

Architecture in the Age of Neoliberalism

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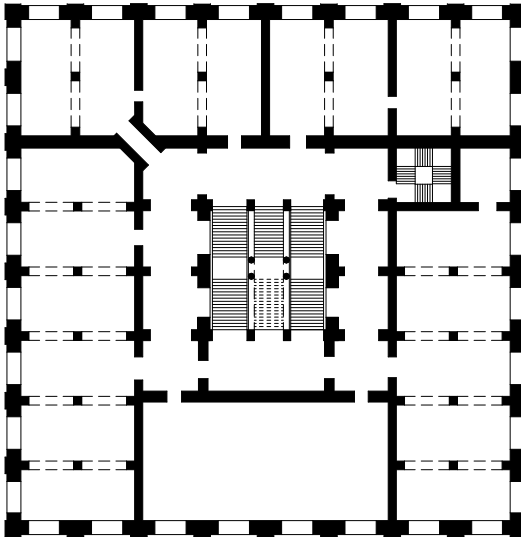
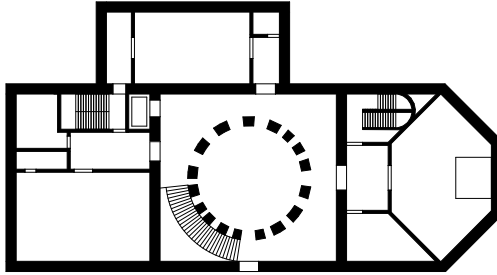
Studio Kempe Thill

Architecture in the Age of Neoliberalism

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Wilfried Kuehn



Kuehn Malvezzi – House of One, Berlin [1]

Karl Friedrich Schinkel – Bauakademie, Berlin [2]

WK **Wilfried Kuehn** What does architecture mean in the face of the ‘provocations of neoliberalism’? Does it mean that we allow ourselves to be provoked or that we architecturally transform these provocations of neoliberalism into our own forms?

When we look at Eduard Gärtner’s panorama of Berlin, Karl Friedrich Schinkel’s Altes Museum cannot be overlooked. Commissioned by the Prussian King Friedrich Wilhelm IV, it was painted from the roof of Friedrichswerder Church in 1834. The museum and church were only built three and four years earlier respectively. But these two Schinkel buildings do not epitomise what then appears in Gärtner’s subsequent panorama and what is actually the building site of the Bauakademie, which would be completed in 1836. And this Bauakademie already represents something quite different. In contrast to the Altes Museum and the Friedrichswerder Church, which were also financed by the King, the Bauakademie is a civic building. An autonomous view of architecture crystallises here, which brings Schinkel into play as a user, as a resident, and as a type of co-client. He is a professor at this academy; he is the state building director and the department of building inspection is also housed here. Schinkel had his own studio on the upper floor and he and his wife even lived in the building.

It becomes clear that the Bauakademie is indeed a completely new type of architecture. It also looks different. We see an exposed brick building, which has become famous as a red box, in the immediate vicinity of Prussia’s Royal Palace. It is unplastered. The terracotta is the only decoration on the exposed brick cladding. It is a skeleton construction, proposing a variety of programmes. This versatility was put to the test immediately after Schinkel’s death through a change of use. Instead of an academy, it became the Schinkel Museum. Incidentally, the ground floor also housed ordinary shops.

