

# ERNST GÖHNER FOUNDATION

2019 REPORT





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## CONTACT INFORMATION

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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 have been founded in the last twenty years. Currently there are over 13,000 charitable foundations in Switzerland, of which approximately half are grant-making foundations. Most of them are headquartered in the Canton of Zurich. The highest growth rates are to currently be found in the Canton of Geneva, and also in the Canton of Zug, however most of the new foundations being established there 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 ca. CHF 100 billion, with annual funding disbursements estimated at CHF 2 billion. The total volume of funding provided by the ca. 130,000 charitable foundations in Europe is estimated at EUR 83 billion, with foundation capital assets of EUR 350 billion. Germany — which along with Poland, Hungary and Spain has the largest number of foundations in Europe — is estimated to have 22,000 foundations, with assets totaling CHF 68 billion and disbursed funding of over CHF 4 billion. The philanthropic foundation sector in neighboring France, Austria, Liechtenstein and Italy is much smaller. The U.S. has over 87,000 foundations with capital assets of around CHF 800 billion and awarded funding of USD 55 billion.

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 2019 in excess of CHF 36 million, supporting over 1,500 charitable projects and thus making for an aggregate total of almost CHF 580 million going to well over 30,000 projects since its founding. The Foundation also fulfills the remit of a family foundation, and currently has 29 family beneficiaries.

## ERNST GÖHNER FOUNDATION

**FOUNDER** Ernst Göhner (1900–1971)

**FOUNDED** 1957

**PURPOSE** Corporate, charitable and family foundation

### CORPORATE HOLDINGS

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

### AREAS OF FUNDING & SUPPORT

Culture, Environment, Social, and Education & Science (“Social” including former employees of Göhner companies)

### REGISTERED OFFICE / ADDRESS

Artherstrasse 19, 6300 Zug

**WEBSITE** [www.ernst-goehner-stiftung.ch](http://www.ernst-goehner-stiftung.ch)

## 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 the family beneficiaries)  
Dr. Roger Schmid  
Peter Ulber

### STANDING COMMITTEES

#### **Finance and Internal Control Committee**

Chair: Dr. Beat Walti

#### **DSV/Panalpina Committee**

Chair: Prof. Dr. Thomas Gutzwiller

#### **Nomination and Remuneration Committee**

Chair: Prof. Dr. Thomas Gutzwiller

#### **Donation Awards**

Chair: Dr. Franziska Widmer Müller

#### **Family Beneficiaries**

Chair: Isabel Kühnlein Specker

#### **Audit Committee**

Chair: Mark Furger

### 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, until Nov 30, 2019)  
Dr. Suzanne Schenk (Social, Education &  
Science projects)  
Dr. Corinne Linda Sotzek (Visual Arts & Music)  
Doris Stalder (Music & Film)  
Lucia Tellenbach (office)  
Claudia Uster (accounting)  
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](http://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 the Center for Foundation Law of the University of Zurich and the Center for Philanthropy Studies (CEPS) of the University of Basel.

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

## ERNST GÖHNER FOUNDATION

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 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.

With a stake of just under 11%, publicly-listed DSV Panalpina A/S represents the Foundation's largest corporate holding. It is the result of a merger in 2019 of the Danish DSV A/S with Panalpina World Transport (Holding) Ltd. With its 60,000-strong workforce, it is one of the world's largest logistics companies. Panalpina was the last corporate holding of the Ernst Göhner Foundation to be acquired by founder Ernst Göhner for inclusion in the Foundation.

The financial investments of the Ernst Göhner Foundation essentially consist of the following asset classes: money market instruments, bonds, equities, gold, and commodities. The Foundation's financial investment strategy was established in concert with external specialists, its primary focus being the preservation of value. It takes into account the envisaged continued growth of the Foundation's two subsidiaries and the uncertainty concerning the prevailing economic climate and performance in financial markets.

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

The Foundation has holdings in various other companies through its wholly-owned subsidiary EGS Beteiligungen Ltd. 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 subsidiaries 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.



Air and ocean freight of DSV Panalpina A/S

## EGS BETEILIGUNGEN LTD. THE FOUNDATION'S COMPANIES

A significant part of the Foundation's assets is invested in stakes in listed and privately-owned 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 know-how in Switzerland to the extent this is possible.

The Foundation's objective is to further develop its portfolio companies through active support and advice, specifically 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, 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 corporate holdings with the exception of DSV Panalpina A/S are held by EGSB.

### 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 (CFO)  
David Kurmann (investment manager)

#### REGISTERED OFFICE / ADDRESS

Dufourstrasse 31, 8008 Zurich

#### AUDITORS

Ernst & Young Ltd.

#### WEBSITE

[www.egs-beteiligungen.ch](http://www.egs-beteiligungen.ch)

EGSB invests in established medium-sized companies in the industrial and service sector with a proven business model and track record, and strong management. The geographical focus is on Switzerland, yet investments in Germany and Austria exhibiting a suitable 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. Significant stakes are currently held in the following companies: Bauwerk Boen AG, Huber+Suhner Ltd., Wasserwerke Zug AG, Sensirion Holding Ltd., Siegfried Holding Ltd., Seaking (International) Inc., and ARGUS DATA INSIGHTS Holding AG.



Cruise ship galley of Seaking (International) Inc.

The first company acquired by EGSB was Bauwerk Parkett AG, a parquet flooring manufacturer, in 2009. Originally founded by Ernst Göhner in 1944, it was sold to Elektrowatt AG in 1971. In 2013 Bauwerk Parkett merged with its Norwegian competitor Boen AS, giving rise to the combined “Bauwerk Boen Group”, Europe’s leading manufacturer of premium parquet flooring. The group has a combined workforce of ca. 1,700, and has production facilities at its Swiss headquarters in St. Margrethen and in Lithuania and Croatia. In 2019, EGSB increased its stake to 98%.

