

ERNST GÖHNER FOUNDATION

2018 REPORT



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Zug, in April 2019

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PREFACE AND A FEW FACTS & FIGURES

Switzerland is a “paradise for foundations”, not only because of its liberal foundation laws and long foundation tradition, but also because there are 16 charitable foundations for every 10,000 inhabitants. Switzerland is also one of the world’s leaders when it comes to total capital held in foundations and the amount of funding distributed per inhabitant.

Over half of all charitable foundations in Switzerland were founded after 1990. The increasing number of new foundations being established has continued unabated during the last couple of years, despite the unfavorable economic climate. Currently there are over 13,000 charitable foundations in Switzerland, most of which are headquartered in the Canton of Zurich. The highest growth rates are to be found in the Cantons of Geneva and Zurich, and now also in the Canton of Zug, where most of the new foundations being established are associated with blockchain technology. The highest concentration is to be found in the Canton of Basel-City as measured by the number of inhabitants.

According to the latest surveys, the total capital invested in charitable foundations in Switzerland amounts to approximately CHF 100 billion, with annual funding disbursements estimated at between CHF 2 and 3 billion. The total volume of funding provided by the over 130,000 charitable foundations in Europe is estimated at over EUR 83 billion, with foundation capital assets in excess of EUR 350 billion. The U.S. has over 87,000 foundations with capital assets of CHF 800 billion and awarded funding of USD 55 billion.

ERNST GÖHNER FOUNDATION

FOUNDER Ernst Göhner (1900–1971)

FOUNDED 1957

PURPOSE Corporate, charitable and family foundation

CORPORATE HOLDINGS

Sectors: Construction, Energy, Industrial Enterprises, Logistics, Chemicals & Pharmaceuticals, Sensor Technology, Watches and Real Estate

AREAS OF FUNDING AND SUPPORT Culture, Environment, Social, and Education & Science (“Social” including former employees of Göhner companies)

REGISTERED OFFICE / ADDRESS

Artherstrasse 19, 6300 Zug, Switzerland

WEBSITE www.ernst-goehner-stiftung.ch

Established in 1957, the Ernst Göhner Foundation is one of the “old” foundations. As one of ca. 1,000 corporate foundations in Switzerland, it has a significant stake in a variety of companies. In line with its stated philanthropic aims, the Foundation disbursed funding in 2018 in excess of CHF 36 million, supporting over 1,400 charitable projects and thus making for an aggregate total in excess of CHF 540 million for 29,000 projects since its founding. The Foundation also fulfills the remit of a family foundation, and currently has 29 family beneficiaries.

FOUNDATION BODIES

FOUNDATION BOARD

Dr. Beat Walti (chairman)
Dr. Franziska Widmer Müller (vice-chairman)
Giacomo Balzarini
Dr. Christoph Franz
Mark Furger
Prof. Dr. Thomas Gutzwiller
Isabel Kühnlein Specker
(representative of family beneficiaries)
Dr. Roger Schmid
Peter Ulber

STANDING COMMITTEES

Finance and Internal Control Committee

Chair: Dr. Beat Walti

Donations

Chair: Dr. Franziska Widmer Müller

Family Beneficiaries

Chair: Isabel Kühnlein Specker

Audit Committee

Chair: Mark Furger

Nomination and Remuneration Committee

Chair: Prof. Dr. Thomas Gutzwiller

STAFF

Dr. Roger Schmid (managing director)
Dr. Suzanne Schenk (deputy managing director)
Daniel Hübscher (CFO)
Maria Arnold (office)
Michaela Gasser (Environment and Social projects)
Sonja Hägeli (Theater, Dance, Literature,
Heritage Conservation, and Cultural History)
Miriam Müller (accounting)
Dr. Suzanne Schenk (Social, Education &
Science projects)
Dr. Corinne Linda Sotzek (Visual Arts & Music)
Doris Stalder (Music & Film)
Lucia Tellenbach (office)
Tanja Vogel (interdisciplinary cultural projects)

AUDITORS

Ernst & Young Ltd.

REGULATORY AUTHORITY

Regulatory Board for Occupational Pension Plans
and Foundations of Central Switzerland

SWISSFOUNDATIONS

SwissFoundations (www.swissfoundations.ch), the Association of Grant-Making Foundations, is a network dedicated to the continued development of foundations in Switzerland. It was founded in 2001 at the initiative of eleven foundations, including the Ernst Göhner Foundation, and stands for transparency, professionalism, and the efficient use of foundation assets.

This prompted SwissFoundations to publish its good governance code for grant-making foundations in Europe in 2005. 2015 marks the third, completely revised edition: *Swiss Foundation Code 2015 — Principles and Recommendations for the Establishment and Management of Grant-Making Foundations*.

In its Foundation Governance series, SwissFoundations has published a number of other publications on practical foundation work and, since 2009, has also published the annual Swiss Foundation Report in association with Center for Philanthropy Studies (CEPS) of the University of Basel and the Center for Foundation Law of the University of Zurich.

SwissFoundations is also co-initiator of CEPS, whose aim is to strengthen and develop philanthropy in Switzerland by creating the scholastic basis to this end. Cofunded by the Ernst Göhner Foundation, this interdisciplinary center opened its doors in 2008, and today has the status of an independent university institute. Apart from engaging in practice-led research, it focusses on continuing professional education, one such example being the one-week immersion course for the management of grant-making foundations.

OUR INVESTMENTS

STRATEGY AND ORGANIZATION

Pursuant to its charter, the Ernst Göhner Foundation is tasked with managing its assets in accordance with business principles and exercising entrepreneurial initiative.

As such, it primarily invests in companies and real estate in Switzerland owing to their long-term horizon. The Foundation also has a portfolio of financial investments and provides venture capital for startups. Taking an active approach in managing the Foundation's assets is designed to generate income that provides for optimum stability so as to enable the continued fulfillment of the Foundation's designated remit.

The stake in Panalpina World Transport (Holding) Ltd. and the financial investments are held directly by the Foundation. At ca. 46%, the stake in publicly-listed Panalpina World Transport (Holding) Ltd. continues to be the Foundation's most significant corporate holding. With its international air and ocean freight services and contract logistics, the Panalpina Group is one of the world's largest logistics companies. It has a combined headcount of ca. 14,000, and is the last corporate holding of the Ernst Göhner Foundation to be acquired by founder Ernst Göhner for inclusion in the Foundation.

The Foundation has holdings in various other companies through its wholly-owned subsidiary EGS Beteiligungen Ltd. The Foundation's charter also explicitly provides for participating holdings in former company members of the Göhner Group. EGS Beteiligungen Ltd. has had a stake in one such company since 2009, i.e. Bauwerk Parkett AG (now: Bauwerk Boen AG). Real estate investments are made by Seewarte Holding Ltd., a company wholly-owned by the Foundation.

The members of the board of directors of both affiliates are foundation board members for the most part, and are presided over by one such member. Both bodies are augmented by external independent board members possessing the requisite expertise and network of connections.

The Foundation's overall strategy is regularly reviewed in terms of its financial management and use of financial resources, as is its organizational structure.

ENTREPRENEURIAL INITIATIVE AND CHARITABLE WORK

The Ernst Göhner Foundation's charitable work is also sometimes linked to its corporate holdings. By the same token, our companies also frequently engage in charitable work.

The idea for a joint humanitarian effort in concert with UNICEF came about at Panalpina one year while planning the traditional Christmas cards for customers. It led to the realization that making a donation in the form of a relief effort would be a much more valuable contribution. For the last six years this has led the company into crisis-torn regions in Africa that have dropped off the media's radar or had never caught the media's eye to begin with.

In one such effort before Christmas 2018, Panalpina again chartered an air freighter on behalf of UNICEF to fly 70 tons of life-saving supplies for needy children, women and families in crisis-torn South Sudan to neighboring Entebbe, Uganda, followed by transporting these supplies to the recipients by land. Apart from health kits containing medical supplies and therapeutic milk to treat severe malnutrition, the supplies also included teaching materials for children. They will be distributed throughout the country at the beginning of the dry season. In the years preceding, Panalpina delivered vital medical supplies to Freetown, Sierra Leone; to Bangui, the capital and largest city of the Central African Republic; to Bujumbura, the capital of Burundi in East Africa; and to N'Djamena, in Chad.

In view of the many Swiss companies operating at the international level, part of the Ernst Göhner Foundation's work also involves the provision of support to Swiss schools abroad in infrastructure projects or the funding of Swiss teachers and instructors. The management members of such companies and their families depend on these schools during their assignments abroad. To date, the Foundation has supported eleven Swiss schools located in Bergamo (Italy), Hong Kong, Milan, Mexico City, Rio de Janeiro, Rome, Santiago de Querétaro (Mexico), Santiago de Chile, São Paulo, Singapore and Tokyo.

