



# ROPPONGI HILLS ART + DESIGN MAP



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## ROPPONGI HILLS PUBLIC ART AND DESIGN

The urban landscape of Roppongi Hills contains many specially commissioned works of public art and design, which give the town vibrancy and color while affirming its role as a cultural center. Four of the works were chosen by David Elliott, Director of the Mori Art Museum, which will open within Roppongi Hills on 18 October. A further three works were selected by architect Fumihiko Maki for installation in and around his TV Asahi building. Shigeru Uchida collaborated with 10 designers to produce 10 custom-made benches and one bus stop, all of which are arranged along a 400m stretch of Roppongi Hills' main street, Keyaki-zaka Dori.

Published by: Mori Art Museum and Mori Arts Center  
 With the cooperation of: Maki and Associates, Studio 80, TV Asahi, Hollywood Beauty Group, Mori Building Co., Ltd.  
 Design: Barnbrook Design  
 Photography: Keizou Kioku and SS Co., Ltd.



FOR MORE DETAILS SEE [WWW.MORI.ART.MUSEUM](http://WWW.MORI.ART.MUSEUM)  
OR CALL +81-3-6406-6100

## A LOUISE BOURGEOIS

**MAMAN 2002 (1999)**  
**BRONZE, STAINLESS STEEL, MARBLE**  
**9.27 X 8.91 X 10.23(H)M**  
**COURTESY OF THE ARTIST, CHEIM 6 READ**

It was in the 1980s that Louise Bourgeois, who turns 92 this year, became a leading figure in the art world. Her work consistently features autobiographical stories laced with her memories of childhood. As is implied in its title, MAMAN, this giant spider that sits at the base of the Mori Tower reveals the artist’s obsessive feelings for her mother. In its bronze body are hidden 20 shining white marble eggs. Producing numerous offspring that promise a connection with the next generation, and living in a web, the spider encapsulates the artist’s feelings towards life, family and abundance. It is also hoped that MAMAN will attract these same things to Roppongi Hills so that it too will nurture culture and become a focus in the new web of a networked society.

One of the most exciting artists in Korea today, Choi creates colorful, pop works of art and design using everyday materials. For Roppongi Hills, he made a park beside Sakura Zaka complete with playground equipment. Along with 10 variously colored slides, play frames, spring riders and a pergola, the park is also home to dozens of small robots. The 44 robots that make up the Robot Tower have eyes and chests that flash at night, as though they are communicating from the darkness with someone far away. Skillfully combining the man-made with the natural, Choi’s park symbolizes the city. The retro charm of the robots is also reminiscent of tin toys of the 1950s and ’60s, endearing them to both the children of the present as well as to those adults who can remember being children themselves.

## F CHOI JEONG HWA

**ROBOROBOBO (ROBOROBO-EN) 2003**  
**FRP, STAINLESS STEEL, FIBERLIGHT**  
**1.0 X 1.0 X 12.0(H)M**

## K T SHIGERU UCHIDA

**I CAN’T GIVE YOU ANYTHING BUT LOVE 2003**  
**STAINLESS STEEL, CERAMIC PAINT**  
**45 X 6.0 X 0.95(H)M**

For this bench, which shares its title with a famous jazz song, “I Can’t Give You Anything But Love...”, I wanted to try removing the element of gravity from the object. I wanted to be completely free of the things that have disrupted the harmony of our civilization, like the 20th century’s norms, thoughts, sensibility, and values – the things that have deprived us of true love. The bench’s wavelike shape is an expression of a form floating unimpeded in mid air.  
– Shigeru Uchida

## P TOKUJIN YOSHIOKA

**CHAIR DISAPPEARS IN THE RAIN 2003**  
**BODY: GLASS; LEG: MIRROR FINISHED STAINLESS STEEL;**  
**FLOOR: BURNER-FINISHED GRANITE**  
**CHAIR: 0.75 X 0.98 X 0.99(H) X 0.41(SH),**  
**BLOCK: 0.5 X 0.98 X 0.55(H)M,**  
**FLOOR: 1.68 X 5.95M**

