



Illustration made by the student, B.Shahoud

A touch of modernity through antique tissue

The Fundatie museum in the ancient centre of Zwolle

Architectural historical thesis MSC2

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Abstract:

The relationship between monument and modernity was always an uphill challenge, since the connection between those two elements has always been complicated. Therefore, this historical thesis will examine a very famous study-case "The Fundatie museum". In order to discover how the relationship between existing and new is tackled, and to investigate if this solution can succeed or not and to which extent can be valuable having this combination through a medieval city centre in Zwolle. To understand this relationship and examine the final result, the historical and political background will be studied. Because economic shifts had simultaneously affected the prosperity in the architectural and building sector but also the social and cultural value, which will lead to changes in the necessity for space, type, form and function.

Keywords:

The Fundatie museum, palace of justice, courthouse, hanze city, French rule, prosperity, function, expansion, socio-cultural, value, tissue, cloud, eye, modern, neoclassical

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Introduction

An architect walking around an antique tissue with his fear of reshaping, renovating, and touching such a heritage was an overthinking topic that keeps his intellect always occupied. Preserving this romantic milieu or exploring a manner of sparkling this historical environment which can be a failed attempt. This dilemma requires an open architectural perspective towards wisdom and boldness in making the optimal decision for this dilemma. However, wisdom and boldness are a rare combination of decision-making, which requires finding the balance between them, that will be the most visionary calling for any architect. (Intezari & Pauleen, 2017, p. 23)

These were the emotions and thoughts of Hubert-Jan Henket while designing the new extension, 'De oog', which means the Eye, of The Fundatie museum in Zwolle. Henket is a Dutch architect and known for his broad perspective on modernism and how it can contribute to existing building. (Witman, 2020, p. 1). The Fundatie museum is the national museum of Zwolle, originally the Palace of justice in the 19th. However, Zwolle has an exceptional, mostly preserved city centre refers to the middle ages. The needs of the 21st century of having a City Museum was agreed by Zwolle municipality to be in the new classical Palace of justice, which needed renovation, transformation, and extension to achieve a sufficient space that fits a museum design.

In terms of architectural vision, adding a new modern volume to a top of an existing neoclassical palace was challenging because the city's picturesque sphere should be preserved and coruscated by an extraordinary modern feature in the city. Adding this feature, a dual phenomenon will stand as a modern addition to the neoclassical Palace of Justice building. Thus, creating a neoclassical-modern building with two architectural styles, the original neo-classical and the additional in a modern style. This building in its new styles' combination, should also respect the surrounded tissue. Besides, creating a museum should start with analysing the urban fabric and then realising how to add an unique feature to this context (Schittich, 2016, p.43) Consequently, the arisen question is here:

Can the relationship in a neoclassical-modern building be vigorous enough to become the LANDMARK of a medieval city? and how can it deal with the antique medieval tissue?

To answer this statement, researching several points will gradually help reach the statement's answer. To which epoch does Zwolle's centre belong and the background history of the French rule? How those political and economic changes boost the city's prosperity? Where was the chosen field to build the Courthouse, what is the Palace of justice's design-style, and why did it lose its function as a courthouse? What are the later various functions that the Courthouse's building accommodated? Afterwards, the courthouse expansion will be studied and its design principle. What are the municipality and the National Culture heritage conditions and regulations? How is the neoclassical-modern



volume connecting with the medieval context? What are the added cultural and social values to the city and what are the opinions about this approach?

Methodology

To answer the statement and the other questions, the city's political and economic evolution will be studied to formulate a sufficient foundation to discuss the centre archaic sphere and to acknowledge the reason for choosing the old Palace of justice to be erected in Zwolle. The research will be based on historical archives, historical and political publications, the municipality's developing plans and its restoration principles. Besides, according to historical publications, the various functions of the courthouse building will be demonstrated. Furthermore, in terms of design, Henket's vision on the buildings transformation will be studied according to his book on restored projects. However, to examine the added socio-cultural value, architecture website opinion, the museum's director judgement, and a survey among residents will also be included.

Those studies will be gradually explained through the research to answer the thesis settlement. The chapters will be organised as follow: the first chapter will clarify the historical, economic and political background. Afterwards, the courthouse's various function will be elaborated. Then, the third chapter is meant to discuss the new design's principles and the followed regulation. Finally, the last chapter will examine the socio-culture value of adding such a museum to an archaic context.

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1-The historical introduction and the 20th century's political and socio-cultural evolution in Zwolle

This chapter will elaborate on the vital historical events in Zwolle and how that influenced developing its architectural tissue and developing the political and socio-cultural aspects during the middle centuries till the 20th century. Those developments and changes have been building the foundation of the now existed architectural tissue; therefore, acknowledge them will be the basis of this research. Zwolle is considered a city that has been changing significantly during the last five centuries, and because of its location in the north-eastern heart of Holland, various economic, social, cultural, and political episodes shaped its current known city-face.

-Therefore, this chapter will answer the questions of to which epoch does Zwolle's centre belong?

-Which changes did the French rule bring to the country? Especially the judicial changes.

-How did the economic and political developments and changes boost its prosperity?

1.1. Zwolle, the Hanseatic city of the middle centuries:

Zwolle witnessed big historical events within the last centuries, but which period had the most impact on its growth and urban fabric? According to the archaeological remains, the prehistory period till the 13th old the archaeologists that Zwolle did not play an important role in the trade till the 11th when the construction of the church (now De Grote kerk) and the square took place. Moreover, the commence of forming a trade centre function began to develop, further inhabitants went gradually to live in that small countryside. Before that, Zwolle was an agricultural area with a limited number of inhabitants. (Hove, 2005, pp.19-51).

However, from 1324 Zwolle began to extend gradually when the streets have been constructing in contrast to the initial central core around the S.Michael church (Grote kerk). (Prins, 1987, pp.24-26). In 1448, according to the archaeological research, it seemed that Zwolle extended to be a city that appears from constructing the town hall and the Winery, which refer to 1448. (Prins, 1987, pp.26-29) (figure1)

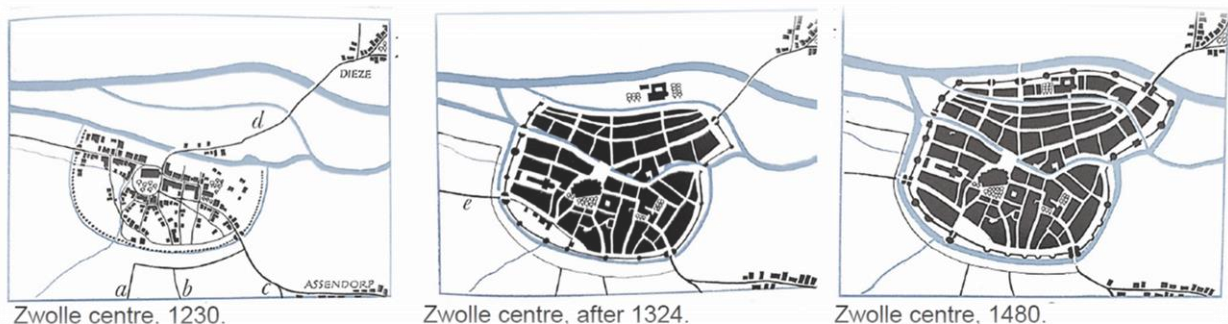


Figure 1: the development of Zwolle
Resource: Zwolle van Stuwal tot Stad,p.25



The most crucial era in Zwolle's history is the middle ages because of the trade and economic prosperity in the Netherlands at a whole and in Zwolle. The medieval period in Zwolle between 1294 and 1669 was a prosperous era accompanied by architectural evolution. Zwolle became a member of the Hanseatic Union, a cooperative organization of merchant from German around the Baltic Sea and the North Sea. The Hanseatic league merchants in Zwolle boosted the city's activities and work opportunities, which led to significant wealth in the city. The trade route ended up entering the city on the river where Melkmarkt street is currently, which is now the central point of the city. After 16th, the Hanseatic's effect has no longer a significant impact on Zwolle, but Zwolle stayed to play the transition role between German hinterland and Vlaanderen cities. (Canon van Zwolle, 2006)



Figure 2: An artwork from 1665 shows the different trade ships going to Zwolle from the Zwartewater. Stedelijk museum
Resource: Onzichtbaar Zwolle,p.307.

1.2 The history of the Place of justice historical background and its variable functions

However, after the middle ages and at the end of the 18th, Netherlands was under the French rule between 1794 and 1814 when significant changes occurred. In the first phase till 1806 was the known French Batavian period. In 1806, the Dutch Kingdom was formed following the French empire. There was a new vision in establishing big institutions, such as the Koninklijke Library and the National Art Gallery. Justice wise, the country also witnessed extensive revisions. (Vroegindewey, 2016) In March 1809, king Lodewijk Napoleon wanted to visit the Overijssel province, and he stayed in Zwolle. He noticed some adjustments that can be applied to enhance the city.