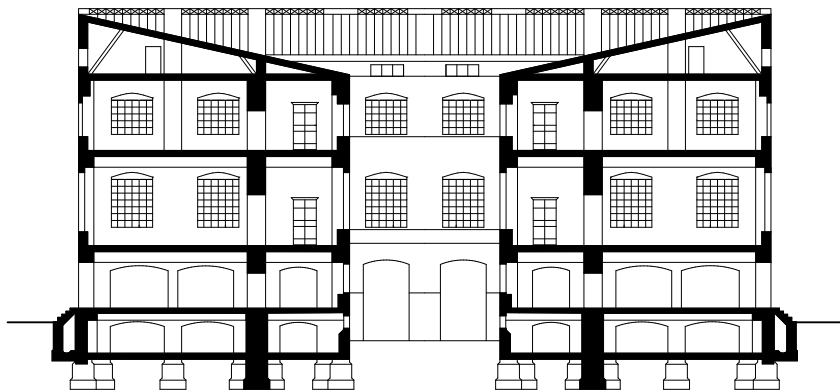
These circumstances disclose issues related to liberalism, such as the building style borrowed from industrial construction, which appears as a monumental form. Instead of the monumental form, which is self-sufficient as in the Altes Museum, a form of

seriality can be detected. There is an openness of use. Additionally, despite its allegorical terra-cotta decorations, Schinkel's façade does not transmit architecturally what is happening behind it; the building indeed could be many things. This opens another question that has to do with liberalism or – today – neoliberalism: can there even be a monumentality or an architectural form that is independent of content, i.e. of representation, symbolism or shared ideals? This would differ from the Friedrichswerder Church, which became the first public exposed-brick masonry building in Berlin: here a deliberate monumentality was achieved through the material by creating a relationship to the medieval Christian building tradition. The Bauakademie, on the other hand, is something different and nowhere near neo-Gothic. It is not Christian; it is not symbolic. But what is it? This question is then often answered, as seen by Julius Posener, with: 'the Bauakademie is modern'.

What does this modernity entail? Is it perhaps a problematic modernity? In this case, we should also look at what the Bauakademie cannot do. In its cross-section, we see a relatively thick construction. The skeleton is not as light as one might think from other drawings. Nor does it have the graceful dimensions of an iron structure. Solidly built from bricks, it has large pillars and is, therefore, not as delicate as, for example, an English industrial building of the nineteenth century with slender iron supports. We need to take a closer look. Christian Raabe has reconstructed a specific corner and, when analysing it, discovered that the square shape of the Bauakademie's side dimensions correspond to the diameter of the Pantheon in Rome to the nearest centimetre. Raabe concludes that the Bauakademie contains a hidden monumentality that refers to antiquity and is expressed indirectly, for example, in the fact that in the perfection that Schinkel drew, a cube only emerges when the reflection in the Spree completes the picture. These are indications of a strong form, which is very impressive in regard to the openness of use, but they mean something completely different compared to the form of the Altes Museum, for example. If we say that this



Gärtner, Eduard: Panorama von Berlin I, Detail, Blick auf Kreuzberg, den Deutschen Dom und Schauspielhaus (Blick nach Süden, rechte Tafel, 1834, GK I 6178 Mitteltafel, 1834, GK I 6178, linke Tafel, 1834, GK I 6178)
Eigentum des Hauses Hohenzollern, Georg Friedrich Prinz von Preußen, SPSG / Fotograf: Jörg P. Anders



Karl Friedrich Schinkel, Bauakademie

monumentality is expression of an emerging bourgeois emancipation and provides the blueprint for public buildings in the nineteenth century, meaning universities, town halls, etc. then it is an expression of a bourgeois society in the making. In the nineteenth century, however, state commissions for architecture first had to unleash completely new typologies. The Rotes Rathaus in Berlin, for example, could only be built as a profane public building with exposed brick because the Bauakademie could be used as an example. Nevertheless, these buildings have different uses and very different forms. We cannot claim that a definite idea of monumentality was proposed or that a certain form could simply be repeated. If you understand it rather as a promise to be honoured today, then it also raises the question of finding an unheroic form that does not conceal itself but can be completely free of symbolism. And this estrangement between form and content can be read as emancipation – as freedom from ecclesiastical or courtly authority, for example. But it can also be read as alienation in the sense of liberalism and neoliberalism – as unbridled openness towards any utilitarian goal beyond any commitment to shared values. How can we translate Schinkel's tightrope walk into the present day and where does the fine line between emancipation and alienation lie when we create our own forms?