In strengthening Switzerland's dual model of vocational education and training, the Foundation also supports Swiss vocational competitions and the participation of young Swiss professionals in European and world championships. In 2018, SwissSkills, the Swiss vocational championship conducted in Bern, was attended by ca. 120,000 people, half of whom were school kids from throughout Switzerland. The Swiss delegation is able to regularly celebrate significant successes at these international events, demonstrating the caliber of Switzerland's vocational training system.

Finally, the Ernst Göhner Foundation also fulfills part of its stated social objective under its entrepreneurial remit by obtaining stakes in companies with a view to creating and maintaining jobs in Switzerland.



Panalpina container delivery



Sensirion pressure gauges

EGS BETEILIGUNGEN LTD. THE FOUNDATION'S COMPANIES

A significant part of the Foundation's assets is invested in stakes in private and listed companies headquartered in Switzerland. These holdings are maintained with a view to long-term profitable growth coupled with enhancing the value of these companies, while preserving jobs and expertise in Switzerland to the extent that this is possible.

The Foundation's objective is to further develop its portfolio companies through active support and advice, in particular by sitting on their boards of directors and contributing to the boards' work through the Foundation's representatives. The management of the existing portfolio and its continued expansion are the task of EGS Beteiligungen Ltd. ("EGSB"). It implements together with its sister company Seewarte Holding Ltd. — in charge of real estate investments — the corporate components of the Foundation's remit and in so doing creates the basis for achieving the Foundation's other goals.

Founded in 2009 and domiciled in Zurich, EGSB is a wholly-owned subsidiary of the Ernst Göhner Foundation. Through a capital increase — subscribed fully by the Foundation — EGSB acquired the Foundation's corporate holdings as contributions in kind.

All equity investments with the exception of Panalpina World Transport (Holding) Ltd. are held by EGSB.

EGSB invests in established medium-sized companies in the industrial and service sector with sales revenues in excess of CHF 50 million and a proven business model and track record, and strong, persuasive management. The geographical focus is on Switzerland yet investments in Germany and Austria exhibiting a significant value-added share in Switzerland are also examined. Growth *and* buy-out projects are financed. Other investment criteria include the companies' favorable prospects for the future, strong market position and international markets.

EGSB acquired its first companies in 2009, including Bauwerk Parkett AG, originally established by foundation founder Ernst Göhner in 1944 and then managed by his nephew Paul Göhner, until it was sold to Elektrowatt AG in 1971. 2013 saw the merger of Swiss parquet flooring manufacturer Bauwerk Parkett AG with Norwegian Boen SA. Today, the combined "Bauwerk Boen Group" is Europe's second largest producer of wood flooring and leading manufacturer of premium parquet

ORGANIZATION

FOUNDED 2009

BOARD OF DIRECTORS

Prof. Dr. Thomas Gutzwiller (chairman)
Dr. Frank Gulich
Dr. Roger Schmid
Valentin Vogt
Dr. Beat Walti

STAFF

Dominik Sauter (managing director)
Dr. Franz Studer (investment director)
Urs Eberhard (senior investment manager)
David Kurmann (investment consultant)

REGISTERED OFFICE / ADDRESS

Dufourstrasse 31, 8008 Zurich, Switzerland

AUDITORS

Ernst & Young Ltd.

WEBSITE

www.egs-beteiligungen.ch

flooring. In 2018, EGSB became the majority shareholder, having acquired a 74% stake in this company.








This was followed in 2010 by acquiring a stake in office supplies manufacturer Biella-Neher Holding Ltd. (currently 26%). Other acquisitions since 2011 include a minor stake (currently 7%) in Huber+Suhner Ltd., a publicly-listed company and one of the world's leading manufacturers of electronic and fiber optic components and system solutions. The 45% stake in Boucledor SA was acquired in 2014. Boucledor SA is located in western Switzerland and is a leading supplier of watch band clasps made of steel or precious metal (gold and platinum) for Switzerland's premium watch manufacturers.

In 2018, two new stakes were acquired in companies listed in Switzerland: Sensirion Holding Ltd. and Siegfried Holding Ltd. The stake in Sensirion Holding Ltd. was the result of its successful IPO. As an anchor shareholder, EGSB holds a 10% stake in this company, founded in 1998 as a spin-off from the Swiss Federal Institute of Technology (ETH) in Zurich. Since then it has developed into one of the world's leading suppliers of microsensors and systems. Its range of products includes: gas and liquid flow sensors, differential pressure sensors and environmental sensors for the measurement of humidity and temperature, carbon dioxide (CO₂) and particulate matter. The stake in Siegfried Holding Ltd. currently amounts to 1%. Siegfried is one of the world's largest contract developers and producers of active chemical ingredients for the pharmaceutical industry.

2016 saw the sale of CEDES Holding Ltd., in which EGSB and the Ernst Göhner Foundation had had a 40% stake since 2007, to the Swedish ASSA ABLOY Group. This disposal was the result of the successor reorganization of CEDES' majority shareholder. The two stakes — acquired in 2012 — in e-bike manufacturer Biketec AG (81%) and premium food group ORIOR Ltd. (10%) were sold in 2017 and 2018 respectively. The former, a pioneer in the development and production of electric bikes (Flyer), was sold to Cologne-based Zweirad-Einkaufs-Genossenschaft (ZEG bicycle purchasing cooperative) in 2017. The parcel of stock in ORIOR Ltd. with its renowned brands Rapelli, Ticinella, Biotta and others went to a number of institutional investors.

To promote the exchange of ideas among EGSB' investee companies, a networking event was organized in 2018 for the eighth time to which the members of the board of directors and the executive management boards of these companies were invited. The gathering took place at the headquarters of Sensirion Ltd. in Stäfa.

As of the end of 2018, the Ernst Göhner Foundation and EGSB held the following significant stakes:

<p>Panalpina World Transport (Holding) Ltd.</p> 	<p>Leading global logistics corporation with core activities air & ocean freight forwarding and complementary logistics services (publicly listed). Acquired: 1969, stake: 46%.</p>
<p>Wasserwerke Zug AG</p> 	<p>Utility company (water, power and telecoms) servicing the Zug region and surrounding areas; Switzerland's second largest cable operator (Quickline). Acquired: 1988, stake: 10%.</p>
<p>Bauwerk Boen AG</p> 	<p>Leading manufacturer of parquet floor coverings at the international level. Europe's no. 1 provider of premium parquet flooring. Acquired: 2009, stake: 74%.</p>
<p>Biella-Neher Holding Ltd.</p> 	<p>Manufacturer of office supplies with an international focus; market leader in Switzerland and throughout Europe in the production of folder filing supplies. Acquired: 2010, stake: 26%.</p>
<p>Huber+Suhner Ltd.</p> 	<p>One of the world's leading manufacturers of electronic & fiber optic components and system solutions (publicly listed). Acquired: 2011, stake: 7%.</p>
<p>SwissTech Watch Components SA (Boucledor SA)</p> 	<p>Leading supplier of watch band clasps made of steel or precious metal (gold and platinum) for the premium watch segment. Acquired: 2014, stake: 45%.</p>
<p>Sensirion Holding Ltd.</p> 	<p>One of the world's leading developers and manufacturers of microsensors for the measurement of humidity & temperature and CO2 (publicly listed). Acquired: 2018, stake: 10%.</p>
<p>Siegfried Holding Ltd.</p> 	<p>One of the world's largest developers and manufacturers of active chemical ingredients for the pharmaceutical industry (publicly listed). Acquired: 2018, stake: 1%.</p>



Avanchet-Parc, Les Avanchets, Vernier (GE), 1971–1977



Langenmattstrasse, Mönchaldorf, 1975

SEEWARTE HOLDING LTD. THE FOUNDATION'S REAL ESTATE PROPERTIES

The second pillar of the Foundation's investments is formed by the real estate pooled in the Seewarte Group. The Group's diversified portfolio includes over 40 properties in Switzerland. The name Seewarte dates back to Seewarte AG, a real estate company acquired by Ernst Göhner for the Foundation in 1959 with its two properties Nüscherstrasse 24 and Dufourstrasse 29/31; the portfolio still contains these properties.

Engaging in long-term real estate investments and actively optimizing and further developing the properties so acquired is designed to generate constant, calculable income, and sustained capital growth. In order to achieve an optimal earnings-to-risk ratio, investment is done in a diversified manner according to the location, utilization, size, and age of the properties. Investment is made directly in residential and commercial properties in cities (and their catchment area) providing for favorable economic prospects and a good infrastructure.

ORGANIZATION

FOUNDED
2008

BOARD OF DIRECTORS
Giacomo Balzarini (chairman)
Mark Furger
Reinhard Giger
Dr. Roger Schmid
Patrick Vogler (from August 30, 2018)

STAFF
Thomas Regli (CEO)
Daniel Hübscher (CFO)
Markus Dammann (construction project management)
Miriam Müller (accounting)
Alexander Stegmann (controller)
Claudia Uster (accounting)

REGISTERED OFFICE / ADDRESS
Artherstrasse 19, 6300 Zug,
Switzerland

AUDITORS
Ernst & Young Ltd.

