Jac van den Boogard - Geert Laporte

The Pelican House and ECDPM

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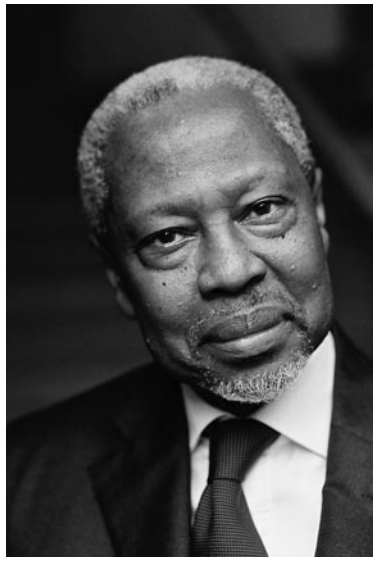
Maastricht, June 2011

European Centre for Development Policy Management
ecdpm



Foreword

In the relatively short time of 25 years, ECDPM has become a well known and respected institution. Its publications are avidly read in many parts of the world. I have known ECDPM for almost two-thirds of this period, first as Ambassador of Trinidad and Tobago to the European Community and for the past ten years as Chairperson of the ECDPM Board.

I 'discovered' the work of ECDPM in the mid-1990s when I was chairing the ACP Committee of Ambassadors in Brussels. At that time, the European Community was working on a Green Paper to present the Commission's views on new directions for ACP-EC relations post-Lomé IV and to provoke debate on these perspectives. The ACP Group viewed the document with scepticism and trepidation, because it was proposing fundamental changes to the partnership which could affect several vital interests of the Group.

As an independent foundation specialising in ACP-EU cooperation, ECDPM played a key role in this debate. The Centre provided assessments of the Green Paper and took the initiative to start multi-stakeholder consultations in several countries of Africa, the Caribbean and the Pacific on the future of ACP-EU cooperation. It is in this context that the ACP Group increasingly called upon ECDPM to support some of their own internal reflections.

I found many of ECDPM's papers and briefs to be interesting and enlightening, and I participated in many of the meetings they organised. Gradually I began to understand the Centre's unique mandate, roles, funding and management structure.

I was invited to become Chairperson of the Board of Governors in 2001. Since that time, together with my colleagues on the Board and ECDPM's Director and staff, I have sought to build on the work of my predecessors in creating this distinctive type of organisation. ECDPM's mandate and funding structure give it the flexibility to take initiatives and to organise debate and reflection among categories of stakeholders with sometimes very different and often opposing views.

The Centre continues to be an active supporter of the ACP Secretariat and of ACP countries and regions in trade policy and trade negotiations and other areas of concern. It systematically works to ensure that ACP voices are heard at the level of the European institutions. All of this has led to an increased impact of ECDPM in terms of both its substantial areas of work and its role as facilitator and broker. This was clearly recognised in the 2006 and 2010 evaluations of the Centre.

ECDPM has also strengthened its unique character in terms of the composition of its Board, on which ACP representatives are in the majority. The makeup of the staff similarly reflects ECDPM's inclusive international character as more than 20 different nationalities are represented, including a growing group of ACP nationals.

On behalf of the Board of Governors, I would like to express our gratitude to the Government of the Netherlands whose continuous support to ECDPM has been invaluable. Thanks must also go to some ten other EU member states that have consistently provided financial support to the Centre. I would also like to say a special word of thanks to the Province of Limburg, which has always has been supportive of the Centre, first under Queen's Commissioner J. Kremers and then under Commissioner B.J. Baron van Voorst tot Voorst, who has been one of our most active and committed Board members both during his period as Oueen's commissioner and thereafter. Current Commissioner Leon Frissen has kept up this tradition.

Last but not least is a word of thanks to the City of Maastricht, which allowed ECDPM to acquire this beautiful building on one of the Netherlands' most distinguished squares. The INeX architectural bureau did a great job in renovating this historic building. Even more than before it will be the 'Pelican House of Confidence' in the coming 25 years for both European and Southern partners from Africa, the Caribbean and the Pacific.

Lingston Cumberbatch
Chairperson Board of Governors ECDPM

'ECDPM is extremely grateful to the Dutch Ministry of Economic Affairs, Agriculture and Innovation and the Province of Limburg for having enabled it to acquire and renovate the 'Pelican House', further strengthening ECDPM's roots in Maastricht, Limburg's capital.'

Berend-Jan Baron van Voorst tot Voorst,
ECDPM Board Member and former Queen's Commissioner for the Province of Limburg

June 2011

ECDPM and the Pelican House

In 1986, the European Centre for Development Policy Management (ECDPM) was established in Maastricht by the Dutch government together with representatives of the ACP Group of States, consisting of the poorest and most vulnerable countries of sub-Saharan Africa, the Caribbean and Pacific. Setting up such an institute showed foresight. It recognised that development would be impossible if partner countries did not have a well functioning public administration that was capable of putting in place the conditions necessary for all layers of society to take an active part in their own development. Autonomous development was thus foremost from the start – development for and by the people and according to their own vision and conscience. But this implied an enormous challenge as well. The new institute had to be capable of offering robust support to – then 66, now 79 – partner countries and able to keep step with a rapidly developing European Union with then 12 and now 27 members. Where and how to begin? And how could it succeed in making a difference?

Over the years, this complex task of making choices emerged a source of strength for ECDPM, as a small independent foundation. It forced the Centre to remain exceedingly practical, and devise ways to orient itself to the 'critical' factors that, more than others, would determine the course of policies and international cooperation. It also required the Centre to develop long-term strategies that do justice to the complexity of the issues, yet at the same time show concrete results. And it led the Centre to collaborate closely with institutes and organisations not only in the countries of Africa, the Caribbean and the Pacific,

but also in Europe. Together, this enormous challenge would be tackled through dialogue, knowledge sharing and solution-oriented research. That was the basis on which ECDPM matured over its first 25 years, from an institute brought into being by the Netherlands, to become the independent, international organisation it is today, deeply rooted in Europe and widely branched in Africa, the Caribbean and Pacific.

The people who labour for and with ECDPM have one thing in common. They all feel a strong drive to work, against the tide if necessary, to improve policy, administration and international cooperation, to eradicate poverty, inequality and insecurity through sustainable development for and by the people itself. In other respects, our staff and partners are very different. They come from a wide variety of fields – from economics to law, from political science to technology. They have 20 different nationalities and represent as many different world cultures. But still they all feel in their element in the 'Pelican House' of Maastricht, both a home and a place to work diligently for a sustainable global development that does justice to the ambitions of the world's most vulnerable populations.

Dr. Paul G.H. Engel, Director
June 2011

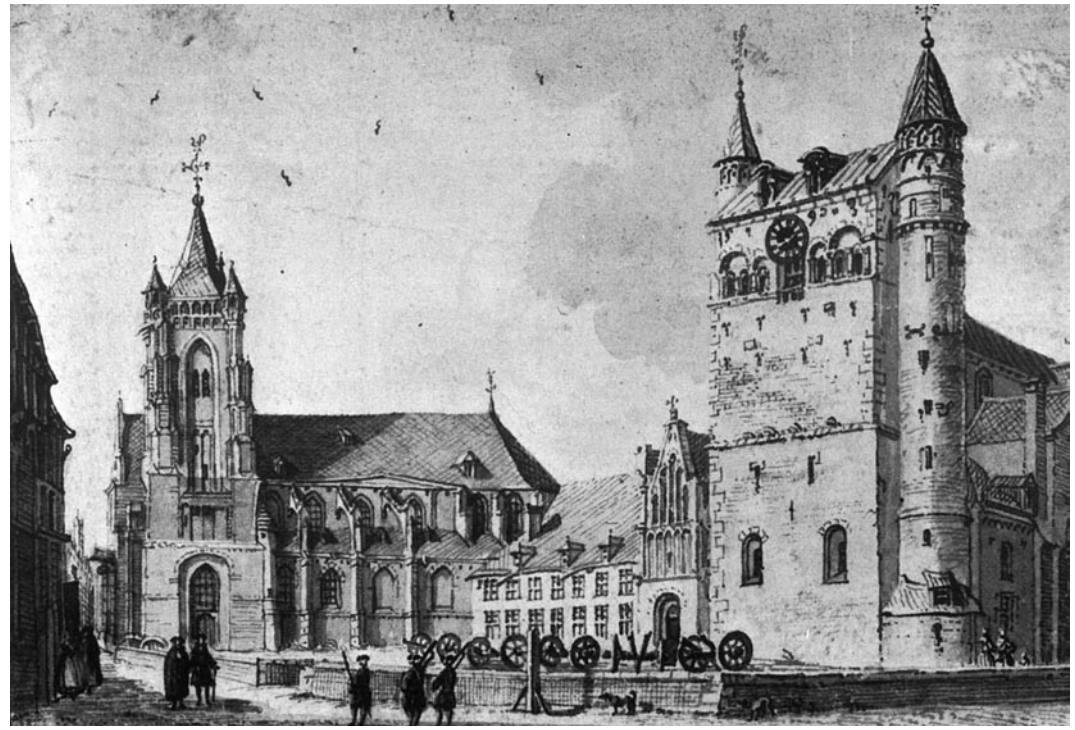
The Pelican House

Construction and occupancy history, 1905–1986

Jac van den Boogard

Introduction

The view from the building can certainly be called majestic, with the colossal westworks of the Romanesque Church of Our Lady 'Star of the Sea' sitting proudly opposite the elegant building at number 21, on the square that shares the church's name. The gable of the building is adorned with a symbol quite inconspicuous to the passing public: a pelican. This stone-carved bird appears to be an almost spiritual response to the behemoth across the square. From its high vantage point, the bird watches over the charming square at the foot of the church. Closer to earth – at sidewalk level – an elephant appears to stand guard from its post to the right of the main entrance. Quietly and symbolically, this hefty creature seemingly protects the property against any overly intrusive eyes among passers-by. Both sculptures attest to the predilection for unusual details possessed by the architect, J. Limburg, who designed the building in 1905. Behind this graceful facade today is ECDPM, the European Centre for Development Policy Management. But the building was originally constructed to house a distinguished bank, the Gelderland Credit Society.



Ink drawing of the 'Square of our Lady' (Onze Lieve Vrouweplein) by J. de Beyer, 1740. Left the former St. Nicholas Church. On the foreground the wall surrounding the cemetery, which apparently was also used for other purposes in the mid-eighteenth century.

In the shadow of Our Lady ...

The 'Square of Our Lady' (Onze Lieve Vrouweplein), with its summery terraces under leafy trees, lies at the base of the fortress-like western wall of the church, which is lovingly called the 'Slevrouwe' by locals. This is one of Maastricht's most prominent places. Renowned for its international air, this is the La Parisienne among Maastricht's city plazas. Many, many years ago, the square – then

just half its current size – was a central open space, a cemetery, on the outskirts of one of the two medieval village hearts from which the City of Maastricht would grow. Evolving from an earlier Roman settlement, the first of these village hearts encompassed roughly the area that today is called the 'Stokstraat District'. The second growth point arose around the tomb of St. Servatius on that other so important square in the city's history, the Vrijthof.

On the spot where a Roman temple once stood, and thereafter a church that was later destroyed by the Vikings, the collegiate church of Our Lady of the Assumption was built in the latter half of the tenth century. In the fourteenth century, a second church was built on the square. This was the parish church of St. Nicholas (1340), which stood on the northern side of the square. It eventually fell into such disrepair that it had to be demolished in 1838. Both churches stood watch over their cemeteries, which were encircled by a low wall.

The comfortable air that makes the square such an inviting place today may seem at odds with its history as a walled cemetery. But accounts from the sixteenth century confirm that even in those days the southern part of the plaza was a place of vibrant activity. It is said to have provided an excellent venue for the students of the Jesuit College on the Bredestraat to perform theatrical pieces and mystery plays; and Catholic and Calvinist preachers were often found there fiercely debating religious views – in more and often less edifying terms. All of this played out against the backdrop of the massive expanse of the Church of Our Lady.

This was a bustling area of the old city. To accommodate the swell of activity, the collegiate of the Church of Our Lady relinquished part of its cemetery in 1655 to make way for a widening of the road that ran along its southern wall – the Coolpoortstraat, also called the 'Coolstraete'. This street led to the grain market and to the landing area for the ships at Het Bat. Along the road, modest houses and buildings were put up, including several morgues. The cemetery had been situated above the level of both the streets that ran alongside it. After demolition of the St. Nicholas Church in 1838, the cemetery lost its wall and the graveyard was excavated. The square that thus was created was planted with trees, at the suggestion of the then military governor of Maastricht, Van Solms. In fact, by 1840, several decades of deceased had already been laid to rest in the new general cemetery, which was located outside the city walls on Tongerseweg. In 1838 the square was given its current name.

Clerics on the square

Along the square were ten clergy houses for the college of canons of the Church of Our Lady – four on the side where ECDPM is now located and six on the Coolpoortstraat. Very little is known about the appearance of these buildings, and historic research is complicated by the frequent changes that were made in the numbering of the houses. In 1795, the block on the western side of the square was named 'Cloister of Our Lady' (Onze Lieve Vrouweklooster). The property at number 21, where ECDPM is now located, then carried house number 208; in 1798 it had a French name, Encloître Notre Dame, and number 7. In 1806 it was once again referred to as 'Cloister of Our Lady', but with house number 961 this time. After 1838, the building became 2704 'Square of Our Lady' (Onze Lieve Vrouweplein), and eventually received its current house number 21.

