

# Summaries in English

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- Terrace Houses** 349  
by Hans Ulrich Scherer
- 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-Fielitz, Kenzo Tange? The colony on a slope is, in fact, nothing but a diagonally arranged element of a spatial structure.
- Terrace Colony in Orselina** 355  
Architect: Erwin Mühlestein, Zurich
- The entire colony consists in the adding together of one single unit, which, in respect of its dimensions, can serve the most various requirements.
- Terrace Houses on Bergstrasse in Zurich** 356  
Architect: Eberhard Eidenbenz BSA|SIA, Zurich
- Very good utilization of a site sloping southwest in an area of single-family houses in Zurich.
- Terrace Houses on the Rebenbuck in Wallisellen** 357  
Architect: Eberhard Eidenbenz, Zurich
- The main residence levels of the single-family houses are oriented towards the south at angles, this arrangement ensuring privacy.
- Housing in Oberer Letten in Zurich** 358  
Architect: Dr. Justus Dahinden SIA, Zurich
- Terrace houses accented by a high-rise building; full use of total available residence surface in accordance with utilization coefficient.
- Oberhub Colony on a slope in Zollikerberg** 359  
Architect: Hans Marti BSA|SIA, Zurich
- Single-family houses with L-plan, which are vertically and horizontally staggered in the contour of the slope.
- Housing in Bäch-Freienbach, Schwyz** 360  
Architects: Hir and Michel, Zurich
- 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.
- Sonnhalde Housing Project in Vitznau** 361  
Architects: Hir and Michel, Zurich
- 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.
- Housing in Kilchberg ZH** 362  
Architects: Hir and Michel, Zurich
- 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.
- Terrace Houses on Rebbergstrasse in Oberengstringen** 363  
Architects: Erich and Kurt Bonalli, Zurich
- Three groups of buildings in stepped articulation each with three 5-room flats and each with one 2½-room flat, plus 21 garages.
- Terrace Houses in Untersiggenthal AG** 364  
Architect: Robert Frei, Würenlingen AG
- Terrace colony with five residence units of angular plan, which can be reached individually via open stairs.
- Taillepiéd-Grand-Pont Housing Project in Lutry VD** 366  
Architects: Atelier 5, Berne
- A free plan system permits the adjoining of units of 2, 3, 4 or 5 modules, with perfectly free combination possibility.
- Residence Hill** 368  
Architects: Schröder and Frey, Stuttgart
- 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.
- Terrace Colony at Burghalde in Klingnau** 370  
Architects: team 2000
- 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.
- Terrace Colony of Mühlehalde on the Bruggerberg** 374  
Architects: team 2000
- The individual houses can be reached via horizontal paths, steps and galleries; the backbone of the colony, however, is the cableway.
- Terrace Colony of Brüggliacher in Rohrdorf AG** 375  
Architects: team 2000
- 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.
- Charles Wyrsh** 376  
by Peter F. Althaus
- 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.
- Carl Fischer, Craftsman and Art Teacher** 379  
by Willy Rotzler
- 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 undocinaire 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.
- Personality and Artistic Creation** 382  
by Carl Fischer
- 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.