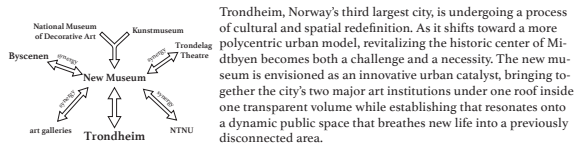


Samspill

the new museum for Trondheim

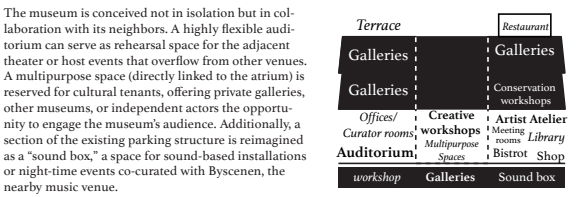
1

The chosen site for the new museum in Trondheim is a layered urban void nestled in a district of extraordinary cultural density. Surrounded by key institutions such as the Trondheim Theater, the University Museum and NTNU campus, and just a short walk from the Nidaros Cathedral and the city's central square, the site offers a unique opportunity to create a public and cultural anchor that resonates far beyond its footprint.



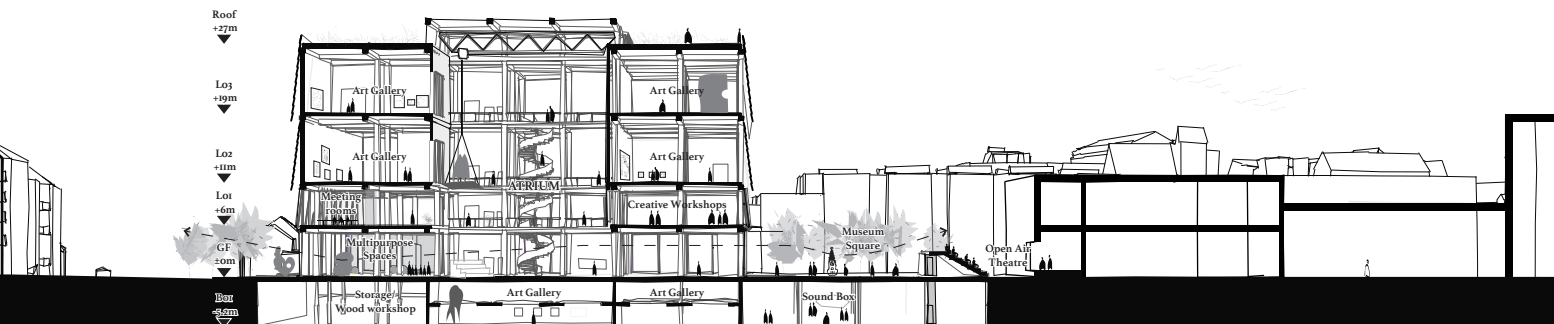
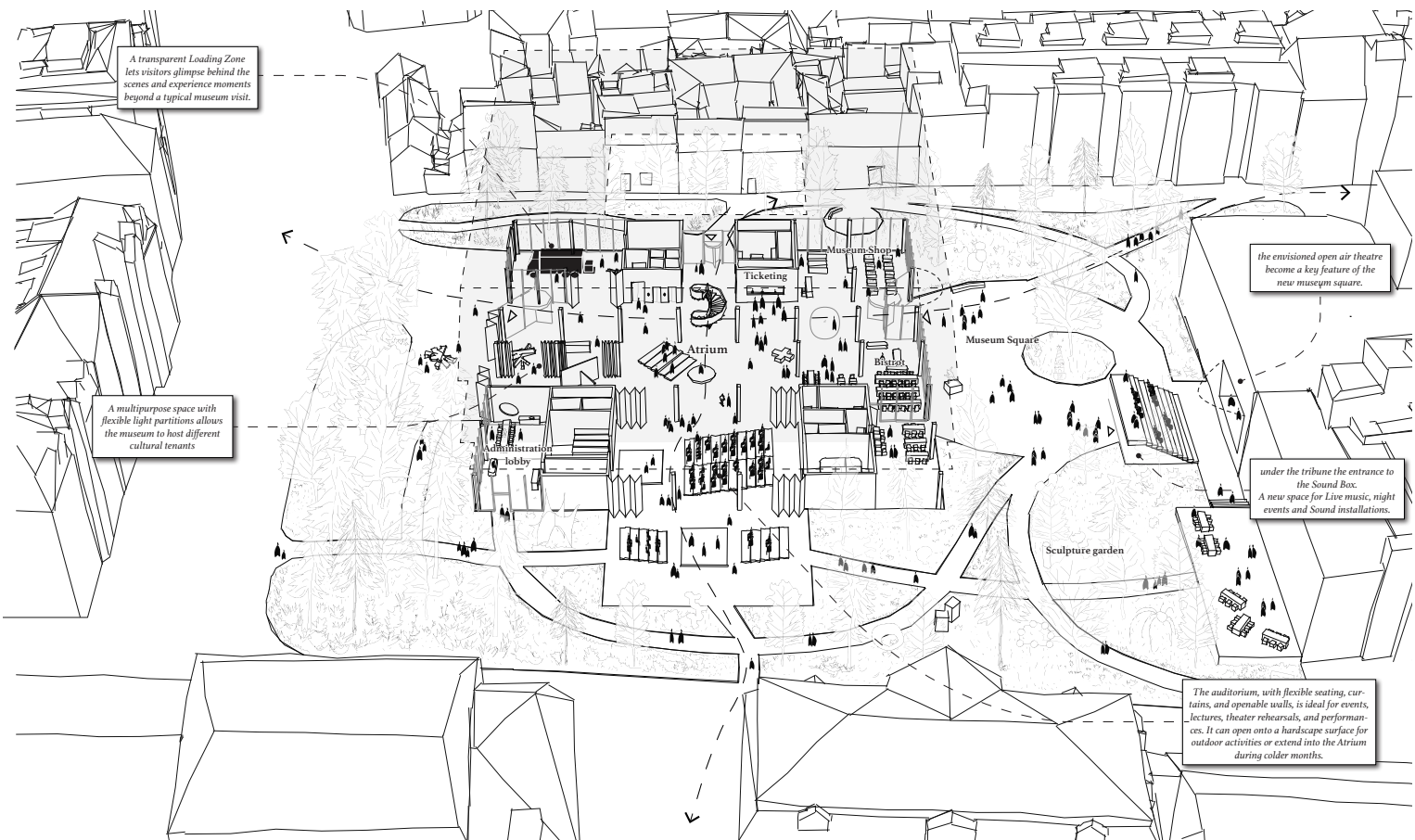
Designed for the city: Built upon the repurposed underground parking garage, the envisioned volume is compact, to generously offer public space and green to the city, but also rational, articulated and rigid. This strategy liberates space at ground level for a generous landscape of green areas and open, interstitial public spaces. These outdoor "voids" are treated as active zones (voids not of absence, but of possibility) interwoven with a new landscape and carefully designed to foster social interaction, cultural expression, city life.