By that time the property had long served as a clergy house, and was known as 'claustral' house (or cloister house) number 3. This meant that the building was owned by the collegiate chapter of the Church of Our Lady. The earliest reference to the building dates from 1369, at which time it was the property of Cannon Wilhelmus Geldonia. Eight years later, Deacon Wilhelmus van Breda and five others were listed as owners: Theodorus de Vivario, Johannes van Meerssen, Johannes Plebis, Georges van Dommelsberch and Robertus van Pietersheim. Indeed, canons who lived in the city were required to purchase one of the claustral properties, as soon as an opportunity to do so arose.

The next reference to the building in historical documents is not until in 1574. Canon Dionisius Proenen was its owner at that time. Just over a century later, in 1679, another owner is documented: Canon Franciscus Degrati. His heirs, two sisters Maria and Theresia 'de Graty', had the building on 'Our Lady's Churchyard' (Onze Lieve Vrouwekerckhoff) appraised by city engineer C. van den Bergh, city carpenter Bernard Cornelissen and city mason Gilles Doyen. The house was valued at 3,800 Dutch guilders. Two months later, the collegiate chapter ordered Canon Joannes Antonius Chardonnet to buy the property, as at that time Chardonnet was the oldest canon to still not own a house.

But Chardonnet left the chapter to be succeeded in 1736 by Canon Ludovicus Franciscus Loyens. Chardonnet, who had gone to Hasselt, did indicate his willingness to relinquish ownership of his claustral home to the collegiate chapter, if all of his expenses were reimbursed. The chapter, however, refused to do so. In October 1736 the property was as yet sold to Canon Franciscus Benedictus le Camus, who had been a member of the chapter since 1713. Three years later, the now former Cannon Le Camus transferred ownership of the property to the brand new Canon Sebastianus Antonius Spirlet.

In the mid-eighteenth century there is a reliable testimony to the appearance of the property, namely, via the renowned maquette of Maastricht that was crafted in 1750. The maquette shows the building as having two dormers and a pitched roof with at the back a clipped gable (also called a 'snub-nosed gable'). A snub-nosed gable has a sloped-off area at the end of the roof peak. It was often added to shorten damaged rafters and reduce the effect of moisture on the roof beam construction. At that time, the house is also shown as having a narrow, triangular garden. A second building stands half in front of the house. Along the southern edge of the garden, even more hidden behind the buildings on the Cortenstraat, is a third house. The canon house spoken of here was largest of these three buildings.

In May of 1753, the building that had been owned by the now ex-Canon Spirlet

came into the hands of Arnoldus Nicolaus Dujardin, who sold the ‘house with courtyard’ ten years later to Josephus Theodorus Banens for 2,500 Dutch guilders. Canon Banens was to pay the sum over three years. However, because the canon was still a minor at the time, he was represented by his brother, lawyer and pensionary of council Petrus Josephus Banens, who also assumed responsibility for payment of the purchase amount. By 1768, Petrus Banen appears to have paid the entire purchase price of the house, plus all expenses for its restoration – amounting to a total of 11,000 Dutch guilders. Two years later Canon Banens came of age. At that time his brother Petrus was living in the property. In exchange for the financial support he had provided, Petrus was not asked to pay any interest or rent for the residence, but that year the Canon did declare that he would never repay his brother the amount he had borrowed. Moreover, it seemed likely that the Canon himself would never live in the house, and because his brother had long taken up residence there he decided to give the property to Petrus Banens. It will be no surprise that the chapter opposed this gift – or at least, a chapter resolution dated 1777 still officially lists the house in the name of Canon Josephus Theodorus Banens, though a note had been added that the property was being occupied by his brother, Pensionary of Council Banens. In 1782 the now former mayor Petrus Banens took out a mortgage on the property, to purchase entrance for his son Franciscus to the dragoon regiment of Major General Grave van Bylant.

Seven years later – Petrus was now deceased – Franciscus mortgaged the house once again, this time to repay an old debt. In January 1790, Captain Franciscus Banens requested the chapter’s permission to sell the house in which his father had passed away but on paper was still under the ownership of his uncle the canon.

He was granted that permission and in February 1790 the collegiate chapter of the Church of Our Lady itself bought the house, deciding to rent it out for the annual sum of 500 guilders. Colonel Hovisch was the renter in 1795, at which time the house was registered as 208 ‘Cloister of Our Lady’. Three years later the property (then with house number 7) was seized by the French state as part of its drive to confiscate church property. It was to be sold by public auction. For the sale a detailed report was compiled that today offers us insight into layout of the interior.

One could enter the brick house through a door on the street side, which opened into a ‘cour’ (a courtyard) measuring some 60 square metres. The house was on the right, the ground floor of which was divided into two halves by a long hallway leading to a staircase at the end. To the right of the hall were two rooms overlooking the street; to the left were two rooms looking out to the back. The second storey, like the ground floor, had a central hall with two identical rooms on either side and a closet. The third storey was a pretty attic, under a roof covered partly in tile and partly in slate. Under the house was a spacious basement. Towards the

The maquette of Maastricht (1750) shows that the terrain at that time was built in a strange sort of way: an ensemble of three buildings that marked the corner of the square at Cortenstraat. At the spot where the European institute is located today is a wide building with a high pitched roof sloping towards the back and situated rather awkwardly away from the building line of the square. The ‘snub-nosed’, clipped end of the roof is clearly visible.

rear of the front courtyard was a barn (for two horses) and a small kitchen, both of made brick with a slate roof. The walled garden was about 160 square metres in size. The whole complex was valued at 10,000 francs. At that time, the house was still being rented – for the annual sum of 375 livres – by Colonel Hovisch.

It was sold at the public auction to Captain Frederic Louis Behr. By 1802 Behr had passed away and the house was occupied by his 31 year old widow F. Behr-Dumilly, her widowed mother, two servants and a nurse.

The population register of 1815 shows the property as being occupied by the Poswick-Vrancken family, their four children plus two servants. Five years later, the property passed into the hands of Hendrikus Bosch de la Calmet, then 64 years old. He lived there with his 49 year old wife Adriana Margaretha Pellerin and two maids, along with the widowed Charlotte van Slijpe-van Dijck as pensioner. The widow also enjoyed the services of a live-in maid.

Another fifteen years later, in 1835, the now widowed Bosch de la Calmet-Pellerin sold the house to Victor Alexander van Hees, a doctor. He occupied the property with his wife Maria Francisca Mockel, three children and two servants. Widow Van Hees-Mockel was still living there in 1860, now alone with her son, Nicolas Louis Philippe van Hees, an engineer. Between 1873 and 1880, Marie Samuel Franciscus Wilhelmus Marckx, secretary of the Poor Relief Committee, lived in with the widow.

A decade later, in 1890, the widow Van Hees-Mockel was still living on the property, along with a certain chaplain, H.M.H. Linssen (at least until 1891), with primary occupant Hendrik Weusten, who resided there only until 1893 before

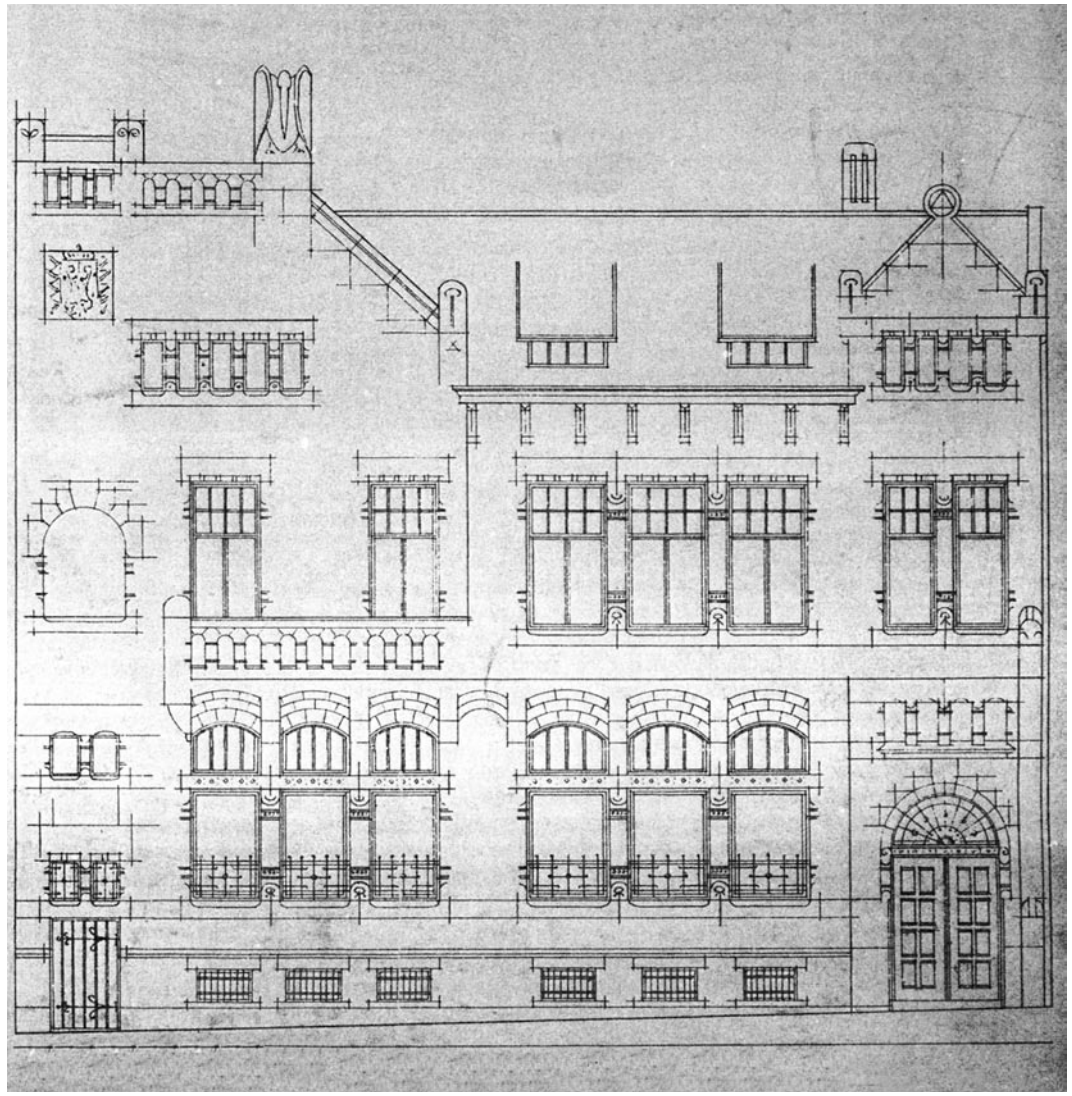
returning to his birthplace, the village of Meerssen. After Chaplain Linssen's departure, from 1891 to 1899 the house was inhabited by tobacco manufacturer Maurice Jean Victor Lekens from Liege and his wife Maria Catherina Gesina van Nederhasselt (who hailed from Amsterdam) with their only child, as well as a maid and a teacher.
In the five final years before the property was demolished in 1905 – to make way for the current building – the house was occupied by Herman Seydlitz (born in 1860), the Maastricht agent of the Gelderland Credit Society and his wife Emilie Jeanne Henriette Marie van der Maessen de Sombreff, who was four years younger and hailed from Houthem. The family lived there with a governess and two nieces. Living with them was Joannes Nicolaus Eduard Deckers (born in 1858), chief clerk of the same bank.

The Pelican House

In 1905 construction began of the current building at 21 'Square of Our Lady' (Onze Lieve Vrouweplein), Maastricht, commissioned by the Gelderland Credit Society. Until then, the bank's branch office in the city had been housed at 71 Capucijnenstraat. Today that building too is one of Maastricht's younger architectural monuments. At first, Seydlitz, who was the legal representative of the Gelderland Credit Society, did not receive the required permit from the City of Maastricht (29 June 1905) for construction of the bank building. This was because the architectural drawings did not meet a number of the building and housing regulations of the day. One of the controversial elements was the incorporation in the facade of a 'step' – though an aesthetically pleasing one – to enable the straight front of the building to follow the gentle curve of the square towards the Cortenstraat. But the city council did recognise the design's aesthetic and architectural value. This led it to request the provincial executive committee to approve a special dispensation so that the building could be constructed as designed: 'Bearing in mind that according to the submitted drawings, the planned building is one of historic merit.' The minutes of the city council meeting of 13 July 1905 report a unanimous decision of the council in favour of the project, pending the consent of the provincial committee 'to exempt the building of the Gelderland Credit Society proposed for construction on the Square of Our Lady... from the provisions of the Building and Housing Ordinance'.
Thus, the way was cleared for construction of the building with the controversial 'kink' in the facade, designed by architect J. Limburg from The Hague.

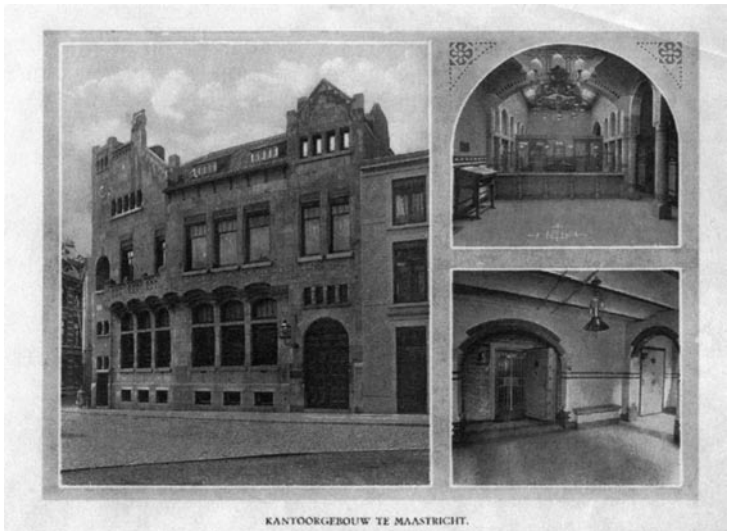
Architect J. Limburg

Josef Limburg was an architect of name and fame in The Hague in the years following 1900. One might even say he was 'one of the most remarkable architects of the early twentieth century', as this is how he is



Architect's drawing of the facade by J. Limburg, 1905.

described in a Hague registry of architects. Born 2 December 1864, Limburg was married in The Hague to Marie Constance Antoinette Clant van der Mijll, born 3 February 1864. Their marriage remained childless. The architect was of Jewish origin. During World War II he was deported to Germany where he died on 3 March 1945. Limburg was educated at the Polytechnic School in Delft, now called the Delft University of Technology. He graduated there in 1888.