Other acquisitions since 2011 include a minor stake (currently 8%) 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. In 2018, two new stakes were acquired in: Sensirion Holding Ltd. and Siegfried Holding Ltd. The stake in Sensirion (10%) was the result of the IPO of the company. Originally founded in 1998 as a spin-off of the Swiss Federal Institute of Technology of Zurich, Sensirion has since developed into one of the world’s leading suppliers of microsensors & systems for the measurement of temperature, humidity, CO<sub>2</sub>, and particulate matter. The stake in Siegfried Holding Ltd. currently amounts to less than 3%. Siegfried is one of the world’s largest contract developers and producers of active chemical ingredients for the pharmaceutical industry.

2019 saw the acquisition of two new stakes in private companies: ARGUS DATA INSIGHTS Holding AG (7.5%), a leading media tracker in Germany, Austria, Switzerland (DACH region), and Seaking (International) Inc. (25%), the world’s leader in cruise catering systems.

2019 also saw the sell-off of the stakes in Biella-Neher Holding Ltd. (26%, acquired in 2010) and SwissTech Watch Components SA (45%, acquired in 2014) with its subsidiary Boucledor SA, a leading supplier of watch band clasps made of precious metal (gold and platinum) for Switzerland’s premium watch manufacturers. Biella-Neher was acquired by the French Exacompta group, a major player in the office supplies and stationery sector; the stake in Boucledor was acquired by the group’s majority shareholder.

In celebration of its tenth anniversary, the focus of EGSB’s annual traditional networking event in 2019 was fostering contact and the exchange of ideas among its corporate holdings. The get-together took place in Signau House & Garden, in Zurich.

As of the end of 2019, the Ernst Göhner Foundation and EGSB held the following significant stakes:

<p><b>DSV Panalpina A/S</b></p>  <p>Global Transport and Logistics</p>	<p>Leading global logistics corporation (publicly listed). Acquired: 1969/2019; stake: 11%.</p>
<p><b>Wasserwerke Zug AG</b></p>  <p>Wasserwerke Zug AG</p>	<p>Utility company (water, power and telecoms) servicing the Zug region and surrounding areas. Acquired: 1988, stake: 10%.</p>
<p><b>Bauwerk Boen AG</b></p> 	<p>Leading manufacturer of parquet flooring coverings at the international level. Europe's number 1 provider of premium parquet flooring. Acquired: 2009, stake: 98%.</p>
<p><b>Huber+Suhner Ltd.</b></p>  <p>Excellence in Connectivity Solutions</p>	<p>One of the world's leading manufacturers of electronic &amp; fiber optic components and system solutions (publicly listed). Acquired: 2011, stake: 8%.</p>
<p><b>Siegfried Holding Ltd.</b></p> 	<p>One of the world's largest developers and manufacturers of active chemical ingredients for the pharmaceutical industry (publicly listed). Acquired: 2018, stake: &lt;3%.</p>
<p><b>Sensirion Holding Ltd.</b></p> 	<p>One of the world's leading developers and manufacturers of microsensors &amp; systems for the measurement of temperature, humidity, and CO<sub>2</sub> (publicly listed). Acquired: 2018, stake: 10%.</p>
<p><b>ARGUS DATA INSIGHTS Holding AG</b></p> 	<p>Leading vendor of media intelligence solutions in the DACH countries. Acquired: 2019, stake: 7.5%.</p>
<p><b>Seaking (International) Inc.</b></p> 	<p>World's leader in cruise catering systems (galley installations, serving counters, bars, etc.) for cruise ships. Acquired: 2019, stake: 25%.</p>

## 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.

Providing for ca. 1,300 apartment units, the emphasis of real estate investment lies in residential properties located in the economic areas of Zurich and Zug. Seewarte's real estate holdings also include a number of commercial properties and a shopping mall in Regensdorf. Constructed at the beginning of the 1970s by Ernst Göhner AG, the mall is the Seewarte Group's largest single property.

During the past couple of years, numerous properties in Seewarte's real estate portfolio have been refurbished, including: the mall in Regensdorf, the office properties at Nüscherstrasse and Stockerstrasse in Zurich, and the residential developments Im Glockenacker in Zurich, Pfaffensteinstrasse in Pfaffhausen, and Rebbergstrasse in Oberengstringen. In its refurbishment projects, Seewarte not only attempts to sustainably enhance the quality of interior work and standard of amenities, but also maintain rental income at a reasonable level. Ecological concerns are also taken into account: The Im Langacher refurbished Göhner housing development in Greifensee is Minergie-certified, and the newly constructed Obermühleweid (stage I) residential development in Cham was awarded a prize by the Nature & Economy Foundation for its exemplary near-natural landscaping.

### ORGANIZATION

#### FOUNDED

2008

#### BOARD OF DIRECTORS

Giacomo Balzarini (chairman)  
Mark Furger  
Reinhard Giger (until June 30, 2019)  
Kurt Ritz (from July 1, 2019)  
Dr. Roger Schmid  
Patrick Vogler

#### STAFF

Thomas Regli (CEO)  
Daniel Hübscher (CFO)  
Markus Dammann (construction project management)  
Miriam Müller (accounting, until Nov 30, 2019)  
Marco Tanghetti (portfolio/asset management, from March 1, 2019)  
Alexander Stegmann (controller)  
Claudia Uster (accounting)

#### REGISTERED OFFICE / ADDRESS

Artherstrasse 19, 6300 Zug

#### AUDITORS

Ernst & Young Ltd.

#### WEBSITE

[www.seewarte.ch](http://www.seewarte.ch)

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 at Riedpark in Zug, Obermühleweid in Cham, and the multi-family residence Langwisenstrasse located directly on the Limmat, in Unterengstringen. Other development projects are in the pipeline for Uster, Regensdorf and Brugg.

In the past two years, the Les Avanchets-Parc development in Geneva, which belonged to the Ernst Göhner Foundation, was swapped for the Langenmattstrasse development (HIG Real Estate Investment Foundation) in Mönchaltorf, also constructed by Ernst Göhner AG. The latter is now part of Seewarte Group's real estate portfolio. The portfolio was streamlined by selling the Glärnischstrasse development in Oetwil am See.

