Maverick Impossible-James Rose and the Modern American Garden.

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"To see the universe within a place is to see a garden;
to see it so is to have a garden;
not to prevent its happening is to build a garden."
—James Rose, *Modern American Gardens.*

James Rose was one of the leaders of the modern movement in American garden design. I write this advisedly because James " the-maverick-impossible" Rose would be the first to disclaim it. "I'm no missionary," he often exclaimed, "I do what pleases me!"[1] Nevertheless, Rose, through his experimental built works, his imaginative creative writing, and his generally subversive life-style provides perhaps the clearest image of what may be termed a truly modern approach to American garden design.

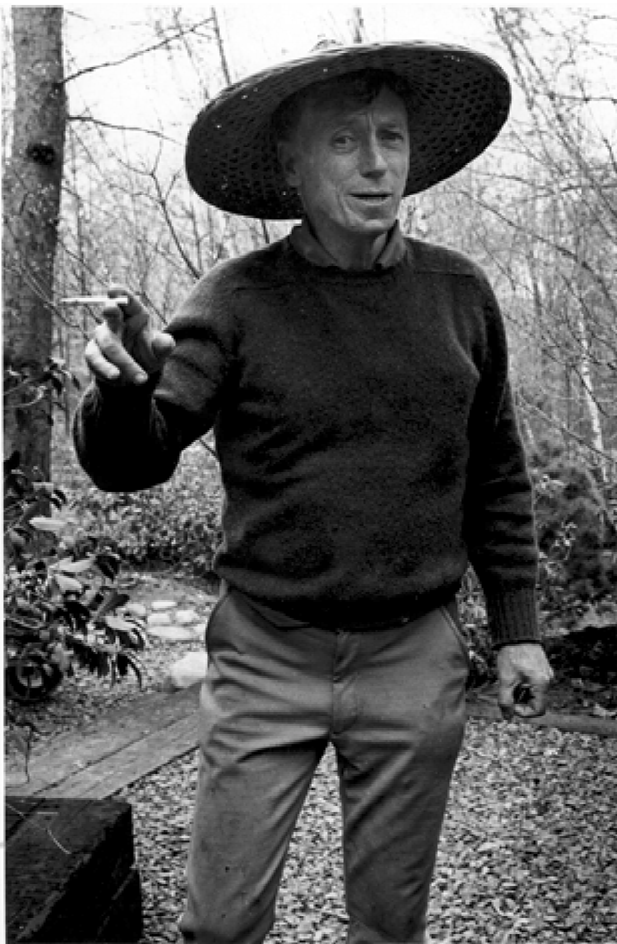

Figure 1. James Rose in a garden, ca. 1980s, Ridgewood, N.J. (James C. Rose Archives)

Rose was a rugged individualist who explored the universal through the personal. Both his incisive writings and his exquisite gardens evidence the vitality of an approach to garden making (and life) as an adventure within the great cosmic joke. He disapproved of preconceiving design or employing any formulaic method, and favored direct spontaneous improvisation with nature. Unlike fellow modern rebels and friends, Dan Kiley and Garrett Eckbo, Rose devoted his life to exploring the private garden as a place of self-discovery. Because of the contemplative nature of his gardens, his work has sometimes been mislabeled Japanese—but nothing made Rose madder than to suggest he did Japanese gardens. In fact, in response to a query from one prospective client as to whether he could do a Japanese garden for her, Rose replied, "Of course, whereabouts in Japan do you live?"[2]

This kind of response to what he would call his clients' "mind fixes" was characteristic of James Rose. But on examination, Rose was always saying more than met the ear, and if a client was willing to search for the meaning between the words, where Rose maintained it always existed, the adventure would begin. Rose realized that in the way he responded to his clients, just as in the way he responded to their sites, he was already working on their gardens. And while he never met a site he couldn't love, he rejected more commissions than he accepted, condemning most prospective clients as hopeless. From this it should be obvious that many of his prospective clients rejected him too, but Rose asserted that that suited him just fine. When clients were able to accept the challenge of the adventure Rose presented, the results were distinctive modern American gardens which were portraits, Rose would say mirrors, of his clients and their sites. That they reflected Rose's unique approach and beliefs is beyond question.

