodate between one and six people at the same time and to serve the following purposes: eating, working, hosting, sleeping and storing.

As fellows living in this pavilion may have up to two children, the layout of the living room must allow for the addition of a bedroom if necessary. Furthermore, as they may have visitors, the living room must include an additional double sofa bed or fold-away bed (standard total dimensions: 160x200cm).

b) Requirements for the two bedrooms layout

Pavilion I currently has only one bedroom. A second bedroom must be created. These rooms are intended to accommodate one or two people at a time and to serve the following purposes: working, sleeping and storing.

Please note that the dimensions of the proposed beds must be standard (single bed: 90x200cm, double bed: 160x200cm).

c) Requirements for the kitchen layout

Proposals for the kitchen layout must be suitable for long-term domestic use. They must include at least:

– Appliances: fridge, electric oven, four-ring induction hob;

– Plumbing fixtures: a sink with a drainer;

– Storage space: for crockery and other kitchen utensils, for food, and for five to six small bins for waste sorting.

d) Requirements for the bathrooms and toilets layout

Proposals for the bathrooms and toilets layout must be suitable for long-term domestic use. They must include at least:

– Sanitary fixtures and taps: a partially or fully enclosed shower or a bath, a toilet, a washbasin;

– Accessories: a mirror, a washing machine, a towel rail, a soap dish;

– One or more storage spaces: a cabinet or other storage solution (shelves, coat hooks, etc.).

e) Requirements for integrating the cloakroom into pavilion I

Pavilion I is adjacent to a cloakroom that is currently separate from the pavilion's living space. A proposal for integrating this cloakroom must be included in the interior design scheme devised by the candidates.

5.4 Restrictions and recommendations for the interior design project

5.4.1 Restrictions and recommendations regarding interior design

a) Original features

Certain elements currently present in pavilions G-H-I date back to the original construction of these pavilions. As such, they cannot be included in a proposal. These elements are:

- The floor of the living room in pavilion G;
- The height of the suspended ceilings. However, it will be possible to install a system that alters this height, provided that the alteration is reversible.

Please note that a proposal to alter the partitions may be considered if such alterations are essential to the project's implementation, subject to approval by the French Academy in Rome in consultation with the architect responsible for historic monuments. Existing features that do not correspond to the original plans may be subject to alteration (see Appendix 1: Description of the pavilions & Appendix 2: Historical iconography).

b) Technical elements

Certain elements currently present in pavilions G-H-I fulfil essential technical functions. As such, they must be retained or redesigned in accordance with the following conditions:

- The position of water supply and drainage points in the bathrooms may be relocated provided they remain close to their current location;
- The position of water supply and drainage points in the kitchens may be moved provided they remain close to their current location;
- Wi-Fi hotspots and landline telephones must be integrated.

c) Requirement for reversibility

Any interior elements added as part of the interior design proposals and any work carried out on the original floors must be reversible.

The Academy draws candidates' attention to the fact that any planned work (purchases, supplies, etc.) must be costed in the budget provided by the candidates. The costs associated with restoring the original elements to be retained must also be included in this budget.

5.4.2 Restrictions and recommendations regarding materials and supplies

a) Finishes

All paint must be associated with a RAL or NCS code or clearly identified supplies.

Proposals for floor coverings using carpet will be excluded. Regarding fabric coverings, it is recommended to use outdoor fabrics or, at the very least, fabrics that are highly durable and easy to clean.

Wall coverings must be suitable for regular domestic use.

Finally, vertical walls must be fitted with skirting boards, the finish of which is left to the discretion of the candidates.

b) Bathroom fittings

The bathroom fittings proposed must be readily available for purchase on the Italian market. Furthermore, the Academy may propose specific tap models to facilitate the maintenance of the fittings.

c) Electrical and lighting fittings

Sockets and switches must comply with Italian standards. Furthermore, the lighting fixtures proposed must be easily repairable and must not be excessively complex (for example, when changing a bulb).

d) Furniture

The furniture items proposed must comply with the standards applicable in France or Italy for domestic interior furniture. They must also meet requirements for durability and ease of maintenance, and be suitable for frequent domestic use. Finally, all materials used for the furniture items must be fire-retardant and/or non-combustible.

