

RE-ENCHANTING VILLA MEDICI

RULES

**Call for projects for the interior design
of the fellows' pavilions**

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**ACADÉMIE DE
FRANCE À ROME**

Re-enchanting Villa Medici

Call for projects for the interior design of the fellows' pavilions

ARTICLE 1: Presentation of the call for projects

1.1 Background of 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](#), a major patron of the project since 2022 and a patron of the arts and crafts for 25 years.

This project, carried out since its launch in partnership with the [Manufactures nationales - Sèvres and Mobilier national](#), consists of several components involving the perspectives of designers, contemporary artists and craft professionals, with the aim of refurbishing its spaces and reflecting on their uses.

The French Academy in Rome thus refurbished its six reception rooms with the help 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 and craft professionals who refurbished six guest rooms, which were inaugurated in June 2025. This part of the *Re-enchanting Villa Medici* project was completed with the redevelopment of two citrus gardens, thanks to the work of Bas Smets in collaboration with Pierre Antoine Gatier, Muller Van Severen, ceramicist Natsuko Uchino and 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 and the opening of six new guest rooms.

1.2 Purpose and procedure of the call for projects

This new phase of the *Re-enchanting* project includes the enhancement of the nine pavilions designed by architect Jacques Carlu in the 1950s on Villa Medici estate. 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 renovation project;
- A landscaping project for the gardens;
- A creation of a furniture line project;
- An interior design project, which is the subject of this call.

The heritage restoration of the building and its grounds will be led by the chief architect of historic monuments of Villa Medici. It is currently being studied and will focus on the exterior elements: the façades, woodwork, shutters, floors and roof. This restoration will include energy efficiency improvements, which will be overseen by a specialist design office. The aim is to achieve greater energy efficiency while minimising major work on the building. The results of the studies currently underway will be made available to the shortlisted candidates. They will be asked to take the findings of these studies into account.

The landscaping project will cover all the elements of the gardens surrounding the pavilions: planting, outdoor lighting and the location of outdoor furniture.

The project to create a furniture line for the pavilions is the subject of a separate call for projects, also available at the following link: <https://reenchanter.villamedici.it>

This call for projects concerns the interior design of the nine pavilions.

These pavilions are divided into two sets, the interior design of which will be the subject of two separate winning projects:

- Pavilions A to G;
- Pavilions H and I.

Candidates may submit an interior design project for either or both of these sets. However, it should be noted that each set will be awarded to a different candidate.

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

Candidate projects must necessarily involve the participation of craft professionals (see Article 2: Conditions of participation).

The call for projects is structured in two phases:

- A **pre-selection phase** based on the applications submitted. Candidates must submit a complete application file so that the conditions of participation can be verified. Each application will be examined according to the selection criteria defined in this document (see Article 7.2: Selection criteria). The aim of this phase is to pre-select at least two candidate projects per set of pavilions.
- A **final selection phase to choose the winners** for each group of pavilions from among the preselected projects. This second phase includes an immersion stay at Villa Medici, including a visit to the pavilions. Candidates will then have the opportunity to refine their application, which will be presented during an interview (see Article 7.5: Deliverables and interview). Shortlisted candidates will receive compensation of €2,000 including VAT (two thousand euros including all charges).

1.3 Provisional schedule for the call for projects

The call for projects will follow the following provisional schedule:

- **3 October 2025 at 12pm** (Paris time): opening of the platform for calls for projects for interior design and furniture creation;
- **1st December 2025 at 12pm** (Paris time): closing of the application platform for both calls for projects;
- **15 December 2025**: review of applications by the jury and selection of candidates for the stay in Rome;
- **12–16 January 2026**: stay at Villa Medici for candidates shortlisted for the two calls for projects;
- **9 February 2026**: submission of study projects, sketches and drawings (deliverables) refined following the stay in Rome by the shortlisted candidates;
- **16 February 2026**: examination of applications and interviews with shortlisted candidates by the jury in Paris;
- **17 March 2026**: announcement of the winners for the two calls for projects.

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The work involved in completing the two selected interior design projects will follow the following provisional schedule:

- **September 2026 - August 2027:** work on pavilions A/B/C;
- **September 2027 - May 2028:** work on pavilions D/E/F;
- **September 2028 - August 2029:** work on pavilions G/H/I.

These schedules are 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 two projects carried out by architects, interior architects and/or designers. Applications may be submitted by an individual or a firm or association of professionals in the fields indicated above.

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

Applicants for this call for projects may also, if they wish, apply for the call for projects for the creation of the furniture line. However, the Academy draws applicants' attention to the fact that it is not possible to be selected for both calls for projects.

The interior design project may be designed in conjunction with a project submitted by another applicant in response to the call for projects for the creation of a furniture line. However, the Academy draws applicants' attention to the fact that their interior design proposal may be selected independently of the furniture line project in question.

At the end of the selection process, the winners of this call for projects undertake, in conjunction with the Academy and as necessary, to liaise with the winner of the call for projects for the creation of the furniture line and to take into account the comments and adjustments made by the Academy, in particular to ensure that the projects are properly coordinated.

2.1 Professional status of candidates

Each candidate (architect, interior architect and/or designer) and craft professionals involved in the project must demonstrate one of the following professional statuses:

- Be a self-employed professional and carry out an activity related to the profession in question;

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- Be registered with the Order of Architects;
- Be registered in the Trade Register or the Commercial Register;
- Be registered in the European Business Register (EBR);
- Be a manager 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).