The most recent purchases include: the Park Schönbühl site on Mühlebach-/Kreuzstrasse in Zurich. 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. Other purchases include: the Kreuzstrasse commercial complex in Zurich, the residential/commercial building on Zentralstrasse in Wohlen, and the Asyl-/Aubrigstrasse residential development in Thalwil.

## PARQUET FLOORING MADE IN SWITZERLAND

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.

## AT HOME IN THE “LIVERY STABLE”

by Christian Schmidt (journalist and book author)

### **Foundation subsidiary Seewarte has transformed the former Hammergut country estate in Cham into a business park with apartments. A change of radical proportions for Hammergut’s last administrator. What would he say?**

You were more than just a simple farmer, Sir, you were the head of a small fiefdom, one of the largest farmsteads in the canton, and you had a standard of living to match: you resided in an opulent manor house with nine rooms, a pergola, and a twin staircase leading up to the entrance.

For over a quarter of a century you presided over Hammergut. And then it was all over in 2003, when the estate was no longer financially sustainable. And how did you react? Like the CEO of a corporation, which is what your estate had become, or did you return to your life of a simple farmer at the last minute? A farmer who loses his livestock, his life’s work, his home, the ground from under his feet, both figuratively and literally? Did you wander through the cattle sheds after the livestock had been removed? Did you secretly shed a tear or two?

Your estate, Hammergut, located on Sinslerstrasse in Cham, was constructed by Heinrich Ulrich Vogel in 1854. Vogel, originally an ironmonger, was one of the major industrialists in the canton. And a visionary when it came to agriculture. Unlike other farmers in the area, Vogel thought big and saw the whole picture. Hammergut consisted of some ten buildings. A dozen hands worked on the estate, and the latest, technologically advanced machinery and equipment was always available. In a nutshell: Heinrich Vogel showcased the agriculture of tomorrow to Switzerland.

But you, Sir, also know that Hammergut didn’t prosper financially. But that was no issue for Vogel. Yet when he died his heirs promptly got rid of the spread, and sold it off in 1921. For the next fifty years Hammergut also proved a financial burden for the new owners. Until the estate, together with other properties, served as assets for a separate corporation that was founded. And this corporation had ambitions when it came to Hammergut.

And that’s where you, Sir, come into play. In 1977 they fetched you from Valais to Zugerland to make the new economic concept of Hammergut flourish. By then the estate had been converted into a feed yard for fattening livestock: 700 calves were housed in various cattle sheds, surrounded by 185 acres of land. This was unique throughout



The Hammergut collection, Cham

Switzerland. You, Sir, were one of the few farmers who had any experience when it came to this type of industrial agriculture. And to be sure, thanks to this new concept and your single-minded management, Hammergut turned into a real earner for the first time in its history.

But then your luck ran out. First, factory livestock farming was banned in 1981, forcing you to sell off half of your cattle. Then the agriculture sector began to fall into decline. You wouldn't have been able to survive unless you received your share of life-saving subsidies from the government, amounting to several billion francs a year. But since Hammergut was part of a corporation and not a normal farm, you went empty-handed.

The consequences were unavoidable, prompting the corporation's board of directors to discontinue agricultural operations altogether. When you went into retirement, the cattle sheds were cleared out and the hands were let go. From 2003 on, Hammergut stood empty, for the first time in 150 years. Although you did come from time to time to see if everything was all right.

But the corporation didn't remain idle: Already in the year following it commissioned six architect firms to give considerable thought about Hammergut's future. When the studies were submitted, you were pleased when you were invited to sit on the committee and be part of the deliberations. And, like all the other committee members, you recommended that the project be awarded to EM2N for further development and completion. A project that quickly made it clear to you that Hammergut would cease to be your Hammergut — no more pervasive scent of manure, no more whirling hay dust-filled air, no more swallows nesting under the eaves. "Nostalgic yet urban interior and exterior design visions" and "spacious lofts" were to be created.

It took another ten years for the conversion of the heritage property, now listed, to be completed. Unfortunately you would not live to see the final result. That's why I will give you a nutshell summary of what has changed.

When viewed from the air, Hammergut still looks like it used to. One of the main ideas of the architects, not to mention the desire of the authorities, was that Hammergut retain its original structure and layout with its courtyards. The main buildings like the manor house, the horse stables, the calf shed, and the hands' house still exist, yet their interiors have been transformed. It was not possible to preserve the other buildings, so they were replaced with buildings of the same size and type, constructed using the same basic materials. Despite this similarity the new buildings speak a different language. They exhibit the restrained expression of modern architecture that doesn't reveal the past, but doesn't imitate it either. Consequently, the facades of the new buildings are also made of wood. Yet the cladding has been painted a different color. The slats are no longer

vertical but rather are horizontal or pitched at an oblique angle. The walls still support the same large pitched roofs, but instead of being made of brick they are now made of fair-faced concrete.

In keeping with its conversion, Hammergut now houses another world. Advertising agencies are in residence, as are law firms, tax advisors, architects, PR firms, notaries, and marcom agencies. The offices are more than just offices, they also showcase the new lifestyle that has taken root: pool tables and foosball tables have taken up residence next to computers, a rusty Vespa provides a decorative flourish. Cow hides cover the floor; lights hang from the pinnacle rafters instead of bats, giving the impression of oversized halos. New apartments have been created in part of the buildings, 38 to be exact. They promise a life of comfort: parquet flooring, each with a washer-and-dryer combo, children's playgrounds amid green pastures. The old names of the buildings live on, a small reminder of the past. The residents of Hammergut call the Fruit Barn, the Cowshed, the Fruit Press, or the Livery Stable their home.