On 1 March, 1811, the judicial organization was given a whole new face where the separation of powers was strengthened, and the still existing legal municipality of local arrangement came to an end. The Netherlands had a uniform legal system for the first time. (Hove, 2005, pp. 397-399)

The highest Court in the province, the Court of Assize, was housed in Zwolle. In that way, the capital became the legal centre of all departments. The Court of assizes was set in France in 1791, but also it was applied to Belgium and the Netherlands when they were

under the French rule. France had an idea is to settle a courthouse in all provinces' capitals of France, Belgium and the Netherlands. That has widely applied in all Dutch provinces except Limburg, where historical reason prevents that. However, after the French period, the Dutch government was busy developing the country when it learned some efficient ideas from Napoleon in the judicial sector, for instance. (Hove, 2005, pp.399-400)

After the end of the French rule, in 1814, king Willem I provided the country with an excellent organized legal system. Emphasizing that a courthouse in each provinces' capital should be constructed. That was the situation for Zwolle, where it had been agreed to settle the Palace of Justice in the heart of the city at the Blijmarkt. (Henket, 2013, p.110)

1.3 The economic, socio-cultural prosperity's influence on the architectural and urban context

As it has been explained in 1.1, Zwolle grew considerably around its current centre. Zwolle gained city rights in 1230 from the Utrecht bishop Wilbrand van Oldenburg because of Zwolle's assistance in building Hardenberg's castle. Consequently, a defence wall has been built around the city, and this was the switch point of growing Zwolle's urban fabric. It also received the Market right in 1265. That concludes the importance of the 13th to Zwolle's architectural and urban evolution. (Vries, 2015,p.48)

The importance of the city centre's commercial function is evident from the Groote Aa's enclosure, a former water canal within the city wall of Zwolle, in 1437, to provide a place for all trade events. At that time the Grote Markt was also built (Rijksdienst voor de Monumentenzorg, 1989, pp.4-5)

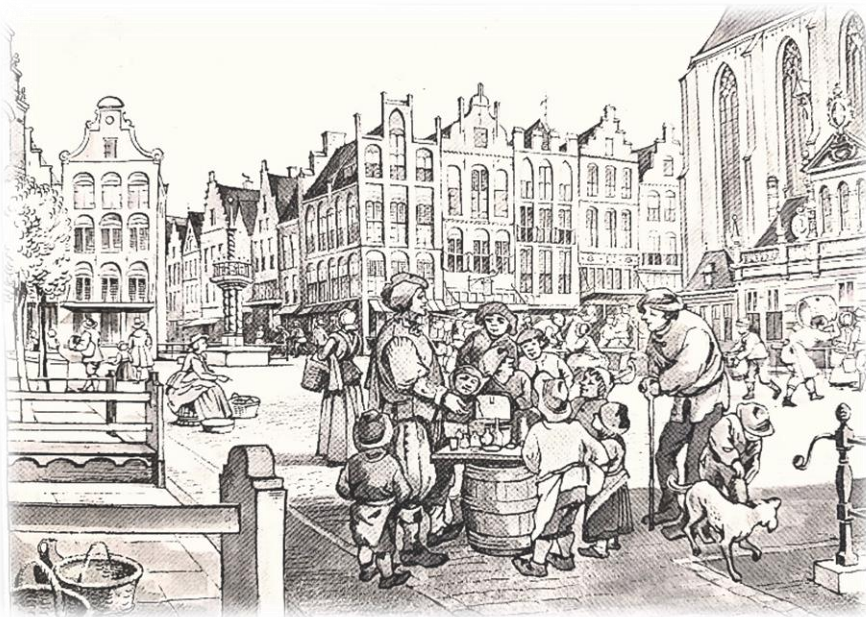


Figure 3: The Grote Market in the city centre, at the right there is the railing of the Grota Aa water canal, which is no longer exist.

Ressource: Zwolle van Stuwal tot Stad,p.33.

The city became even more important than the other cities in the province and became the Overijssel province's capital in 1798 (Canon van Zwolle, 2006). This led to the appearance of different buildings that will fulfil the function of a province city, The Provincial Administrative Centre, The Town Hall and Courthouse at the Blijmarkt street. (Vries, 2015, pp.305-309)

On the one hand, as an international trade city, Zwolle also followed the Classicism architectural style; in the middle of the 17th century, Classicism spread significantly in East-Holland due to the famous Amsterdamer architect Philips Vingboons. (Vries, 2015, pp.197-200). Moreover, King Louis Napoleon had worked hard to bring classicism to flourish in the Netherlands, it was so popular in France. Not only its most influential architect, Jean Thibault, came to the country, but also the mainly French books on classical architecture, as we know them from Durand, were often translated and imitated. Of great importance was the book "Pictures of antique and modern architectural objects" by J. van Straaten (Amsterdam, 1828); Van Straaten became the founder of the Maatschappij tot Bevordering der Bouwkunst in 1842" Society for Promotion in Architecture". (VORG, verslagen en mededelingen, 1969)

Zwolle also witnessed the neoclassical architectural movement in one of its most important buildings in the 19th, The Palace of Justice, was built in 1838; this building is still preserved in the southern side of the city centre. (Vries, 2015, p.207)

On the other hand, Zwolle grew in population number and in mental, educational, and cultured acknowledge. Therefore, various facilities were constructed to fulfil citizens' desire to efflorescence the cultural, musical, and entertainment sectors. That has developed mainly after the arrival of the French administration and officers in 1795 for the elite class of the Zwollenaars in the 19th century. (Canon van Zwolle, 2006)

The opening of the Odeon theatre in 1839 was a sign of the revival of high-classed life in Zwolle, which is located on the southern side of the city centre at the Blijmarkt. Because of the continuous growth of population and the improvement in the socio-culture, Odeon theatre did not fulfil the city needs anymore; therefore, an additional theatre was introduced to the city in the 20th, De Spiegel theatre. However, even after opening De Spiegel, the municipality preserved Odeon because of its historical importance and the paramount need for other theatre halls. (Canon van Zwolle, 2006)



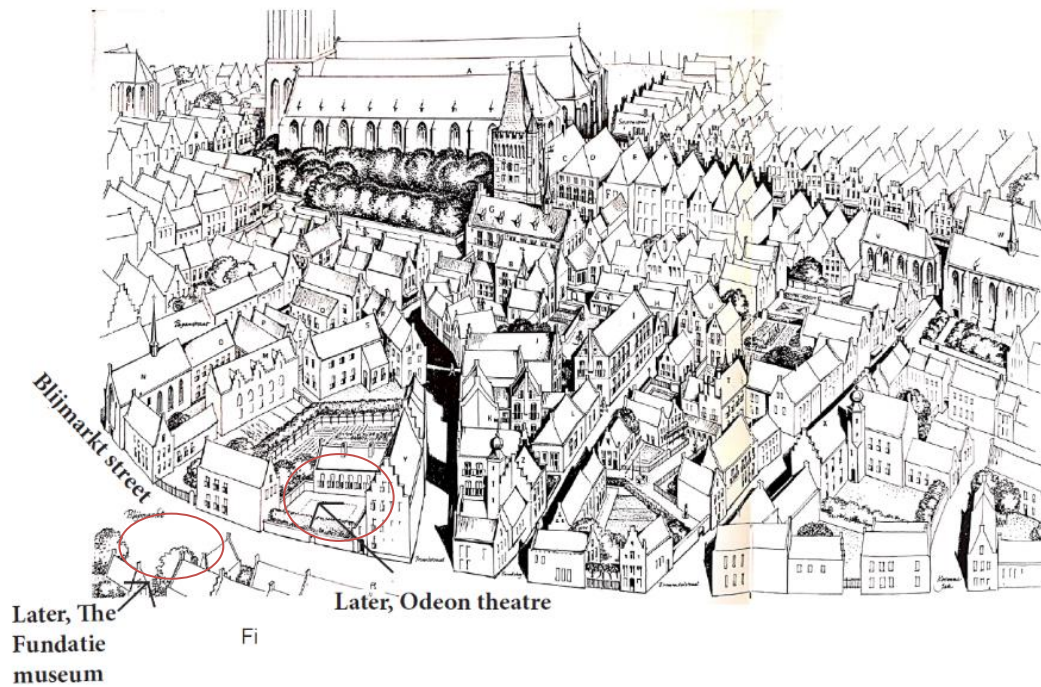


Figure 4: The city centre in the middle ages, the Blijmarkt street.
 Ressource: Zwolle van Stuwal tot Stad,p.65.

However, because Zwolle became an advanced city and the capital of Overijssel province, the interest in art grew. Therefore, Zwolle wanted to construct a museum for its residents and boost the socio-culture aspect further. In the late 20th and 21st century, two museums have been introduced to the city centre. Both museums are meant for artwork and culture history. The first museum was De Stedelijk museum at the Melkmarkt in the heart of the city centre. It opened its door in 1995. However, the Stedelijk museum building's original function refers to the former Drostenhuus from 1551, and it has been extended with a new exhibition space in 1997. (Vries, 2015, pp.46-47).