Permeability: The building's ground floor is accessible from all sides, dissolving the traditional museum threshold. A central atrium acts as the museum's urban living room, facilitating a fluid continuity between city and institution. This space, equipped with a crane and sliding panels, is both a place for gathering and an operational hub, supporting transparent logistics and event infrastructure.



The museum is conceived not in isolation but in collaboration with its neighbors. A highly flexible auditorium can serve as rehearsal space for the adjacent theater or host events that overflow from other venues. A multipurpose space (directly linked to the atrium) is reserved for cultural tenants, offering private galleries, other museums, or independent actors the opportunity to engage the museum's audience. Additionally, a section of the existing parking structure is reimagined as a "sound box," a space for sound-based installations or night-time events co-curated with Byscenen, the nearby music venue.

This is not just a museum for viewing, it is a museum for meeting, making, and belonging. It is a porous, extroverted institution that invites the city in.



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2

At the core of the museum lies its most defining feature: a vertical atrium that stretches uninterrupted through the entire height of the building. Crowned by a large glazed roof, this void is the new museum's polyvalent essence that is brought to the spotlight. A space simultaneously civic, climatic, logistical, and curatorial—a living section of the museum that invites visitors to look, gather and discuss.

On the ground floor, the atrium functions as an urban commons: a generous, multi-use space open in all directions, blurring the boundary between inside and out. This is where the museum meets the city, enabling events, informal encounters, and collaborative programs with neighboring institutions. Yet the atrium's role extends far beyond the event sequence—it is the spatial and functional backbone of the building.