“If Isamu Noguchi was born 100 years later, what would he make?” I asked myself this question repeatedly as I designed this chair. Its concept is “chair disappears in the rain”. Requiring special technology, the entire chair was constructed from a single block of glass, like a giant rock. The glass itself was originally produced for making a giant 1m-diameter reflector for an astronomical telescope. Just as the outline of a shard of glass fades from view when dropped in water, the outline of this chair disappears in the rain.  
– Tokujin Yoshioka

## B ISA GENZKEN

**ROSE 2003 (1993)**  
**STEEL, ALUMINUM, LACQUER**  
**8.0(H)M**  
**SPONSORED BY HOLLYWOOD BEAUTY GROUP**

Berlin-based Isa Genzken is known for minimal, architecture-like sculptures in wood, glass and concrete that communicate with their immediate surroundings and environment. This single red rose is thus an extremely unusual work for the artist. Complete with veins in the leaves, thorns in the stem and calyxes beneath the petals, Genzken’s gigantic Rose is both delicate and realistic – right down to the details. Winding left and right, the stem maintains the flower’s center of gravity and at the same time mirrors the randomness of nature. Roppongi Hills’ symbol of love and beauty, Genzken’s elegant work soars skyward in front of the Hollywood Plaza, beckoning commuters traveling along Loop Road No. 3.

## G CAI GUO-QIANG

**HIGH MOUNTAIN FLOWING WATER:**  
**3-D LANDSCAPE PAINTING 2003**  
**STONE, WATER**  
**10.1 X 26.8 X 4.0(H)M**

Acclaimed for large projects using Chinese materials and inventions, Cai has participated in exhibitions around the world. This work is a recreation of a craggy mountain and river landscape, familiar to Chinese and Japanese people as subjects of ink paintings. It also evokes Japanese karesansui, stone Zen Gardens depicting mountains. About 600 tonnes of green granite quarried from the artist’s native Fujian Province were carved by Chinese craftspeople. The theme “High Mountain Flowing Water” has its origins in an incident that occurred a long time ago in China. There was a famous harp player who one day strummed a tune as he was thinking of mountains. To his surprise a friend said that the music reminded him of mountains. Then he tried thinking about a river and this time his friend said the music was like a mighty river. However, when the friend died the musician became upset as there was no one else who could understand his music, so he destroyed his harp. Offering an encounter with the force of the mountain and the sound of the flowing river, Cai’s spiritual work allows the visitor to become at one with the city and nature.

## L ANDREA BRANZI

**ARCH 2003**  
**CONCRETE, CERAMIC PAINT**  
**0.5 X 6.0 X 3.0(H)M**

We thought to design Isola Calma so that it would not only be comfortable for sitting, reading the newspaper or chatting with friends, but it would also be quiet. We thought that one cannot be calm and relax on a busy street if one is not isolated from the traffic noise, so we designed a place that, because of its sizes and materials, we think will become a quiet little secret garden.  
– Ettore Sottsass

## Q ETTORE SOTTASS

**ISOLA CALMA 2003**  
**WALL SURFACE: TERRAZZO;**  
**FLOOR AND BAR: GRANITE (CARDOSO);**  
**BENCH: MARBLE (BIANCO CARRARA)**  
**2.3 X 7.0 X 2.1(H)M**

Puryear cemented his reputation as a leading American sculptor after winning the Grand Prize at the Sao Paulo Biennale in 1989. His Roppongi Hills work is positioned so that it faces the Atrium of the TV Asahi building – as though to welcome visitors to the center and to act as a guardian of its portal. While it first appears to be a single large black rock, the work in fact consists of a large number of small blocks that were quarried in China and carved in Japan. Affording countless silhouettes from different angles, the work’s rough stone textures and graceful patterns are modulated by the changing light. Its seemingly simple form belies the complexity and power of its material presence.