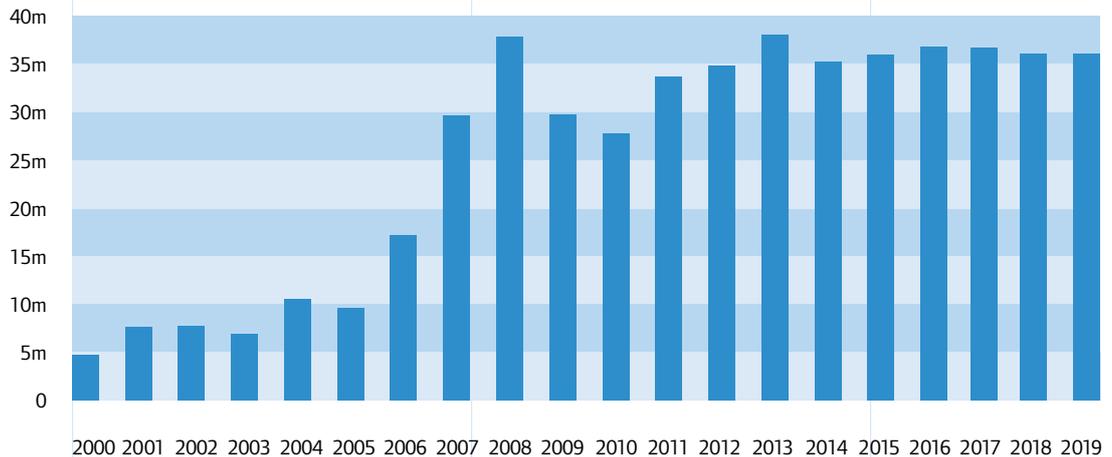
What would you say to this new life in the old walls, Sir? I would think you'd at least approve of the transformation of your erstwhile business, if not welcome it with open arms. You were always someone with an eye to the future. You, the Valais native, fostered an industrialized agriculture, you were one of the first in the country to install intelligent computer-controlled drinking troughs in the cattle sheds, and you also realized that repurposing and reinvention were the only way to preserve Hammergut. New life in old walls, so to speak. You knew that he who doesn't go with the times goes under. That is a fundamental insight, for the past doesn't repeat itself.

# OUR CHARITABLE WORK

## OVER 1,500 PROJECTS

In 2019 the Ernst Göhner Foundation approved funding totaling CHF 36.1 million for 1,528 charitable projects. The minimum amount of disbursed funding established in the Foundation's charter has thus been exceeded many times over. Since its founding, the Foundation has supported over 30,000 projects with almost CHF 580 million. For 2020, the foundation board has appropriated the same budget as in previous years.

**Approved funding 2000–2019 (in CHF)**



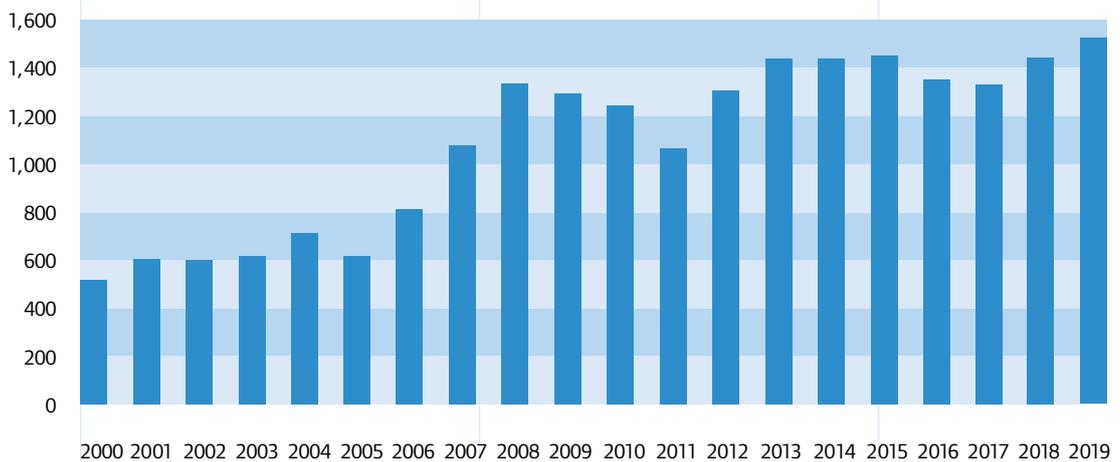
The number of projects for which funding requests are received has increased by 25% over the past ten years; at 3,072, the number of requests in 2019 was the highest ever received since the Foundation was established.

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. (now: DSV Panalpina A/S) in 2005 and the significantly higher budget appropriated for this purpose.

Of the project proposals received during 2019, 2,919 were reviewed, with funding being approved for 1,528 of them, the approval rate thus amounting to 52%. 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 self-sufficiency, 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 2000–2019**