At this point, it is important to talk about seriality and the ordinary. Industrial typologies become decisive for our view of a new monumentality as in Bernd and Hilla Becher's black-and-white photographic series. The image of America's granaries turns into a monument, also seen in Gropius's and Le Corbusier's publications from the 1920s. The new architecture is ideologically founded on the basis of a functional form that achieves monumentality through seriality also through ordinariness and no longer through symbolic grandeur. And so, the half-timbered houses – very simple forms that have little to do with art-historically significant architecture – in Bernd and Hilla Becher's pictures are re-formed. In *Architecture Without Architects* by Bernard Rudofsky and *Elementare Architektur* by Raimund

Abraham, we witness a new understanding of 'anonymous architecture' with concepts that no longer generate their form from grand orders, but from the vernacular and 'low culture' backgrounds. All of a sudden, something that was previously overlooked becomes important. Similar dynamics – albeit in a completely different, surrealistic way – are proposed in Carlo Mollino's work as early as the 1930s when traditional Alpine log cabins in the Aosta Valley are integrated by Mollino into modern architecture as in Duchamp's ready-mades. This way of dealing with the ordinary is a technique that leads us from Surrealism directly into the environment of Pop Art.

The interior of Casa Miller by Mollino features a table consisting of a photograph and a glass top. Here, Mollino has used Michelangelo's Schiavo as a one-to-one print. This provokes the idea that the vernacular is no longer just the primitive rural but perhaps something completely different: the medial. It takes us directly from the photos of industrial silos and granaries to the media art of Pop Art. We get to where Eduardo Paolozzi went in the 1950s with his bunk collages. It is collaged material that takes objects or subjects such as aeroplanes, cars and sexualised depictions of the body from advertising, primarily from American magazines that came to Europe after the war. Paolozzi, Alison and Peter Smithson, Nigel Henderson and other artists such as Richard Hamilton within the Independent Group brought all these phenomena together. Alison Smithson's famous sentence: 'Gropius wrote a book about grain silos, Le Corbusier one about aeroplanes, Charlotte Perriand brought a new object to the office every morning, *but today we collect ads*', embodies the shift from grain silos to advertising, from vernacular industrial architecture to mass production, always medially through photography and image circulation. This was the Smithsons's approach to understanding where architecture could originate. Henderson's famous photos of London's East End reappeared in the Smithsons's work when Team X criticised modernism and its zoning of the city into housing, work, traffic, etc. at the CIAM congress. By bringing *relationship, house and street* back to life as real, lived

spaces, it becomes clear that the shift towards form is also accompanied by a shift towards lived space and that the photographed life in London's working-class neighbourhoods creates a new realism. Oswald Mathias Ungers's project for the Grünzug Süd in Cologne from the early 1960s is characterised by the fact that Ungers, still very young at the time, mapped and photographed the districts of Cologne and made an analysis of the various morphologies. Here he manages to put together quite ordinary things and, under the title of 'Bauformen, Gebäudeordnung und Themen der Umgebung' (Building Forms, Building Organisation and Themes of the Surroundings), proposes something like an architecture from what exists. This leads us to *Learning from Las Vegas* by Robert Venturi and Denise Scott Brown, in which the commercial architecture of Las Vegas plays a similar role. The ordinary, the banal becomes important precisely when you want to understand it architecturally.

In our work, this realism marks a starting point: why do ordinary things play an important role in contemporary art yet struggle – despite Las Vegas and the Smithsons – to be taken seriously in architecture? How can they be brought to life without simply being copied? It becomes interesting when Schinkel uses the exposed brick in his red box to turn it into an industrial building. And yet it is not an industrial building and Schinkel expresses this fact by giving specific connotations to the façade terracotta. It is not about simply imitating something. It is about transforming something or, as with Mollino, placing it into new contexts. Then the banal, the ordinary, the commercial or the medial can suddenly become something different – even politically difficult. And this finally brings us to the provocations of neoliberalism, as the described tendencies can become a new order. For us, the term 're-form' creates such possibilities. 'Re-form' is ambiguous. On the one hand, the theme of *reform* as the antithesis of revolution echoes what is typical of liberalism and bourgeois society: the constant reshaping of things instead of a fundamental change into a classless society with its own formal language. On the other hand, the idea of 're' resonates, which we

encounter in combination with other things: in the reconstruction debates and, of course, in the linguistic root *res* which brings us back to things and to realism.

