



Photo: Adressa

# Trondheim Competition Brief

On a former parking lot, design a museum of art and public spaces and passages, fine-tuned to revitalize the historic center of Trondheim. Equip the museum with facilities to take on its expanded societal role, encouraging synergies with neighbouring institutions and spaces, as it merges their two existing museums of arts and crafts.





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\* Museums of Sør-Trøndelag

Left photo: aerial photo by Trondheim Kommune

Norwegian sites in European 18





# 0.1 Competition

- Competition procedure and key info
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## Competition procedure and key info

### Timeline

- 03.03.2025 Competition launch and registrations open
- 29.06.2025 23:59 Submission deadline
- 17.11.2025 Results announced

### Price money

1st prize 12 000 EUR  
2nd prize 6 000 EUR

### Commission for winners

Museene i Sør Trøndelag (MiST) has the intention of negotiating a contract with the winning team(s) for developing the proposal further. The upper ceiling for this commission is 1,3 million NOK.

### Post competition immediate procedure

1. National workshop with winners and runner-ups following the award ceremony (est. feb 26).
2. Invited workshop on-site for winners
3. Further process negotiated between winner and site representative

### Site representative (commissioner):

Museums of Sør-Trøndelag (MiST)

### Actors involved

Trondheim municipality, Trøndelag county, og Museums of Sør-Trøndelag (MiST).

### Organizer and competition secretariat

Europan Norge  
Daniel Hansens Gate 7, 5008 Bergen

### Required background for team representative

Architecture

### Expected skills from team

Multidisciplinary teams with strong skill sets in architecture and urban design.

### Communication

Question can be asked anonymously at the [european-europe.eu](https://european-europe.eu) platform. After the competition projects are published online publication and at a local exhibition.

### Jury

The jury process is organised in two steps:  
In the 1st round the jury and site representative selects a short list of projects that qualifies for the second round.  
In the 2nd round the jury works autonomously and selects winner, runner-ups and special mentions.

See the full rules for Europen 18 at [european-europe.eu](https://european-europe.eu)



# Competition premise



The two existing museums are marked with **red surfaces**. The reflection site marked **red** is spanning across the west part of Midtbyen. The project site marked **yellow** is consisting of the parking Leüthenhaven.  
Photo: European, Norway

This competition is about making a proposal for a new extroverted building to house Trondheim's two public art museums and with it, a new public space that can help revitalize an isolated part of the downtown, and develop a new cultural square in Midtbyen.

Trondheim art museum and Nordenfjeldske Kunstindustrimuseum National Museum of Decorative Arts and Design are at a crossroad. They both reside in small introverted buildings that are not up to the task of preserving their collections safely, nor do they have space to do outreach, borrow art from elsewhere, do events or in other ways engage sufficiently with the public at a time where the participatory role of the museum is becoming ever more important.

Since 2006, the public authorities and the museums have investigated a myriad of different solutions, ranging from renovations, additions, and a new building(s) in different locations around the city. The existing two sites are both cramped, and located in the historic district connected to Nidarosdomen, Norway's national sanctuary, which adds many restrictions on expansion due to heritage law.

Instead, several reports point to the benefits of relocating both of these museums together in a new building downtown. The existing buildings are perhaps better suited to accommodate other programs with less complex needs. The benefits of relocation are many: spaces built to accommodate the needs of modern museums, an architecture that can be more transparent and allow for hosting more events, temporary exhibitions, workshops and public programs that are inviting for new and younger audiences, all in a more efficient organization structure.

Furthermore, the new museum building can create synergies with other artistic, cultural and commercial activities in the city and provide a much needed infrastructure for Trondheim's fragmented art scene.

The selected site is a parking structure next to the Trøndelag theater, and just across from a busy artery road that divides the downtown. The new museum building can provide this part of town a much needed public space, and in synergy with the theater and other cultural programs in the district, create a pull factor that will help revitalize this slightly undeveloped part of the downtown and give Norway's third largest city a museum that is the city worthy, and a place that can boost education, business and local tourism.

The purpose of this competition is to explore the extroverted and publicly minded aspects of the museum. While other studies have outlined detailed needs of how to run a museum, we shift the focus in this competition to the museum and the city. What is the role of the museum in the city? How to make a museum that will stay relevant for the next hundred years? What does a new museum give back?

**The proposals should aim to enrich and excite Trondheim's ongoing political debate about a new museum at Leüthenhaven, showcasing the potential of this new public space, providing robust professional justifications for its value to the context and the rest of the city.**



# Competition task

This competition draws attention to the evolving societal role of the art museum, and their responsibilities in a world of rapid change.

It also seeks to answer: what benefits will Trondheim and the region gain from investing in a new art museum at Leütenhaven?

- With this in mind; draw a proposal for a museum with adjacent public spaces that engages with surrounding parts of its city, neighbours, inhabitants and passers-by for the next 100 years.
- Be conscious about the existing structure of over and underground parking, and how it can be adapted, kept or reused within a new building.
- Find ways to include additional partners, programs and functions, to reflect the museums extroverted role, on a site that is generous enough to fit more than just the museum itself.





# Competition guidelines

# Commission for winner(s)

## The city

- The proposals should enrich and excite Trondheim's ongoing political debate with shifting the focus from museum management to its roles, responsibilities, and social mission.
- The museum should be a place of democracy, becoming a place for the entire population, to a greater extent than before.
- The museum should have particular appeal to children and youths, and offer spaces and activities in that regard.

## The borough

- The proposals should revitalize Midtbyen, and activate its isolated northwestern district.
- Consider existing movements and paths, and take these into account in a new proposal.
- Proposals must consider Trøndelags Teaters plans of expansion, and its impact on the site.
- It's crucial that the museum can work in synergy with neighboring actors of culture and study.
- Design for engaging outdoor spaces, green lungs and public places that invites interaction and engagement from passersby.

## The building

- Proposals should equip the museum to take on its expanded societal mission, for 100-years.
- Design open and transparent, demystifying and revealing the inner life of the museum.
- It's crucial to design for low-threshold, and accessible entry.
- Provide free-of-charge features at the front, encouraging visitors to engage with the space before encountering financial obstacles.
- Consider using the existing parking structure. Because of safety regulations, the underground can not be used for public functions.
- Design for flexible operation, allowing partial closures and openings.
- Design pockets of breathing space to counteracting museum fatigue.
- The museum need a small in-house storage, as the main storage will be located elsewhere.

MiST - The Museums of Sør-Trøndelag will invite the winning team(s) for a workshop on site in the spring 2026.

Based on the results of the workshop, MiST has the intention of awarding the winning team a follow up contract to develop the proposal further.

The exact timeline and content of the follow up contract will be negotiated with the team based on the character of the proposal, the particular skill of the team and evolving needs of the client.



## 0.2 The museum's roles and responsibilities

- What's at stake?
- What is a museum?
- Process and debate
- MiST and the two museums
- What museums do
- Museums matter?







# What's at stake

“The Museum — capital t, capital m — is a site of contention. After several decades of expansion marked by increasingly sensational encounters with art and architecture, both the concept and the institutions it has spawned are under attack. Rather than a mere container for beauty, spectacle, and history as mode of consumption, The Museum is now acknowledged as a flawed, complex notion in need of repair. A representation of authority and a mechanism for its control of historical narratives, The Museum has the power to set highly political agendas as well as to warp or mold markets, increasing the value of its possessions by the mere fact of acquiring them.”

This is how the editors of “Pin-up Magazine” introduce their latest issue: “The museum edition”. They continue to ask two central questions: “is The Museum a space that can nurture and inspire the imagination; or is it a place of ruin where objects go to die, an artificial hell, a machine, a monster? In other words: is it necessary, or should it go away?”

Our answer to that question: Yes, the museum definitely still has an important role to play, it is necessary, it should not go away, it should transform! But one can claim it's somewhat expired, and is in need of new architecture to adapt.