Craft professionals involved in the project must also practise one of the crafts listed in the appendix to the decree of 24 December 2015 (NOR: EINI1509227A), as it may be amended or supplemented at a later date in accordance with regulatory developments.

The following are excluded from participation:

- Any director, employee, collaborator, 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 any of these persons;
- Any member of the competition jury, as well as any spouse, ascendant, descendant or employee of any of these persons;
- More generally, any person participating directly or indirectly, in any way whatsoever, in the organisation of this competition.

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

2.2 Use of craft professionals

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 file).

These professionals must also practise one of the crafts listed in the appendix to the decree of 24 December 2015 (NOR: EINI1509227A), as it may be amended or supplemented at a later date in line with regulatory changes.

They must be involved in all or part of the interior design and furnishings required for the layout of pavilions A to G, H and I (see Articles 5.4 & 6.4: Involvement of craft professionals).

The involvement of craft professionals in optional interior design and furniture proposals will also be valued by the jury.

2.3 Project leaders

An application submitted by a firm or 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 leader will be the Academy's sole point of contact during the selection phase and, if the project is selected, during all phases following the closing date of this call for projects.

At the end of the first phase, shortlisted candidates will receive compensation corresponding to the completion of a deliverable (see Article 7.5: Deliverable and interview). This deliverable, provided during the second phase of the call for projects, will be examined by the jury in order to select the winner for each set of pavilions.

If selected, the two winning project leaders will be responsible for the following tasks for each set of pavilions:

- Preparation of the tender documents;
- Artistic direction of the work, in conjunction with the Academy;
- Coordination of the involvement of craft professionals and of any partners involved in the project.

ARTICLE 3: Submission of applications and receipt of files

Applications must be completed online before 1 December 2025 at 12pm (Paris time) on the Academy's application platform, accessible at the following link: <https://reenchanter.villamedici.it>.

Each application file presents a project for a set of pavilions (A to G or H and I).

In the case of applications for the interior design of both sets of pavilions, candidates must submit two separate applications on the dedicated platform.

The Academy reserves the right to accept applications submitted on the platform after this time and in any case before it 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 file

The application file, written in French or English, must include:

- A **portfolio**;
- A **presentation of the interior design project** for the selected group of pavilions (A to G or H and I);
- A **scanned copy of the project leader's proof of identity** (and, where applicable, of any collaborators/associates of the project leader);
- A **scanned copy of the project leader's proof of professional activity**.

These documents must be uploaded in PDF format to the dedicated application platform after completing the online application form.

It is essential that the titles of each document begin with the name of the candidate, office or association (e.g. for Mr Dupont's application: "dupont_portfolio.pdf", "dupont_project.pdf", etc.) and do not contain any accents or special characters (e.g. £, *, #, (), ^, etc.).

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

The purpose of **the portfolio** is to present the candidate or candidate team, as well as the craft professionals involved in the project.

It must contain:

- Where applicable, the **composition of the candidate team** and the **names of the craft professionals** involved in the project;
- A **detailed curriculum vitae** of the project leader and, where applicable, of each member of the applicant team and of the craft professionals involved in the project;
- A **description with visuals of similar large-scale projects previously carried out** by the project leader and/or members of the candidate team, as well as by 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 project owner and, where applicable, the cost of the work).

The purpose of **the interior design project presentation** is to describe the project for the selected group of pavilions (A to G or H and I).

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It must contain:

- A **cover page summarising the application**, including: the selected group of pavilions (A to G or H and I), 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**, with: short biographies for each team member and for each craft professional involved in the project;
- A **third page with visuals reflecting the past achievements** of the members of the candidate team;
- A **fourth page summarising the main features of the interior design project**, with: a description (maximum 30 lines), one or two visuals representative of the project. In the case of an application for the call for projects for the creation of a furniture line or a collaboration with a candidate for the latter, the furniture line project in question must be mentioned.

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

- Sketches or diagrams;
- A site plan (scale 1:200);
- If the candidate has chosen the set comprising pavilions A to G: one plan (scale 1:50), two significant cross-sections (scale 1:50) and at least 2 3D visuals of the project for each of pavilions A/B/D/G;
- If the candidate has chosen the set comprising pavilions H and I: one plan (scale 1:50), two significant sections (scale 1:50) and at least 2 3D visuals of the project for each of pavilions H and I;
- Details of the layout, furnishings and materials used;
- An overall budget with a detailed budget for each pavilion.

Candidates may attach other graphic elements such as photomontages, axonometric projections and/or details of 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, the files will be reviewed to verify their eligibility and compliance with the conditions set out in these rules.

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Only complete applications that meet the requirements of these rules will be considered. Any false statements will automatically result in the application being declared invalid.

Complete and admissible applications will then be submitted to the jury for pre-selection.

ARTICLE 4: Presentation of pavilions

4.1 History of the pavilions

The pavilions were built in response to a shortage of housing and studios for fellows and staff at the French Academy in Rome, which has been apparent as early as the 1920s. The land known as "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 activities and was empty of buildings until the construction of a first building hosting the studio of the then director Carolus-Duran in 1905. This land was threatened with expropriation by the Regulatory Plan (1909) of the rapidly expanding city of Rome. The then director of the Academy, Jacques Ibert, believed that the presence of buildings would protect it from expropriation.