## C MARTIN PURYEAR

**GUARDIAN STONE 2003**  
**SHANXI BLACK GRANITE 3.7 X 3.0X 5.5(H)M**  
**COMMISSIONED BY TV ASAHI**

The concept of my design for Roppongi Hills is that it should look like a bench. Sometimes the creativity that this kind of project demands threatens to overwhelm both common sense and the local atmosphere. The “everyday” local atmosphere is usually more genuine and more valuable than atmospheres conceived by architects, planners and designers, so my bench concept is not at all sensational; it is “normal” – with the intention of balancing the atmosphere.

The original plan was to use laminated bamboo for the wooden slats, a beautiful and durable material, except that the gluing of the bamboo strips could not be guaranteed to withstand outdoor conditions for a long time. We therefore changed the concept and used Japanese Cypress which initially looks quite poor, but with time and oxidization should become very beautiful.

– Jasper Morrison

## H JASPER MORRISON

**PARK BENCH 2003**  
**LEG AND ARM: STAINLESS STEEL;**  
**BACK AND SEAT: JAPANESE CYPRESS**  
**0.44 X 8.58 X 0.75(H)M**

## M TOYO ITO

**RIPPLES 2003**  
**SEAT: MACHINE-CLAD STEEL, NONDIRECTIONAL**  
**BUFF, CERAMIC PAINT; LEG: CONCRETE**  
**0.9 X 3.8 X 0.43(H)M**

This piece was built to evoke ripples spreading across a pool of water in the “forest” of the city. People walking through the city, taking a break from work, people with children, couples on a date, all will gather at this pool of water. They might sit down, lie down or rest. Here a variety of activities converge — like the ripples in a pool. The piece is made of clad steel, with different sheets of metal layered together to form one single thick plate. For the seats concentric circles have been carved into the plate. The patterns that result give the hard, man-made material an organic appearance, which melts into the surrounding landscape and contributes to a new form of urban streetscape.  
– Toyo Ito

## R THOMAS SANDELL

**ANNAS STENAR 2003**  
**CORIAN (CAMEL WHITE/COFFEE BEAN)**  
**0.77 X 1.5 X 0.45(H)M**

“Memories of a trip out in the archipelago of Stockholm”. That’s what my designs are about.  
– Thomas Sandell

American artist LeWitt is famed as one of the leading exponents of Conceptual Art, from the 1960s. The mural produced in the entrance hall of the TV Asahi building was created on site from an original drawing made by the artist. The murals on the first and second floors are constructed so that they form a single image together. The work involves nine colors: black, yellow, orange, red, purple, blue, green and grey. Consisting of colorful circles that evoke a television screen’s test pattern, the final composite image is both energetic and systematic: a fitting symbol for a television station.

## D SOL LEWITT

**WALL DRAWING #948 BANDS OF COLOR (CIRCLES) 2003**  
**ACRYLIC PAINT**  
**1F: 2.7 X 13.4M; 2F: 3.0 X 14.8M**  
**COMMISSIONED BY TV ASAHI**

## I DROOG DESIGN /JURGEN BEY

### WITH CHRISTIAN OPPEWAL

### AND SILVIN V.D. VELDEN

**DAY-TRIPPER 2003**  
**POLYURETHANE FRP, POLYESTER PAINT,**  
**SILKSCREEN**  
**0.75 X 7.0 X 1.41(H)M**

Day-tripper is based on a study of the different postures people take during a day, while leaning, sitting, lounging or squatting. Seven of these postures have been fixed and have shaped the wave-like form of this work. More formal pieces of “furniture” have been integrated in this wave – like a dining table, a coffee table or chairs. Working initially from an appreciation of European scale and culture, in this case the designers have chosen to fabricate the works using a skin of fiberglass, printed with a white flower decoration over pink colored polyester.  
– Droog Design

## N KEIKO MIURA

**TRUE LOVE 2003**  
**CAST GLASS**  
**2.5 X 15.9 X 2.71(H)M**

Well known as the inventor of the “Roclair” glass technique, Miura has created works of glass art at schools, hospitals, temples and other community facilities. The Roppongi Hills work involves cast glass. Positioned in the entrance hall of the Mori Tower, the work dissects the space with a series of round shapes. Its bold composition and transparent nature give expression to true love. Upon entering the building, the reassuring power of love dances down and around the visitor, investing them with energy and strength. True Love expresses the fact that in the city environment it is love that provides the most precious source of energy.