AK **André Kempe** What is very striking about your introduction is the statement that, in this day and age, architecture is characterised by a complete alienation from the user, by 'unbridled openness towards everything'. For you, Schinkel and his Bauakademie [2] represent a 'new step' in architecture which could primarily be called 'generic'.

Up until now, we understood the generic as the good in the architecture of the past. Today, however, neoliberal development is having an increasing influence on contemporary architectural production.

Is the question of the relationship between the generic and the specific, therefore, not merely a question of scale rather than a historical fracture?

WK I am convinced there was a real historical fracture. Schinkel may have been concerned with the generic in the Bauakademie yet his Altes Museum was extremely specific. The two projects were only six years apart. These six years were not about Schinkel's personal development as an architect but about the fact that he was confronted with a completely new building task. Together with Peter Beuth, he devised the building in every respect. In contrast to the museum, which was a building designed to impress, he was finally able to realise the generic nature he was typologically looking for.

Schinkel had already understood that the generic would come in principle and that it would not simply remain an expression of English industrial architecture. He had been to England. He had looked at this architecture. On the one hand, he found the serial construction method and the slenderness of the columns convincing. On the other hand, however, he did not apply this directly. Instead of creating the most utilitarian building possible, he made the Bauakademie both generic and specific. I see something topical here, namely an attempt that we also see in almost

every task today: how can I guide something that tends towards the generic with an openness and emancipation back to a specific, urban context, to a specific question of material and to a precise handling of morphology? I believe that this interplay of the specific and the generic is what really makes architecture. Its durability as well as its load-bearing capacity in the sense of artistic sharpness.

AK For the Rieckhallen in Berlin, you designed a connecting corridor with an extremely specific shape. It seems that you are also pursuing this approach in more recent projects – for example, the Insectarium in Montreal.

WK The task in Montreal included the possibility of a ‘metamorphosis’ of the human being. The curators of the project defined this very clearly. We won the competition in the final round because we had a very precise answer to this question. How can the museological idea and the architectural idea merge? Most architects work on one or the other side of this spectrum yet rarely in an integrative way. Our office has done a lot of museology and architecture at the same time – we always aim to bring these two fields together and have developed the term ‘curatorial architecture’ for our integrated approach. The Insectarium offered a special opportunity for this as the museum circuit was determined by the content and completely shapes the architecture. That is very rare. Where else is the content so formative for a building? Here it is really about the precise experience that comes from museology, the tour and the idea of metamorphosis. The specifically shaped parcours simultaneously finds its place in a generic greenhouse shell.

AK Can you say something about the difference between the private form and the public form?

WK In neoliberalism, everything is private. In the ideological formulation of economic liberalism, there is no such thing as the public sphere. The public sphere is always just a kind of spacer, a necessary evil to prevent two private individuals from coming

into conflict. One needs a distance between houses to allow sufficient light and air on both sides; one needs laws and regulations for market participants such as a monopoly ban in order to maintain competition. These are all interests that are not public but speak of the optimisation of a private system. What is public in neoliberalism must always be added by force. In this respect, neoliberalism, seen in isolation, is not politically viable: it has no public interest.

