The heart of the scheme lies in the complete spatial integration of the exterior and interior. The series of terraces across the entire southwest face of the house, which traditionally would have been segregated and distributed over vast areas, were fused into a single interspatial unit having total immediacy with the house."[6]

This series of three shallow terraces possessed "total immediacy with the house" and, at least visually, with the distant landscape as well, culminating in what *Architectural Forum* described as "the scheme's *chef d'oeuvre*—the 'overlook' beneath the fern trees."[7] Rose's integration of existing site features and conditions, such as the fern trees and the views, was certainly not unprecedented in landscape design, but it is noteworthy nonetheless, as the specific conditions of his sites would increasingly come to play a dominant role in determining the character and form of his interventions.

An asymmetrical, obtuse-angled gravel patio, designed to support the gardening activities of Mrs. Dickinson,

Rear of residence, 1946. Photograph by Julius Shulman. © J. Paul Getty Trust. Getty Research Institute, Los Angeles.

View across terraces toward overlook, 1946. Photograph by Julius Shulman. © J. Paul Getty Trust. Getty Research Institute, Los Angeles.

apartment on the south. Each sheltered volume was designed to provide everything needed for private living, sleeping, and bathing, including a space-dividing fireplace, but only Minnie's shelter contained space for cooking and communal gatherings. Besides the private shelters, the design included terraces, courtyards, and a vegetable and cutting garden, as well as a carport, a driveway, and walkways.

The shelters were fused with the courtyards and gardens throughout the site and up to the property lines. Rose achieved this fusion in part by deconstructing the idea of the single-family house as a solitary object, almost literally pulling it apart to form both the three private shelters and a series of three interstitial courtyards that both united and separated them. Sheltered spaces and integral landscape courtyards were united by floor-to-ceiling glass walls (making the small shelters feel larger and part of the landscape), while concrete block walls, often with clerestories, provided the three occupants with privacy from each other as well as from the surrounding streets and neighbors. Additional privacy and spatial definition was created by bamboo screens, white pine hedges, and other plant-

