

United States Department of the Interior
National Park Service

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National Register of Historic Places
Registration Form

MAY 22 2019

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "X" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials and areas of significance, enter only categories and subcategories listed in the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

RECEIVED
MAY 28 2019
Natl. Reg. of Historic Places
National Park Service

1. Name of Property

historic name James C. Rose Residence

other names/site number The James Rose Center

2. Location

street & number 506 East Ridgewood Avenue

not for publication

city or town Ridgewood Village

vicinity

state New Jersey

code 034

county Bergen

code 003

zip code 07450

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. I recommend that this property be considered significant nationally statewide locally. See continuation sheet for additional comments.

[Signature]
Signature of certifying official/Title

5/23/19
Date

DSHPO; Assistant Commissioner of NJ Dept. of Environmental Protection
State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. See continuation sheet for additional comments.

Signature of certifying official/Title

Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that this property is:

Signature of the Keeper

Date of Action

entered in the National Register.
 See continuation sheet.

determined eligible for the National Register.
 See continuation sheet.

determined not eligible for the National Register.

removed from the National Register.

other, (explain:)

[Signature]

7/11/19

James C. Rose Residence
Name of Property

Bergen County, New Jersey
County and State

5. Classification

Ownership of Property

(Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property

(Check only one box)

- building(s)
- district
- site
- structure
- object

Number of Resources within Property

(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
3	0	buildings
1		sites
		structures
		objects
4	0	Total

Name of related multiple property listing

(Enter "N/A" if property is not part of a multiple property listing.)

N/A

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions

(Enter categories from instructions)

DOMESTIC/single dwelling

LANDSCAPE/garden

Current Functions

(Enter categories from instructions)

DOMESTIC/single dwelling

LANDSCAPE/garden

RECREATION AND CULTURE/museum

7. Description

Architectural Classification

(Enter categories from instructions)

MODERN MOVEMENT

Materials

(Enter categories from instructions)

foundation CONCRETE

walls CONCRETE; WOOD

roof WOOD

other SYNTHETICS/fiberglass

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

8 Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
B Property is associated with the lives of persons significant in our past.
C Property embodies the distinctive characteristics of a type, period or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria considerations

(mark "x" in all the boxes that apply.)

Property is:

- A owned by a religious institution or used for religious purposes.
B removed from its original location.
C a birthplace or grave.
D a cemetery.
E a reconstructed building, object or structure.
F a commemorative property.
G less than 50 years of age or achieved significance within the past 50 years.

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography

(cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
previously listed in the National Register
previously determined eligible by the National Register
designated a National Historic Landmark
recorded by Historic American Buildings Survey
recorded by Historic American Engineering Record

Areas of Significance

(Enter categories from instructions)

LANDSCAPE ARCHITECTURE

ARCHITECTURE

Period of Significance

1952-1974

Significant Dates

1952-1953; 1968-1974

Significant Person

(Complete if Criterion B is marked above)

ROSE, JAMES C. (1913-1991)

Cultural Affiliation

N/A

Architect/Builder

ROSE, JAMES C.

Primary location of additional data

- State Historic Preservation Office
Other State agency
Federal agency
Local government
University
Other

Name of repository:

The James Rose Center (Ridgewood, NJ)

James C. Rose Residence

Name of Property

Bergen County, New Jersey

County and State

10. Geographical Data

Acreage of property 0.25

Latitude/Longitude Coordinates

(Follow similar guidelines for entering these coordinates as for entering UTM references described on page 55, *How to Complete the National Register Registration Form*. For properties less than 10 acres, enter the lat/long coordinates for a point corresponding to the center of the property. For properties of 10 or more acres, enter three or more points that correspond to the vertices of a polygon drawn on the map. The polygon should approximately encompass the area to be registered. Add additional points below, if necessary.)

Datum: NAD 1983 State Plane New Jersey

1. Latitude: 40.976859 Longitude: -74.108638

See continuation sheet

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Karen Becker, Cynthia Haverman, Deb Wallstrom, Bethany White, & Professor Dean Cardasis/Sarah Scott

organization Landscape Architecture & Regional Planning Department, UMASS, date April 1997/Revised July 2016
Amherst/NJ Historic Preservation Office

street & number NJ DEP - NJ HPO, Mail Code 501-04B, P.O. Box 420 telephone 609.984.0176

city or town Trenton state New Jersey zip code 08825-0420

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Accompanying Documentation

(Check with the SHPO or FPO for the additional necessary items.)

Property Owner

(Complete this item at the request of the SHPO or FPO.)

name Barrier Aung, Inc. (also legally named The James Rose Center)

street & number 506 East Ridgewood Avenue telephone (201) 444-2559

city or town Ridgewood state NJ zip code 07450

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.470 *et seq.*)

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.

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Continuation Sheet

James C. Rose Residence
Bergen County, NJ

Section number 7 Page 1

Description Narrative

Summary Paragraphs

The James C. Rose Residence, largely constructed between 1952 and 1974, is three mid-century Modern, 1-story, dwelling units connected by a series of associated garden spaces and a roof garden. The property is located on a small corner lot in suburban Ridgewood, New Jersey and was designed and inhabited by noted landscape architect James C. Rose. The low-lying, radically Modern design and abundance of trees distinguish the property from the surrounding neighborhood of two-story, houses and apartment complexes set back with large, open lawns. The three areas of residence, named by Rose as the "central house," "guest house," and "studio apartment," are built of concrete block and wood, with large, floor-to-ceiling, glass wall panels. They are connected on the outside by a series of garden terraces and by an overhead roof garden, which is primarily constructed of wood and fiberglass. The property, as first built in 1952-1953, was composed of a central space for Rose's mother, a guest space for his sister, and a studio space for himself (corresponding to the three areas listed above; reference the Concept Plan). The arrangement was flexible and varied, but most of all it was integrated with the site, adopting in its design the existing vegetation – two linden trees, two wild cherries, and a small grove of ailanthus and sumac. All three areas of the residence could be used either as a single unit for the family or as individual entities; each had its complete independence and its own outdoor spatial extension. Changes made by Rose in 1968 increased the footprint of the three dwellings, which physically connected the central space and guest space to each other and altered the configuration of the site and gardens. Another building campaign in the early 1970s connected all three dwellings with a roof garden. The roof garden was composed of a Zendo, a gazebo-like space intended for meditation. The Zendo was surrounded by a peripheral walkway and gallery punctuated by branches from the trees below and connected to the ground by a unique circular stairway. Alongside the Zendo Rose constructed an outdoor apartment intended for visiting monks and, adjacent to that, a gathering space over the main central space of his mother's shelter, defined, in part, by a unique folded roof structure that was partly open, translucent and opaque. Two bridges were added to connect to the roof over the studio space, which was also developed with planter boxes, screens and overhangs.

Narrative Description

THE SITE (reference Sketch Maps for location)

The Rose residence is located at 506 East Ridgewood Avenue in Ridgewood, New Jersey, a bedroom community of New York City. The site is a linear, trapezoidal plot of slightly more than a quarter of an acre at the corner of East Ridgewood Avenue and Southern Parkway (Photo 21). The developable site occupies an area approximately half the size of a tennis court (3,600 square feet). East Ridgewood Avenue borders the north end of the site (Photo 22), a power utility right of way and wooded area borders the east side (Photo 23), a single-family residence abuts at the south end (Photo 24), and Southern Parkway (a small dead-end street) runs along the west side (Photo 25). A gravel driveway turns off Southern Parkway, arriving on the property at a carport to the south of the house; during the second major period of construction from 1968-1974, Rose added an additional parking area to the west of the studio. A brick apartment building lies directly opposite the Rose residence across Southern Parkway (Photo 26).

THE STUDIO APARTMENT (reference Site Plan A for information and orientation of photographs)

The original main entrance to the Rose residence was a pedestrian walkway off of East Ridgewood Avenue. This walkway led to an asphalt paved entrance court enclosed to the north by bamboo screens (1954 Photo 1).

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At the south end of the entrance court the concrete pavers became a walkway that led to the central patio terrace. Existing lindens pierced through vine-covered overhead trellises providing a canopy to the garden. The entrance court connected to the studio space to the west and also opened onto the studio garden to the south.

The studio apartment had an open floor plan with a kitchen, living area, and sleeping space. Circulation through the studio revolved around the central fireplace which was open on two sides (1954 Photo 2). The living area looked out onto the studio garden through glass wall panels. The asphalt paved studio garden incorporated two existing linden trees along with rhododendrons into the design (1954 Photo 3). This garden was separated from the central garden to the southeast by vine covered ropes and from the kitchen garden to the southwest by bamboo screens.

THE CENTRAL HOUSE

The central house was comprised of a living area, kitchen, bedroom, dressing area, and guest bedroom. Each room was visually and physically connected to an outdoor garden through glass wall panels and doors. The kitchen garden was a square asphalt paved space to the west of the kitchen. This garden was enclosed on three sides by bamboo screens, which provided privacy from, but still allowed access to, the entrance court to the northeast and the vegetable/cutting garden to the south (1954 Photo 4). An existing ailanthus tree and a wild cherry tree were incorporated into the kitchen garden design. Rhododendrons and hostas also helped to define the space. To further strengthen the architectural connection between the kitchen and the kitchen garden, the interior kitchen wall extended out through the glass wall panels to become a garden wall (1954 Photo 5).

The interior living area in the central house viewed out on the central terrace (1954 Photo 6). This garden space consisted of interlocking lawn and blacktop. A gravel walkway moved around the eastern side of the garden. The blacktop was set around an existing wild cherry tree which provided canopy over the garden (1954 Photo 7). Overhead trellises extended from the central house and the guest house providing additional canopy when covered with vines.

The bedroom and dressing area in the central house opened onto a bedroom garden (1954 Photo 8). This asphalt paved garden was defined on three sides by two utility walls and the bedroom glass wall panel. Rose incorporated an existing cherry tree along with a few new birches into the garden's plantings. To the east, this bedroom garden opened onto the central terrace through vine covered ropes.

THE GUEST HOUSE

The guest house was the smallest of the interior spaces. Its living room, bedroom, and kitchen were combined in one space. A hearth extended out to the north through glass wall panels to become a rhododendron plant box and seat niche for the central terrace (1954 Photo 9). The guest house's garden space to the east of the house was paved in asphalt. This asphalt paving wrapped around to the south of the guest house into a lawn where inset flagstones led up to a stone wall behind the carport. Vine covered ropes separated the guest garden from the central terrace.

CHANGES TO THE STUDIO APARTMENT (reference Site Plan B for and orientation of photographs)

In 1968 the studio was extended south into the original studio garden with a 6-inch raised mahogany platform (Photo 2). A larger kitchen was also added to the eastern side of the building. As a result of the new kitchen,

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the original main pedestrian entrance from East Ridgewood Avenue was replaced by a private entrance to the studio apartment (Photo 1). Therefore, a new main entrance was situated off Southern Parkway to the west of the studio apartment (Photo 36). A mahogany gate opens onto a bluestone entrance court, which leads to both the studio apartment and the central house.

CHANGES TO THE CENTRAL SPACE

In the central house, the kitchen was extended out to the west 3 ½ ft. on a 6-inch mahogany platform that meets up with the end of the original garden wall. The kitchen door, which originally opened to the west directly onto the kitchen garden, now opens to the south. The living room was extended 3 ½ ft. to the east into the central terrace with the same 6-inch mahogany platform (Photo 6). The kitchen and living room are one open room (Photo 27). The bedroom was extended 10 ft. to the south and looks out at an inner sanctum (Photo 7). A small bathroom was added to the guest bedroom (Photo 30).

The central terrace has also undergone several major design changes. Rose built a wooden planter, now a bluestone fountain, which steps down to a sunken irregular-shaped pool behind the central house's living area (Photo 8). Three dogwood trees were planted around the pool providing an enclosing canopy to the space. Rhododendrons were planted around the pool and the eastern edge of the garden providing a buffer from the utilities right of way. The central terrace now consists of a bluestone and river stone walkway which moves around the fountain pools (Photo 9).

CHANGES TO THE GUEST SPACE

The guest house was extended north into the central terrace and east into the original studio garden (Photo 10) providing a much larger interior living space, including a new kitchen area (Photos 28 and 29). With the additions to the guest house and the central house, both units became structurally connected. An interior corridor runs from the central house's living room through part of the eastern side of the main bedroom into the guest house.

Also, with the additions to the guest house, the central house's original bedroom garden became fully enclosed by solid walls. This garden was converted into an inner sanctum paved with river stone (Photo 7). A glass enclosed corridor along the western side of the guest house provides access to the inner sanctum. A suspended staircase leads up to the roof garden from the inner sanctum (Photo 31).

THE ROOF GARDEN (reference Site Plan C for information and orientation of photographs)

In the early 1970s, a roof garden was added to the Ridgewood residence (Photo 32). The entrance to the roof garden is located above the central house's bedroom, through the inner sanctum and up a suspended staircase (Photo 31). A Zendo, a place for prayer and Zen meditation, lies to the east of this entrance above the guest house (Photo 11). An enclosed walkway wraps around the Zendo providing views down onto the central terrace (Photo 33). To the north of the garden entrance is a summer apartment with a fireplace cut into the central house's chimney (Photo 12). It is partially enclosed to the east by a modern herringbone patterned framework with translucent fiberglass insets. This apartment leads to a second space further to the north with a full-length bench along the western edge, a wood paneled wall to the north and the partially enclosed herringbone framework to the east and on the roof (Photo 13). A Japanese pagoda tree is growing in a planter box along the

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space's southern wall. Behind the full-length bench is an enclosed corridor which leads around the western side of the roof garden (Photo 34).

To the north of the second space, a bridge extends over the studio garden to link with the studio roof garden. This garden consists of more planter boxes and benches (Photo 14). A spiral staircase winds down from the northern garden to a wooden pool to the east of the studio apartment (Photo 35).

SITE AMENITIES (reference Site Plan B for information and orientation of photographs)

Another exciting design element of the Rose residence is its site amenities. Much of the furniture in the buildings and gardens was designed and built by James Rose, including benches, chairs, and tables. Rose designed the copper sculptures and fountains in the various pools (Photo 15) as well as the copper lanterns (Photo 2316) and stone arrangements (Photo 19) around the gardens. He also designed the woven wooden fences and gates that mark the perimeter of the property (Photos 37-40). Because Rose thoughtfully designed and created most if not all of the elements of the residence, all resources that date to the period of significance are considered contributing to the property.

ZENDO PAVILION DAMAGE

In November 2016(?), a large willow tree, located at the southeastern corner of the site, collapsed. The falling tree struck the northeastern corner of the second-floor Zendo space causing extensive damage to the wood frame structure and monofilament fiberglass enclosure; shockwaves from the fall also caused slight damage to major structural members adjacent to the Zendo. Before reaching the Zendo, the willow tree struck and killed a cherry tree – a tree that predated the Zendo's construction. Rose, experimenting with spaces "neither indoors, nor outdoors, but both," created portals in the adjacent, east façade to accommodate the cherry tree's growing limbs.

In the immediate aftermath, salvageable materials were collected, sorted and stored for reuse. Within the next few days, emergency construction stabilized and waterproofed the Zendo. Dimensional lumber was used to temporarily replace the Zendo's damaged post-and-beam structure. Waterproof plastic sheathing was used to protect the space from further wind and water damage pending rehabilitation. In the summer months, the adjacent damaged structures were repaired and funding applied for to fully rehabilitate the Zendo (Photos 41-43).

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Statement of Significance

Summary

James Clarence Rose (1913-1991) is considered one of the most important figures in the field of landscape architecture. One of the three initiators of the Modern movement in landscape architecture, a brilliant and rebellious intellect referred to by one writer as "the James Dean of landscape architecture,"¹ Rose was expelled from Harvard's Graduate School of Design in 1937 for refusing to design landscapes in the worn-out Beaux-Arts style. His early experiments attempting to define a "modern" approach to landscape architecture were first published by *Pencil Points* magazine (later to be named *Progressive Architecture*) in a seminal series of articles that ran from 1939 to 1940. Many subsequent articles and four books, not to mention scores of built works, helped to establish Rose as one of the most significant designer/theoreticians of his day. Landscape architect Michael Van Valkenburgh wrote in 1984,

Perhaps better than any other landscape design writer of the period, Rose understood that the Twentieth Century would be marked by impermanence and that building for eternity and predicting future needs was no longer a simple possibility. To accommodate contemporary needs, he advocated fragmentary, flexible, transitory designs, noting that we could no longer draw boundaries to influence man or the times in which we live."²

The James C. Rose residence in Ridgewood, New Jersey is significant under Criterion B as the home and studio of the important Modern landscape architect. It is also significant under Criterion C as the work of a master because it is the singular expression of Rose's ideas regarding the spatial fusion of architecture and landscape architecture, the importance of site-specific design, and the value of allowing change over time. The residence is also significant on the State level as Rose was one of New Jersey's most prominent Modern landscape architects. The period of significance is 1952-1974, which includes the original construction of the property in 1952-53, as well as significant modifications to the existing structures from 1968-1974. This 22-year period also reflects an important time in Rose's life, when he began publishing influential books on landscape architecture and tested his theories on design at the Ridgewood property.

Because the period of significance for the Rose residence ends less than 50 years from the date of the nomination, Criteria Consideration G must be taken into account. Simply put, this property is the most important built expression of the design theories of landscape architect James C. Rose. It is one of the most complex and sophisticated expressions of his concept for "environments," or properties that meld architecture and landscape architecture with one design. The work is also a prototype for concepts in design and use of materials that he would later repeat in varying formats over the next four decades. Since Rose emphasized the viewer's experience as a primary influence in designing landscapes, this property, as his own home and garden, most clearly reflects his personality and aesthetic, and is thereby exceptionally important.

CRITERION B: JAMES C. ROSE

James C. Rose was born in rural Matamoras, Pennsylvania in 1913. As Dean Cardasis, Rose's biographer, characterizes his early years along the Delaware River, "Rose's solitary years in rural America, with its

¹ Katherine Whiteside, "Zensational," *Elle Décor*, October/November 1995, 218.

² Michael Van Valkenburgh, ed., *Built Landscapes in the Northeast* (Vermont: Brattleboro Art Museum and Art Center, 1984), 40.

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complementary ethos of mistrust for institutions and belief in nature and the individual, were steeped in an American transcendentalist tradition that remained with him throughout his life.”³ Indeed, throughout his career, Rose was fond of quoting Thoreau on civil disobedience, self-reliance, nature and spirituality. His idyllic life along the Delaware was short-lived, however, as his family moved briefly to Paterson, New Jersey by the time he was seven, and shortly thereafter, to New York City. Although he never graduated from high school, Rose’s formative years in New York City, spent absorbing modern art, literature, and theatre, cultivated within him a desire to occupy, as he would describe, a “new mental atmosphere.”⁴ Several years later, in 1936 he began studying landscape architecture at Harvard University, Rose arrived at Harvard at a time when landscape architecture was beginning to move towards Modernism, but was still deeply entrenched in the Beaux-Arts style. The 1925 Exposition des Arts Décoratifs in Paris had “served as a pivotal instant in the development of gardens in France, and perhaps in a larger sphere around the world.”⁵ However, as Marc Treib, Professor Emeritus of Architecture at the University of California, Berkeley noted in *Modern Landscape Architecture: A Critical Review*, the profession of landscape architecture was slow to react to the call of Modernism, which had already been adopted by the fine arts and architecture. Treib wrote, “Unlike the cubist achievements of Georges Braque and Pablo Picasso during the first decades of the century, landscape design produced no epic breakthrough. Nor was there any single figure or any one project that could be identified as the first true manifestation of a Modern landscape.”⁶

One of the earliest practitioners and promoters of a new approach to landscape architecture was Fletcher Steele (1885-1971), who had studied at Harvard in the early 1900s and later attended the 1925 Art Deco exposition. According to Treib, he was “an important link between the nascent efforts in Modern landscape architecture in Europe and those in the United States.”⁷ Steele’s designs and writings, which stayed rooted in more traditional styles even as he began to incorporate Modern elements, influenced the next generation of landscape architects, including James Rose.⁸ Another important voice in the field of landscape architecture at the time was Christopher Tunnard (1910-1979), a Canadian landscape architect and planner who practiced in London before teaching at Harvard and then Yale, where his students included landscape architect Lawrence Halprin and architect Philip Johnson.⁹ In 1938, Tunnard published *Gardens in the Modern Landscape*, which Treib called the “principal manifesto” of Modern landscape architecture.¹⁰ In the book, Tunnard argued that “the old values and the old forms...could no longer satisfy contemporary artistic and planning needs,” a charge that became the rallying cry for landscape architects like James Rose, who believed that new ways of living demanded new forms of design.

³ Dean Cardasis, *James Rose: A Voice Offstage*, (Athens: The University of Georgia Press in association with Library of American Landscape History, 2017) 14.

⁴ Cardasis, *James Rose*, 15.

⁵ Marc Treib, ed., *Modern Landscape Architecture: A Critical Review*, (Cambridge: The MIT Press, 1991), 37.

⁶ Treib, *Modern Landscape Architecture*, 36.

⁷ Treib, *Modern Landscape Architecture*, 39.

⁸ Treib, *Modern Landscape Architecture*, 40.

⁹ Lance M. Neckar, “Biography of Christopher Tunnard,” The Cultural Landscape Foundation, published September 13, 2009, accessed January 26, 2016, <https://tclf.org/pioneer/christopher-tunnard>.

¹⁰ Treib, *Modern Landscape Architecture*, 36.

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Despite the presence of this emerging field of Modern landscape architecture, the program at Harvard remained stuck in the Beaux-Arts school of design. This did not sit well with Rose or his fellow students Garret Eckbo and Daniel Kiley, who “rejected the tenets of Beaux Arts design that then formed the core of the landscape architecture curriculum. To them, the field’s established catalogue of historical references and hierarchical spatial concepts reflected social conditions and intellectual assumptions that simply were no longer valid in twentieth-century America.”¹¹ Rose was especially strident and was eventually expelled from Harvard in the spring of 1937 for refusing to complete coursework that required him to follow Beaux Arts principles. Kiley quit in 1938 and Eckbo was the only one out of the three who chose to graduate from the program.

Following his leave from Harvard, Rose began writing a series of articles for *Pencil Points* (later known as *Progressive Architecture*). These articles, published from 1939-1940 helped to establish Rose’s reputation as an important theorist in the emerging field of Modern landscape architecture. Treib wrote, “At the end of the 1930s and through the 1940s, landscape architects—James Rose, Fletcher Steele, and Christopher Tunnard foremost among them—published a series of essays that have become central to landscape literature.”¹² In these articles, Rose wrote about the main tenets of the new Modern landscape architecture, notably a focus on science and ecology, contemporary life, and ways of thinking about space that referenced sculpture. In “Freedom in the Garden” (1938), Rose’s first important solo publication, he described landscape architecture as a middle ground between architecture and sculpture and outlined the field’s similarities and differences from both disciplines.¹³ He also rejected the idea that landscape architecture cannot modernize because its materials and methods of construction cannot change. He wrote,

[The industrial and economic revolutions] have put a transparent but impenetrable screen between us and the past, and we find ourselves in a new mental atmosphere. We can appreciate Gothic cathedrals and Renaissance palaces, but we can no longer produce them because we have been cut off from their source of inspiration. History has no value for us unless we learn this first. The only direct stimulus we can get from the past is an understanding of how the social and psychological influences led a particular civilization to arrive at its peculiar expressions. We should do the same for our own civilization and seek to express it.¹⁴

For Rose, Modernism was not a pre-formed style, but rather a response to changes in contemporary life. He also used the article as an opportunity to encourage landscape architects to move beyond the outdated Beaux-Arts approach, which favored designing from axes and manipulating the form of plantings to suit a design scheme. In “Freedom in the Garden,” Rose advocated for an “honest use of materials and the expression of their inherent qualities,” by which he meant that plantings should be used for their natural form, rather than clipped or bound into an unnatural shape.¹⁵

This idea was further developed in another *Pencil Points* article that Rose published in 1938, “Plants Dictate Garden Forms.” He wrote, “An intelligent landscape design can evolve only from a profound knowledge of,

¹¹ Indianapolis Museum of Art, “Landscape Architecture,” *Miller House and Garden*, accessed January 26, 2016, <http://www.imamuseum.org/visit/miller-house/landscape-architecture>.

¹² Treib, *Modern Landscape Architecture*, ix.

¹³ Treib, *Modern Landscape Architecture*, 40.

¹⁴ Treib, *Modern Landscape Architecture*, 69.

¹⁵ Treib, *Modern Landscape Architecture*, 70.

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and sensitivity to, materials.”¹⁶ Rose considered the natural form of plants as an essential design element, one just as important as use and circulation. For him, this enabled the creation of gardens to live in, rather than gardens “to look at.”¹⁷ This focus on site-sensitive design remained important to Rose throughout his life.

A year later, in 1939, Rose published two more articles, “Articulate Form in Landscape Design” and “Why Not Try Science?” In “Articulate Form,” Rose expanded on the idea of space over style, which preoccupied many Modern design theorists at the time. He drew inspiration from sculpture when he wrote, “The fundamental fallacy of the old school is an archaic conception of space which originates from the segregation of ground area instead of division in volume.”¹⁸ Rather than designing along two-dimensional planes, Rose thought that a new school of landscape architecture needed to account for a third dimension. Later in his career, he would take this idea one step further by designing “environments” in which he acted as both building architect and landscape designer.

In “Why Not Try Science?” Rose argued for using scientific advances in horticulture as a factor influencing design. He argued that when plants are used for their individual qualities, “rather than in mass, fewer plants are required for the same control and division of space.”¹⁹ Like other Modern designers, Rose reacted against the idea of planting in mass, which was more characteristic of formal garden design. Tunnard agreed, writing in 1942, “Selection, not massing for picturesque effect, is the requirement of the Modern garden.”²⁰ Like other Modern approaches, Rose saw technological advancement as a way to encourage efficiency in design, thus contributing to a better life. By using fewer plants and focusing on the aesthetic of each individual planting, Rose argued that these gardens would require less maintenance and inconvenience.

Shortly before Rose’s departure from Harvard in 1937, the prominent German architect and Bauhaus founder Walter Gropius began teaching in the Harvard Graduate School of Design, quickly becoming the head of the School in 1938. Under Gropius’s leadership, visionaries of Modern design such as Tunnard and Marcel Breuer joined the faculty as well. According to Dean Cardasis, Gropius invited Rose to return to Harvard as a student in 1938, but once again Rose never graduated.

Instead, Rose, Eckbo, and Kiley co-authored a series of three articles published in *Architectural Record* magazine from 1939-1940, which are widely considered to be foundational texts of Modern landscape architecture. As Michael Van Valkenburgh wrote, “Common lore has it that James Rose, Garrett Eckbo, and Dan Kiley were the troublemakers in the Department of Landscape Architecture [at the Harvard Graduate School of Design]. Together they wrote important, at times strident, rejections of the Beaux Arts and advocated design philosophies which remain influential to this day.”²¹ These three young men became known as the leaders of the so-called “Harvard Revolution,” which sought an overhaul of the school’s landscape architecture

¹⁶ Treib, *Modern Landscape Architecture*, 72.

¹⁷ Treib, *Modern Landscape Architecture*, 72.

¹⁸ Treib, *Modern Landscape Architecture*, 75.

¹⁹ Treib, *Modern Landscape Architecture*, 77.

²⁰ Treib, *Modern Landscape Architecture*, 56.

²¹ Van Valkenburgh, *Built Landscapes*, 37.

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curriculum and approach to design. The Oxford Companion to Gardens asserted that Rose, Eckbo, and Kiley “ultimately succeed[ed] in radically changing professional design philosophies.”²²

In March 1940, Rose embarked on a road trip in California with Christopher Tunnard, who had become his close friend and mentor. According to Dean Cardasis, Rose was eager to leave the East Coast and had hoped that a trip out west would jumpstart his career. He quickly returned, though, and worked for architect Antonin Raymond, who is known as one of the fathers of Modern architecture in Japan. Raymond had recently ended an experimental studio practice in New Hope, Pennsylvania that mirrored the Taliesin studio of his former employer Frank Lloyd Wright. Together with civil engineer Arthur Tuttle, structural engineer Elwyn Seelye and mechanical engineer Clyde Place, he formed the practice known as Tuttle, Seelye, Place and Raymond in New York City. Raymond knew of Rose from his *Pencil Points* articles, which were widely read by that point. The practice was engaged in the design and construction of a variety of projects related to World War II, including the design of Camp Kilmer near New Brunswick, New Jersey.

In 1943, possibly anticipating the draft, Rose enlisted in the Navy, serving in the Mariana Islands and then in Okinawa, Japan. Rose reacted as negatively to military authority as he had to his instructors and administrators in school, withdrawing to what he called “a little island in the mind,”²³ where he was free to pursue his creativity, painting, sketching, writing in his “Crazy Book,” and making models, including a model of the initial design for what would become his home and garden in Ridgewood, New Jersey. Rose described his intentions in making that model in an article published in *American Home* magazine just after the war ended in 1946. In this article, Rose suggested that the post-war American house would need to be smaller, more inexpensive, efficiently organized, and extremely functional with “a maximum feeling of free space” achievable through interlocking indoor and out-of-door volumes. Rose is also quoted as mentioning the influence of his time in military service and the influence of Japanese design, particularly the practice of designing gardens first and houses second.²⁴

Upon returning to the States, Rose picked up his career as a practicing landscape architect, while continuing to write about his theories on design. He had “quickly decided that public and corporate work would impose too many restrictions on his creative freedom and devoted the rest of his career to the design of private gardens.”²⁵ To that end, Rose began a practice of his own that largely focused on more intimate, residential commissions, although he ultimately worked on several corporate projects as well.