But neoliberalism only governs half of our society. The other half is defined by a state-socialist form which consists of us paying taxes and duties and the state controlling significant parts of value creation and actively creating the public sphere. When presenting our projects in places like Chile or the United States, we often receive the feedback: ‘these are projects that can only be done in Europe. Who would finance a greenhouse on the roof of a house in an American city if it doesn’t make a profit? Who would pay for a three-religion building?’ Of course, these projects are based on a public principle to be found in Europe – and in Canada too – which is not liberalist. As with Schinkel’s Bauakademie, we live in this tension or double order: on the one hand, there is the principle of the generic, of liberalism which wants to optimise. On the other hand, we have the principle of public interest which constitutes politics and society. We actually have to create this anew every day. It is not simply there. It requires political spaces. The House of One [1] is an excellent example of a political and religious space being built from the bottom up. Our project in Oberhausen is another example. Here, the greenhouses and the vertical garden become a political space in the centre of the city for the topics of society and food. Such forms of public space are necessary. As an office, we are working very hard to ensure that the task lies in creating for the public. In this respect, I would not say that there is a difference. The private always wants to optimise but when a society expresses itself, the building becomes specific.

AB **Amelie Bimberg** Your concept of alienation promises that the shell has nothing to do with the inside. In this context, the term ‘emancipation’ came up: actually, something very liberating and beautiful. This was followed by projects of ‘display’; a kind of mise en scène of new contexts for existing things. In the case of the chair for the bishop in St Mary’s Cathedral in Linz, however, the proposed architecture seems anything but emancipated. Rather, it appears to be absolutely dependent on what is already there. Is the ‘frame’ not only meaningful when it is confronted with its ‘filling’?

WK I think emancipation and alienation must be thought of together as you cannot have one without the other. Liberation is always also a loss. When I design a chair for the bishop, it is, of course, within a religious system that is hierarchical, and our design is also confronted with this hierarchy. I personally find it interesting that the shape that forms the bishop’s cathedral is no longer a throne itself but just a frame. And the actual chair the bishop sits on remains the normal wooden stool everyone else sits on too. If I push it forward a metre it is no longer a bishop’s chair, but a layman’s stool. The symbolic order is only a ‘temporary addition’ which I can also turn into an empty shell at any time by moving it out – into the ruins of a representative religion. I am always interested in where symbolic order becomes recognisable as such – as in our design for the Berlin Palace which makes the ornament recognisable for what it is. Here it is not assumed that everything is God-given but instead, a human form of symbolisation is shown.

Our project for Linz Cathedral includes not only the bishop’s chair but also the entire altar island. In the past, the altar was located in the choir and was thus hierarchically distanced from the congregation. After our intervention it is in the centre of the cathedral’s central crossing, i.e. in the ‘wrong’ place. But the congregation now sits together with the bishop and priest directly around the new altar island. Initially, there was the idea that the entire altar would go into the ground and disappear into everyday life. However, this was completely unthinkable from a Catholic

point of view. In everyday life, the centre section of this island now moves down so that you can simply walk through the cathedral, and it functions like a street space. It was not an easy move for the bishop and his diocese to make at least part of the altar island with hydraulics disappear in everyday life. This approach to the form was a celebration of Catholic festive situations and at the same time an important insistence that this cathedral is also a tool for the city's everyday use. A piece of street, a piece of covered space. Just like our fourth room in the House of One. The fact that the moment of a 'disappearing island' is possible, allowed the everyday to move in. Similarly to the Berlin Palace, something had happened here that was unexpected from the point of view of the Catholic Church – but did not harm the institution, instead, it could project it into the future as another emancipatory moment.

JT **Jonas Trittmann** When you spoke about Schinkel's Bauakademie at the beginning of your lecture, you also expressed your conviction that monumentality is needed. How did you arrive at this conviction?

WK Monumentality describes the moment in which a temporal component enters space. Think of Walter Benjamin: how does a room tell a story; is a room a memento mori or a time machine? This concept of time is not about monumentality in the sense of size, power or the self-referentiality of a symbolic order. Monumentality is about the fact that this reference to time, which is also described as 'collective memory', can take place. If we can locate the architecture, it will actually connect us with the past and the future. This question is not trivial. But I do not want to talk about the monument as such. At Kuehn Malvezzi, we have always spoken of *momentary monuments*. We have tried to find temporary forms of the monumental. We are not concerned with the question of how something that is particularly heavy becomes monumental but how something becomes monumental because it is particularly temporal. For us, monumentality is a theme of a social truth or a social interest in which a reference to time is expressed in a very specific way.