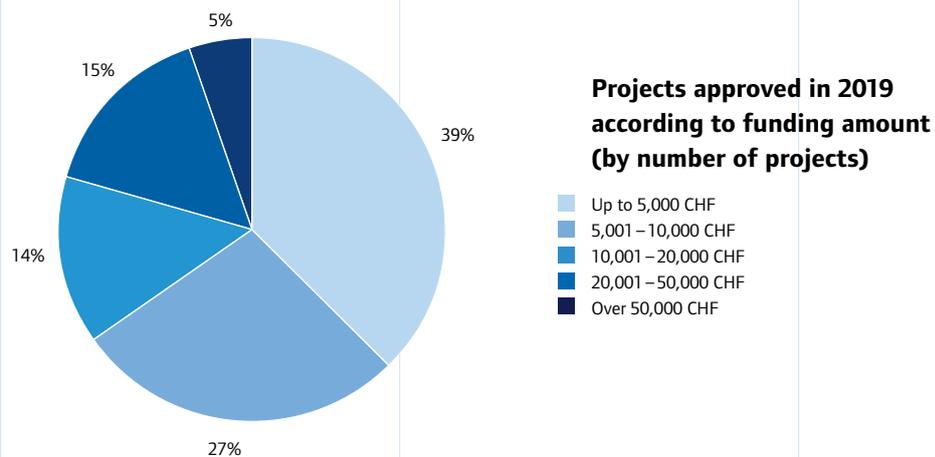


## DIVERSITY AND BREADTH OF PROJECTS AND FUNDING DISBURSED

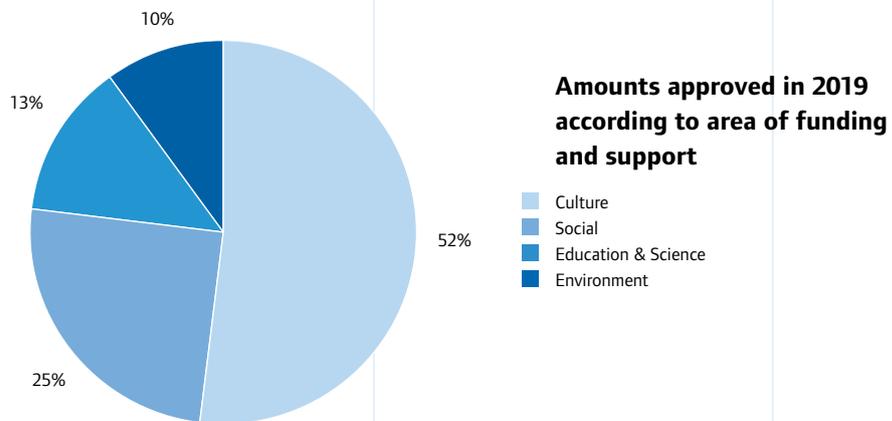
According to the precepts of its charter, the Foundation fosters diversity and breadth as a matter of principle. This is reflected not only in the broad range of various areas supported but also in the varying size of the funding amounts disbursed.

Consequently in the year under review, 39% of all approved projects received funding of up to CHF 5,000, with another 41% 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. 49% was accounted for by the group of projects receiving over CHF 50,000 and only 7% by the group of small projects receiving CHF 5,000 or less.

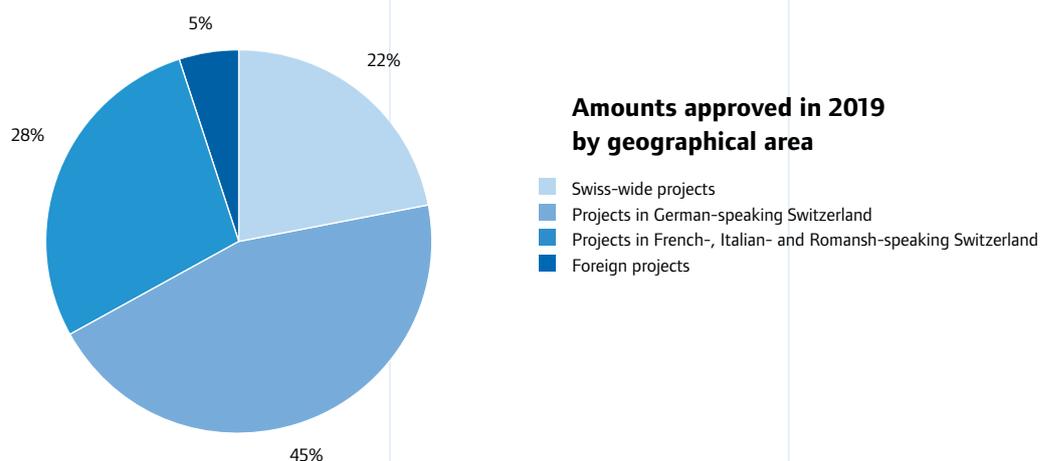


In 2019, 52% of the total funding disbursed went to Culture projects, with 25% going to Social projects, 13% to Education & Science projects, and 10% to Environment projects. The most significant change compared to the previous year occurred with regard to Education & Science projects, whose share dropped from 19% to 13%.



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.

In the past year, 95% of all projects approved were in Switzerland — with a distinct focus on the German-speaking area of Switzerland (45%). 22% of the projects were linked to Switzerland as a whole. 28% of the total amount of approved funding went to the French-, Italian- and Romansh-speaking parts of Switzerland (20% to western Switzerland and 8% 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.



## 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 150,000 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. 4,000 applications received to date from over 20 Swiss institutions of higher learning, approximately 1,300 business ideas have been admitted to a presentation pitch before a qualified jury consisting of a pool of over 150 experts, including David Kurmann, a representative of EGS Beteiligungen Ltd. Of this number, 675 projects have attracted funding totaling CHF 29.2 million. This has resulted in the founding of 512 new companies that have succeeded in attracting startup funding in excess of CHF 3 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 2019, 54 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 professional development 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) and expansion of the University of St. Gallen by constructing the Learning Center
- Construction of the CERN Science Gateway (scientific education and outreach center) in Geneva

#### **CULTURE**

- Expansion of Kunsthaus Zürich (Zurich Museum of Modern Art)
- Construction of the temporary concert hall of the Zurich Tonhalle and the concert hall in the new Cité de la Musique complex in Geneva
- Construction of new buildings housing the Cantonal Museum of Fine Art, the Elysée Museum of Photography, and the Museum of Contemporary Design and Applied Art (mudac) in Lausanne

#### **ENVIRONMENT**

- Construction of Lewa Savanne, a new enclosure for giraffes, rhinoceroses, zebras, ostriches, and antelopes in the Zurich Zoo
- Refurbishing the infrastructure of the Papiliorama (tropical garden for butterflies) in Kerzers

#### **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 new residential and work facilities for disabled adults by the WBZ Foundation in Reinach
- Aid for the victims of the civil war in South Sudan by way of the International Committee of the Red Cross



Grand opening of the new building for the Zurich Tanzhaus

# ANYTHING GOES, NOTHING IS WRONG

by Christian Schmidt (journalist and book author)

## **The Field company is rehearsing its first piece in the new Zurich Tanzhaus.**

Zurich, September 6, 2019. The new Tanzhaus at Wasserwerkstrasse 127a will open the next day, after a planning, design and construction period lasting seven years. Bearing the signature of the Italian-Spanish architect duo Fabrizio Barozzi and Alberto Veiga, the almost invisible building blends into the steep hillside leading from the road to the bank of the Limmat. The building only shows its face from the front, making it all the more striking. The two rows of pyramid-shaped cut-outs in the facade forming the windows remind one of the toothed rack rail of a cog railway. The upper level houses offices, the lower level the rehearsal rooms and stages, in addition to a cafe and lounge. There's the pleasant scent of fresh concrete in the air. Recycled concrete, to be precise.