James C. Rose was born on Easter Sunday, 1913, and died on September 16, 1991, at the age of seventy-eight. James was only five when his father died and with his mother, and older sister, Virginia, he moved to New York City. He never graduated from high school (because he refused to take music

and mechanical drafting) but somehow managed to enroll in agriculture courses at Cornell University and transfer, a few years later; as a special student, to Harvard University to study landscape architecture. He was soon expelled from Harvard for refusing to design landscapes in a Beaux-Arts manner.

Rose worked briefly as a landscape architect for Antonin Raymond and for a short time had a large practice of his own in New York City. He served in World War II in Okinawa, and in the early 1950s, moved to Ridgewood, New Jersey, where he spent the rest of his life in the practice of landscape architecture.

Rose was also interested in acting and the theater. From the 1970s until his death, he practiced Zen Buddhism, and made many visits to Japan. He authored numerous provocative articles which remain relevant today, most notably a series of seminal articles expounding modernism in landscape design in *Pencil Points* (now *Progressive Architecture*) between 1938 and 1939. He also authored four books, which advance both the theory and practice of landscape architecture. They are *Creative Gardens* (1958), *Gardens Make Me Laugh* (1965), *Modern American Gardens-Designed by James Rose* (1967, written under the pseudonym "Marc Snow"), and *The Heavenly Environment* (1987).

And Rose built hundreds of exquisite gardens. To quote Garrett Eckbo's recent memorial, "James Rose was an authentic pioneer of modern landscape design."[3] In fact, James Rose was arguably the most articulate translator of the meaning of modernism to garden design through both his writings and his built works.

James Rose grew up, lived and practiced landscape architecture around New York City at a time when the New York modern art scene was flourishing. Although Rose rarely cited particular influences from the other arts, as an imaginative and intellectual modern person, he was stimulated by the ways in which the ideas and works of modern art and architecture might be relevant to landscape architecture.

This paper presents my understanding of Rose's work in the context of modern art and architecture; discusses what has been referred to as " the modern revolution in landscape architecture" of which Rose was a chief protagonist; and briefly examines one of Rose's works, his own residence (now a study center) in Ridgewood, New Jersey, a prime example of Rose's modernism. It is hoped this abbreviated survey will help clarify Rose's legacy to modern American garden design and its pertinence to environmental design today.

Modernism in the Arts and Architecture

Modernism was a movement to make all the arts an expression of contemporary living. Walter Gropius, who was brought to Harvard from the Bauhaus in 1937, said in 1940, "If we investigate the vague feelings of the present average man towards the arts, we find that he is too timid and that he has developed a humble belief that art is something that has been decided upon centuries ago in countries like Greece or Italy, and that all we can do about it is to study it carefully and apply it. There is no natural response to the works of modern artists who try to solve contemporary problems in a contemporary way…."[4]

In the wake of the Scientific and Industrial Revolutions, modern man reeled headlong into the future, propelled by an unparalleled faith in science and industry. While literature, fine art, and architecture attempted to keep pace with the rapid changes in the world, landscape architecture, by and large, resisted the need to respond to modern times. In the 1930s, landscape design, for the most part, was either a sentimental memory of "better days" (romantic), or a mechanical and mathematical formula (Beaux-Arts). Both approaches denied the meaning of contemporary life in the landscape. Modern landscape architects re-engaged the issue of the fundamental integration of modern people and eternal nature.

In the fine arts, diverse explorations spawned numerous critical subdivisions within the modern idiom. Abstract expressionism, constructivism, dadaism, minimalism, futurism, cubism and other movements emerged. In literature, an equally broad number of approaches have been noted, encompassing such diverse innovative prose and poetry styles as those of William Carlos Williams, Ezra Pound, Wallace Stevens, e.e. cummings, William Faulkner, James Joyce, and others. Artists, writers, and architects too, participated in this time of rich cross-fertilization. Their intellectual rigor and enthusiasm for finding new forms to express contemporary realities were enormous, fueled by the belief that the world was changing with accelerating

speed and could no longer be engaged by the methods of the past.