WEBSITE
www.seewarte.ch

The emphasis of real estate investment lies in residential properties located in the economic areas of Zurich and Zug (ca. 1,300 apartment units). Seewarte's real estate holdings also include various commercial properties and a shopping mall in Regensdorf. Since being taken over completely by AXA Winterthur in 2016, the mall — constructed at the beginning of the 1970s by Ernst Göhner AG — is the Seewarte Group's largest single property. Seewarte has withdrawn completely from engagements outside of Switzerland (Canada, Germany and the U.S.) via staggered sales of individual properties in line with the respective market situation. The last properties were sold off in 2016.

After completing the refurbishment of the mall in Regensdorf, the office properties at Nüscherstrasse and Stockerstrasse in Zurich, Im Langacher in Greifensee, Pfaffensteinstrasse in Pfaffhausen, Seewarte has made considerable progress in the rejuvenation of the properties in its real estate portfolio during the past couple of years. In its refurbishment projects, Seewarte not only attempts to sustainably enhance the quality of interior work and standard of amenities, but also maintain the associated upward adjustments in rent at a reasonable

level. Ecological concerns are also taken into account. The Im Langacher refurbished housing development in Greifensee, a Minergie-certified Göhner prefab construction, and the newly constructed Obermühleweid (stage I) residential development in Cham were awarded a prize by the Nature & Economy Foundation for their exemplary near-natural landscaping.

Apart from refurbishing existing properties, the focus is also on expanding Seewarte's real estate portfolio. The last few years have seen the completion of the rental apartment complexes in the Riedpark district of Zug, Obermühleweid in Cham, and, in 2018, the multi-family residence Langwisenstrasse in Unterengstringen located directly on the Limmat. Other development projects are planned for Regensdorf and Brugg.

In 2018, the Avanchet-Parc development in Geneva, which also belonged to the Ernst Göhner Foundation, was exchanged for the Langenmattstrasse development (HIG Real Estate Investment Foundation) in Mönchaltorf, also constructed by Göhner AG. The latter is now part of Seewarte's real estate portfolio. The Park Schönbühl property at Mühlebach-/Kreuzstrasse in Zurich was also purchased. The present buildings on it and the Bauherrenstrasse property, also located in Zurich, are to be torn down and replaced with newly constructed rental apartments. Seewarte's real estate portfolio was streamlined by selling the Glärnischstrasse development in Oetwil am See.

SWISS PARQUET FLOORING PAR EXCELLENCE

Premium Bauwerk parquet flooring is being laid in all apartments. This product is closely linked to Ernst Göhner, who produced the novel, mosaic wood flooring developed by master carpenter Paul Hofer already from 1936: this adhesive parquet is known in Switzerland as "Klötzli-Parkett", or "building block parquet".

Upon being founded in 1944, Bauwerk Parkett AG moved the manufacture of this Swiss parquet classic to its production sheds. After Holka AG, another Ernst Göhner company specializing in the manufacture of wood bodies for the automotive industry, was closed down, Bauwerk took over its headquarters in St. Margrethen. Commissioning of the first production lines for adhesive parquet — engineered in-house — took place in 1949. Apart from St. Margrethen, production facilities are also located in Lithuania and Croatia.

FINANCIAL INVESTMENTS

The financial investments of the Ernst Göhner Foundation consist of the following asset classes: money market instruments, bonds, commodities, including precious metals, and equities. The growth target of the two other investment categories — corporate holdings and real estate — is financed from free cash flow and financial investments. In the process the Foundation's financial investment strategy has been brought in line with the overall allocation of its assets.

The Foundation's financial investment strategy was established in concert with external specialists with a view to the envisaged continued growth of Foundation's two affiliates and the uncertainty concerning the prevailing economic climate and performance in financial markets. Since the preservation of value takes front and center stage in the Foundation's investment strategy, this has been taken into account in the allocation of the various asset classes and further minimization of risk by engaging in further diversification within the asset classes and hedging foreign currencies. Investment is made only in liquid securities and with counterparties with an excellent credit rating.

The Ernst Göhner Foundation also makes a portion of its liquid assets available as venture capital for startups. Investment is made exclusively in investment vehicles with a specific focus on Swiss startups during their growth and expansion phase. In so doing, the Foundation has closed a gap in its investment activities between supporting young entrepreneurs in its charitable work and the investments of EGS Beteiligungen Ltd. in established companies.

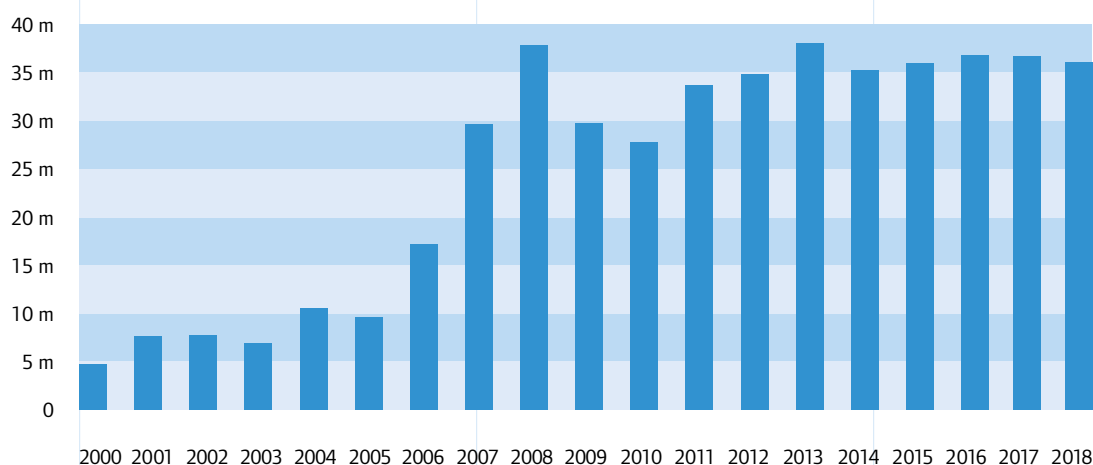
The direct management of the Foundation's financial investments and its engagement in startups is left to specialist banks and management companies that are monitored by the Foundation's committee charged with this task. In administering these investments, the Foundation attaches particular importance to the transparency and appropriateness of the cost structure.

OUR CHARITABLE WORK

OVER 1,400 PROJECTS

In 2018, the Ernst Göhner Foundation approved funding totaling CHF 36.1 million for 1,485 charitable projects. The minimum amount of disbursed funding established in the Foundation's charter has thus been exceeded many times over. Since its establishment, the Foundation has supported 29,000 projects with over CHF 540 million in assistance. For 2019, the foundation board has appropriated the same budget as in previous years.

Approved funding 2000–2018 (in CHF)



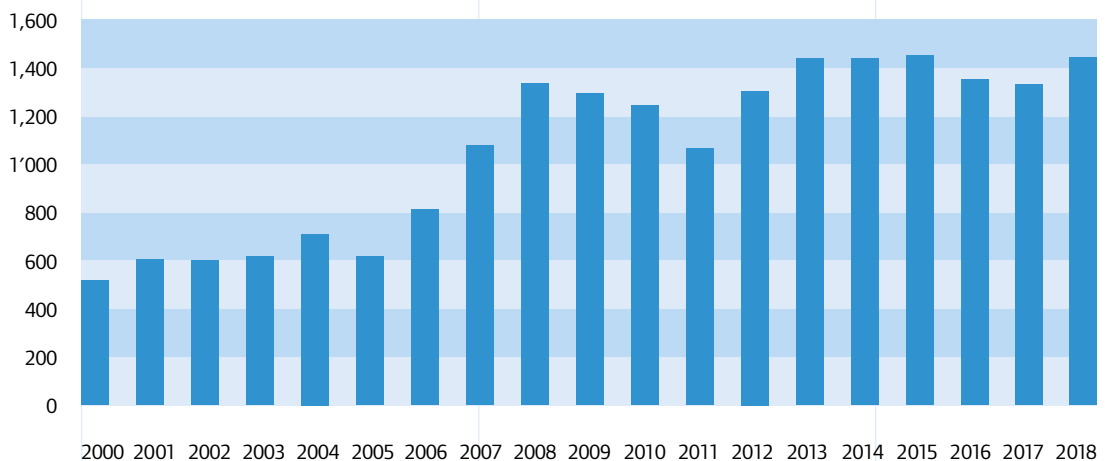
The number of projects for which funding requests are received has increased by almost 30% over the past ten years: at 2,889, the number of requests in 2018 was exceeding the previous-year figure by 2%.