With a unique position in Western society, the museum is uniquely placed as an institution of trust to question the colonial narratives it comes from and to be a key player in the basic infrastructure for democracy and free speech. The societal role of the museum has evolved far past the functionality embedded in the architectural typologies that house most museums today. This is especially true in Trondheim. Outside, one is met by dismissive and introverted facades, then inside, art and historical objects are displayed on pedestals without significant public interaction. An architecture beloved by those for whom it was built, but increasingly irrelevant to serve the functions of a modern museum. If the museums are to survive, to stay relevant, to act as a basic infrastructure for building democracy, they need an architecture that can facilitate it. Like the public libraries have, the museums also need to adapt. Space is a basic amenity that must be tailored to its new uses.

The two museums\* in question, could together provide public space where people can meet, belong and rest, surrounded by art. It could be a place inspiring new generations, a place for difficult conversations, an institution that can function as a much needed backbone for Trondheim's art scene, while simultaneously revitalizing a sleepy part of downtown.

Transforming a large parking lot into a public amenity, can support various schools with workshop spaces, input from professionals and real physical objects to ground youth in an increasingly digital age. It can strengthen the adjacent theatre, and provide inspiring spaces for lectures, conferences and events that makes art more accessible.

\* Trondheim Art Museum, and Nordenfjeldske Kunstindustrimuseum National Museum of Decorative Arts and Design.

Today these two institutions live in buildings with beautiful and historic facades, but simply not suited for the complex purpose of a contemporary museum. The two buildings have shaped the public discourse on what the new museum can be, with many voices struggling to imagine what it could give back to the city given a new architecture.

The purpose of this competition is to bring the museum of the future to light. To explore what the city will get back. What's at stake is more than just the future of Trondheim's public art museums, it is the future of art and design's presence in Trondheim's education system, as well as a chance to use the last open building site in Trondheim's center for the public good, instead of just another housing or commercial building.





# What is a museum?

“A museum is a **not-for-profit**, permanent institution in the **service of society** that researches, collects, conserves, interprets and exhibits tangible and intangible heritage. Open to the public, accessible and **inclusive**, museums foster diversity and sustainability. They operate and communicate **ethically, professionally and with the participation of communities**, offering varied experiences for education, enjoyment, reflection and **knowledge sharing**.”

In August 2022, ICOM - International Council of Museums, presented an updated definition of the museum. It's written as a set of ethical ground rules, serving as a reference in the field, recognized and accepted among museums and professionals worldwide.

MiST is part of the global network, and therefore obliged to adhere to ICOM's code of Ethics for Museums

Museums are undergoing a range of transformations in the 21st century. No longer just preserving and conveying works of the past, museums should take the role of mediating the present as a democratic platform, as well as actively engaging with the discussions and complexities we will be facing in the future. No longer just presenting, but also listening, fostering dialogue, and inviting diverse perspectives to the table. Here comes a list of from-and-to's to illustrate where we are and where we are headed:

### From introvert to extrovert

We know museums as formal institutions, often housed in impressive, historic buildings, where the architecture conveyed a sense of importance, permanence, and perhaps intimidation. The museum was meant to be an authority of knowledge, a place to be revered, more than a place for inclusion and co-creation. This authoritarian look is an outdated one. The future museum is an extrovert kind, breaking the barriers imposing authority and separation, with a forward-leaning, outward-reaching attitude towards society and the people in it.

### From slow + stable to agile + responsive

Museums today should be able to, not only address the past, but also be active participants in shaping the society we are and are becoming. This means a shift from a slow, stable, looking backwards, to one that is dynamic, agile, and responsive to a society in constant change. Museums should have a reactive social role, fostering dialogue, understanding, and inspiring action upon important social issues. A platform where polyphonic, diverse, intersectional expressions are welcomed. They should be spaces where people can come together to collectively address the challenges of our time and the ones we will be meeting in our future.

### From closed to porous

In classic museums, we often see a clear distinction between public and private spaces. The public areas were for display and education, while the behind-the-scenes areas, where research and conservation took place, were largely hidden from the public. This practice stemmed not only from established customs or the building layout, but also from the need to ensure safety of the collections. At the same time it reinforced an idea of the museum as a place where knowledge was carefully guarded and dispensed by experts, as well as being an authority on what was valuable and worth seeing. The challenge lies in balancing the desire for freedom with the necessity for security.

### From passive to active

Classic museums interiors were often large and sterile, with minimal distractions to disturb the experience of art. Subdued lighting protected artifacts and created a contemplative atmosphere with a sense of reverence, elevating the objects on display. There's still complex demands for climate and lighting conditions, while museums must also function as places of co-creation, encouraging reflection and dialogue. Museum should give a sense of wonder, captivate, enthrall, fascinate and illuminate minds. Museums should aim, not talking to and thinking for, but talking- and thinking with. Not only giving answers, but rather asking questions. As important, is designing pocket-spaces between and around, where one can stimulate critical reflection.

### From static authority to trusted source

Museums are receiving increasing amounts of public trust, a position to embrace. This likely stems from a long-term commitment to research, education, and preservation, and presence in society, independent if there's audience attendance or not. Museums offer nuanced perspectives, free of commercial agendas, but grounded in stable continuity. In an increasingly digitalized society, they provide one of the last few spaces that engage in physical dissemination of knowledge and artifacts.

INCLUSIVE THIRD SPACE ENGAGING EXPERIENTIAL

MULTI-PLATFORM

POLYPHONIC

INTERWOVEN

VERTICAL

RESPONSIVE

IN-PERSON

HORIZONTAL

SPECTACLE

PEDAGOGIC





# Process and debate

Timeline for the process behind it, the debate that has taken place, and where one stands today

December, 2021

May, 2023

May, 2024

Ongoing

Future, 2025

## Feasibility study

Commissioned by the municipality, MiST submitted a study of five site alternatives for a new museum building. The report pointed to Leüthenhaven as best-suited for a new museum building.

## KVU V.1

Trondheim Municipality prepared a concept assessment report (KVU) that recommended a new museum for art and design to be built at Leüthenhaven.

## KVU V.2

The city council requested an additional study of restoration and development opportunities in and around the existing buildings. The study was made in collaboration with antiquarian authorities and is again arguing for a new museum at Leüthenhaven.

## KS1

A quality assurance (KS1) of the concept assessment report is underway, with completion planned for the fall of 2025. Until then, there is uncertainty regarding the final decision, and the debate continues in the various environments.

## Political decision

When the KS1 is completed, a political process will follow with the aim to decide concept and site, around the fall of 2025. Then one would further define the concept, find financing and continue to preliminary design and planning process

The idea of merging TKM Trondheim Art Museum and NKIM Nordenfjeldske Kunstindustrimuseum National Museum of Decorative Arts and Design under one roof was first raised already in 2006. Since then, several studies have been presented, exploring a large number of alternative sites and concepts. The different proposals for how a new museum for art and design in Trondheim should be developed, designed, and located to ensure the best possible management of the collections of the two museums have been met with both enthusiasm and resistance.

The current site, Leüthenhaven, has been pointed out as the best-suited site in three consecutive studies. Despite this, the public debate has at times been very heated, with some local voices vehemently against the whole project. The proposed museum has sparked an exchange of opinions in local as well as national news medias. There are disagreements about where would be the site best-suited for the two museums to fulfill their social mission in a long-term perspective, as well as considerations for what would happen with the two current museum buildings. Trondheim has a small, but engaged community of artists, some with strong ties to the existing buildings. Critics worry a new museum would disrupt the local art scene, becoming too expensive, large, and dominant, ultimately diminishing the sense of ownership and belonging that is existing among regional artists and art communities.

At the core of the debate are different understandings of what a museum is, and what role it should play in society. Many critical voices emphasize the historic significance of the two existing buildings, being weary of abandoning them. However the museums' goals and ambitions face significant challenges when operating within their current buildings. These buildings do not meet modern standards for museum operation, including building regulations, collection preservation requirements, workplace safety regulations, and accessibility standards. The current spaces are too small, lack adequate workshops and production areas, and have insufficient facilities for conservation, visitor services, and knowledge sharing.