Though some modern artists and, especially writers, were wary of the direction and speed of the civilization, many had a great faith in the technology and a belief in “progress”. Much modern art and architecture reflected a belief in rational scientific objectivity as a means of arriving at universal truth. As Kim Levin has written of the modern approach, “Its art had the logic of structure, the logic of dreams, the logic of gesture or material. It longed for perfection and demanded purity, clarity, order.”[5] It shunted the past as irrelevant and was consistently based on the invention of new manmade forms. Levin continued, “it was experimental: the creation of new forms was its task…. It denied everything else, especially the past: idealistic, ideological, and optimistic, modernism was predicated on the glorious future, the new and improved.”[6]

Architecture had an active voice in the dialogue, but landscape architecture was silent for a long time. Though most modern architects continued to ignore the landscape (including the architects of the Bauhaus) a few important architects clearly had a strong impact on young landscape rebels, Rose, in particular. Perhaps the most significant of their insights was the development of the open plan—arguably, the dominant characteristic of modern architecture and a concept, which occupied the center of modern landscape architectural thinking.

We find early expressions of the open plan in the work of Frank Lloyd Wright—one architect Rose did admire. Wright’s prairie houses, however, revealed constant and similar expressions of continuous and “open” indoor space, *despite varying site conditions.* This suggests a mythic and romantic interpretation of nature indoors, rather than a spatial response to the specific and unique characteristics of a particular environment.

Le Corbusier’s “free plan,” which derived from a similar mythic or romantic interpretation of nature, allowed for complete flexibility in the design of interior spaces. Le Corbusier proclaimed, “To put it in a nutshell: we must have plenty of room to live in full daylight, so that the ‘animal’ in us won’t feel cooped up, so that it can move about, have space around it and in front of it.”[7] The best of the early modern landscape architects, like Rose, addressed the concept of open landscape space and how it could be designed to reconcile modern man with the actual (not mythic) twentieth-century landscape.

The idea that nature and architecture were connected in any way was a theme only a few architects seriously engaged. Frank Lloyd Wright at Fallingwater (Bear Run, Pennsylvania, 1936) was one of them, as was Oscar Neimeyer, whose organic forms related to the larger landscape. At Fallingwater, Wright’s cantilevered, reinforced concrete terraces project from the existing rock in which they are anchored. From them one sees through the trees, and overlooks the waterfall. With rough stone walls interrupted by light, and flagstone floors, the interior is like a brilliant cave. But while Wright engaged the existing natural features here and designed a building within which spaces recalled their specific context, he did not design the site itself as a place for living, preferring to adhere, once again, to the romantic idea of the landscape as nature untouched by man.

Alvar Aalto, in his exploration of modern architecture, explored the site planning principle of separating a house into two parts around an atrium. Although a central atrium was not a new idea, Aalto saw it as an answer to a modern landscape problem. In 1936 he wrote, “ One of the most difficult architectural problems is the shaping of the building’s surroundings to the human scale. In modern architecture where the rationality of the structural frame and the building masses threaten to dominate, there is often an architectural vacuum in the left-over portions of the site. It would be good if, instead of filling up this vacuum with decorative gardens, the organic movement of people could be incorporated in the shaping of the site in order to create an intimate relationship between Man and Architecture.”[8] All his subsequent houses were divided into two with a landscape space joining them. Although confined to interior courts, we see in Aalto a recognition that spaces in the landscape, just as architectural spaces, can be designed to accommodate the needs of modern life—precisely the point Rose was to argue so effectively in *Pencil Points.*

Aalto expanded upon the modern architect’s credo of “ form follows function”—which had derived from the engineer’s aesthetic and was an important characteristic of much modern architecture—to assert a functionalism which addressed a full range of physical and psychological needs. He wrote, “ To make architecture more human means better architecture, and it means functionalism much larger than the merely technical one.”[9] James Rose and a few other early modern landscape architects would

expand the meaning of functionalism as well, *in landscape terms.*

Armed with a similarly broad interpretation of functionalism, Richard Neutra's work most clearly evidences another landscape-related theme of modern architecture—that of extending interior architectural space through walls which serve as little more than vapor barriers into the landscape. (See David Streatfield's paper in this publication.) His eloquent expressions of this spatial theme are explored by the early modern landscape architects, who not only extend the architectural space out, but also bring the landscape into the garden.

Architectural mass almost disappears in another significant modern architectural engagement of the landscape, which influenced Rose and the early modern landscape rebels. This kind of architectural space was placed in a romantic or wilderness setting with apparent minimal intervention in the design of the environment. Mies van der Rohe's Farnsworth House (Fox River, Plano, Illinois, 1946-50) expresses this idea, as does Philip Johnson's Glass House (New Canaan, Connecticut, 1949). Both resonate with Le Corbusier's "animal's" need for wild space around him (except that, of course, comfort has been attended to from within his glass box). The architecture all but disappears leaving, once again, the romantic or mythic landscape as setting for modern living.