At the Blijmarkt street, a street on the southern side of the centre, a major socio-cultural event happened. In addition to the Odeon Theatre in the late 20th century, a museum was opened, De Stadshof, now the Fundatie museum, which is also meant to present artworks. The original building of this refer to the Place of Justice, but the need for more exhibition and exhibition areas led the municipality to transform this Courthouse into a museum. (Henket, 2013, p.110). This building played a vital role in Zwolle in the 21st century and considered a preserved national monument. (Rijksdienst voor het cultureel erfgoed, 1999) Therefore, that will be analysed and discussed in the next chapter.

To conclude, Zwolle centre belongs to the medieval ages when most of its context had been constructed. This city witnessed different historical, economic, and political changes that shaped its current city face. Those events led the city to acquire its socio-cultural life and opened additional facilities that can support that development and fulfil citizens' demands of the 21st century. In fact, the French rule helped the evolution of various aspects of the country, such as the judicial sector. Afterwards, the Dutch Kingdom completed developing that sector, which let it introduce the Palace of Justice to the city.



2-The history of the Place of Justice and its variable functions

Historical wise, Zwolle had been developing in the 19th century, and as discussed before, there was a necessity to introduce a provincial courthouse to the city and the Overijssel Province. The municipality sought a well-connected location to the city where the Palace of Justice can be erected. It ran a design competition for the Courthouse, which is entered by top architects of the 19th century. Afterwards, this building has been through variable changes until now. This chapter will clarify:

- Where was the chosen field to build the Courthouse, and what is its historical background?
- What is the Palace of justice's design style? Why did it lose its function as a courthouse?
- What are the various functions that the Courthouse's building accommodated? Which changes have they brought into the existing building?

2.1 The history of the Palace of Justice's Parcel at the Blijmarkt

The Blijmarkt located on the southern side of the city centre. The origin function was a square for trade in pigs and horses. When in 1631, The Councils accepted the Bier neighbourhood residents' request to move that market outside the city because of traditional religious beliefs that this kind of trade should not be near the Lieve Vrouwen church.

However, the Blijmarkt bears its name after the 'blijden', a kind of weaponry with which the warriors in the middle ages threw large and heavy stones into besieged castles or cities. This is where the trebuchet is said to have been made. Zwolle used this trebuchet during the conflict with the Voorst castle; Voorst is a famous, wealthy, powerful family that wanted to enter the city (1361). Others believe that the citizens here received the joy of the conquest from this stronghold and that the name's origin can be found there because 'blij' means in Dutch language happy. (ELBERTS, 1890, pp. 40-41)



Figure 5: The Blijmarkt street in the 19th century. At the Left side the empty square where the courthouse will be built.

Resource: Zwolle Historic centrum.

In the terrain where the Palace of Justice is located, during the old Republic around 1795-1805, and after the Republic period on this parcel, the Barracks was laid here, it called Renovatum. However, this building proved good services during the French rule but could not accommodate more than 100 men. The gendarmes were housed in Renovatum, but in 1813 space seemed not adequate anymore because there was a necessity to accommodate approximately 400 soldiers. Therefore, the plan was to hire other six houses nearby the Barracks. Nevertheless, after the arrival of Cossacks, the plan was adjusted entirely. (ELBERTS, 1890, pp. 40-42)

As it has been explained in 1.3, in 1811, when the French introduced national laws, Emperor Napoleon established here a Court of First Instance, a Court of Peace and a Commercial Court. Afterwards, this Renovatum accommodated a branch of the Poor institute as a learning and working school. The building was also partially completed with an upper floor, which becomes a Boardroom served and where the well-known scholar J. ter Pelkwijk gave his scientific lectures, which always attended by a large and solid audience. (ELBERTS, 1890, p. 42). In that period education became important, and it was agreed by the city council that providing education for poor youth too, in the Renovatum.

However, Willam I stressed the importance of introducing the provincial courthouse to the city and the province. (Zwolse Historische Vereniging, 1986). But finding a suitable construction site in Zwolle turned out to be a major problem. In August of the year 1837, the municipality of Zwolle proposed the Jufferenwal near the Kamperpoort. Still, the Provincial Council considered this place less suitable, as did the Bethlehemse Kerkplein and the Grote Kerkplein. A committee was then appointed, consisting of representatives of the Provincial Council of Overijssel and the Municipality of Zwolle and the Water Management Chief Engineer. On March 24, 1838, the Friese Wal was proposed by this committee; however, this proposal was accepted by the Provincial Council. (VORG, verslagen en mededelingen, 1969).

The decision was definitive in 1838 when the city municipality agreed to erect a new building on the site of Renovatum for the Palace of Justice. Therefore, the Poor institute should give place to the new Palace of Justice. That land had the city given up free of charge while also donating a contribution of f 30,000 for the construction. The old Barracks was demolished, and the first stone of the Courthouse was laid on May 7, 1840. The solemn opening followed December 9, 1841. (ELBERTS, 1890, pp. 41-43)



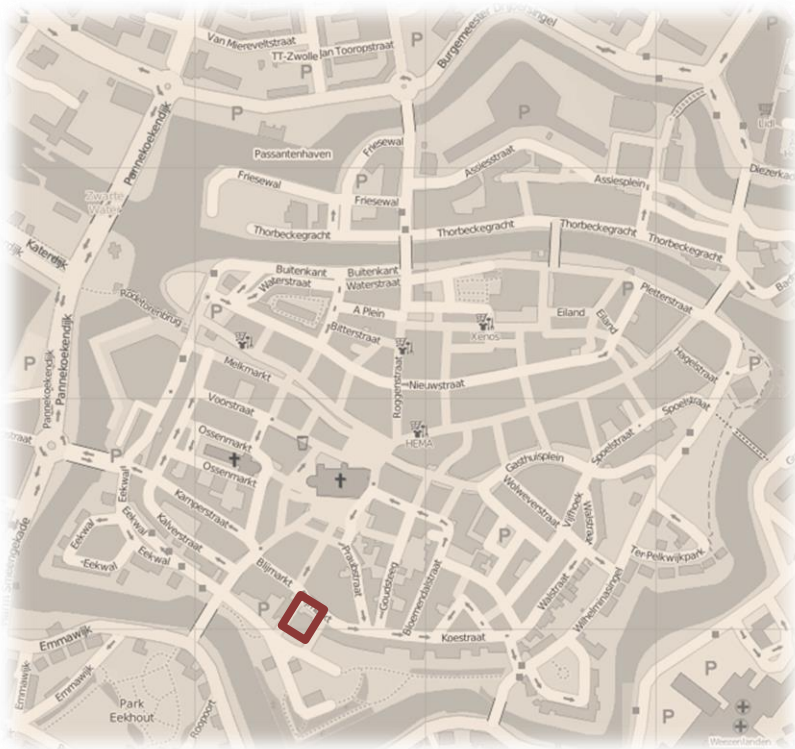


Figure 6: Zwolle centre map. At the south the Blijmarkt street and the Courthouse parcel in red, in front the field the small park.

Resource: www.stadindex.nl

2.2 The courthouse design intention and function

2.2.1 The Courthouse design

At the Blijmarkt and because of the need for a Courthouse in the Overijssel province's capital. In 1838, the municipality released a competition for designing the Courthouse. (Henket, 2013, p.110). As it had to be printed in the Government Gazette and the Overijssel Courant of 26 April 1838: The Overijssel Province invited the residing architects within this Kingdom to compete for the next prize for a design by a Provincial Court in Zwolle. The competition will be under the provisions and the demands that were put into a Provincial Court of Justice at that time. The design should follow the requested program:

- a) the cost of the building will be the sum of NLG 60,000. - should not significantly exceed.
- b) this building will be placed with the front facade towards the Blijmarkt, and the rear facade towards the City walks Park.
- c) The building must contain:

On the first floor: a spacious vestibule, a hearing room for the Criminal and Civil Court hearings, a council chamber which shares with that part of the auditorium where the Court has its seat, an audience hall for the Civic and Correctional sessions of the same size as that of the Court, a council chamber attached to the last-mentioned room, a practical room, a room for the Bailiffs, a departure for the Regular Servants and Guardians, a space for the Witnesses, a Chamber for Commissioners of the Court, a hall for the proper hearings of the canton judge, a house for the caretaker of the building of two rooms and two storage places to be able to keep provisional prisoners. (VORG, verslagen en mededelingen, 1969).



On the second floor: a room for the public prosecutor of the Attorney General with a cabinet, a room for of the Courts' officer, a space for the Courts' archives, a room for the Registry, a room for the Registry of the District Court and another for the Subdistrict Court and the Commissioner of Police, a space for a library, a departure for the recovery of documents of conviction in the custody of the Clerks of the Courthouse, conference space for Commissioners from the Court and finally in the attics storage places for archives and downstairs storage places for peat, cistern, etc. (VORG, verslagen en mededelingen, 1969).