Proponents of a new museum building believe it would create a more unified and engaging experience for visitors. By bringing the city's art and design treasures together under one roof, the new museum could strengthen Trondheim's identity as a cultural destination and tourist attraction. It would also increase efficiency by eliminating redundancies inherent in operating two separate museum facilities.

## Where does European fit in?

While the process connected to a possible new museum in Trondheim, has already been lengthy, focused on professional and internal needs over the museum's societal role and potential as a public space. The proposals submitted to European will fill this gap by exploring the public part of the museum architecture and its surrounding urbanism.

## Concept Assessment Report (KVU)

This is the Norwegian government's project model for investments exceeding one billion kroner. The purpose of a KVU is to illustrate different strategic directions for how identified needs should be met or solved, and to recommend a concept that provides a strategic direction that best meets identified needs in a long-term perspective.

## Quality Assurance (KS1)

In accordance with the government's project model, the KVU report must be quality assured by an external professional body through a KS1 before a decision is made and the next phase begins.





# MiST and the two museums

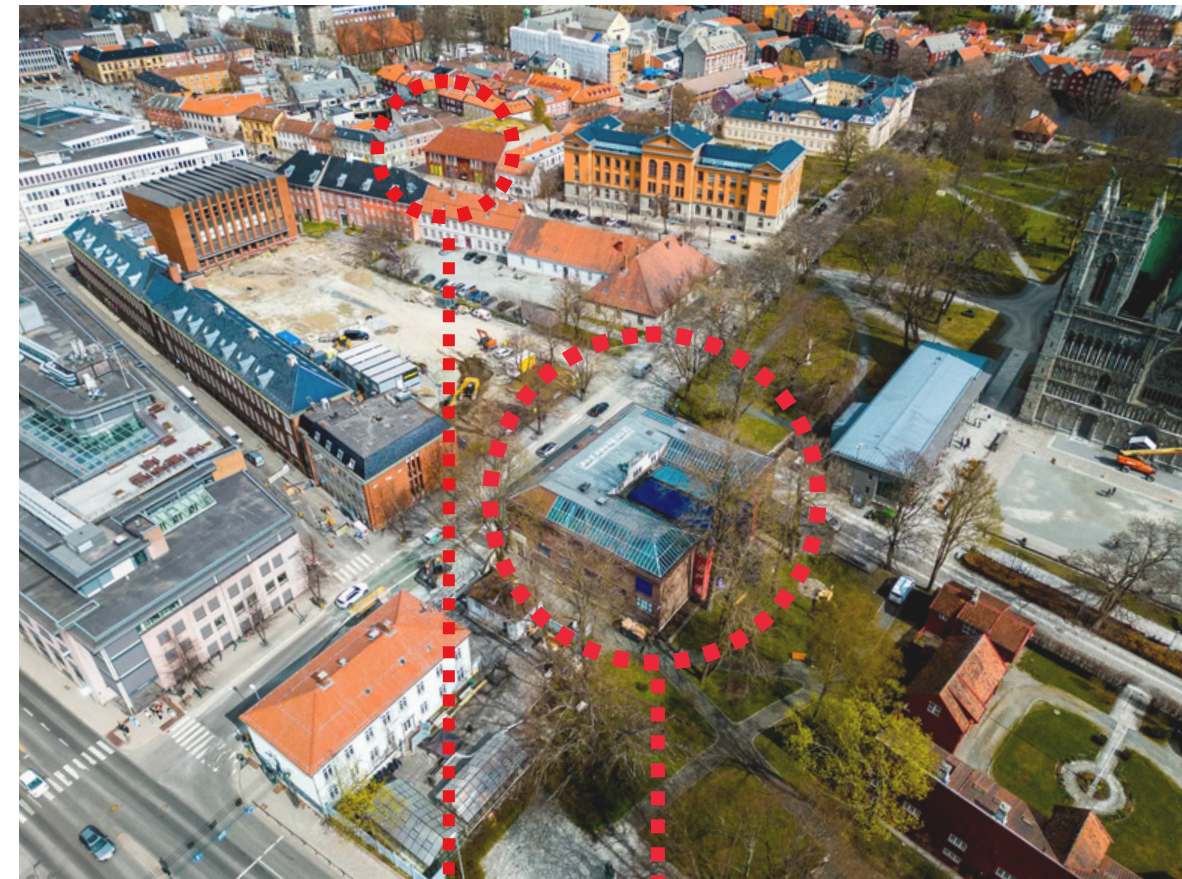
MiST, short for the Museums of Sør-Trøndelag, is among Norway's largest museum organizations, encompassing 32 visitor sites and 12 museums. As an operating company, MiST manages diverse collections and properties while pursuing the objectives of the different foundations. MiST, with its four values: courageous, inclusive, creative, and trustworthy, is to ensure high quality throughout the processes of collection, preservation, research, and dissemination, fostered by strong professional networks both nationally and internationally. MiST actively works to strengthen local engagement and interest in art, cultural history, and cultural heritage. Through exhibitions, publications, and public programs, MiST aims to enrich our experiences and knowledge of art, tailored to diverse audiences. Accessibility to the museums' collections and expertise is a key priority.

MiST is a central cultural actor with the social mission of safeguarding and disseminating our collective memories, but also to promote cultural diversity, relevance, and representativeness. This responsibility is defined through the vision for the company: We tell history, challenge the present, shape the future. MiST manages the two public art museums **TKM - Trondheim Kunstmuseum** and **NKIM - Nordenfjeldske Kunstindustrimuseum National Museum of Decorative Arts and Design**.

## Facts on Hannah Ryggen, 1894-1970

She is considered one of Norway's most influential artists of the 20th century. Her powerful, politically charged artwork, centered on themes of human dignity, often sparked debate and social commentary during her lifetime. Ryggen earned widespread recognition, both within Scandinavia and internationally with her over hundred large-scale textile pieces, now held in Scandinavian museums and public buildings, with the largest collection housed at NKIM Nordenfjeldske Kunstindustrimuseum National Museum of Decorative Arts and Design. She strongly wanted her art to be available to the public, not sit in private ownership.

Below: 6th of Oktober 1942,  
by Hannah Ryggen



TKM and NKIM are housed in ill-kept premises, centrally located in Midtbyen. NKIM in Munkegata, and TKM in Bispegata, marked red.  
Photo: Adressa



Left: NKIM  
Right: TKM  
Photos: Adressa

**Trondheim Kunstmuseum's** main building on Bispegata, just next to Nidarosdomen, has showcased traditional and contemporary art since the 1930s. The organisation, dating back to 1845, strives to spark public interest by dissemination approaches, facilitating activities and being a space of expertise on artists and their art. Their second venue Gråmølna, showing among others the extensive works Håkon Bleken gifted the museum, is found in Trener's gate by Nedre Elvehavn. TKM manages a collection of 6.400 objects.

Just around the corner of TKM, in Munkegata, **Nordenfjeldske Kunstindustrimuseum National Museum of Decorative Arts and Design**, established in 1893, moved into its current facilities in 1968. With its extensive collection of 30.000 objects, spanning various eras, and its close relationship with artists within the field, the museum is among the few important voices for crafts and design. However, the Kunstindustrimuseum currently faces significant building restoration challenges and has had closed doors since 2021.

The operations and activities of museums have evolved considerably since these buildings were first taken to use, 95- and 50 years ago, making it difficult for them to adequately serve the needs of a modern museum. Regardless of what will be their future use, the current museum buildings will remain architectural landmarks for the city. MiST (Museums in Sør-Trøndelag) has received several inquiries from external parties interested in repurposing the two existing museum buildings. However, substantial refurbishment is required, after which they could be repurposed for various cultural or other suitable functions.

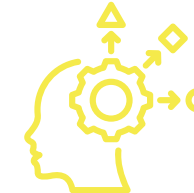
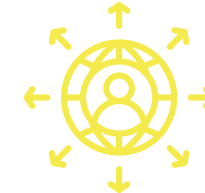
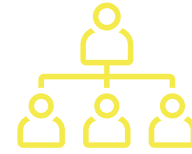
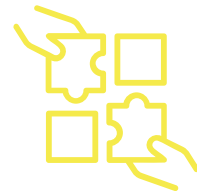


# What museums do

When thinking of a museum, what comes to many minds is the specific art collections and the buildings that house them. What does a museum do, besides being the white box, the walls for hanging art, and the pedestals for elevating artifacts?