An initial program designed by Eugène Baudoin was submitted to the Superintendency of Monuments of Lazio and the Regulatory Plan of the city of Rome and approved in 1929, before being suspended due to the global economic crisis, and finally abandoned due to the requisitioning of Villa Medici by the Italian fascist government in June 1940. During the years following the end of World War II, other layouts projects began to be discussed. First, the construction of a nursery for the children of the married fellows, then a project for proper independent housing. The aim was to meet the new need to house fellows and their families within the Villa. Indeed, after several hesitations and reversals during the 1930s and 1940s, the Prix de Rome (Prize of Rome) competition was opened to married artists in 1953.

Jacques Carlu, winner of the Prix de Rome for architecture in 1919 and appointed architect of civil buildings and national palaces for French possessions in Italy in 1954, was put in charge of the project. He was particularly known for his work on the Palais Chaillot (1935-1937, in collaboration with Louis-Hippolyte Boileau and Léon Azéma) and in 1951 was entrusted with the construction of NATO headquarters at the Porte Dauphine in Paris (nowadays headquarters of Paris-Dauphine University), after his work on the installation of the UN headquarters on the Chaillot hill. These projects helped establish a reputation as an architect working on large scale buildings. In contrast, the project for Villa Medici is one of astute architectural modesty. It appears to be a return to housing architecture on a human scale, radically different from the large housing estates that shaped the urban landscape and post-war culture in both France and Italy. This project also marked Carlu's return to Villa Medici, where he found Ibert again, one of his former classmates from the class of 1920. He was assisted by an Italian

VILLA MÉDICIS

architect, Alessandro Villa, who oversaw the construction sites of various French institutions in Rome. Launched in February 1956, the work was completed a year later.

The Carlu pavilions are currently part of a complex of buildings that includes the Village and the Carolus-Duran pavilion. The source of inspiration is vernacular Roman architecture, combined with a modernist vein. Traditional construction methods and materials (wooden framework, Roman tiles), with which Alessandro Villa was very familiar, were favored over more modern techniques such as reinforced concrete, which Carlu used for other projects.

The pavilions are built along a driveway, but their main facades are perpendicular to it. They are separated from each other by small private gardens accessible from the driveway. On one hand, the six pavilions north share similar, simple, and compact layouts. The large main room is the most characteristic sign of Carlu's modernist inspiration and is reminiscent of the American architecture of the 1930s and 1940s that he may have encountered during his stay in the United States. It was subdivided by the furniture (wall bed, shelves, table, chairs, armchairs) into specific spaces (living room, dining room, master bedroom), thus adapting to the activities of the fellows. The end pavilion in the south, on the other hand, has one floor, accessible by an external staircase, and includes three apartments, the subdivisions of which have been modified since the time of construction. The simplicity and lightness of the finishes echo those of the plan and outdoor elevations. The walls are smoothly plastered, the floors are covered with red and white graniglia, forming a large grid pattern in the rooms, and sandstone tiles in the bathroom and kitchen. Outside, the ochre walls and tiles echo those of the Village and contrast with the white frames and green shutters.

The pavilions are inseparable from their adjoining gardens, which Carlu designed as an extension of the living space. This is reflected in the choice of single-storey construction, the large bay windows on the north side, and the absence of large openings on the south side to preserve privacy. The north facades are embellished with successive shear walls that create a portico with sleek lines, providing a transitional space between the indoors and outdoors. Although the final plans do not specify the layout of the garden, the architect had planned planters on the north side, cypress hedges south and parallel to the Aurelian walls, and a tree across from the staircase leading to the garden.

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

The simplicity of the finishes is reflected in the furniture chosen by Carlu from the catalog of a Milanese company. For lack of having preserved it, the archives suggest that the furniture was simple and functional but in keeping up-to-date, with Formica coating. Standard amenities (kitchen, laundry room, bathrooms, and separate toilets) allow fellows to live independently, breaking with the Villa's tradition of communal living. In this respect, they responded to the social changes

VILLA MÉDICIS

of the post-war period, during which, in France as in Italy, economic growth and aspirations for comfort in housing designed for nuclear families were accompanied by a surge in construction. The choice of the pavilion evokes working-class housing and suggests a middle ground between individual housing and the collective aspect of the artists' colony.

Until the mid-1970s, the pavilions were not subject to any work beyond routine maintenance, but in the following decades, the heating, plumbing, electricity, roofs, facades, and exterior door and window frames were redone. The only changes to the plan concerned the end pavilion, which was enlarged twice, in 1974-1976 by architect Guillaume Gillet then in 1998-1999, and whose interior divisions were remodeled, eliminating the original layout.

As parts of the 2001 master plan led by Didier Reppellin (architect of historic monuments), the ground floor pavilions underwent interior renovation work limited to the plumbing and equipment in the kitchens and bathrooms, as well as exterior refurbishment.

4.2 Use of the pavilions

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

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

Each fellow also has a studio in which to develop their artistic practice. However, depending on the nature of their practice (research, writing, drawing or painting, video editing, etc.), they may choose to work in their pavilion on a more or less regular basis. Their spouse and/or occasional collaborators may also use the pavilion as a workspace. As a result, the spaces can be used for several purposes at the same time.