The Foundation recorded the highest annual growth rates of 20% in 2006 and 15% in 2007. This development was the desirable result of the more active sponsor policy introduced by the foundation board in the wake of the IPO of Panalpina World Transport (Holding) Ltd. in 2005 and the significantly higher budget appropriated for this purpose.

Of the project proposals received during 2018, 2,783 were reviewed, with funding being approved for 1,485 of them, the approval rate thus amounting to 53%. In the years prior to 2007, the average approval rate amounted to 40%. The increase in the approval figure is not due to a more generous interpretation of the funding guidelines but rather to the advance advice provided to funding applicants and the more detailed information and checklists to be found on the Foundation's website and the request form published there. These actions have contributed to a significant increase in the quality of the applications received — also a result of the increasing professionalism of the industry in general — and a reduction in the number of patently unpromising projects.

The general criteria for the Ernst Göhner Foundation's funding and support activities are: quality, impact, sustainability, innovation and originality, and orientation to societal needs. Support is provided in the form of funding in consultation and collaboration with other partners. In so doing, the Foundation does not assume any core tasks that are exclusively the remit of public funding, but rather provides supplementary funding or renders financial assistance in cases in which public authorities can be expected to participate at a later point in time.

Approved projects 2000–2018

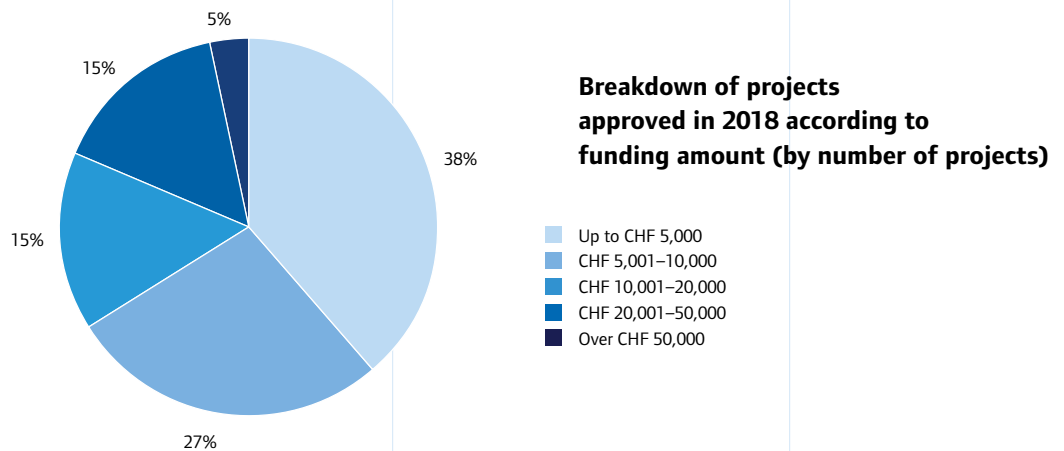


DIVERSITY AND BREADTH OF PROJECTS AND FUNDING DISBURSED

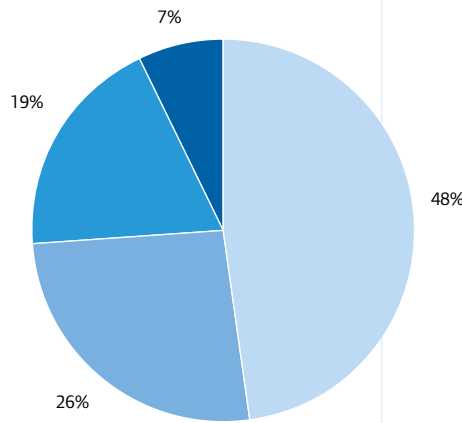
According to the precepts of its charter, the Foundation fosters diversity and breadth as a matter of principle. This is reflected not only in the broad range of various areas supported but also in the varying size of the funding amounts disbursed.

As a consequence, in 2018 38% of all approved projects received funding of up to CHF 5,000, with another 42% receiving between CHF 5,000 and CHF 20,000, and 15% receiving between CHF 20,000 and CHF 50,000, and 5% receiving over CHF 50,000.

If the total amount awarded to these projects is taken as a yardstick, this results in a different picture: Of all the funding amounts approved, approx. 51% was accounted for by the group of projects receiving over CHF 50,000 and only 6% by the group of small projects receiving CHF 5,000 or less.



In 2018, 48% of the total funding disbursed went to Culture projects, with 26% going to Social projects, 19% to Education & Science projects, and 7% to Environment projects. The most significant change as compared to the previous year occurred with regard to Education & Science projects, whose share dropped from 24% to 19%.

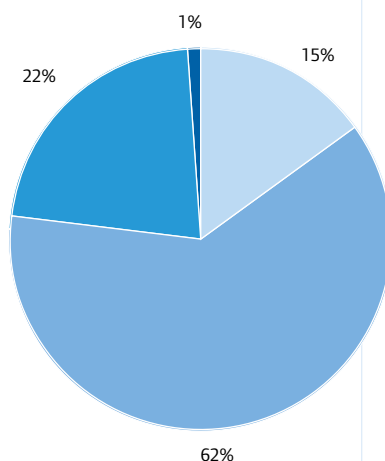


Breakdown of amounts approved in 2018 according to area of funding and support

- Culture
- Social
- Education & Science
- Environment

The Ernst Göhner Foundation is active throughout Switzerland. However, selected projects abroad with a link to Switzerland or the Foundation's entrepreneurial activities are also taken into consideration as an exception.

In the past year, 99% of all projects approved were in Switzerland — with a distinct focus on the German-speaking area of Switzerland (62%). 15% of the projects were linked to Switzerland as a whole. 22% of the total amount of approved funding went to the French-, Italian- and Romansh-speaking parts of Switzerland (17% to western Switzerland and 5% to Ticino). The regional distribution corresponds to the Ernst Göhner Foundation's mission as a charitable foundation active throughout Switzerland, with appropriate account being taken of all areas of Switzerland.



Breakdown of amounts approved in 2018 by geographical area

- Swiss-wide projects
- Projects in German-speaking Switzerland
- Projects in French-, Italian- and Romansh-speaking Switzerland
- Foreign projects

OUR MOST SIGNIFICANT PROJECTS

The projects in which the Ernst Göhner Foundation is engaged involve innovative, creative and unconventional endeavors with a pioneering or experimental character in response to changes and newly emerging requirements of society for which no success can be guaranteed or expected in the near future, and thus experience difficulty in attracting funding. One such project of this type is Venture Kick, whose designated purpose is to promote the transfer of scientific innovation and foster young entrepreneurs at Swiss institutions of higher learning. Since its launch in 2007, the project has advanced remarkably.

The PreSeed Money Fund — set up in collaboration with other private charitable foundations with an entrepreneurial background — supports young entrepreneurs with a “killer” business idea and entrepreneurial flair in developing a business plan and financing their startups with up to CHF 130,000 and access to investors. The business plans of the candidates are further developed under expert mentoring in a “kick-start camp” competition. Extensive use is made of these volunteer support offerings.

Of the ca. 3,400 applications received to date from over 20 Swiss institutions of higher learning, approximately 1,200 business ideas have been admitted to a presentation pitch before a qualified jury consisting of a pool of over 150 experts, including EGS Beteiligungen Ltd. in the person of David Kurmann. Of this number, 600 projects have attracted funding totaling CHF 24.9 million. This has resulted in the founding of 454 new companies that have succeeded in attracting startup funding of ca. CHF 2.5 billion and creating over 6,000 new full-time jobs. Of the fledgling companies that were distinguished in the national “Top 100 Startups in Switzerland” competition in 2018, 55 were fostered by Venture Kick to kick-start their companies. Eight of these startups actually featured among the Top 10 Startups.

Executives of startups that have successfully competed at Venture Kick also benefit from a grant funded by the Ernst Göhner Foundation for taking advantage of the CPD opportunity “Management of Growth in Technology Companies” offered at the Henri B. Meier School of Entrepreneurs of the University of St. Gallen.