JT You argue that architects should construct buildings that will stand for a thousand years. Are you familiar with the essay *Preservation is Overtaking Us* by Rem Koolhaas? In his typical manner, he laments the monument mania of our society. And then proposes as an alternative that we decide beforehand, so to speak, whether a building will be a monument or not. If it is not, we build it cheaply and it only stands for twenty years.

WK I think that the issue of monument protection confuses us all because the most conservative part of the architectural debate is expressed in preservation – sometimes justifiably, sometimes less so. But we now have a debate that has reached many other colleagues who years ago would only be interested in new buildings. Today, fortunately, many are also of the opinion that both preserving buildings and building for the long term is the most sensible contribution. And perhaps it is no longer about a monument in the sense of heritage protection but about a building being robust and resilient so that it can withstand different uses while being sensibly transformed over time. And it does not even have to be architecture worthy of preservation in terms of design. Perhaps there is also another type of sustainability that Koolhaas has not yet addressed here. We are now in a situation in which the question of how we can preserve and transform existing structures as well as how we can build in a sustainable way under different circumstances or conditions is a massive one.

LH **Lorenz Hahnheiser** You also teach architecture. How about building and teaching a reversible architecture that could potentially be dismantled? That way you could at least still use the resources after twenty or fifty years.

WK Architecture can of course be built reversibly. But then it must be fully reversible so that all parts can be reused. Reversible architecture, therefore, implies a form of assembly. Personally, I find that solid construction, where it can be used, is more interesting than assembled structures both spatially and climatically. And that, well thought out, it is also really sustainable – in the sense of the reusability and longevity of our urban spaces

as a social space. Especially when you think about teaching, I would always argue in favour of focusing more on simple and even monolithic construction. In Munich, for example, there is the laboratory of Florian Nagler and Thomas Auer with three experimental houses in Bad Aibling. With the House of One, we've had to learn that it is difficult to find structural engineers and building physicists who can work with the material in such a way that, for example, brick as a monolithic construction meets today's standards. Surely, we all know that the House of One as a solid brick building is sustainable in terms of inertia, room height, very few windows and the climatic stability following this particular constellation. However, if this building is to be verified based on preconfigured software calculations, it quickly reaches its limits. Paradoxically, the simpler you want to build, the more complex you need to plan. This is related to the way our society is structured in terms of regulation and legislation, but also in relation to the life cycle you expect. If you let a building stand for two hundred years, like Schinkel's Altes Museum today, which will stand for even longer, then suddenly you have a building that can be considered particularly sustainable and is an important urban building block for the public realm even though it is made of solid walls consisting of carbon dioxide-rich fired bricks. On the other hand, it wouldn't make any sense to build monolithically for a twenty-five-year life cycle. So, the methodology of observation and the normative calculation method are also decisive. We need a culture that makes such a way of building possible again. This must also take place in teaching at the university. Our students are designing projects in solid construction again. It is not about an absolute doctrine but rather about a possibility. With Kuehn Malvezzi we are now also applying monolithic construction to a social housing project in Paris where we are building solidly in local, natural stone and wood in an active relationship with the historical urban context and dispensing full thermal insulation and clad façades. Instead, there is a monolithic natural stone façade – as done by Pouillon. It is possible. You just have to be able and willing to do it.

LH You also mentioned appropriation. I am particularly interested in this in relation to public space. Appropriation and – in a very pluralistic sense – encounters, can take place but they can rarely be planned. How do you see the role of architects in all of this?