The pavilions must be maintained and refurbished between the departure and arrival of each group 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 interior of their pavilions themselves. As a result, the items inside the pavilions must be suitable for continuous occupation throughout the duration of the residency. Occasionally, in the event of damage or malfunction of equipment during the year, the Academy must be able to carry out any repairs or maintenance work within a limited time frame.

ARTICLE 5: Specifications for the interior design of pavilions A to G

These specifications concern the interior design of seven pavilions identified by

the letters A to G on the plans, descriptions and photos in Appendices 1 to 4.

Pavilions D and G must be made accessible to people with reduced mobility (PRM).

Pavilions H and I, which are part of the end pavilion and have unique typologies, are subject to separate specifications and a separate project detailed below (see Article 6: Specifications for the interior design of pavilions H and I).

5.1 Description of pavilions A to G

Each pavilion consists of a single storey opening onto a garden. The living area is approximately 65 m² with a garden of approximately 43 m². It consists of the following elements: a living room, a bedroom, a kitchen, a bathroom and a toilet (see Appendix 1: Description of the pavilions).

Although very similar in their general characteristics, pavilions A to G have the following variations:

- **For pavilions A/C/E/G:** the loggia consists of three French windows and the chimney is located in the centre of the west gable wall. Pavilion G is part of the end pavilion. It has one major difference: a covered porch shared with pavilion I.
- **For pavilions B/D/F:** the loggia consists of two French windows, plus a niche with a trellis. In addition, the chimney is located in the recess of the south wall.

5.2 Prerequisites for the interior design project

Candidates must provide:

- A **standard design proposal for pavilions A/C/E/G**. As pavilion G is intended for people with reduced mobility (PRM), it may be subject to a variation of this standard proposal and feature major changes.
- A **standard design proposal for pavilions B/D/F**. As pavilion D is intended for people with reduced mobility (PRM), it may be subject to a variation of this standard proposal and may feature significant changes.

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

- **Scenario 1:** single fellow;
- **Scenario 2:** fellow in a couple with one or two children.

However, each proposal must guarantee a sufficient degree of flexibility to adapt to the other scenario.

5.3 Layout and renovation of the interior spaces of pavilions A to G

Candidates must propose an interior design project including:

- Mandatory fixtures, fittings and furniture;
 - Optional fittings and furnishings;
 - The integration, for information purposes, of the items of furniture requested in the call for projects for the creation of a furniture line (see Article 1.2: Purpose and procedure of the call for projects).
- a) *Fittings and furnishings that must be included in the interior design project for pavilions A to G*

Proposals must include the fitting out of the following spaces:

- The **living room**, with: a device for integrating a double bed, storage devices, interior blackout blinds. As fellows may have one or two children, the layout of the living room must allow for the installation of a bedroom if necessary. In addition, as fellows may receive visitors, the living room must include an additional convertible or foldaway double bed;
- The **bedroom**. The layout of the bedroom must allow for a double bed or two single beds of standard sizes (double bed: 160x200cm or 180x200cm, single bed: 90x200cm), tables or mobile shelves and a clothes storage system;
- The **kitchen**, with: an electric oven, four induction hobs, a worktop, cupboards, a sink and drainer, space for storing kitchen utensils and five to six small bins for recycling;
- The **bathroom and toilet**, with: a partially or fully enclosed shower or bathtub, toilet, sink, mirror, storage unit, washing machine;
- **Storage facilities** (for clothes, books, cleaning equipment, etc.).

In addition, candidates must propose a **lighting plan** for all of the interior spaces mentioned above. The list of lighting fixtures used (pendant lights, wall lights, floor lamps, etc.), as well as their technical specifications, must be specified.

b) Optional fittings and furniture that may be included in the interior design project for pavilions A to G

Candidates may make additional proposals by calling on the services of craft professional, such as (non-exhaustive list):

- **Carpets made of resistant materials;**
- **Armchairs and other seating** (e.g. office chairs);
- **Utility furniture** (shoe cabinets, coat racks or coat hooks, etc.).

The decision to implement these additional proposals will be made by the Academy in consultation with its partners.

The interior design may reuse one or more items of furniture from the Academy's collections. The list of these items of furniture will be made available to shortlisted candidates.

c) Furniture items requested as part of the call for furniture projects

A separate call for projects, currently underway, provides for the creation of a common line of furniture for the nine pavilions.

This furniture line will include modules that can be configured as tables, seating and storage solutions, which will be integrated into the design project covered by this call for projects.

At the end of the selection process, the winners of this call for projects undertake, in conjunction with the Academy and as necessary, to liaise with the winner of the call for projects for the creation of the furniture line and to take into account the comments and adaptations made by the Academy, in particular to ensure the smooth coordination of the projects.

5.4 Involvement of craft professionals

Craft professionals will be required to work on all or part of the interior fittings and furnishings that are mandatory for the layout of pavilions A to G (see Article 5.3.a: Fittings and furnishings that must be included in the interior design of pavilions A to G).

By way of example and without limitation, this work may concern lighting elements (pendant lights, wall lights, floor lamps, etc.), the listed furniture items (bespoke furniture for the living room, bedroom, kitchen, bathroom, etc.), details of certain proposals (door handles, coat hooks, etc.), and coverings (particularly in the bathroom and/or kitchen: tiles, ceramics, etc.).