Office building of the Gelderland Credit Society in Maastricht: front, lobby with cashier and basement, 1916.


:- DE GELDERSCHE -:
CREDIETVEREENIGING
Agentschap Maastricht.
Onze Lieve Vrouwe Plein 21, Maastricht.
Volgefourneerd Kapitaal 5 millioen.
- Reservefonds fls. 1.692.225.—. -
Opent crediet tegen overeen te komen voorwaarden.
Neemt gelden in dépôt en in rekening-courant met vergoeding van rente.
Belast zich met het incasseeren van wissels en ander handelspapier.
Verzilvert coupons en losbare stukken.
Levert chêques, wissels en credietbrieven op binnen- en buitenland.
Stelt de in hare gepantserde brandkelders zich bevindende
Safe-Loketten
te huur voor naar haar genoegen bij haar geïntroduceerde personen.
De Agent,
H. J. SEYDLITZ.

Announcement in the address book of Maastricht, 1913.

Limburg's architectural works are many and varied, ranging from stately villas, country homes and dignified mansions to public housing, schools, offices and bank buildings. Initially he was among the group of architects that sought inspiration by looking back at the history of design, the so-called 'eclectics', who some have described as producing buildings ' without a soul'. The Polytechnic School in Delft was a cradle of eclecticism in the latter nineteenth century.
Architect Limburg's first commissions are typified by the use of decorative elements, which he borrowed from the neo-classicism of the eighteenth century. His buildings in The Hague are particular testaments to this style. Architect Limburg pursued a classical grandeur in these structures derived in part from his desire to harmonise his buildings with the style and decorative design of the surrounding structures. Traces of eclecticism are found among Maastricht's buildings as well, for instance, in the posh residential district called Perceé, built from 1880 to 1900 in the former stronghold areas of Wyck between today's central station and the Rechtstraat. They can even be found dating from well after the turn of the century, in the mansions and houses of Villa Park, built roughly between 1900 and 1925.
Eclecticism fell into discredit around 1900 when a powerful counter-movement in architecture began, under the inspired leadership of Hendrik Pieter Berlage (1856–1934), turning a new corner in architectural design. Berlage's followers would become known as the architects of the 'Amsterdam School'. They put rationalism foremost in building design, which constituted a radical break with the historical style limitations of the eclectic architects. Berlage and his followers used 'honest' materials – such as the traditional Dutch brick – alongside the rational construction. They paid great attention to the function of a building, considering the decoration only afterwards.
Those ideas served as the basis for the design of the Pelican House as well. The building at 21 Onze Lieve Vrouweplein testifies to a modern spirit that, for the time, seems to have reached the City of Maastricht remarkably early, given the bourgeois nineteenth-century aesthetic of Villa Park, which was still being expanded into the 1930s. In his bank building, Limburg contrived to incorporate the ideals of building design promulgated by Berlage's Amsterdam School but in an entirely unique, geometric, more 'cubist' manner. Architect Limburg was no doubt open to Berlage's new Dutch thinking about building design. This was not entirely unexpected, given that he was a good friend of the renowned architect who had designed the Amsterdam Stock Exchange, the St. Hubert Hunting Lodge (in the Veluwe region of Central Netherlands), and the Municipal Museum of The Hague. The influence of Berlage's innovative concepts are much in evidence in Limburg's building on the 'Square of Our Lady'. The design is a nod to Berlage's constructivist ideals, to which architect Limburg would remain faithful his entire life.

Most of Limburg's fame can be traced to his successes with these types of structures, which were built between 1910 and 1930, particularly in the Residence (The Hague). Nonetheless, architect Limburg was under other influences as well, including the German expressionist style of architecture embodied in Rudolf Steiner's Goetianum (in Dornach) and Erich Mendelsohn's Einstein Tower (in Potsdam). That expressionism, however, never played a dominate role in his style of design. Limburg was clearly more partial to the designs of the pioneers of modern construction, such as Willem Dudok (1884–1966), his twenty year younger colleague who caused a tumult with his innovative town hall in Hilversum. Architects like J. Limburg who employed the progressive modernism of Berlage and the Amsterdam School in the Residence (and, as in this case, in Maastricht), are collectively referred to as the 'Hague School'. Limburg's contributions to the Hague School are found primarily in The Hague. In a modest way, this architect can be said to be one who helped to define the look of contemporary Dutch building, even up until today. But Limburg was not one to apply the new concepts to an extreme. As in this Maastricht example, Limburg's designs tend to draw on the features of their surroundings. His facades, like those of Berlage, are largely erected in a most ordinary building material, one that was easily available and commonly used in Dutch buildings, namely brick. He did deviate from this in Maastricht, in that he used French sandstone and hardstone from Namur (Belgium) for the facade of the bank building which he designed in 1905.

In 1909, the architect received a commission from the same Gelderland Credit Society to build another bank office in Groningen. Later, in 1916, the architect was again asked to demonstrate his ability by designing a building for the bank's city office in Nijmegen. In 1918, he was given a similar honour outside the urban bustle: he designed a building for the bank's branch office in Heerlen, a town near the Dutch-German border. So the Credit Society seems to have had great appreciation for Limburg's balanced blending of functionalism and decorative grandeur, which after all, was very much in keeping with the confidence that the bank wanted to exude to in its customers. Indeed, the bank had quite an affinity for this functional-decorative style of design.

Exterior

The building on the 'Square of Our Lady' (Onze Lieve Vrouweplein) is an important example of J. Limburg's architectural style and as such has special architectural and historical significance. The building merits appreciation, if for no other reason, for the well-preserved architectural integrity of its exterior, though the interior too has retained a good measure of its original air and appearance. The historic significance of the building lies primarily in the combination of its ornamentation and the materials used in its construction; moreover, the aesthetic of the

The building at 21 'Square of Our Lady' (Onze Lieve Vrouweplein) in 1982.

design and the intrinsic coherence between exterior and interior merit its national heritage status.

The bank building is situated within the enclosure wall of the square. The floor plan is a tribute to the architect's refined use of the plot's limited available space. Limburg inventively employed a 'step' on the front of the building facing the square to give it a striking three-part aspect without detracting from the overall unity of the facade. The style is unique in Maastricht, though this is not illogical given that both the exterior and the interior were designed by artists from The Hague. These designers were not part of the architectural tradition of the Limburg region. The face of the building then is reminiscent of Berlage's Amsterdam Stock Exchange, even in many of its details. The tower-like structure that Limburg added to left corner of the facade was undoubtedly influenced by Berlage. The architectural features of the entrance area similarly betray Berlage's design language. Another clear reference to the Netherlands' most renowned modern architect is the judicious use of decorative elements borrowed from Jugendstil (though it is better to speak of geometric Art Nouveau as a precursor to Art Deco).

The front of the building is constructed of French sandstone, combined with hardstone from Namur (Belgium). The three-part facade rests on a high hardstone plinth at street level lined with a row of wide basement windows. The facade as a whole has an asymmetrical appearance: the part on the left, which like that on the right has three storeys, has a false gable with an angled corner; the middle part has two storeys and a pitched roof covered in red tile and adorned


ONZE LIEVE VROUWE PLEIN

with two small dormers; on the far right, high up above the main entrance, a top gable crowns this narrow section of the facade. Next to the arched entrance here below (on the far right of the building), the architect has incorporated a carved elephant into the plinth. Above the round-arched gated portal is a large stained-glass transom light that allows sunlight to enter in beyond the gate and into the vestibule with its heavy wooden panel doors. The transom light above the door is made of a set of four alike stained-glass windows separated by columns. Up above, a similar series of four alike windows lets light into the uppermost storey. In between, on the second floor, two similar wooden-framed windows sit side-by-side, decked with simple six-paned top lights. The sills are made of hardstone. To the left are two sets of three large rectangular wooden-framed windows.

The false gable with its clipped corner.

Page 22-23: The three-part facade has a distinctive overhanging section of wall resting on round corbels. The front of the building is made of French sandstone and hardstone from Namur (Belgium) and contains many Art Nouveau details.

The most striking feature of the whole facade is the upper front overhang resting on rounded corbels. To the left, the corbels carry a narrow, modestly decorated sandstone balcony with a hardstone bannister; to the right, they carry the overhanging wall of the upper storey with its three high rectangular windows. These windows, like those to their right and to their left, have rectangular top lights with a simple six- or eight-pane division. Under the angled part of the false gable on the left, above the balcony, the top storey has a set of five adjoining windows.

At street level, at the far left of the building is a rectangular wooden servant's entrance, which gave access to the basement. Above this secondary entrance, next to the balcony, is an arched wooden-framed window with fanlight. In-between all of these windows and sets of windows, are half-columns with stylised bases and capitals, and intricate geometric carvings decorate the lintels above all of the large windows. The left-part of the facade extends upwards towards two hardstone shoulder pieces into which stylised rams heads have been cut. Also incorporated into this segment are the coat of arms of Gelderland and the hardstone pelican.

On the back of the building the outer wall is very soberly constructed in brick. Most striking here are the two balconies with wrought iron railings. Two single-storey, flat-roofed additions were once built onto the rear of the original structure. The first, dated 1920, was for an office with meeting rooms. For the second, in 1938, an additional storey was added, this time commissioned by the building's occupant at the time, the city office of the Dutch Trading Company (Nederlandsche Handel Maatschappij). It was intended for use as archive and office space. ECDPM would later use this extension as conference room. The building had a tiny garden, which was made even smaller for the new construction for the adjacent EIPA – the European Institute of Public Administration, at 22 Onze Lieve Vrouweplein.

Interior

The interior owes its elegant splendour mainly to the special light falls. In the basement the heavy doors that once protected the Credit Society's vaults still bring to mind the original use of the building as a banking institution. One enters the basement through two arches of red-glazed brickwork. ECDPM's staff cafeteria is situated here today. Originally, however, it not only accommodated the provision cellar for the house above, but also provided space for the director's safe, the archives, a large area for safe deposit boxes, a storage cellar for fuel, a narrow access corridor and three 'coupon booths'. The coupon booths were small rooms where people could conduct the administration of bonds and where safe deposit box could be managed in privacy.

On the ground floor, beyond the large entrance portal, the most striking feature of the interior was almost certainly the sober colour scheme of brown granite set off against shiny yellow brass. Today, the floor is covered entirely with carpet, under which lies remnants of the characterful but unfortunately severely damaged granite. From the portal gate, a staircase leads up to the vestibule

The historic entrance gate with its striking decorative use of granite and stained glass. The set of six adjoining windows above the entrance gate outside are repeated above the vestibule doors.

through wooden doors with large glass panels. On either side of the doors are narrow stained-glass windows framed in marble, into which half-columns were cut. Similar glass doors with fan-shaped top lights and marble-framed stained-glass windows provide access from the vestibule to the central hall on the left. Also from here, one can enter the central stairwell at the far end of the small vestibule, again through handsome wood-panelled doors flanked on both sides by narrow rectangular stained-glass windows.

The central hall is without a doubt the pièce-de-resistance of the whole interior design. This hall will be named **Prince Claus Hall** as of June 2011. The hall consists of two consecutive spaces with skylights, one octagonal in shape and the other rectangular. Entering the wall on the right side, is a corridor decorated with inscribed marble pillars. Glazed brick heightens the air of luxury and refinement exuded here. The arches are executed in yellow brick with a hardstone base. Behind the pillars, a number of spaces came out in the central hall: the director's office with its antechamber, a block of toilets, and a door to the stairwell. The management offices were located to the immediate left, next to the vestibule door. There was also room for the chief clerk in a second hall, a vault and access to a second staircase leading to the safes in the basement. Adorning the wall of that stairwell are a number of beautiful stained-glass windows; and the original granite mosaic floor is here still visible. The banister is in Art Nouveau style, cast in wrought iron with decorative brass armrests.

The rooms on this side of the hall have painted wooden panelling embellished with simple geometric carvings (see figure page 31). Originally the panelling was stained, leaving the grain of the wood visible, which in those days gave the whole interior added cachet. Throughout, decorative motifs are integrated into the woodwork of the panelling and into the granite wall treatments, executed in bas-relief.

Though subtle, the decorations are nonetheless quite prominent in the space. In the central hall, for example, the crowns of the columns are embellished with several monograms in 'ligature', which is to say, script letters interlocked in an artistic manner. These are the monograms of the architect J. Limburg, that of the Gelderland Credit Society, and a final one which is not known for certain, but probably refers to the stone mason Altorf. All of this decoration gives the central hall's interior an almost oriental look. Elements like the decoration of the dome bases in the hall can be found in mosques as well. Nonetheless, the hall owes most of its overall tone of muted chic to the unique way that the light fall plays into the building.