The following projects figure among the most significant initiatives promoted by the Ernst Göhner Foundation during the past few years (apart from the various grant programs and Venture Kick preseed money fund to foster fledgling startups):

EDUCATION & SCIENCE

- Construction of the Agora cancer research center in Lausanne
- Construction of the Student Project House (creative think, maker and contact space) of the Swiss Federal Institute of Technology in Zurich (ETH)
- Construction of the “lighthouse” for exploring the future of buildings of research institute EMPA’s NEST project, in Dübendorf
- Expansion of the University of St. Gallen by constructing the Learning Center

CULTURE

- Expansion of Kunsthaus Zürich (Zurich Museum of Modern Art) and the Swiss National Museum in Zurich
- Digitization of the recordings of the Montreux Jazz Festival by the Swiss Federal Institute of Technology in Lausanne (EPFL)
- Construction of new buildings housing the Cantonal Museum of Fine Arts, the Elysée Museum of Photography, and the Museum of Contemporary Design and Applied Arts (MUDAC) in Lausanne
- Construction of a temporary concert hall for the Tonhalle Orchestra Society in Zurich

ENVIRONMENT

- Construction of Lewa Savanne, a new enclosure for giraffes, rhinoceroses, zebras, ostriches, and antelopes in the Zurich Zoo

SOCIAL PROJECTS

- “Swiss Food Bank” and “Tischlein deck dich” (organizations that collect and distribute food that has passed its sell-by date but is still safe to consume)
- Construction of the new children’s hospital by the Eleonore Foundation in Zurich
- Construction of student accommodation by the Bureau Central d’Aide Sociale (Central Social Assistance Office) in Geneva in the Le Nouveau Prieuré (The New Priory) project
- Construction of new residential and work facilities for disabled adults by the WBZ Foundation in Reinach (Basel Country)



Mario Sterchi with school kids in Campo Cortoi

CHOPPING WOOD, NOT FACEBOOKING

by Christian Schmidt (journalist and author)

In the Verzasca Valley school kids help maintain Campo Cortoi, once an inhabited remote settlement — and have to make do without their smartphones for a week. Does that work?

“First they gripe,” says Stefanie Sterchi, chuckling and feeding her little boy Ramiro grapes freshly picked from the pergola, reminding me of a painting of paradise. She’s referring to the reactions of the school kids who venture out to Campo Cortoi to her and her partner Mario, a remote settlement located at an altitude of 3,300 feet in the Verzasca Valley, in the Alpine foothills. “They’re griping because getting here isn’t easy — a 50-minute trek through chestnut forests, off-road.” Which is why the kids — the 9th grade from Lyss — have to carry all the food they’ll be eating on their backs. “They gripe because they can’t charge their smartphones. Unless they climb on our bike-powered generator and work out for a half hour.”

Stefanie chuckles again. “But come the first evening, their mood changes when it’s time to enjoy the sunset and take in the view.” The view: beginning between the wooded slopes of the Verzasca Valley, below: the mirror created by Lago di Vogorno, and continuing up to the Magadino plateau, to finally end above the silhouette of Monte Tamaro in the clouds. “They find that so cool that they forget all about their smartphones for once.”

Campo Cortoi is a collection of rustici or rustic village dwellings. There couldn’t be a better ad for the beauty of the Canton of Ticino: situated in a clearing, the buildings nestle snugly against one another as to protect one another. Vegetables, potatoes and fruit grow on the walled terraces. Everything is connected by narrow lanes and stairs.

Over 50 years ago, the heads of the Zurich Dynamo Youth Cultural Center, or “Drahtschmidli”, joined forces with its kids and began to save the abandoned settlement from falling into ruin. A concept that has been successful to the present day: from March to October, Stefanie and Mario are visited by school kids and other volunteers. Although their guests primarily come for a school project or to simply get away from it all, most of them commit to maintaining Campo Cortoi for a minimum of a half day a week.

“You all have to work in unison. All together now: push, pull, push, pull... That’s better. Now move your hands down a little, and the blade will wobble less. Now you’ve got it.” While Stefanie is narrating, Mario is one terrace up, teaching the girls the basics of sawing firewood for the kitchen. At the same time he keeps a watchful eye on a third girl who is raising an axe to let it slam down on a block of wood: she’s chopping wood for the first time in her life. “Hold the axe up above your head, otherwise you won’t generate enough force.” Whack! The axe falls, almost hitting the target squarely. Another whack and her face beams.

“You wouldn’t believe it, but the girls are better at this than the boys,” whispers Mario.

Soon it’s time for lunch. The kids have cooked up something for themselves in the kitchen, now they’re sitting at one of the long granite tables. In the meantime, Stefanie is plating up for her family and the guests. They grow a lot of what is put on the table, or forage for it in the neighboring forest; the bread is also from their own oven. “Chief bread baker here!” says Mario and is pleased with the compliments he receives.

“We wouldn’t be able to maintain Campo Cortoi without help,” explains Stefanie after lunch, while Mario distributes work assignments for the afternoon: picking grapes, turning them into juice, and pasteurizing it. “Every year we benefit from over 2000 hours of work that the volunteers put in here.”

But the guests also benefit: they go home enriched and fulfilled. “As soon as they’ve gotten used to being here, things go well. They learn about another way of life. They go to bed with the sun and get up with the sun. For the first time in their lives they make certain connections: where grape juice comes from, how the sun heats up the water for their showers, or how potatoes grow. And they realize they can live a very rich, rewarding life without social media.”

Despite all the support they receive, Stefanie and Mario sometimes don’t know whether they’re coming or going. “The laundry list of things that need doing is never-ending.” The dry-stone walling is an ongoing task; the canopy of one of the rustic houses has to be restored; the 12 V solar panels are outdated, and the houses are still not winterproof. “But we do one thing at a time. During the cold months when we’re alone, we’ve got plenty of time on our hands.”

It’s also about time that the two climbed down from Campo Cortoi and went on vacation. “But re-entering the hectic pace and din of the lowlands is not easy for us,” says Stefanie. They’re able to stand it for a couple of weeks and then they need to return to the peace and quiet of the Verzasca Valley — and their panoramic view.

The Campo Cortoi charitable cooperative offers sleeping accommodation for thirty. It also features lounges with a library and foosball, in addition to a large country kitchen and bathrooms with showers and toilets. Together with the woodshed and the managers’ house there are a total of nine buildings. The Ernst Göhner Foundation supports the Campo Cortoi Foundation as it recognizes the significance of Campo Cortoi as a place enabling people from an urban environment to become acquainted with another way of life, while developing their social and practical skills at the same time by helping to care for the precious cultivated landscape with its dry-stone walling, chestnut groves and meadows.

MARY WIGMAN'S FEATHER BOA

by Christian Schmidt (journalist and author)

The Casa Anatta museum in Ascona houses Harald Szeemann's legendary permanent exhibition showcasing life on Monte Verità, or the Mount of Truth. After having undergone complete restoration, the buildings and exhibition are now open again.

Soft piano music drifts outside. But where is the key? Laura Porta rummages through her bag. She's trying to get inside the Casa Anatta, surrounded by palms and overlooking Lago Maggiore and Isole di Brissago. Che bello! Since the end of 2017, the building and Harald Szeemann's exhibition "Le mamme della Verità" ("The Breast of Truth") are again open to the public. Yet it would appear on this fall day that the museum is intent on keeping its history to itself and not letting anybody in.

Maybe there's a reason for this: "The building has a mysterious history," says Laura Porta. Being a historian, she coordinated the restoration of the building and has curated the rejuvenation of Casa Anatta's permanent exhibition, which dates back to 1981. She's still looking for the key. The history is "mysterious" because not much is known about the time when the building was constructed. In 1908, Henri Oedenkoven, a wealthy Belgian, fled from the urbanized north to the mild climate of Ticino. There he conceived of the Casa Anatta as an expression of Theosophy. Based on a cross, he wanted a contemporary building with a flat roof and terrace, whose upper storey was fashioned completely from wood, a natural material. All corners were to be rounded, the ceiling was to feature barrel-shaped arches. The windows he designed were exceptionally large, unusual for that time. The vistas from the building surpass any wall decoration.

But what exactly did Oedenkoven do in the Casa Anatta? What was the purpose of the building? "We don't know", says Laura Porta, "there is virtually no documentation of those first years."

About the only thing that is known is that Oedenkoven was one of the founders of the cooperative vegetarian colony that was established on Monte Verità at that time. A number of visionaries found their way south; they were all seeking to return to nature and create a new way of life. In a sense they were harbingers of the future hippie movement. Long-haired and scantily clad, they grew their own food. Women's rights were championed, men and women were treated equally. Body, mind and spirit were unified in freedom.

"Ecco!" Found it! "Maybe we'll run into the ghosts of the former occupants," I say jokingly. Laura Porta shakes her head. We enter the building and leave the 21st century outside. A soft light filters through the half-closed roller shutters, specks of dust shimmer in the air. But what's that? Voices can be heard, and suddenly a white-clad creature scurries past. In its hands it's holding something that is reminiscent of a feather boa. Perhaps Mary Wigman, expressionist dancer and cofounder of modern dance? She was a frequent visitor to the mountain.



Curator Laura Porta at the exhibition in the Casa Anatta

Somewhat uncertain we proceed further. It's Monday, meaning the museum is closed. No one should be in the building. Laura Porta ignores the ghost and thinks back to 2009, when Casa Anatta had to be closed. "The plaster was crumbling, the wallpaper was full of mold, and water ran down the walls." The cold in winter and the heat in summer had not only caused damage to the building, but to the exhibition as well. Everything was in a poor state of repair. "We began with the restoration. And now look at how wonderful everything is!" The entire building was refurbished: a new air conditioning system was installed and the building architecturally restored to the condition it was in after the collapse of the cooperative at the beginning of the Second World War. The exhibition was also updated. "We thoroughly examined all of the 975 exhibit items and restored them as needed. We didn't repair the damage in the cases in which Harald Szeemann accepted it as a sign of the exhibit's age."