It is not a bench, it is not a planter, and it is not a pergola. Maybe it is all of them flowing seamlessly from one to the other forming together, almost unintentionally, the infinity sign; actually more like 24 infinity signs; 24 rods gathered and bunched up at the bottom of the sculpture where people can sit and the earth is contained. Gradually the infinity loops spread out and the gaps between them form a skeleton structure with which the ivy will get entwined growing from the base. The bronze is the hardware and it is exactly the way we designed it. The vegetation and the people are the software – we can only imagine now what they will look like in the future and we have every reason to trust our intuition and be very optimistic.  
– Ron Arad

## S RON ARAD

**EVERGREEN? 2003**  
**BODY: BRONZE PIPE;**  
**LEG: STEEL PIPE BRONZE PLATE**  
**1.48 X 6.04 X 2.71(H)M**

Ever since exhibiting his first LED digital counter in 1988 Miyajima has been active throughout the international art circuit. Here he has created a series of large changing numerals on a massive opaque glass wall that curves around the front of the new TV Asahi building. The wall itself is 5m high, 50m long and contains 6 massive digital counters, each 3.2m in height. At nighttime the background and foreground are reversed so that the massive black digits flash on the glowing white screen. During the daytime it is the numbers that glow out of the neutral background of the wall. The rhythmically progressing counters remain enigmatic in significance but somehow acknowledge the human life and presence of the city.

## E TATSUO MIYAJIMA

**COUNTER VOID 2003**  
**NEON TUBE, GLASS, IC, ALUMINUM,**  
**ELECTRICITY SUPPLY, ETC.**  
**1 UNIT: 3.2 X 2.2M X 6 FIGURES**  
**COMMISSIONED BY TV ASAHI**  
**DIRECTED BY MAKI AND ASSOCIATES**

Along the shores of the river there were large rounded stones lying here and there. I still vividly remember in my youth sitting on those stones and watching the river flow by. “Where did this big stone come from? Where does this river flow into? Where am I going to?”  
– Katsuhiko Hibino

## I KATSUHIKO HIBINO

**WHERE DID THIS BIG STONE COME FROM?**  
**WHERE DOES THIS RIVER FLOW INTO?**  
**WHERE AM I GOING TO? 2003**  
**GRC, COLORING, CERAMIC PAINT**  
**0.85 X 9.0 X 1.25(H)M**

The sKape is a long undulating amorphous sculptural structure designed as an extension of the landscape – a juxtaposition to the hardness of Tokyo. A contrast to urban Tokyo’s angular austerity, it features a soft continuous stone that forms a fluid pink seating area. sKape is an island of flowing color that glows in the night as a piece of artificial nature in the landscape of man-made versus sea, density versus space, and volume versus infinity.  
– Karim Rashid

## O KARIM RASHID

**SKAPE 2003**  
**GRC, URETHANE PAINT**  
**0.7 X 9.0 X 1.94(H)M**

## JONATHAN BARNBROOK

**ROPPONGI HILLS LOGO**  
**MORI ARTS CENTER LOGO**  
**VARIOUS MATERIALS, VARIOUS DIMENSIONS**

Jonathan Barnbrook and his studio created the corporate identities for Roppongi Hills, the Mori Arts Center and the Mori Art Museum. The Roppongi Hills logo utilizes six circles which reflect the translation of the word “Roppongi”, meaning “six trees”. The circles, which could be trees seen from above, also appear in the structure of the letters in “Roppongi Hills” which are rendered in different styles to stress the appearance of the trees and to complement the range of activities in the area. For the Mori Arts Center the concept is that of a “spectrum”. This can be taken in a literal sense – the visual arts are all involved in the act of seeing and the spectrum represents every possible combination of light. But it can also refer to the expression of differing opinions or ideologies. Each subsidiary organization has a waveform and color, all of which come together to make up the Mori Arts Center logo. The color of the Mori Art Museum is red and its regular wave form expresses dynamism, frequency and the urge to communicate. It could also be a heart beat – or a brain wave.