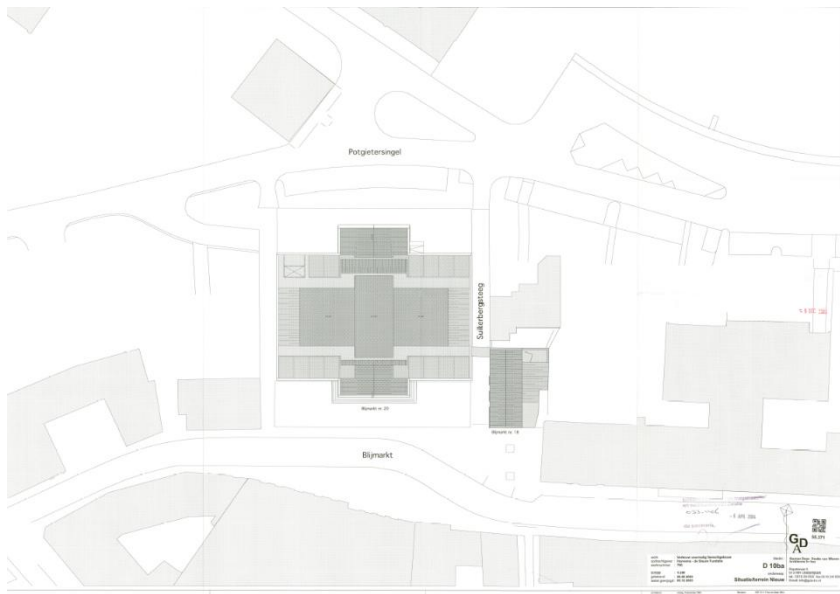


Figure 7: The Palace of Justice's site 1850.
Resource: Archives of Overijssel historical centrum.

The Dutch architect Eduard Louis de Coninck (1808-1840) won among other eleven entrants. De Coninck perspective of architecture played a vital role while designing the former Courthouse. He was a young architect and came to The Hague in 1837 according to the Hague population register. De Coninck was appointed as a headteacher at the Hague Drawing Academy from 1837 to 1840 until his unexpected death. He used to teach architectural ornamentation and also worked in transparency teaching as an assistant teacher.

This talented architect emphasised the longing for the classicism that prevailed in that period, also mentioned in 1.3. He used the Neoclassicism style based on the Greeks and Romans' architectural language, and he shaped it in the form of a palatial government building with temples fronts. In that design style, he wanted to ensure the importance of Courthouse's role in the city. In fact, he was inspired by his labour in the architectural ornamentation teaching by applying ideas while designing the Courthouse. (De Zwollenaar weekblad, 2019).



All factors involved in representative buildings were considered necessary. They can be found in the Zwolle Palace of Justice; a strong symmetry, an impressive entrance with a peristyle, and a preference for white-plastered facades with little ornament, that applied to the Courts' walls is the Meander or Labyrinth motif. It is remarkable that the Corinthian columns, which are provided with 20 fluting, have no base. This excessive slenderness this achieves, violates the correct proportions; only one classic example of such a column is known: the columns at the Tower of the Winds or the Clockwork of Andronicus Kyrrestes in Athens. The monumentality of the building's rear facade, which is actually even more imposing than the front, mainly because the central part of the Facade, which is pressed inward at the front, "protrudes equally outward in response at the rear". This means that two more pillars are needed at the back. At the rear Facade, the large doors are only apparent: the witness room is behind them. The actual rear entrance is located to the right of the projecting part. (VORG, verslagen en mededelingen, 1969). The whole cost in 1841 was f 75,000. (ELBERTS, 1890, p.43)



Figure 8 left: The Palace of Justice 1850.

Resource: The zwolse historische vereniging

Figure 9 right: The Peristyle at the rear entrance of the Palace of Justice.

Resource: Verslagen en mededelingen 1969.

The floor plans are typically anti-Baroque: the building is intersected by two long transverse corridors, which separate entirely the courtrooms from the continuous rows of work rooms, without this being reflected on the outside of the building. Incidentally, the brick facade here is not entirely hidden behind a plaster layer; to save costs, however, the rear peristyle is not applied. The interior of the Zwolle's Palace of Justice has been kept very austere. A similar design can be seen in the less attractive plan of the Palace of Justice in Leeuwarden (architect Thomas Adrianus Romein, built 1846). Because in the 19th, when the development of the judicial law and courthouse happened, the neoclassical movement was growing at the same time therefore the Palace of Justice in Zwolle and Leeuwarden are designed in the neoclassical style. (VORG, verslagen en mededelingen, 1969).



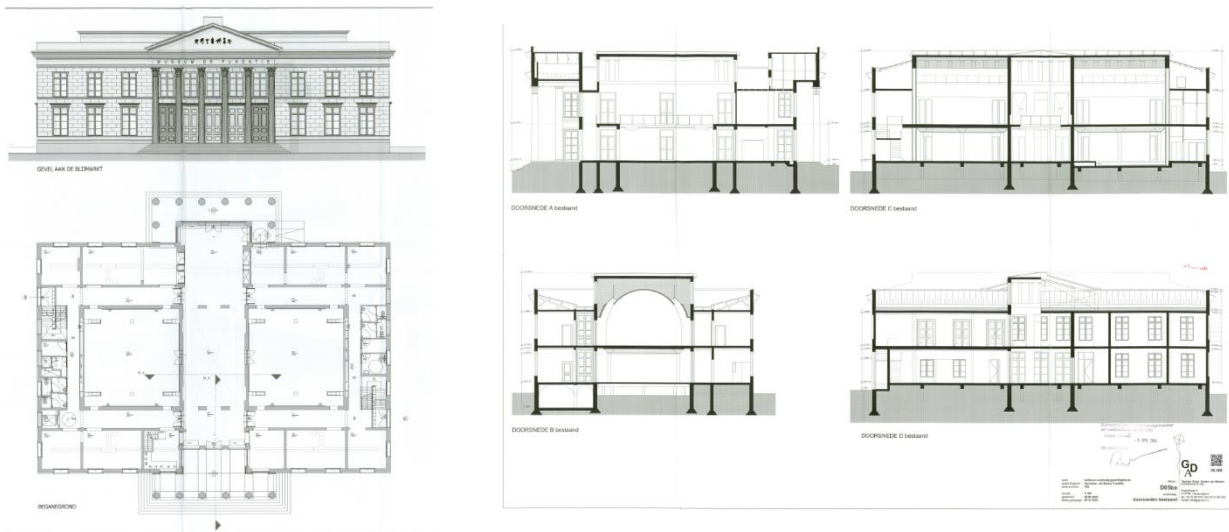


Figure 10 left: The ground floor plans and the Façade at the Blijmarkt.

Figure 11 right: The sections, showing the roomy halls and the atrium in the centre.

Recourse: Overijssel History Centre Archives

2.2.2 The end of the court function:

The 1960s is considered the most crucial period of the century seen by professional historians. This epoch showed many changes in music, civil disobedience, job-free Saturdays from the early 1960s, and rising salaries, let citizens realize that economic prosperity could last for a more extended period. There were democratization movements that engulfed the country in different departments. (historisch centrum overijssel, 2017)

Therefore, the folk began to demonstrate in the streets with banners, which negatively impacted the country's peace and let the authority tackle these rapidly changed issues with the judiciary. Plenty of these issues have been brought to the courts, increasing the number of cases in the whole country and in Zwolle too. Nevertheless, space's capacity in the Palace of Justice at the Blijmarkt could not accommodate all that significant increase of cases' number. In December 1950, the Ministry of Justice raised a discussion followed by a cadastral and space investigation to inquire the possibility of expansion of 30 percent in the existing building. The investigation showed that neither the exterior design nor the layout would allow adding a second floor. Moreover, no building's side was appropriate for an extension.

Ultimately, on 19 March 1960, the Minister of Justice Mr A.Ch.W.Beernink approved building a new courthouse in Zwolle that includes Zwolle District Court, the Civil service Tribunal and the Board of Appeal; in this manner, new cases can be studied in Zwolle. The municipality offered another site, Groot Wezeland, which is nearby the city centre too. The architect J. J. Kruger is recruited by the Government buildings Agency to design the new courthouse's plans that lasted during the 1960s. (historisch centrum overijssel, 2017)



2.3 The variable function during the 19th_21st centuries

Because of the design and building of the palace of Justice located in the heart of the archaic city centre and its sophisticated design style, as discussed in 2.1 and 2.2, this building has constantly been renovated and given new functions. Moreover, on 13 February 1967, it has been defined as a national monument with monument number 41563 that should be preserved because of its contribution to the city's history and because of its extraordinary design. (Rijksdienst voor het cultureel erfgoed, 1967)

2.3.1 The transformation into an office of the National Planning Service in 1977

After the political modification in the 1960s and the necessity for further court halls, the courthouse function was moved to a new building. Whereas the palace of justice building was left empty, the National Planning Service tended to full this unique space in 1977. This service left the building around 1990. (Wetering, 2018)

Consequently, temporary space alterations had taken place. A courthouse that houses the NPS would need some design changes. Because the former Palace of Justice had enough spacious courtrooms, but they are very wide and high to settle an office function with the only need for desks and meeting area. Therefore, at the ground floor level, the two spacious courtrooms' height has been split into two levels to make efficient usage of the area as much as possible. (Henket, 2013, p.111)



* Het personeel van de Rijksplano-Logische dienst heeft gisteren een petitie aangeboden aan "hun" minister Beelaerts van Blokland (rechts). Zij willen niet meeverhuizen met alle andere verspreide diensten van het ministerie van volkshuisvesting en ruimtelijke ordening naar Zoetermeer. De medewerkers vinden dat zij een prima onderdak hebben en goede ondersteunende diensten, en wijzen op de kosten van één groot nieuw gebouw. De minister zal de brief in de vergadering van de staf van het ministerie bespreken. Na afloop van de demonstratie onderhield hij zich uitvoerig met de jongste demonstrant.