A complex social responsibility is on museums shoulders; to conserve our common cultural heritage, with eternity as the perspective. Although both buildings were originally built to serve as museums, they do not meet requirements for modern operations, neither in terms of the technical demands for preservation of art and artifacts, nor dissemination to the general public.

As more diverse and inclusive tasks are allocated the museums, facilities made for being looked at, not interacted with, simply can't respond. The future museum must reside in a new type of architecture that makes the organization able-bodied to perform these expanded functions.



**The museums do research.** Museum research is diverse, ranging from detailed cataloging and analysis to in-depth studies of objects, periods, or themes. Curators and researchers conduct fieldwork, collaborate with academics, and publish findings, enriching public understanding. This research aims to illuminate the past, informing contemporary issues, connecting us with our heritage, and ensures the accuracy of exhibitions and educational programs, providing reliable public experiences. Essentially, research is fundamental to a museum's educational mission and societal contribution.

**The museums collect.** Museums collect material and immaterial cultural heritage—objects, artifacts, specimens, and artworks—representing diverse aspects of human history and endeavour. This selective process considers the museum's mission, existing collections, and the significance of potential acquisitions. Collecting preserves cultural heritage, documents history, and fosters understanding. It's an ongoing process of refining the collection and its narrative, ensuring its value for future generations.

**The museums disseminates.** The museum actively engages in various dissemination efforts, with the aim to broaden public access to its collections and facilities. This includes a variety of initiatives such as exhibition formats, textual work, tours and educational programs for schools and community groups, participating in public events, etc. One can also think of dissemination through active and participant-oriented activities.

**The museums conserves.** The museum is dedicated to preserving its collection and the cultural heritage it represents. This makes preventative measures like environmental control and careful handling, as well as active conservation treatments to repair and stabilize artifacts important tasks. By preserving artifacts and stories, the museum acts as a vital resource for understanding our shared heritage and its connection to the present time.

**The museums collaborates.** The two existing museums fall short of the required architectural museum standards, preventing them from borrowing and lending artworks. In a profession that thrives through connections, exchanges and partnerships with others, this restricts the museums abilities to collaborate nationally and internationally, as well as limiting their public offer. Museums, like the once in Trondheim, hold invaluable collections that deserves to be seen and shared with others.

**The museums educates.** A core mission is education, particularly for children and youth, strengthening the aesthetic subjects in schools and kindergartens. Through collaborations with other institutions, the museum shares knowledge and expertise, reaching diverse audiences and fostering a deeper understanding of national and regional history and culture. This includes developing engaging student programs with local schools, hosting community events and workshops, and partnering with other museums on exhibitions and research. The museum strives to spark curiosity and make learning accessible and enjoyable for all ages through exhibits, workshops, interactive displays, lectures, and tours.

**The museums host democratic dialogue.** Museums are called to set the table for an understanding of the world, ourselves in it, as well as the many voices that exist next to ours. Fostering dialogue and understanding on democratic grounds, as well as encouraging critical engagement, are part of the social mission. Maybe most importantly, to provide platforms where a diverse set of voices can be heard and shape the way in which we tell the story of our past, essentially to shape our collective memory, which has for long been reserved a limited group of humanity. Museums must open their doors and narratives to a multitude of voices, to be able to stay relevant in the decades to come. In designing, one must prioritize predictability, clear orientation, and readability in non-authoritarian environments. Well-designed, safe spaces to be in, allows one to be challenged further and in other ways.

**The museums earn money.** Norwegian government authorities require museums to generate increasing revenues to self-support their operations, preservation, and educational programs. This includes revenue from admissions, memberships, and donations, as well as income from museum shops, cafes, restaurants, libraries, facility rentals, and partnerships with local businesses.





# Museums matter?

What is the feel and look of museums five, ten, fifty years from now? What needs to be un-learned, and where are the blindspots? Do we even need museums in the future? These are snippets from András Szántó's conversations on exactly these topics, pulled from the book: *Imagining the Future Museum: 21 Dialogues with Architects*, 2023.

**I like the term "pocket spaces"- these oases of sociability. But you can also go the other way, injecting exhibition elements into what were formerly considered non-art spaces. These two zones of the museum are often kept separate.**

Museums' rigid separation between gallery and non-gallery spaces is being reconsidered, just as the sacred and the profane are being reconfigured in temples and plazas. The solution is not to mix everything up completely, but rather to insert things in between. And at the right moments, it's also adding pocket spaces of sitting areas for discussion between groups of gallery spaces, or presenting art moments in between public or educational spaces. Museums do have these components in their programs, but the strategic planning and distribution of mixed integration have not been creatively explored.

- Kulapat Yantrasast

**Richard Rogers talked about "loose fit" spaces that are able to adapt to future uses. A question I like to ask is: Are we building a screwdriver or a Swiss Army knife? Are we trying to do one thing well, or create a set of tools for doing many things? How does this apply to museums?**

Spaces such as the Park Avenue Armory, in New York, which can do multiple things at once and merge theater and art, have become much more interesting. By contrast, in many large institutions, you still have arguments over hard lines inside the space - turf wars over what is a gallery and what is not a gallery, and who has jurisdiction. "Is this a corridor? Because if so, it cannot have art in it!".

- Florian Idenburg

**Many museums aspire to shift toward this a hierarchical model. But an architect must turn it into reality.**

You can't do it with the old architecture. The museum has to crack that code. From the elderly to the toddlers, there must be a symbiotic sense that this place is essential to forming a human being. An architecture structured to see the world a certain way, that refuses to allow multiple viewpoints or to engage with dissolving the hierarchy, smells like a rat to citizens. There will be a mistrust, no matter how much you repaper the veneer of the program. We believe in things because of space. Architecture makes people believe things- that is one of its most profound powers.

- David Adjaye

**The museum is one of the last institutions to maintain its front stage/backstage separation. In restaurants for years the kitchens were hidden. Once they opened them up, the chefs became stars, and people are now obsessed with cuisine. And the kitchens are cleaner.**

An institution I love is the Louisiana in Denmark. We went there on a Thursday night, when they had their weekly Smorgasbord event. People come, whole families, multigenerational, for a reasonably priced dinner, and then they can just wander around the museum, till quite late. That struck me as a fantastic model for opening up the museum to a wider demographic exceeding the usual time boundaries. That informality is quite important!

- Kerstin Thompson

**Still you have to balance that element of spectacle with the needs of everyday people, who often visit museums as a refuge, a place to get away from it all. How do you create such a sanctuary?**

Our contemporary life is about distraction and fast pace, and the museum is one of the few places where we are expected to slow down and focus. There are few times when we are happy just alone with our own thoughts - perhaps reading a book, looking at art, or being in a church. I firmly believe this quality should not be lost in museums. You should step into a space, a series of rooms, where your whole performance in relationship to what is around you is different from how you relate to the other spaces of your daily life. Everything is sensitized, visually and aurally. That is an extraordinary task for an architect to play with - to heighten our senses.

- David Chipperfield

**This brings us to porosity. Porosity, along with its sister term transparency, comes up when architects talk about museums. Tell me what it means to you.**

It means exchange. The possibility of exchange.

- Frida Escobedo

**so how, ultimately, will tomorrow's museums look and feel?**

When you approach the building, you will feel invited. It extends into urban space or nature. Once you enter, you will see many different activities. You may see open platforms for education and discussion. You may see researchers and restaurants. It will be a kind of landscape of opportunities and activities. You choose what you want to do. And it will be fun. You should not be obliged to do only what the curators expect you to do.

