

FAQ's

1. Explain the Jean Marie Tjibouti Cultural Center with reference to the brief that the architect had and how the architect tried to resolve the cultural disparity between Caledonian Kanak architecture and modern architecture.

The cultural center is named after Jean-Marie Tjibaou, who had a vision of establishing a cultural centre which blended the linguistic and artistic heritage of the Kanak people.

The Kanak building traditions and the resources of modern international architecture were blended by Piano.

The formal curved axial layout, 250 meters long on the top of the ridge, contains ten large conical cases or pavilions (all of different dimensions) patterned on the traditional Kanak Grand Hut design.

The building is surrounded by landscaping which is also inspired by traditional Kanak design elements.

The building plans, spread over an area of 8,550 square meters of the museum, were conceived to incorporate the link between the landscape and the built structures in the Kanak traditions.

Another aspect of the Kanak's building tradition was that they lived in temporary type of buildings made with locally available material which needed to be replaced from time to time in the subtropical climate.

They made the houses in groups with the headman's house at the end of an open public alley formed by other buildings clustered along on both sides. Trees lined these alleys with a shady central gathering. This theme was adopted in the Cultural Centre planned by Piano

2. Explain the term "Bilbao effect". Why is it attributed to Jean Marie Tjibouti Cultural Center?

There are cities recognized, popularized, and revitalized by a single foreign intervention of modern architecture. The phenomenon by which this occurs, often dubbed the "Bilbao Effect".

The transformative economic effect of this project on the city of Nouméa has been no less dramatic than that of any opera house or museum of greater renown. Since the Center's completion, New Caledonia has found itself in the international architectural spotlight. Ultimately, these unresolved sociopolitical issues may be the price

of the "Bilbao Effect," wherein even the greatest and most celebrated foreign designs cannot completely bridge the gap between the architectural standards of international competitions and the sense of regional appropriateness so demandingly required by cultural centers.