These important architectural forays into the landscape, as well as the insights and explorations of modern art and literature, helped to ignite the modern landscape architectural rebellion, but for a long time the stubborn landscape architectural establishment refused to be swayed by the new ideas of the times.

Modern Landscape Architecture

Modernism in art and architecture was already in full swing when modern landscape design began. Although explorations of modern architectural space had the greatest impact on modern landscape architecture, it should be noted that the forms of modern painting and sculpture also influenced landscape design. Gabriel Guevrekian's "Jardin et Fountain" (1925) or Andre and Paul Vera's garden built in 1926 for the Vicomte Charles de Noailles are prime examples. (See Robin Karson's paper in this publication.) Rose wrote of these early experiments, in contrast to those of Le Corbusier, "Innovations by other French designers of the period by no means had the same depth of breakthrough. They simplified. They did 'futuristic' gardens. They got rid of ornament. They relinquished grandeur. But when they were all finished, they had another expression of the bind that held them rather than a primal look into the void…. Frenchmen like the Vera brothers achieved an overall effect of simplicity and 'good proportion,' which led toward a pseudo-modern feeling, as modernity was then conceived. They were also capable of experiment with garden 'features' such as their helix ivy sculptures, in a way that was taboo in the 'tasteful' American landscapes."[10] Rose went on to discuss Guevrekian, Mallet-Stevens and others from the Paris exposition of 1925 and concluded, "Strangely, even within this limited framework the most conservative of these designers was moving in a direction that was unthinkable to men in a similar position in the design world of the United States at that time."[11]

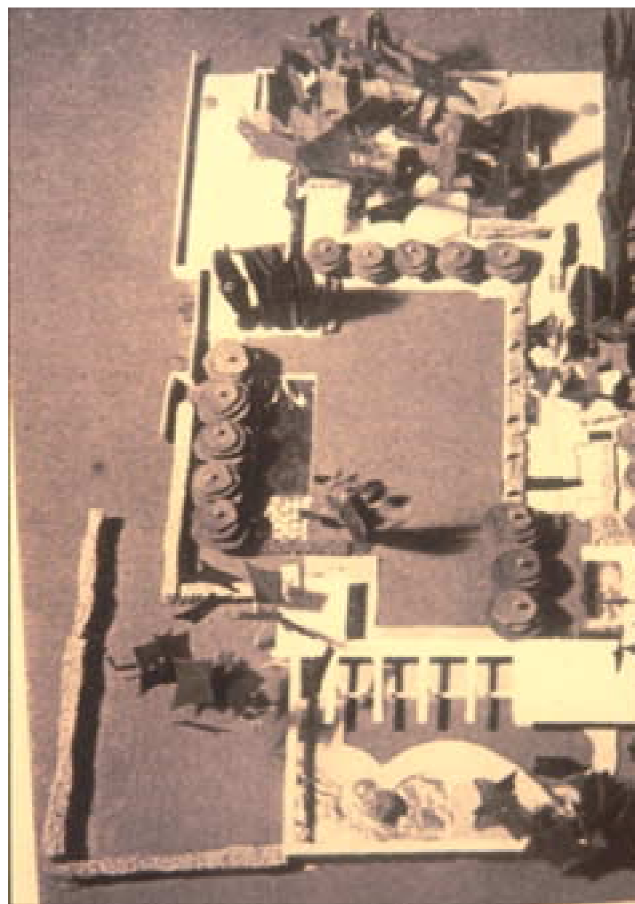

Figure 2. James Rose, "Garden Project Model," 1938. (James Rose, "Freedom in the Garden," Pencil Points, 19 *(1938)*, p.642.