- Lina Ghotmeh





## 0.3 Site, context and resources

- Leüthenhaven
- Getting to know Midtbyen
- Leüthenhavens neighbors
- Expansion of Trøndelag Teater
- Trondheims cultural institutions
- Midtbyen and Trondheim
  - climate
  - mobility
  - services





## Site facts

- **Address**  
Erling Skakkes gate 40-42  
7012 Trondheim
- **District**  
Midtbyen, Trondheim
- **Owners**  
Trondheim kommune, KLP
- **Total area**  
14.645 m<sup>2</sup>
- **Program**  
Has been used for buses and cars for 70 years, now with two floors of underground parking, as well as a parking lot and a commercial building on ground floor.
- **Neighbors**  
Trøndelag Theatre, the teacher education, the University Museum at NTNU - Norwegian University of Science and Technology and Byscenen

## Leüthenhaven

Leüthenhaven is a multi-level, over- and underground, parking structure in Trondheim's historic center Midtbyen. Its main axis, from the Nidaros Cathedral in the south, north to the city hall, adjacent to NKIM's current facilities, sitting just south of the significant public square: torget. Trondheims museums, galleries, malls, and commercial activities nestle along this central axis. Leüthenhaven is strategically positioned on its western edge, opening up towards the northwest. Obvious on the map of cultural institutions this part of Midtbyen is a bare part of the downtown, isolated by the main artery road Prinsens street.

Leüthenhaven, being one of the few remaining sizable plots in Midtbyen, presents a unique opportunity to activate and revitalize. Establishing a public program here, particularly a new museum has the potential to become a significant attractor, drawing people in and becoming a place for the entire population, to a greater extent than ever before. A new museum at Leüthenhaven has the potential to foster a sense of identity in this sleepy part of downtown, as well as benefiting greatly from collaborations with nearby businesses, cultural institutions, and public spaces. The site is in close proximity to Trøndelag Theatre, the teacher education, and the University Museum at NTNU - Norwegian University of Science and Technology.

Circumscribed by Prinsens Street, Erling Skakkes Street, Sverres Street, and Repslagerveita, Leüthenhaven is easily accessible for both pedestrians and cyclists. Repslagerveita provides a direct connection between the site and torget. Next to Prinsens Street is the public transportation hub, convenient in terms of logistics, which emphasizes the advantage of creating a new public cultural square and meeting place for the city's population just here.

The site presents an opportunity to design a vibrant cultural hub with a standalone museum intricately linked with its surrounding context. It should offer public space, with suitable passages through the site, considering to existing paths already in use, offering spaces of shared ownership and adding another shielded outdoor-area on the path from the footbridge connecting Øya to torget.



Photo: European Norway

Establish a new cultural hub and a public space in close collaboration with adjacent institutions - while at the same time giving art a prominent position in the cityscape. Consider extending the museum beyond its walls by incorporating art installations or sculptures within the public spaces and passages. This would create an engaging outdoor experience that enriches its surroundings and invites interaction from passersby.

One can consider utilizing the existing underground parking areas. While reinforcing the foundation to support the museum's weight might be expensive, it can be an advantage to free up space above-ground for etc. storage and technical rooms. Another option is for all in-house parking requirements to be accommodated below ground. There can be no public use assigned the underground spaces, because of safety regulations. The office building, currently occupying the northeast corner of the site, is scheduled to be dismantled. Prior studies have identified the southwest corner of the site as a potential location for a third institution.



1850-1955  
Program: gardener + seed production  
Photo: from Historiske Trondheim



Program: Midtbyen kindergarten  
Photo: from Historiske Trondheim



1955-1996  
Program Trondheim bus station  
Photo: Schrøder



1999  
Program Parking house + lot  
Photo: Morten Antonsen, Adressa





# Getting to know Midtbyen







Leüthenhaven should accommodate a museum building as well as a new public space, activating what is currently a passage and a parking lot, into a place for being, playing, and passing time. Multifunctional spaces should engage interaction and dialogue. Could a sculpture park also function as a playground?

## Legend

-  Wooden buildings
-  Brick, mortar, stone buildings
-  Complex cluster buildings
-  Public squares and parks
-  Main artery roads
-  Short-cuts and pathways
-  Project site

## Potential partnerships

-  Trøndelag Teater
-  NTNU Kalvskinnet
-  The University museum
-  Byscenen

+ surrounding institutions w. a particular focus on children and youth.





# Leüthenhaven's neighbors

As Trondheim is being developed with a polycentric municipal areaplan (KPA), establishing new residential clusters northwest in Nyhavna and Lade, they also drag with it public- and cultural activities in that direction. Midtbyen, as the cultural heavyweight, still sees substantial investments, even with few residing there. Leüthenhaven, part of the north-west of Midtbyen, is where one can find the few residential buildings in the borough. Opposite the cultural axis, with little public amenities, the connection west-east is essential for activating as well as adding this to-be public space onto the line of cultural activities in Midtbyen.

Furthermore, the proposals must consider the existing movement-patterns crossing the site, and re-integrate them within a new use. The limited availability of free recreational spaces and activities for youth and families with young children, creates a strong opportunity to develop such a space. The trick is managing to propose a fitting volume, taking into consideration these different orientations, as well as mediating the very divergent neighbors, and the typologies in which they reside.

The sites location offers ample opportunities for collaboration with other cultural- and knowledge actors in the immediate surroundings, such as the neighbouring theatre Trøndelag Teater, NTNU Campus Kalvskinnet across the street and their assigned University Museums, as well as the music venue Byscenen. Trøndelag Teater, has recently developed a feasibility study, proposing an expansion along the theatre's western facade. The planned expansion will utilize part of the Leüthenhaven site, including area currently occupied by an office building. Trondheim Municipality has officially expressed their support for the theatre's application for project funding. Therefore, proposals for a new museum at Leüthenhaven must carefully consider the theater's potential expansion and its impact on the site. This includes evaluating the overall building volumes, potential interactions between the museum and theater, and how the two institutions can collaborate and coexist.

Photo: Ivar Mølsknes / Adressa.

## Potential partnerships

The opportunities for co-creation and collaboration with neighboring institutions, actors and spaces are ample. Synergies with its surroundings will also help to legitimize using Leüthenhaven for a new museum building and associated public space.

### 01. Trøndelag Teater Prinsens gt. 20

One of Norway's oldest and largest regional theatres, with a central place in Trondheim's cultural life

### 02. NTNU Kalvskinnet Gunnerus gt. 1

Norway's largest university with a main focus on technology and natural sciences, houses among others, the NTNU's teacher education.

### 03. The University Museum Erling Skakkes gt. 47B.

A university museum with natural and cultural history collections and exhibitions, with research and management responsibility for Central Norway in archaeology and biology.

### 04. Byscenen Kongens gate 19.

Byscenen is a music venue and stage arranging live concerts from local and international artists, as well as a range of other types of events.

+ extensive collaboration with institutions of education and knowledge dissemination, with a particular focus on children and youths, strengthens the aesthetic subjects and creative expressions in and surrounding schools and kindergartens.

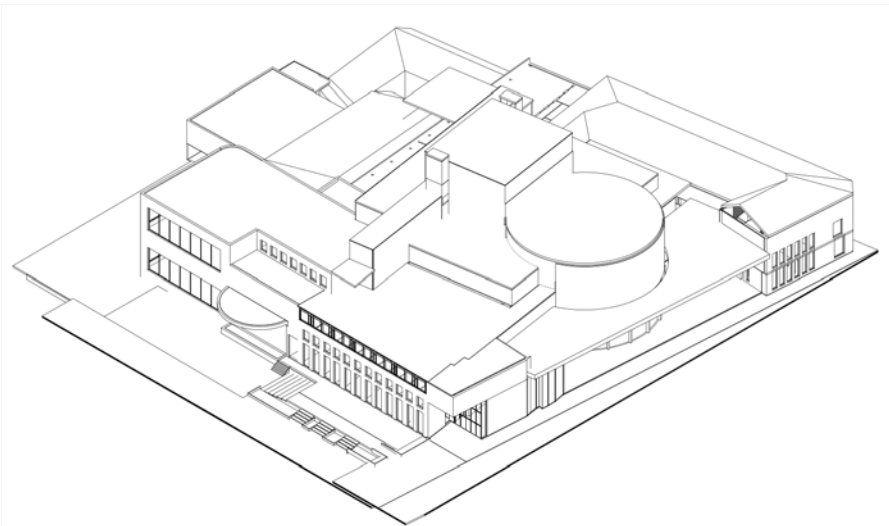




# Expansion of Trøndelag Teater

These volume studies originate from a feasibility study conducted by Trøndelag Teater with the purpose of illustrating a potential expansion of the theatre's production areas. This expansion involves adding onto the west facade of the theatre building, stepping onto the site Leüthenhaven. The theatre has deliberately included a volume study of a potential new museum building, as well as the possible public space and interaction between these two important cultural institutions.