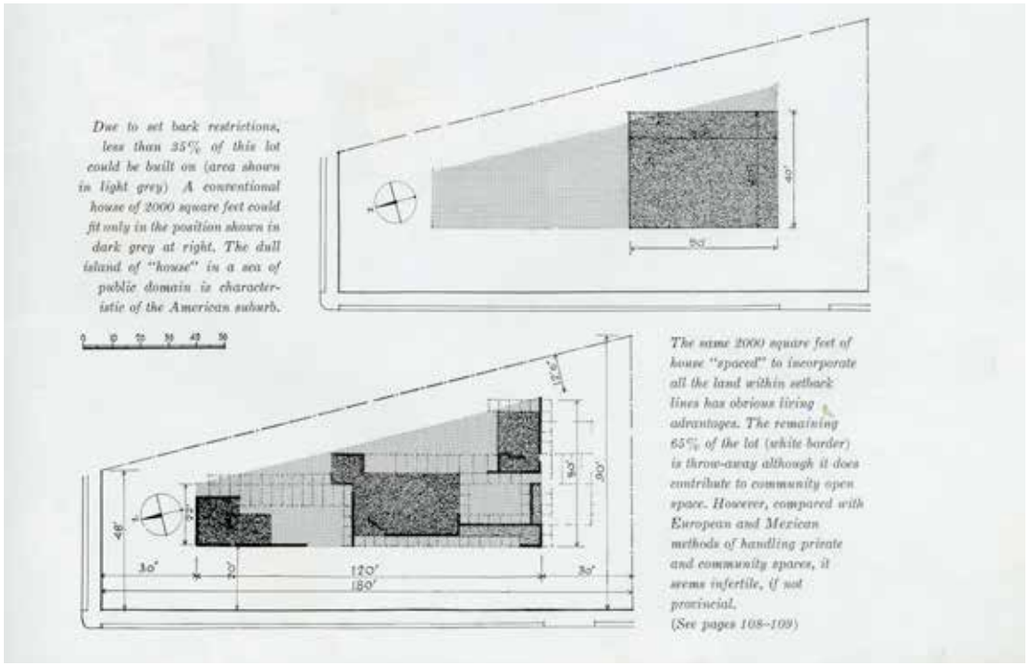
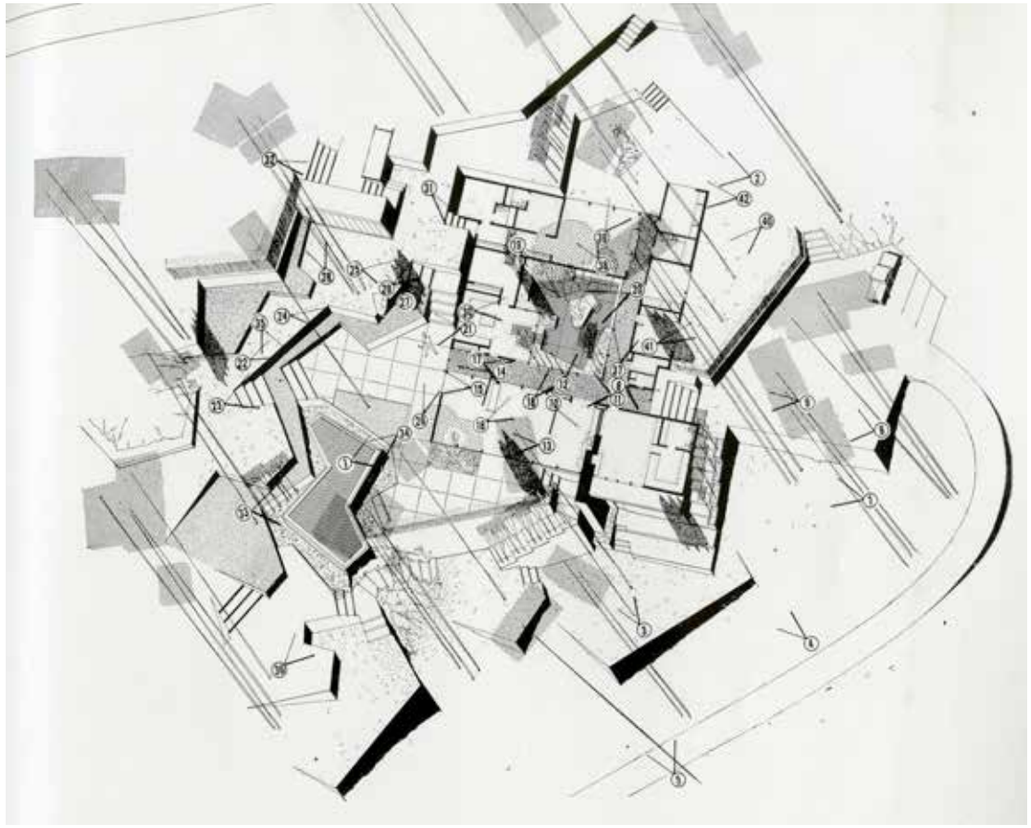


Diagram of conventional site development juxtaposed with Rose's approach. From *Creative Gardens* (1958).

View from central shelter to eastern courtyard. From *Progressive Architecture* (1954).

Schwartzman's blessing and the drafting assistance of the local architect Donald Radcliffe (who produced the necessary drawings for permits), Rose took over the project. For a landscape architect to design both house and landscape was certainly not common, but the Machts were sold on Rose and open to the possibilities of his landscape-based approach. For his part, Rose, who disapproved of Schwartzman's early house plans, wryly commented, "It was a happy experience.

Southeastern view of house terrace, 1957. Photograph by Ezra Stoller. © Ezra Stoller/Esto.



Axonometric plan, 1956. From *Creative Gardens* (1958).

The young couple were intelligent and cooperative and, on reflection, extremely appreciative at having been 'saved.' "[2]

Rose's basic idea was to develop the steeply sloping site into a series of terraces, tethered to existing trees and stitched together through a system of steps and paths. The largest of these terraces would include the house and would be "simply another level in the remade landscape."[3] Owing to the severity of the slope and the self-imposed discipline

was poured, revealing the edited relief of the landform in the woods. In *Creative Gardens,* Rose shares his pleasure at seeing the project during this phase of its construction: "At this stage, one got an unobstructed bird's-eye view from the alley above. The forms had begun to emerge, and it had the romantic quality of an ancient ruin. It had that particular vitality one finds at birth and death alike, and like that certain time of spring and fall which are almost indistinguishable. I knew if just *that* could be kept, it would be a fine house."[5]

View from interior playroom toward outdoor play space, 1957. Photograph by Ezra Stoller. © Ezra Stoller/Esto.