5.5 Common restrictions and recommendations

a) Restrictions and recommendations for layout

The following elements are subject to certain restrictions and/or design recommendations:

- Some elements date back to the original construction of the pavilions and, as such, cannot be altered. However, a proposal to modify the partitions may be considered if it is essential to the execution of the project, subject to approval by the French Academy in Rome in coordination with the architect of historical monuments. Existing elements that do not correspond to the original layout may be subject to modification (see Annex 1: Description of the pavilions & Annex 2: Historical iconography);
- Elements added by the development proposal must be reversible (removable walls, platforms, etc.);
- The height of the existing drop ceiling must be maintained. However, it will be possible to add a device that modifies this height, provided that the intervention is reversible.
- The position of the water supply and drainage systems in the bathrooms may be moved closer to their current location, with the exception of the PRM pavilions;
- The position of water supply and drainage points in kitchens may be moved closer to their current location, with the exception of pavilions B/D/F and pavilions for people with reduced mobility;
- The Wi-Fi terminal and landline telephone must be integrated.

b) Restrictions and recommendations for materials and supplies

The materials and supplies used for the following items must comply with the following restrictions and/or recommendations:

- **Coverings:** any paint must be associated with a RAL or NCS code. Proposals for hard coverings (floors and walls) could be submitted by craft professionals. Proposals for coverings using carpet will be excluded. Finally, fabric coverings (for bed bases, for example) should not be used in order to facilitate maintenance.
- **Bathroom fittings:** the references of the proposed bathroom fittings must be readily available for purchase on the Italian market. In addition, tap models may be proposed by the Academy in order to facilitate maintenance of the fittings.
- **Lighting and electrical fixtures:** sockets and switches must comply with

Italian standards. In addition, the lighting fixtures offered must be easy to repair and must not be overly complex (e.g. when changing a bulb).

- **Furniture:** the furniture offered must comply with the standards applicable in France for domestic interior furniture (see NF 022).

All planned work (purchases, supplies, etc.) must be included in the budget provided by candidates. The costs associated with restoring original elements to be retained must also be included in this budget.

5.6 Specific features of pavilions D and G

a) Specific features of the PRM pavilions (D and G)

Pavilions D and G must be designed for people with reduced mobility (PRM). As such, the interior layout of these pavilions must include all the modifications necessary to make them accessible.

Beyond the normative dimension, the accessibility of these pavilions must guarantee positive ergonomics while integrating into an ambitious artistic project. Exceptions may be made to the restrictions on modifying original elements if this proves necessary for accessibility.

b) Specific features of Pavilion D

Pavilion D has flooring in the living room that is not original and will therefore need to be replaced.

c) Specific feature of Pavilion G

Pavilion G shares a porch with Pavilion I. Access to Pavilion G via this porch must be maintained and the porch must be included in a proposal for the workshop layout. Access from Pavilion I to this porch will be removed.

ARTICLE 6: Specifications for the interior design of pavilions H and I

The specifications concern the interior design of two pavilions identified by the letters H and I on the plans, descriptions and photos in Appendices 1 to 4.

6.1 Description of pavilions H and I

Pavilions H and I are part of the end pavilion and have undergone significant modifications and extensions to the original project (see Appendix 1: Description of the pavilions & Appendix 2: Historical iconography).

They feature the following variations:

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- **Pavilion H:** Pavilion H is located above pavilions G and I and is accessible via an external staircase. It has a living area of approximately 138 m² and a 68 m² terrace. The pavilion has a kitchen, a laundry room, a living room, three bedrooms, two bathrooms and a workshop.
- **Pavilion I:** Pavilion I is on the ground floor. It is attached to Pavilion G and located below Pavilion H. It has a living area of approximately 85 m² and a garden of 110 m². The pavilion has a kitchen, a laundry room, a living room, a bedroom, a bathroom and a cloakroom that is currently separated from the pavilion.

6.2 Requirements for the interior design project

Candidates must submit a proposal for each of the two pavilions (H and I).

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

- **Scenario for pavilion H:** fellow in a couple with three children;
- **Scenario for pavilion I:** fellow in a couple with two children.

However, each proposal must guarantee a sufficient degree of flexibility to adapt to the other scenario.

6.3 Layout and renovation of the interior spaces of pavilions H and I

Candidates must propose an interior design project including:

- Mandatory fittings and furnishings;
 - Optional fittings and furniture;
 - The integration, for information purposes, of the items of furniture requested in the call for projects for the creation of a furniture line (see Article 1.2: Purpose and procedure of the call for projects).
- a) *Fittings and furniture that must be included in the interior design project for pavilion H*

Proposals must include the fitting out of the following spaces:

- The **living room**, with: a device for integrating a double bed, storage devices, interior blackout blinds. As fellows may have three children, the layout of the living room must allow for the installation of a bedroom if necessary. In addition, as fellows may have visitors, the living room must include an additional convertible or foldaway double bed;

VILLA MÉDICIS

- The **three bedrooms**. The layout of the bedrooms must allow for a standard-sized double or single bed (double bed: 160x200cm or 180x200cm, single bed: 90x200cm), tables or mobile shelves and a clothes storage system.
- The **kitchen**, with: an electric oven, four induction hobs, a worktop, cupboards, a sink and drainer, space for storing kitchen utensils and five to six small bins for waste sorting;
- The **two bathrooms and toilets**, with: a partially or fully enclosed shower or bathtub, toilet, sink, mirror, storage unit, washing machine;
- The **workshop**, designed to be more of a workspace, with: storage units (bookcases, etc.);
- **Storage units** (for clothes, books, cleaning equipment, etc.).