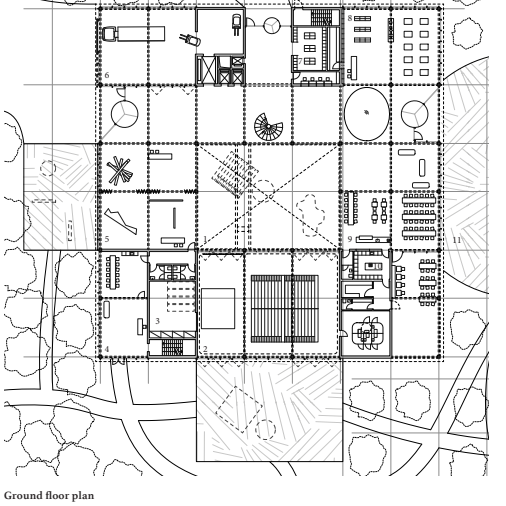
From a logistical perspective, the atrium provides structural infrastructure. A ceiling-mounted gantry crane moves large-scale artworks and installations vertically, while sliding wall panels open into adjacent exhibition spaces on multiple floors. This logistical clarity supports flexibility in curating, mounting, and transforming exhibitions over time.

Climatically, the atrium acts as a passive environmental system. The glass roof brings in abundant natural light and opens during warmer months to assist natural ventilation of the building. This passive strategy reduces energy use while offering a perceptible connection to the seasons—light, air, and sky becoming part of the visitor experience.

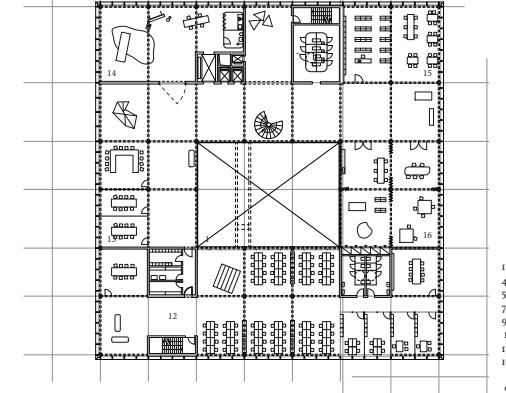
The atrium is also an exhibition space in its own right. Along one long side, two full-height walls with minimal openings are designed as monumental backdrops for large-scale artworks, suspended installations, or video projections. These can be viewed not only from the ground floor but from every level, turning circulation into an act of engagement. The atrium is not only the crux of the various wings of the museum, but also the groundwork for the flexibility of the museum's exhibition spaces.

A sculptural staircase winds along the opposite edge, stitching the museum's levels together. From here, the atrium is revealed in sections, like a vertical gallery unfolding with every step. More than a void, the atrium is a dynamic interior landscape—connecting people, art, and environment in a single continuous volume.

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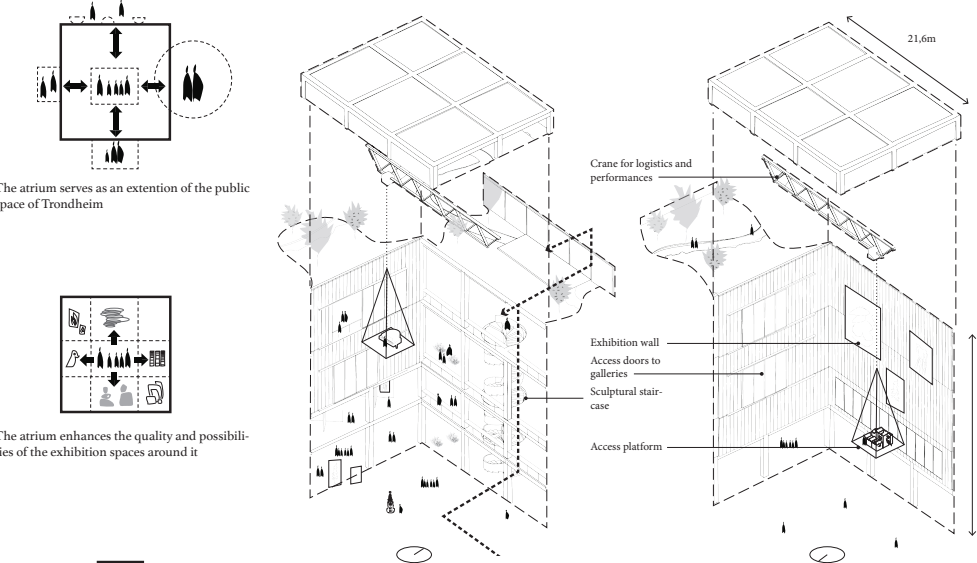
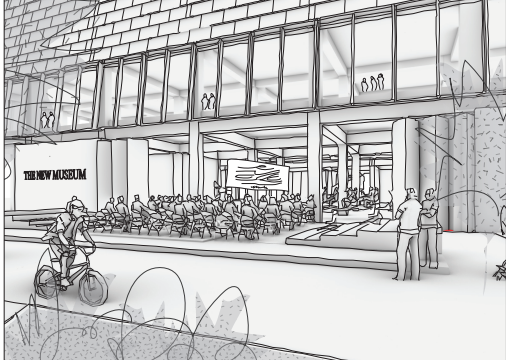