ARTICLE 6: Project selection procedure

6.1 Composition of the jury

Chaired by Sam Stourdzé, Director of the French Academy in Rome – Villa Medici, the selection jury is composed of partners from the *Re-enchanting* project as well as qualified and independent figures from the French and European cultural scene, specialising in particular in the fields of architecture, interior design and design.

In the event of being unable to attend, jury members may appoint a representative.

The jury's decision is final. Its deliberations are confidential.

The jury may seek the advice of external experts as required. Such experts must undertake to avoid any conflict of interest with any of the shortlisted candidates.

6.2 Selection criteria

The selection of the winning project will be based on the following criteria:

- Artistic quality of the project;
- Technical feasibility of the project;
- Quality of collaboration with the craft professionals identified in the application;
- Compliance with the specifications, in particular: consideration of intended uses, ergonomics of the proposed elements, and respect for the structural elements of the three pavilions (G-H-I). Furthermore, consideration of logistical and maintenance issues, the proposal's long-term sustainability, and the choice of eco-friendly materials will be valued;
- Originality of the project and innovation;
- Adherence to the allocated budget, in particular: realistic and comprehensive costing.

Please note that the criteria mentioned above will be assessed equally by the jury without any scoring or weighting system.

6.3 Shortlisting of applications

The jury will examine the applications in December 2026.

It will shortlist at least three candidate teams, who will be invited to elaborate on their interior design project in a deliverable whose specifications are set out below.

6.4 Stay in Rome

The shortlisted teams will be invited to travel to Rome together, on a date chosen by the Academy (see Article 1.3 Provisional schedule for the all for projects), to refine their project following an on-site visit. The project leaders of the shortlisted teams must be present during this visit.

Travel expenses for members of the shortlisted teams attending will be covered by the Academy up to a limit of €500 including VAT (five hundred euros all charges included) per team, upon presentation of valid supporting documents.

Accommodation for shortlisted project leaders will be covered by the Academy at Villa Medici, or where appropriate, in a hotel meeting the criteria for hosting Academy staff as defined by its board of directors, up to a maximum of 3 (three) nights.

6.5 Deliverable and interview

At the end of their stay in Rome, shortlisted teams must submit, by 15 February 2027 at the latest, a deliverable detailing their final, in-depth proposal and including the following elements:

- A presentation of the project;
- The project (overviews, detailed views, layouts, etc.) with a complete list of materials used and a clear description of the layout of all elements;
- A list of the planned furniture;
- A detailed provisional budget covering team members' travel expenses for the entire duration of the project, purchases, etc. (with the appropriate VAT rates applied, namely 20% for purchases and work carried out in France, and 22% for those carried out in Italy, in particular work carried out by the main contractor: masonry, plumbing, electrical work and any supplies);
- A complete list of any sponsors and partners involved in the project;
- A schedule of production and work by craft professionals and/or any partners involved in the project.

The deliverable must also include the following communication elements:

- A biography (maximum 500 characters including spaces) of the project leader and the members of the candidate team, concisely presenting the craft professionals associated with the project;
- A photograph of the project leader and the members of the candidate team (head-and-shoulders portrait, portrait format, in colour, with faces clearly visible, with a minimum image quality of 72 dpi and the photographer's credits stated);
- An official website (if available);
- Social media accounts (Instagram, Facebook, LinkedIn; if available);
- A text summarising the project concept and the role of the craft professionals (maximum 350 characters including spaces).

Shortlisted teams will then be invited to present their final proposal at an interview to be held in February or March 2027.

Travel expenses to Paris for shortlisted teams will be covered by the Academy up to a limit of €500 including VAT (five hundred euros all charges included) per team, subject to the submission of valid supporting documents.

Following the final interviews, the deliverables proposed by the shortlisted teams, including the winning team, will be remunerated up to €2,000 including tax (two thousand euros euros all charges included). This remuneration will be paid to the winning project leader, and it is up to their team to decide on its internal distribution.

6.6 Selection of the winning team

The jury will deliberate and collectively select the winning team following the final auditions, reserving the right to allocate the three pavilions (G-H-I) amongst several winning teams if the quality of the projects warrants it.