Rose’s progressive design theories and their practical applications in built works evolved in subsequent decades. In 1958, Rose published his first book, *Creative Gardens*, which both explained his theoretical framework for design and presented several projects that he completed over the course of the previous decade. These include his own residence in Ridgewood as well as projects in Great Neck, New York; Mineola, New York; New York City; Miami, Florida; Pasadena, California; South Orange, New Jersey; West Orange, New

²² *The Oxford Companion to Gardens*, (Oxford, England: Oxford University Press, 1991), 483.

²³ James Rose to Minnie Rose, December 18, 1944, James Rose Center Archives.

²⁴ James C. Rose, *The Heavenly Environment* (Hong Kong: New City Cultural Service, Ltd., 1965), 89. Rose cites 1943 as the year of publication for this article, but Cardasis believes it was actually 1946.

²⁵ Dean Cardasis, *James Rose* (University of Georgia Press, 2017), 46.

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Jersey; Montvale, New Jersey; and Baltimore, Maryland. On three of these projects Rose was both architect and landscape architect designing both house and garden. *Creative Gardens* also contains Rose's experimental "Modular Gardens," which were designed to be flexible in response to the Fifties' changing lifestyles. In his theoretical explanation of the nature of landscape, Rose reiterated his earlier ideas regarding the definitions of space in landscape architecture as well as the need for a contemporary approach to solving contemporary problems.

One project that illustrates both of these principles is the Mineola Garden, which Rose designed in 1950 for a property in a tract house development on Long Island. The project posed a particular challenge for Rose because it was, in his words, a "nothing site" that had no relationship to its surroundings. In her dissertation on Rose, Anna-Maria Vissilia remarked that he believed the best way to design gardens was to largely leave nature alone; however, this was not possible for the Mineola Garden since the development had erased any existing natural plantings and topography. Rose's solution was to design a frame that used a pattern of open and closed panels to create privacy and visual interest. Rose also used a variety of plantings and materials, such as blacktop and brick, to give the garden a distinct form. He later wrote of this design, "The average back yard becomes sculpture – not in the ordinary sense of an object to be looked at – but sculpture that is big enough and perforated enough to walk through, open enough to present no barrier to movement, and broken enough to guide the experience."²⁶ This sculptural approach to design shows Rose's exploration of the concepts of space and volume while incorporating the dual themes of privacy and transparency that Rose thought were central to contemporary life.

More frequently, Rose worked with undeveloped properties where the site functioned as the main inspiration for his design. In 1956, Rose received a commission to design a 5,000 square foot house and garden on a 1.5-acre wooded slope in suburban Baltimore, Maryland. Rose was asked to design around the existing trees on the property, which included oaks and beeches. He saw "not disturbing trees as the basic discipline" and created terraces and circulation patterns around them.²⁷ Rose also designed the landscape before the house, which is the opposite of what landscape architects were accustomed to. This allowed Rose near complete freedom in designing the property and allowed for what Vissilia calls "complete spatial integration of indoors with outdoors."²⁸ The effect of the Macht "environment," as Rose called it, was that the house became "simply another level on the ground."²⁹

In the 1950s, Rose also began collaborating with the New Jersey architect Eleanore Pettersen, who had studied under Frank Lloyd Wright. Their first project together was the Corcoran garden designed for the Lapkin family in Montvale, New Jersey in 1951. While Rose did not design both the house and garden, with Pettersen he had

²⁶ James C. Rose, *Creative Gardens* (New York: Reinhold Publishing Corp., 1958), 104. Rose made a similar statement on page 22 of *Creative Gardens*: "I have found it helpful to think of a garden as sculpture. Not sculpture in the sense of an ordinary object to be viewed. But sculpture that is large enough and perforated enough to walk through. And open enough to present no barrier to movement, and broken enough to guide the experience, which is essentially a communion with the sky. This is a garden."

²⁷ Anna-Maria Vissilia, "Sculpting in Space and Time: Gardens by James C. Rose" (PhD diss., University of Pennsylvania, 1996), 166.

²⁸ Vissilia, "Sculpting in Space and Time," 167.

²⁹ Vissilia, "Sculpting in Space and Time," 167.

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more of an opportunity to work on a cohesive design than he had on other projects where he was hired solely as a landscape architect. Of the Corcoran garden, Vissilia wrote,

Rose seems to attempt an integration of the house with the surrounding garden using a shared geometric order. Unlike his other gardens, in this one rigid geometry is juxtaposed with natural, undulating lines...The spaces created in this garden have a modern spatial sensibility, however, are not so highly developed as in the gardens of the later years; they are based upon a modern approach under development.³⁰

Vissilia also noted that Rose used materials such as gravel, bluestone, and woodchips to “enhance the textural quality of the ground” and strategically placed larger rocks native to the site in order to enhance their sculptural qualities.³¹ Even as Rose’s designs evolved, he and Pettersen continued to be frequent collaborators. They worked on projects together into the 1980s and Pettersen was also involved in drawing up plans for Rose’s own residence.³²

In 1959, Rose designed one of his best-known landscapes, the Averett residence in Columbus, Georgia. This was a somewhat more conventional commission because the architect Rozier Dedwylder had already designed the house and Rose was asked to design a complementary garden. Writer Sarah Kinbar wrote of the property in 2012, “The floor-to-ceiling windows look out on a distinctive, geometric garden that still seems progressive. It is comprised of trapezoidal terraces demarcated by railroad crossties, leading down to an abstract geometric pool and out to the woods beyond.”³³ Dean Cardasis believes that the Averett design is a prime example of Rose’s original use of railroad ties in his gardens. For Cardasis, the railroad ties represent the conflict of industry and nature and reflect Rose’s love of scavenging materials both on- and off-site for his gardens. He often used the ties at obtuse angles, which emphasized their form and the sculptural quality of his designs. For the Averett garden, Rose used other unusual garden materials as well, such as concrete and asphalt; for the latter, he even developed his own permeable formula.

In 1960, Rose had an opportunity to return to Japan when the Japanese Government invited him and other foremost designers of the day to attend the World Design Conference there. The event had a lasting impact on Rose and his subsequent work. According to his passport, he returned to Japan 11 times in the next 13 years, mostly going to study the people and the culture. In a 1983 interview with Michael Van Valkenburgh he reflected,

Some people think I go to Japan to sneak a peek at the Japanese Gardens. I don't. I go to look at the people. They are the garden. My gardens are intended to help my clients with their own self-discovery. A garden is the gateless gate of Zen Buddhism. A garden owner cannot really enter this garden unless he has this understanding. But the way you organize and define space can help people enter the gateless gate.³⁴

This spiritual approach became internalized in his design philosophy and built work. Rose became a practicing Zen Buddhist and eventually built a special room for meditation at his home in Ridgewood. Due to his

³⁰ Vissilia, “Sculpting in Space and Time,” 186.

³¹ Vissilia, “Sculpting in Space and Time,” 195.

³² [Eleanore Pettersen Architectural Collection, Ms2003-018 \(Blacksburg, Va.: Special Collections, Virginia Polytechnic Institute and State University\), http://ead.lib.virginia.edu/vivaxtf/view?docId=vt/vibl/v00617.xml.](http://ead.lib.virginia.edu/vivaxtf/view?docId=vt/vibl/v00617.xml)

³³ Sarah Kinbar, “Garden Angels,” *Modern Magazine*, Spring 2012, 108.

³⁴ Van Valkenburgh, *Built Landscapes*, 43.

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exposure to Japanese culture and Zen Buddhism, Van Valkenburgh wrote, “Rose did not reject his earlier views, but his garden design philosophy assumed a new dimension: the garden should be a vehicle for personal discovery.”³⁵

According to Cardasis, Rose became more reclusive in the 1960s, believing that landscape architects (and others) were destroying the environment by employing irrational land use practices and conformist attitudes. It is perhaps ironic that it was in the traditional Japanese attitude towards nature, especially as manifest in Zen Buddhist practice, that Rose found a wellspring of support and a complement to both his American transcendentalist roots and his continually evolving flexible modern spatial ideas. Rose continued to produce important, though relatively unknown, modern American gardens intended to reunite contemporary suburbanites with nature. Although he essentially stopped publishing magazine articles in the 1960s, he continued to write books, plays and poetry.

In 1965, Rose wrote a collection of essays entitled *Gardens Make Me Laugh*, one of his most well-known works. In these essays, he presented the mundane trials and tribulations of a practicing landscape architect in a humorous way that nonetheless expressed the profound nature of the task of making a garden. Robert Grese, a professor of landscape architecture at the University of Michigan, called the book a “classic.” He wrote in a 1993 book review, “[Rose] explains how, much as a bird’s nest is constructed to fit a particular tree and the birds who use it, so the garden should fit the people and the place.”³⁶ *Gardens Make Me Laugh* was the first major work Rose published after his visit to Japan in 1960 and it reflects his evolving belief that gardens should be sites for personal reflection. While the Japanese influence is visible in his ideas and designs, Rose chafed against the idea that he could simply replicate a Japanese garden for his clients. He famously responded to a northern New Jersey suburbanite’s request for a Japanese garden by saying, “Of course, whereabouts in Japan do you live?”³⁷ Expanding on this idea, Grese wrote,

The idea of creating a second-hand Japanese garden outside Japan is absurd; instead Rose suggests an emphasis on learning about ourselves and about the process of making gardens, universal truths that can, in turn, be applied anywhere. The garden is not the same when removed from the people, their culture and the natural landscape that originally provided its context.³⁸

Rose’s opinion about Japanese gardens is reflective of his approach toward landscape design in general – a landscape architect cannot just assume a style, they have to approach design in the context of the natural landscape and the client’s personality.

In 1967, Rose wrote the book *Modern American Gardens Designed by James Rose* under the pseudonym Marc Snow. Like *Creative Gardens*, this book presented some of his many built works done from the late 1950s through the 1960s and reflected the continuing evolution of his theories on design. Rose’s analysis of the preceding period in landscape architectural history is particularly insightful, as he began to move away from a singular critique of the Beaux Arts style and instead cautioned against any preconceived standard of design. He

³⁵ Van Valkenburgh, *Built Landscapes*, 40.

³⁶ Robert Grese, review of *Gardens Make Me Laugh* by James C. Rose, *Journal of Garden History*, (January/June 1993): 121-122.

³⁷ James C. Rose, *Gardens Make Me Laugh* (Norwalk, CT: Silvermine Publishers, 1965), back cover dust jacket.

³⁸ Grese, review of *Gardens Make Me Laugh*, 122.

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wrote of his previous criticism of the Beaux Arts, “It was a convenient symbol, ever present and deeply entrenched in a segment of Western culture. But asymmetry or neo-romantic wiggles or any other abstraction would have served as well because any fixed point of reference is incompatible with a changing view of the landscape and the environment generally.”³⁹ This is indicative of Rose’s challenging temperament and his conviction that design must change with the times. In *Modern American Gardens*, Rose also wrote about comparisons between architecture, sculpture, and landscape architecture. He wrote, “A house may become sculpture - its placement upon the land is the same as the placement of a piece of sculpture within a garden.” For Rose, the use of sculpture within a garden was similar to “a play within a play” and highlighted the unique structural aesthetic of landscape architecture.⁴⁰

Rose remained active professionally in the 1970s, though he did not publish any articles or books, so we know less about his work during that decade. We do know that he was hard at work reimagining and expanding his residence in Ridgewood. He also began to design furniture and fixtures for his gardens, as evidenced by a later publication. For the Jacob garden in Manhattan (1974), Rose designed a wooden bench as well as two wooden lanterns and a copper lantern.⁴¹ He also designed benches and lighting fixtures for his home in Ridgewood, which were similarly made out of wood and copper.

We know more about Rose’s work in the 1980s due to the extensive way in which he chronicled his commissions in *The Heavenly Environment* (1987). Like past publications, in this book Rose combined a discussion of his works with his meandering asides on design and life. There are several projects from this decade where Rose collaborated with the architect Eleanore Pettersen, including the Anisfield house and garden in Saddle River, New Jersey (1983); the Van Ness house and garden in Saddle River (1983); and the Glickman house and garden in Allendale, New Jersey (1987), which was the last project that they worked on together. Collaborating with Pettersen allowed Rose to integrate his design for the landscape (outdoors) with her design for the house (indoors). In all of these projects, Rose focused on creating privacy, integrating parking spaces into the design of his landscape, and using a sculptural approach to design. In these and other projects from the 1980s, one can see signature elements of Rose’s gardens such as “dry streams” of rock, terraces carved into the landscape, and the use of contrasting materials such as asphalt, stone, concrete, and wood. In the Werlin Garden (1983) in Englewood, New Jersey, Rose also used benches and lanterns of his own design.

While Rose worked on projects for suburban clients from the beginning of his practice, *The Heavenly Environment* features the most examples of what Rose called “suburbia transformed.”⁴² Although his eccentric personality and unorthodox design approach may seem to be the antithesis of the suburban aesthetic, Rose actually designed many landscapes and gardens in what could be called suburbia. To these cookie-cutter properties, Rose added an element of surprise and discovery by creating texture and variety in the landscape. In *The Heavenly Environment*, Rose wrote, “Directness is a Western virtue – see the objective and get to the point. Viewed from another perspective, this could be called tunnel vision.”⁴³ For him, the Japanese aesthetic functioned as an antidote to the “Western” aesthetic, whether that was represented by the direct axes of the

³⁹ Vissilia, “Sculpting in Space and Time,” 60.

⁴⁰ Vissilia, “Sculpting in Space and Time,” 111.

⁴¹ Vissilia, “Sculpting in Space and Time,” 299.

⁴² Rose, *Heavenly Environment*, 42.

⁴³ Rose, *Heavenly Environment*, 6.

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Beaux Arts or the general disregard for design evidenced in many suburban developments. Rose saw the interstices, “the spaces between the material used,” as “the message between the lines in a letter” while “the materials simply hold the meaning in place...the emptiness between the materials describes the meaning or the message we receive.”⁴⁴ Vissilia wrote, “Rose responded to the problems of the suburban residential communities of the eastern United States where he practiced extensively by not intensifying what was already there, but rather by suggesting what was missing from such an environment: privacy, tranquility and opportunity for self discovery [*sic*].”⁴⁵

A review of literature about Rose reveals an eccentric man with an “idiosyncratic and complex personality.”⁴⁶ Many suggest that this may be one of the reasons why Rose is not as well remembered today as other foundational early Modern landscape architects like his fellow Harvard rebels Dan Kiley and Garrett Eckbo. Vissilia also suggested, “Rose remains an obscure designer of the Modern era of the landscape profession since his work remains relatively undocumented.”⁴⁷ While Rose received several corporate commissions, he largely focused his practice on individual residences and eschewed the large-scale, public commissions that Kiley, Eckbo, and Lawrence Halprin sought. Before his death in 1991, Rose established a foundation named Barrier Aung for the purpose of creating a center for landscape studies.⁴⁸ He donated both the property in Ridgewood and an additional property in Pennsylvania to the foundation, which he hoped would continue the spirit of his written and built works. According to Dean Cardasis, Rose was less interested in his own personal legacy and more interested in preserving the legacy of his design.

CRITERION C: LANDSCAPE ARCHITECTURE/ARCHITECTURE

The Rose residence was built from 1952 to 1953. In December 1954, soon after its construction, an article in *Progressive Architecture* featured the Rose residence as a “contemporary American house” and juxtaposed it with a “traditional Japanese house” built in the garden of the Museum of Modern Art in New York City; the “spatial discipline” of Rose’s residence was compared with the “esthetic discipline” of the Japanese house.⁴⁹ This early comparison foreshadowed Rose’s later interest in Japan, but it also referenced the fact that Rose began his design for the property while stationed in Okinawa, Japan during World War II. At that point, Rose was planning his design for a site in Connecticut. In 1943 Rose wrote an article in the magazine *The American Home* in which he talked about scrounging scrap materials over several months in between drills in order to build a model of his Connecticut country house. However, when Rose’s family bought property in suburban Ridgewood, New Jersey, Rose shifted his focus and started designing for the oddly-shaped lot. The property was bounded by a main road, a secondary road, residential development, and a former trolley line that was by then an overgrown utility right-of-way. Rose soon learned that only about 500 square feet of the approximately 10,000 square foot property could legally be built on, a size he equated to “slightly larger...than half a tennis court.”⁵⁰

⁴⁴ Rose, *Heavenly Environment*, 96.

⁴⁵ Vissilia, “Sculpting in Space and Time,” 333.

⁴⁶ Vissilia, “Sculpting in Space and Time,” 1.

⁴⁷ Vissilia, “Sculpting in Space and Time,” 4-5.

⁴⁸ There is no documented explanation for the name Barrier Aung. Dean Cardasis believes that it may have been a sly reference to artist Aung Myint, with whom Rose had a relationship.

⁴⁹ Rose, *Heavenly Environment*, 95.

⁵⁰ Rose, *Heavenly Environment*, 91.

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Rather than be discouraged by this development, Rose seems to have been inspired not only by the challenge of space, but also by resistance from municipal officials. In Rose's 1987 book, *The Heavenly Environment*, he detailed his battle with the Ridgewood zoning officer who apparently had so much power that Rose decided to use his last name, Sunkenberg, as a clever alias for the municipality. According to Rose, in order to get a building permit from Sunkenberg, he had to change his materials from wood to masonry, which would satisfy a supposed rezoning of the area. Later, when the house was built and Sunkenberg came to inspect it, he told Rose that he had fabricated the masonry requirement in order to discourage him from following his original design.⁵¹ Rose also had to cleverly elude a requirement that fences remain under four feet in height by constructing a four foot fence on top of a two foot retaining wall, both of which were allowed separately, to effectively construct a six foot high privacy fence.⁵² These instances show both Rose's clarity of vision and the barriers Modern designers faced.

In addition to a novel use of materials and a focus on privacy, two of Rose's design signatures, municipal officials were likely put off by the unique arrangement of the building's living spaces. Rose designed the house for himself, his mother, and his sister to live in together; however, he delineated separate living spaces for each – a studio for himself, a house for his mother, and a “one room apartment” for his sister.⁵³ Originally only the mother's unit had a kitchen, which served to reinforce the interconnected nature of the three units. Van Valkenburgh wrote, “He designed the building as a series of pavilions with flat roofs, and it represents an unusual blend of Japanese and 1930s Modern architectural styles...Primarily for economy, but also because it was Rose's philosophy to do so, the project was built of simple, contemporary materials.”⁵⁴ Rose essentially designed a single, complete house and then pulled it apart to create individual “units” and connecting courtyards. This gave him the opportunity to design the garden in the interstices of the building and vice versa. Although the lot was small, Rose was able to design on the site and he used the existing landscape to his advantage. There was not much on the property to begin with, but approximately half of Rose's original design incorporated existing plantings, including native lindens, cherry trees and ailanthus.

Rose consistently preached the value of integrating indoors and outdoors, forcing architects and landscape architects to work as one. In the 1943 *American Home* article, Rose wrote about his dream house, “I wanted the spaces flowing easily from one to another, divided for privacy and for convenience. I wanted the arrangement flexible and varied. Most of all, I wanted all of this integrated with the site in a design that seemed to grow, to mature, and to renew itself as all living things do.”⁵⁵ The 1954 *Progressive Architecture* feature called the design “as notable an instance as we have seen of subtle fusion of garden and dwelling spaces.”⁵⁶ As the architect, landscape architect, and client, he was able to fully achieve this vision for integrated living with the property in Ridgewood.

⁵¹ Rose, *Heavenly Environment*, 92-93.

⁵² Rose, *Heavenly Environment*, 94.

⁵³ Rose, *Heavenly Environment*, 95.

⁵⁴ Van Valkenburgh, *Built Landscapes*, 43.

⁵⁵ Rose, *Heavenly Environment*, 90.

⁵⁶ Rose, *Heavenly Environment*, 95.

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As he had predicted, Rose's needs for the property changed, which prompted him to expand and rearrange the original design beginning in **1968**, 16 years after its initial construction, when he took out a loan for \$28,000 (worth close to \$190,000 today). As described in section 7, this second period of construction began with modifications to the first-floor units and in **1970** he began adding a second floor roof garden to provide more outdoor space and a Zendo for meditation. The Eleanore Pettersen archives show that she was involved in the 1970 roof garden addition, which indicates that Rose may have needed her to do formal plans for municipal approval.⁵⁷

For Rose, Modernism was all about dynamic, changing spatial experience, and his exposure to Japan and Zen Buddhism reinforced the nature of change, as well as the integral relation of people to natural features and systems. Accordingly, his Ridgewood home evolved in response to the growth and death of plants and the changing needs and attitudes of its users. Its original, orthogonal, checkerboard-like, interlocking, indoor-outdoor spaces became more angular, segmented, continuous and fluid, as they guided experiences through indoors and out, upstairs and down. Many of the changes supported his Zen practice, in particular the addition of the Zendo on the roof, but also by two other particular changes that Rose made: one to the landscape and another to the built structures. In her dissertation, Vissilia explained, "The garden pavement of the network of paths is an intricate pattern of large, flat, irregular stones with interstices filled with rounded river stones which replaced the grass areas and the blacktop."⁵⁸ This suggests a rejection of the brash use of asphalt that Rose used in his earlier designs in favor of a more angular aesthetic. Vissilia also described how Rose altered the buildings by adding shoji screens to the extensive glass walls.⁵⁹ Again, this continues to refine his exploration of continuous and flexible space, originally represented by open glass and curtains to a more nuanced and private attitude toward living. The shoji screen is also a feature of traditional Japanese architecture and may have appealed to Rose because of its ability to reveal silhouettes outside features, while allowing light into a space and still providing privacy. In *The Heavenly Environment*, published more than a decade after the roof garden addition, Rose reflected on the evolution of the Ridgewood design. "Change is the essence," he wrote. "To reveal what is always there is the trick. The metamorphosis is seen minute by minute, season by season, year by year. Through this looking glass, 'finish' is another word for death."⁶⁰ The series of changes that Rose made to his residence in the late 1960s and early 1970s illustrates the ways his aesthetic developed and changed to accommodate a growing interest in Japanese attitudes he found consistent with his American transcendentalist roots.

In **1995**, The James Rose Center undertook an ambitious rehabilitation project to preserve the dilapidated structure. According to Cardasis, the foundation rebuilt the roof garden, zendo, and pools. They were able to salvage approximately 50% of the shoji screen and 40% of all plantings. In 1991, when Rose died, detailed plans of the site and buildings had been drawn and photographs were taken to document its design and condition. These were faithfully used in the rehabilitation to rebuild it as it was. Forms were maintained and salvaged materials were reused in the rebuilding. For example, the collapsed cedar fence at the front of the building was rebuilt using the salvaged cedar planks from the original design. The overall integrity of the site,

⁵⁷ [Eleanore Pettersen Architectural Collection, http://ead.lib.virginia.edu/vivaxtf/view?docId=vt/viblbv00617.xml](http://ead.lib.virginia.edu/vivaxtf/view?docId=vt/viblbv00617.xml).

⁵⁸ Vissilia, "Sculpting in Space and Time," 154.

⁵⁹ Vissilia, "Sculpting in Space and Time," 160.

⁶⁰ Rose, *Heavenly Environment*, 106.

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especially concerning the plantings, is difficult to judge since Rose liked to design directly onto the land and didn't use many plans, but the spatial quality and privacy he intended was restored. While there were two major building campaigns, first in 1952-1953 and then from 1968-1974, Rose was continuously tinkering with his design; because of this, Cardasis calls the property a "moving picture" rather than a "snapshot."

Within the context of Rose's work, this property stands out as the quintessential James Rose design. It represents the evolution of Rose's design aesthetic over nearly four decades from the beginning of Modern landscape architecture. Unlike Rose's other built works, his own residence represents the clearest distillation of his attitude toward the built environment since it was always intended to be used by Rose and his family, rather than by a client. Rose was insistent on the importance of allowing change in landscapes, whether that change came from nature or even "the change of attitudes and the ideas of the people who live in them."⁶¹ Through the decades in which Rose lived and worked in Ridgewood, his own change in attitudes inspired a change in the landscape of his residence. In addition, Rose only worked on about half a dozen "environments," where he designed both the building and the landscape. It is probable that that Rose's residence is the only one of these environments that retains integrity. What's more, of approximately 30 Rose-designed landscapes believed to still exist, only the Rose residence and the entrance to the Baltimore Museum of Art are open to the public.⁶² No other properties attributed to James Rose have been listed on the New Jersey and National Registers of Historic Places.

This property has received several awards including the American Society of Landscape Architects (ASLA) Centennial Medallion in 1999, which recognized the site "as a national landmark for outstanding landscape architecture."⁶³ It also received the ASLA Classic Award in 1999, which requires that built projects "have enduring significance in the area where it is located and make a substantial contribution to the quality of life in that area...It must have passed the test of time by demonstrating a consistent or increased level of importance since the project's completion." This award has only been given to five projects in the past twenty years.⁶⁴ The American Institute of Architects (AIA), New Jersey Chapter, also put the Rose residence on its list of New Jersey's 150 Best Buildings and Places in 2007 as part of its celebration of the AIA's 150th year.⁶⁵

James Rose's residence in Ridgewood was the continuous studio and workshop of one of landscape architecture's most inventive theoreticians and garden-makers. In dozens of articles, four books, hundreds of built works and at Ridgewood itself, Rose was a major force in defining the meaning of Modern landscape architecture and charting its contemporary course. As Michael Van Valkenburgh wrote, "James C. Rose advocated an approach to landscape design that responded to the social and economic realities of the Twentieth

⁶¹ Vissilia, "Sculpting in Space and Time," 108.

⁶² Michael S. James, "Avant Garden: James Rose Center A Monument to Famous Landscape Architect," *The Record*, March 12, 1995, accessed January 27, 2016, <http://www.brianhigley.com/published/james-rose-center/index.html>.

⁶³ American Society of Landscape Architects, "Medallion Sites," accessed January 27, 2016, http://www.asla.org/uploadedfiles/cms/professional_resources/hals/aslacentennial_medallionsites.pdf.

⁶⁴ American Society of Landscape Architects, "1999 Professional Awards Recipients," accessed January 27, 2016, <https://asla.org/AwardRecipient.aspx?id=4972>.

⁶⁵ American Institute of Architects, "New Jersey's 150 Best Buildings and Places," last modified 2007, accessed January 27, 2016, http://buonquillo.com/WP_AIA-NJ/wp-content/uploads/2013/05/150bldg_list2007.pdf.

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James C. Rose Residence
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Century.”⁶⁶ As an important inspirational force for contemporary designers and theorists and as a vital built record of Rose's design exploration, it is imperative to preserve this important American work.

Comparison to Manitoga (Russell Wright, 1961) and The Schindler House (Rudolph Schindler, 1922) Level of Significance: National

The James Rose Site is nationally significant, offering an alternative to traditional housing typologies that characterized post-war suburbia by fully integrating indoors and out in a flexible open plan that was conceived to change over time. As described in her letter of support for its nomination to receive the 1999 American Society of Landscape Architects' Classic Award, Dean of the University of Virginia's School of Architecture, Elizabeth K. Meyer, called it, "a vision of the ideal minimalist residence built as a critique of post-World War II suburban planning and design conventions."⁶⁷ While Rose conceived of the design in Okinawa during WW II, it was in 1952 that Rose purchased a peculiar lot and began to build in the prewar tracts of Ridgewood, NJ, a bedroom community for white-collar families just twenty miles west of Manhattan. The idiosyncratic characteristics of Rose's site necessitated thoughtful integration of landscaped and sheltered areas to make modest spaces feel generous. To illustrate the unconventional qualities of his site, Rose was fond of reminding visitors that after all residential setbacks were accounted for, the buildable lot approximated half the area of a tennis court. Like many of his generation, James Rose spent most of his adult life in the suburbs; alone, he spent forty years fashioning his magnum opus: a built manifesto that would come to define Modern landscape architecture. Today, the James Rose Center for Landscape Architectural Research and Design provides us with a kind of moving picture of one of modern environment design's most fertile and imaginative minds.

30 miles north, just past the Bear Mountain Bridge into Garrison, New York, Russell Wright's home and studio, Manitoga, offers a compelling and appropriate comparison. Like Rose, Russell Wright left Manhattan seeking respite and inspiration; and like Rose's former trolley stop, Wright also saw the adaptive reuse of an abandoned quarry as the first of many chances to find new uses for old materials. Echoing Rose's idea to fuse interior and exterior space, Wright explained the philosophical aims of his creation: "The house is a study both of blending and of contrasting...by blending, I mean even that the rocks, boulders, and even the trees are brought into the house. For contrasting, the rectangular shapes of the windows contrast with the organic pattern of the landscape outside."

Rose, too, considered the ways in which concrete block, glass, dimensional lumber, and monofilament fiberglass could be used to visually connect house and garden. Like Wright, Rose believed architecture should exist among, and lead individuals to, nature. By the early 1970's, the Rose House had grown; spaces once open to the elements became enclosed. Courtyards lined with irregular, obtuse-angled slabs of Pennsylvania bluestone contrasted with flooring materials traditional used indoors like mahogany plank and porcelain tile. Rose's desire to acknowledge the past and present lives of natural materials, even at the scale of half a tennis court, urges one to consider how he might have reimagined a site like Manitoga.