Ground floor plan



Level 03 plan

Opening up the auditorium allows for mixed events hosted in both the building and public space, making it a place where the inside and outside of the building are coming together.



The atrium serves as an extension of the public space of Trondheim

The atrium enhances the quality and possibilities of the exhibition spaces around it

The atrium ultimately is a destination that encapsulates the backbone of the new museum

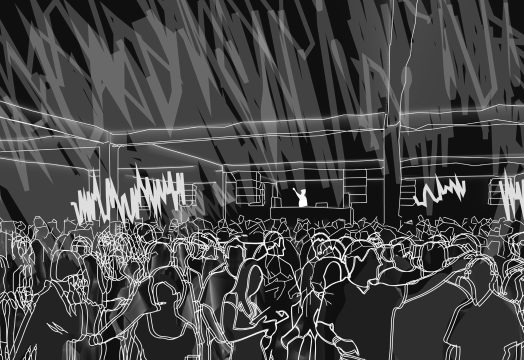
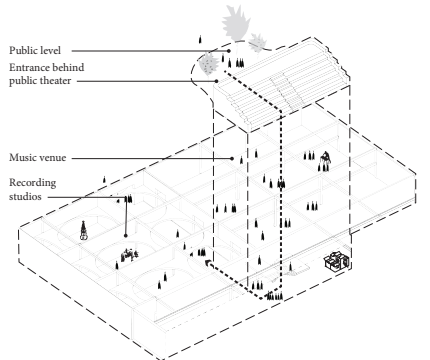
The east and west walls of the atrium are equipped with sliding doors that connect the main exhibition galleries with the atrium for special events, performances and logistical purposes.

The north wall is open and allows experiencing the different exhibitions while walking up the building. The core provides access to the walkable green roof, which provides solar panels and a leisurely getaway with views of Trondheim.

The south atrium wall acts as an enormous exhibition wall for large artworks and artworks of unconventional shape.

The atrium is operable from the top to help with the cooling of the building.

Because of its separate entrance from street level, the basement can operate independently allowing for use of the music hall around the clock, potentially enriched with limited access to the cavernous exhibition spaces.