The Academy reserves the right, however, to amend the schedule for selecting the winning team and will ensure that candidates are kept fully informed.

The jury is under no obligation to select a winning team or to award the interior design of the three pavilions (G-H-I) if the quality of the projects submitted is not deemed to meet the requirements of the call for projects.

Following the call for projects, a contract setting out the terms and conditions specified in these rules will be signed between the Academy and the winning project leader.

ARTICLE 7: Funding

7.1 Remuneration of the winning team

The remuneration of the successful project leader for the tasks referred to in Article 2.3 of these rules may amount to €30,000 including VAT (thirty thousand euros all charges included). In the event that more than one winning project is selected, the winning project leaders will be awarded, as remuneration, a maximum sum of €10,000 including tax (ten thousand euros all charges included) per pavilion won (pavilions G-H-I).

This will be paid in accordance with the following schedule:

- A 10% deposit upon signing the contract;
- 30% upon submission of the preliminary design (APD);
- 30% on commencement of works;
- 30% upon completion of the works.

This remuneration will be paid under a contract to be concluded between the successful project leader and the Academy, with the project leader's team responsible for deciding on its internal distribution.

Remuneration for services other than those referred to in Article 2.3 of these rules (services provided by craft professionals, any services provided by designers, etc.) must be included in the production costs.

7.2 Indicative production budget

The budget allocated for the interior design of the three pavilions (G-H-I) may amount to a total of €300,000 including VAT (three hundred thousand euros all charges included).

This budget must include a 15% contingency allowance.

7.3 Additional funding

The winning team may supplement this budget with an external contribution in cash, in kind or in the form of expertise from a partner clearly identified in the project and who has confirmed their participation.

This contribution may be made under a sponsorship agreement for cash, expertise or in-kind contributions to be concluded with the Academy, and will enable the sponsoring company to benefit from the tax advantages associated with sponsorship in France for companies subject to French taxation (tax relief as set out in Articles 200 and 238bis of the French General Tax Code).

This contribution may also be made under a partnership agreement without tax relief, in the case of companies not subject to French law.

The Academy reserves the right to reject the partner selected for additional funding, if necessary.

7.4 Expenditure related to works

For works relating to the structural elements of the spaces, such as masonry, plumbing, plastering, electrical work, etc., the Academy may enter into contracts directly with service providers based in Rome and selected through public procurement procedures. These works must be included in the estimated budgets submitted by the candidate teams.

ARTICLE 8: Stays at Villa Medici for the winning team

The winning team will be invited to Villa Medici to finalise their project in collaboration with the Academy's teams.

The dates of their stay will be proposed by the Academy.

For members of the winning team travelling to Rome to carry out the tasks referred to in Article 2.3 of these rules, the Academy will cover transport and accommodation in a hotel meeting the criteria for hosting Academy staff as defined by its Board of Directors, up to a maximum of 10 (ten) nights and subject to the following attendance requirements:

- Site visits;
- Construction start;
- Site monitoring (one to two visits);
- Practical completion.

ARTICLE 9: Relations between the Academy and the winning team

Where necessary, it should be noted that no relationship of subordination of any kind may be established between the winning team on the one hand and the Academy on the other.

The winning team is nevertheless expected to work in harmony with the Academy's teams and to take into account the constraints inherent in the management of a public institution.

ARTICLE 10: Communication activities concerning the winning team

The Academy and the Academy's partners for the project are authorised to use the name, biography, photographs, personal data and views of the project outcome of the winning team in any medium whatsoever, for communication purposes following the launch of the official announcement by the Academy.

ARTICLE 11: Intellectual property rights

The winning team undertakes not to reuse the essential features of its project's outcome in the context of new projects. It also undertakes to ensure that the results of this project constitute original works that do not infringe any pre-existing intellectual property rights and declares that it has full and unrestricted rights to all rights assigned below.