The modern art of landscape, though clearly connected to other traditions in architecture, art and landscape architecture, did not truly begin to emerge as an art in its own right until 1936 when James Rose, Dan Kiley, and Garrett Eckbo squared off with the archaic landscape establishment at Harvard University, championing the idea that the *subject of a modern landscape architecture was the creation of a new kind of space.* This emphasis on space was obviously connected to architectural explorations and to those of many modern artists, especially the constructivists of whom Rose wrote, "the constructivists probably have the most to offer landscape design because their works deals with space relations in volume."[12] Rose, Kiley, and Eckbo focused their energy, and others' attention, on the nature of modern space in the landscape. This new landscape space responded to both the exigencies of modern twentieth-century culture and the facts of nature. Its essential character was recognized by Rose and his cohorts to be open and continuous, though interrupted, defined by the constant earth beneath and the eternal sky above. As such landscape space was the unique medium of modern landscape architecture, and its positive manipulation the work at hand. As Rose eloquently 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 a communion with the sky. This is a garden."[13]

Rose, Kiley, and Eckbo rejected the Beaux-Arts axial system being taught by the Harvard establishment (and elsewhere). As Rose wrote in *Pencil Points,* "It did not consider change in world point of view, that came with the Industrial Revolution and the Theory of Relativity."[14] Designing from a single point of view or according to how something looks in plan, as Beaux-Arts methods dictated, was no longer acceptable in a world, which had discovered relativity and cubism. Rose wrote, again in *Pencil Points,* "It is fundamentally wrong to began with axes or shapes in plan; ground forms evolve from a division of space. You want a sense of proper division and interest from any point."[15]

"The wise old men of the landscape profession told us in the '30s that, since trees were not made in factories, we need not worry about the modern movement,"[16] Eckbo recalled. Rose characterized

Figure 3. James Rose, Metal Garden Structure, ca. 1950, Mineola, N.Y. (James C. Rose Archives)

this restrictive climate by recounting an incident which precipitated his expulsion, "The assignment was posted on the board and at the bottom it read, 'Anyone attempting a modernistic solution will receive an X.' Well, I did a 'modernistic' solution, got an X; did more 'modernistic' solutions, got more X's; and eventually they expelled me. I took my X's to *Pencil Points* magazine, now *Progressive Architecture,* and they gave me a two-year contract!"[17] These seminal articles were among the first to clearly enunciate the modern landscape architectural message. They were written with the same verve and vitality as evidenced in Rose's gardens, and were devoured by young landscape architects and architects alike. Things were soon to change in the world of landscape architecture at large as these modern ideas about landscape space began to take hold, and one year later Harvard asked Rose to return.

Rose, Kiley, and Eckbo led the rebellion against what they saw as the excessive sentimentalizing of "nature" promoted by the romantics in the face of the Scientific and Industrial Revolutions. Nature could no longer be idealized as a place untouched by the hand of man, nor should it be! Conversely, they found the mathematically preconceived approach of L'Ecole des Beaux Arts to be inadequate to the task of designing the landscape, as it could not respond to the facts of the natural world, which possessed a dynamic order of their own beyond the purely mathematical and formulaic.

As all of culture and the arts were engaging the modern world, this group explored reciprocal and

reconciliatory relationships between this cultural rush *and* the natural world. This attempted reconciliation has not been well understood. Even today, many see this period in landscape architecture as either a preoccupation with form and materials, or a romanticization of "ecology". James Rose, along with Kiley and Eckbo, made spaces in the landscape that were open and continuous *and* satisfied the functional needs of modern clients. They acknowledged the so-called spatial continuum of the landscape, natural features and systems by carefully sculpting continuous and/or interlocking spaces. When successful, these spaces actually served the needs of modern people better. As Rose's close friend and mentor Christopher Tunnard wrote, " In the modern garden an attempt is made to let space flow by breaking down divisions between usable areas, and incidentally increasing their usability."[18]

James Rose, Dan Kiley, and Garrett Eckbo were the champions of modern landscape space. While the influences of some architects and artists is clear, as Dan Kiley ebulliently remarked, "Its spatial mystery! That's the thing that makes something modern, not a zigzag or a this or that. 'Modern' is our present understanding of space. 'Nature' has nothing to do with 'naturalistic'. It has to do with spatial continuity and spatial mystery. Jim and I, and Garrett too, were always excited about these things and that is what kept us going."[19]

As Rose elaborated in *Pencil Points,* "The intrinsic beauty and meaning of a landscape design comes from the organic relation between materials and the division of space in volume to express and satisfy the use for which it is intended."[20] In the modern world, Rose's spaces were created by trees, water, rocks and dirt, *and* fiberglass, string plastic, and concrete. He took careful account of existing features and systems while he unapologetically evidenced the hand of man. For Rose, this search for and exploration of modern landscape space drew inspiration from many sources—from the myriad expressions of modern art and architecture to American transcendentalism to the Japanese art of garden-making. Yet his was an art of its own time and place, inspired directly by the sites themselves, distinct from the fine arts and architecture.