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3

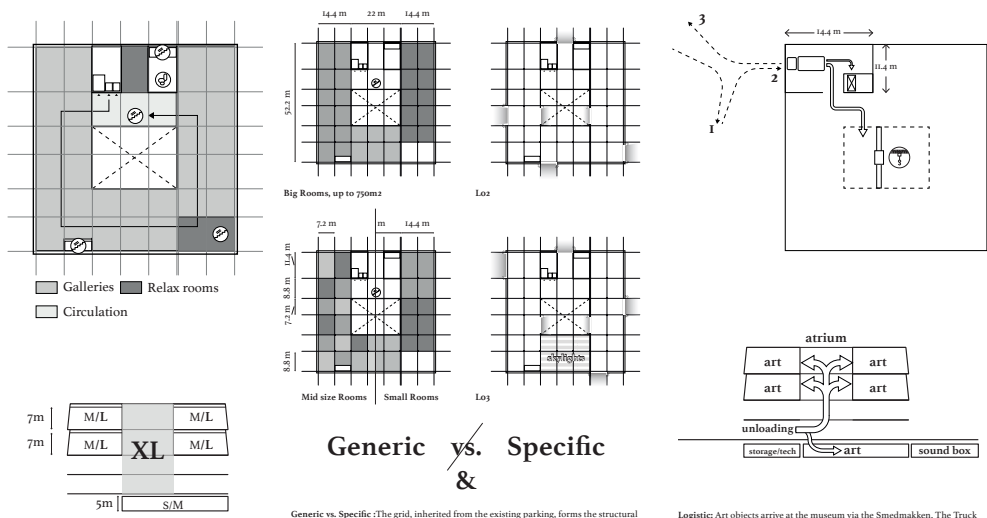
The new museum in Trondheim is the architectural convergence of two institutions: Trondheim Kunstmuseum (TKM) and the Nordenfjeldske Kunstinstitutt (NKI). With one rooted in fine arts and the other in design and crafts, the union of these museums creates a cultural institution of unique scope, one that not only conserves and exhibits but also interacts with, engages, educates and evolves with its community.

The building unfolds across multiple levels, structured as a vertical progression of experiences. The ground and first floors are extroverted and porous, home to public programs, collaborative spaces, a museum store, cafe, and the central atrium. These are open to the city and designed to host encounters beyond the traditional art-viewing experience.

Anchored to a timber grid, the museum forms a flexible skeleton where walls shift as shows evolve. Basement and top tiers (Lo2-Lo3) are for art; middle floors stay civic and porous. The structural rhythm works like graph paper for curators, letting rooms recombine freely without altering the roof. Even climate and acoustics adapt via baffles nested between beams. No gallery repeats sizes stretch or compress, ceilings rise or dip, and façades are cut with vertical and horizontal openings that frame the city or the atrium void. Deep beams allow for flexible layouts, so rooms can vary in shape and scale from small, intimate spaces to wide, open halls and tall, double-height galleries. Light also shifts as you move through the building: some rooms are softly lit with artificial light, others glow with natural light from above, while some open sideways toward the city or the central atrium. This variety gives each artwork the right space to breathe, and offers visitors moments to slow down and reflect. The upper galleries, with their cavernous 7-meter ceilings, are ideal for large-scale pieces and immersive installations. Wide openings keep the experience fluid, with pauses and pockets for rest along the way.

Below ground, a unique feature awaits the hypostyle hall. Created by subtracting a floor slab from the existing parking structure, this cavernous space serves as a sculptural gallery. Its gently sloping preserved floor evokes a subtle sense of movement, recalling the spatial drama of Guggenheim's spirals or Claude Parent's oblique planes. The room's forest of columns, filtered light, and unconventional geometry create a contemplative, almost sacred atmosphere.

Altogether, the museum is not a blank slate but a carefully composed architecture of contrast and continuity, an institution that reflects the multiplicity of its mission.