The two skylights with their double glazing (frosted glass) set the mood in the hall. The central stairwell beyond the vestibule is embellished with modest geometric ornamentation that extends all the way up to the top floor. Around the lantern of the domes in the hall, is a lobby (on the short side of the U-shaped layout) with on either long side two narrow

hallways lit by large windows on the side of the lantern. The first hallway, that on the street side, connected a kitchen, a spacious living room, a lounge with adjoining balcony and a loggia. The lounge was originally separated from the loggia by an arch. The second narrow hall led along a bathroom, two spacious bedrooms and a guest room to a large storage closet. Both bedrooms had double doors to the two balconies at the back of the building. On this level, the original antique mantelpieces have been preserved.
The attic has remained intact in terms of layout. There are three attic rooms and three large spaces meant as storage. The fully intact rafters remained visible up until the most recent major renovation in 2011.
A short flight of stairs at the far south-east corner leads up to the roof immediately behind the false gable with the pelican and rams heads.
The interior as a whole essentially retains the same appearance that it had in 1905, still bearing witness to that era in which architecture and arts and crafts were so eloquently blended.

Design of the stylised monograms of the Gelderland Credit Society, J. Limburg and stone mason Altorf. These adorn pillars in the building's interior.

Glass, light, space

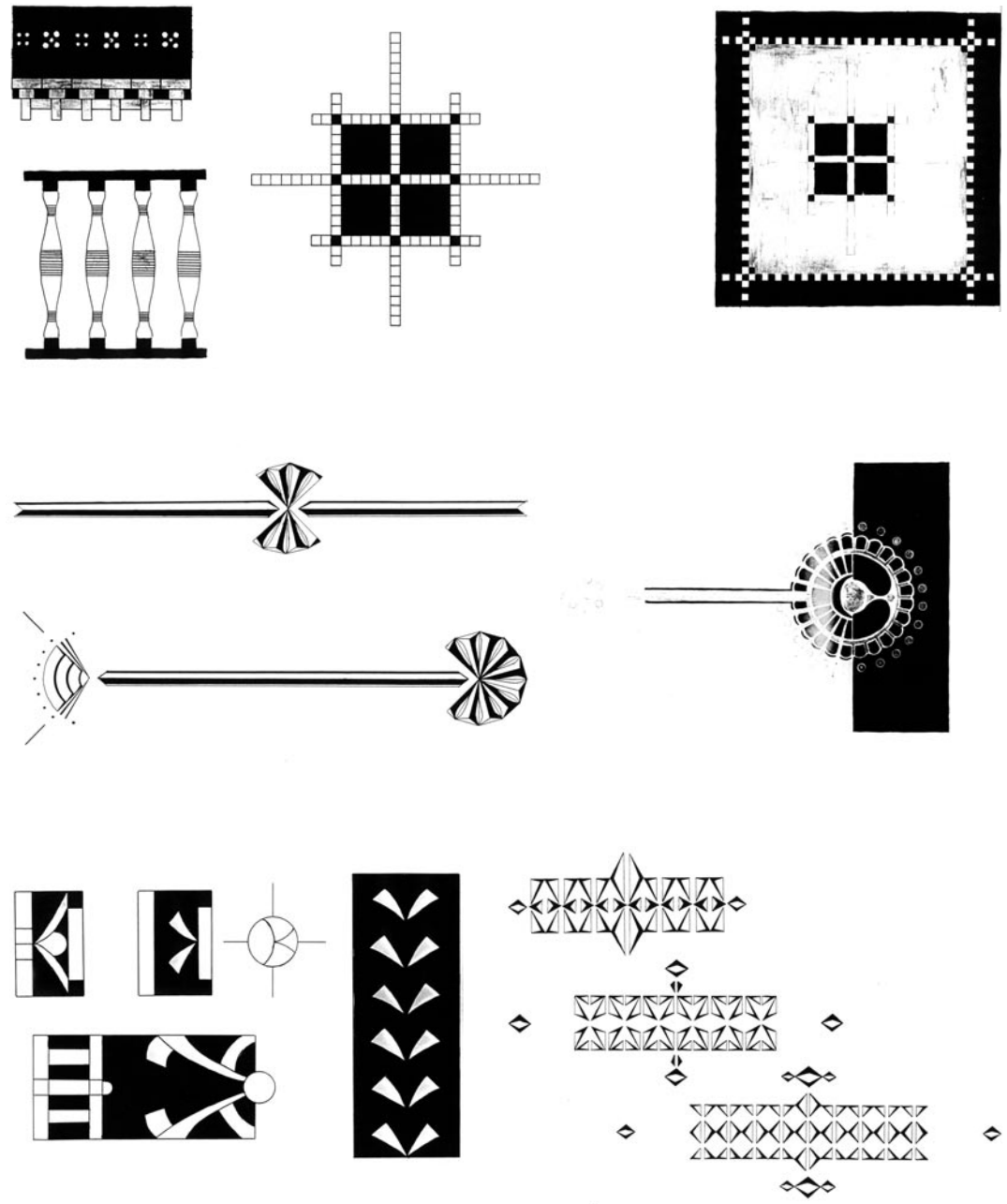
The designer of the glass in the building, glazier Johannes Willem Gips (Schiedam 7 March 1869/The Hague 18 February 1924) hailed from The Hague and was a personal friend of the architect. He received his training at Atelier 't Prinsenhof in The Hague. This was a flourishing studio in and around 1900, as glass art was blossoming in our country at that time, especially in the western regions. But Atelier Nicolas too, in Roermond a city in the southernmost Dutch province of Limburg, had a good reputation to uphold in both glass painting and production of stained-glass windows. Gips lived and worked as a glazier in Delft until 1903. Afterwards, he manufactured and designed stained glass in The Hague, including the windows of the Peace Palace. Much of his work was produced in the former Dutch East Indies. Like sculptor J.C. Altorf and architect J. Limburg, J.W. Gips had an affinity for the contemporary trends in architecture and arts and crafts. His studio would later produce the stained-glass designs of artists of the 'De Stijl' movement, such as

Interior of the Gelderland Credit Society with counter, circa 1910. The arcade on the left is now closed. Shortly after the building's completion, Maastricht photographer P. Stutz took a series of beautiful interior photographs.

Theo van Doesburg, Vilmos Huszàr and Jacoba van Heemskerk. Many distinguishing features of Gips' approach to glass art can be seen in the current building.

Gips interpreted his art as the playful design of the lighting of an interior. His work is marked by the alternating use of clear glass and opaque sorts to create rich cascades of colour. The lines of his glazing elements are symmetrical, recognisable as the Dutch variant of the decorative style that became internationally known as 'Jugendstil' or Art Nouveau. In fact, it is this architectural movement that rediscovered stained-glass art. In its pure form, Art Nouveau sought its inspiration mainly in the undulating, organic lines of flora and fauna. In and around 1905, this movement turned a new corner, ushering in the emergence of the Decorative Arts, commonly known as 'Art Deco'. Symmetry and geometry in glass design replaced the curves of Art Nouveau (which in the Netherlands was disparagingly called 'salad dressing style', in a reference to a poster created for the Dutch food company 'Calvé'). The glazing at 21 Onze Lieve Vrouweplein is of this more ordered style, which was very contemporary for the time.

Though the stained glass elements have disappeared from a few key spots of the building, the colour scheme and decorative detailing of the stained-glass windows still sets the tone in the interior. The accent is on the lines and colours. Symmetrical, colourful decoration is continued across various windows. The wide stained-glass edges of the windows can be interpreted only as gradual, colourful transition zones from the wall to the clear glass panes.



Ornamentation designed in clean Jugendstil shapes embellish the panelling of the walls and doors.
Drawings by Lonneke Beckers.

Page 32: The stained glass windows in the doors of the vestibule as designed by J. Gips.

Page 33 boven: The office of the chief clerk in the lobby of the bank with a view of the now closed arcade wall; behind it were the management offices. Daylight streamed in through the many windows, originally entering the lobby indirectly.

Page 33 onder: The fire cellar area and coupon booths.

Page 34: The central stairwell.

Page 35: Chamber of chief clerk.

Pictures from ca. 1910.

Decorations and symbols

The decorative designs and sculptures in the interior and on the exterior of the building were created by a friend of the architect, artist Johan Coenraad Altorf from The Hague (6 January 1876/11 December 1955). Altorf worked and lived in The Hague, where he had also attended the Academy of Art. In the Residence, Altorf was particularly well known as a ceramist and sculptor of portrait busts and of monuments such as gravestones. The artist had an predilection for motifs derived from wildlife, especially birds.

Coat of arms. As usual with architectural ornamentation, the motifs that embellish the facade of 21 Onze Lieve Vrouweplein symbolise the original occupant of the building, the Gelderland Credit Society. The coat of arms carved into the gable on the left refers to the origin of that banking institution, as it is the coat of arms of the Province of Gelderland. That coat of arms is in fact an amalgamation of the coats of arms of two dukes from the period 1339–1538, Gelre and Gulik, both rulers whose history is closely linked with that of the Province of Limburg. The coat of arms here in the facade is actually a simplified and stylised version.

The stylised coat of arms of Gelderland in the facade. The coat of arms is divided into two halves which display climbing lions. It is usually depicted with a ducal crown.

The pelican at the top of the gable. The pelican, symbol of self-sacrifice, was for decades also the logo of the Blood Transfusion Service of the Netherlands.

Pelican. The pelican, rendered in hardstone at the top of the gable, with its gaze trained to the north is a well-known symbol in Christianity. The water bird represents a mother's love, or even perhaps motherhood itself. In metaphoric terms, the allusion in this case is to the security that the bank provides its customers. The pelican's somewhat complicated symbolism has its origin in folklore and is related to the appearance of the bird when it is caring for its young. To feed its offspring all the fish that it holds captured in the throat pouch so distinctive of this species, a pelican must press its bill into its chest so tightly that to an observer it often appears to be stabbing itself. This image may lead the spectator to believe that to feed its young the pelican would rip open its own breast and offer its very blood. This image is often reinforced by the deep red that colours the throat pouch of some pelican species during the breeding season, evoking a bloodstain to the unconscious mind.
Through the ages, this misperception of a 'blood sacrifice' has been associated with the symbolic sacrifice of Christ's blood during the Eucharist. This is how the pelican came to symbolise, on one hand, the crucifixion of Christ and, on the other hand, parental or better yet, motherly love for children. In the medieval Bestiary, the book of animal symbolism, a devout song refers to the pelican as 'Pie pelicane, Jesu domine', which is to say, 'Merciful pelican, Lord Jesus'. In the Middle Ages the pelican was linked to the reclusive life of a hermit as well. This association derives from the fact that this species of bird consumes no more

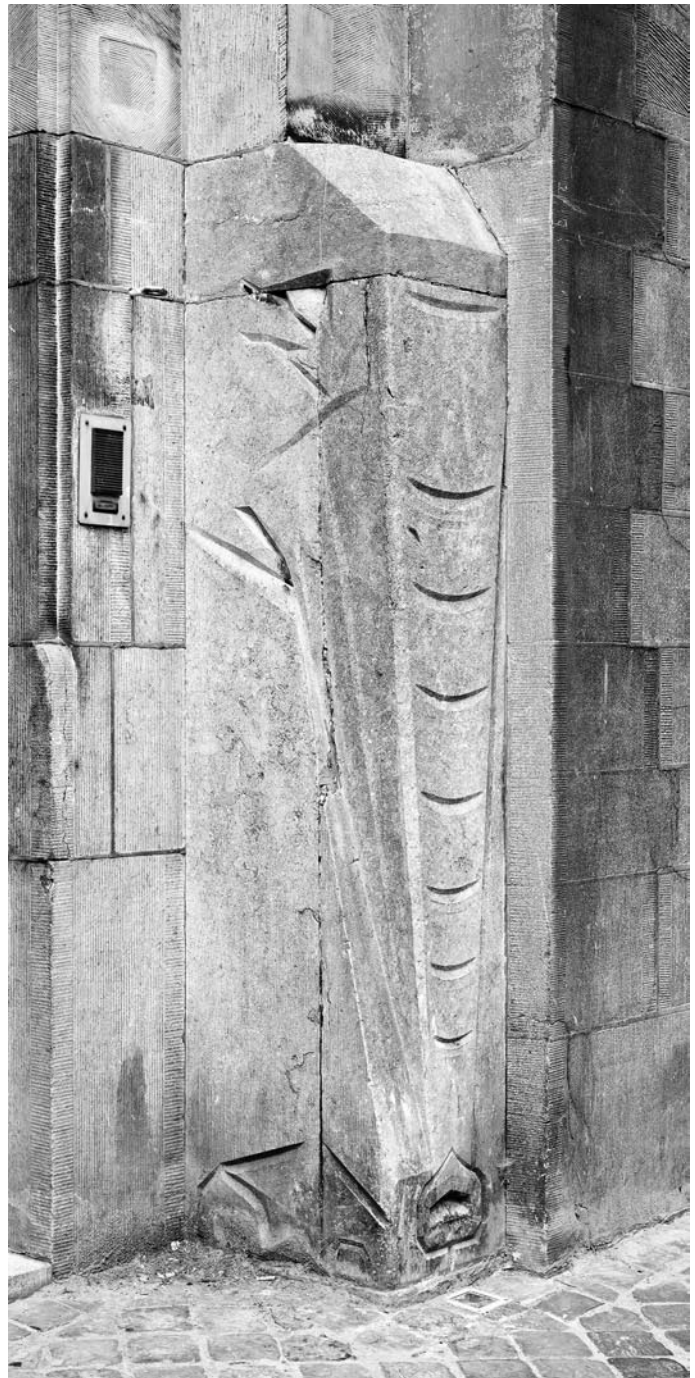
food than it actually needs to survive, just as a hermit does not live to eat but rather eats only to remain alive. The self-sacrificial nature of the pelican is also described in Physiologus, a late antique, ancient Christian manuscript. In it, however, the bird is conferred a much more Christian-laden symbolism than in the medieval song. According to Physiologus, the bird punished its disobedient children by killing them, but after three days it brought them back to life with the blood of its own heart, after which the bird itself perished...

Two stylised rams heads decorate the false gable.