Wright, too, used stone to literally and metaphorically ground his house. At Manitoga, stairs fashioned from large pieces of limestone connect the main living and dining areas. As one ascends the stairs, large windows frame stunning views of the former mine thus connecting past and present uses. By contrast, Rose's bluestone

⁶⁶ Van Valkenburgh, *Built Landscapes*, 37.

⁶⁷ Elizabeth K. Meyer to ASLA Classic Award jury, May 11, 1999, James Rose Center Archives.

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James C. Rose Residence
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simply slides underneath and continues past newer walls. When passing from inside to out, bluestone, sourced straight from the ground, dematerializes thresholds while mediating space and time.

Above all else, both the James Rose House and Manitoga are physical artifacts of the modern condition; as such, both urge us to grapple with uneasy contradictions. At once, both sites are specific and universal; idiosyncratic and iconic; ancient and new. Although Wright's professional life differed greatly from Rose's (Wright's dinnerware and books can be found in millions of homes while Rose's writings remain a well-kept secret within the Modern canon), both designers desired environments that used materials to fuse landscape and architecture.

Another significant comparison may be drawn to Rudolph Schindler's house, completed in 1922 on a similar sized lot. As described by Cardasis, "The Schindler Houses is really a continuum of open space uniting indoors and outdoors, using concrete walls along with hedges, slab floors along with lawn, and wood-framed ceilings along with sky as its edges."⁶⁸ Like Schindler, Rose designed an open plan for an entire site; hedges, slab floors and concrete walls projected beyond the architecture and into the landscape. However, In contrast to Schindler's clinically intellectual motives, Rose derived spiritual pleasure by unifying inside and outside, carefully integrating extant site features into his design. Rose also designed his home to change, a decision that updates the timeless purity of the Modernist agenda.

As Rose's theories evolved, his practice waned; by the 1980's Rose spent most of his time lecturing, traveling and writing. In addition to a substantial portfolio of built works, James Rose (occasionally adopting the pseudonym "Mark Snow") wrote four books and hundreds of articles; his mother saved most of their letters inadvertently preserving correspondence equaling the quality of Rose's published work. Just as he predicted, Rose, and the world around him, continued to change at an alarming pace--toward entropy. Yet, Rose's theory, gardens and houses offer of the most fulsome perspectives on the modernity: a "heavenly environment." As such, the Rose House, an indelible piece of modern history, must be preserved as an interpretative tool for the future.

⁶⁸ Cardasis, *James Rose*, 20.

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James C. Rose Residence
Bergen County, NJ

Section number 9 Page 1

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Geographical Data

Verbal Boundary Description

The nominated property consists of Block 4005, Lot 1, of the Ridgewood Borough tax map (see the site map in the Accompanying Documentation).

Boundary Justification

The nominated property includes the entire parcel historically associated with the residence of James Rose.

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James C. Rose Residence
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Section number Photos Page 1

Photographs

Historic Photographs

Historic Photographs (1954)

Reference Site Plan A for information and orientation of photographs, which were submitted with original nomination. The historic photos were taken by Lonnie Wasco.

- Photo 1 Source: *The Heavenly Environment* (1987), though photo itself is c. 1953
Description: Main entrance to Rose residence off of East Ridgewood Avenue, leads to paved entrance court.
- Photo 2 Source: *Creative Gardens* (1954)
Description: Studio apartment kitchen and living area, and the studio garden beyond the glass wall panels.
- Photo 3 Source: *Creative Gardens* (1954)
Description: Paved studio garden with linden trees and rhododendrons looking north at the studio apartment and bamboo screens.
- Photo 4 Source: *Creative Gardens* (1954)
Description: The central house kitchen garden looking at the kitchen wall and bamboo screens.
- Photo 5 Source: *Creative Gardens* (1954)
Description: The central house kitchen looking out on the kitchen garden.
- Photo 6 Source: *Creative Gardens* (1954)
Description: The central house living area looking out on the central terrace.
- Photo 7 Source: *Creative Gardens* (1954)
Description: Central terrace with interlocking lawn and blacktop around wild cherry tree.
- Photo 8 Source: *Creative Gardens* (1954)
Description: Bedroom garden looking north at the central house bedroom and dressing area. The central terrace is seen through the ropes.
- Photo 9 Source: *Creative Gardens* (1954)
Description: The guest house interior looking south onto the central terrace.

Historic Photographs (1996) – [called “Current Photographs” in the 1997 NJ Register of Historic Places nomination]

Reference Site Plan D and E for information and orientation of photographs, which to reflect the property as it then-currently existed. These photos were taken by Brian Higley.

- Photo 1d Description: Private entrance to Rose residence through the guest house, looking south from East Ridgewood Avenue.
- Photo 2d Description: Private entrance to Rose residence from Southern Parkway. The entrance court is between the studio apartment and central house with the roof garden above.
- Photo 3d Description: Looking south on the stone walkway to the west of the house.
- Photo 4d Description: The central house living room and the central terrace pool beyond the glass wall panels.
- Photo 5d Description: The central house living room, looking north towards the kitchen.

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Continuation Sheet

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Bergen County, NJ

Section number Photos Page 2

- Photo 6d Description: The central house living room, looking north with the studio apartment linden tree through the doorway.
- Photo 7d Description: Looking north through the central house doorway onto the studio garden linden tree.
- Photo 8d Description: The central house living room, looking south.
- Photo 9d Description: The guest house bedroom, looking out on the wild cherry tree.
- Photo 10d Description: The inner sanctum with the stairs to the roof garden, looking south from the central house bedroom.
- Photo 11d Description: Copper fountain, glass wall panels of the central house and roof garden structures, looking north from the central terrace.
- Photo 12d Description: Copper fountain and central terrace pool looking east.
- Photo 13d Description: Central terrace pool, looking north.
- Photo 14d Description: Copper fountain, guest house, central house and roof garden, looking south on the central terrace.
- Photo 15d Description: Looking south at the bluestone and copper fountain and pool of the central terrace.
- Photo 16d Description: Bench and stone walkway at east side of the central terrace.
- Photo 17d Description: Central terrace pool, copper fountain, central house living room and roof garden, looking west from the edge of the property.
- Photo 18d Description: Central terrace pool looking west at the guest house, central house and roof garden.
- Photo 19d Description: Roof garden space above living room of central house, looking north.

Current Photographs

Current Photographs Tied to Historic Photographs (June 2015)

Reference Site Plan A for information and orientation of photographs. These photos were taken by W. Roger Clark of the NJ Historic Preservation Office (HPO) staff, except no.2, which was taken by Michelle Craren of the HPO staff.

- Photo 1 Description: Former main entrance to Rose residence off of East Ridgewood Avenue, same view as historic photograph 1.
- Photo 2 Description: Studio living area and dining area facing south towards studio entrance, same view as historic photograph 2.
- Photo 3 Description: The central house kitchen garden looking at the kitchen wall and Sea of Tranquility mural, same view as historic photograph 4.
- Photo 4 Description: The central house kitchen looking out on the kitchen garden, same view as historic photograph 5.
- Photo 5 Description: The central house living area looking out on the central terrace, same view as historic photograph 6.

Current Photographs (June 2015)

Reference Site Plan B and C for information and orientation of photographs. Photos 41 thru 44 were taken between 2016 and 2019.

- Photo 6 Photographer: Michelle Craren (HPO Staff)
Description: The central house living room raised mahogany platform looking out on the central terrace.

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Continuation Sheet

James C. Rose Residence
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Section number Photos Page 3

- Photo 7 Photographer: Sarah Scott (HPO Staff)
Description: View looking down the stairs that lead to the roof garden, towards the inner sanctum south of the central house bedroom.
- Photo 8 Photographer: W. Roger Clark (HPO Staff)
Description: The central terrace with bluestone fountain stepping down to pool. The bluestone fountain was once a wooden planter.
- Photo 9 Photographer: Sarah Scott (HPO Staff)
Description: Looking south at the studio garden, bluestone fountain, and central terrace pool.
- Photo 10 Photographer: W. Roger Clark (HPO Staff)
Description: Central terrace space looking southwest at the guest house addition.
- Photo 11 Photographer: Student (1995)
Description: The Zendo (a place for prayer and Zen meditation) located above the guest house.
- Photo 12 Photographer: Michelle Craren (HPO Staff)
Description: Summer apartment with fireplace as part of the roof garden, above the bedroom of the central house.
- Photo 13 Photographer: Michelle Craren (HPO Staff)
Description: Herringbone patterned framework of roof garden with fiberglass insets looking east from the roof garden.
- Photo 14 Photographer: Sarah Scott (HPO Staff)
Description: Bridge leading from the roof garden above the central house to the roof garden above the studio apartment.
- Photo 15 Photographer: W. Roger Clark (HPO Staff)
Description: Copper fountain in the central garden terrace.
- Photo 16 Photographer: W. Roger Clark (HPO Staff)
Description: Copper lantern in the central garden terrace.
- Photo 17 Photographer: W. Roger Clark (HPO Staff)
Description: Copper lantern affixed to outside wall of studio apartment next to property entrance.
- Photo 18 Photographer: Michelle Craren (HPO Staff)
Description: Copper chandelier in roof garden Zendo.
- Photo 19 Photographer: W. Roger Clark (HPO Staff)
Description: Stone arrangement to the west of the central house kitchen.
- Photo 20 Photographer: Sarah Scott (HPO Staff)
Description: Stone arrangement in the inner sanctum.
- Photo 21 Photographer: W. Roger Clark (HPO Staff)
Description: Property at the intersection of East Ridgewood Avenue and Southern Parkway, looking south.
- Photo 22 Photographer: W. Roger Clark (HPO Staff)
Description: Northern border of the property along East Ridgewood Avenue.
- Photo 23 Photographer: W. Roger Clark (HPO Staff)
Description: Eastern border of the property along power utility right of way.
- Photo 24 Photographer: W. Roger Clark (HPO Staff)
Description: Southern border of the property abutting residential lot.

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National Park Service

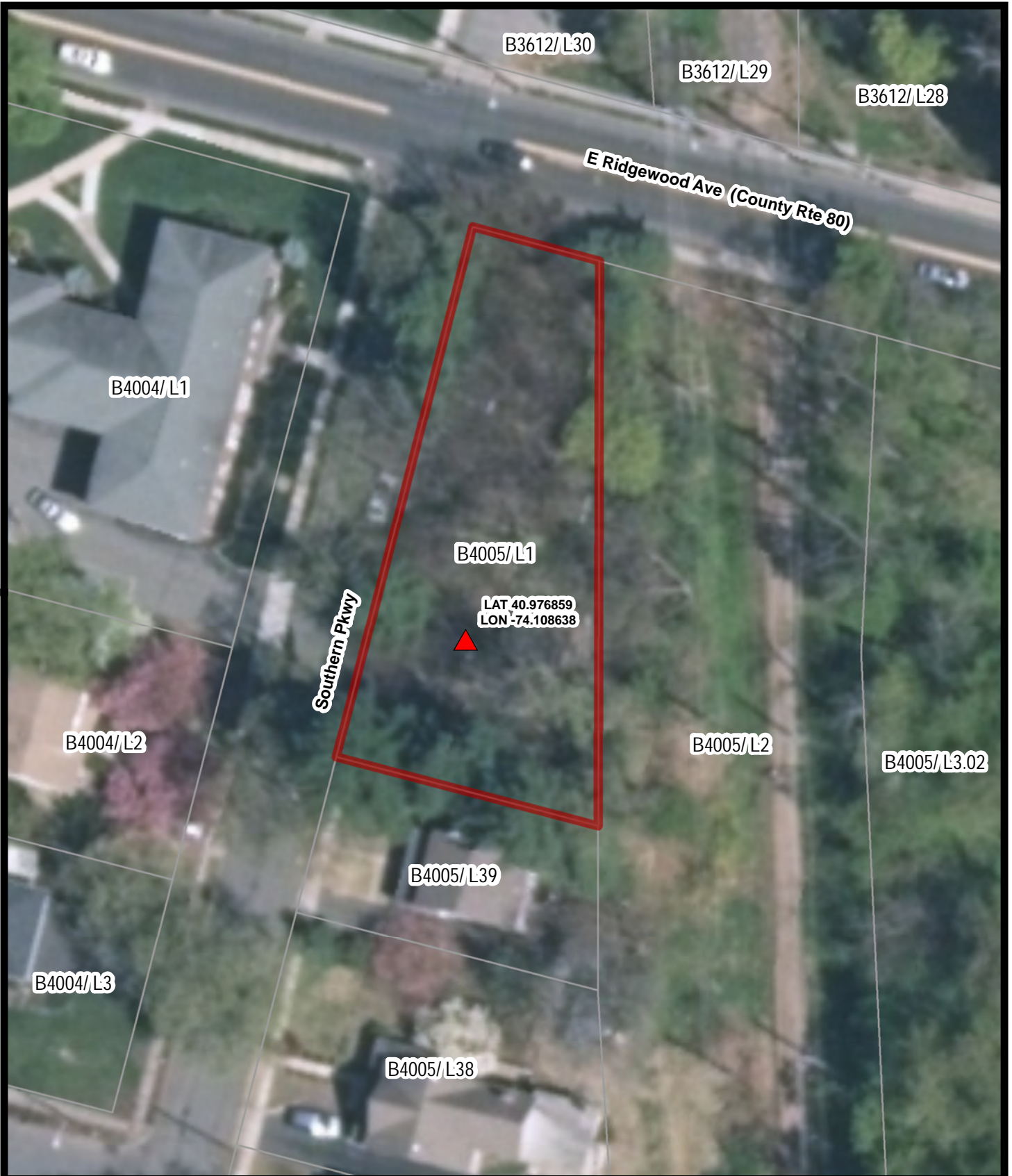
National Register of Historic Places

Continuation Sheet

James C. Rose Residence
Bergen County, NJ

Section number Photos Page 4

- Photo 25 Photographer: W. Roger Clark (HPO Staff)
Description: Eastern border of the property along Southern Parkway.
- Photo 26 Photographer: W. Roger Clark (HPO Staff)
Description: Brick apartment building across Southern Parkway from the James C. Rose Residence.
- Photo 27 Photographer: Michelle Craren (HPO Staff)
Description: Central space living room and kitchen facing southwest.
- Photo 28 Photographer: Michelle Craren (HPO Staff)
Description: Guest space living room and kitchen facing north.
- Photo 29 Photographer: Michelle Craren (HPO Staff)
Description: Guest space living room and kitchen facing south.
- Photo 30 Photographer: Michelle Craren (HPO Staff)
Description: Central space guest bedroom.
- Photo 31 Photographer: Sarah Scott (HPO Staff)
Description: Inner sanctum and suspended staircase leading to the roof garden.
- Photo 32 Photographer: Michelle Craren (HPO Staff)
Description: View of the central space roof garden from the studio roof garden on the other side of a connecting bridge.
- Photo 33 Photographer: Michelle Craren (HPO Staff)
Description: Enclosed walkway around the Zendo.
- Photo 34 Photographer: Sarah Scott (HPO Staff)
Description: Western half of the central space roof garden as seen from the studio roof garden.
- Photo 35 Photographer: Sarah Scott (HPO Staff)
Description: Spiral staircase connecting the studio roof garden to the studio garden.
- Photo 36 Photographer: W. Roger Clark (HPO Staff)
Description: Current main entrance to the property off of Southern Parkway.
- Photo 37 Photographer: W. Roger Clark (HPO Staff)
Description: Stone retaining wall, wooden fence, and gate along property's northern border on East Ridgewood Avenue.
- Photo 38 Photographer: W. Roger Clark (HPO Staff)
Description: Detail of wooden fence and gate along property's northern border on East Ridgewood Avenue.
- Photo 39 Photographer: W. Roger Clark (HPO Staff)
Description: Detail of woven wooden fence. (precise location unknown)
- Photo 40 Photographer: W. Roger Clark (HPO Staff)
Description: Plank wood fence along property's western border on Southern Parkway.
- Photo 41 Photographer: Kevin Hofmann
Description: Photo of Zendo damage (looking north).
- Photo 42 Photographer: Matt Burgermaster
Description: Photo of damage to middle pavilion roof.
- Photo 43 Photographer: Kevin Hofmann
Description: Photo, from ground, of Zendo temporary waterproofing.



James C. Rose Residence




New Jersey and National Registers Nomination
 506 East Ridgewood Avenue
 Ridgewood Village
 Bergen County, New Jersey

Boundary and Tax Map



Datum: NAD 1983 State Plane New Jersey

Legend

-  Coordinates
-  Property's boundaries
-  Tax Parcels

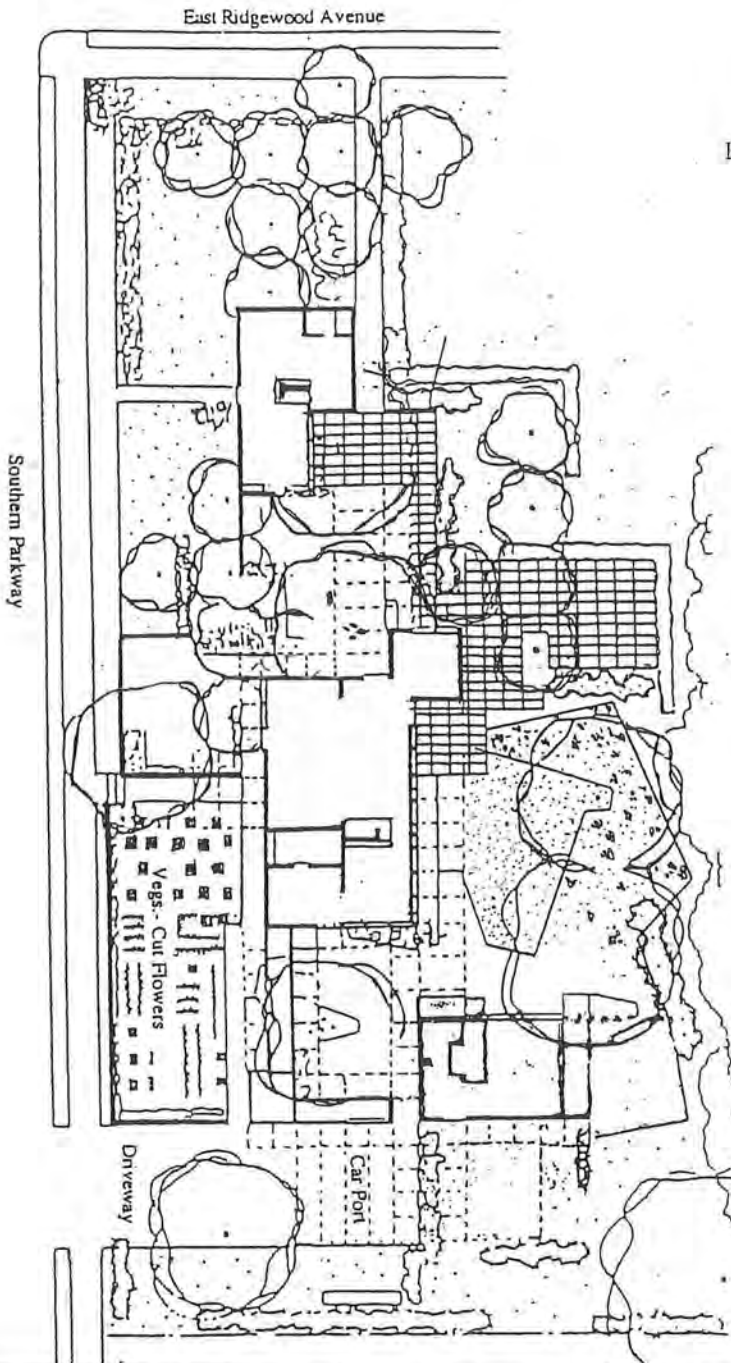
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*NJDEP,
 Historic Preservation Office
 May 2019*

SITE PLAN A: FLOOR PLAN 1953
James Rose Residence (Block #4005, Lot #1)

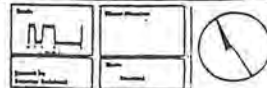
Bergen County, New Jersey

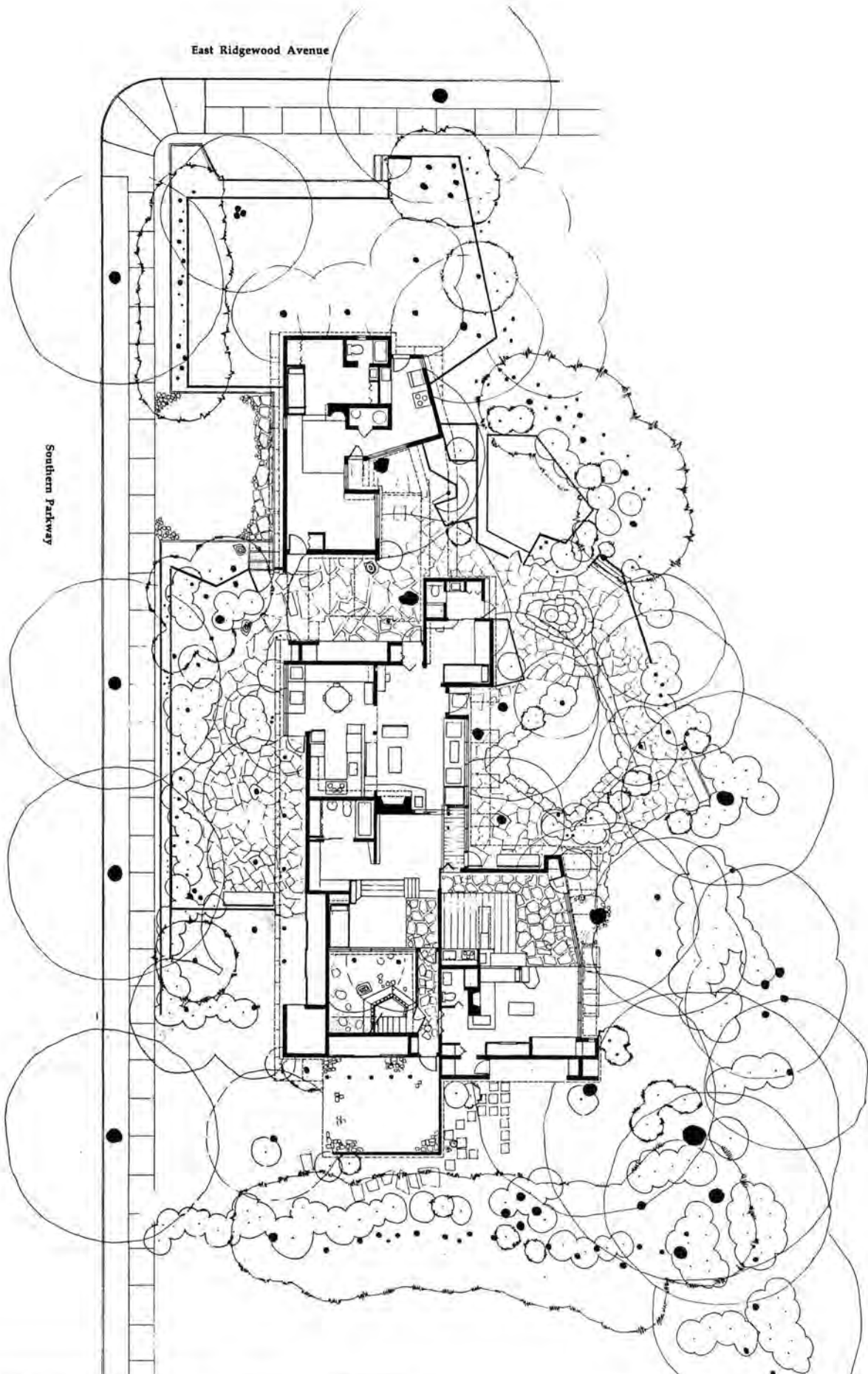


HISTORIC PHOTOGRAPHS

James C. Rose Residence
506 East Ridgewood Avenue
Ridgewood, New Jersey

Drawing Title
FIRST FLOOR PLAN
1953






East Ridgewood Avenue

Southern Parkway

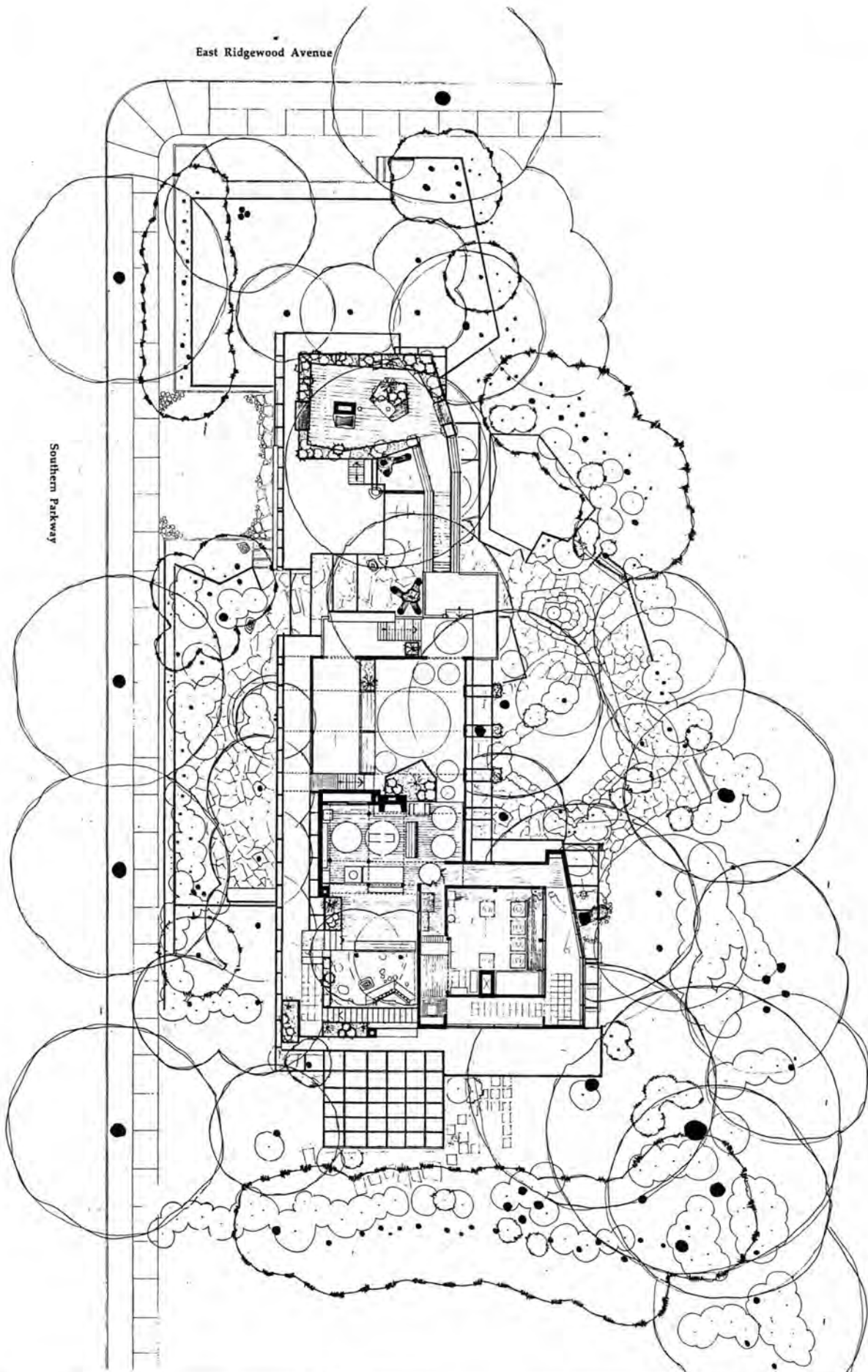
James C. Rose
 Landscape Research and Study Center
 506 East Ridgewood Avenue
 Ridgewood, New Jersey

Drawing Title
First Floor

Scale

 Drawn by
 Monica Belkani

Sheet Number
 Date
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East Ridgewood Avenue

Southern Parkway

James C. Rose
 Landscape Research and Study Center
 506 East Ridgewood Avenue
 Ridgewood, New Jersey