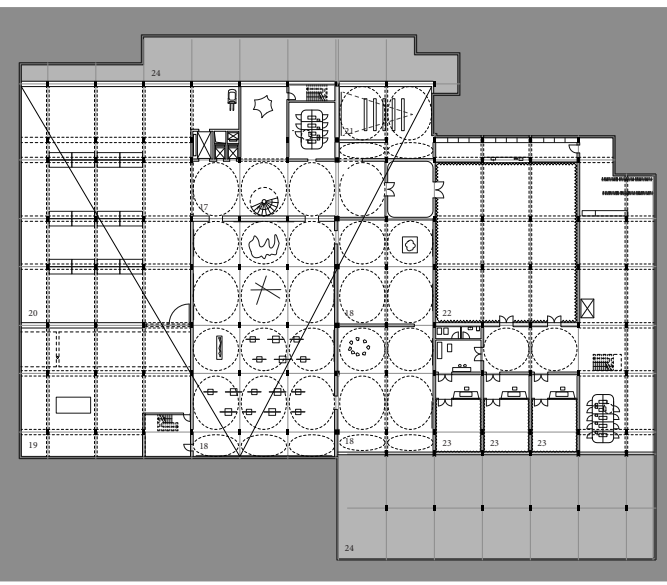


Generic vs. Specific

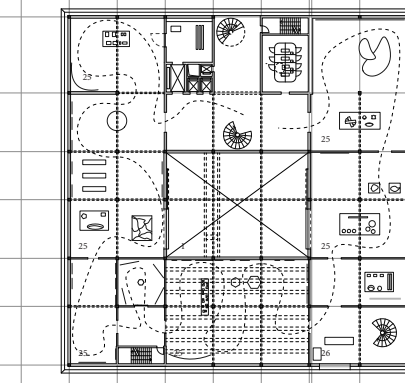
Art Exhibition

Generic vs. Specific

Art Exhibition

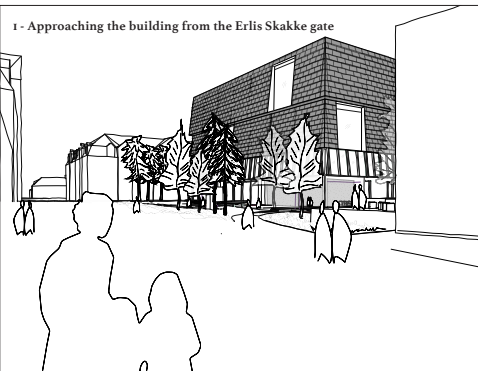


Box plan

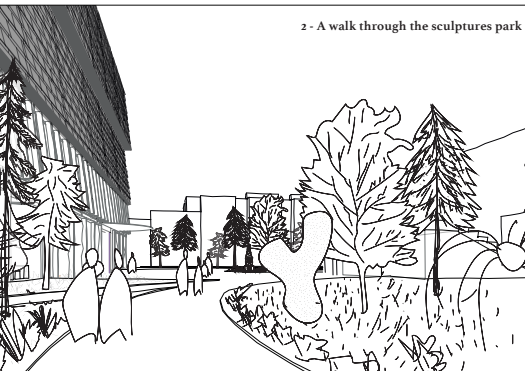


Level 03 plan

1 Atrium - 17 Lobby Box - 18 Hypostyle Exhibition spaces - 19 Wood Workshop - 20 Storage/ Back of house - 21 Projection Room - 22 Sound Box - 23 Recording studios - 24 Mechanical - 25 Gallery - 26 Relax space



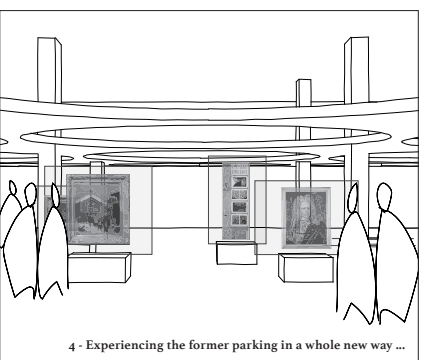
1 - Approaching the building from the Erlis Skakke gate



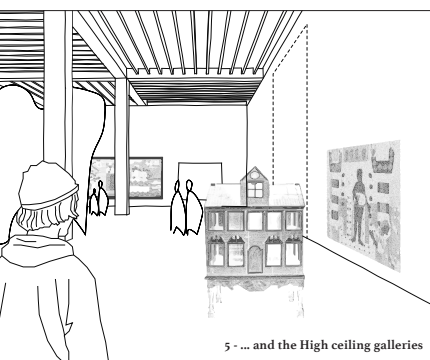
2 - A walk through the sculptures park



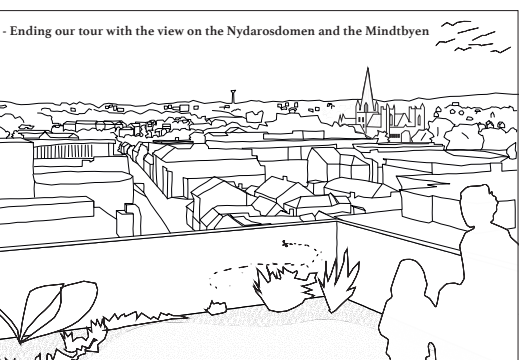
3 - Entering the building from the Museum Square



4 - Experiencing the former parking in a whole new way ...



5 - ... and the High ceiling galleries



6 - Ending our tour with the view on the Nydarsødomen and the Mindtbyen