We follow Laura Porta into the next room, its floor a beautiful walnut parquet. Clattering is to be heard behind us before we have come to a stop. It's as if the members of the vegetarian cooperative had jumped out of the frames holding the untold numbers of pictures to take a seat on the creaking gnarled burl wood chairs and start a debate on anarchy. Or in order to listen to its guests — like Hermann Hesse or C.G. Jung. Or to prepare the vegetables they had grown themselves, wearing rustic cotton shirts.

Then the voices suddenly come closer: they're laughing and making jokes. Now all of a sudden, while we're admiring clothing that Mary Wigman once wore. Will she be getting a new costume? Oh, no! There aren't any ghosts! It's all been a hallucination. The cleaning crew is using the museum's closed day to let their colorful feather dusters glide elegantly over the exhibits as if they were feather boas. And while we're making our way back to the entrance it finally becomes clear where the music is coming from: it's part of a video, showing Mary Wigman dancing, floating, over Monte Verità, liberated from all conventions...

The Ernst Göhner Foundation was involved in the restoration of the exhibition, the Casa Anatta and other buildings on Monte Verità. At the same time, it provided funding for a new exhibition complementing the main exhibition entitled "La verità di una montagna" or "The Truth of a Mountain". Audio installations, a multimedia presentation, and a smartphone app provide an introduction to Harald Szeemann's (1933–2005) art installation, allowing the listener to delve into the subject.



Elena Gugliuzza and Patricia Boillat in the GranRex

NO POPCORN!

by Christian Schmidt (journalist and author)

The GranRex in Locarno is much more than just a cinema. It's a bit of home away from home, a bit of cultural history. Patricia Boillat and Elena Gugliuzza have breathed new life into this movie theater.

"Slipping into slippers is not the only sign that people feel at home somewhere," says Elena Gugliuzza, first taking a look at her own feet and then those of Patricia Boillat: there are no slippers to be seen. Yet both of them feel right at home here as they do in their own four walls. Surprisingly, there's no dining table or couch, and with its 130,000 cu. ft. — equal in size to a large movie theater — the room couldn't be called "cozy".

But they actually are in a movie theater: in the GranRex in Locarno with its 450 seating capacity. And in another world. The noisy Piazza Grande — only a few steps away and currently the backdrop for roaring vintage cars — is banished. Instead of blazing sunlight, soft white light filters down from the canopy of the movie theater, and the red armchairs become a ticket to ride to the realm of those stories that one prefers to watch on the big screen than experience in real life.

Patricia Boillat and Elena Gugliuzza are sitting in these chairs, made of "premium quality leatherette", as they proudly emphasize. I am called upon to admire the beautiful seams, the perfect grain. Which prompts the women to tell how they settled on these chairs. They travelled from city to city, looking at movie theaters all over Europe, in the quest to find the ones with the most comfortable seats.

Our entire interview is about this one topic: How does a movie theater have to be so you feel as if you were sitting at home, in your own four walls? What's the difference compared to a movie theater that is merely fit for purpose?

Patricia Boillat and Elena Gugliuzza are the perfect people to have this conversation with. Both are recognized filmmakers and hail from Locarno. "But we don't just make films, we make movie theaters, too," and go on to provide a nutshell description of their agenda. This means they're also architects, construction managers, and designers. One example: the GranRex. Within the space of only seven months they were able to completely renovate the theater, a feat that initially appeared to be impossible: "It was possible only because we worked on the plans until three in the morning. Then at seven-thirty we brought them to the construction site, and people were then able to get to work," remembers Patricia Boillat. They call it "le miracle du cinéma", or the "miracle of cinema".

Taking a trip down memory lane, the two tell me why they built the GranRex as a home away from home.

Built at the end of 1966, the Rex, as it was called back then, was Locarno's largest and technologically most sophisticated theater. The celebratory mood before the grand opening was dampened

when it was discovered that they had forgotten to include a projector room and so one had to be built overnight in a neighbor's loft. The two chuckle. At the beginning the theater was a commercial success, yet the auditorium proved too large over time. As a result of the paradigm shift to smaller auditoriums, the Rex was to be converted into a multiplex in 2002, but this project died on the drawing table. Five years later the auditorium was closed and only used for the retrospectives during the film festival in August.

This is where Elena Gugliuzza and Patricia Boillat entered the scene. Being in charge of image & sound, they were frequent visitors to the Rex for the Locarno film festival. And were forced to watch how the theater slowly fell into disrepair. "We never knew what we'd find." One time the roof was leaking, another time there wasn't any electric power; and the seats were literally falling apart.

This dire situation meant there were only two options: either convert the Rex into condos or completely restore it. "Well, giving up was not an option for us." For the two women, the Rex is the last witness of a bygone era and the only theater with true grandeur. So, they joined forces with Raphaël Brunschwig, the director of operations of the film festival, and propelled the renovation forward, secured financing, and began to draw up plans. The idea was: retain the characteristic features of the Rex and therefore its dignity. These historic features included the pronounced curving of the auditorium, the canopy-like ceiling with the indirect lighting, the marble floor in the foyer, and the floating staircase at the entrance. The new Rex was to incorporate state-of-the-art technology, yet honor its history so that it was able to rise from the ashes like a phoenix, more beautiful than ever. Which is why the Rex was rechristened GranRex upon its reopening in the summer of 2017.

After their passionate tale, long like an epic motion picture, the women lean back exhausted, stretch their legs out as if they were at home. And to the visitor it becomes abundantly clear that this room is more than just an auditorium for screening films and that there is more to it than being Switzerland's largest big screen. It is a place of worship, dedicated to St. Oscar, frequented by his followers. Blockbusters are screened elsewhere. Which is why Elena Gugliuzza and Patricia Boillat have banned the horror of all cinephiles from the premises: popcorn.

During the past couple of years, the GranRex theater — the cineastic center of the town center of Locarno — has been open only during the film festival. Since it has been restored, the auditorium continues to not be used commercially, but for a variety of other events instead: concerts, film premieres and lectures. To date the rental costs for use throughout the year have not exceeded the expenses incurred for operating the cinema during the ten-day festival. The Ernst Göhner Foundation found this to be a viable solution and consequently contributed to the GranRex's restoration costs.

"I WANT TO TELL STORIES"

by Christian Schmidt (journalist and author)

For talented people like Simon Thöni, scholarships are the key to their future since funding allows them to receive the desired education or training despite their limited financial means. Yet they must show exceptional achievement.

Luana: I've got you.

Simon: OK.

Luca: Ready?

Simon: Yes.

Luca: OK, up you go!

Simon Thöni is working out: together with Luana Volet and Luca Lombardi, he's practising somersaults, forward and backward flips in the Accademia Teatro Dimitri, or Academy of Physical Theater. Both of them are spotting him. It's the first day of the new academic year in Verscio. Everything has gotten a little rusty during the break. But never mind, the three are glad to be back for the new term.

Simon is 28, wiry and thin. When he smiles his gray-green eyes turn into narrow slits. His movements are quick and fluid, almost cat-like. The fact that he is able to complete a Bachelor of Arts degree in theater in Verscio can't be taken for granted. Yes, he earns a little on the side and saves whatever he can: every night he closes up the buildings of Dimitri's little imperium in Verscio and fishes his daily bread from the bin containing food that has passed its sell-by date at Coop. But that isn't enough to cover the expenses for his education. That's why Simon applied for a scholarship — a scholarship that requires a GPA of no less than an A minus in everything he's done thus far.

A high GPA to be sure. For others, average grades are already a huge success, yet Simon still has a little way to go to reach his full potential as his grade reports show. What drives him?

Luca: Not bad.

Luana: If you could extend your legs a little sooner...

Simon: ... Right, I've got to keep an eye on that.

Luana: So once more?

Simon: OK.

"I want to tell stories," says Simon. It's morning, we're sitting in the large garden before practice begins, underneath a canopy of overhanging branches, on chairs a hundred years old. "I've been pursuing this goal ever since I was a kid." The foundation for this was provided by Ecole d'Humanité,



Student Simon Thöni with Luca and Luana

an international boarding school located near Interlaken, where creativity is key. His parents teach there. He also received his first training in music, dance, singing and theater, the performing arts foundation for his future.

Why theater, why telling stories? Simon leans forward as if he were standing on a podium at Speaker's Corner. "Theater is communication, it's about discovery and experimentation, and constant change. I invite the audience to go on a journey with me and experience my story. If I enter the stage and attempt to perform carefully rehearsed scenes, nothing happens. If I'm in the moment and at one with the audience, a miracle happens." Thöni is passionate about what he does: "I consider what I show on stage to be a message to society. I'm not one of those who are satisfied to hear the echo of their own voices."