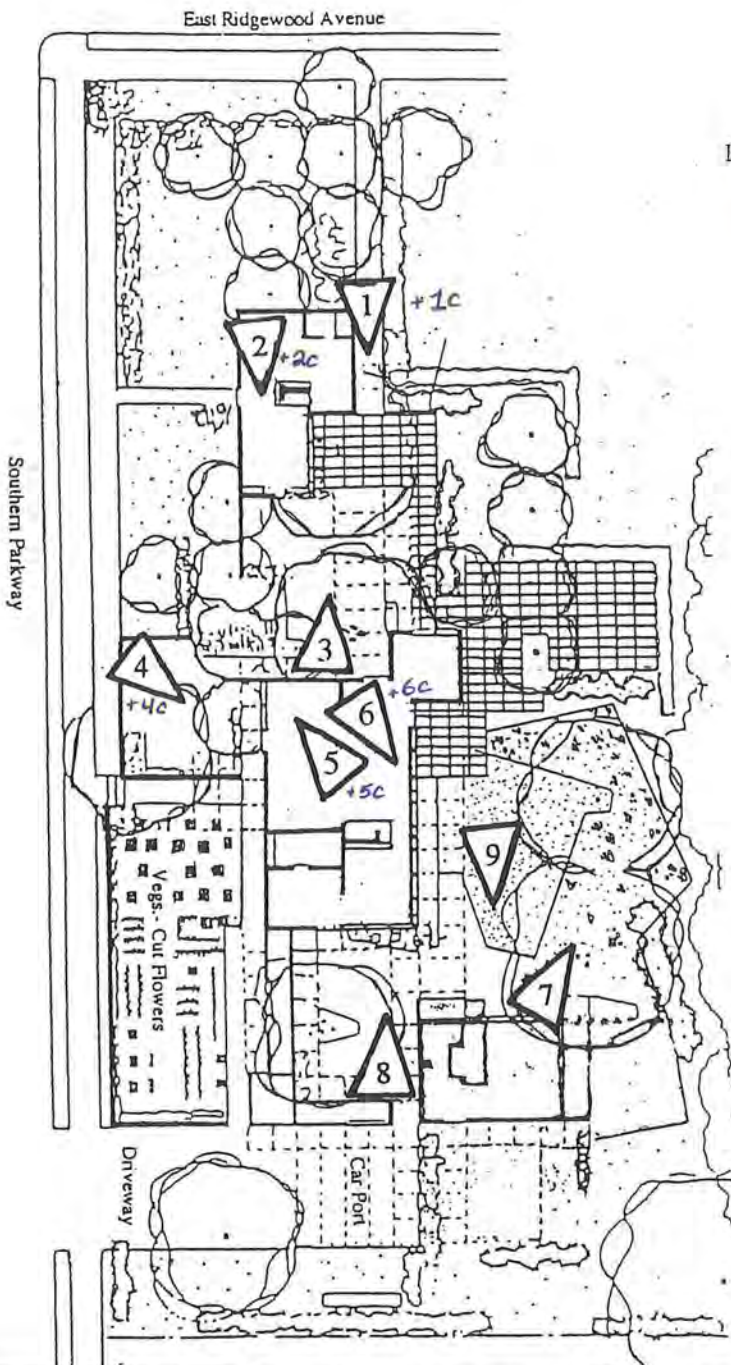
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Roof Garden

Scale 	Sheet Number	
Drawn by Monte Balaban	Date 08-1988	

NPS Form 10-900-a OMB No. 1024-0018 (8-86)
United States Department of the Interior National Park Service
NATIONAL REGISTER OF HISTORIC PLACES

SITE PLAN A: FLOOR PLAN 1953
James Rose Residence (Block #4005, Lot #1)

Bergen County, New Jersey



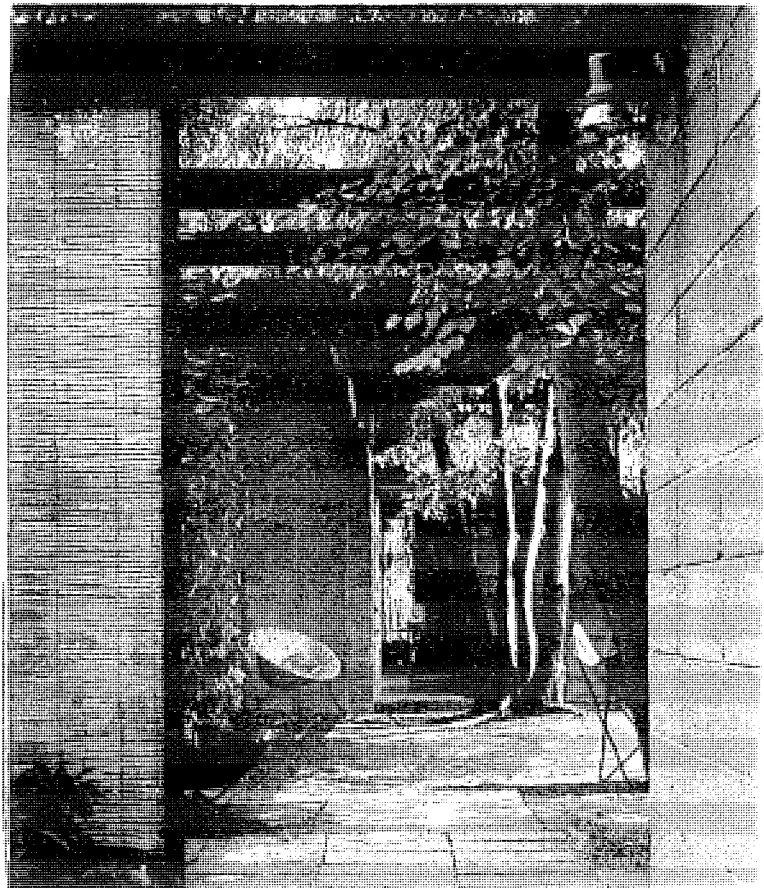
HISTORIC PHOTOGRAPHS
+ CURRENT PHOTOGRAPHS
TIED TO HISTORIC PHOTOGRAPHS

James C. Rose Residence
506 East Ridgewood Avenue
Ridgewood, New Jersey

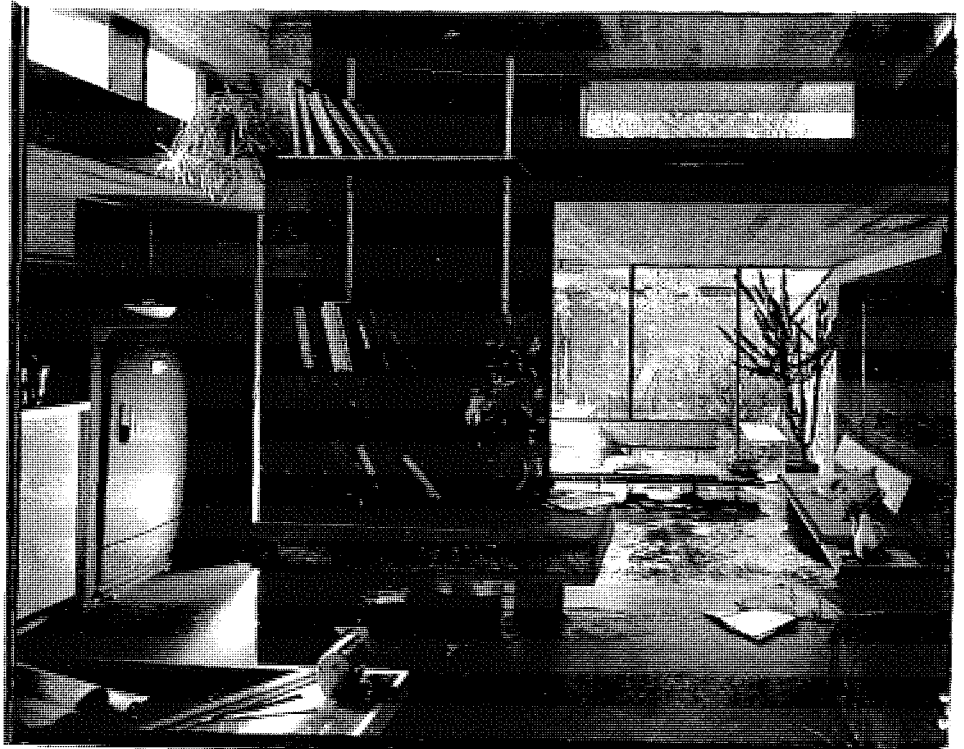
Drawing Title
FIRST FLOOR PLAN
1953

Scale	North Arrow
Graphic Scale	North Arrow

HISTORIC PHOTOGRAPHS



1987- The Heavenly Environment, Photo by Lonnie Wasco



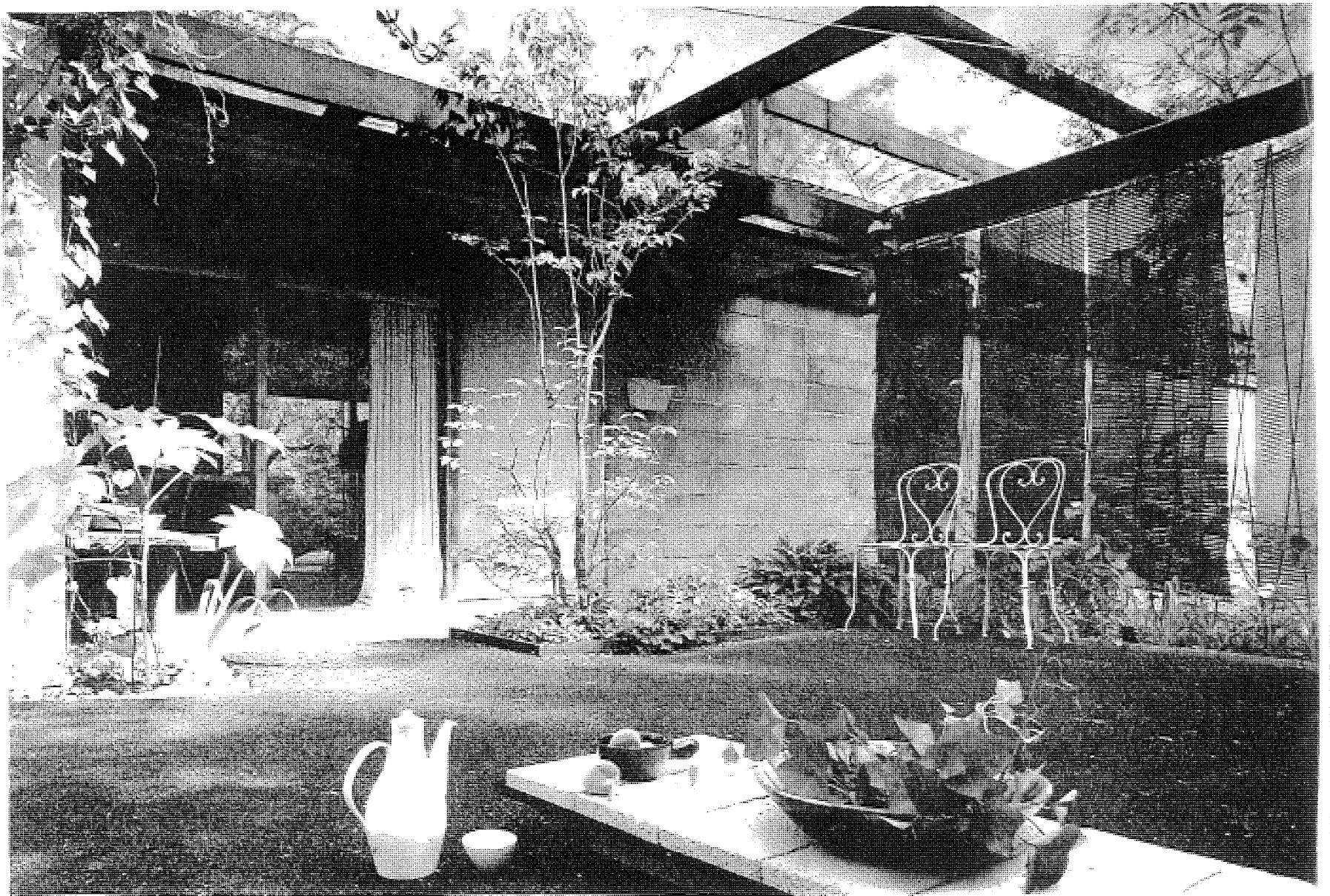
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1954- Creative Gardens, Photo by Lonnie Wasco



#3

1954- Creative Gardens, Photo by Lonnie Wasco



#4

1954- Creative Gardens, Photo by Lonnie Wasco



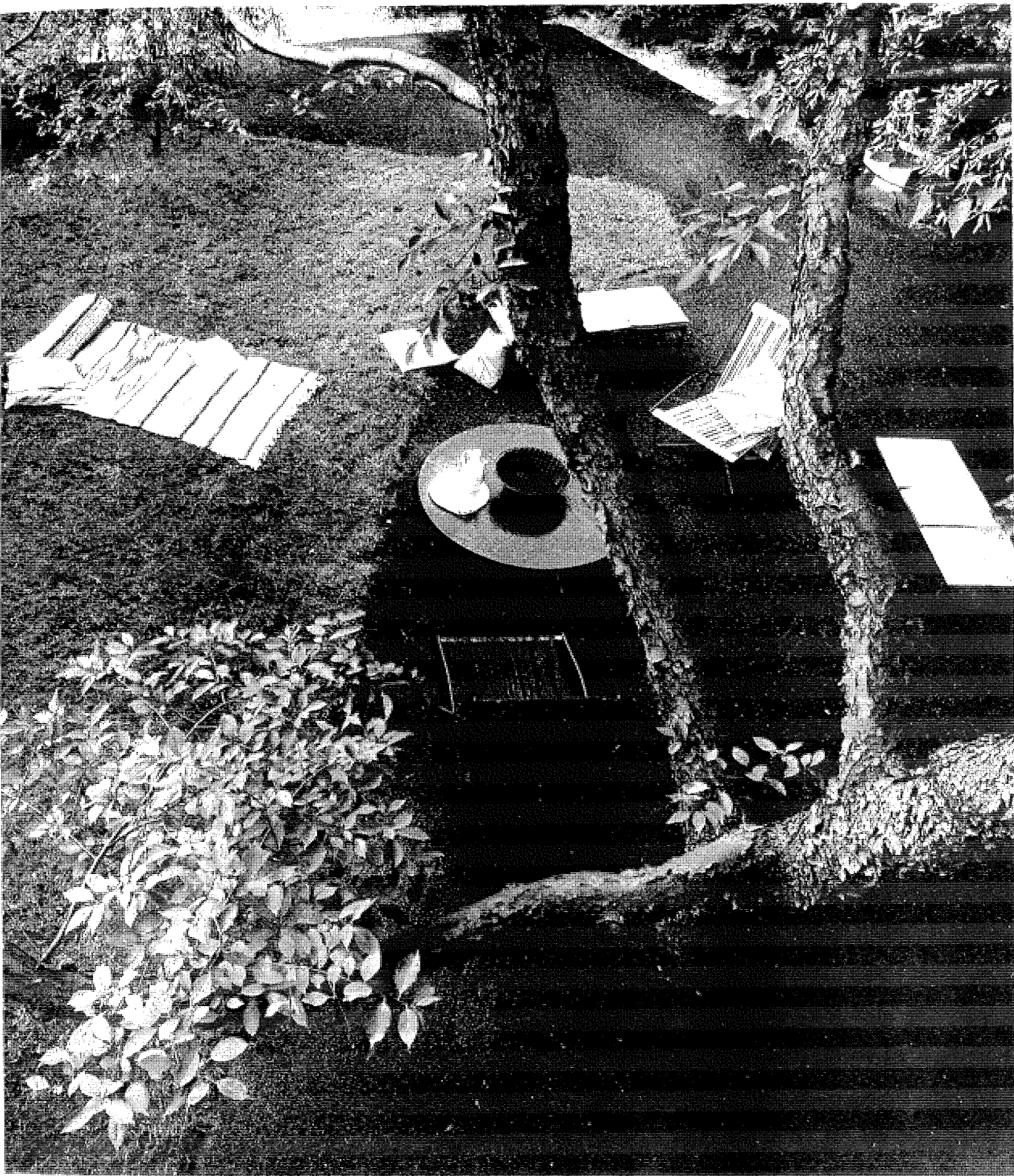
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1954- Creative Gardens, Photo by Lonnie Wasco



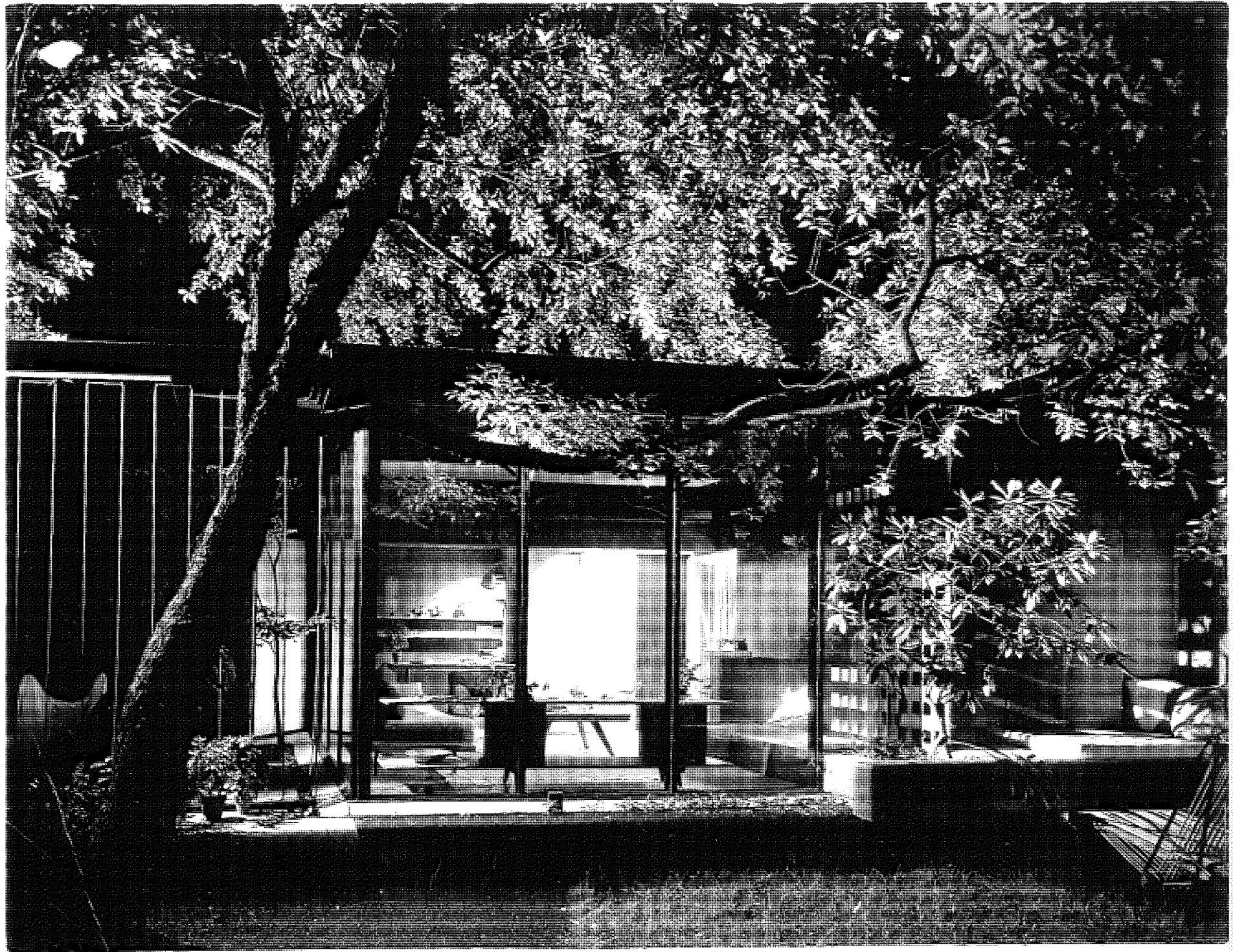
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1954- Creative Gardens, Photo by Lonnie Wasco



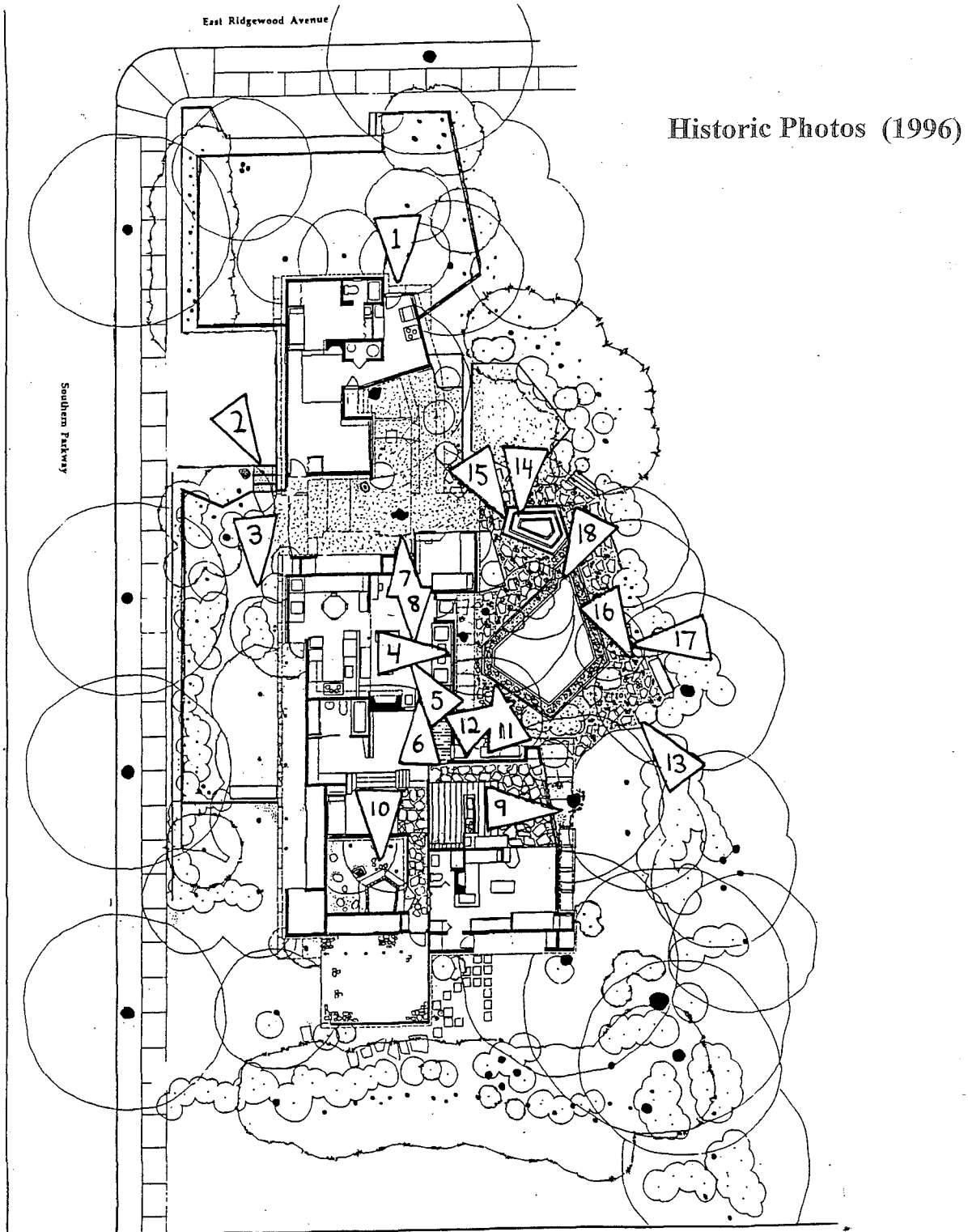
1954- Creative Gardens, Photo by Lonnie Wasco





SITE PLAN D: CURRENT FLOOR PLAN
James Rose Residence

Bergen County, New Jersey



James C. Rose
Landscape Research and Study Center
506 East Ridgewood Avenue
Ridgewood, New Jersey

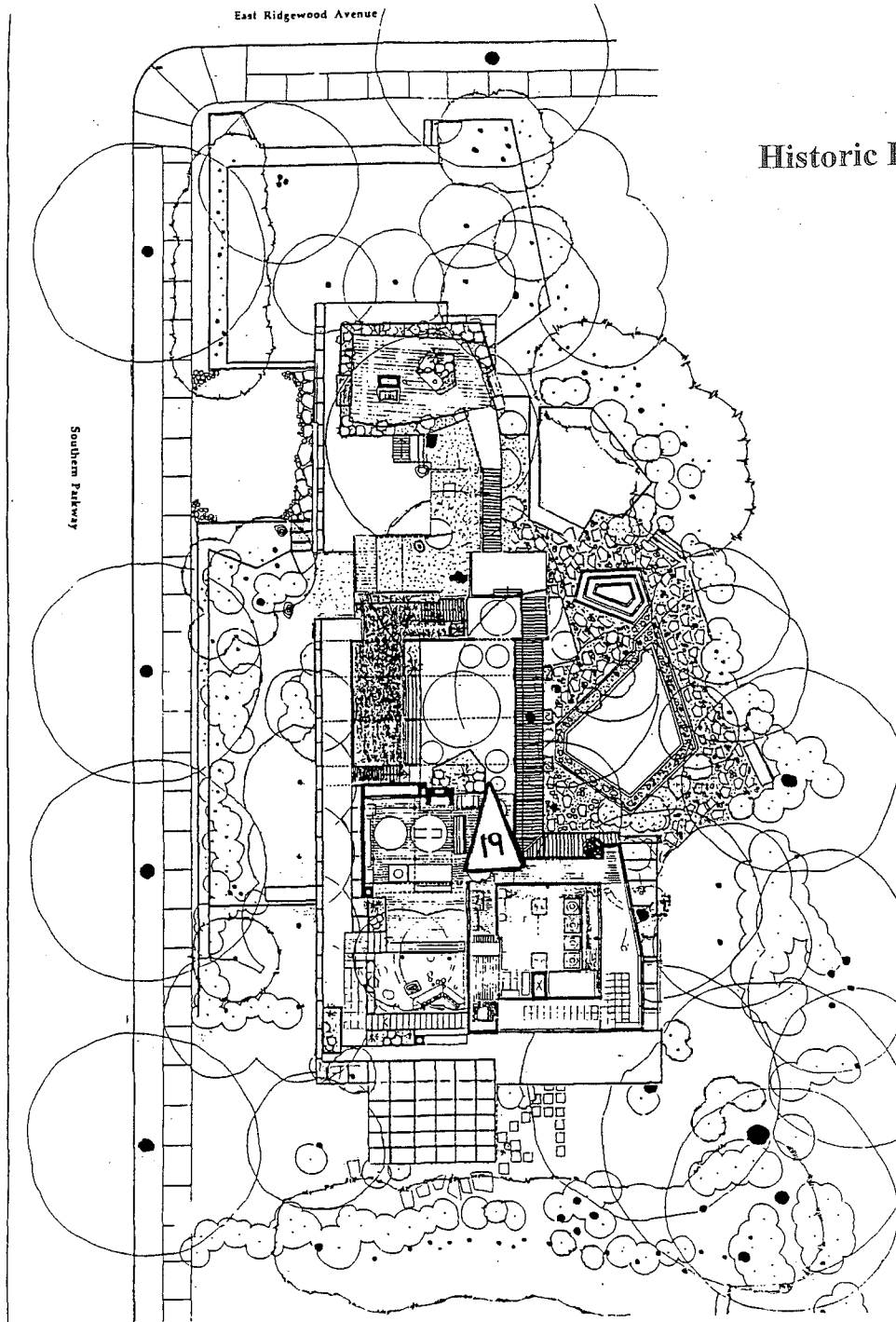
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1996

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Drawn by Sandra Edgerton	Date Revised



SITE PLAN E: CURRENT ROOF GARDEN PLAN
James Rose Residence

Bergen County, New Jersey



Historic Photos (1996)