12 o'clock, time for the dress rehearsal on stage 1. A dozen spectators sit in the seats to see the performance The Field company is debuting tomorrow. Just formed, the company is currently in residence in the Zurich Tanzhaus. The five young men and women set up the props: a bar on wheels with Prosecco, and a bucket filled with water balloons. Then they begin their warm-up exercises. But there is a delay.

*Voice from the loudspeaker: "We need a few more minutes."*

Spectator 1 to spectator 2: "What do you know about the piece?"

Spectator 2: "It's called *Aperçu* and is based on what is going on in the dance company right now. The content is continuously created anew, or better said, self-created. Anything goes, nothing is wrong. There's also no hierarchy within the ensemble. The piece is structured by the work techniques established by the company in common."

The company continues its stretching exercises. Catja Loepfe, head of Tanzhaus and the driving force behind the new building, sits down next to the spectators. "The old Tanzhaus used to be housed in the machine shed of an abandoned textile mill. This was a permanent makeshift solution because, being a listed building, the mill couldn't be altered." The new building is a quantum leap, to put it mildly: no longer dark and dank, but rather light and airy, a place to experiment and create. Also, it was finally possible to put a widespread prejudice to rest: "Modern dance has the reputation of walling itself off. The new café bar on the ground floor and the direct access to the highly frequented promenade running along the bank of the Limmat" — Catja points through the open door, and directly behind it the shimmering surface of the Limmat — "enables much closer contact between the dancers and the people."

*Voice from the loudspeaker: "OK. Ready. Let's start from when you open the bottle."*

Spots on. The dancers enter the stage, pour Prosecco into the glasses and distribute them in the audience. The dancers, too, have glasses, and empty them in one go.

Drums start up. *Boom-Bah-Bah-Boom-Bah-Bah-Boom-Bah-Bah-Boom ...*

The dancers fly across the stage, entwine in one another, form a ball, repel one another, race around an invisible core, leave their race course and disappear into the back of the room, wail like ambulances, pant like steam locomotives, strut around like soldiers, again entwine themselves in one another, at the same time speaking in a language of their own, creating a din — it is Babylon, it is politicians having it out, it is love, and it is hate. One of the dancers runs into the seats, approaches spectator 2, points to one of his fellow dancers and whispers: “She hurls cobwebs into the universe.”

Switch to classical music, Bach’s *Violin Concerto No. 2*. The lights dim. Now the dancers crawl, worm, meander, writhe their way over the floor, then go to the bucket and grab the small water balloons and begin throwing them against the back wall of the room. The balloons burst with a smacking noise, leaving wet stripes on the wall. Then the dancers distribute balloons in the audience and invite the audience to bash them against the wall. Spector 2 follows suit.

*Voice from the loudspeaker: “Feeling safe means feeling comfortable. To perform or not to perform. Too many questions, too many words. It’s not a show, yet it is, yes, a positive irritation. How do you sense others? What makes you laugh? What’s the value of losing control? What do you do if you don’t know?”*

The five dancers begin to sing: “Falling falling falling ...”

Lights off. Sound off. Applause.

In leaving, Catja says: “When the old Tanzhaus burned down in 2012, the dance scene lost a major venue to act and engage. But the destruction of the old Tanzhaus turned out to be a blessing in disguise. The new building is fantastic.” Outside on the promenade, among the walkers with their strollers and dogs, the dancers savor the last drops of Prosecco.

The Zurich Tanzhaus is one of the most important centers for contemporary choreography and performance in Switzerland. It supports dance companies based on their individual needs throughout the production and creation process. Being a residence, the Tanzhaus offers local, national and international artists and performers alike a research and development respite. In creating the new building to replace the old Tanzhaus, the Ernst Göhner Foundation funded part of the technical infrastructure, including the sound system and spotlights.

# A MUSEUM DISTRICT FOR LAUSANNE

by Christian Schmidt (journalist and book author)

**Where locomotives used to come and go, three new museums are taking shape in Lausanne in an area measuring 270,000 sq. ft. The largest of them, the Museum of Fine Art, opened its doors last fall.**

There are no signs pointing the way. Finding it means having to ask questions. Men in hot orange reflective vests bearing brooms save me: “Over there.” And I follow two hundred yards in the direction indicated by their pointed fingers. Sure, the facade of the new Musée des Beaux-Arts, or Museum of Fine Art (MCBA), can be seen from far off, from the Lausanne train station no less, but the finding the front of the building is another matter entirely: all that is visible is a 5,200 sq. ft. rectangle made of solid concrete brick. A fire wall. That just couldn’t be a museum. It’s the building’s austere, stark nature that fascinates museum director Bernard Fibicher. This clarity, yet monumentality. “Like the Pyramids of Egypt,” he will later say.

Not only the wall facing the train station is forbidding, unapproachable. The west and south sides of the 480-foot long building are virtually devoid of windows. That leaves the north side: it does let some light inside. The brick pilasters extending up and down the entire height of the building segment the front facade so that the windows are only visible when standing directly in front. Turning the Lausanne Museum of Fine Art into a monolith that is narrowly open to the outside world. But that isn’t a sign of weakness. On the contrary. By being protective of its interior, this monolith enables art to develop its power and effect undisturbed.

Just as we finally make it inside, the first thing Fibicher does is lead us to a room providing for a view to the outside of the building: the restroom, no less. “Here you can best understand the world in which the museum was built,” says Fibicher. He points through the window to crushed stone, pylons, overhead wires, trains, signals, and two tracks that end right at our feet. The loco depot of Lausanne train station once stood here. “Fantastic!” comments Fibicher in reference to the view of the trainscape.