In addition, candidates must propose a **lighting plan** for all of the interior spaces mentioned above. The list of lighting fixtures used (pendant lights, wall lights, floor lamps, etc.) must be specified.

b) Fittings and furniture that must be included in the interior design project for pavilion I

Proposals must include the layout of the following spaces:

- The **living room**, with: a device for integrating a double bed, storage devices, interior blackout blinds. As fellows may have two children, the layout of the living room must allow for the installation of a bedroom if necessary. In addition, as fellows may have visitors, the living room must include an additional convertible or foldaway double bed;
- The **existing bedroom and a new bedroom**. The layout of the bedrooms must allow for a standard-sized double or single bed (double bed: 160x200cm or 180x200cm, single bed: 90x200cm), mobile tables or shelves and a clothes storage system;
- The **kitchen**, with: an electric oven, four-ring induction hob, worktop, cupboards, sink and drainer, storage space for kitchen utensils and five to six small bins for recycling.
- The **bathroom and toilet**, with: a partially or fully enclosed shower or bathtub, toilet, sink, mirror, storage unit, washing machine;
- The **integration of a cloakroom** as part of the internal living-space of the pavilion (see Appendix 1: Description of the pavilions);
- **Storage facilities** (for clothes, books, cleaning equipment, etc.).

VILLA MÉDICIS

In addition, candidates must propose a **lighting plan** for all of the interior spaces mentioned above. The list of lighting fixtures used (pendant lights, wall lights, floor lamps, etc.), as well as their technical specifications, must be specified.

c) Optional fittings and furnishings that may be included in the interior design project for pavilions H and I

Candidates may submit additional proposals by calling on the services of craft professionals, such as (non-exhaustive list):

- **Carpets made from durable materials;**
- **Armchairs and other seating** (e.g. office chairs);
- **Utility furniture** (shoe cabinets, coat racks or coat hooks, etc.).

The decision to implement these additional proposals will be made by the Academy in consultation with its partners.

The interior design may reuse one or more pieces of furniture from the Academy's collections. The list of these pieces of furniture will be made available to shortlisted candidates.

d) Furniture items requested as part of the call for furniture projects

A separate call for projects, currently underway, provides for the creation of a common line of furniture for the nine pavilions.

This furniture line will include modules that can be configured as tables, seating and storage solutions, which will be integrated into the design project covered by this call for projects.

At the end of the selection process, the winners of this call for projects undertake, in conjunction with the Academy and as necessary, to liaise with the winner of the call for projects for the creation of the furniture line and to take into account the comments and adaptations made by the Academy, in particular to ensure the smooth coordination of the projects.

6.4 Involvement of craft professionals

Craft professionals must be involved in all or part of the interior design and furniture elements that are mandatory for the layout of pavilions H and I (see Articles 6.3.a & 6.3.b: Fixtures and furniture that must be included in the interior design project for pavilions H and I).

By way of example and without limitation, this involvement may concern lighting elements (pendants, wall lights, floor lamps, etc.), the listed items of furniture (bespoke furniture for the living room, bedroom, kitchen, bathroom, etc.), details

of certain proposals (door handles, coat hooks, etc.), coverings (particularly in the bathroom and/or kitchen: tiles, ceramics, etc.).

6.5 Common restrictions and recommendations

a) Restrictions and recommendations for layout

The following elements are subject to certain restrictions and/or design recommendations:

- Some elements date back to the original construction of the pavilions and, as such, cannot be altered. However, a proposal to modify the partitions may be considered if it is essential to the execution of the project, subject to approval by the French Academy in Rome in coordination with the architect of historical monuments. Existing elements that do not correspond to the original layout may be subject to modification (see Annex 1: Description of the pavilions & Annex 2: Historical iconography);
- The Wi-Fi hotspot and landline telephone must be integrated.

b) Restrictions and recommendations for materials and supplies

The materials and supplies used for the following elements must comply with the following restrictions and/or recommendations:

- **Coverings:** any paint must be associated with a RAL or NCS code. Proposals for hard coverings (floors and walls) could be submitted by craft professionals. Proposals for coverings using carpet will be excluded. Finally, fabric coverings (for bed bases, for example) should not be used in order to facilitate maintenance.
- **Bathroom fittings:** the references of the proposed bathroom fittings must be readily available for purchase on the Italian market. In addition, tap models may be proposed by the Academy in order to facilitate maintenance of the fittings.
- **Lighting and electrical fixtures:** sockets and switches must comply with Italian standards. In addition, the lighting fixtures offered must be easy to repair and must not be overly complex (e.g. for changing a bulb).
- **Furniture:** the proposed furniture must comply with the standards applicable in France for domestic interior furniture (see NF 022).

All planned work (purchases, supplies, etc.) must be included in the budget provided by candidates. The costs associated with restoring original elements to be retained must also be included in this budget.