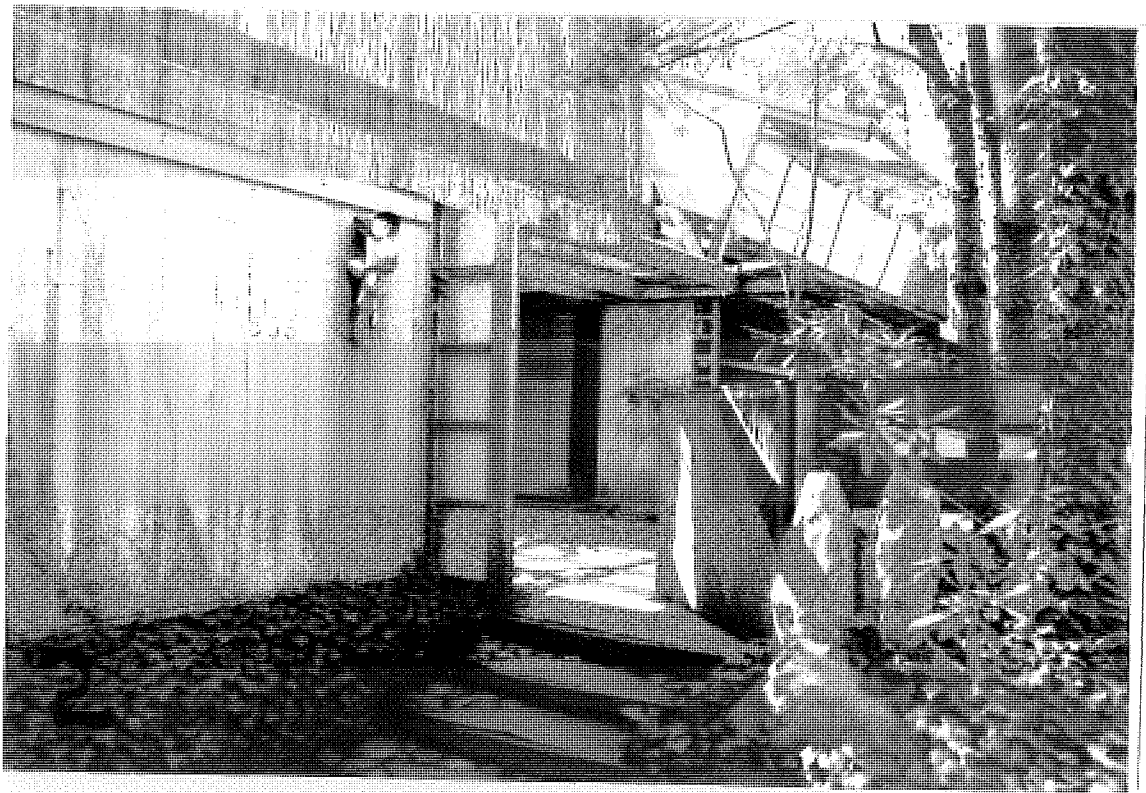
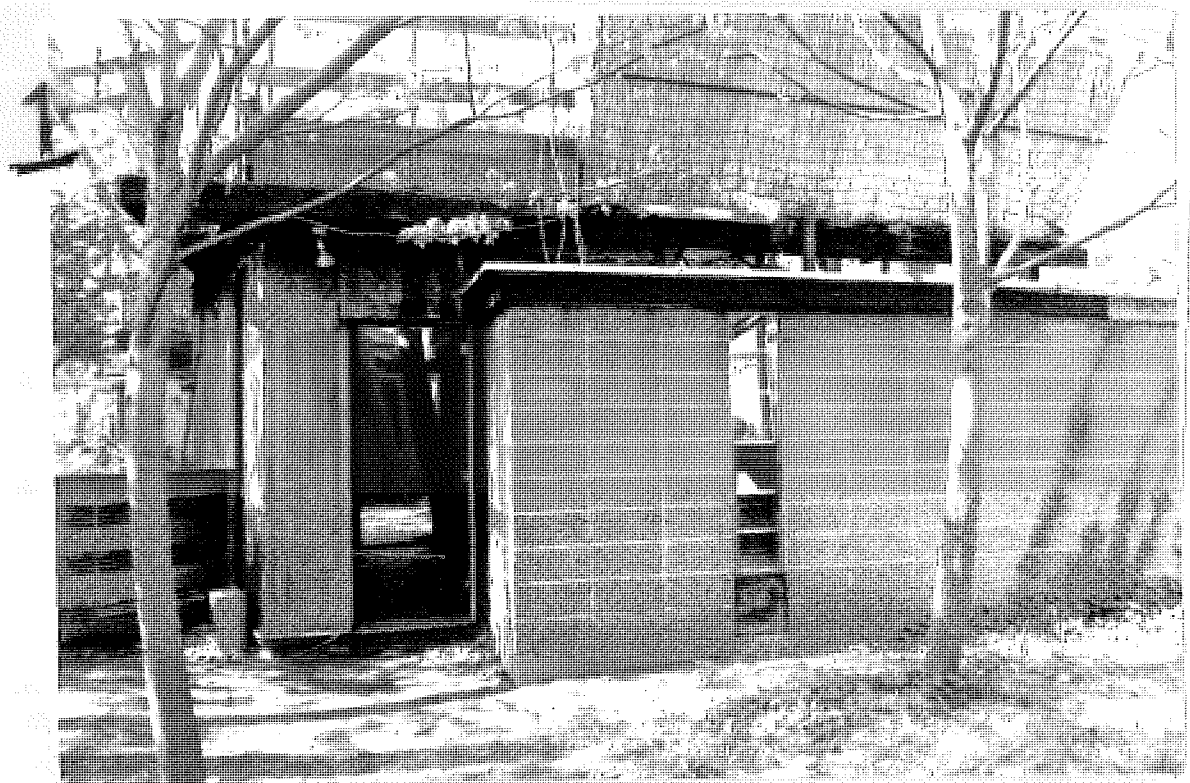
James C. Rose
Landscape Research and Study Center
506 East Ridgewood Avenue
Ridgewood, New Jersey

Drawing Title
ROOF GARDEN PLAN
1996

Scale	North Arrow
Drawn by	Checked
Checked by	Reviewed

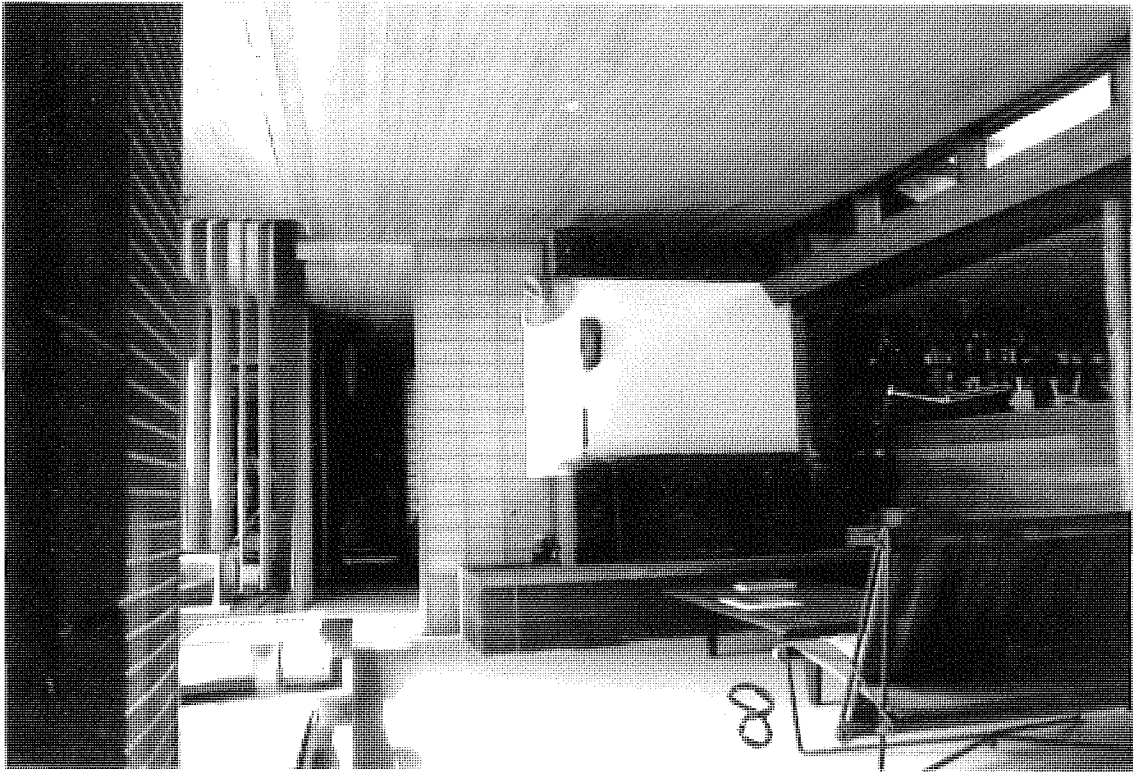


CURRENT PHOTOGRAPHS









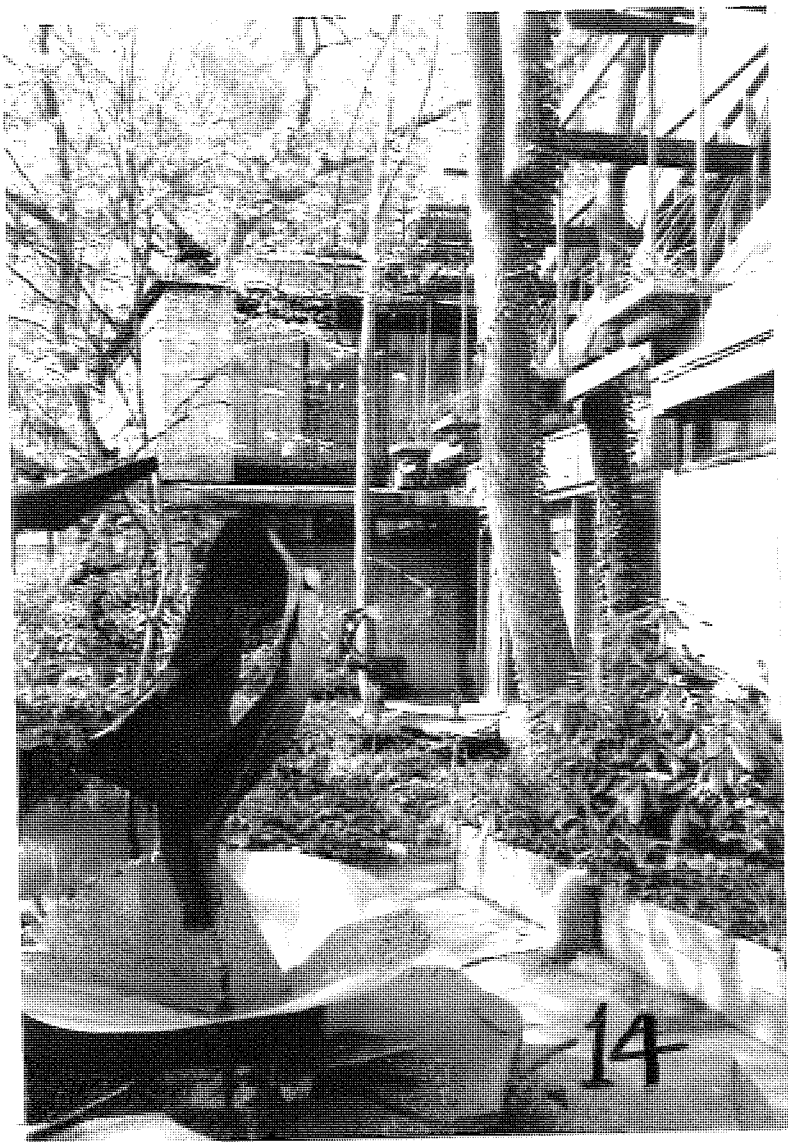




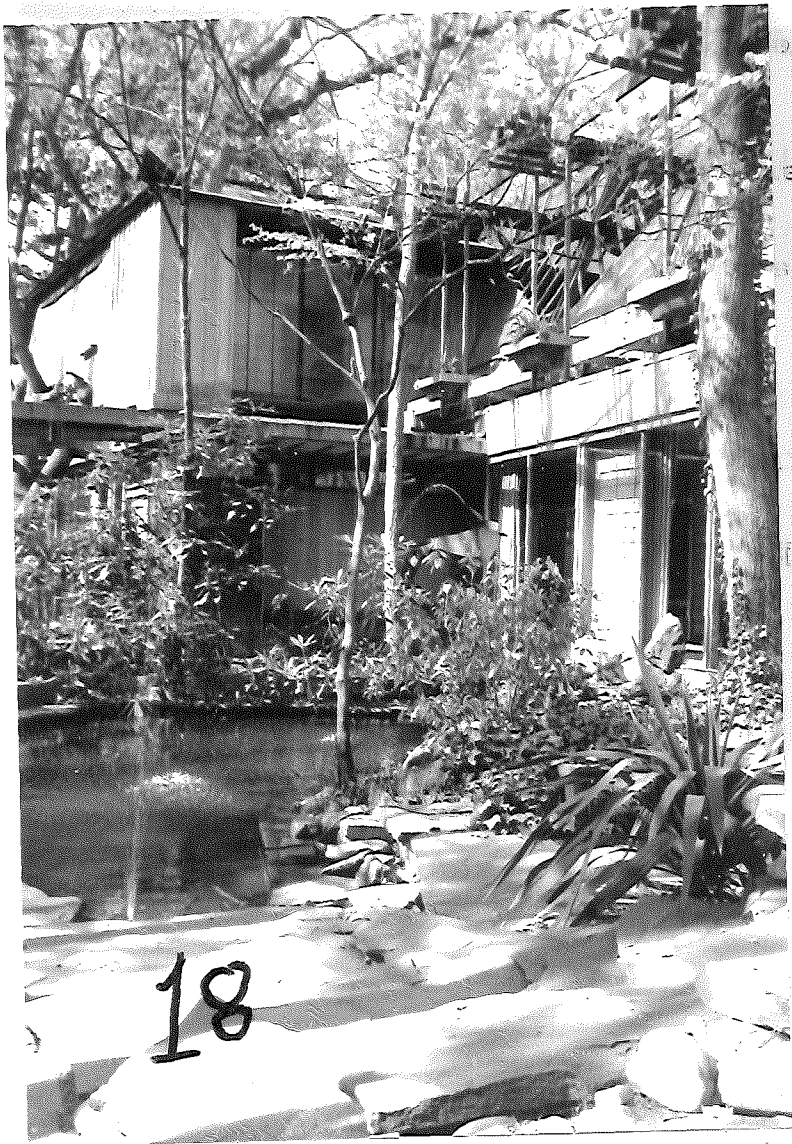
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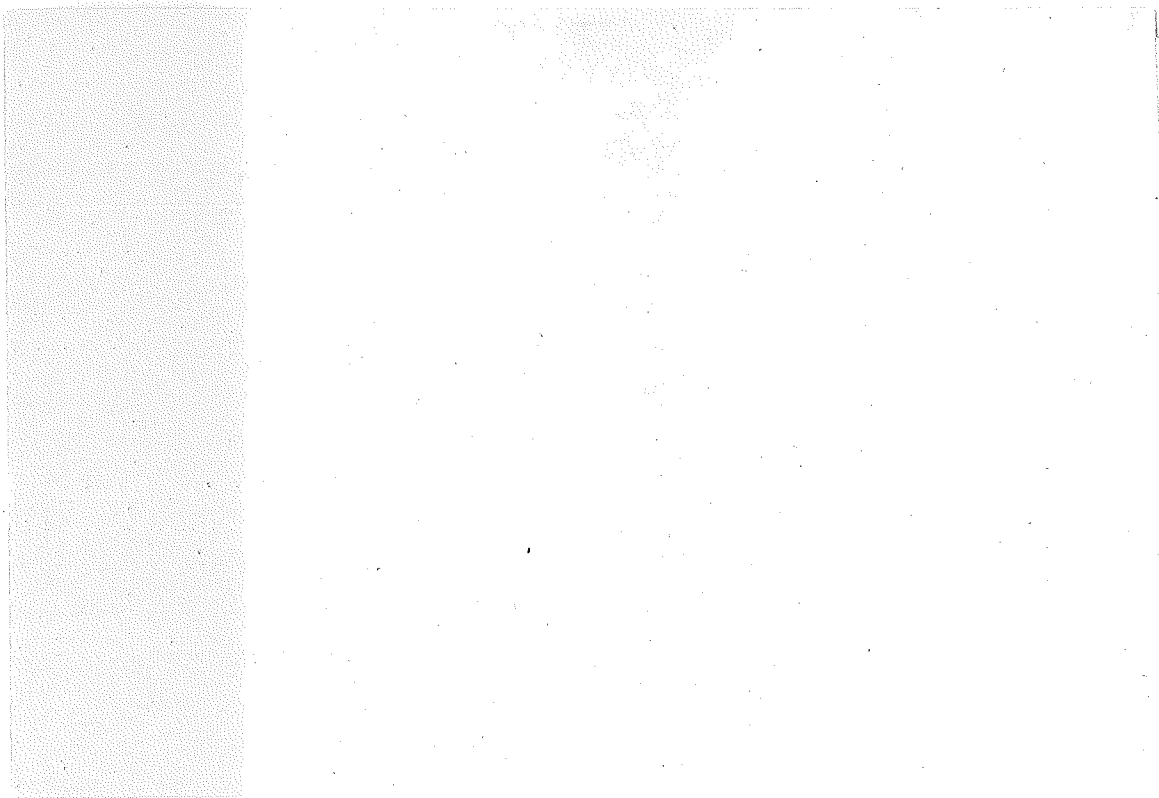


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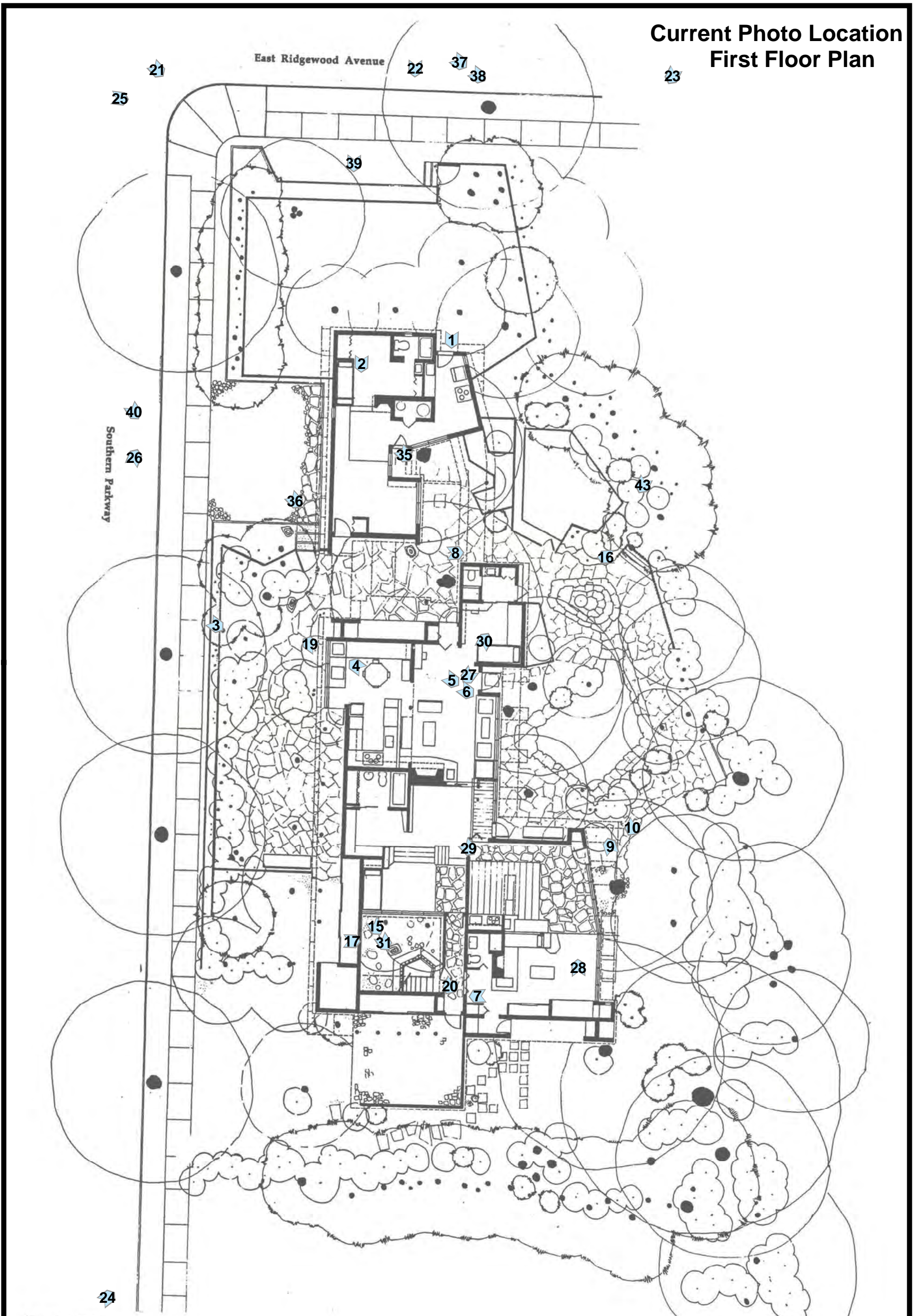








**Current Photo Location
First Floor Plan**



James C. Rose Residence

New Jersey and National Registers Nomination
Ridgewood Village,
Bergen County, New Jersey

Boundary and Tax Map



Datum: NAD 1983 State Plane New Jersey

Legend

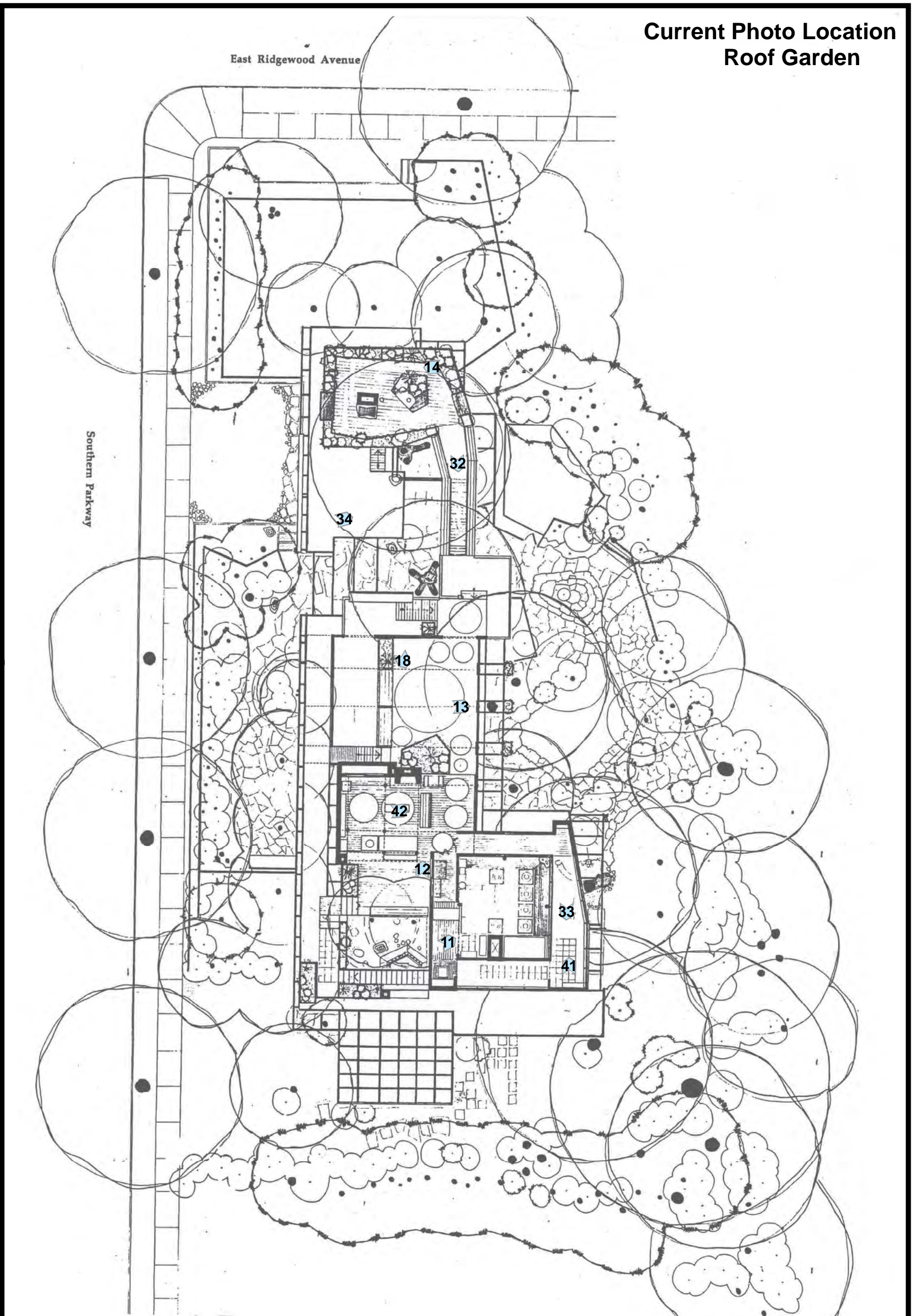
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0.25 Acres



*NJDEP,
Historic Preservation Office
May 2019*

**Current Photo Location
Roof Garden**

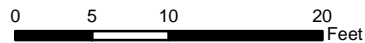


James C. Rose Residence

New Jersey and National Registers Nomination
Ridgewood Village,
Bergen County, New Jersey

Boundary and Tax Map

Scale: 1:150



Datum: NAD 1983 State Plane New Jersey

Legend

 photo_location

0.25 Acres



*NJDEP,
Historic Preservation Office
May 2019*



































905









WASH. TRL
E. RIDGEWOOD
SUTHERLAND

STOP









BROOKSIDE FIELD →

SOUTHERN

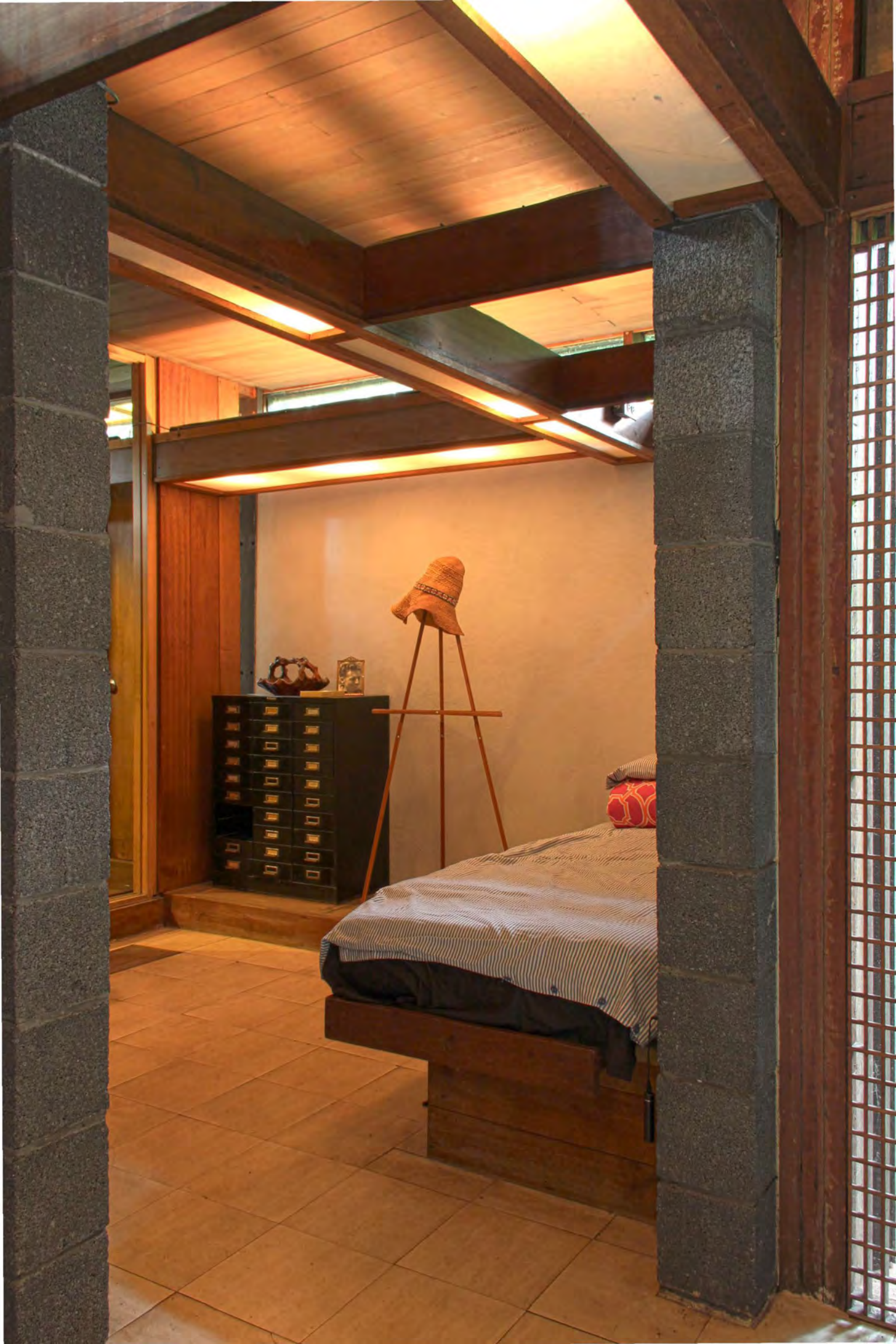


Congratulations!
Class of 2015
BERFU MINDZ
RIDGEWOOD HIGH SCHOOL





















500

506













National Register of Historic Places
Memo to File

Correspondence

The Correspondence consists of communications from (and possibly to) the nominating authority, notes from the staff of the National Register of Historic Places, and/or other material the National Register of Historic Places received associated with the property.

Correspondence may also include information from other sources, drafts of the nomination, letters of support or objection, memorandums, and ephemera which document the efforts to recognize the property.

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action: Resubmission

Property Name: Rose, James, House

Multiple Name:

State & County: NEW JERSEY, Bergen

Date Received: 5/28/2019 Date of Pending List: Date of 16th Day: Date of 45th Day: 7/12/2019 Date of Weekly List:

Reference number: RS97000936

Nominator:

Reason For Review:

- | | | |
|---------------------------------------|--|---|
| <input type="checkbox"/> Appeal | <input type="checkbox"/> PDIL | <input type="checkbox"/> Text/Data Issue |
| <input type="checkbox"/> SHPO Request | <input type="checkbox"/> Landscape | <input type="checkbox"/> Photo |
| <input type="checkbox"/> Waiver | <input checked="" type="checkbox"/> National | <input type="checkbox"/> Map/Boundary |
| <input type="checkbox"/> Resubmission | <input type="checkbox"/> Mobile Resource | <input type="checkbox"/> Period |
| <input type="checkbox"/> Other | <input type="checkbox"/> TCP | <input type="checkbox"/> Less than 50 years |
| | <input type="checkbox"/> CLG | |

Accept Return Reject 7/11/2019 Date

Abstract/Summary Comments: AOS: Landscape Architecture/Architecture; POS: 1952-1974; LOS: National. Home and studio of Modern landscape architect, James C. Rose.

Recommendation/ Criteria: NR Criteria B & C.

Reviewer Lisa Deline

Discipline Historian

Telephone (202)354-2239

Date 7/11/19

DOCUMENTATION: see attached comments : No see attached SLR : No

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.