When evaluating the appropriate volume for a new museum and public space at Leüthenhaven, the proposed expansion must be taken into consideration.



Illustrations: Dyrvik Arkitekter











# Midtbyen and Trondheim

**Trondheim** holds a prominent place in Norway's narrative. Founded in 997 AD by Viking King Olav Tryggvason, it served as the nation's first capital and remains a significant cultural and historical center.

Trondheim is situated on the south shore of the Trondheimsfjord, at the mouth of the river Nidelva. The river flows north-south through the municipality, with the city center located on the flat land between the river and the fjord. This strategic position has shaped its infrastructure, and character for over a thousand years.

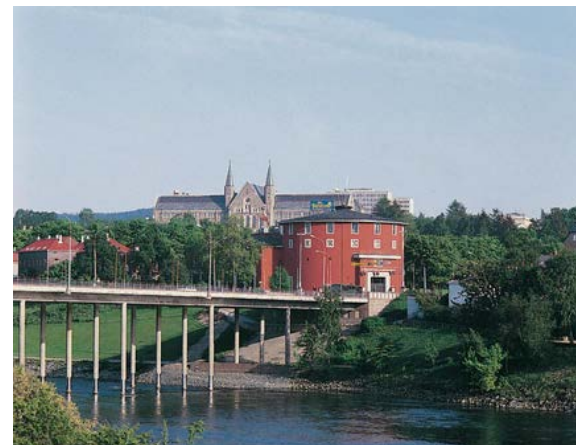
From the city center, Trondheim's settlement extends outwards in all directions: south along the Nidelva River's lower reaches, east along the fjord's lowlands, across the plateaus southeast and west of the river, and up the hills towards Byåsen. While early settlement was primarily characterised by wooden houses, the devastating city-fire of 1681 led to stricter building regulations and increased use of stone as a building material.

Trondheim's city center consists of four distinct urban areas: Midtbyen, Bakklandet, Brattøra, and Nedre Elvehavn, each with its distinct character. As Norway's third most populous and one of its fastest-growing municipalities, Trondheim has a population of 210,496, with over 95% residing in the urban area. The city has seen annual growth of 2,500–3,000 inhabitants since 2005. Like other growing cities around Europe, Trondheim also has an urban development strategy that centres around compact urban development focusing on densification.

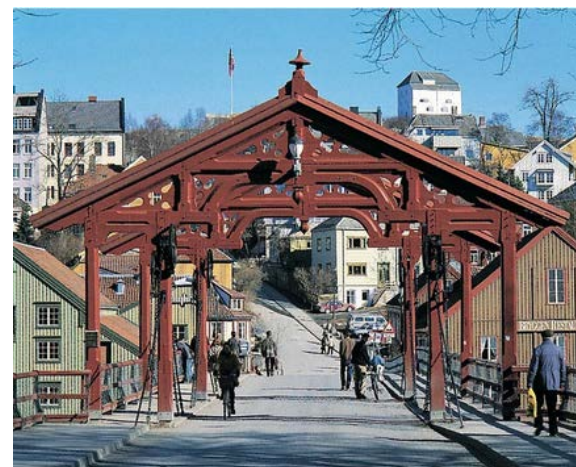
Today, Trondheim is a thriving urban center, known for its strong focus on technology, research, and higher education. Trondheim is home to the country's largest campuses and universities, with a student population exceeding 17% of its inhabitants. Among the significant technology-oriented institutions headquartered in Trondheim are the Norwegian University of Science and Technology (NTNU), the Foundation for Scientific and Industrial Research (SINTEF), the Geological Survey of Norway (NGU), and St. Olavs University Hospital.



Row of buildings in Kjøpmannsgata, with the Nidaros Cathedral in the background.  
Photo: T. Moen/KF-arkiv.



Studentsamfunnet in Trondheim.  
Photo: Aune Forlag/KF-arkiv



Trondheims gamle bybro  
Photo: T. Moen/KF-arkiv.

**Midtbyen**, nestled within the Nidelva River's lower bend, is a historic area likely densely populated even before Trondheim's founding. The river and fjord provided natural defenses on three sides, while double ramparts with city gates at Nidareid protected the west. As Trondheim's earlier historical city center, Midtbyen retains numerous buildings and streets reflecting its medieval past. Due to the cultural and historical integrity that Midtbyen possesses, and the city's role in Norway's history, the urban area is considered to be of national interest.

Midtbyen is home to several key cultural spaces and institutions, including the Nidaros Cathedral - a significant example of Gothic architecture, Trondheim Torg - a vital public space for different gatherings and activities, Trøndelag Theatre - a renowned theater known for its diverse performances of plays, musicals and dance, as well as Trondheim Art Museum. The latter is one of two art institutions seeking new facilities; the other, Nordenfjeldske Kunstindustrimuseum National Museum of Decorative Arts and Design, closed its current facilities indefinitely in 2021 due to extensive renovation needs.

Midtbyen's typology, characterized by two-story wooden houses, oversized streets, and a central open square, reflects Cicignon's well-preserved city plan for Trondheim from year 1681. This plan is inextricably linked to the surrounding landscape and key landmarks, including sightlines between the city's places of power, like Kristiansten, Munkholmen, Lade, and Gløshaugen.

The wooden houses are an important part of Trondheim's distinctive character and identity. However, the low-density housing—with only 4,800 of the municipality's 210,000 residents living on the Midtbyen peninsula—and wide, often empty streets create a sense of underutilisation, hindering a vibrant urban atmosphere. Therefore, Leüthenhaven, the site in question, offers a prime opportunity for revitalization of Midtbyen through establishing new public programs.



Typical narrow streets, called veier.  
Photo: Trondheim municipality



Typical narrow streets, called veier.  
Photo: Trondheim municipality



The Nidaros Cathedral seen from the waterfront, south of Midtbyen.  
Photo: Alex Brasetvik





Maps showing mobility and services in Midtbyen. The site is marked with a **yellow surface** on both maps.  
Photo: European, Norway.

# climate + mobility + services

**Climate characteristics.** Trondheim has a mild climate for its northerly latitude, benefits from the warming influence of the North Atlantic Current, resulting in moderate summers and winters that often remain above the freezing point in seaside areas. Trondheim is mostly sheltered from the strong south and southwesterly winds which typically occur along the outer seaboard, but is more exposed to northwesterly winds.

Winter's average temperatures hover around freezing point, with occasional snowfalls and strong winds. Summer's average high temperatures range from 15-20°C. Rainfall is common, as well as milder winds. Trondheim receives a fair amount of precipitation throughout the year, with rain being common in all seasons.

The weather can change rapidly, with shifts between sunshine, rain, and wind occurring within short periods. Just as Trondheim's narrow streets "veiter" provided shelter from the harsh weather, a public space and passage through Leüthenhaven should offer similar protection to the inhabitants

Variations in local climate due to factors such as

- areas with proximity to the river Nidelva tend to have slightly milder temperatures, especially in winter, due to the moderating influence of the water.
- densely built-up areas can experience slightly higher temperatures, or urban heat-island effect, than more open areas, especially during calm and sunny weather.
- areas exposed to prevailing winds from the west and northwest can occasionally experience stronger winds and wind chill.

