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<b>Terrace Houses</b> <i>by Hans Ulrich Scherer</i>	<b>349</b>	<b>Taillepiéd-Grand-Pont Housing Project in Lutry VD</b> <i>Architects: Atelier 5, Berne</i>	<b>366</b>
In the introductory article H. U. Scherer poses the following question: Most of the pioneer architects of the modern period, Poelzig, Henri Sauvage, Adolf Loos, Le Corbusier, Aalto, have at one time or another hit upon the terrace house. None of them, however, has pursued the idea. What is likely to be the reason why this type of architecture has become viable again in our own day? Have there been hesitations about doing completely without the façade? Did it take the glimpses into the utopian realm offered by Yona Friedman, Schulze-Fieltz, Kenzo Tange? The colony on a slope is, in fact, nothing but a diagonally arranged element of a spatial structure.		A free plan system permits the adjoining of units of 2, 3, 4 or 5 modules, with perfectly free combination possibility.	
<b>Terrace Colony in Orselina</b> <i>Architect: Erwin Mühlestein, Zurich</i>	<b>355</b>	<b>Residence Hill</b> <i>Architects: Schröder and Frey, Stuttgart</i>	<b>368</b>
The entire colony consists in the adding together of one single unit, which, in respect of its dimensions, can serve the most various requirements.		In the last analysis, the idea of the terrace house leads to two mutually supporting inclined surfaces: to the residence hill as an element in the city of the future.	
<b>Terrace Houses on Bergstrasse in Zurich</b> <i>Architect: Eberhard Eidenbenz BSA/SIA, Zurich</i>	<b>356</b>	<b>Terrace Colony at Burghalde in Klingnau</b> <i>Architects: team 2000</i>	<b>370</b>
Very good utilization of a site sloping southwest in an area of single-family houses in Zurich.		Fourteen residence units in a second slope covered with vineyards and having the shape of an amphitheatre, lending itself to over-all planning with terrace houses.	
<b>Terrace Houses on the Rebenbuck in Wallisellen</b> <i>Architect: Eberhard Eidenbenz, Zurich</i>	<b>357</b>	<b>Terrace Colony of Mühlehalde on the Bruggerberg</b> <i>Architects: team 2000</i>	<b>374</b>
The main residence levels of the single-family houses are oriented towards the south at angles, this arrangement ensuring privacy.		The individual houses can be reached via horizontal paths, steps and galleries; the backbone of the colony, however, is the cableway.	
<b>Housing in Oberer Letten in Zurich</b> <i>Architect: Dr. Justus Dahinden SIA, Zurich</i>	<b>358</b>	<b>Terrace Colony of Brüggliacher in Rohrdorf AG</b> <i>Architects: team 2000</i>	<b>375</b>
Terrace houses accented by a high-rise building; full use of total available residence surface in accordance with utilization coefficient.		Interesting development of house types: terrace houses in three variants: as detached houses, double houses and row houses, in fact, a "carpet" complex on a slope.	
<b>Oberhub Colony on a slope in Zollikerberg</b> <i>Architect: Hans Marti BSA/SIA, Zurich</i>	<b>359</b>	<b>Charles Wyrsh</b> <i>by Peter F. Althaus</i>	<b>376</b>
Single-family houses with L-plan, which are vertically and horizontally staggered in the contour of the slope.		The painter Charles Wyrsh was born in Buochs in 1920. He attended the art schools in Lucerne, Geneva and Basel and worked in Paris from 1949 to 1952. Since 1961 he has been settled in Lucerne. In his work his inheritance and tradition—his origins in Central Switzerland—are determinative elements. Wyrsh loves colour, which he applies intensively. The still life was for years his favourite subject for the study of proportions, volumes and spatial relationships. After a non-representational period (cross designs), in which he drew close to action painting, Wyrsh has again turned to representational subjects: still-life paintings, crucifixions, railway stations.	
<b>Housing in Bäch-Freienbach, Schwyz</b> <i>Architects: Hir and Michel, Zurich</i>	<b>360</b>	<b>Carl Fischer, Craftsman and Art Teacher</b> <i>by Willy Rotzler</i>	<b>379</b>
This large housing project can be reached only from below by means of a cableway, which begins at the foot of the colony in the underground garage.		Carl Fischer, born in Zurich in 1888, was called in 1914 by Alfred Altherr the elder to be a teacher at the School of Applied Arts in Zurich. Since his retirement in 1954, he has again been active as an independent sculptor and designer of architectural sculpture, grave monuments and objects of use. He represents the type of the actively working teacher demanded by William Morris and Henry van de Velde. He felt obligated to offer to society his work as artist, craftsman and educator. His work therefore is determined externally by the concrete obligation it had to fulfil, as architectural sculpture, grave monument, animal carving, ceramic work, toy. Fischer as a woodcarver was active from 1918 in the historically significant activity of the Swiss Marionette Theatre (1918–1935). As an art teacher at the Zurich School of Applied Arts, he was distinguished by undoctrinaire attitudes and a keen intuition of unusual gifts. In the Swiss Werkbund, of which he is an original member, he likewise played an influential role.	
<b>Sonnhalde Housing Project in Vitznau</b> <i>Architects: Hir and Michel, Zurich</i>	<b>361</b>	<b>Personality and Artistic Creation</b> <i>by Carl Fischer</i>	<b>382</b>
Two different types of terrace houses, in which the living-room is always sited forward and so accentuated and allowed to command a view via picture window.		In this article the author sets forth the principles underlying his notions of art teaching: Man is a trinity of body, soul and spirit. Depending on the predominance of one or another of these basic elements, the individual works of art are sensuous-sensitive, emotional-expressive or intellectual-constructive in approach, but there are endless combinations and variations. It is the job of the art teacher to recognize in the pupil the innate tendency in line with which he can create original works.	
<b>Housing in Kilchberg ZH</b> <i>Architects: Hir and Michel, Zurich</i>	<b>362</b>		
With a fine view but with unfavourable geological conditions and high real estate prices, these circumstances calling for the terrace-house type with conical supporting walls.			
<b>Terrace Houses on Rebbergstrasse in Oberengstringen</b> <i>Architects: Erich and Kurt Bonalli, Zurich</i>	<b>363</b>		
Three groups of buildings in stepped articulation each with three 5-room flats and each with one 2½-room flat, plus 21 garages.			
<b>Terrace Houses in Untersiggenthal AG</b> <i>Architect: Robert Frei, Würenlingen AG</i>	<b>364</b>		
Terrace colony with five residence units of angular plan, which can be reached individually via open stairs.			