RECEIVED

JAN 09 1995

HISTORIC PRESERVATION OFFICE

GARDEN CONSERVANCY

1000 W. GOLD SPRING, NEW YORK 10516 • 914-265-2029

2,

Historic Preservation Specialist
Division of Parks and Forestry
Office, CN-404

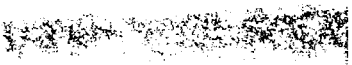
of the preliminary application for
Register listing of the James Rose
New Jersey. The Garden Conservancy
property is a cultural resource of
value to the nation and one deserving of
attention at this time. In support of this
attention to the enclosed two pages
Oxford Companion to Gardens (Oxford

is a national organization formed in
national American gardens by facilitating
private to nonprofit ownership. In
cooperation with the Conservancy, I enclose
programs. The Conservancy plays an
active role in the preservation and
of the James Rose residence, which was
a project in 1993.

The office will find the property
listing. Thank you for your attention.

ASLA
Landscape Initiative
Science Division
Office

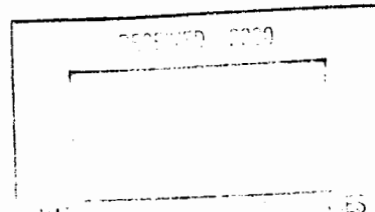
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United States Department of the Interior
National Park Service



National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name James Rose Residence

other names/site number The James Rose Center

2. Location

street & number 506 East Ridgewood Avenue N/A not for publication

city or town Ridgewood Borough vicinity

state New Jersey code 034 county Bergen code 003 zip code 07450

3. State/Federal Agency Certification

RECEIVED

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. I recommend that this property be considered significant nationally statewide locally. See continuation sheet for additional comments.)

[Signature] 10/14/97
Signature of certifying official/Title Date
Assistant Commissioner for Natural & Historic Resources/DSHPO
State of Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:	Signature of the Keeper	Date of Action
<input type="checkbox"/> entered in the National Register. <input type="checkbox"/> See continuation sheet.	_____	_____
<input type="checkbox"/> determined eligible for the National Register <input type="checkbox"/> See continuation sheet.	_____	_____
<input type="checkbox"/> determined not eligible for the National Register.	_____	_____
<input type="checkbox"/> removed from the National Register.	_____	_____
<input type="checkbox"/> other, (explain): _____	_____	_____

James Rose Residence
Name of Property

NJ Bergen Co.
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property
(Check only one box)

- building(s)
- district
- site
- structure
- object

Number of Resources within Property
(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
1	0	buildings
1	0	sites
0	0	structures
11	0	objects
13	0	Total

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing.)

N/A

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions
(Enter categories from instructions)

DOMESTIC/single dwelling

RECREATION and CULTURE/work of art

LANDSCAPE/garden

Current Functions
(Enter categories from instructions)

EDUCATION/research facility

RECREATION and CULTURE/work of art

LANDSCAPE/garden

WORK IN PROGRESS

Returned

7. Description

Architectural Classification
(Enter categories from instructions)

Modern Movement

Materials
(Enter categories from instructions)

foundation concrete

walls concrete block

wood

roof wood

other _____

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 7

Page 1

James Rose Residence
Bergen County, New Jersey

Narrative Description

James Rose, a pioneer of modern American landscape architecture, began the design process for his Ridgewood residence while stationed in Okinawa during WWII, before he even owned the New Jersey property. From the start, Rose had in mind a unified conception of architecture and landscape space as he built his "garden first, but (planned) the house and garden as integrated whole" (American Home Magazine, 1943) The result was a design that was "neither landscape nor architecture but both; neither indoors nor outdoors but both" (Heavenly Environment, 1996).

ROTHE SITE
(reference Sketch Maps for location)

The Rose residence is located at 506 East Ridgewood Avenue in Ridgewood, NJ--a bedroom community to New York City. The site is a linear, trapezoidal plot of slightly more than 1/4 acre at the corner of East Ridgewood Avenue and Southern Parkway. The developable site occupies an area approximately half the size of a tennis court (3600 s.f.). East Ridgewood Avenue borders the north end of the site, a power utility right of way and wooded area borders the east side, a single family residence abuts at the south end, and Southern Parkway (a small dead end street) runs along the west side. A gravel driveway turns off Southern Parkway, arriving on the property at a carport to the south of the house. A brick apartment building lies directly opposite the Rose residence across Southern parkway.

The Rose residence, as first built in 1952-53, was comprised of three interior spaces joined by associated garden spaces- a central space for James' mother, a guest space for his sister, and a studio space for himself (Concept Plan). The arrangement was flexible and varied but most of all it was integrated with the site, adopting in its design the existing vegetation- two linden trees, two wild cherries, and a small grove of ailanthus and sumac. All three areas of the residence - the central house, guest house and studio apartment - could be used either as a single unit for the family or as individual entities, as each had its complete independence and privacy and each indoor area had its own outdoor spatial extension. The result, a significant example of a most thorough integration of landscape and architecture, was one of the defining issues of modernism in landscape design.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 7

Page 2

James Rose Residence
Bergen County, New Jersey

Narrative Description (continued)

THE STUDIO APARTMENT

(reference Site Plan A for information and orientation of photographs)

The main entrance to the Rose residence was a pedestrian walkway off of East Ridgewood Avenue. This walkway led to a paved entrance court enclosed to the north by bamboo screens (Photo 1). At the south end of the entrance court the concrete pavers became a walkway that led to the central patio terrace. Existing lindens pierced through vine-covered overhead trellises providing a canopy to the garden. The entrance court connected to the studio space to the west and also opened onto the studio garden to the south.

The studio apartment had an open floor plan with a kitchen, living area, and sleeping space. Circulation through the studio revolved around the central fireplace which was open on two sides (Photo 2). The living area looked out onto the studio garden through glass wall panels. The asphalt paved studio garden incorporated two existing linden trees along with rhododendrons into the design (Photo 3). This garden was separated from the central garden to the southeast by vine covered ropes and from the kitchen garden to the southwest by bamboo screens.

THE CENTRAL HOUSE

The central house was comprised of a living area, kitchen, bedroom, dressing area, and guest bedroom. Each room was visually and physically connected to an outdoor garden through glass wall panels and doors. The kitchen garden was a square asphalt paved space to the west of the kitchen. This garden was enclosed on three sides by bamboo screens, which provided privacy from, but still allowed access to, the entrance court to the northeast and the vegetable/cutting garden to the south (Photo 4). An existing ailanthus tree and a wild cherry tree were incorporated into the kitchen garden design. Rhododendrons and hostas also helped to define the space. To further strengthen the architectural connection between the kitchen and the kitchen garden, the interior kitchen wall extended out through the glass wall panels to become a garden wall (Photo 5).

The interior living area in the central house viewed out on the central terrace (Photo 6). This garden space consisted of interlocking lawn and blacktop. A gravel walkway moved around the eastern side of the garden. The blacktop was set around an existing wild cherry tree which provided canopy over the garden (Photo 7). Overhead trellises extended from the central house and the guest house providing additional canopy when covered with vines.

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**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 7

Page 3

James Rose Residence
Bergen County, New Jersey

Narrative Description (continued)

The bedroom and dressing area in the central house opened onto a bedroom garden (Photo 8). This asphalt paved garden was defined on three sides by two utility walls and the bedroom glass panel wall. Rose incorporated an existing cherry tree along with a few new birches into the gardens plantings. To the east, this bedroom garden opened onto the central terrace through vine covered ropes.

THE GUEST HOUSE

The guest house was the smallest of the interior spaces. Its living room, bedroom, and kitchen were combined in one space. A hearth extended out to the north through glass wall panels to become a rhododendron plant box and seat niche for the central terrace (Photo 9). The guest house's garden space to the east of the house was paved in asphalt. This asphalt paving wrapped around to the south of the guest house into a lawn where inset flagstones led up to a stone wall behind the carport. Vine covered ropes separated the guest garden from the central terrace.

METAMORPHOSIS

From its conception, Rose intended for his Ridgewood home to change and evolve over time. Because it has changed, the Rose residence now represents the clearest example of Rose's philosophy of change. In fact these changes have made this residence even more significant to the field of design as all the changes were at the hand of Rose and were the results of his theoretical explorations.

CHANGES TO THE STUDIO APARTMENT

(reference Site Plan B for information and orientation of photographs)

In 1968 the studio was extended south into the original studio garden with a 6-inch raised mahogany platform. A larger kitchen was also added to the eastern side of the building. As a result of the new kitchen, the original main pedestrian entrance from East Ridgewood Ave. was replaced by a private entrance to the studio apartment. Therefore, a new main entrance was situated off of Southern Parkway to the west of the studio apartment. A mahogany gate opens onto a bluestoned entrance court. which leads to both the studio apartment and the central house.

CHANGES TO THE CENTRAL SPACE

In the central house, the kitchen was extended out to the west 3 1/2 ft. on a 6-inch mahogany platform that meets up with the end of the original garden wall. The kitchen door,

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 7

Page 4

James Rose Residence
Bergen County, New Jersey

Narrative Description (continued)

which originally opened to the west directly onto the kitchen garden, now opens to the south. The living room was extended 3 1/2 ft. to the east into the central terrace with the same 6-inch mahogany platform (Photo 10). The bedroom was extended 10 ft. to the south and looks out at an inner sanctum (Photo 11).

The central terrace has also undergone several major design changes. Rose built a wooden planter (now a bluestone fountain, (Photo 12) which steps down to sunken irregular shaped pool behind the central house's living area (Photo 13). Three dogwood trees were planted around the pool providing an enclosing canopy to the space. Rhododendrons were planted around the pool and the eastern edge of the garden providing a buffer from the utilities right of way. The central terrace now consists of a bluestone and river stone walkway which moves around the fountain pools (Photo 14).

CHANGES TO THE GUEST SPACE

The guest house was extended north into the central terrace and east into the original studio garden (Photo 15) providing a much larger interior living space, including a new kitchen area. With the additions to the guest house and the central house, both units became structurally connected. An interior corridor runs from the central house's living room through part of the eastern side of the main bedroom into the guest house.

Also with the additions to the guest house, the central house's original bedroom garden became fully enclosed by solid walls. This garden was converted into an inner sanctum paved with river stone (Photo 16). A glass enclosed corridor along the western side of the guest house provides access to the inner sanctum. A suspended staircase leads up to the roof garden from the inner sanctum.

THE ROOF GARDEN

(reference Site Plan C for information and orientation of photographs)

In the early 1970's a roof garden was added to the Ridgewood residence. The entrance to the roof garden is located above the central house's bedroom. A Zendo (a place for prayer and Zen meditation, Photo 17) lies to the east of this entrance, above the guest house. An enclosed walkway wraps around the Zendo providing views down onto the central terrace. To the north of

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National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 7

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James Rose Residence
Bergen County, New Jersey

Narrative Description (continued)

the garden entrance is a summer apartment with a fireplace cut into the central house's chimney (Photo 18). It is partially enclosed to the east by a wooden herringbone patterned framework with translucent fiberglass insets (Photos 19, 20). This apartment leads to a second space further to the north with a full length bench along the western edge, a wood paneled wall to the north and the partially enclosed herringbone framework to the east and on the roof. A Japanese pagoda tree is growing in a planter box along the space's southern wall. Behind the full length bench is an enclosed corridor which leads around the western side of the roof garden.

To the north of the second space, a bridge extends over the studio garden to link with the studio roof garden. This garden consists of more planter boxes and benches (Photo 21). A spiral staircase winds down from the northern garden to a wooden pool to the east of the studio apartment.

SITE AMENITIES

(reference Site Plan B for information and orientation of photographs)

Another exciting design element of the Rose residence is it's site amenities. Much of the furniture in the buildings and gardens was designed and built by James Rose, including several benches, chairs, and tables. He also designed the copper sculptures and fountains in the various pools (Photo 22) as well as the copper lanterns (Photo 23) and stone arrangements (Photo 24) around the gardens.

THE RESULT

(reference Site Plan D and E for information and orientation of photographs)

(Photos 1-19d represent the property as it currently exists)

Today from busy East Ridgewood Avenue, the three individual living units are barely noticeable. Surrounded by specially designed woven fences and plant material, and connected intimately by garden space, overhead trellises, and a roof garden, the structure appears and disappears in and amongst the tree branches and foliage as Rose intended. His distinctive use of common materials and innovative organization of details to create integrated indoor/outdoor spatial relations is an expression of important post World War II modern design theories.

James Rose Residence
Name of Property

NJ Bergen Co.
County and State

8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A** Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B** Property is associated with the lives of persons significant in our past.
- C** Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D** Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- A** owned by a religious institution or used for religious purposes.
- B** removed from its original location.
- C** a birthplace or grave.
- D** a cemetery.
- E** a reconstructed building, object, or structure.
- F** a commemorative property.
- G** less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance

(Enter categories from instructions)

LANDSCAPE ARCHITECTURE

ARCHITECTURE

Period of Significance

1952-1974

Significant Dates

1952-53

1968

1970-74

Significant Person

(Complete if Criterion B is marked above)

Rose, James C.

Cultural Affiliation

N/A

Architect/Builder

Rose, James C.

Returned

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS): N/A

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository:

James Rose Archives, Ridgewood, NJ

NPS Form 10-900-a

OMB No. 1024-0018 (8-86)

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 8

Page 6

James Rose Residence
Bergen County, New Jersey

Statement of Significance

The James Rose residence, in Ridgewood, New Jersey is significant as the home and studio of James Rose, an important modern landscape architect and design theoretician (1913-1991); and as the built expression of important modern ideas regarding spatial fusion between architecture and landscape architecture, ideas which evolved and continued to find their expression in Rose's improvisations here for over forty years.

Rose's influence on designers and on the profession of landscape architecture has been enormous. One of the three initiators of the modern movement in landscape architecture, a brilliant and rebellious intellect referred to by one writer as "the James Dean of landscape architecture," Rose was expelled from Harvard's Graduate School of Design in 1937 for refusing to design landscapes in the worn-out Beaux-Arts style. His early experiments attempting to define a "modern" approach to landscape architecture were first published by "Pencil Points" magazine (later to be named "Progressive Architecture") in a seminal series of articles (1937-1938). Their influence continues to be felt and several of them have recently been reprinted in *Modern Landscape Architecture: A Critical Review*, by Marc Tribel. Many subsequent articles and four books, not to mention scores of built works, helped to establish Rose as one of the most significant designer/theoreticians of his day.

The Rose Residence was built from 1952 to 1953. Soon after its construction, it was published in "Progressive Architecture." Rose actually began the design while stationed in Okinawa during WW2, as is evidenced by an article published in "American Home" Magazine in 1943. In this article Rose suggests that the post-war American house will need to be smaller, more inexpensive, efficiently organized and extremely functional, with a "maximum feeling of free space," achievable through interlocking indoor and out-of-door volumes. He wrote, "I wanted the spaces flowing easily from one to another, divided for privacy and for convenience. I wanted the arrangement flexible and varied. Most of all, I wanted all of this integrated with the site in a design that seemed to grow, to mature, and to renew itself as all living things do."

Rose's progressive modern design theories and the practical applications in built works evolved in subsequent decades. In the late fifties Rose published his first book, *Creative Gardens* (Rheinhold, 1958) which both explains his theoretical framework for

NPS Form 10-900-a

OMB No. 1024-0018 (8-86)

United States Department of the Interior
National Park Service

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Section 8

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James Rose Residence
Bergen County, New Jersey

Statement of Significance (continued)

design and presents several projects completed by Rose during the fifties. These include his own residence in Ridgewood, as well as projects in Great Neck, NY; Mineola, NY; Miami, FL; Pasadena, CA; South Orange, NJ; West Orange, NJ; New York City, NY; and Baltimore, MD. On three of these projects Rose was both architect and landscape architect designing both house and garden. *Creative Gardens* also contains Rose's experimental "Modular Gardens," which were designed to be flexible in response to the fifties' changing life styles. In his theoretical explanation of the nature of landscape (Part II of the book) Rose discusses the definitions of space in landscape architecture through landscape floors, walls and ceilings, and the need for a contemporary approach to solving contemporary problems.

Along with the other foremost designers of his day, in 1960 Rose was invited by the Japanese government to participate in the World Design Conference, an event which had a lasting impact on his subsequent work. Annually, after this event, Rose would return to Japan to study Japanese culture which became internalized in his philosophy and built work. In a 1983 interview with Michael Van Valkenburgh he was to reflect,

Some people think I go to Japan to sneak a peak at the Japanese Gardens. I don't. I go to look at the people. They are the garden. My gardens are intended to help my clients with their own self-discovery. A garden is the gateless gate of Zen Buddhism. A garden owner cannot really enter this garden unless he has this understanding. But the way you organize and define space can help people enter the gateless gate.

In 1965 Rose wrote a collection of essays entitled, *Gardens make me laugh*, (Silvermine). In them he presents the mundane trials and tribulations of a practicing landscape architect in a humorous way which, nonetheless, expresses the profound nature of the task of making a garden or landscape. For example, Rose relates his response to a Northern New Jersey suburbanite's request for a Japanese garden with, "Of course, whereabouts in Japan do you live?"

In 1967 Rose wrote the book, *Modern American Gardens Designed by James Rose*, under the pseudonym of Mark Snow (Rheinhold). Like *Creative Gardens*, this

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United States Department of the Interior
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James Rose Residence
Bergen County, New Jersey

Statement of Significance (continued)

book both presents some of his many built works done in the late fifties and sixties and his continuing theoretical evolution. Rose's analysis of the preceding period in landscape architectural history is particularly insightful, as well as his comparisons between architecture, sculpture and landscape architecture. He wrote,

I have found it helpful to think of a garden as sculpture. Not sculpture in the sense of an ordinary object to be viewed. But sculpture that is large enough and perforated enough to walk through. And open enough to present no barrier to movement and broken enough to guide the experience, which is essentially communion with the sky. This is a garden.

Modern American Gardens also includes a new look at the Rose residence. Rose describes it thusly, "There is a thoroughness and an interplay of landscape, shelter and people about the place; a fusion of them all that is very much like ecology." This early reference to ecology by Rose reflects his awareness of a personal, yet ecological design approach for landscape architecture. (In fact, *Modern American Gardens* begins with a definition of ecology.)

Shortly after the publication of *Modern American Gardens*, consistent with Rose's evolving theories about the nature of landscape as in constant change, Rose embarked upon a series of significant changes at his Ridgewood home. In 1968 he made modifications to the first floor and in 1974 he added the roof garden to provide more indoor space. (For a complete description of these changes, please see the section of this application entitled, "Narrative Description.")

In a later book, *The Heavenly Environment* (New City, 1987), Rose reflects upon the evolution of the Ridgewood design, "Change is the essence. To reveal what is always there is the trick. The metamorphosis is seen minute by minute, season by season, year by year. Through this looking glass, 'finish' is another word for death."

The Ridgewood design was the continuous studio and workshop of one of landscape architecture's most inventive theoreticians and garden-makers. In dozens of

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National Park Service

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CONTINUATION SHEET**

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James Rose Residence
Bergen County, New Jersey

Statement of Significance (continued)

articles, four books, hundreds of built works and at Ridgewood itself Rose was a major force in defining the meaning of modern landscape architecture and charting its contemporary course. Currently the James Rose residence has been metamorphosed into the James Rose Center for Landscape Architectural Research and Design, as was his wish before he died. As an important inspirational force for contemporary designers and theorists and as a vital built record of Rose's design exploration, it is imperative to preserve this important American work.

Returned

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United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

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James Rose Residence
Bergen County, New Jersey

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National Park Service

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James Rose Residence
Bergen County, New Jersey

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CONTINUATION SHEET**

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James Rose Residence
Bergen County, New Jersey

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James Rose Residence
Bergen County, New Jersey

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United States Department of the Interior
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**NATIONAL REGISTER OF HISTORIC PLACES
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Bergen County, New Jersey

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James Rose Residence
Name of Property

NJ Bergen Co.
County and State

10. Geographical Data

Acreage of Property 0.25

Hackensack Quad

UTM References

(Place additional UTM references on a continuation sheet.)

1

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3

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See continuation sheet

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

Karen Becker, Cynthia Haverman, Deb Wallstrom, Bethany White, and
name/title Professor Dean Cardasis
Landscape Architecture & Regional Planning Department,
organization University of Massachusetts, Amherst date April 1997
Hills Hall North telephone (413)545-1784
city or town Amherst state MA zip code 01003

Returned

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional items

(Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of SHPO or FPO.)

name Barrier Aung, Inc. (also legally named The James Rose Center)
street & number 506 East Ridgewood Avenue telephone (201) 444-2559
city or town Ridgewood state NJ zip code 07450

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 10

Page 15

James Rose Residence
Bergen County, New Jersey

Verbal Boundary Description: Block #4005, Lot #1

Boundary Justification: The nominated property includes the entire parcel historically associated with the residence of James Rose.

Returned

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Page 16

James Rose Residence
Bergen County, New Jersey

Photographs

- Photo 1: Photographer: Lonnie Wasco
 Source: The Heavenly Environment, 1987
 Description: Main entrance to Rose residence off of East Ridgewood Avenue,
 leads to paved entrance court.
- Photo 2: Photographer: Lonnie Wasco
 Source: Creative Gardens, 1954
 Description: Studio apartment kitchen and living area, and the studio garden
 beyond the glass wall panels.
- Photo 3: Photographer: Lonnie Wasco
 Source: Creative Gardens, 1954
 Description: Paved studio garden with linden trees and rhododendrons looking
 north at the studio apartment and bamboo screens.
- Photo 4: Photographer: Lonnie Wasco
 Source: Creative Gardens, 1954
 Description: The central house kitchen garden looking at the kitchen wall and
 bamboo screens.
- Photo 5: Photographer: Lonnie Wasco
 Source: Creative Gardens, 1954
 Description: The central house kitchen looking out on the kitchen garden.
- Photo 6: Photographer: Lonnie Wasco
 Source: Creative Gardens, 1954
 Description: The central house living area looking out on the central terrace.
- Photo 7: Photographer: Lonnie Wasco
 Source: Creative Gardens, 1954
 Description: Central terrace with interlocking lawn and blacktop around wild
 cherry tree.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Page 17

James Rose Residence
Bergen County, New Jersey

Photographs (continued)

- Photo 8: Photographer: Lonnie Wasco
 Source: Creative Gardens, 1954
 Description: Bedroom garden looking north at the central house bedroom and dressing area. The central terrace is seen through the ropes.
- Photo 9: Photographer: Lonnie Wasco
 Source: Creative Gardens, 1954
 Description: The guest house interior looking north onto the central terrace.
- Photo 10: Photographer: Student
 1995
 Description: The central house living room raised mahogany platform looking out on the central terrace.
- Photo 11: Photographer: Don Manza
 1974
 Description: Inner sanctum south of the central house bedroom with stairs leading to the roof garden.
- Photo 12: Photographer: Student
 1995
 Description: Bluestone fountain in the central terrace was once a wooden planter.
- Photo 13: Photographer: Student
 1995
 Description: The central terrace with bluestone fountain stepping down to pool.
- Photo 14: Photographer: Student
 1995
 Description: Looking north at bluestone fountain and walkway in central terrace.
- Photo 15: Photographer: Student
 1995
 Description: Central terrace space looking at the guest house addition.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

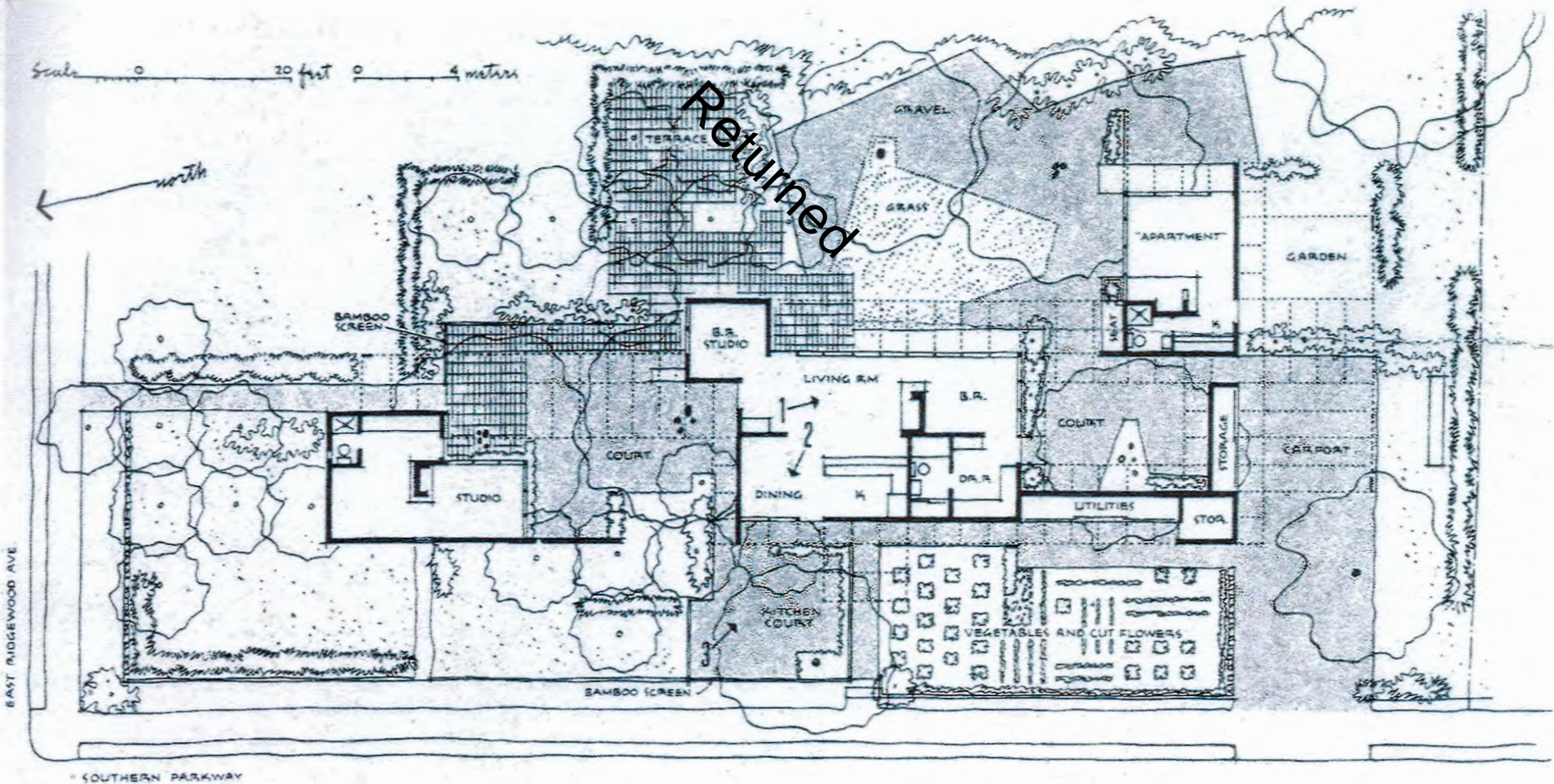
Page 20

James Rose Residence
Bergen County, New Jersey

- Photo 10d: Description: The inner sanctum with the stairs to the roof garden, looking south from the central house bedroom.
- Photo 11d: Description: Copper fountain, glass wall panels of the central house and roof garden structures, looking north from the central terrace.
- Photo 12d: Description: Copper fountain and central terrace pool looking east.
- Photo 13d: Description: Central terrace pool, looking north.
- Photo 14d: Description: Copper fountain, guest house, central house and roof garden, looking south on the central terrace.
- Photo 15d: Description: Looking south at the bluestone and copper fountain and pool of the central terrace.
- Photo 16d: Description: Bench and stone walkway at east side of the central terrace.
- Photo 17d: Description: Central terrace pool, copper fountain, central house living room and roof garden, looking west from the edge of the property.
- Photo 18d: Description: Central terrace pool looking west at the guest house, central house and roof garden.
- Photo 19d: Description: Roof garden space above living room of central house, looking north.

James Rose Residence
506 E. Ridgewood Ave.
Bergen Co. N.J.