Ram. There is more animal symbolism found on the gable in the form of two rams heads. The ram is the first sign of the zodiac. The male sheep represents labour power. Those born under the sign of the ram (21 March to 20 April) are said to be fighters, energetic and dynamic. The two rams here on the left segment of the gable then represent decisiveness, willpower and initiative – all qualities that would be well appreciated in a bank.

Elephant. Though at first hard to discern, the trunk of an elephant is clearly distinguishable in the clean horizontal and slanting lines of the sculptural work on the right post of the entrance gate. The standing stone elephant – of which only the front feet, head and trunk emerge from the stone – is a symbol originating in the mysticism of the East. There the elephant was commonly regarded as having a very positive symbolic meaning. In Asia the animal allowed itself to be trained as a willing mount and labourer for kings and emperors; in China it was

exalted as a symbol of strength and wisdom. Devout Christian symbolic teachings were exuberant in praising the chastity of the elephant in particular.
Of course, the meaning of the faithful, husky guard beside the gate at 21 Onze Lieve Vrouweplein does not go that far. Here the powerful animal seems to have been meant simply as a friendly 'oriental welcome', though it cannot be denied a certain 'watchdog' function against undesired guests. Indeed, ancient animal symbolism holds that the presence of an elephant wards off demons.



A hardstone elephant has for decades stood guard next to the entrance of the building.

Occupants

The Maastricht bank building was in use by the Gelderland Credit Society from June 1906 to 31 October 1936. During that time, the apartment on the second floor was inhabited by J.N.E. Deckers, who had succeeded Seydlitz as the bank's chief agent. Furthermore, from 1913 F.J. Loomans lived on the property together with Deckers, probably as caretaker. On 1 November 1936, the bank became part of the Netherlands Trading Society (Nederlandsche Handel Maatschappij) of Amsterdam. For the almost thirty years that followed, the Trading Society ran a branch office there. From 1938 to 1956 the chief clerk H.J.E. Lamberti lived in the building. He was followed in 1956 by H.C. Tieleman.
In October 1964 the Twentsche Bank merged with the Netherlands Trading Society to become the Algemene Bank Nederland (ABN).
The Twentsche Bank already had a branch office generously housed in another building in the city, at 10 Bredestraat. In 1967 all activities of the ABN were moved into this latter building, which had been renovated in the meantime. The building on the 'Square of Our Lady' (Onze Lieve Vrouweplein) was then used to house part of the ABN's Amsterdam headquarters. This was the time when the 'ATM card' was being introduced in the Dutch financial system. Those cards were punched and distributed by the ABN from the 'Pelican House'.
In 1975, ABN sold the house to art dealer Jacques van Rijn, who took up residence in the upstairs apartment. Until 1981, he used the building for his art gallery, 'Pictura Fine Art Consultancy'. The yearly 'Pictura' art fair was organised there, which was the forerunner of the current annual TEFAF, 'The European Fine Art Fair'. The elegant hall on the ground floor served as exhibition space throughout the 1970s; the graceful light fall into the room made it perfect for this purpose.
Van Rijn organised any number of interesting art events, including expositions highlighting painters of the 'Maastricht School', exhibits of the French impressionists and post-impressionists, and an exposition featuring the work of the Maastricht painter Jef Scheffers, who was also a former director of the city art academy. The elegant interior was also the venue of a festive farewell concert by Maastricht singer Cecile Roovers. In 1981, 'Pictura' moved to the St. Servatius Cloister. The building on the 'Square of Our Lady' was sold to the City of Maastricht, together with a property on the Hondstraat which at the time was a notorious squatter's house (locally nicknamed the 'Ribbon House'). In 1982 the European Institute of Public Administration (EIPA) became the new occupant of the building at number 21 Onze Lieve Vrouweplein. That institute was established on the occasion of the first European Summit (Maastricht, 1981). Briefly, the now-dissolved International Federation of Institutes for Advanced Sciences (IFIAS) was also accommodated there. In 1986 the European Centre for Development Policy Management moved into the building. ECDPM became formally operational 1 January 1987. After completion of the new offices for EIPA in August 1986, ECDPM became the building's sole occupant.

Original glazing of the skylights in the central hall as designed by J. Gips, glazier from the City of The Hague.

Innovation in times of renovation

A brief history of ECDPM , 1986-2011

Geert Laporte

A protracted birth (1984–1986)

It was the mid-1980s when the Dutch government took the first steps to set up the European Centre for Development Policy Management (ECDPM).
The Netherlands was concerned about the lack of governmental capacity in the world's poorest and most vulnerable nations. In large part, these were states belonging to the ACP Group (Africa, the Caribbean and Pacific). Upon its establishment in 1974, the ACP Group consisted of 66 countries, most of which were former colonies of France and Great Britain. By 2011 the Group had grown to 79 countries in sub-Saharan Africa, the Caribbean and the Pacific region.
Four successive Lomé Conventions (1975–2000), named after the capital of the West African country Togo, regulated cooperation between the ACP Group and the European Community. The Lomé Conventions were, without a doubt, the most comprehensive North-South agreements of their time, hailed in the world as a beacon of European development cooperation. In 1975, when the first Lomé Convention was being negotiated, Europe, which then still comprised just nine member states, wanted to maintain close ties with its former colonies in the ACP. For this, the European Commission was willing to enter into a long-term contractual relationship which would offer an innovative mix of financial support and trade benefits. No other developing region in Asia or Latin America was entitled to the same generous package of international development cooperation benefits. The express intention of Lomé I was to rapidly lift the ACP countries out of poverty. In the aftermath of decolonisation and the Cold War, this unique agreement provided the European Union (EU) with a solid guarantee that the old economic ties would continue, particularly in the areas of oil and tropical agricultural commodities. The Lomé agreements were also intended to prevent former colonies in the ACP from falling under the sway of the Soviet Union and Eastern Bloc which, at the time, were also keen to extend their influence in Africa. Grand principles, common trade interests and generous long-term aid however proved insufficient to enable the ACP countries to make an economic leap forward in the short term. The absence of democracy and weak government apparatus were often the biggest obstacles on the long road towards progress. Conviction grew of the need for a new institute, one that would foster capacity within the ACP to make more effective use of the Lomé agreements and provide an informal forum for dialogue between Europe and the developing countries of the ACP.
Against this political and economic backdrop, from November 1984 to June 1986 intensive consultations were held between Dutch Development Cooperation Minister Eegje Schoo, the government of the Dutch Province of Limburg, the European Commission in Brussels and the European Institute for Public Administration (EIPA) in Maastricht.
At a later stage, various ACP dignitaries from Africa and the Caribbean were also involved in the discussions. For 18 months the talks took place largely behind closed doors, because not everyone was in agreement about the proper mandate of the institute being set up and how it would be funded. It was even suggested that the new institute should become part of the EIPA, itself founded

in 1981. EIPA had been housed since its inception in a building on the Onze Lieve Vrouweplein in Maastricht. After much talking, the negotiations finally started to make headway. On 10 May 1986 the local newspaper (Limburgs Dagblad) announced with some pride the founding of 'a new institute for the training of public officials from third world countries' with the rather long name of the 'European Centre for Development Policy Management'. For the newspaper the arrival of this institute represented a 'further confirmation that Maastricht is a city of European standing'. Maastricht, the southern-most city of the Netherlands, was traditionally also considered its most European, situated as it is at the heart of old Europe, near the point where Germany, Belgium and the Netherlands meet. In the 1980s and 1990s, Maastricht was keen to build on its reputation as an attractive place to establish international and European institutes, such as the previously mentioned EIPA, the European Centre for Work and Society (ECWS), the European Journalism Centre and the United Nations University Institute for New Technologies (UNU-INTECH).

On 12 May 1986, the first ECDPM Board was installed in the Limburg provincial government building, known as the 'Gouvernement' in Maastricht. At the head of the new institute was former Dutch ambassador J.H. Lubbers. Other board members included R. Kool, on behalf of the Ministry of Development Cooperation, Sjeng Kremers, governor of the Province of Limburg, Edwin Carrington, Secretary-General of the ACP Group and Dieter Frisch, Director-General for Development at the European Commission.

ECDPM was formally instituted a month later, on 3 June 1986 when the deed of formation was signed. This deed stated that the Centre would focus mainly on the training of government officials from ACP countries, the development and exchange of knowledge and experience in the administrative aspects of development policy, and international cooperation.

The Dutch Ministry of Foreign Affairs provided a sum of 40.5 million Dutch guilders in capital funding. With the annual interest on this fund, ECDPM would be able to plan long-term capacity building in the ACP countries. Later, the Dutch Ministry of Economic Affairs made an additional five million guilders available, through the Province of Limburg, for a building and furnishings. Other sums were received from the Province of Limburg and the European Commission. The support from the Ministry of Economic Affairs, in the form of the five million guilder interest-free loan which could be converted into a grant, later provided useful backing that made it possible for ECDPM to buy the 'Pelican House' in 2008 and renovate it in 2010–2011.

Round table conference on Democratisation in Africa held in the MECC in 1992. In the Centre of the first row, the former President of Nigeria, Mr. Olosegun Obasanjo and to his right the former ECDPM Director François van Hoek.

The founder of ECDPM, Director general Dr. F. van Hoek (right), and his successor Dr. L. de la Rive Box

On 1 January 1987 the founding father and inspiration for this daring enterprise, François van Hoek, resigned from his position as Director of the European Commission in Brussels to become the first Director of ECDPM in Maastricht. With great hopes, high aspirations and considerable resources, ECDPM was born.

The early years: in search of an identity (1986–1992)

Newborns have to develop inwardly and outwardly, and that takes time... months, even years. During the initial stages of ECDPM's existence, it too was in search of its own identity. The institute's founders were not always in agreement about its rightful role and mandate. Some saw it as 'an international training institute' which would mainly provide education and training courses for ACP officials. Others felt that the institute would do better to become a research institute in the area of administrative and government capacity. ECDPM never did become a fully fledged training centre for ACP nationals, but neither did it develop into an academic institution. What was it then?

In the early years, the organisation presented itself as a management institute, in accordance with the last three letters of its name. As such, it was concerned mainly with the approach to and methods for promoting capacity building in the public sector – the 'how' – and less concerned with the content of development policy – the 'what'.

ECDPM was clearly in search of its proper niche, a gap in the complex field of international cooperation that would enable it to fulfil its high-flown expectations. In the early days the Centre also had to deal with the usual prejudices against a newcomer to the field. However, the first Director, François van Hoek quickly put the institute on the map.

He was a colourful figure. With a Dutch background but born in Antwerp, Van Hoek spent a large part of his life in Paris and Brussels. He was a true bon vivant with one goal in mind: ECDPM should play for the highest honours in the premier league of international development cooperation. He managed to lure capable people to Maastricht – Dutch senior civil servants, an expert and leading figure from a well-known management institute in Ireland and a number of young staff members from the Netherlands and Belgium. He drew on his infinite professional network of contacts in all corners of the world. François van Hoek's tactic was successful.

Numerous prominent Africans and Europeans and leading figures from international institutes soon found their way to the Onze Lieve Vrouweplein in Maastricht. Among them were sitting or former heads of state and government, such as President Olusegun Obasanjo of Nigeria, the Prime Minister of Mozambique, Mário Fernandes da Graça Machungo, and Pedro Pires, the current President of Cape Verdi. A series of senior officials from the World Bank, the United Nations and European institutions visited the Centre too. They were followed by numerous public officials and administrators, many of whom shared the difficult task of setting up a well organised administrative apparatus and better government in their respective ACP countries.

Slowly but surely, these officials came to view ECDPM as a 'trusted establishment'. This was, above all, confirmed in the early 1990s, when the Centre raised its voice to advocate adequate and transparent government administration – good governance and greater democracy – in Africa. This also led to a diversification in the types of actors with which the Centre worked. Besides highly placed officials, the door was opened to civil society, parliaments, the private sector and local authorities. The institute promoted dialogue in the area of food security in West Africa, and gained some renown for its activities concerning the relationship between tourism, the environment and agriculture in the Caribbean.

The Pelican House on the Onze Lieve Vrouweplein left an indelible impression on most of its visitors and amply lived up to its reputation as a hospitable place for seminars and conferences, always conducted in a relaxed manner in stylish surroundings. That was, is and will remain a defining feature of ECDPM.