Luca: Now a backwards somersault?

Simon: OK.

Luca: Jump into my folded hands with your one foot, I'll propel you upwards, then you perform a twist.

Luana: Take one step forward, otherwise you'll land behind the mat.

Simon: OK. Let's do it.

Yet the scholarship committee demanded that Simon show more than just good grades. It also wanted to know what he had achieved so far in his life. To make sure that selecting him would be a good investment. No problem for Simon: he sets a four-page document down on the garden table, as long as the resumé of someone at the height of their career.

Yet Simon is still in his teens when he co-writes his first theater piece together with others and goes on tour with it. This experience teaches him a lot about behavior in a group, dealing with conflicts, and about himself. "That's just as important as creativity." In other words: Even the best story won't work unless psychological and instructional aspects are taken into account. Which is why he applied for admission to the University of Teacher Education in Bern in 2011. During this time he had engagements at various theaters as an actor, assistant director and cultural mediator; ten engagements in the space of a few years. In 2016 he was admitted to the Accademia in Verscio, where he has been developing his acting skills — so that his creativity and teaching skills are on the same level.

Simon (to Luca): Wow. That was close.

Luca: Nothing happened, everything's OK.

Luana: Jump up and do the twist at the very last moment; then your foot won't make contact with his face.

Simon: OK. Now once more.

And what's next? Simon Thöni's eyebrows go up as if the question surprises him. As if it were obvious that chance doesn't have any place in his career. The Bachelor of Arts in Theater is to be followed by a Master of Arts in Theater, assuming he can secure the necessary financial assistance. But not until he has completed the last student teaching assignments at the University of Teacher Education in Bern. And then life begins: look for engagements, write stories, tell stories. Not to forget: "Never stop learning," says Simon, and stands up. The campanile chimes: it's eleven o'clock and time to get to work with Luca and Luana.

In concert with the Swiss Study Foundation, the Ernst Göhner Foundation awards six scholarships to visual and performing arts students every year. The selection of students is done on the basis of assessments by experts. Key criteria: excellent academic achievements, difficult financial circumstances, and a versatile individual with a broad range of interests. Simon Thöni satisfies all these criteria, which is why the Ernst Göhner Foundation is providing funding for his education in Verscio.

The Accademia Teatro Dimitri, or Academy of Physical Theater, was founded by clown Dimitri (1935–2016) in 1975 and integrated in the University of Applied Sciences and Arts of Southern Switzerland (SUPSI) in Ticino in 2006. Since this time it has offered a three-year Bachelor of Arts program in Theater and an eighteen-month Master of Arts program in Physical Theater. It also offers courses for laypeople, amateurs, and professional stage performers. The Ernst Göhner Foundation funded an extension of the school in 2004 and infrequently contributes funding to the tour of a production leading to the completion of the B.A. degree.

FROM ARTISAN GLAZER'S TO FOUNDATION

“... All of us build the future. Building something is constructive in the broadest sense of the word. And since we seek to preserve the continuity of our work and our places of work, that is why I am establishing my own foundation.” These are the words used by Ernst Göhner to describe his vision in the film *Ein Beispiel* (“An Example”) produced in 1970 on his life and work.

In 1957 Ernst Göhner established the family foundation Aabach Oberrisch, named after his estate “Aabach” in Risch on Lake Zug, where he had lived since 1950. In 1960 the Foundation, to which founder Ernst Göhner contributed a significant parcel of stock of Ernst Göhner AG, was entered in the commercial register under the new name of “Aaborn Foundation”, and thus was put under the oversight of the Canton of Zug. In 1969 the Foundation was renamed “Ernst Göhner Foundation”.

Shortly before his death at the end of 1971, Ernst Göhner sold the core parts of his group of companies to Elektrowatt AG. The Foundation’s charter was revised at the same time. In it the founder explicitly established the entrepreneurial character of his foundation. To this day the stake in Panalpina World Transport (Holding) Ltd., acquired by Ernst Göhner at the end of the 1960s — expanded later on by the Foundation —, and the comprehensive real estate portfolio are the essential sources of funding for the grants made by the Ernst Göhner Foundation.

The Foundation’s seat is housed in the Stadlin Villa, constructed in 1895 and a listed heritage property in Zug. It was restored in 2007/2008 in an elegant manner in line with the villa’s cultural heritage. During the traditional August 1st Open House Day organized by the City of Zug, the public has the opportunity to tour the villa and its gardens. In 2018 the neighborhood association of St. Michael Zug, one of the city’s oldest communities,

organized a tour of the villa for its 300-plus members.



Every year the Stadlin Villa is toured by students of the Haus der Farbe (House of Color Design), which offers an in-service program over six semesters at Zurich’s School of Color and Design, the program being completed with the Swiss federal diploma in Color and Design. The highlights of the tours include the original stenciled ceiling paintings and the reconstructed silkscreen wallpapers.

Stadlin Villa, in Zug



Göhner building
constructed using
prefab elements
in Volketswil,
in 1966

PREFAB CONSTRUCTION

Ernst Göhner (1900–1971) was a pioneer of the Swiss construction industry. He was adept at adapting new developments engineered abroad to the exigencies of Switzerland. The key impulses provided by Göhner to the Swiss construction industry were rationalization and optimized organization. This essentially led to two innovations: the execution of complex construction projects by general contractors and standardized prefab building elements.

After the Second World War, Göhner co-developed with architect Gottfried Schindler (1904–1990) the SGS or Schindler Göhner System, in which the individual components are prefabricated and then assembled at the construction site. This meant that construction could be completed faster, more efficiently and economically, thus providing for relief in the overheated market created by the housing shortage of the 1960s and 1970s. The prefab construction of this period has increasingly been the subject of scientific inquiry for the past couple of years.

A GÖHNER CONSTRUCTION ACHIEVEMENT: THE CLARIDENHOF COMPLEX IN ZURICH

Between 1946 and 1948 Ernst Göhner AG constructed the Claridenhof in Zurich, then the largest commercial building complex in Switzerland, on a ca. 110,000 sq. ft. area located between Dreikönigs-, Clariden-, Gotthard- and Beethovenstrasse. Walter Henauer (1880–1975) was selected as the architect; he had been involved in the National Exhibition in Zurich in 1939. The result was a rectangular block perimeter development, consisting of six buildings of three different sizes, with a built volume of ca. 4.5 million cu. ft. The landscaped courtyard is the size of Zurich's Paradeplatz Square.



Claridenhof
commercial building,
located directly
behind the Tonhalle
concert hall
in Zurich, 1953

Five floors rise above a shopping arcade. Each building features an imposing foyer entrance with elevators and a staircase. With the exception of the window trimmers made of artificial cast stone, the façade — affixed to a reinforced concrete framework — is made of Ticino granite. Each floor in turn features a generous foyer, with floors and stairs of green marble and walls of travertine, a sedimentary limestone rock. The supporting walls of the elevators and staircase enabled a novel, flexible floorplan to be realized, independent of the support structure. *Mercury*, a bronze sculpture by Emilio Stanzani (1906–1977), sprawls over the entrance on Gotthardstrasse.



Ueli Prager (left) and Ernst Göhner, ca. 1965

Thanks to the intercession of Ernst Göhner, restaurant pioneer Ueli Prager (1916–2011) was able to open the first Mövenpick restaurant: it was featured as a casual dining bar, the Mövenpick name encapsulating the new dining experience represented by a seagull (*Möwe*) swooping down to skillfully grab (“pick”) quality food mid-flight. Considered “Zurich’s most modern eatery”, it was the first of its kind in Europe.

THE (COMPANY) FAMILY

The Göhner Company was founded in 1890 by Gottlieb Göhner, the father of Ernst Göhner, as a family-run business. Later on, various members of the family worked at Ernst Göhner AG, Tufa AG or Bauwerk AG. From 1931, Ernst Göhner's childhood friend and brother-in-law Viktor Kühnlein-Göhner was one of the inner circle of employees who oversaw the transformation of the then glazing company into the Göhner Group. Viktor Kühnlein was general manager of Tür- und Fensterfabrik TUFA AG (a door and window manufacturer located in Altstätten) during the 1940s. And Paul Göhner, one of Ernst Göhner's nephews, was managing director of Bauwerk AG (in St. Margrethen).

In the Foundation's charter Ernst Göhner also provided for gifts to deserving employees of the companies of the Göhner Group and family members. The Göhner-Meritas Foundation, an employer-funded trust for over 400 beneficiaries, was established in 1972 for employees of outstanding merit to supplement occupational retirement and disability benefits. Its beneficiaries and the retired employees of Göhner Merkur AG get together every two years at the invitation of the Ernst Göhner Foundation for a day's outing. The 2018 outing took them to the island of Ufenau by boat.