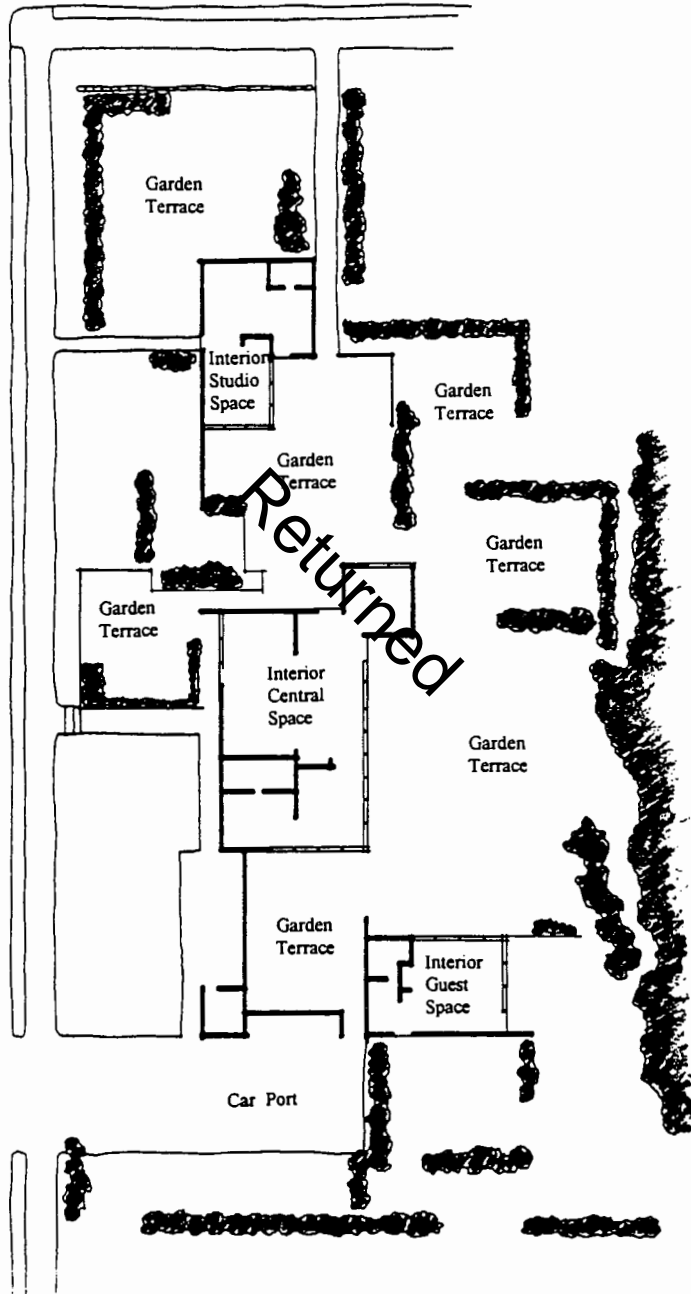
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CONCEPT PLAN

James Rose Residence (Block #4005, Lot #1)

Bergen County, New Jersey



James C. Rose Residence

506 East Ridgewood Avenue
Ridgewood, New Jersey

Drawing 71U.

CONCEPT PLAN

1953

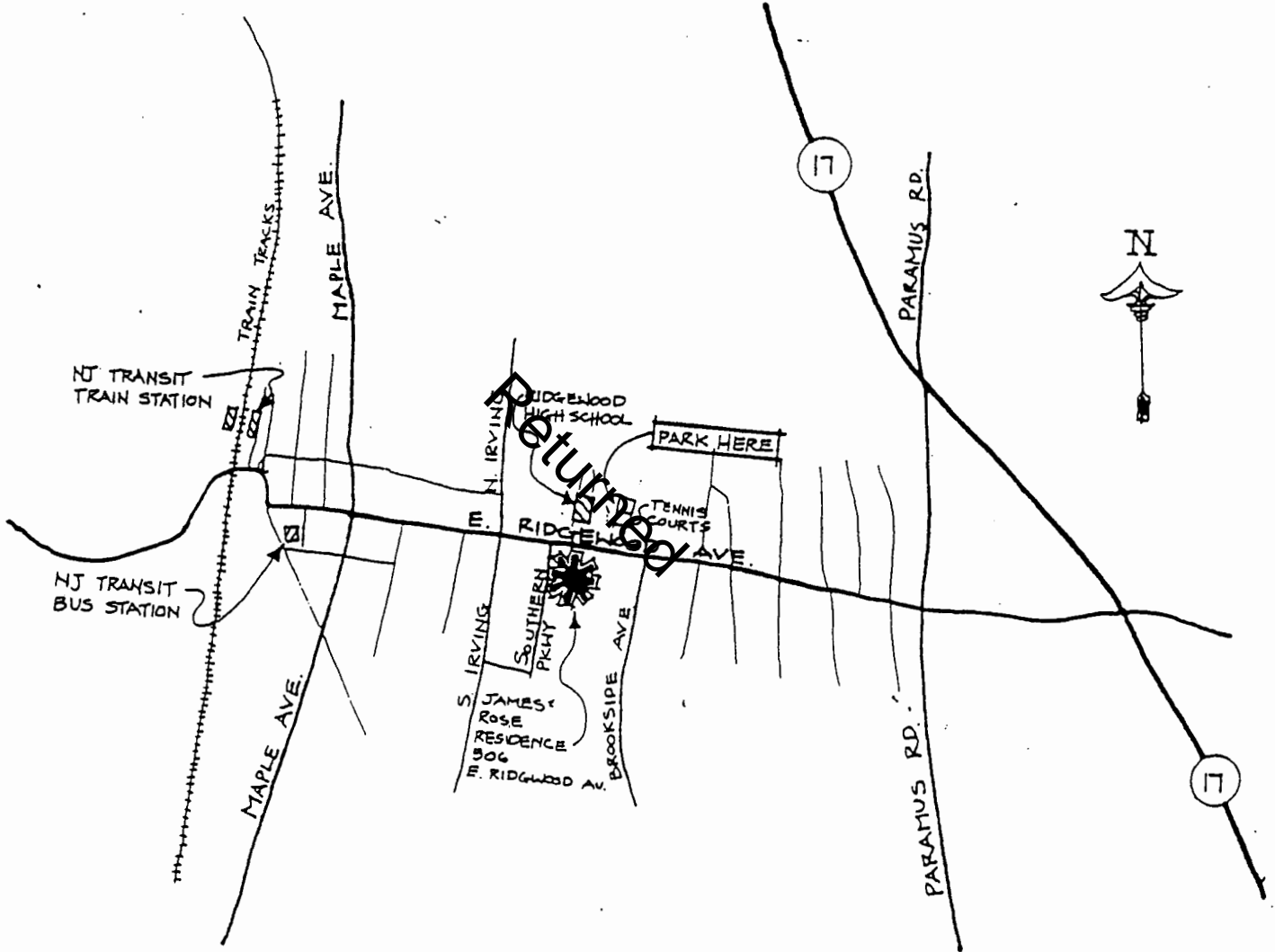
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North Arrow	Author
Revised By	Date



NPS Form 10-900-a OMB No. 1024-0018 (8-86)
United States Department of the Interior National Park Service
NATIONAL REGISTER OF HISTORIC PLACES

SKETCH MAP: LOCATION OF SITE IN RIDGEWOOD, NJ
James Rose Residence (Block #4005, Lot #1)

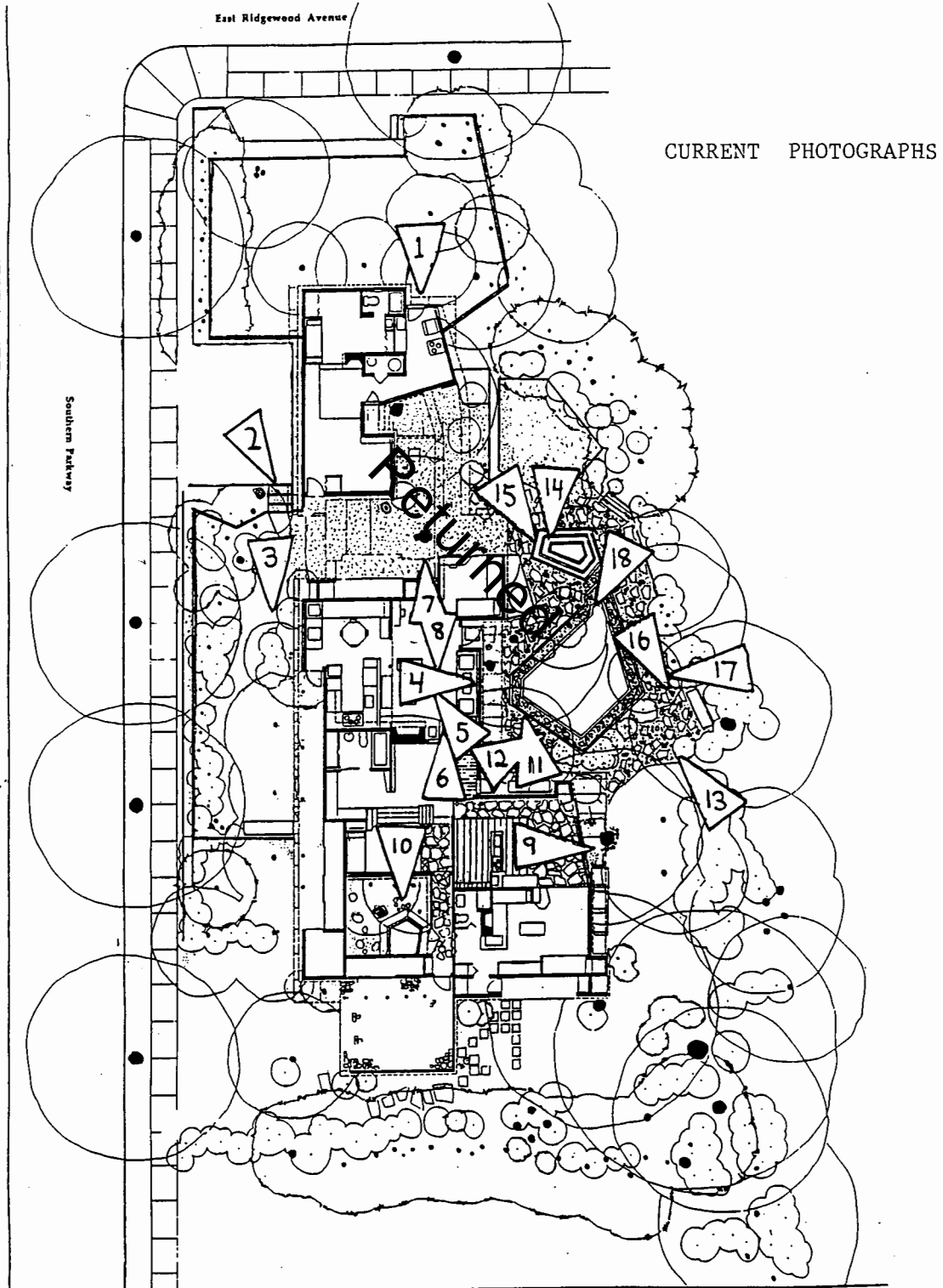
Bergen County, New Jersey



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SITE PLAN D: CURRENT FLOOR PLAN
James Rose Residence

Bergen County, New Jersey



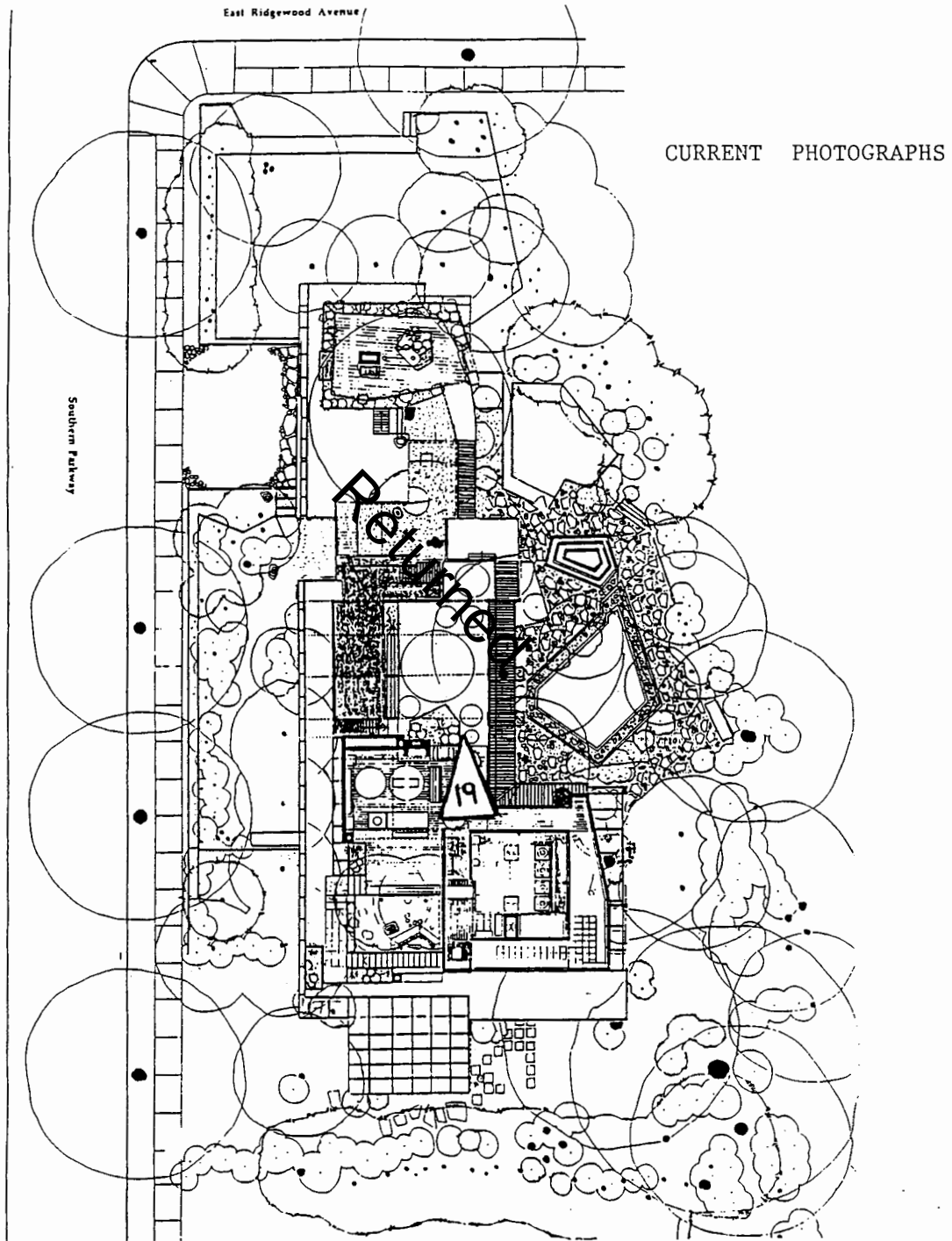
James C. Rose
Landscape Research and Study Center
506 East Ridgewood Avenue
Ridgewood, New Jersey

Drawing Title
FIRST FLOOR PLAN
1996

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Checked by	Revised	

SITE PLAN E: CURRENT ROOF GARDEN PLAN
James Rose Residence

Bergen County, New Jersey



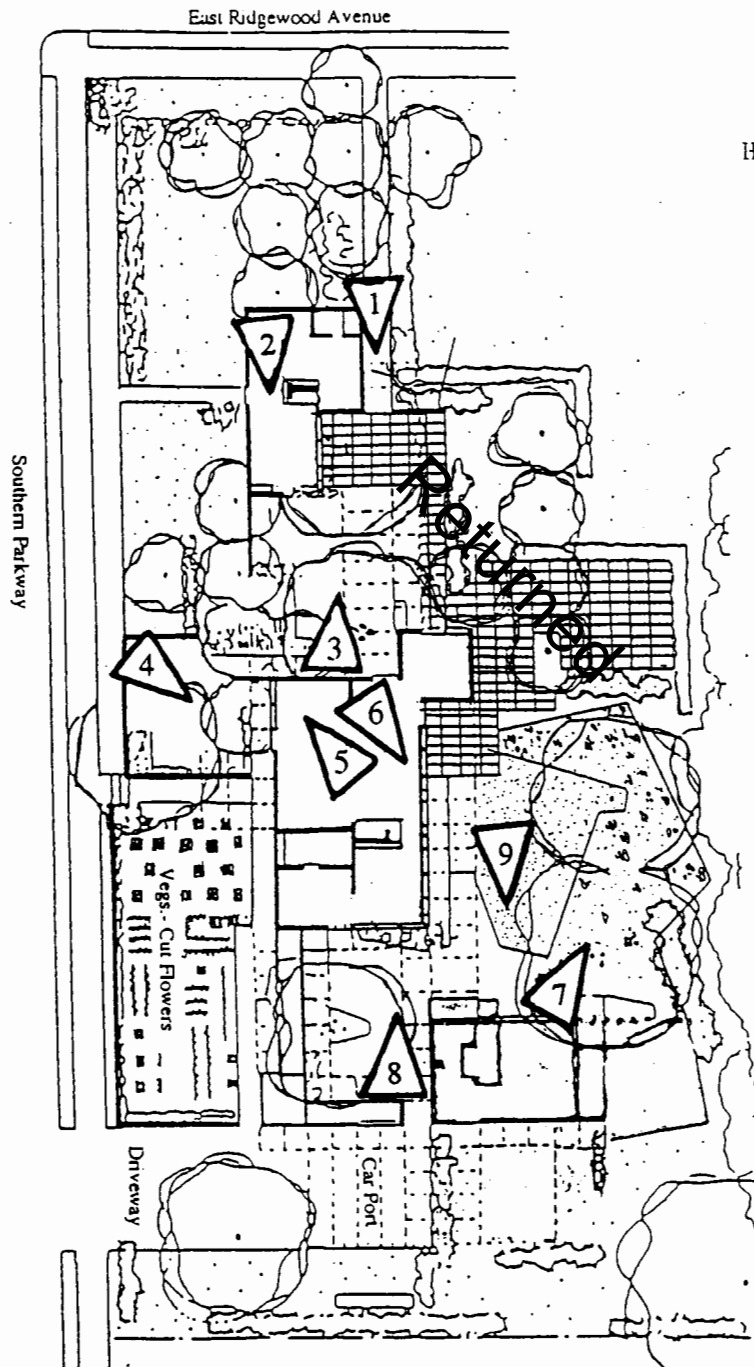
James C. Rose
Landscape Research and Study Center
506 East Ridgewood Avenue
Ridgewood, New Jersey

Drawing Title
ROOF GARDEN PLAN
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SITE PLAN A: FLOOR PLAN 1953
James Rose Residence (Block #4005, Lot #1)

Bergen County, New Jersey

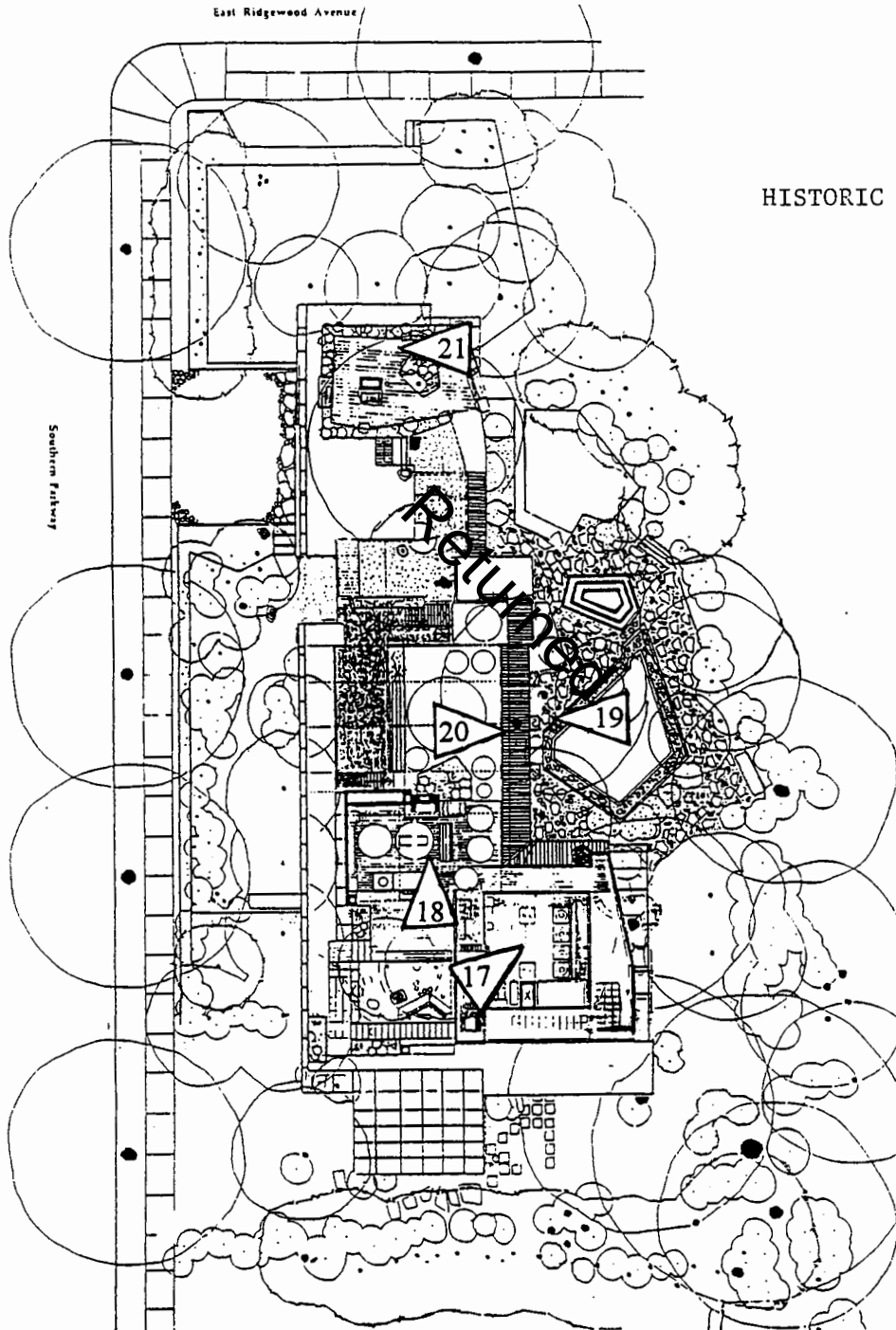


HISTORIC PHOTOGRAPHS

James C. Rose Residence 506 East Ridgewood Avenue Ridgewood, New Jersey	Drawing Title:	
	FIRST FLOOR PLAN 1953	

SITE PLAN C: ROOF GARDEN PLAN 1996
James Rose Residence (Block #4005, Lot #1)

Bergen County, New Jersey



HISTORIC PHOTOGRAPHS

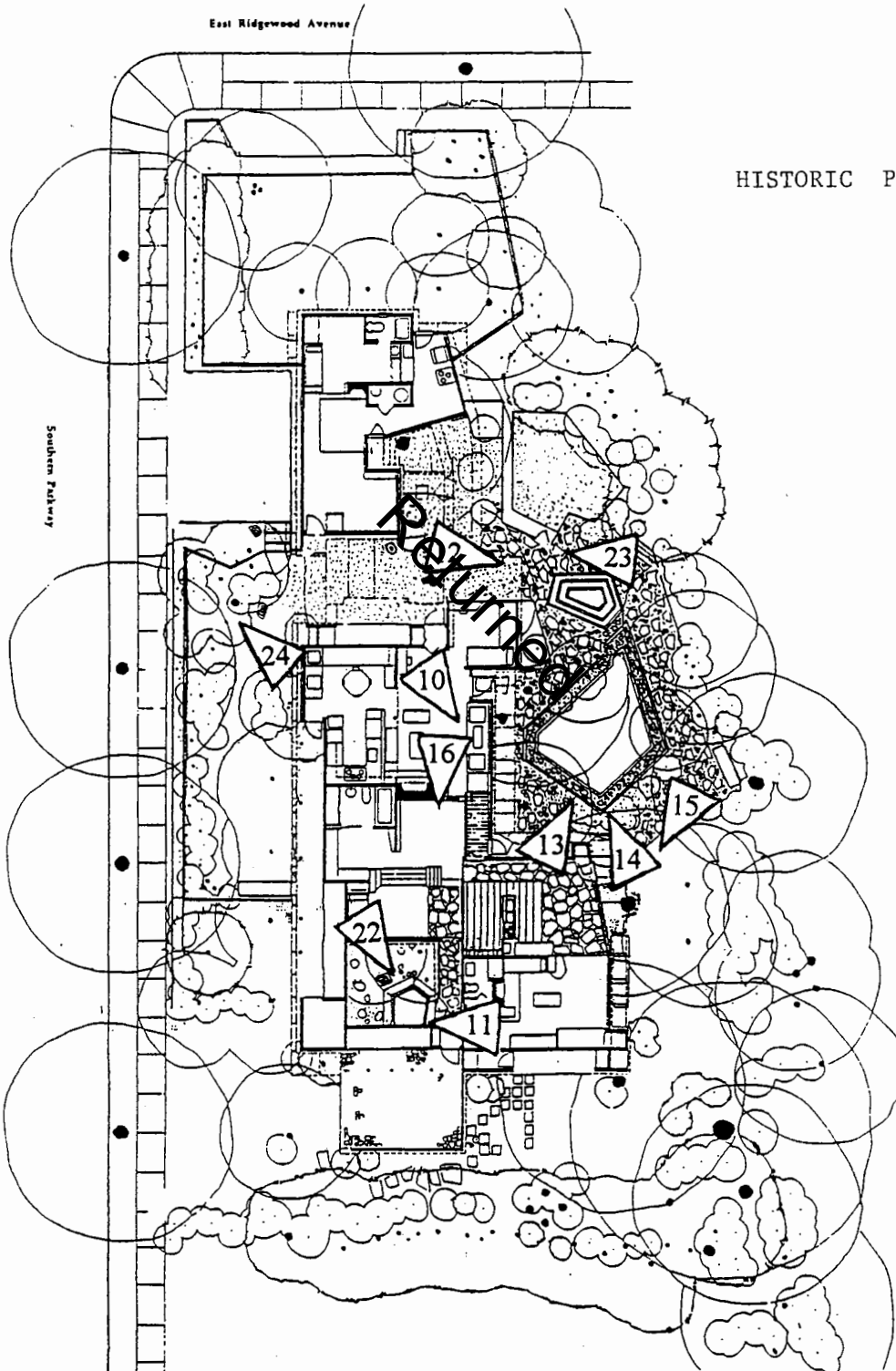
James C. Rose
Landscape Research and Study Center
506 East Ridgewood Avenue
Ridgewood, New Jersey

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ROOF GARDEN PLAN
1996

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SITE PLAN B: FLOOR PLAN 1996
James Rose Residence (Block #4005, Lot #1)