The Maastricht Treaty... and the E of ECDPM

It took some time before the institute was able to flesh out the first letter of its name, the E for European. Despite the short geographical distance to Brussels, Europe was often a far away place in ECDPM programmes during its early years. The institutions of the United Nations in New York, the World Bank in Washington, DC, and the Organisation for Economic Co-operation and Development in Paris (OECD) – including the Sahel and West Africa Club – and regional organisations in Africa and the Caribbean received more regular visits from an ECDPM

delegation at that time than the European institutions in Brussels.
This would change following the Maastricht Treaty (1992), which laid the foundations for the European Union of today. ECDPM managed to gain a share of the huge publicity surrounding this Treaty, crafted in negotiations involving the twelve European heads of state and government on 9 and 10 December 1991. The Treaty definitively put the city of Maastricht on the European and world map. The presence of the European heads of state and their delegations made security measures necessary on a scale previously unheard of in the city, around the Gouvernement building and on the Meuse River (called the 'Maas' locally). Naturally, the negotiations on the future of Europe were a deadly serious matter. But the people of Maastricht in the city's crowded cafés provided the conference with ideal opportunities to celebrate as well. For a period of a week, twelve well-known 'watering holes' were transformed into a typical bar from each of the then twelve EU member states.
The Maastricht Treaty was signed by the member states' ministers of Foreign Affairs and Finance on 7 February 1992 and came into force in 1993. Thereafter, neither Maastricht nor ECDPM would ever be the same again. Because of the Treaty, the ancient city on the Meuse with, for French-speakers, the unpronounceable name of 'Maastreesht', would gain an almost mythical significance far beyond its Dutch and European boundaries.
In the months and years following the signing it was mainly African participants at ECDPM seminars who time and again asked if between meetings they could visit the provincial government building where the 'legendary' Treaty had been negotiated by eminent heads of state and government. Thus, the splendid historical buildings of Maastricht for once had to make way for a trip to the modern Gouvernement building where the visitors hoped to get a sense of the spirit of French President François Mitterrand or the German Chancellor Helmut Kohl.
The Maastricht Treaty laid the political and economic foundations for the European Union, but it also provided an important impetus for European development cooperation. From now on a number of agreements would be set out to enable better coordination of European aid, a more rational allocation of tasks between member states and the Brussels institutions and coherence between EU development cooperation and European trade and agriculture policy. In European jargon, people still speak of the 'three Cs' of coordination, complementarity and coherence. The aim was to ensure that the European member states and the Union were not in disarray when it came to international cooperation, as had often been the case in the past, before 1992.
In the early 1990s there was another event too which indirectly played into the hands of ECDPM. The Dutch Minister for Development Cooperation, Jan Pronk, together with the former Chairperson of the World Bank, Robert McNamara, and President Ketumile Masire of Botswana, chose Maastricht for the meetings of the Global Coalition for Africa. This was an important North-South forum which brought together African leaders and their donor partners for an informal discussion of socio-economic and political themes. In 1990 and again in 1995 Queen Beatrix welcomed almost all of the African government leaders, large multilateral institutions such as the United Nations and the World Bank, and numerous European senior political figures to the MECC conference centre. In an inspiring manner, Minister Jan Pronk provoked discussions among the African heads of state on greater democracy – and he was not generally known as one to avoid controversy. ECDPM contributed to the preparatory discussions and reporting of a number of sessions. This gave François van Hoek the opportunity to invite many African delegations for an introductory visit to ECDPM and, of course, to taste the Maastricht wine from the Apostelhoeve, which was often a good way of enticing people to visit the House with the Pelican. This is how more and more Africans found their way to the splendid building on 'the most beautiful square in the Netherlands'.

Towards Europe (1993–2000)

On 1 January 1993, Louk de la Rive Box took over as the new Director. He was particularly keen to strengthen ECDPM's analytical capacity so that the Centre could present innovative ideas to the outside world. For this, a programme approach was chosen. Within ECDPM, awareness gradually grew that the will to bring about change in the South implied the need to influence policy in the North. After all, the more Europe had its own house in order, the more moral authority it would have in the South. This led ECDPM to strengthen the European dimension of its work. The Centre also began to focus more on Brussels and relations between the ACP and the European Union, which thus far had received little attention. People from far and wide in Africa and the European Union began referring to ECDPM as 'the Maastricht Institute', the Centre with the unpronounceable name in that historic city on the Meuse with the equally unpronounceable name.
An important breakthrough in the development of the European dimension came during the 1993 Belgian Presidency of the EU Council. The Belgians among the staff of ECDPM managed to persuade the Minister for Development Cooperation, Erik Derycke, to make an informal introductory visit to the Centre. The minister was impressed by ECDPM's work and proposed giving the institute a prominent place in supporting the Belgian EU Presidency. This was the first time that a European country other than the Netherlands showed a real interest in ECDPM. The Belgian support led the way for ECDPM to become a widely respected reference centre in the European Union, particularly regarding the implications of the Maastricht Treaty in terms of development cooperation and the revision of the Lomé IV Convention. Soon, the European Council of Ministers also came to recognise the value of ECDPM's analyses. This opened the way to Europe: from now on the European institutions in Brussels and the EU member states would regularly call on ECDPM.
Belgium's relationship with the Centre has continued to be a close one over the

years, surprisingly enough, transcending all of the country's political tensions between the various communities. ECDPM provided major contributions during the Belgian EU presidencies in both 2001 and 2010, and the Belgian Ministry of Foreign Affairs – through the Directorate-General for Development Cooperation – has now granted ECDPM long-term institutional funding for a period of almost 20 years.
Another important milestone was the accession of Sweden and Finland to the European Union in 1995. They sought and obtained support from the Maastricht institute in their attempts to fathom the complex European aid system. ECDPM concluded longer term cooperation agreements with both countries, which continue to provide institutional funding to this day. Later Portugal (1997), Switzerland (2002), Ireland (2005), Luxembourg (2006), the United Kingdom (2009) and Spain (2010) would follow. The Centre began an institutionalised cooperative association with the successive EU presidencies. Its role as an informal mediator and sounding board for issues related to the ACP came to be increasingly appreciated.
In terms of its activities, the Centre expanded its involvement in the area of trade relations in the 1990s. These were times of growing awareness that balanced trade could have more impact on development than aid alone. The Centre set up joint programmes on trade with the renowned British research institute, the Overseas Development Institute (ODI) in London. ECDPM and ODI also recruited joint staff members who worked partly in Maastricht and partly in London.
Around 1996, the Centre played a leading role in the thinking and dialogue surrounding preparations for the negotiations leading up to the ACP-EU Cotonou Partnership Agreement, which was signed in 2000 and runs until 2020. At the start of the Cotonou process, France requested ECDPM assistance in exploring prospects for ACP-EU cooperation into the future. A dynamic ECDPM team visited dozens of organisations and had incisive discussions with countless policymakers, private-sector operators and representatives of civil society in more than 20 ACP countries, from Ethiopia in East Africa to Mauritius in the Indian Ocean, from Guyana in the Caribbean to the distant Fiji in the Pacific Ocean. Supported by the Italian EU presidency and the European Commission, ECDPM organised a prestigious conference in 1996 which would set out the framework for the new Cotonou Agreement.
Appreciation for ECDPM's work also grew among the ACP Group. The Committee of ACP ambassadors in Brussels and the ACP Secretariat increasingly turned to the Centre. ECDPM was the only non-official European institution to be invited as an observer to all important ACP events, such as the meeting of the ACP Heads of State and Government in Libreville, Gabon (1997), and that in Santo Domingo, Dominican Republic (2000). ECDPM also regularly attended the half-yearly parliamentary meetings of ACP parliamentarians with the European parliament. As such, the Centre built up a huge informal international network and received information first hand which strengthened the practical focus of its work and its position in the field. Conversely, more importance was placed on ECDPM's analyses, which were often brought into ACP-EU decision-making processes.
These European and ACP breakthroughs did not go unnoticed in Dutch political circles. Appreciation for the Centre's impact was underlined, among other things, by an incognito visit to the ECDPM by Prince Claus of the Netherlands in 1994. In his characteristically informal style the Prince 'dropped in for coffee' to discuss development issues in Africa with the staff.
ECDPM celebrated its 10th anniversary in 1996, perhaps not by coincidence, the same year in which the distinguished building on the Onze Lieve Vrouweplein was granted national heritage status.

Royal visit. Prince Claus visiting the ECDPM in 1994.

The modernisation of a trusted establishment

The year 2000 was a milestone in many respects. The Lomé conventions had come to an end after 25 years and a new agreement had been signed, the Cotonou Agreement, named after the capital of West African Benin. That agreement, which would span the 20 years up to 2020, advocates a much stronger political focus on cooperation, results-led development funding and free trade between the ACP countries and the European Union (the so-called 'Economic Partnership Agreements' or EPAs).

At the turn of the 21st century Paul Engel took over as the third Director of ECDPM. His career had taken him to many places, from Wageningen, in the Netherlands, to Ghana and Chile. His arrival signalled a new era for the institute. With his participative and arm's length management style, Engel has succeeded in further strengthening the position, relevance and approach of ECDPM.

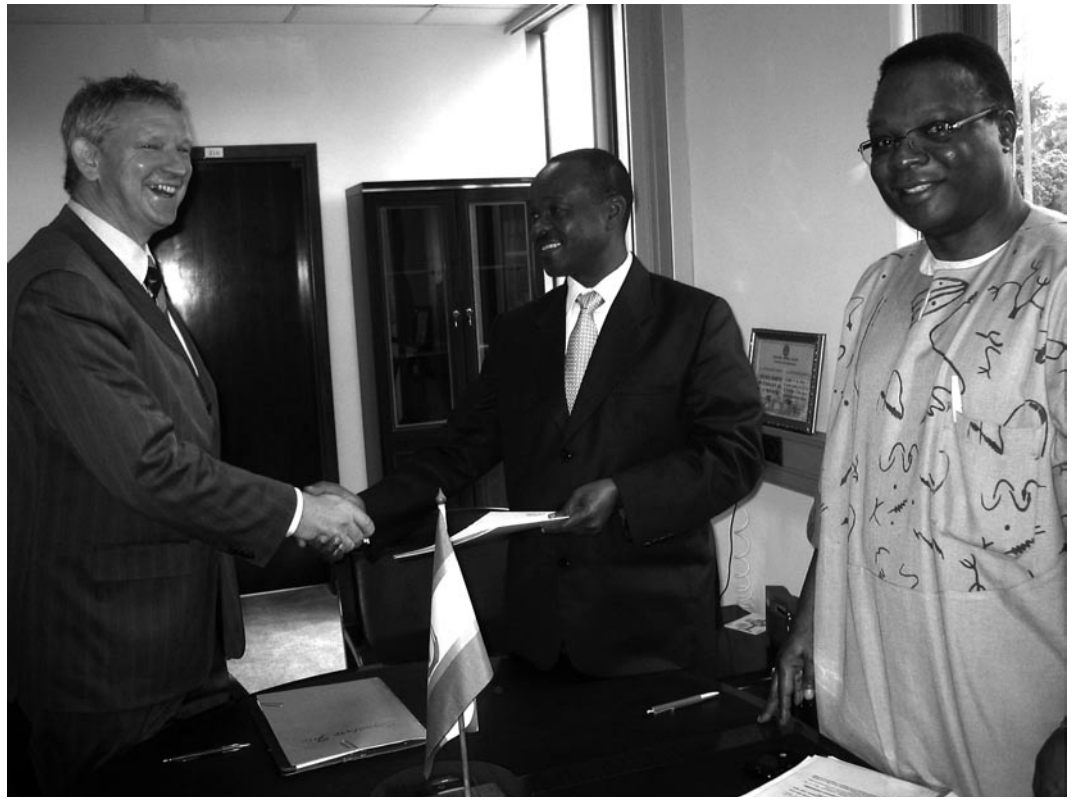
With the arrival of Lingston Cumberbatch, former ambassador in Brussels for Trinidad and Tobago, the Centre also gained for the first time an ACP representative as chairperson of the board – a board on which ACP representatives are in the majority. In this sense ECDPM is a remarkable institution in Europe. The independence of the institute is underscored by the unique combination of funding from the North (provided by the Netherlands and seven other EU member states plus Switzerland) and a board on which the South is in the majority. This unique formula has undoubtedly helped to reinforce the Centre's legitimacy.

The Centre has continued to grow and become more international. In 2002, it opened a branch office in Brussels, on the Archimedesstraat, in the heart of the European district close to the Schuman Square. This enables ECDPM to operate closer to many European and ACP institutions. Today the Centre has a staff of more than 50 dedicated professionals representing at least 20 different nationalities, a growing proportion of which are from the ACP. Besides these, ECDPM can draw on its network of 'associates' in various African countries, such as Botswana, Ethiopia, Mali and Senegal. The Centre has also entered into partnerships with official and non-governmental institutes in the ACP. Today, one of its most important institutional partners is the Commission of the African Union, based in Addis Ababa. In 2008 ECDPM concluded a memorandum of understanding which formalises areas of cooperation and institutional support for the African Union. There is also close cooperation with the South African Institute of International Affairs (SAIIA, Johannesburg), the Institute for Security Studies (ISS, Pretoria), the Africa Governance Institute (AGI, Dakar) and the Institute of International Relations (IIR, Trinidad). Besides joint programmes, staff exchanges have greatly contributed to capacity building on both sides.

Over the last decade under the motto of 'linking policy and practice', ECDPM has developed thematic specialisations in three areas: trade and economic development, EU external action and development policy, and wider issues of democracy and governance. This has enabled it to build on its reputation as an independent institute while emphasising its approach as being both policy-oriented and practical. Policymakers and practitioners increasingly make use of ECDPM's expertise as an operational think-tank as well as an 'informal mediator' in complex policy processes and in negotiations between the European Union and the ACP Group or the African Union.

For its part, ECDPM has strived to facilitate consensus by presenting information that is accurate and relevant to the policies at hand, tailored to the specific needs of policymakers and negotiators. It seeks ways to resolve often diametrically opposed views through penetrating analysis and consultation. The Centre regularly calls upon its networks and many partnerships in Africa and the ACP Group for a reality check. Of course, this role is possible only because the Centre enjoys the trust of all the concerned parties.

Examples of this can be found in the Centre's contributions to the negotiations of the free trade agreements (EPAs) between the European Union and six regional organisations in Africa, the Caribbean and the Pacific, the Joint Africa-EU Strategy and the discussions surrounding greater democracy and good governance in Africa. Through targeted capacity building of ACP institutions and a stream of policy-relevant information and analyses, the Centre also aims to



A Memorandum of Understanding (MoU) was signed on Friday 18 July 2008 at the Headquarters of the African Union in Addis Ababa, Ethiopia, between the Deputy Chairperson of the African Union Commission, Mr. Erastus Mwencha and the Head of Institutional Relations and Partnerships of ECDPM, Geert Laporte, in the presence of H.E Ambassador John Shinkaiye, Chief of Staff of the African Union Commission.