Even the most landscape sympathetic modern architects, like Frank Lloyd Wright, Alvar Aalto, and Richard Neutra, did not fully engage the landscape. Most other modern architects failed to engage the

Figure 4.Sculptural fountain (James C Rose archives)

landscape at all. Even though the edges to their spaces were made of transparent material they failed to see the landscape as a place for living, too. More should have listened to Christopher Tunnard, who pointed out, "when you consider that gardens, like houses, are built of space you will perceive that there need be very little difference in our approach to the planning of the indoors and the outdoors, which under modern ways of life have become parts of a single organism."[21] Rose, characteristically, put it far more bluntly when he wrote in *Pencil Points* in 1938, "[modern buildings] at present, have little relation to the rest of the world in which living also occurs." He went on to ask, "Isn't it a little inconsistent, and perhaps unfair, to expect a Twentieth-Century individual to step out of a stream-lined automobile and then flounder through a Rousseauian wilderness until he reaches a 'machine for living'?"[22]

Rose's early work, perhaps more than anyone's, responded to a sense of the world as rapidly changing

Figure 5. James Rose, "The Anisfield Garden," ca.1990 (James C. Rose Archives)

Figure 6. James Rose holding a house model made from scraps during WWII, Okinawa, Japan. (James C. Rose Archives)

and full of possibilities. He recognized his own impermanence and so did not build for eternity, but rather to be flexible. His gardens were able to change with the changing modern environment, the needs of their users, and the fluctuations in nature. His original use of railroad ties—a cheap, temporary throw away industrial material—expresses this modern viewpoint, as well as the idea that contemporary garden art can be made from scraps found in your neighborhood as readily (perhaps more readily) than Italian marble.

Figure 7. James Rose, "Rose Residence," ca. 1954, Ridgewood, N.J. (James C. Rose Archives)

At a time when modern life was alienating people from their environment, for Rose, the honest expression of materials and the satisfaction of basic needs took on a spiritual slant. Landscape spaces

Figure 8. James Rose, "Rose Residence," ca. 1954, Ridgewood, N.J. (James Rose Archives)

were designed to reassert the meaning of man's place in nature; not apart from it, but a part of it. This spiritual nature of the garden was reinforced for Rose by his practice of Zen Buddhism and his frequent visits to Japan.

Over his years of exploring the meaning of the modern American garden, Rose developed methods of working directly on and with the land. In his mature years, he began his workday by clearing his mind through meditation. In this way, he would approach each site fresh, so that he could more fully appreciate and respond to its unique characteristics. Whenever possible, he avoided doing drawings which would fix the design and thereby pre-empt the adventure of his direct spontaneous improvisations with the site. If he felt he had to, he would sometimes draw on the backs of envelopes or directly on the sites themselves in order to communicate with his clients. He practiced a form of design-build (like many other landscape architects including Thomas Church and Fletcher Steele), which also included the care, and maintenance of his gardens. He broke the rules of planners and design professors with passion, wit and intelligence, while respecting the laws of nature as he saw them expressed on his sites. Since he recognized the continuous nature of peoples' experience in space, he designed every part of their environment (including benches, fountains, sculptures, and even houses) whenever possible. The evolution of Rose's way of working was an organic response to the problem of designing meaningful environments for modern American clients. The resulting forms of Rose's gardens are, in large

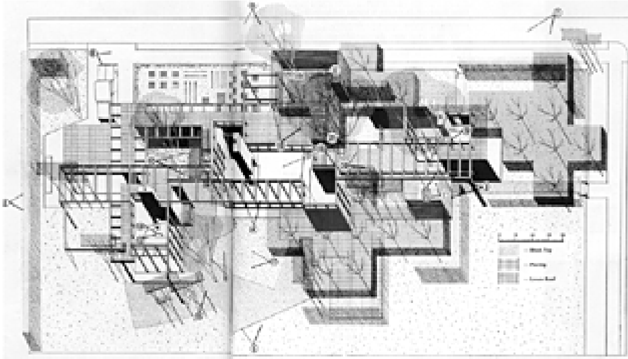
*Figure 9.James Rose, "Rose Residence," Ridgewood, N.J. (James C. Rose ,*Creative Gardens, *New York 1958, p.109)*

measure, unique and distinctive expressions of his particular way of working.