Rose divided his design for the largest terrace into three interrelated parts. The first included a passageway running west to east through the house from its entrance, three feet above the parking court at which one arrived. It connected to the master bedroom–study and opened to the living–dining space, as well as to on-grade outdoor spaces to its north and west through continuous fourteen-foot-high floor-to-ceiling glass. These outdoor spaces, in turn, opened to the other outdoor terraces above and below them. The second

Central atrium from west–east passageway, 1957. Photograph by Ezra Stoller. © Ezra Stoller/Esto.

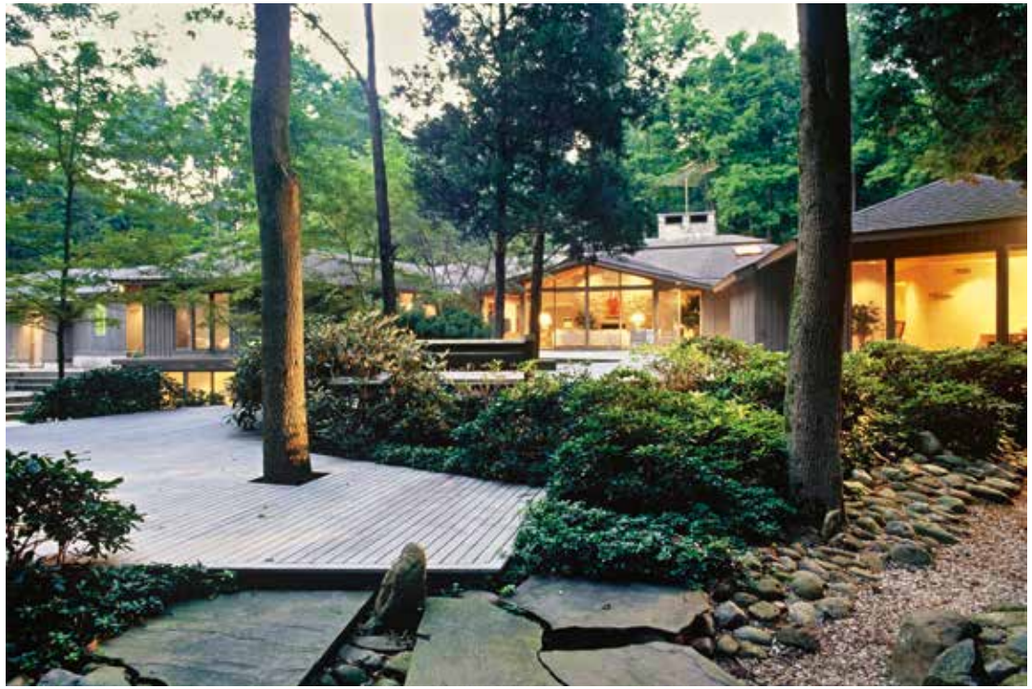
Rose with “snake dance” fountain, early 1960s. Courtesy JRC.

trols inspired Rose was a scrap metal lantern that he formed into a perforated abstract mask by cutting and folding some flat, leftover copper roof flashing into three dimensions, not entirely unlike the way in which paper is cut and folded in origami. At Ridgewood, a similar lantern-mask was perched on a stand made from the trunk of a dead hemlock, at night sending light into space through its angular features and illuminating, along with itself, other parts of Rose’s larger, evolving garden intervention—a sculpture within a sculpture. In ways such as this Rose continued to adjust his design for his home during its first fifteen years, but in 1968 he embarked on major changes that would utterly transform it.

According to Millicent Anisfield, "working with Jim was an experience in itself and added to the flavor of the house," though Rose did not talk to clients much anymore, preferring only to commune with the sites and to give specific instructions to the workers. Mrs. Anisfield recalls a moment when she had the temerity to ask Rose what he was going to do next in a particular area:

> "I don't know" he replied and walked away. He didn't want you interfering. One day, as the project was finishing up, I walked in the driveway to the front and I noticed the way it was planted you couldn't see the front door. You wouldn't know where to go. And I said, "Jim, our friends will never find the front door." And this was not a man you criticized, not him or his work or anything else. And he looked at me, and for some reason we got along very well, and almost tongue in cheek he said to me, "So get new friends!"[5]

Pool with Japanese black pine, 1990. Photograph by George Peirce. © georgepeirce.com



Side path to rear decks and house, 1990. Photograph by George Peirce. © georgepeirce.com

Today the garden is still maintained partly by Millicent Anisfield and one of the original crew who built it and remains very much as it was when Rose finished working on it in 1983, with one exception. According to Mrs. Anisfield,