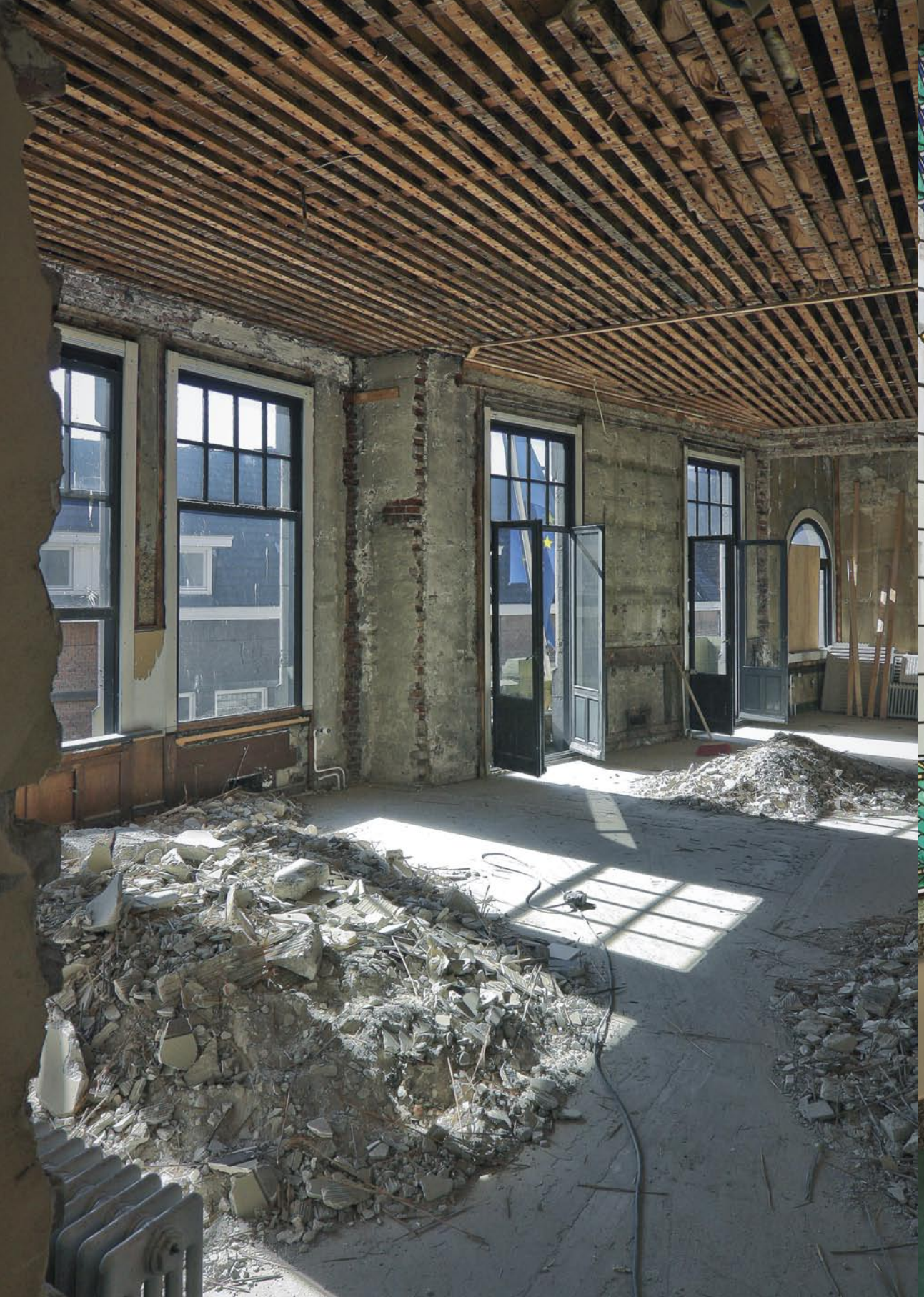
redress the major asymmetries in dialogue and negotiation processes. This unique approach has over the years earned ECDPM the epithet of 'trusted establishment'. In the words of John Shinkaiye, right hand to Jean Ping, Chairperson of the Commission of the African Union, 'Europe is often the playing field of various lobby groups and vested interests. In this context it is like a breath of fresh air to be able to fall back on reliable and impartial information, analysis and mediation'. A good example of this impartial mediation was the informal consultations that ECDPM organised in Maastricht in 2006 between senior officials of the African Union Commission, the chairperson of the Pan-African Parliament, the Portuguese minister representing the EU presidency, and senior civil servants of the European Commission on starting up the Joint Africa-EU Strategy which aims to improve EU-Africa relations.

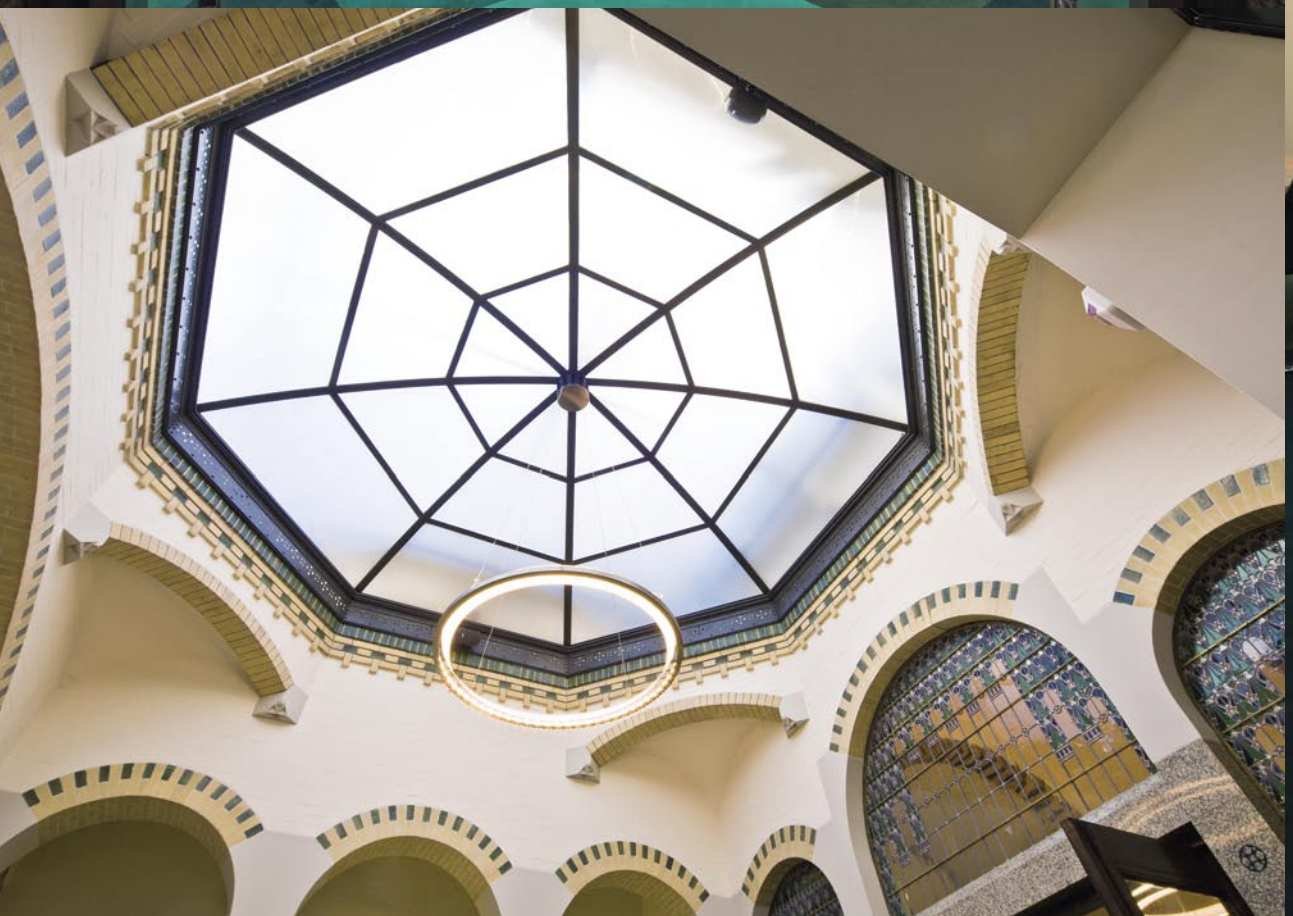
Looking forward to the next 25 years

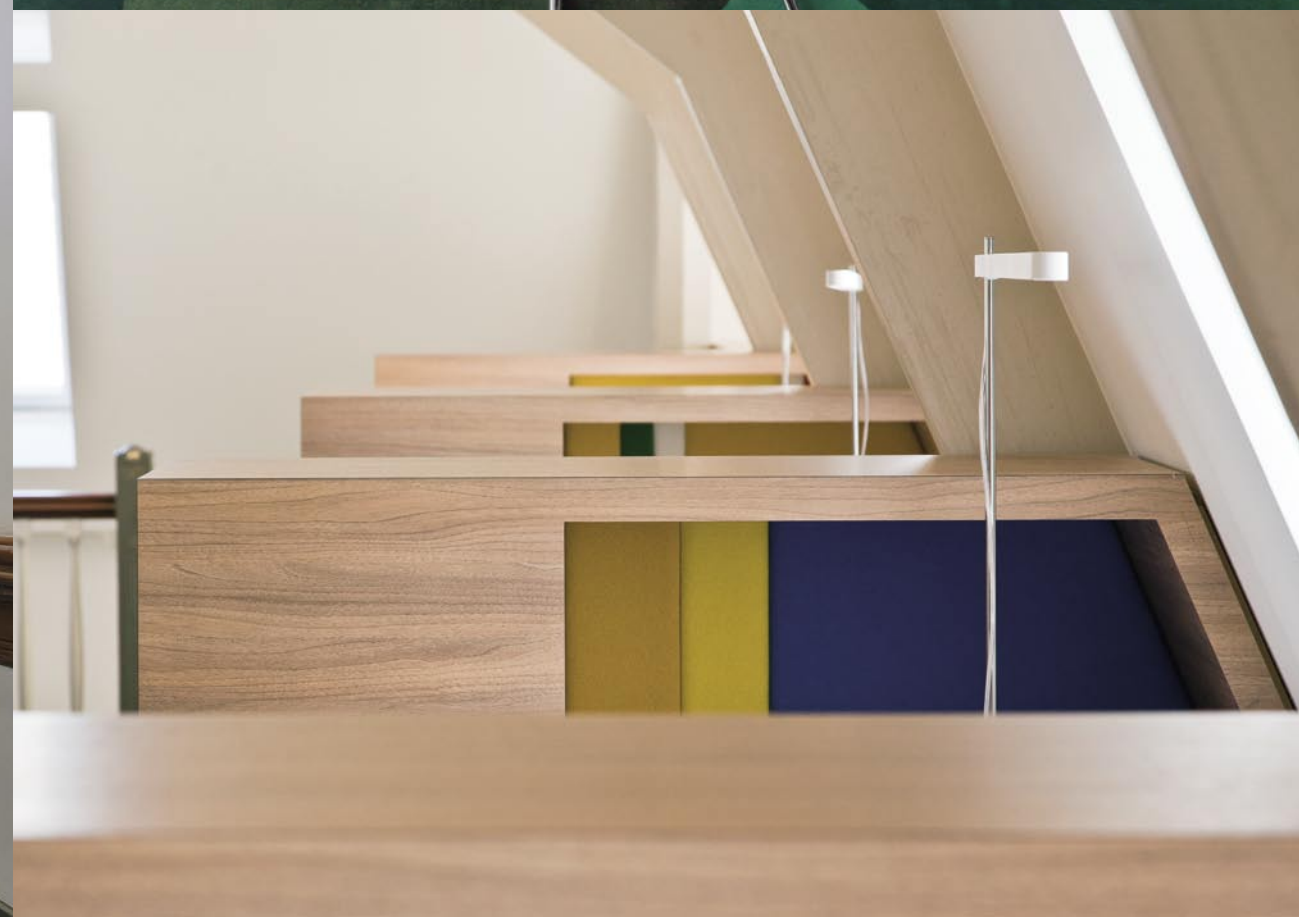
The world has changed so quickly in recent years. The European Union, too, is in the midst of a complete transformation with the implementation of the Treaty of Lisbon, intended to make the Union a stronger player on the world stage. Nation-states now realise that they cannot tackle global problems alone. Global warming, international terrorism and the consequences of a nuclear disaster such as that in Japan in 2011, do not end at national borders. Globalisation is an inevitable process and the emerging new superpowers (Brazil, India, China and South Africa) are continuing their advancement.

Thinking on development cooperation is rapidly changing as well. The supposedly 'long lost' continent of Africa is being rediscovered. Africa is showing promising economic growth figures and increasingly is putting the demons of dictatorship and mismanagement behind it. Now, more than ever before, we are coming to realise that international aid cannot save the world. More coherent EU policy, balanced trade relations, stability, security, democracy and good governance can make a much greater contribution to development. Today, more than ever, there is a real need for institutions like ECDPM, which build bridges between the various stakeholders in Africa and Europe with a view to encouraging progress and development. From its striking renovated headquarters on the Onze Lieve Vrouweplein in Maastricht, ECDPM looks confidently to the future.

Page 54-55: Constructionworks at the site of the new African Union (AU) conference center in Addis Ababa, Ethiopia.







