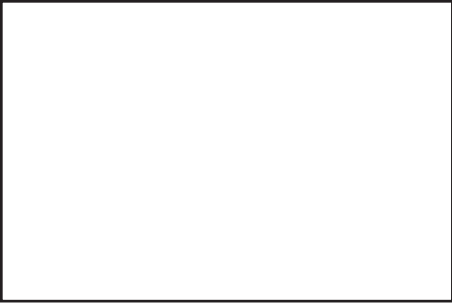
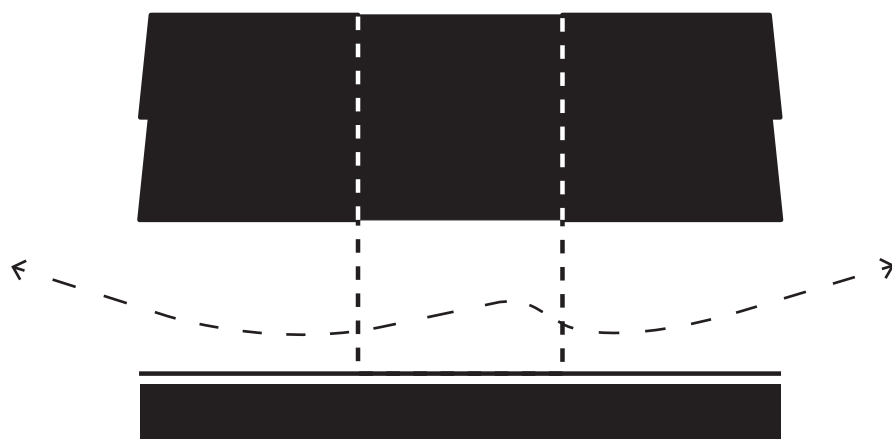
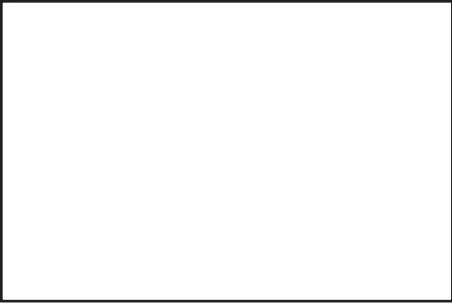




Samspill

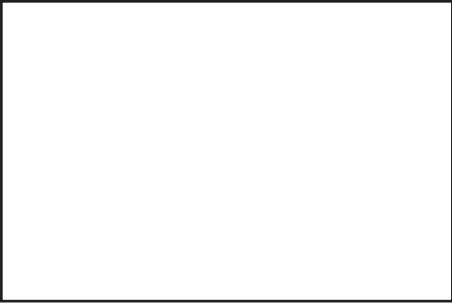
the new museum for Trondheim





Samspill, the title of our proposal, means Interaction, Interplay, which is what we tried to achieve in our project. A new place where the two museums come into one and generate new synergies with their neighboring cultural institutions.

Just as we are re-using the existing parking as the base of our new buildin, we also re-source the broad cultural network already existing in Midtbyen and in the whole city.



Our proposal for the new museum in Trondheim begins with an act of reuse: not of a building, but of an urban void. The Leüthenhaven and its multi-level parking structure has long acted as a gap in the city's cultural and civic fabrics. By repurposing the foundations of this site, we don't erase its past, but use it as a platform for a second life. The existing underground structure becomes the anchor for the new museum: a compact timber building that frees the ground level for public life, while key parts of the parking below are transformed into unique cultural environments.

At the surface, the building opens up in all directions. The ground floor is fully porous, inviting people to cross, stay, and gather. A generous public program—café, store, auditorium, cultural tenant space, and an atrium—fosters interaction not just within the museum, but between institutions, communities, and the everyday life of the city. These spaces are not passive, they are shaped for collaboration: with the nearby theatre, university, and music venues. This openness creates new patterns of use that activate the area well beyond typical museum hours.

The new museum's central atrium is both a civic room and an infrastructural device. Extending vertically through the full height of the building, it connects every level and supports art handling, exhibition display, natural ventilation, and informal events. This space turns museum logistics into something visible, shared, and adaptable, embracing the complexity of a living institution.

The galleries are shaped by a grid inherited from the parking below. This grid offers a diverse layout, allowing rooms to shift in size and sequence. Yet within this generic structure, each room is shaped by specific conditions: generous floor height, zenithal light, lateral openings, framed views. A double-height gallery may sit beside an intimate cabinet, creating rhythms and promoting a dynamic encounter with art. Below ground, a hypostyle hall (formed by removing a slab from the old parking garage) hosts smaller and more intimate artworks. Adjacent, a new sound venue opens the museum to music and nightlife, adding a new layer to Trondheim's cultural map. This so-called Soundbox, is not only operative after hours, but can also become part of the cultural offer of the museum, allowing exhibitions that require specific sound conditions.

Rather than imposing a single narrative, the museum becomes a framework where many lives coexist: civic and artistic, institutional and informal, daily and nocturnal. This is not just a museum for storing and showing, it's a place to meet, to work, to celebrate, and to rest. In this way, the transformation of Leüthenhaven doesn't end within the museum's walls. It resonates outward, inducing new energy in the neighbourhood, and a new kind of cultural center for the city.