**Cyclists and pedestrians.** Trondheim actively promotes year-round cycling as a sustainable mode of transport, which is reflected in the political priorities in Midtbyen, now offering several streets of dedicated bike lanes for cyclists. The many pedestrian streets found in Midtbyen, make for good accessibility by foot.

**Bus.** A comprehensive bus network converge at Prinsens gate, a major transportation hub cutting north-south through the city center. Munkegata divides Midtbyen in two, leaving the competition plot a bit sidelined with the rest of the current city center, now oriented west of Munkegata.

**Trams.** The Gråkallbanen tram line, stretching from St. Olavs gate to Lian, connects Midtbyen with the residential area of Byåsen and the wooded hillsides of Bymarka, southwest of the city center.

**Trains.** Trondheim Central Station (Trondheim S) is located just north of Midtbyen, providing train-connections to other cities in Norway.

**Boat Services.** The Nidelva River, a 30-kilometer waterway meandering through Trondheim, has a rich history of transporting goods and timber. Today, however, its used by few boats, some offering scenic city tours by boat. In contrast, the canal connecting Trondheim to the fjord sees much more traffic, primarily from private boats and passenger ferries.





## 0.4 Program and needs

- The extroverted museum
- Case study
- Room and function program
- Volume study





# The extroverted museum

- Among the most important spatial qualities of a museum is **flexibility**. A museum able to accommodate for change can also reinvent itself over and over again. Simple spaces that can **easily adapt** to different artworks, exhibitions, events, and needs without substantial intervention and installation architecture are preferred. The museum should also allow for the opening of one section while other areas stay closed, to then accommodate for different uses of spaces, at different times.
- By providing several accessible and engaging, **free-to-use public programs** in and around the museum building, one can **lower the threshold** to enter and more easily invite visitors or passersby in. As an example, one can imagine the ticketed areas placed further inside the building while keeping the front areas of the ground floor open and accessible.
- Reduce reliance on excessive signage by using **clear architectural language** to define distinct sections and guide visitors through the different spaces. Optimize sightlines and create views that naturally draw visitors through the museum.
- A new museum building must aim to be **transparent** about the processes involved in managing and operating the institution, while still being a workspace with sufficient privacy. The formal attitude of hiding this part away perpetuates the image of museums as elitist and inaccessible, creating a distance between the institution and the public, further hindering transparency and engagement. As an example, one can imagine workshops areas for conservation visible from public spaces.
- It's important to keep in mind the potential **urban development** the plot can accommodate for, as well as what the proposal can offer the city. As an example, one can imagine roofed public places, green lungs, half-climatized meetingpoints and passages through the plot to the other side of the quarter.







# Case study

Recent Norwegian museum architecture has been the subject of much discussion. Even though they function as successful projects today, a common is that all faced significant initial criticism. Build upon the experiences and lessons learned from similar endeavours in Kristiansand and Oslo, when designing a new museum building for Trondheim.

Two primary strategies for spatial organization emerge when examining the relationship between exhibition spaces and circulation: the enfilade layout and the common corridor plan.

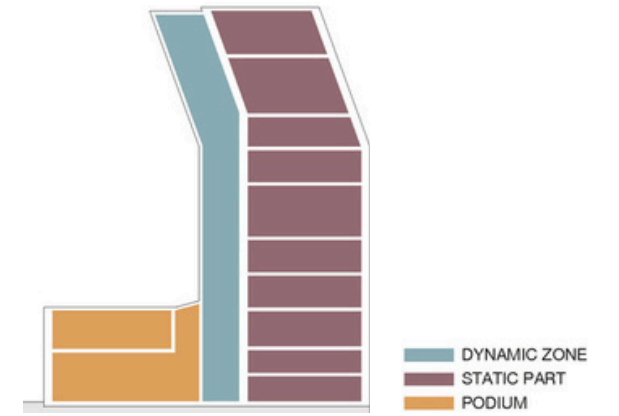
The **enfilade**, a common trait of European architecture since Baroque times, and still frequently used in the design of museums and galleries. It arranges a series of interconnected rooms along a single axis, creating a visual vista through successive doorways. While this approach offers efficient visitor flow management, it presents a number of security challenges. The lack of a central circulation space necessitates significant staffing within the exhibition areas to ensure adequate supervision, as each room is distinct and separate. Furthermore, the uninterrupted flow through generously sized rooms can sometimes lack natural pauses, potentially impacting visitor engagement and ability to reflect on the exhibition and associated themes.

In contrast, the **common corridor** utilizes a central circulation route to provide access to multiple exhibition spaces. This offers some sort of flexibility, allowing for the closure of specific sections for maintenance, installations, or private events without affecting other parts of the museum. The more self-contained nature of the exhibition spaces, can facilitates diverse ceiling heights and room sizes, creating a dynamic and adaptable environment. This modular design also enhances wayfinding, as visitors can easily navigate to a common hallway and from there focus on specific exhibitions without feeling confronted by the entire collection. On the other hand, this organization can feel less cohesive, as each room is its own world.

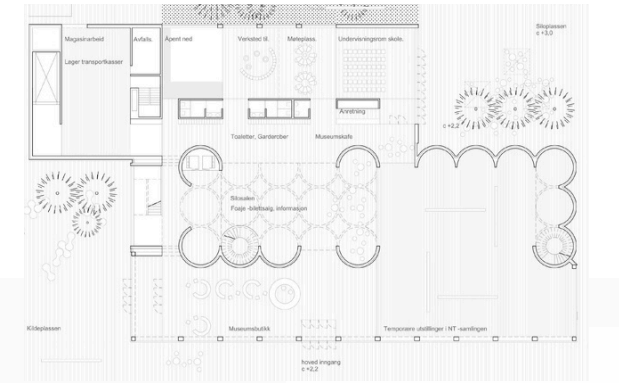
The Munch Museum. Photo: Einar Aslaksen



**The Munch Museum** Edvard Munchs Plass 1, 0194 Oslo  
The new Munch museum, opened in 2021, offers 26,000 square meters of exhibition space across 13 floors. Munch's interior is structured in distinct horizontal levels connected by escalators and staircases. The many different floors and the vertical communication routes in between them, makes for natural pauses between the different exhibition spaces. Varied gallery spaces, spread across many floors, allows for diverse ceiling heights and room configurations.



**Kunstsilo** Sjølystveien 8, 4610 Kristiansand  
The new Kunstsilo museum, opened up 3,300 square meters of exhibition space during the summer of 2024. Built within a former grain silo, the museum integrates the 30 original circular silos into its 25 new galleries. As with Munch, the museum has a common hallway serving the many galleries. Similar to the wish in Trondheim, Kunstsilo features the open, unticketed ground floor area, encouraging visitors to enter, explore and experience parts of the museum free-of-charge.



**The National Museum of Art, Architecture and Design.** Brynjulf Bulls plass 3, 0250 Oslo  
The new National Museum of Art, Architecture, and Design was established in 2022, by merging four former museum buildings into a single, larger building with additional exhibition areas. The National Museum represents a combination of a more classic approach of enfilades—a series of interconnected rooms arranged along a single axis following a predetermined sequence— combined with more flexible and adaptable spaces.



The National Museum of Art, Architecture and Design. Photo: Iwan Baan







# Function program

**On room program vs function program:** A room program ensures that all necessary spaces are accounted for and that they meet the specific spatial and layout needs of the users. A function program helps define the overall concept and organization of a building. It guides the design to ensure it supports the intended activities and user experience.