6.5 Specific features of pavilions H and I

a) Specific feature of pavilion H

The interior design project for pavilion H must maintain a capacity to accommodate a couple with three children.

b) Specific feature of pavilion I

The interior design project for pavilion I must maintain a capacity to accommodate a couple with two children.

In addition, pavilion I shares a porch with pavilion G, which access to will be removed.

ARTICLE 7: Project selection procedure

7.1 Composition of the jury

Chaired by Sam Stourdzé, Director of the French Academy in Rome – Villa Medici, the selection jury is composed of Hedwige Gronier, Director of Cultural Patronage at the Fondation Bettencourt Schueller, and Hervé Lemoine, President of Manufactures Nationales – Sèvres and Mobilier National, as well as qualified and independent figures from the French and European cultural scene, specialising in particular in the fields of architecture, interior architecture and design.

The jury's decision is final. Its deliberations are confidential and cannot be contested or appealed in any way by the candidates.

The jury may seek the opinion of external experts as necessary. These experts must undertake to avoid any conflict of interest with any of the shortlisted candidates.

7.2 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;
- Ad hoc collaborations with one or more craft professionals identified in the application;
- Compliance with the specifications, in particular: consideration of uses, ergonomics of the proposed elements, compliance with the structural elements of the pavilions. In addition, consideration of logistics and maintenance issues, the proposal's durability and the choice of eco-responsible materials will be valued;

- Originality and innovation of the project.

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

7.3 Pre-selection of applications

Upon receipt of the applications, the jury will examine the files in December 2025.

From among these applications, the jury will pre-select at least two candidates per set of pavilions, who will be invited to specify their interior design project in a deliverable whose characteristics are specified below.

7.4 Stay in Rome

The shortlisted candidates will be invited to travel to Rome together, on a date chosen by the Academy, to refine their project on site.

The candidates' travel expenses will be covered by the Academy, up to a limit of €500 including VAT (five hundred euros including all charges) per candidate, upon presentation of valid supporting documents. The Academy will also cover the candidates' accommodation at Villa Medici or, where applicable, in a hotel that meets the criteria for hosting Academy staff as defined by its board of directors, up to a maximum of four nights.

7.5 Deliverable and interview

At the end of their stay in Rome, shortlisted candidates must submit a deliverable detailing their final proposal by 9 February 2026 at the latest, including the following elements:

- A presentation of the project;
- A biography and photograph of the project leader and, where applicable, of each member of the candidate team;
- The project (overall views, detailed views, layout, etc.) with a complete list of materials used and a clear description of the layout of all elements. Candidates will be asked to include finalised proposals for the bathroom and kitchen;
- A list of planned furniture;
- A detailed estimated budget including travel expenses for the teams for the entire duration of the project, purchases, etc.;
- A complete list of any sponsors and partners involved in the project;

- A production and intervention schedule for craft profesional and/or any partners involved in the project.

The deliverables proposed by the candidates will be compensated in the amount of €2,000 including VAT (two thousand euros including all charges).

Candidates will then be invited to present their final proposal at an interview to be held on February 16, 2026 in Paris.

Candidates' travel expenses will be covered by the Academy, up to a limit €500 including VAT (five hundred euros including all charges) per candidate, upon presentation of valid supporting documents.

7.6 Selection of winners

The jury will deliberate and collectively select the winners for each of the two sets of pavilions in February 2026. The jury will make its decisions by consensus. In the event of a lack of consensus within the jury, the chair of the jury will have the casting vote.

However, the Academy reserves the right to modify the schedule for selecting the winners and will ensure that candidates are kept informed.

The jury is under no obligation to select winners or to award the interior design of one or both sets of pavilions if the quality of the works submitted is not deemed to meet the requirements of the call for projects.

At the end of the call for projects, a contract setting out the terms and conditions specified in these rules will be signed between the Academy and the winners.

ARTICLE 8: Funding

8.1 Remuneration of winners

Remuneration for the design of the project may reach a maximum of €40,000 including VAT (forty thousand euros including all charges) for pavilions A to G and €30,000 including VAT (thirty thousand euros including all charges) for pavilions H and I.

This remuneration will be paid to the two winners in return for the tasks detailed in Article 2.3 and according to the following schedule:

- 10% deposit upon signing the contract;
- 30% upon submission of the tender documents;
- 30% upon commencement of work;

- 30% upon delivery of the work.

This remuneration will be paid under a contract to be concluded between each successful bidder and the Academy.

The remuneration of other collaborators involved on an ad hoc basis must be included in the production costs.

8.2 Indicative production budget

The budget available for the interior design of the pavilions may reach a total of €100,000 including VAT (one hundred thousand euros including all charges) per pavilion. This budget may be increased by €20,000 including VAT (twenty thousand euros including all charges), i.e. a total of €120,000 including VAT (one hundred and twenty thousand euros including all charges), for pavilions D and G due to their accessibility for people with reduced mobility, as well as for pavilions H and I, which are larger than the other pavilions.

This budget must include a 15% margin for contingencies.

8.3 Additional funding

Each winner may supplement this budget with an external contribution in cash, in kind or in expertise from a partner clearly identified in the project and previously approved by the Academy at the time of project selection.

This contribution may be made under a sponsorship agreement in cash, skills or in kind 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 taxed in France (tax reduction as set out in Articles 200 and 238bis of the French General Tax Code).