Headquarters (from 1933) of Ernst Göhner AG
at Hegibachstrasse 47 in Zurich

Gifts to the current 29 family members are made under the legal framework provided for family foundations. At the end of 2017, the foundation board adopted new regulations that are based on a lifecycle model with defined needs and provides for grants or benefits to family beneficiaries in keeping with these needs. Support of education and occupational/professional training takes front and center stage, as do financing of owner-occupied residential property and providing financial aid in difficult times in the beneficiaries' lives.

Most of the family beneficiaries live in Switzerland, the others reside in the U.S. The oldest family members are nephews and the youngest are already great grand nieces and nephews of founder Ernst Göhner. At the annual get-together of the family beneficiaries, they toured the Audi Forum in Ingolstadt (Germany). This very popular museum receives 400,000 visitors every year. This event was prompted by the 60th anniversary of the acquisition in 1958 of Auto Union GmbH by its principal shareholders Ernst Göhner and Friedrich Flick by way of Daimler-Benz AG.

PREVIOUS HOLDING: AUTO UNION

Audi's heart continues to beat in the Bavarian city of Ingolstadt. Yet Audi's history began in Saxony, when, in response to pressure exerted by the banks, Auto Union AG was founded in Chemnitz in 1932. It was an amalgamation of four German car manufacturers, all in financial dire straits: Horch (founded in 1899), Audi (founded in 1909), DKW (founded in 1907), and Wanderer (founded in 1885). Audi's current emblem with its four intertwined rings is based on the logo of Auto Union, symbolizing the merger of these four makes. Together they covered all market segments: DKW served the motorcycle and small car segment, Wanderer the mid-class segment, Audi the upper mid-class segment, and Horch the premium-range and luxury-class segment.

In the 1930s, the Grand Prix racing cars of Auto Union developed under the auspices of Ferdinand Porsche made Auto Union world-renowned thanks to the numerous victories of the Silver Arrow with its legendary drivers Bernd Rosemeyer, Hans Stuck, Tazio Nuvolari, and others. Before the Second World War, Auto Union was Germany's second largest auto producer after Opel and DKW the world's largest manufacturer of motorcycles.

Horch and Audi both date back to August Horch, a technically gifted automotive engineer who, unfortunately, was much less of a commercial success. After being forced out of his own company by his business partner, Horch founded a new company. He couldn't use the Horch name since it was a registered trademark. The solution — so the story goes — was provided by the ten-year-old son of a business friend who simply translated the verb "horch" ("listen") into Latin, and thus the Audi brandname was born.

In the mid-1930s, Ernst Göhner was able to acquire from Auto Union the manufacture of wood bodies for the DKW cars sold in Switzerland. This contract was related to the Swiss import controls for cars in effect at that time: these restrictions didn't apply if more than half of a car was manufactured in Switzerland. The production of the wood bodies took place in Holzkarosserien AG (Holka), a company founded in 1934 and located in Altstätten. In 1940, Holka was also able to assume the general agency of Auto Union in Switzerland. Viktor Kühnlein-Göhner, a brother-in-law of Ernst Göhner, was Holka's managing director from 1940 to 1950.

Auto Union's production facilities were heavily damaged during World War II as the result of the Allied bombing of Chemnitz. At the end of the war, they were confiscated by the Soviet occupying forces, dismantled, and carted off as war reparations. Auto Union's executive management and engineers fled the Soviet zone and relocated to the west, and began to rebuild the company in Ingolstadt. Rebuilding proved successful: apart from the financial commitment of Friedrich Carl Freiherr von Oppenheim of



Advertisement of Autropa, the primary importer of DKW cars, featuring the Auto Union emblem (four rings, four brands), 1930s

the Cologne-based bank Sal. Oppenheim of the same name, substantial support was also provided by Ernst Göhner, who acquired a 45% stake in Auto Union GmbH, newly founded in 1949, after the investment ban for foreigners in Germany was lifted in 1951. In a capital increase in 1954, German industrial magnate Friedrich Flick joined Göhner as the second major shareholder.

Gaudenz Tschärner, employee of Ernst Göhner AG from 1946 to 1980 and staff member of the Ernst Göhner Foundation from 1981 to 1986, remembers this time in his *Erinnerungen an 25 Jahre Ernst Göhner AG* (“Memories of 25 Years at Ernst Göhner AG”) as follows: “Back then after the war, there was a special currency that could only be used for reconstruction investments: the “Sperr-Mark”, or “restricted mark”, could be obtained in Switzerland from a bank for ca. 55 francs per 100 marks. I was sometimes tasked with obtaining 0.5 million or more marks from Schweizer Kreditanstalt (SKA). Once this prompted the head cashier to ask whether we were involved in some sort of currency trading, which I could respond to with “no” with a clear conscience. For the most part, Ernst Göhner transported the money personally to Ingolstadt, thus affording him the opportunity to cast an eye on the progress construction was making.”

During the reconstruction phase through 1954, Auto Union concentrated on the motorcycle business. At that time, every fourth newly registered motorcycle in Germany was a DKW machine. In the small car segment, the more economically-priced VW beetle created a veritable headache for Auto Union. Owing to the substantial investment needed for establishing the production of small cars and a general consolidation phase taking place in the German car industry, Ernst Göhner and Friedrich Flick sold their 41% stakes in Auto Union GmbH to Daimler-Benz AG in 1958.

By the end of 1959, Daimler-Benz AG was the sole owner of Auto Union GmbH, which was ultimately taken over completely by the Volkswagen Group between 1964 and 1966. The Audi brandname was reactivated by the new owners in 1965. This was prompted by the conventional two-stroke engine of the DKW car being replaced by a four-stroke engine; this engine had to be distinguished in name from the old one. Consequently, the historical roots of the Audi corporation of today, a subsidiary of Volkswagen AG, date back to Auto Union.

After the war, Holka discontinued the auto body manufacturing business and, after relocating to Zurich in 1946, limited itself to car sales, spare parts and car repairs. Ernst Göhner AG constructed a large car center for it at Badenerstrasse 438 in Zurich in 1950/1951. Via Holka, Garage Seewarte AG — founded at Dufourstrasse 29 in Zurich —, became the official Swiss DKW dealer in 1956. The real estate company Seewarte AG Zürich, a central component of the Seewarte Group's current real estate portfolio, was incorporated that same year.

Between 1946 and 1966, over 30,000 DKW cars were sold in Switzerland. Ernst Göhner also drove a DKW. In 1966, Holka, which by then had expanded into a sizable state-of-the-art car center, was sold to Th. Willy AG. The Willy Group, which had opened Switzerland's first official Ford dealership in Lucerne in 1927, today also carries Volvos, Fiats, Lancias and Alfa Romeos.



Ernst Göhner at a DKW event in Düsseldorf, Germany, on November 18, 1955

BIOGRAPHICAL NOTES

1890	Founding of the artisan glazer's shop in Zurich-Seefeld by Gottlieb Göhner (1863–1920), the father of Ernst Göhner.
1900	Ernst Göhner born as the second youngest of six children on February 28, 1900.
1920	Ernst takes over the shop after his father's death. The sole proprietorship is later transformed into Ernst Göhner AG.
1925/32	Acquisition of TUFA AG (Türen- und Fensterfabrik AG) in Altstätten (today: EgoKiefer AG, member of the Arbonia-Forster Group since 2004).
1934	Founding of Holzkarosserien AG (abbreviated: Holka AG). Sale to Th. Willy AG in 1966.
1940	Assumption of general agency for DKW (Auto Union GmbH) in Switzerland and, from 1954, in South Africa by United Car and Diesel Distributors, which subsequently also assumed agency for Daimler-Benz. After World War II: aid in rebuilding Auto Union GmbH in Germany. From 1951: significant stake in Auto Union GmbH, sold to Daimler-Benz AG (Stuttgart, Germany) in 1958.
1944	Founding of Bauwerk AG in St. Margrethen (wood working/parquet flooring).
1950	Founding of Reederei Zürich AG with Gottlieb Duttweiler and the Federation of Migros Cooperatives. Sale of holding some years later to Migros.
1962	Acquisition of holding in Alpina-Reederei AG of Basel (maritime shipping) with Oerlikon Bühle & Co. (25% stake each). Increase of holding to 49% each. 1988: sale to German Harmstorf Shipping Group.
Beginning of the 1960s	Acquisition of German companies Bartels-Werke GmbH in Langenberg (wood working) and Ibus-Werke GmbH in Lüneburg (manufacture of wood panels).
1969	Acquisition of 40% stake in Panalpina World Transport (Holding) Ltd.
1971	Sale of Ernst Göhner AG, Ego Werke AG, Bauwerk AG, Bartels-Werke GmbH and Ibus-Werke GmbH to Elektrowatt AG. Death of Ernst Göhner on November 24, 1971.

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