Fibicher proceeds to show us his new building. Opening in October of 2019, 19,000 visitors passed through its doors on the first weekend. Right after the entrance the building expands into a cube inside a cube, three floors high, in it Giuseppe Penone’s tree of bronze, *Luce e Ombra (Light and Shadow)*. Fibicher points to the floor under the tree: light gray cement in which quark pebbles have been set. He then gestures to the walls behind the branches: light gray limestone rendering. The simplest of materials. This choice is a sign that the architect duo who designed the building, Barozzi Veiga of Barcelona, didn’t seek to erect a monument but rather built for the sake of art. “Minimalist, simple and classic, restrained.”

We proceed up the stairs. Fibicher picks up a shred of paper off the floor, at the same time explaining why Barozzi Veiga were awarded the contract for the building. For one, thanks to a clever move on their



Bernard Fibicher in the lobby of the new Lausanne Museum of Fine Art

part. “They brought Dieter Bogner on board.” With the Vienna Museum Quarter, museum designer Bogner created the world’s largest culture complex. “Bogner’s contribution made it possible for the project to be realized on a one-to-one basis. Everything was perfect: the partitioning of the levels, the arrangement of the rooms, the guidance of the visitors through the museum.” The proposal of the architect duo also stood head and shoulders above the rest for other reasons: Barozzi Veiga were the only ones who had the courage to tear down the old loco depot. “All the other architects tried to integrate it, and submitted designs with a tower growing from it or proposed digging underground caverns beneath it.”

The first level. One part will house a permanent collection, the other part a temporary exhibition. Fibicher greets people in passing. The floors and doors are made of oak. “That’s the only luxury we’re indulging.” One room follows the next. It’s as if we are becoming increasingly immersed in the world of art. Upon reaching the northern facade, we turn back to the stairs. Along a 120-foot long corridor, gray in gray, no ornamentation, no nothing. Enabling the eye to rest, so it’s ready for new impressions.

The second level, also extending over an area of 11,000 sq. ft. Sunlight falls through the saw-tooth roof into the rooms. Fibicher describes how the museum was built. 134 architect firms followed the request to submit proposals. 18 firms were invited to present their proposal, three for the sake of fostering the next generation of young architects. The fact that newcomers managed to win the competition surprised everybody. “The project proposals were submitted anonymously. When jury foreman David Chipperfield opened the envelope containing the name of the winner, he asked: ‘Who knows them?’”

Fibicher is convinced the jury made the right choice. Barozzi Veiga were the only ones who succeeded not only in submitting a winning proposal but also in restructuring the area along the tracks and achieving “urbanistic excellence”, enabling the area to accommodate much more than just the MCBA. Fibicher stands at the window and points down to where the main facade of the museum opens onto a forecourt of almost metropolitan dimensions, so large that two more museums can be constructed along its perimeter.

This structure enables Lausanne to become a new museum center — called Platform 10. Though not as large as Vienna’s Museum Quarter, but still a center with a national presence.

Previously housed in the venerable Lausanne Palais de Rumine, yet far afield of the flow of visitors to the city, the new Museum of Fine Art is located next to the train station and thus at a hub. The Ernst Göhner Foundation has been involved in a number of museum expansion projects and construction of new museum buildings, including the Zurich Museum of Modern Art. Apart from supporting this project, the Foundation is also providing funding for the new dual museum: the Elysée Museum of Photography *and* Museum of Contemporary Design and Applied Art (mudac) being built on the same site as the MCBA and due to open in 2021.



Erich Müller in the cane weaving shop of St. Jakob Zurich

# A PINCH OF JOY

by Christian Schmidt (journalist and book author)

**Institutions for people with disabilities generally pose a sizable burden to the public purse. Not so the St. Jakob Foundation in Zurich. It was recently able to move into its new commercial center.**

Viaduktstrasse 20, Zurich, an imposing building with a large neon sign under its roof: “St. Jakob”. The lettering is so prominent you would think it belonged to a hotel. On the second floor a light-filled room: here half a dozen people are focused intently on their work. It is as quiet as a library.

One of these people is Erich Müller. The woven cane seat of a Thonet chair is worn through, his job is to replace it. Müller — 55, moustache, glasses with yellow lenses — bends over the chair. With his right hand he threads the Rattan strands, one by one, slowly and evenly, until the typical Viennese wickerwork with its octagonal holes results. Looks difficult. “No, it isn’t,” says Müller and points to a Polaroid that shows him with his favorite piece: a woven chair back featuring a radiant sun. “Now, that was difficult. I worked on it for two weeks, at my usual pace.”

Four floors above Erich Müller: Alexander Howden, tall and athletic, shaven head. Howden is the CEO of the St. Jakob Foundation and thus manages over 500 people. 135 of them are skilled workers, meaning they’ve completed vocational training and have professional experience, 380 work in the sheltered area, like Erich Müller. They have a variety of disabilities, or have suffered a burnout, or are clinically depressed, or are addicted to drugs or alcohol, or have learning disabilities, or a mental or physical illness.

Howden gives a crash course on what institutions that are managed according to contemporary methods are able to do for people with disabilities these days, how they function, and what demands they face. “The world has grown more complex. In the old days large companies had a few slots for people who had less luck in life than others — those who brought coffee or emptied wastepaper baskets. It’s different now. Institutions like the St. Jakob Foundation have to pick up the slack and look after them.” Howden immediately corrects himself: “Look after” isn’t the right word. At St. Jakob’s people put their “heart and soul” into what they do.

Howden is good at his job: the fact that the St. Jakob Foundation is able to generate two thirds of its annual budget itself is proof of his skills. Only one third is publicly funded. How does that work? Today, the foundation is highly diversified, says Howden. Apart from the cane weaving and wood-working shops the center also has a catering unit, an outfitter, a digitization department, a section for repairing electronic equipment and another for building, garden and yard maintenance. Howden: “We’re not in the occupational therapy business, we’re a full-fledged partner of the business sector.” Despite this, no one at St. Jakob’s is measured solely on their performance. “We’re believers in the principle “work is medicine for the soul” in everything we do. Our employees are glad to be

able to benefit from structure in their day-to-day life without being exposed to the rat race.” What does that mean? “We try to add a pinch of joy to people’s lives.”