8.4 Costs related to the construction work

For work on the pavilions' real estate elements, such as plumbing or plastering, the Academy may enter into contracts directly with its usual service providers in Rome.

The terms and conditions for the delegation of expenditure will be determined during the winners' stay at Villa Medici.

ARTICLE 9: Winners' stays at Villa Medici

The winners will be invited to visit Villa Medici to finalise their projects in collaboration with the Academy's teams and the winner of the call for projects for the creation of a furniture line.

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

The Academy will cover the winners' transport and accommodation at Villa Medici or, where applicable, in a hotel that meets the criteria for hosting Academy staff as defined by its board of directors, for a maximum of 10 nights.

ARTICLE 10: Relations between the Academy and the winners

As necessary, it is reiterated that no relationship of subordination of any kind may be established between the awardees on the one hand and the Academy on the other.

Nevertheless, award winners are expected to work in harmony with the Academy's teams and to accept the constraints inherent in the management of a public institution.

ARTICLE 11: Communication activities concerning the winners

The Academy and the project partners are authorised to use the name, biography, photographs, personal data and views of the results of the winners' projects in any medium for communication purposes.

ARTICLE 12: Intellectual property rights

The two winning project leaders undertake not to reuse the essential characteristics of the results of their projects in new projects. They also undertake to ensure that the results of these projects constitute original works that do not infringe any pre-existing intellectual property rights and declare that they are free to dispose of all the rights transferred below.

The Academy is the owner of all the elements produced as a result of this call for projects, without prejudice to the moral rights of the members of the two winning teams. Due to the historical and heritage nature of Villa Medici, the interior design resulting from the two pavilion interior design projects are temporary and subject to change according to the needs and uses of the Academy. The Academy may therefore decide to transfer or reuse them in a future installation, as well as make changes to the layout of the pavilions resulting from the two projects. The two winning project leaders therefore acknowledge and accept that the Academy may, at its discretion, decide on new layouts that may modify all or part of the layouts created as a result of this call for projects, without these new layouts being considered a violation of the moral rights held by the various members of the two winning teams. The two winning project leaders hereby indemnify the Academy against any recourse in this regard.

The reproduction for publication purposes of elements created by a member of one of the two winning teams is not authorised without the prior written consent of the latter. In the event that the Academy wishes to publish any element created by a member of one of the two winning teams, it undertakes to contact that

member in order to discuss the contractual terms (including financial terms) under which it may do so.

The two winning project leaders shall transfer to the Academy, as and when the deliverables are submitted, all rights of reproduction, representation and adaptation of the elements created and/or delivered in the course of the projects, including in particular the rights to reuse, reproduce, represent and adapt the results of their projects, exclusively and free of charge, worldwide, on all physical and/or digital media, for all uses (advertising, archives, exhibitions, publications, institutional communication, etc.), and for the duration of the intellectual property rights as provided for by international laws and treaties. They undertake to obtain from the various members of the two winning teams the transfer of their rights on equivalent terms, enabling them to make the commitments set out in this article. They undertake to reiterate this commitment as necessary within the framework of the contract to be concluded between them and the Academy.

The Academy is thus authorised, in particular, to take photographs of all the works produced. The Academy thus has full discretion to reproduce, represent and adapt all or part of the deliverables selected during the call for projects for its internal and external communications, for 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 teams and images of the project results for communication purposes.

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

The Academy undertakes to expressly mention all members of the candidate and winning teams in any publication, regardless of the medium. In return, the winners of the projects undertake to expressly mention the Academy in any publication, regardless of the medium.

Projects may not be disseminated for external communication purposes, regardless of the medium, until the Academy has officially announced them. After the official announcement, any dissemination by project leaders will be subject to the Academy's approval.

ARTICLE 13: Automated processing, image rights and protection of candidates' personal data

Candidates authorise the monitoring of their application file and the use of their image and name under the conditions specified below.

13.1 Use of data provided by candidates

Candidates authorise the monitoring of their application file and acknowledge that they have been informed that the mandatory personal information 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. The personal data collected concerning each candidate, both during their application and during the implementation of the project, is subject to the provisions of the French Data Protection Act of 6 January 1978, as amended, and the General Data Protection Regulation (GDPR).

13.2 Applicants' rights regarding data

Applicants have the right to access, rectify, modify, restrict, erase and transfer their personal data. Applicants also have the right to object to the processing of their personal data, including the right to object to the processing of such data for commercial prospecting purposes.

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

13.3 Image rights

By responding to this call for projects, candidates agree to their image being used by the Academy in any communication relating to the interior design projects for the pavilions, whether such communication is contemporary with or subsequent to the call for projects. They acknowledge and agree that any interviews they may have with the jury may be filmed.

ARTICLE 14: 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, if circumstances so require or for reasons beyond its control, without being held liable and without this resulting in any prejudice or loss of opportunity for candidates.

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

ARTICLE 15: Final provisions

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

In the event of any discrepancy 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 concerning the terms and conditions of this call for projects, and after all avenues for amicable settlement have been exhausted, the Paris Administrative Court shall have sole jurisdiction.

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APPENDICES

Appendix 1: Description of the pavilions;

Appendix 2: Historical iconography;

Appendix 3: Photographs;

Appendix 4: Plans.

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