Rose's spaces responded to both simple human needs, including the need to be reconciled with the landscape, and the basic qualities of the existing "natural" context—trees, views, watercourses. Brent Thrams quotes Rose as saying, "Landscape architecture is all about problem solving."[23] Elaborating on this, Thrams wrote, "For Rose, drainage problems grow into streams and lakes; circulation problems grow into wonderful experiential walks; intensely suburban privacy problems grow into personal gardens intended for reflection, contemplation, and self-discovery."[24] Organic form followed function and site, and had nothing to do with curved lines or preconceived forms of any kind. It had everything to do with the deliberate sculpting of space to reconcile his clients and the landscape.

These ideas, expressed in Rose's built works and writings, changed the course of landscape architecture. Spontaneously improvising with and on the land; exploring the meaning of *modern* landscape space; designing from multiple points of view in an open and continuous landscape; responding personally and specifically to unique sites and clients; using contemporary and unconventional materials along with rocks, earth, plants and water; sculpting functional volumes to walk through and come to rest within; and re-asserting the role of the garden as a place for self-discovery and enlightenment—all characterize the gardens of James Rose.

The James Rose Center

Since Rose realized that space, and our experiences within it, are continuous, he designed an environment in which indoor and outdoor space were fused, his own home in Ridgewood, New Jersey. This

Figure 10.James Rose, "Rose Residence Roof Garden,"ca.1970, Ridgewood, N.J. (James C. Rose Archives)

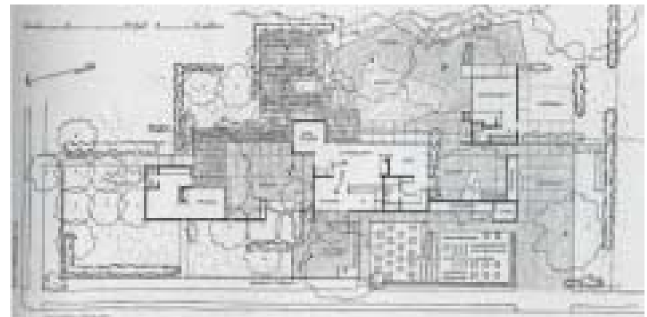
Figure 11.James Rose, "Plan of Residence," Ridgewood, N.J. (James C. Rose Archives)

project constitutes the clearest expression of Rose's views about environmental design. He began the design while in Okinawa during World War II with a model he made from scraps found in construction battalion headquarters. His premise was, "to go at the construction as you might a painting or a piece of sculpture…to set up a basic armature of walls and roofs, and open spaces to establish their relationships, but leave it free to allow for improvisation. In that way it would never be 'finished' but constantly evolving from one stage to the next—a metamorphosis such as we find, commonly, in nature."[25]

Rose described it as a "tiny village" constructed on an area half the size of a tennis court. It was a composite of three buildings—a main house for his mother, a guest house for his sister, and a studio for himself. He later described as "neither landscape nor architecture but both; neither indoors, nor outdoors, but both."[26]

Consistent with his theory of flexibility, the structure changed dramatically during the past forty

years since it was built. In the addition of the roof garden in the early 1970s Rose compares the filigrees of plant forms to the filigrees of structure. These well-documented changes show the increased importance for Rose of the garden as a place for contemplation and a vehicle for personal discovery.

Figure 12.James Rose, "1950s View from Inside Rose Residence," Ridgewood, N.J. (James C. Rose Archives)

Figure 13.James Rose, "1990s View from Inside Rose Residence," Ridgewood, N.J. (James C. Rose Archives)

Over the course of Rose's final year, he and I discussed an idea that had been on his mind for forty years—how to convert his house, garden, and some twenty-one acres of woodland along the Delaware River into a landscape design research and study center. It is the mission of the center, which resulted from these conversations, to revive the environment of Rose's home without losing the vitality that created and sustained it during his life. It is intended to serve as a place of meditation, retreat, and exploration for others' self discovery; to assist students, scholars, and the general public in continuing to explore the meaning of the private garden in the contemporary world; to serve as a kind of "halfway house" between the landscape schools and the landscape profession; and to assist in the preservation of other important modern American gardens. While this process has begun, Rose's house and garden (now undergoing the transition to a study center) is in danger of ruin.