Figure 12: Newspaper from the late 20th century explore the workers' happiness of the National Planning service at the former courthouse and they did not want to move to another building.

Resource: www.delpher.nl



2.3.2 The transformation into De Stadshof museum in 1994

The city was significantly developing in the last century, as discussed in 1.3 when the introduction of theatres and museums has already commenced in a modern civil way similar to our theatre and museum perspective from the early 19th century. The Palace of Justice housed De stadshof, which introduced a new apart type of Art: the Naive Art and the Outsider art; there was a deep meaning behind this action, which is opening up the doors for a type of Art that has always remained on the margins of the art world. The naïve artists are 'ordinary' artists who paint purely from their intuition and do not care about the technique. Dimensions and perspective correctness are subordinate to the expressive power of the scene. Often these are also lively and paradisiacal scenes. The 'outsider' art has the same kind of cheerfulness and carelessness. Still, it contains a few examples that have been pulled from the deeper recesses of the human brain and have a decidedly macabre undertone. So, work of people with dormant fears and suppressed feelings.

The building offered this museum a vast space of 1400 square meters. It is hoped that the museum will maintain some of this marginal atmosphere and gives the work its charm. However, this experience failed because of the Zwolleneers' mentality in that period of time. Acceptance of such a sort of Art was to be ignored by many residents because in the 20th people still sought well-finished artwork, and they are not always open to such extraordinary artwork. (Roos, 1994)

Consequently, that led to a shortage in selling tickets, which was financially challenging for the administration, who committed fraud by increasing the visitor's numbers artificially. After an investigation of Zwolle's museum policy, that fraud has been discovered. The municipality could support the museum, but that will not be sufficient and cost more than 1 million guilders annually. The Stadshof is a gem, but the price for the pearl to continue to grow is too high" said the alderman of Culture and Finance. After discussion, the decision was that the museum must close within two years. (Correspondent, 2000)



Figure 13 right: The Dutch Newspaper announce the first Naïve art museum "Stadshof" in Zwolle. Established in the former Courthouse.

Figure 14 left: In the newspaper from the late 20th showed the display of Naïve art in the Stadshof.

Resource: www.delpher.nl



2.3.3 The new museum branch of the Fundatie in 2004

In 2003, it became clear that Museum de Fundatie would establish its second location in Zwolle. The association searched for a suitable building that can offer a spacious area for exhibitions. Because the Courthouse building was empty at that moment and because it has a spacious and beautiful design, the association with Zwolle municipality agreed to establish the new branch of the Fundatie museum in the former Palace of Justice building. Architect Gunnar Daan made plans for a necessary renovation. The remarkable change was replacing the original entrance doors with glass doors containing the printed version of the original doors. In 2010, the white-painted building was restored to its original sandstone colour. (De historie van het Paleis van Justitie, Museum de Fundatie, 2019)

The Fundatie museum sector has two different branches in the Province Overijssel, one in Zwolle and the other in Heino. Whereas the Fundatie of Heino castle is the origin museum, the Fundatie Museum in Zwolle is becoming more popular because of its unique collections but also because of the building's quality. (De historie van het Paleis van Justitie, Museum de Fundatie, 2019)

To summaries, The Palace of Justice has a strategic location in the antique tissue of Zwolle, and it is considered a national monument. Therefore, this building accommodated various functions since it was built from the 19th to the 21st century. Firstly, his original function as a courthouse from 1841 to 1977. Secondly, it housed the National Planning service from 1997 till 1994. Then, it was the first museum to house the new type of artwork," The Naïve art" between 1994 and 2004. Finally, it is the new branch of the Fundatie museum organization from 2004 till now. This diversity in functions led in some cases to minor adjustments or renovation, but the original building structure and form are always kept intact because it is a National Monument that should be preserved.

Those various function proved the importance of that building to the city and the flexible capacity that has been implemented while the courthouse was designed. Thus, having an antique space that can deal with different function is a wonder from the 19th century that still preserved and maintained in the heart of Zwolle.



Figure 15: The alternation concept in making the façade more transparent

Resource: Archive: 1347 Vereniging Vrienden van de Stadskern Zwolle. (Historisch Centrum Overijssel, 2004)

3-The new expansion" The Eye" and its relationship to the monument

Although the Palace of Justice has been through multiple changes in function, it could save its reputation in the Hanze city Zwolle. This sophisticated volume is hosting now the Fundatie museum, where it achieved considerable success. That success led to further evolution in the building. That development can be implemented in different manners. In this chapter, this improvement will be explained as well as the manner of application, starting with:

- What are the causes that led to this improvement?
- What are the design principles of the selected method and why?
- How is the new expansion connected to the monument?
- Which municipality and culture heritage's regulations and conditions have taken place?

3.1 The necessity for an expansion

As mentioned in 2.3.3, the Fundatie in Zwolle witnessed an enormous success compared to its counterpart in Heino. With exhibitions about George Grosz and medieval book illustrations, Museum de Fundatie has conquered a strong position nationally in recent years. The museum has great appeal to a broad audience from all over The Netherlands. Especially exhibitions like the one with paintings by Jeroen Krabbé has attracted many people. The number of visitors doubled between 2009 and 2010, where it is apparent that the Fundatie of Zwolle has always welcomed approximately two times more visitors than its counterpart in Heino. (Jaarverslag 2010 Museum De Fundatie, 2010)

Aantal bezoekers	2010	2009
Paleis a/d Blijmarkt	87.120	46.244
Kasteel het Nijenhuis	40.397	20.624
Totaal	127.517	66.868

Figure 16: Table shows the visitors' number difference between the two Fundatie branches in Zwolle and Heino, the first line is Fundatie in Zwolle.

Resource:(Jaarverslag 2010 Museum De Fundatie, 2010)



According to that, it can be clearly seen the evident accretion in the visitors' number in general, from about 60000 visitors in 2007 to around 120000 in 2010. (Jaarverslag 2010 Museum De Fundatie, 2010)

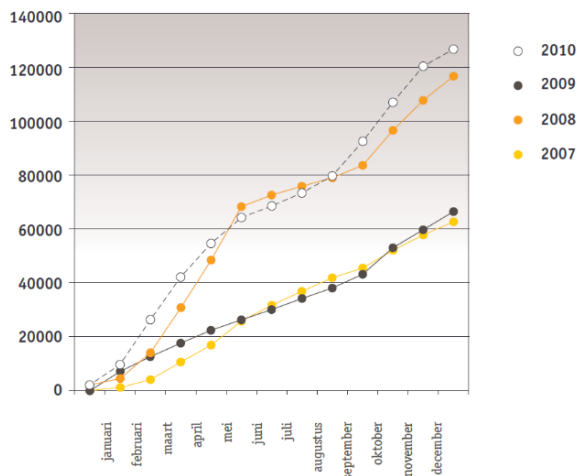


Figure 17: The increase in the visitors' number from 2007 to 2010.
Resource:(Jaarverslag 2010 Museum De Fundatie, 2010)

As a consequence of this fast escalation, the administration team wanted to find a solution that assists the museum capacity to welcome all visitors. Seeking a solution was the new discussion theme in the Fundatie administration team in 2010. However, the success made the museum's area far too small to be adequate and efficient in organizing exhibitions, displaying their collection and to receive increasing numbers of visitors. After research and acknowledging all opportunities, the best solution was to expand the museum space to house the prominent visitor's number. The proposed idea should start with the municipality and the National culture Heritage Service. The museum director Ralph Keuning suggested the known Dutch architect Hubert-Jan Henket. (Jaarverslag 2010 Museum De Fundatie, 2010)

3.2 The architect design principles

The administration team of the Fundatie cooperation mainly chose the architect Hubert-Jan Henket (Heerlen, March 11, 1940) because he is specialized in the relationships between old and new building, construction, transformation and renovation. Moreover, because of his well-known labours that are spread all over the country: The Vriese pavilion of the Museum Boijmans Van Beuningen in Rotterdam, the renovation of the Singer Museum in Laren, the Lady Chapel of the Sint Jan Cathedral in 's-Hertogenbosch.

The design procedure started when Keuning called Henket in 2010 to ask him if he would design an expansion of 1000-1500 m². The experiments commenced by finding the optimum side for expanding:



1. The potential of horizontal extension can only be placed on the canal side because Blijmarkt street is narrow. Adding the extension at the canal side will scratch the symmetry, which is a substantial building character.
2. The other prospect offers the needed space under the ground, but that will be extremely expensive and complicated in the technical application because of the Courthouse's original foundations.
3. The last option is by adding a volume at the top.