Bergen County, New Jersey



HISTORIC PHOTOGRAPHS

James C. Rose
Landscape Research and Study Center

506 East Ridgewood Avenue
Ridgewood, New Jersey

Drawing Title

FIRST FLOOR PLAN
1996

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HISTORIC PHOTOGRAPHS



Returned

1987- The Heavenly Environment, Photo by Lonnie Wasco



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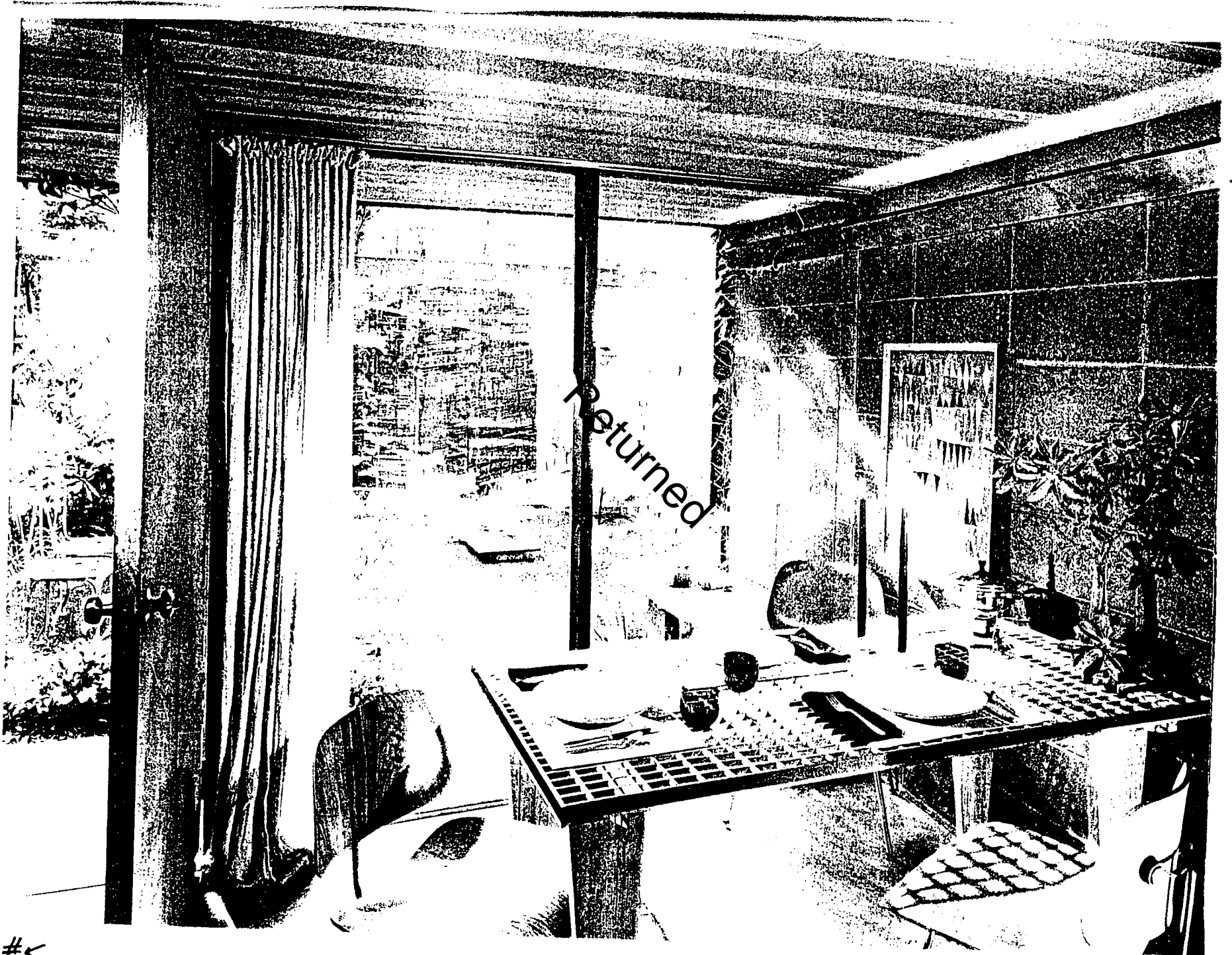
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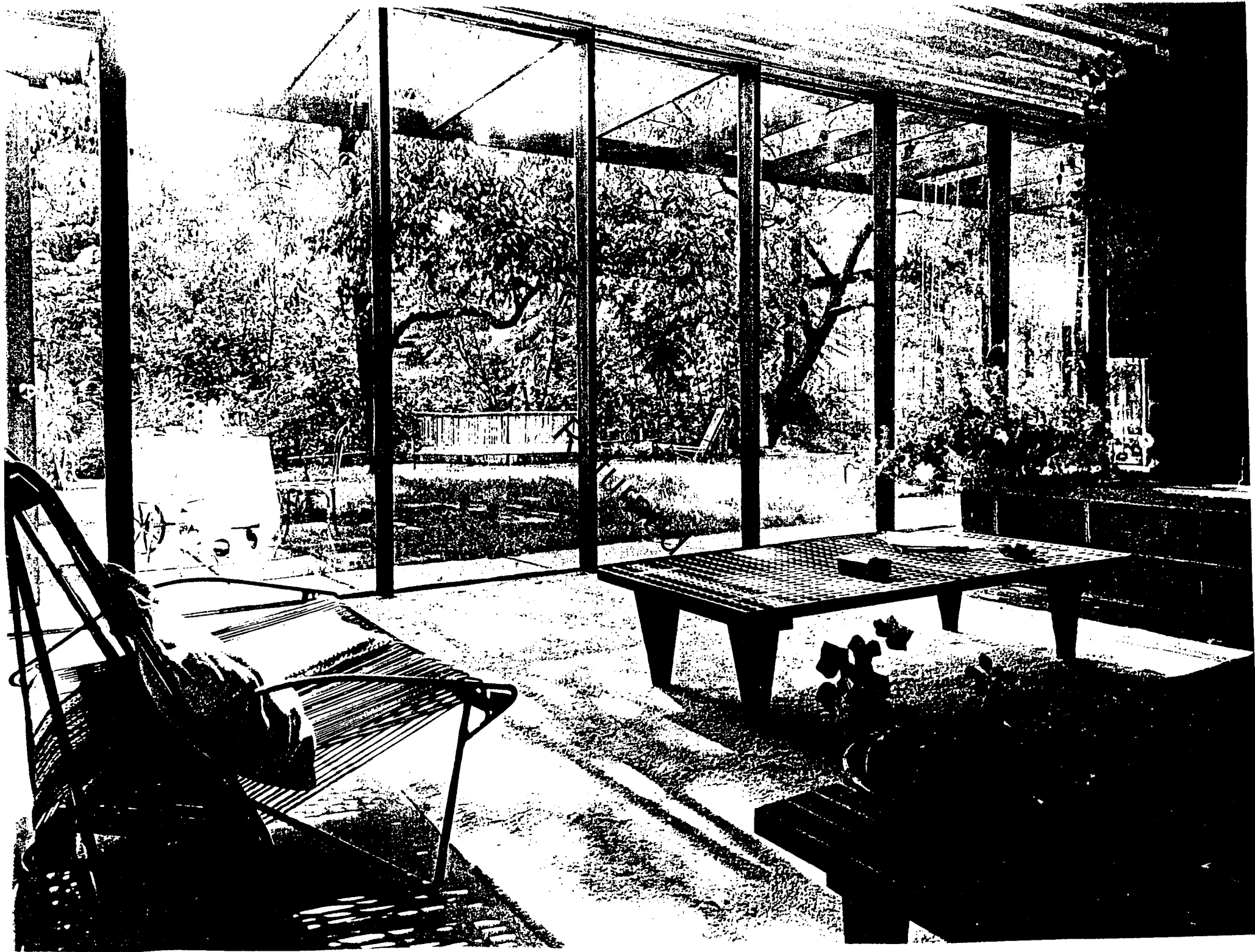
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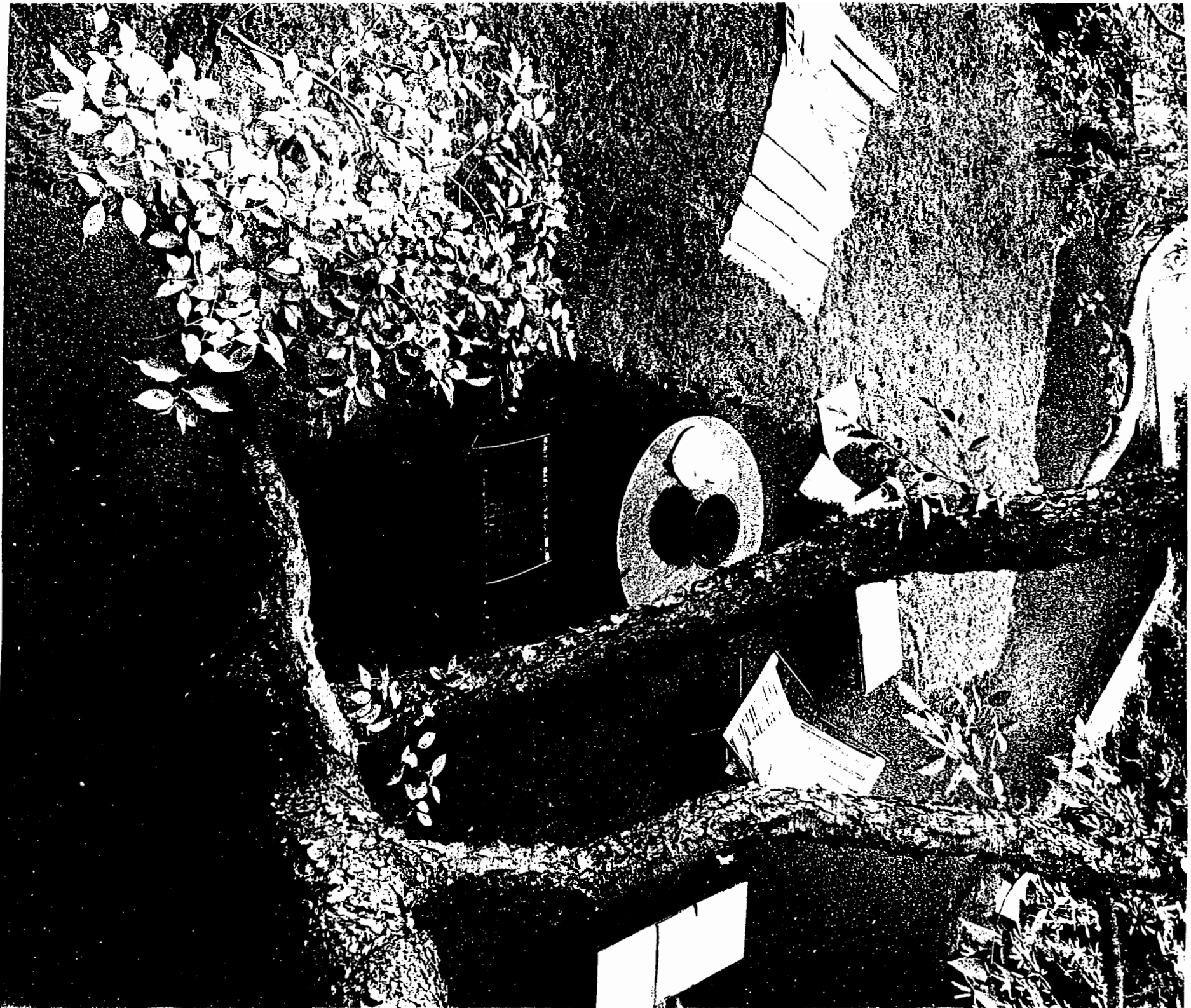


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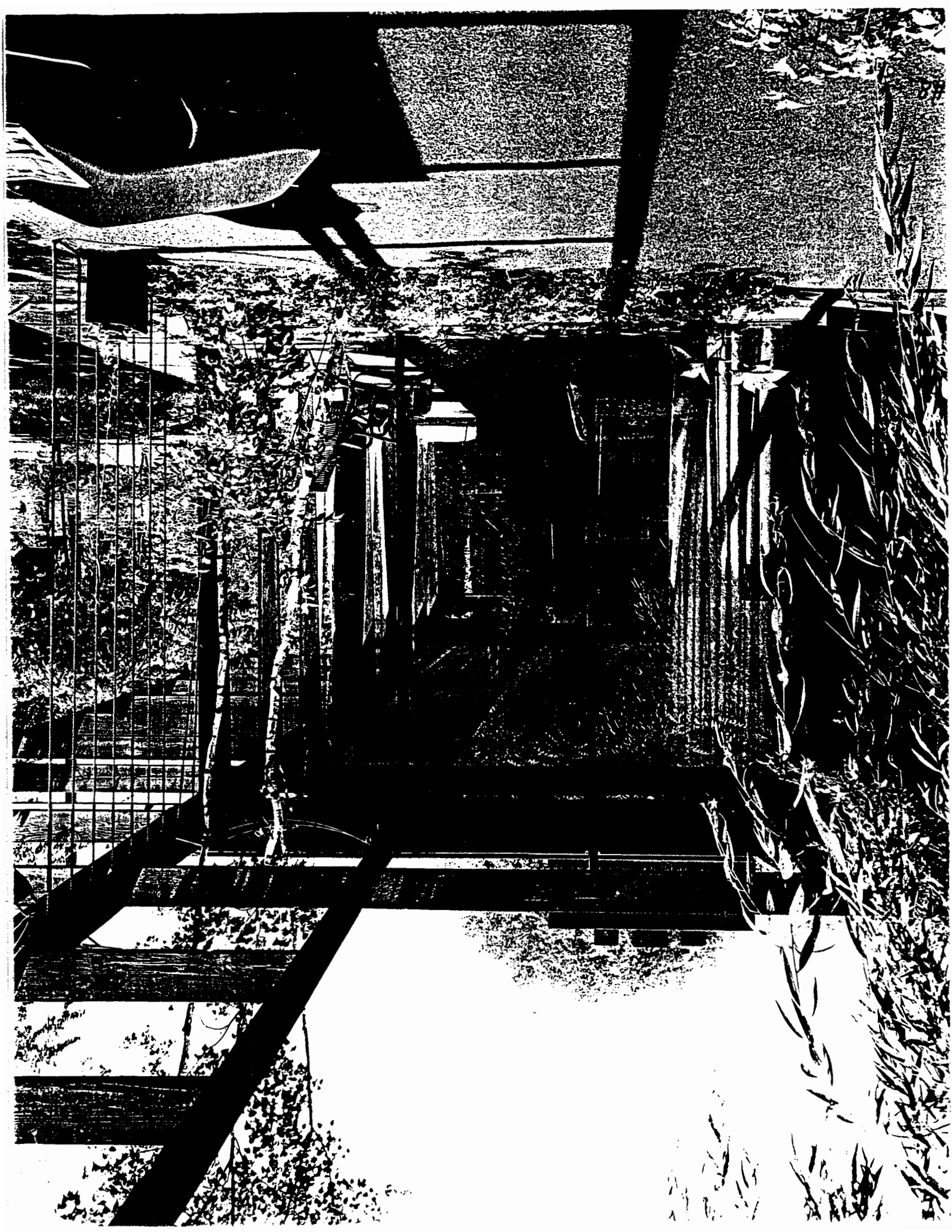
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1954- Creative Gardens, Photo by Lonnie Wasco

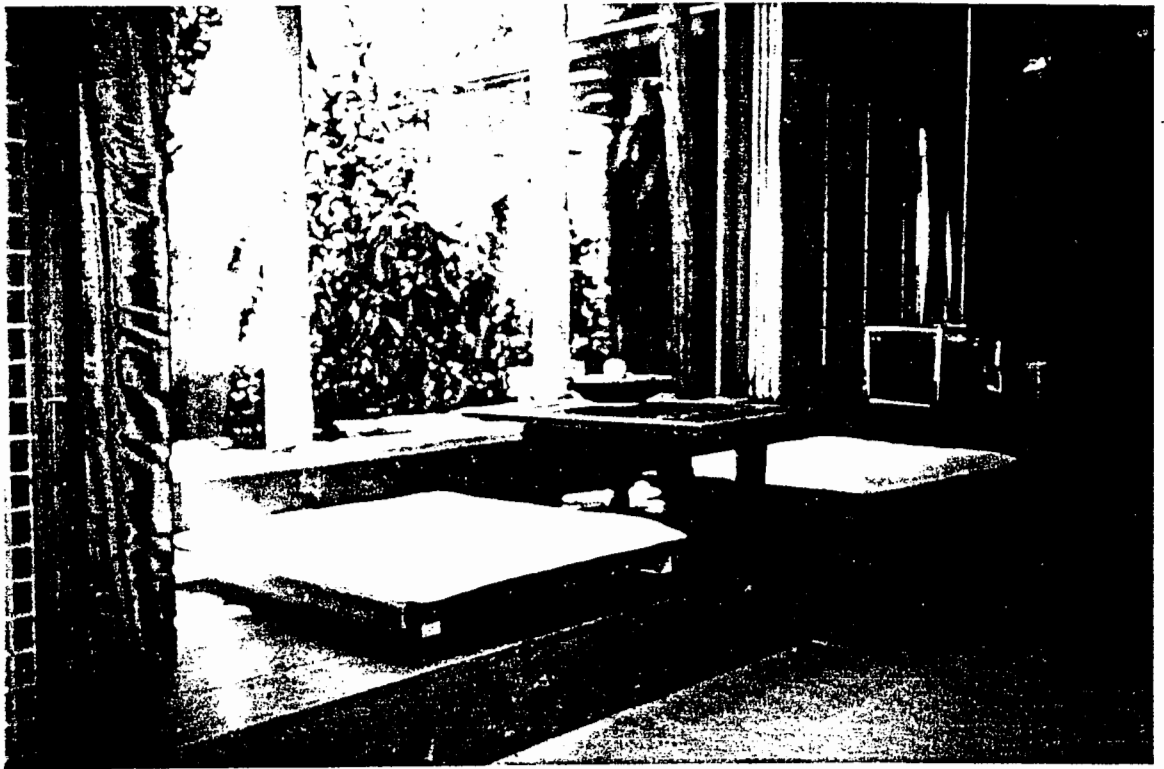




1954. Creative Gardens Photo by Lonnie Wasco







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1995

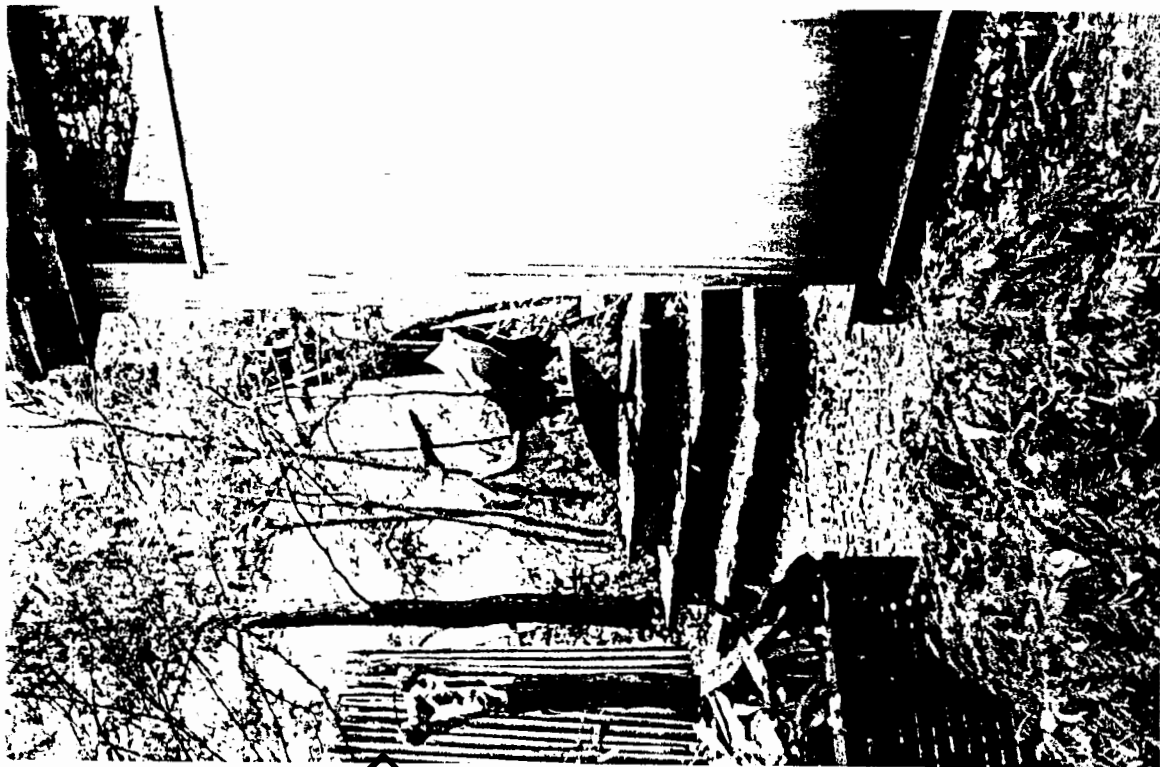
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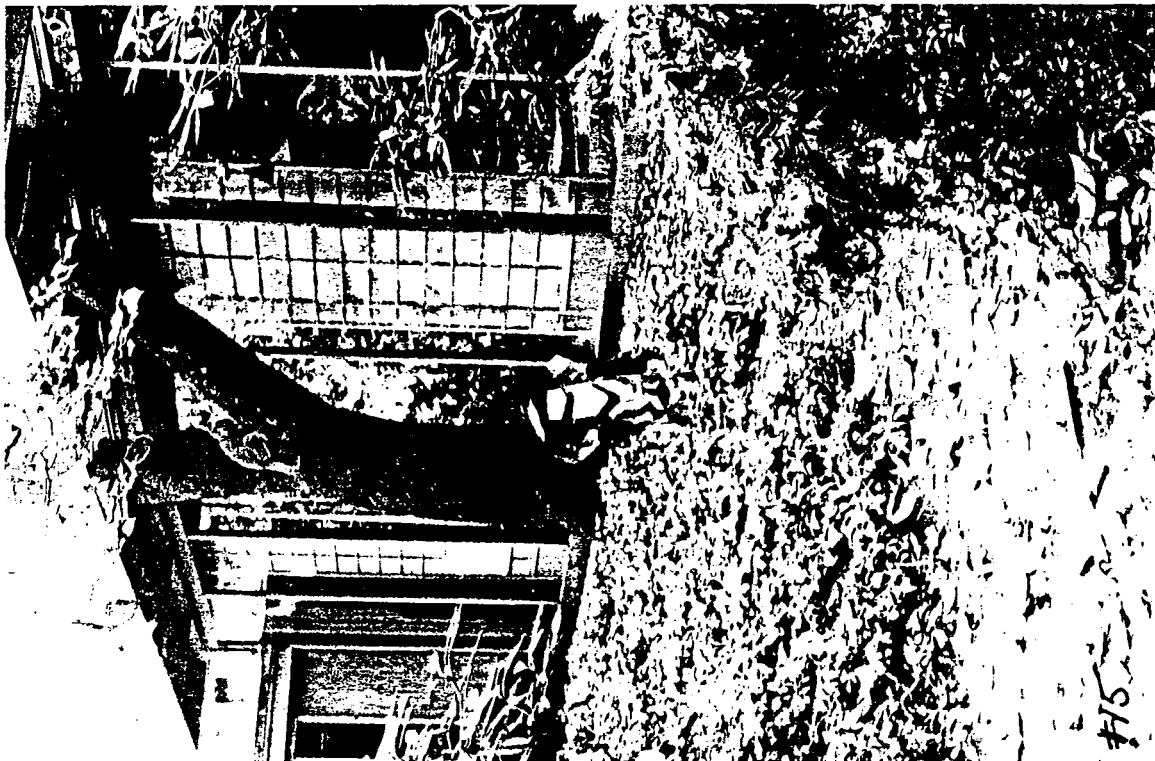
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1974- Photo by Don Manza



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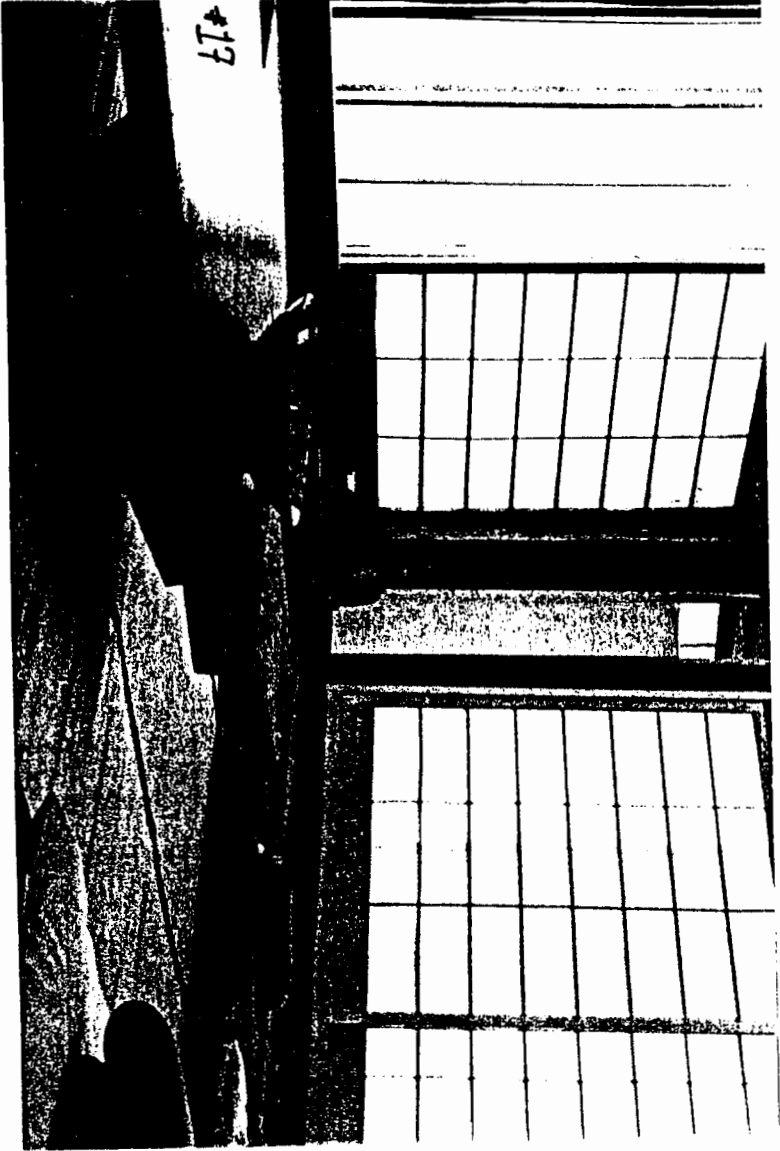


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1995

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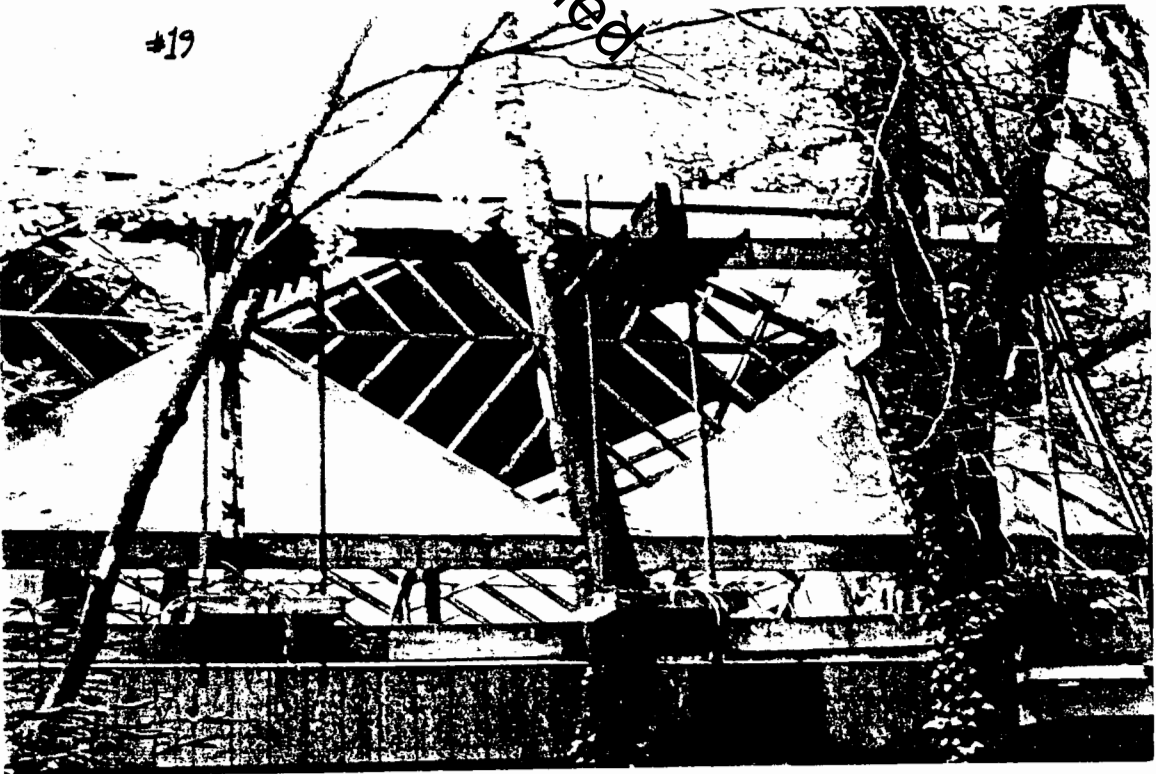
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January, 1969 - Photo developed





Returned





Returned



1995

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1995

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1995

#22



returned



#24

1995

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: Rose, James, House

MULTIPLE NAME:

STATE & COUNTY: NEW JERSEY, Bergen

DATE RECEIVED: 7/24/97 DATE OF PENDING LIST: 8/05/97
DATE OF 16TH DAY: 8/21/97 DATE OF 45TH DAY: 9/07/97
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 97000936

NOMINATOR: STATE

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N
REQUEST: N SAMPLE: N SLR DRAFT: NATIONAL: N

COMMENT WAIVER: N

ACCEPT RETURN REJECT _____ DATE

ABSTRACT/SUMMARY COMMENTS:

See attached Return sheet

RECOM./CRITERIA Return

REVIEWER Patrick Andrus DISCIPLINE Historian

TELEPHONE _____ DATE 9/3/97

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

James Rose House

Bergen County, NEW JERSEY

This nomination is being returned for technical and substantive deficiencies. The major oversight in the nomination is that the issue of exceptional importance is not addressed. The Period of Significance for these buildings is defined as ending in 1974. Under National Register Criteria Consideration G (Properties Achieving Significance Within the Past Fifty Years) the nominated property must be shown to be of exceptional importance. This issue must be directly addressed in the form in order to list the property for significance in architecture and landscape architecture. While the nomination form contains an extensive bibliography the only sources referenced in the significance section are works written by Rose. The nomination form should make more extensive reference to works listed in the bibliography to establish the professional consensus on Rose's importance. In documenting properties whose period of significance extends close to the present, the nomination must provide evidence that sufficient historical perspective exists to determine that the property is exceptionally important.

Section 5 of the form lists 11 objects as contributing, but the objects are not identified or described in the form. Please identify the objects and explain how they contribute to the nominated property's significance.

Also, in Section 5 of the form the nominated property is identified as a "site." Because the major resources are the three historically related buildings, the category of "building(s)" should be checked.

Patrick Andrus, Historian
National Register of Historic Places
9/3/97



State of New Jersey

DEPARTMENT OF ENVIRONMENTAL PROTECTION
NATURAL & HISTORIC RESOURCES
OFFICE OF THE ASSISTANT COMMISSIONER
MAIL CODE 501-03A
P.O. BOX 420
TRENTON, NJ 08625-0420
TEL: # 609-292-3541 FAX: # 609-984-0836

PHILIP D. MURPHY
Governor

SHEILA Y. OLIVER
Lt. Governor

CATHERINE R. McCABE
Commissioner



May 23, 2019

Ms. Joy Beasley
Keeper, National Register of Historic Places
National Park Service
Department of the Interior
1849 C Street
Mail Stop 7228
Washington, D.C. 20240

Dear Ms. Beasley:

The New Jersey Historic Preservation Office is re-submitting the National Register nomination for the James C. Rose residence, at 506 Ridgewood Avenue, in Ridgewood Borough, Bergen County, New Jersey, for National Register consideration. A previous nomination was submitted to the National Park Service in July 1997, but was returned to New Jersey for substantive and technical issues, with comments issued on September 3, 1997.

With the passage of time, additional research into this property and into the career of Rose, himself, has been conducted, and the nomination has been re-written, and the arguments for significance strengthened. The enclosed disks contain the true and correct copy of the nomination for the James C. Rose residence, and the digital photographs to support the nomination.

Should you want any further information concerning this application, please feel free to contact Katherine J. Marcopul, Administrator, New Jersey Historic Preservation Office, Mail Code 501-04B, P.O. Box 420, Trenton, New Jersey 08625-0420, or call her at (609) 984-5816.

Sincerely,

Ray Bukowski
Deputy State Historic
Preservation Officer