The problems of preserving this particular environment are fascinating and go beyond the considerable problem of securing the needed funds to do the work. They encompass the paradox of how to preserve an environment whose philosophical basis is change itself. Rose himself wrote of an encounter he had with historic preservation in 1940, in *California Arts and Architecture.* "We talked a great deal about what could be done to preserve the original character…. And then we discovered something important. The old place had vitality because it had been produced from the necessities for vital living ….All that had changed, as living things do, and now we have a new problem. And so, without subterfuge, we met the new conditions just as I feel sure the earlier pioneers must have done. We allowed it to grow out of the present necessities for vital living."[27]

Consistent with the spirit of James Rose, the James C. Rose Landscape Research and Study Center too will grow out of the present necessities for vital living. If, in the name of modern preservation, we seek to preserve anything, it will be the fluidity of space which is the heart of the modern movement in environmental design, and within which all things are possible.

In the '40s Rose wrote an assessment of his times, which is useful to recall during our changing times. "We have begun the expression of a new age which has all the dignity and some of the greatness of ancient Greek, Medieval, and Renaissance art. It is nevertheless based on a different social order and a different source of inspiration. It therefore must be judged by different standards. When thinking and living become completely unified with the process, it will be an indigenous expression of our times with fair opportunity of surpassing any of the previous periods in stature and quality. We must first know and live within our own civilization, rather than beam at it intelligently, like the faces in a cozy painting.

We must get rid of the almost unconscious snobbishness, which makes us imagine we are getting "culture" at the opera while completely blind to the inventive miracles of the amusement park and the department store. When we look at things again, with a fresh view rather than that of an art catalogue, we will know instinctively when to laugh and when not to laugh at Picasso, and how to build our gardens."[28]

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Notes

[1] James C. Rose, personal interview, July 1991.
[2] James C. Rose, *Gardens Make Me Laugh* (Norwalk 1965), p.21.
[3] Garrett Eckbo, letter to the author, September 1991.
[4] Walter Gropius, "Contemporary Architecture and Training the Architect," (Ann Arbor 1940), pp.4-5.
[5] Kim Levin, "Farewell to Modernism," *Arts Magazine,* 54 (1979), p.90.
[6] Levin, pp.90-91.
[7] Maurice Besset, *Le Corbusier,* (New York 1987), p.65.
[8] Kenneth Frampton, *Modern Architecture: A Critical History,* (London 1992), p.197.
[9] Frampton, pp.199.
[10] James Rose, *Modern American Gardens* (New York 1967), p.15.
[11] Rose, *Modern Gardens,* p.16.
[12] James C. Rose, "Freedom in the Garden," *Pencil Points, 14* (1938), p.642.
[13] James C. Rose, *"Creative Gardens"* (New York 1958), p.22.
[14] Rose, (see note 12).
[15] Ibid.
[16] Garret Eckbo, "American Gardens 1930's-80's," *Process Architecture,* 90 (1990), p.110.
[17] James C. Rose, personal interview, July 1991.
[18] Christopher Tunnard, "Modern Gardens for Modern Houses, Reflections on Current Trends in Landscape Design," *Landscape Architecture,* 32 (1942), p.59.
[19] Dan Kiley, personal interview, March 1992.
[20] James C. Rose, "Plants Dictate Garden Forms," *Pencil Points,* 19 (1938), p.697.
[21] Tunnard, p.59.
[22] James C. Rose, "Integration, Design Expresses the Continuity of Living," *Pencil Points,* 19 (1938), p.759.
[23] Brent Thrams, "James Rose: A Likely Convert to the Post Modern Attitude," Harvard University, May 1987, p.7.
[24] Thrams, pp.7, 9.
[25] Rose, Creative *Gardens,* p.111.
[26] James C. Rose, *The Heavenly Environment,* (New York 1987), p.96.
[27] James C. Rose, "Bogeys in the Landscape," *California Arts and Architecture,* 57 (1940), p.27.
[28] James C. Rose, "Gardens," *California Arts and Architecture,* 57 (1940), p.20.

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