Appending the needed space at the top is the most suitable solution according to Henket design experiment. (Henket, 2013, p. 111)



Figure 18: The museum and the surrounding elements. The water canal and the walks park form the south, the city centre from the north.

Resource: Henket, 2013, p. 110

Thus, the first glimpse of horizontal expansion beside the building by connecting it with the medieval city centre is abandoned. The selected proposal is to add this expansion vertically to create a two-united dynamic sculpture linked to the nearby park's environment. This relationship between the museum and the park can be enriched with the vertical unity between the neoclassical substructure and the fluent, dynamic upper volume.

To respect this symmetry of the building, a rugby-ball form from two uneven ellipses is the solution. This form will also give a spectacular interior space between the formal exhibition hall from the courthouse building and the contemporary fluent space. In each space, there are two levels which count four levels in total that can fulfil the necessary exhibition space. (Henket, 2013, pp. 112-113)

This exceptional elliptical shape brought enormous challenges to the design in terms of cover material. The outer peel should be covered with a material that lasts for a long time, beautiful colour that is merged with the sky, but most vital was a material that allows the rain to fall. The ordinary material shapes work perfectly with familiar straight shapes,



but for the oval form, three-dimensional material pieces are needed to get rid of the rainwater and let it flow smoothly.

Henket asked advice from the Royal technical contractor and advisor from Makkum. Koninklijke Tichelaar (1572) is the oldest company in the Netherlands and a household name in the field of ceramics and glazes worldwide (Tichelaar, 2021). The advisor produced a three-dimensional ceramic element mixed white-blue glazed tiles of 20x20 cm and 10x10 cm, which forms one nuanced surface that, depending on the weather, unite with the Skydome. The extension, also called The Cloud, is covered with 55,000 tiles. (Henket, 2013, pp. 113-115)

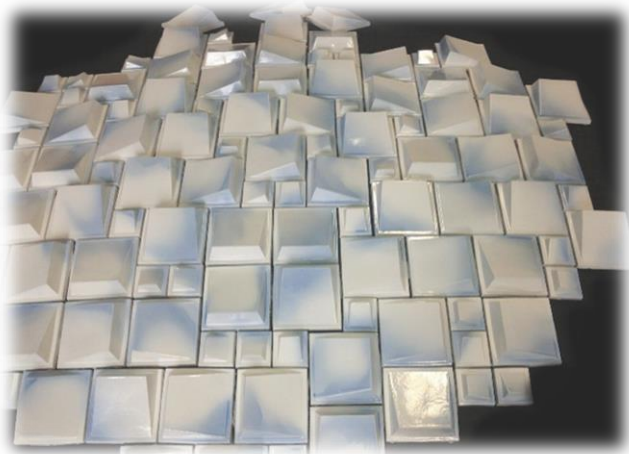


Figure 19: The tile material for the Cloud.
Resource: www.biermanhenket.nl

The original central entrance hall has been continued in the new design as an atrium, which means the two museum worlds come together. There is a glass lift in the atrium that takes visitors to different floors. The stairs are decentralized, on the outside of the different floors. In the former building design, they are stately and straight; in the new building, they curved smoothly. On the one side, you look into the atrium, and on another side, you can see the city and bottom of the tiled extension. For instance, Museum De Fundatie presents contemporary, modern and old art in one building, whereas the new design boosts that unique relationship too. (*musuem de Fundatie Zwolle*, 2013)

After the agreement with the museum director and the discussion with Overijssel province and Zwolle municipality, who were very enthusiastic, the opening day should be 12-12-2012, which is a critical date for Zwolle because of the release of the train Hanzeline which links Zwolle to Amsterdam in just one hour. (Henket, 2013, p. 114)

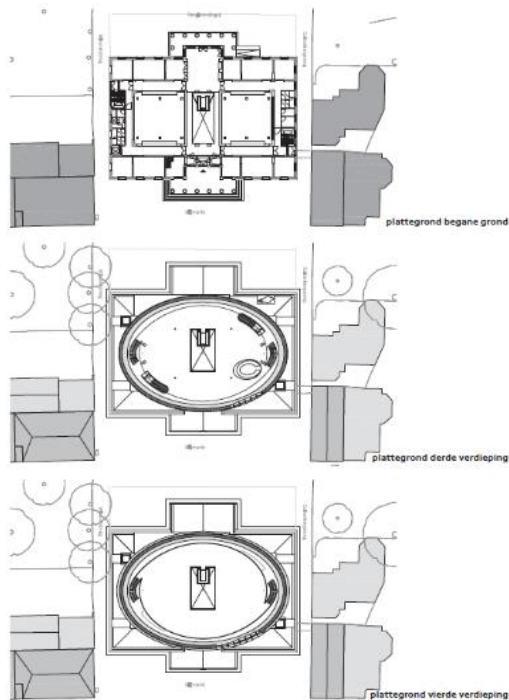


Figure 20 : Firstly, the existing plans in the first figure and the two new levels plans in the Cloud
Resource: www.biermanhenket.nl

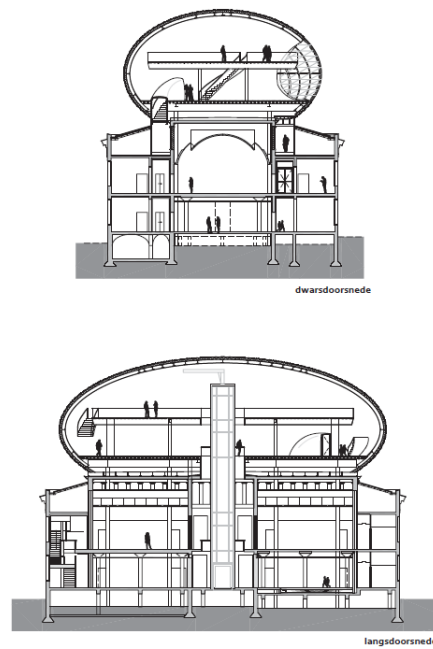


Figure 21 : The section, the atrium and the interior relationship between existing and new.
Resource: www.biermanhenket.nl

3.3 The relationship between the existing building and the new volume

Henket was very aware of emphasizing the relationship between the existing and the new volume that completely respects the existing former courthouse and does not damage its high architectural quality. To connect the existing volume and the new one, an in-between element was implemented as a contour to ensure that the original will stay intact and will never play the subordinate role. Henket consciously simulated the symmetric character of the Courthouse by an elliptical symmetric volume above to strengthen the existing building symmetric character (Henket, 2013, p.112)



Figure 22: the counter between the existing building under and the upper new volume.
Resource: www.biermanhenket.nl



To ensure that the existing building's structure untouched stayed, the Royal constructor from Makkum designed a steel construction table that will carry the rugby ball without harming the under structure. The Dutch construction company, BAM, it constructed it. (Uitbreiding Museum de Fundatie, Zwolle, 2013)

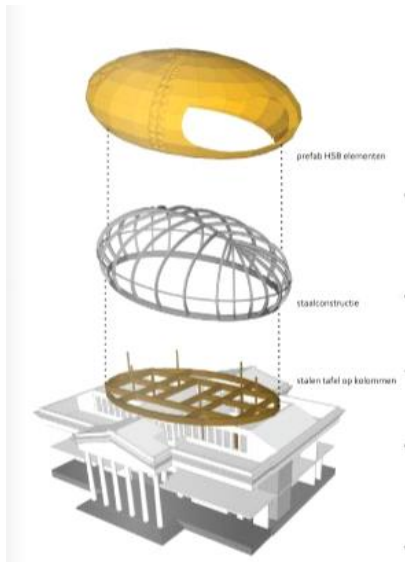


Figure 23: Construction method. Steel structure frame
Resource: www.biermanhenket.nl

3.4 Highlighted restoration principles according to the Municipality and the National Service for Cultural Heritage

The Fundatie team went into multiple discussions with the municipality and the National Service of Cultural Heritage about the proposed idea of the museum's prerequisite expansion. Because the Fundatie is a preserved registered national monument, it was clear from the commence in the design process that the Cultural Heritage Agency of the Netherlands a clear position had to take, as this affects the societal discussion. There were also discussions within the National Service fine-tuning needed because of the very distinct design. (Sloopgevaar voor veder opbouw kunst, 2013)

The service has looked at the design from various disciplines consultation with a wide-ranging group of experts' visions drawn up. The National Office expresses great appreciation for the particular extension. The successful use of the building as a museum can be well intensified with it. Henket has respected the spatial structure of the monument. The form of the super structure, the choice of a large window on the city centre, the proportions, and the appearance due to the beautiful, three-dimensional tiles give the monument a new look, cultural and social value. This intention changes the national monument's appearance in a spectacular way that blends elegantly and naturally with the Greek temple. As it were, it can now be seen from the outside that ancient and modern art can be viewed. Museum de Fundatie and Hubert-Jan Henket have given the expanded

monument and its surroundings a new charge and meaning. This is visible and tangible to the residents of Zwolle and the visitors, according to the National Heritage Agency (Sloopgevaar voor veder opbouw kunst, 2013)

According to Zwolle Municipality's determination 'number cb 2004-06.01' about monument renovation and extension, it highlights the following essential regulations that match the Fundatie expansion procedure:

0.1 -All parts or constructions to be replaced must be carried out under the original design and detailing.