The Academy is the owner of all elements produced as a result of this call for projects, without prejudice to the moral rights of the members of the winning team. Given the historical and heritage status of Villa Medici, the results of the interior design project for pavilions G-H-I are temporary and subject to change according to the Academy's needs and uses. As such, the Academy may decide to dispose of them or reuse them as part of a future installation or project, as well as make changes to the interior design of pavilions G-H-I resulting from the project. The winning team therefore acknowledges and accepts that the Academy may, at its

discretion and at any time, decide on new fittings, which may alter all or part of the fittings installed following this call for projects, without such new fittings being considered a violation of the moral rights held by the Academy. The winning team hereby indemnifies the Academy against any claims in this regard.

Reproduction for publication purposes of the elements created by the winning team is not permitted without the team's prior written consent. Should the Academy wish to publish any element created by the winning team, it undertakes to consult with the team to consider the contractual terms (including financial terms) under which it may do so.

The winning team shall transfer to the Academy, as and when the deliverables are handed over, all rights of reproduction, performance and adaptation in respect of the elements created and/or delivered in the course of carrying out the projects, including in particular the rights to reuse, reproduce, perform and adapt the results of their projects, exclusively and free of charge, worldwide, on all physical and/or digital media, for all purposes (advertising, archives, exhibitions, publications, corporate communications, etc.), and for the duration of the intellectual property rights as provided for by international laws and treaties. It undertakes to obtain from its various members the assignment of their rights on equivalent terms, enabling them to fulfil the commitments set out in this article. It undertakes to reiterate this commitment as necessary within the framework of the contract to be concluded between it and the Academy.

The Academy is thus authorised, in particular, to take photographs of all the works produced. The Academy is therefore free to reproduce, represent and adapt all or part of the deliverables selected during the call for projects for the purposes of its internal and external communications, for both commercial and non-commercial use. The Academy and the partners of this call for projects are authorised to use the names, photographs and biographies of the members of the winning team and images of the project's results for communication purposes.

The Academy may authorise its partners to use, amongst other things, photographs of the project results, for commercial or non-commercial purposes.

The Academy undertakes to explicitly credit all members of the winning team in any publication, regardless of the medium. In return, the team members undertake to explicitly credit the Academy in any publication, regardless of the medium.

The project may not be disseminated for external communication purposes, in any media, until the Academy's official announcement is made. After this date, any dissemination by members of the winning team must be subject to the Academy's approval.

ARTICLE 12: Automated processing, image rights and protection of candidates' personal data

Candidates consent to the monitoring of their application and the use of their image and name under the conditions set out below.

12.1 Use of data provided by candidates

Candidates authorise the monitoring of their application and acknowledge that they have been informed that the mandatory personal data concerning them is necessary for their application to this call for projects, may be subject to automated processing, and will be used by the Academy for the call for projects. Personal data collected concerning each candidate, both at the time of application and during the implementation of the project, is subject to the provisions of the amended French Data Protection Act of 6 January 1978 and the General Data Protection Regulation (GDPR).

12.2 Candidates' rights regarding data

Candidates have the right to access, rectify, modify, restrict, erase and transfer their personal data. Candidates also have the right to object to the processing of their personal data, including the right to object to such data being processed for marketing purposes.

Candidates may also exercise their right to lodge a complaint with the French Data Protection Authority (CNIL).

12.3 Right to one's image

By responding to this call for projects, candidates agree that their image may be used by the Academy in any communications relating to the interior design projects for pavilions G-H-I, whether such communications take place at the same time as or after the call for projects.

ARTICLE 13: Suspension, cancellation or postponement of the call for projects

The Academy reserves the right to amend these rules or to suspend, cancel or postpone the call for projects at any time and without notice, without being held liable for this and without this resulting in any prejudice or loss of opportunity for the candidates.

In such cases, no legal, extrajudicial or other action may be brought by candidates against the Academy.

ARTICLE 14: Final provisions

These rules are drawn up in three languages (French, English, Italian).

In the event of any discrepancy in interpretation between the original French version of these rules and their English and Italian translations, the French version shall prevail.

In the event of a dispute regarding the terms and conditions and the conduct of this call for projects, and after all amicable avenues have been exhausted, the Paris Administrative Court shall have exclusive jurisdiction.

APPENDICES

Appendix 1: Description of the pavilions (G-H-I);

Appendix 2: Historical iconography;

Appendix 3: Photographs;

Appendix 4: Plans.

VILLA MEDICI

ACADÉMIE DE
FRANCE À ROME