Category	Functions	min. area required
Meet + create	<ul style="list-style-type: none"> <li>Arrival, entry and meeting space.</li> <li>Reception and admissions/tickets</li> <li>Auditorium</li> <li>Museum store</li> <li>Café / restaurant</li> <li>Multi-purpose room</li> <li>Library w. study- and meeting rooms</li> <li>Workshops for dissemination of knowledge and creative expression</li> <li>Public support functions. Incl. cloakroom, toilet, changing room for disabled adults, elevator and "matpakkerom" - packed lunch room.</li> </ul>	1 900 sq.m.
Sense + learn	<ul style="list-style-type: none"> <li>Permanent exhibitions from the museum's collection.</li> <li>Temporary exhibitions</li> <li>Support functions. Incl. storage, technical room, photo- and conservation studio and conservation workshop</li> </ul>	5 100 sq.m.
Back-of-house	<ul style="list-style-type: none"> <li>Goods reception. Incl. covered receiving dock, receiving room, on-site storage (main art-storage is at another location), goods elevator, packing room and storage areas.</li> <li>Operation. Incl. carpentry workshops, paint workshops, and storage</li> <li>Support functions</li> </ul>	1 300 sq.m.
Administration	<ul style="list-style-type: none"> <li>Offices. Incl. cell offices, open offices, quiet rooms and study areas</li> <li>Common functions. Incl. meeting room, kitchen, dining room, cloakroom, toilet and changing room</li> <li>Support functions. Incl. storage and copy room</li> </ul>	800 sq.m.
Atelier	<ul style="list-style-type: none"> <li>Guestatelier</li> </ul>	100 sq.m.
<b>Total</b>		<b>9 200 sq.m.</b>

## Meet + create

- **Arrival, entry and meeting space.** A new museum building should provide generous arrival- and entry, with spaces to acclimatize, to orient and meet, offering free-of-charge activities on the ground floor, inviting visitors to encounter the museum in a variety of ways. These areas should be somewhat independent of the rest of the museum, possible to lock off and use beyond the exhibition opening hours.
- **Reception and admissions/tickets.** A reception area providing ticket sales, information and admission to the museums collections.
- **Auditorium.** A auditorium with a flexible layout, fit to host a variety of events, as example: debates, lectures, seminars, workshops, performances and concerts.
- **Museum store.** A place where the public can encounter a selection of products, items and books within the fields of fine-arts, crafts and design, handpicked by professionals, to delve further into the different collections and related themes.
- **Café / restaurant.** Attractive facilities that serves as a space for meeting, offering an opportunity for particularly sensory and social experiences based on the local produce.
- **Multi-purpose room.** A flexible room that can be re-purposed again and again for a variety of uses by the museum, but also for other stakeholders to rent. Placed in a relationship to the café/restaurant, auditorium and exhibitions, it can offer a unique range of spaces. These rooms sit independently from the rest of the museum, etc. be open while the rest of the museum is closed.
- **Library.** As well as being a place for literature on art and in-depth studies on the relevant exhibitons, the library should be a place to meet, to exchange knowledge and pass time. Both existing museums have substantial in-house book collections, that should be made available to the public. The library should have its own study rooms/reading areas for students and meeting rooms for guests.
- **Workshops for dissemination of knowledge and creative expression.** One of the museums central ambitions is to provide a space for the visitors to be able to express themselves creatively.
- **Public support functions.** Dimensioned for up to 800 people. Cloakroom w. lockers, toilet, changing room for disabled adults, elevator and "matpakkerom" - a room to eat brought along lunch.

## Sense + learn

The Museum should emphasize sensory experiences, meetings between different materials, traditions and expressions, all designed with maximum flexibility, and spatial sequences that gives visitors an experience of spatial flow.

Between the exhibitions there should be breathing space for recreational stay with daylight and a views that invites reflection. All exhibition spaces should satisfy requirements for lighting, climate control and security.

- **Permanent exhibitions.** The museums have a number of larger collections and selected permanent special collections. The rooms should be arranged in a way that is understandable, but also inspiring and attention-grabbing for the public. The collections include both visual arts and crafts, and the museum's focus on material exploration, personal creative and sensory experiences should be maintained.
- **Temporary exhibitions.** The rooms must have a general, flexible nature with the possibility of both spectacular and finely tuned presentations. Rooms with double ceiling height, possibilities for black-out, with high security class, light- and climate control for borrowing both national and international artworks.
- **Support functions.** Necessary storage and production premises should be established in direct connection with the exhibition areas.

## Back-of-house

Storage, conservation and documentation will mainly be in a shared external facility. The museums still need:

- **Reception of goods.** Reception zones will enable the handling and unpacking of art under safe and climatically optimal conditions. The reception must be covered to ensure proper handling and transport, in and out of the museum. There must also be a on-site art-storage, packing room and elevator.
- **Operation.** Includes a carpentry- and painting workshops with storage of materials, as well as a smaller workshop for conservation work. Also rooms for audiovisual equipment.
- **Support functions.** Functions must be in accordance with current requirements.

## Administration

A new museum must house approx. 50 workspaces,

- **Office workspaces.** The administration department will be arranged as an office wing with around 30 office spaces in a mixture of cell offices and team offices.
- **Common functions.** Provide access to professional literature, lounge areas, meeting-, and dining room in relation to a kitchen, room for rest, toilets and small storage spaces.
- **Support functions.** For the use of employees.

## Atelier

- **Guest studio.** A studio space where artists associated with the museum can stay.

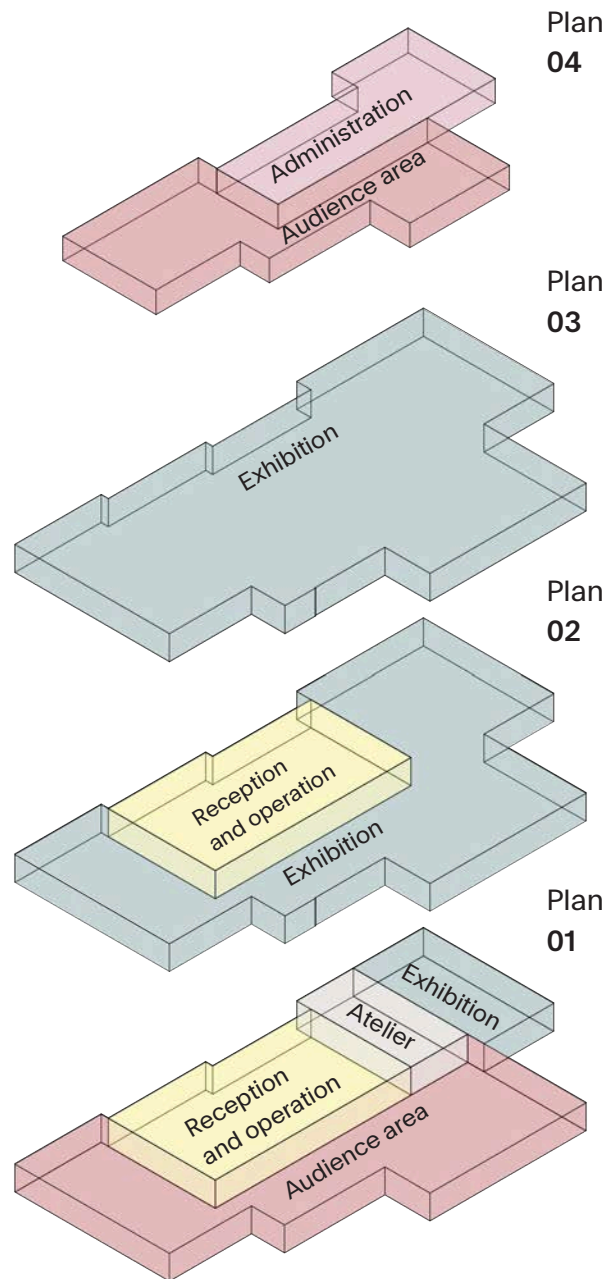




# Volume study

These volume studies originate from a feasibility study conducted by MiST in 2021 with the purpose of illustrating a potential new museum at Leüthenhaven. The study focuses on the potential interplay between an outdoor square and the inner life of the museum. The first floor is transparent, with workshops, meeting places, and common areas, as well as some exhibitions. Higher up are the larger exhibition areas, and on the roof, a terrace with views of the fjord and Midtbyen.

Illustrations: Dyrvik Arkitekter and Christian Pagh AS.







European 18  
Norway

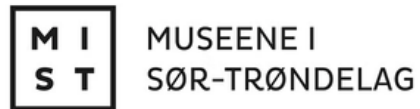
Theme:  
Re-sourcing

Trondheim  
kommune

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Museene i Sør Trøndelag



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