0.3-Elements to be added for convenience or function improvement must be fitted so that this has no consequences for the original design or detailing. These additions are subject to licensing. (Uitvoeringsvoorschriften voor onderhoud en herstel van beschermd monumenten, 2004)

However, also in the zoning plan of Zwolle municipality, the ancient city centre was mentioned in the regulations for monument adjustments, these that match the Fundatie are:

Maintain the buildings' structure and the relationship with the public space during repairs and new construction. Attention to careful detailing and traditional materials, in which the historic style characteristics of the city centre are the source of inspiration. A contemporary design is certainly not excluded. (Gemeente Zwolle, 2012)

The position:

-Placement, the historical plot, position and orientation of the buildings are guidelines for new construction.

Mass and shape

-The existing scale of the buildings in the area is the starting point for expansion and replacement of the buildings.

-In the structure, there must be coherence between the constituent parts of that structure.

-Mass and shape respond to the adjacent construction.

-The existing roof shape and cutting direction are guiding. Adding an extra layer or a roof respects the street scene and the central mass's architecture; associated buildings are subordinate to the main mass.

Facades

-During renovation, the original facade structure is respected, and the original use of materials and colour is the starting point.

-In new construction, the buildings in the area are the starting point in terms of style characteristics, materials and use of colour.

-The size and scale of the facade layout are respected. There is unity in the architecture of the entire facade.

All those points have been taken into account while the design process ran with optimum respect to the existing monument. Therefore, the Zwolle municipality and the National Service of Cultural Heritage agreed on the proposed design and helped by financing the project. In 2011 the province of Overijssel made five million euros available for the

project. Additionally, the municipality of Zwolle, sponsors and private persons also donated to reach a total budget of six and half million. (Sloopgevaar voor veder opbouw kunst, 2013)

To Conclude, Henket succeeded by designing an elegant expansion that suits the monument and respecting the regulation of the municipality and the Cultural Heritage Agency. The contemporary design succeeds by creating a relationship between the existing monument and the newly added volume. The new placement respects the surrounding, the street line, and the already existing structure and emphasise them. This success was mentioned by, the architecture website Archined, which cover all new projects by critical architects and reporters, "The Fundatie museum extension and the manner of the applied bridging show that a monument can be renewed in a progressive method, without impacting the monument value and the city value". (Archined, 2021)

4- The connection between the neoclassical building and the antique tissue

The Netherlands' rules for any renovation or extension project that they should be linked to the surrounding and talks with the tissue's architectural language in a smooth manner where they can become one whole context. Sometimes, adding extraordinary shapes, colour and forms can also stay attached by providing the district with a characteristic form that appealingly suits the surrounding, this combination will be the feature for that context. That is precisely what Henket planned and thought while laying out the connection between the new design and its context. This chapter will deepen that through these questions:

- How is the neoclassical-modern volume connecting with the medieval context?
- What are the added cultural and social values to the city?
- What are the citizens, architects and visitors' opinions about the new form comparing to the archaic city?

4.1 The relationship between the museum and the medieval city centre

The new oval volume is known as the EYE because it has a glazed transparent opening towards the city centre. In that way, all visitors inside the museum will bond to the city centre whereas they are inside the museum. That will bring the medieval sphere from medieval outdoor tissue into the inner modern extension. This connection will strengthen the relationship between the visitors and the medieval centre and between the museum building and the antique tissue. Because this archaic context has just had an eye that always looks at an idyllic sphere.

Moreover, the coruscate eye is present from any angle of the surrounding. Because of the height appearance and the unique shape. Additionally, its shining material catches the eye all around the district. (Henket, 2013, pp.115-122)



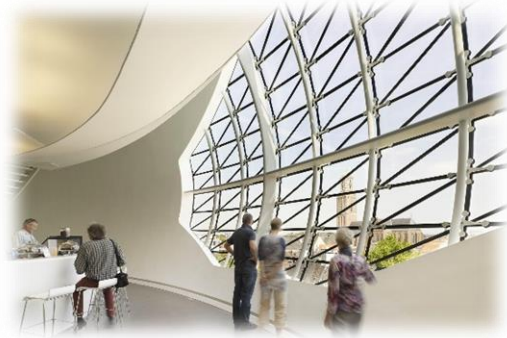
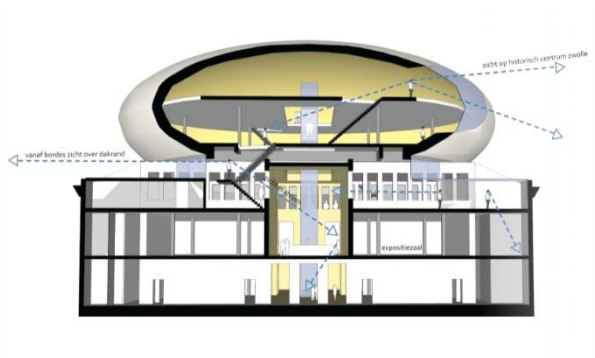


Figure 24 left: Section shows the relationship from inner space towards the city centre through the Cloud.
 Figure 25 right: interior impression how people look towards the medieval centre.
 Resource: www.biermanhenket.nl



Figure 26: The Fundatie from the city water canal side.

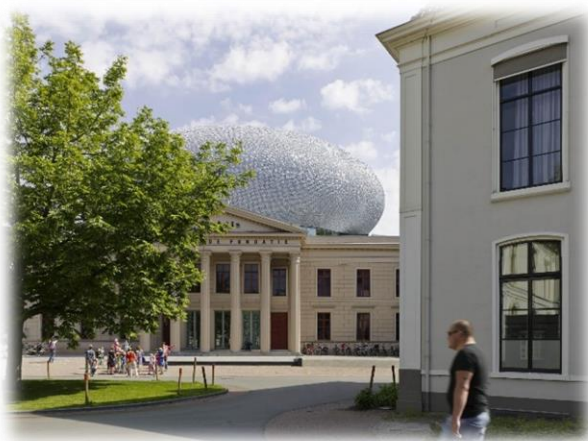


Figure 27: The Fundatie seen from the City Park side



Figure28: The Fundatie seen from the Blijmarkt street.

Figure 26-27-28: Shows the appearance of the Fundatie from different angles in the city centre.
 Resource: www.biermanhenket.nl



4.2 the added socio-cultural values to the city

"De versiering bovenop het dak van Museum de Fundatie is de letterlijke ei-catcher van Zwolle. Bovenop het dak schittert een gigantisch, eivormig mozaïek dat in de wijk zo uit de toon valt dat je er wel naar móet staren. Ook opvallend is het metershoge en glanzende sculptuur bij de entree. Voor bezoekers een populaire plek om foto's van zichzelf te maken; een beetje de Zwolse versie van The Bean in Chicago" Said the journalist Coby Boschma. After her visit to the new Fundatie building she was literally wondering about the spectacular sphere that has been created by this egg at the top. It catches the eye and make people fascinated by the luxury glass-stone top. Moreover, people like taking picture in front of this distinctive neoclassical-modern museum. (Boschma, 2019)

Besides, the reputation of sophisticated design reached international attention. From the American Society of Civil Engineer, a correspondent came and interviewed the director Ralph Keuning and Eric Brok. Brok served in the expansion project as a leader for the structural engineering company ABT. Both agreed that the new Cloud attracted a massive number of visitors to the museum but also Zwolle. People wanted to see that architectural miracle, that distinction. "Everyone wants to see it; in the first eight months, we attracted 200,000 visitors," Keuning said.

Brok also emphasises the famousness of the new released Cloud; it procured almost widespread curiosity by bringing vigour to the museum self altogether to the encompassing city, which is precisely what the designers and contributors predicted. Indeed, there was some fair about the out-of-world intention, but the last results are worth taking the risk. "It is basically with this sort of building: either you like it or not. The vast majority like the structure. It's a jewel for the city", Brok says. (Hill, 2014, pp. 2-3)

Thus, creating this remarkable combination in a romantic context rose the Dutch and international folks' curiosity. This invigorates the city; for instance, people will see the coruscant Eye that occupies the media news, but they will also explore the city centre. Famous architectural magazine and website made articles about the new design. For instance, DOMUS, which is a design and architecture magazine founded by architect Gio Ponti and Baranbite father Giovaanni Sermeria in 1928 (Domus, 2013). Also, Archdaily, an international architecture weblog covered the new designs such as that of the Fundatie. (Valenzuela, 2013)

More visitors are coming to Zwolle and the Fundatie and city socio-culture aspect is more vigorous now, which can be observed from the city centre where many foreigner and Dutch people from other cities are coming with cameras to this picturesque city.