WK We really cannot plan them. And it's better that we do not in the first place. It would not be real appropriation anyhow. For me, appropriation always has two aspects. By dealing with greenhouse architecture, for example, we are appropriating a typology that does not actually come from the sphere of high architecture but from functional architecture. Just as it happens in art. Recontextualising the banal and ordinary and making something out of it is also an architectural task. But what you are talking about goes a bit further. It is about creating freedom and not pre-programming everything until the users themselves are no longer given a chance. Instead, users should be able to create spaces that suit them in such a way that they actually perceive them as their own. And to do this, they must also be able to shape their use to a certain extent. Where does this freedom begin and where does the necessary framing of architecture end? How can the in-between as a space between people remain appropriable and not just turn into private sphere abutting more private sphere? In order to preserve the social interest, we need intermediate spaces that are more than just distance. That is the fundamental question we have to ask ourselves. In this respect, as an architect, I always see myself as an advocate for those who are absent, those who are users but not clients, i.e. those who will live there one day as well as those who may not live there every day but are nevertheless affected by the building – as neighbours, passers-by, etc. I believe that we have to introduce ambiguity into the buildings. The vertical garden in our project in Oberhausen was not included in the spatial programme. In other words, we imposed a 'piece of house' on the client through the design. Something similar occurred with the city loggia in the House of One which was also not part of the competition brief. However, it was important to us to propose

a space that goes beyond the three Abrahamic religions and enables a form of transcendence beyond their prescriptions. We are imagining a space that includes those not mentioned in the initial brief.

AB Returning to the term 'provocation of neoliberalism': are we perhaps sometimes complaining too quickly about neoliberal tendencies in our profession? Is it perhaps actually also a very productive force for architects – especially those that despise it?

WK The 'provocation' is a quote from today's invitation and title. I found dealing with this topic a welcome challenge. We perceive neoliberalism as a provocation every day, even if we are fortunately not – in my opinion – living in total neoliberalism. Nevertheless, it is the case that neoliberalism is largely asserting itself and spreading throughout the world. Europe in terms of social policy represents a privileged island that is not at all typical of today's world. In this respect, neoliberalism is the dominant ideology worldwide and is destroying nature and people, countries and cultures on a breath-taking scale. It really is a war machine that, unbridled, brings about the worst. Its provocations must be taken seriously. We should not allow ourselves to be deterred but consider whether these provocations can be the starting point for projects. If we do not bring about the revolution today, then we are in the realm of reform. And if we are in the realm of reform, then we are in the realm of constant re-forming, i.e. changing forms that already exist. Then we must take an aggressive approach to what is there and take everything that neoliberalism produces seriously. Pop Art is interesting in this sense. Andy Warhol turned this capitalist, industrial production tool, the mass machine, into a formal and intellectual reflection. If we want to achieve something similar in architecture – and that was Koolhaas's approach with *Delirious New York* – then of course we can make a difference. But we also realise that this can backfire. The next generation, which wants to inherit this planet and live on it for even longer, will also think as architects more than before about where reform can

no longer be enough and *re-form* instead means dealing with the seemingly familiar in a completely different way, from the social system to the handling of materials and construction. There must be completely different forms. And these forms will occupy us in the years to come.

Hanover, 30 November 2021

Kuehn Malvezzi^{DE} was founded in 2001 by the architects Wilfried Kuehn, Johannes Kuehn and Simona Malvezzi. The Berlin-based office is known for its cultural sensitivity, working closely with artists, curators, and public institutions. By rejecting dogmatic styles, Kuehn Malvezzi demonstrates an utmost care towards context, shaping architecture that resonates with its surroundings. Their work has been featured in numerous international exhibitions, including the 1st and 2nd Chicago Architecture Biennials (2015 and 2017), the Lisbon Architecture Triennale in 2019 and various editions of the Venice Biennale. Wilfried Kuehn has taught at esteemed institutions such as Harvard Graduate School of Design and Staatliche Hochschule für Gestaltung Karlsruhe. He currently holds a full professorship at the Technische Universität Wien and frequently contributes to international juries and architectural publications.

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