Pages 58–59:
Central hall during renovation

Pages 60–61:
(left) Construction of the support structure for the ground floor extension
(above right) Excavation for the extension and deepening of the back courtyard
(below right) Construction of the partition walls in the attic

Pages 62–63:
(left) Completely stripped second floor street side.
(right) Portal to the entrance hall after renovation

Pages 64–65:
(above left) Prince Claus Hall
(below left) Octagon-shaped dome light in the Prince Claus Hall
(right) View of the arcade with arches

Pages 66–67:
(left) Stairwell after renovation
(above right) New conference room
(below right) Flex-desks in the attic

Pages 68–69:
(left) Stairs to the glass bridge that connects the courtyard to the conference room
(right) Newly excavated back courtyard with view of the cafeteria, conference room and offices

Pages 70–71:
View of the glass bridge to the conference room

The Peace House revisited

An overview of the architecture and renovation, 2008 –2011

Jac van den Boogard

Today the offices of the European Centre for Development Policy Management have occupied the building at 21 'Square of Our Lady' (Onze Lieve Vrouweplein) for twenty-five years. Some practical renovations were done in 1986 to adapt the building's rooms to the activities of this European institution. Yet a quarter of a century later, ECDPM found itself in need of more space and updated facilities to meet its modern day needs. With architect Jos Hamers as advisor, the Centre drew up a list of requirements for the revitalised building in a process in which every staff member of the organisation was interviewed. At that time, a number of architectural firms was approached to present a selection of their completed works, which were assessed based mainly on similarity with the current project and the associated procedures. The Centre was particularly impressed by the design and execution of the School of Governance premises in Maastricht by iNeX architects. This firm was eventually commissioned to implement the major renovation of the ECDPM building.

iNeX architects was asked to explore all feasible options within the existing plot and current building. The historical value of the architecture was of great importance to ECDPM and to the architects, but there was also an acute need to expand the functional space of the premises to accommodate the growth of the institute. The new design would have to provide a suitable working environment for some 55 people. The building's renowned architecture as well as the courtyard garden out back were key features to be retained.

Before the renovation, it was difficult to appreciate the historical features of the building, as they were overshadowed by the aged and ill-fitting furnishings. The building's installations too were severely out of date. Accessibility and air quality were poor, and fire safety was inadequate. The large room under the roof beams of the attic, for example, had a dilapidated electrical supply – just one outlet to which all manner of extension cords were connected. Moreover, the temperature in the attic rose to unbearable levels in the summer and dipped to almost the freezing point in the cold winter months, so an assortment of electric heaters had to be installed. This situation presented many concerns, not least of which was fire safety.

The institute had since 1986 rented the stately building from the City of Maastricht. Now ECDPM wanted to acquire ownership of the property, which in the meantime had been granted national heritage status. Various external advisors were called in to survey the property in detail. Their findings led to the decision by the Board of ECDPM to proceed with the purchase. This took place in October 2008.

Starting points

A preliminary survey by iNeX architects examined all of the abovementioned aspects on the interior and exterior of the building. The municipal town planners concluded that the property's current zoning offered no prospect for expansion. The extra space that was needed would therefore have to be sought within

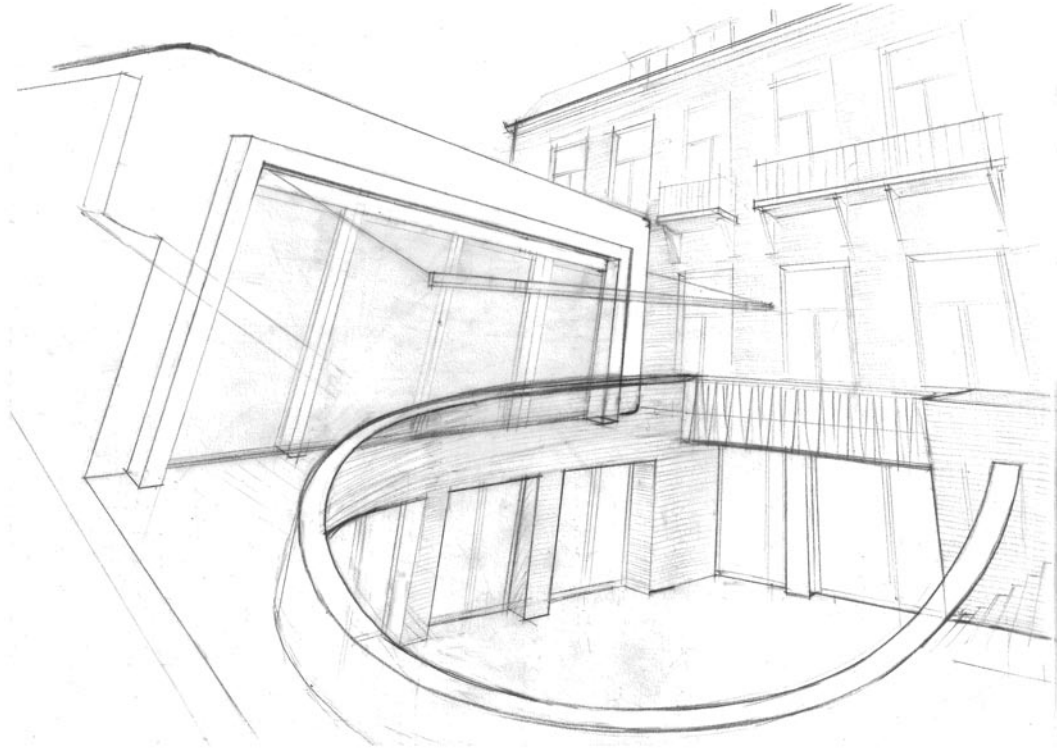
the confines of the existing building. The survey also indicated that a complete revitalisation was necessary, keeping in mind the financial limits.

The architects of iNeX began their work with a number of facts at hand. From the building's history it was clear that architect J. Limburg had designed the property as a bank with an upstairs apartment in a functional-decorative style. The greatest difficulty at that time was the rational construction of the building on the difficult hemmed-in plot. The style of the front facade demonstrates the architecture's effort to adapt his design to harmonise with the nearby surroundings in 1905, the year of construction. Architect Limburg had his design built in French sandstone set on a high hardstone plinth. In those days it was commonplace for symbolism to be incorporated in architectural design. In the ECDPM building, that symbolism is especially evident in the symbolic carvings that are part of the exterior stonework and in the ornamentation in the interior. Together, all of this embellishment provides an inherent coherence between exterior and interior. Obviously, the building's most striking and unique feature is its central hall, surrounded by the various office areas. The central hall owes much of its uniqueness to its elevated position: the floor rests 1.5 metres above street level, from which the ceiling rises upwards. That feature is a large part of what gives the 'Pelican House' its distinguished appeal.

The iNeX architects concluded that since its initial completion in 1905 the building had undergone a number of structural modifications and adaptations under as many different occupants. These were often done at the cost of the original classical grandeur. The most ruinous structural changes had been the demolition of part of the stone gallery in the central hall and removal of the stained glass in the centre roof. That latter is particularly unfortunate, because the play of light in the interior was originally one of the building's most stunning features.

Because over the years – more than a century – various different elements were removed and modernised and practical additions made to the interior, the unique light fall so very distinct in this building had lost much of its impact by the time of the survey in 2008. Moreover, because the property had served as an office building since 1981, fire barriers and safety measures had been installed that had compromised the openness which was once a main feature of the building's design. When ECDPM made its entry into the 'Pelican House' a quarter of a century ago, it too made functional modifications to the rooms in as far as this was possible.

The conclusion reached anno 2008 was that looking to the future, the building's structural state and technical installations no longer met the requirements and standards that today can be made even of buildings with national heritage status. The recommendation therefore was to redesign the building with respect for its historic significant but an eye



Sketch of garden and extensions after renovation.

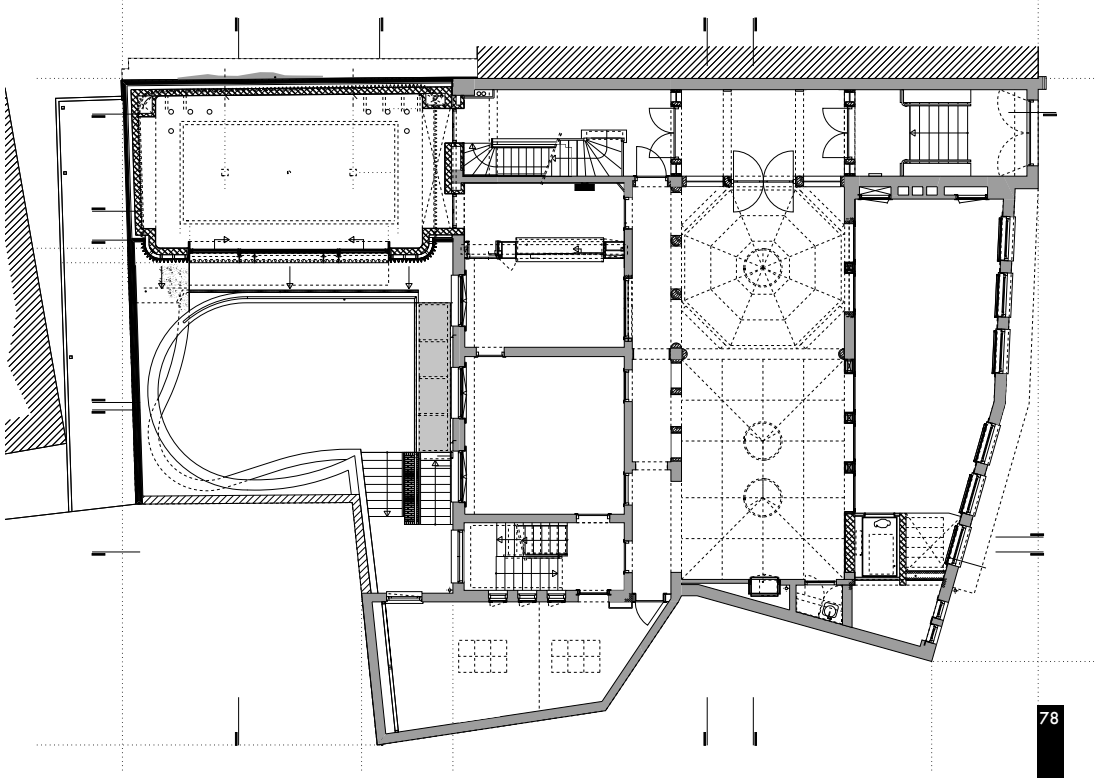
to today's requirements such as accessibility, safety, flexibility, multifunctionality and expandability.

That quickly led to a subsequent conclusion: that upward expansion, which was the obvious solution, was prohibited by the low building heights of the surrounding properties and the building's unusual hemmed-in position between the houses of the 'Square of Our Lady' and those of the adjoining Cortenstraat. Ultimately the answer was found in the current split of the property into a main building with national heritage status at the front and the low-lying extension in back (which does not fall under the national heritage regulations) plus the tiny garden. This meant that the building's functional space could be expanded by adding extra volume below street level. To do this, the existing extension could be demolished, exposing the entire back for excavation.

Realisation of the plans

In concrete terms, iNeX architects had accomplished much indeed by 2011. On the spot where the demolished extension used to be, a new walk-out basement was created with space for a new conference room. This also offered a way to bring natural daylight into the existing basement area and created an airy space for the cafeteria function to be returned, though now complemented by an elegant terrace in the excavated back courtyard.

To meet contemporary safety requirements, and also emphasise the open character of the original architecture, an entirely new emergency stairwell was installed towards the back of the main building, at the spot where the access to the basement used to be. A link to the original secondary entrance was created via the basement. Accessibility was improved with the addition of an elevator at the front of the building linking the street level with the ground floor and the basement.
The elements added at the back of the property are designed in such a way that the basement appears to continue on outside, as it were, in the curved brickwork and vertical courtyard walls. Above this, a conference room was constructed on the ground floor with a green patina copper curtain wall providing an attractive visual contrast to the brick of the original structure. The green copper curtain also functions as a vertical feature that continues the courtyard wall upwards. Outside, a footpath was created so that the ground floor is connected with the basement in this out of doors area as well.
The existing layout was retained on the ground floor of the main building, though the gallery to the front of the building was restored using a modern column structure. This enables the light entering from the front to once again come into the **Prince Claus Hall**, creating a sense of complete transparent openness on the ground floor. The layout of the other



Groundfloor plan and cross section of the ECDPM building after renovation.

levels of the building also underwent judicious alteration. Various obstacles were removed, and the wide hallways around the closed inner courtyard were set up as work spaces.
One can only conclude that the former allure of the property in its entirely has been restored in a very modern and remarkable way. The new use of colour is certainly no small part of this achievement. The refined selection of tints serves to underscore the grandeur of the interior and to emphasise the existing structural elements. In addition to the new colour scheme, the architects of iNeX designed a complete set of custom furnishings for the interior. These are partly embellished with a multi-coloured trim made up of colours representing the ACP countries. This fitted furniture was specially designed to support the different functions of the various spaces and, together with the new use of colour, to express ECDPM's line of business. This same colour pallet is also found on the cover of this book and in the colour insert.
The revitalisation of the 'Pelican House' has given this national heritage building a new lease on the future in the heart of Maastricht. The rigorous renovation has succeeded in building a bridge between the building's past, present and future and its occupants. May the pelican and elephant watch over this very special house in central Maastricht for many years to come.

Colophon

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The book was produced to mark the 25th anniversary of the institute and was published upon the completion of the restoration and renovation of the historic building at 21 Onze Lieve Vrouweplein, Maastricht.

The text is in part a reprint of The Pelican House (in Dutch) by J. van den Boogard. Maastrichts Silhouet 42, Maastricht 1997. The text was adapted, expanded and revised by the author.

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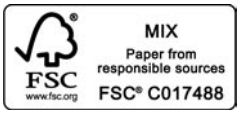

The property at 21 Onze Lieve Vrouweplein Maastricht has a long and interesting history. The current building is a creation of architect J. Limburg (1905). This book chronicles the occupancy history of the property and the architecture of the building, which is rightfully called the only real Art Nouveau structure in the City of Maastricht. It also sketches the 25-year history of the European Centre for Development Policy Management (ECDPM), the most recent occupant of the 'Pelican House'. ECDPM works to improve international cooperation between Europe and the countries of Africa, the Caribbean and the Pacific.

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