4.3 Perspectives and opinions

The opinions on the extraordinary addition to the neoclassical building might differ. Therefore, this paragraph will elaborate on some estimations of architecture magazines, journals, reports and websites. Besides, Fundatie Museum is the city's museum; therefore, it is vital to know the residents' opinions about the museum and its contribution to the city. To understand if the citizens see the Fundatie as Zwolle's landmark among the other monuments in the city and to investigate if they see evolution in the socio-culture aspect thanks to the Fundatie, I ran a survey among the Zwollenaars and visitors. Approximately 50 people answered this survey.

The survey showed that most of the Zwollenaars know the original function of the Fundatie as a courthouse which means they appreciate its importance in history. The following question was to investigate whether the visitors see the building's redesigning does fit a museum design and their experiences inside the museum. About all answers were very positive. For instance, Thea Bruijn said: "Absolutely. The hall and elevator are beautiful. The roof is an eye-catcher and inside it gives a fascinating view over the city" and people like the manner of entering the daylight into the museum and the roomy space as Annette Fokkens mentioned "Yes, we were there and saw the new interior. I think it fits the museum function because the large and high rooms give the monument more expression because of the day light. The beautiful sightseeing of Zwolle from above is an extra value." Besides, in the article of the civil engineering journal, a multidisciplinary and international double-blind platform with all related aspects of civil engineering, where it clarified that Zwollenaars do appreciate the aesthetic and ethical manner that reshaped and transformed the existing building (Hill, 2014, p. 3).

The other question about the design's contrastive relationship between the courthouse neoclassical style and the modern Cloud at the top. The majority find this contrast as an eye-catching and raise the curiosity for people to come and explore what is inside the building. Also, the architecture magazine Domus see the new stand building as a one entity. "*In the same way that the Palace of Justice links two worlds in a horizontal direction, Bierman Henket Architecten couples the classical, static building with the fluid dynamics of a contemporary extension in a vertical direction. The superstructure, just like the substructure, is symmetrical in two directions, but the shape rather resembles a rugby ball. Together, the two totally different volumes form a new urban entity*". (Domus, 2013)

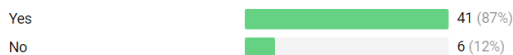
6. How do you find the contrast between the building design: the neoclassical monumental building and the expansion at the top in a modern style? (multiple answers are allowed)



Another question was if the Zwollenaars see an improvement in the socio-culture of Zwolle because of introducing the Fundatie. The most answers were it does support the socio-culture value of the city because the culture is art and art bring people together. More people coming to explore this building from the overall country and outside which will provide new contacts with foreign and also boost the economy by using other facilities in the city as Ad Geerling, a pastor in the protestant church, said " a museum adds to the culture of a city, and also generates a growing number of visitors from elsewhere in the Netherlands and even from abroad and I do love that.". Also according to Ralph Keunigen, the director of Fundatie museum the number of visitors increased significantly after the opening of the new expansion. (Hill, 2014, p3)

Another asked point was if the neoclassical-modern building well designed to deals with its surrounding, it is essential to acknowledge how residents see the connection through their city. The majority see the Fundatie well fits the medieval architectural tissue.

7. Do you think the museum's neoclassical-modern design fits the historical medieval context of the City Centre?



The most important question that can help answer the central thesis' question was if citizens see the Fundatie as the city's landmark. However, 82% of the citizens saw the Fundatie museum as Landmark for Zwolle. There is tremendous pride among inhabitants about the Fundatie as some mentioned "it is a jewel in our town".

8. In Zwolle there are plenty of historical monuments while De Fundatie considers to be a young monument, do you agree that it is becoming the Landmark of Zwolle?



Accordingly, the municipality of Zwolle uses the Fundatie museum shape as a teaser for its tourism activity on the main website page. This can be concluded to the increase in visitors, because of the Fundatie, who seek to see this new building. (Gemeente Zwolle, 2021). Besides, the architecture website Archined described the museum and its new volume as an icon for the city. (Archined, 2021)



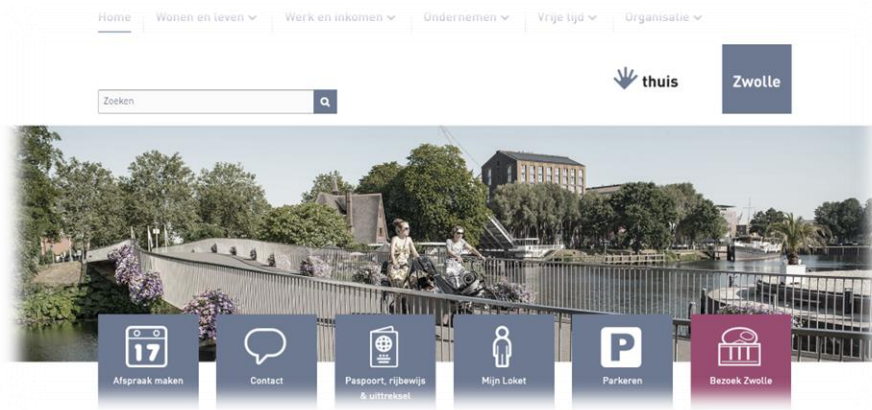


Figure 29: main page of Zwolle municipality, where at the left the logo of the Fundatie with " visit Zwolle"
Resource: www.zwolle.nl

Thus, the survey's answers, some architects' opinions and the municipality's attitude towards the building, answer the central thesis' question. Whether the Fundatie becomes a landmark of Zwolle. The positive answers and the different promising percentage showed that the Fundatie is an eye-catcher, and it deals appropriately with the medieval tissue. In terms of design, the two elements (the existing and the new) were appropriately linked to each other. The design proves a resilience to welcome more visitors and boosts the city's socio-culture value, where the visitors number increased significantly after the opening. Additionally, there is a strong link between the city centre and the Cloud that taken efficiently into account while Henket was designing.



Figure 30: Air photo shows the relationship between the Fundatie and the idyllic city centre.
Resource: www.aerophotostock.com



5- Conclusion

After discussing various historical, architectural, economic and even political aspects about the studied Place of justice and its context, the central question of this paper can be answered:

Can the relationship in a neoclassical-modern building be vigorous enough to become the LANDMARK of a medieval city and how can it deal with the antique medieval tissue?

Starting with the relationship in the renovated building self. Bridging the gap between two worlds, one from 19th and the other from 21st, was never an easy task. From the design, Henkent wisely made the relationship between the existing building and the expansion. He designed that contrasted relationship to emphasize the Courthouse's antiquity and create a connection to the sky by the Cloud. The existing building is wholly respected and stayed intact by implementing a counter in between the two elements. This outline is a transparent element that softens the transition between neoclassicism and modernity. Where it is obvious the starting point of the new expansion. Even by repeating the symmetric character of the Courthouse, the relation between the two worlds was vigorously asserted. Besides, by the Cloud's construction, the existing structure kept intact, and a whole new structure was implemented at the roof of the Palace.

However, the Courthouse's position beside the walks park, along the Potgietersingel and in the city centre makes its importance to the tissue perspicuous. It is located where the centre's social and cultural functions are situated, such as the previously mentioned Odeon theatre at the Blijmarkt. Moreover, the plot played different roles in the history of Zwolle and accommodated numerous functions. The building itself accommodated multiple functions through the last two centuries, which proves its resilience. Its original design simulated Greek temples to offer an extraordinary building to Zwolle's idyllic tissue. By adding a new contrasting volume that blends with the sky and opens the Eye towards the centre, it becomes more exclusive. This exceptionality and contrast emphasized its position among the other building in Zwolle's tissue. Thus, it deals with the context in a remarkable, respectful and resilient manner.

Furthermore, presenting a museum feature to a city adds a beneficial socio-culture value, how that could not be the case by adding a museum but in an exceptional manner and design. This building has already housed the Fundatie museum and the former museum for naïve arts. But it has never reached this high number of visitors. There was a noticeable increase in the visitors' number when the Fundatie opened its new branch in Zwolle in 2004. But that increase rose significantly after the opening of the Cloud expansion in 2013. That can be concluded to people's curiosity to see this unusual shape. However, that boosted the tourism in Zwolle and enhanced the socio-culture value of the city. More people are coming to the Fundatie museum, and they explore the centre too. Additionally, it is now one of the first sights to see in Zwolle. It emerges by any internet research for Zwolle visit, and it is even used as an icon for tourism at the municipality's website.

To summarize, from the mentioned facts, the Fundatie museum's new shape is an eyecatcher that attracts more people to Zwolle. It bolsters the socio-culture value of the city. Moreover, the building respects and deals with its context appropriately; it was not horizontally expanded in order to preserve the site. But it was expended vertically and linked to the sky. This exceptional neoclassical-modern phenomenon emphasized the context and socio-culture value of the city, and that is why it becomes the city's Landmark.

The resilience and the respect in the Eye volume's design shows its smooth link to the existing building and to the tissue where this Eye always looks at
blends as a Cloud with the sky and
forms an iconic sculpture
for the city.

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