Howden’s phone rings.

Back in the weaving shop Erich Müller is now telling how he ended up at St. Jakob’s. “I used to be a cheesemaker on Mt. Walchwilerberg. I really liked that.” But then his illness worsened. More meds. Müller became slower and slower, until he could no longer cope. “I went on welfare.” Now what? “I didn’t want to sit around at home all day. I’m used to working.” So Müller began looking for work. He’s been at St. Jakob’s for the last seven years.

CEO Howden has finished his phone call and starts talking about the new building in which we are sitting. “From the day St. Jakob’s was founded we were in the building on St. Jakobstrasse, which gave our foundation its name. It was never overhauled or updated. Its electrical wiring and plumbing were in disrepair; the building was bursting at the seams. The carpentry shop was spread over four floors.” There was only one sensible solution: “Find a new site and build what we needed.” The official opening took place in the summer of 2018. Howden waxes lyrical and refers to “the building of the century” that made a lot of things possible that were previously impossible. But the foundation’s basic structure has never changed: “The spirit is the same as when St. Jakob’s was founded going on 120 years ago.”

It is now 12 o’clock. We make our way to the staff cafeteria overlooking the city. Erich Müller is also there. Looking at the line, Howden says: “They can put as much as they want on their plates. If it turns out to be too much, they can take the rest home. We do that on purpose. Not only because it takes part of the burden off their wallet. By allowing this we also seek to add a pinch of joy to their lives.”

Founded in 1902 as a workplace for blind women, the St. Jakob Foundation has been transformed into a versatile undertaking with 16 departments and shops. This has enabled the foundation to turn the corner financially even though it is strapped for cash on occasion. With the new building, St. Jakob’s has been able to enter a new era in terms of its infrastructure. Compared to the old site, the new building has one third more in the way of usable space. This not only enables production to be more efficient, but also the workplaces to be adapted in line with contemporary standards. The Ernst Göhner Foundation contributed to funding the construction costs.

# THE LAST OF THEIR KIND

by Christian Schmidt (journalist and book author)

**A minimalistic, modern vacation getaway housed in a historic building, together with rare guests under one roof: That's what you'll find at the Bat House in Wegenstetten.**

"Where?"

"Up there." Philipp Schuppli points to a place in the dark.

"Hmm. Again: Where exactly?"

"Where the rafters meet the ridge beam. That's where they 'hang out'." Schuppli, environmental engineer at creaNatira, a subsidiary of Pro Natura Aargau, a wildlife conservation organization, stretches his arm out further and repeats: "Up there!"

But he is still pointing to somewhere in the dark. The outlines of bricks are faint and can barely be made out. But that doesn't matter because the bats aren't there. It's October and the weather has turned cold. The bats have moved to their winter quarters, in the frost-proof caves of the surrounding Jura countryside. We're lucky they don't happen to be here right now. We're not allowed up here under the roof gable. "The bats are highly sensitive to being disturbed. We don't let anyone up here."

The bats that have made their summer home in the attic loft at Hauptstrasse 72 in Wegenstetten are called "large horseshoe bats". With their 16-inch wingspan, they are the largest of their species in Switzerland and also one of the rarest animals in the land. Only three colonies are known to exist, which explains why they are so guarded and protected.

Which leads to the next question: "Why has Wegenstetten become one of the last sites, this small farm in the border area between Aargau and Basel Country?" Schuppli: "Because there are more fruit trees here than anywhere else, a few hedges that have survived clearing actions, and more in the way of streams that flow outside of the usual concrete jungle channels. That means: more insects and therefore more food for the large horseshoe bats.

Actually, the area still looks like the nature depicted by Albert Anker back in the 19<sup>th</sup> century in his popular paintings of Swiss village life. After Wegenstetten the bus winds its way through a long, green valley, with mist-laden hills covered with hedges and trees on either side, negotiating steep curves between farmhouses and tractors, all the way to the post office, which no longer exists. So it is clear why the bats have managed to survive. But why did the large horseshoe bat select the building at Hauptstrasse 72?

From the point of view of humans, this building, built in 1804, is anything but attractive. The facade is ashen gray, no adornment whatsoever. What it exudes is 200 years of rural poverty.



creaNatira's Philipp Schuppli with his family in the Bat House in Wegenstetten

Originally designed as an inn, the owner ran out of money before it could be completed. Afterwards it served as a fruit press and the home of a farmer's family that didn't have much more to its name than three cows, a horse and a pig.

"The tall, oversize attic loft," says Schuppli. "That's the reason why the bats moved in here." In the barn we have to negotiate a staircase and two ladders before we reach the uppermost level, yet the ridge beam is still several feet high above our head. Here is where the bats find what they need: the tranquility and seclusion to raise their young.

The discovery of the bats made for a minor sensation, and that had consequences. After the last owner died, the building stood empty and faced an uncertain future. If Pro Natura wanted to save the bats, it would have to save the building as well. But how? Pro Natura was only interested in the attic loft. Although the building was an eyesore on the outside, it was all the more significant on the inside: Known as the "Trottehuus" (fruit press house) in the village, the building is a key witness of its time. Part of the walls are fashioned from woven willow branches and plastered with clay, the original kitchen dating back to when the building was constructed is still preserved, as is the giant tiled stove. In retrospect, the poverty of the building's owner turned out to be blessing in disguise: a large part of the building has never been restored and is in its original condition for the most part. That's also the reason why the building is now a listed heritage building of national historical significance. The Foundation for Vacation Getaways in Heritage Listed Buildings (Stiftung Ferien im Baudenkmal) became interested in these witnesses of yesteryear. This foundation, a non-profit organization of the Swiss Heritage Society, renovates historically significant buildings and structures and rents them out as vacation getaways. The contact between Pro Natura and the foundation led to Pro Natura purchasing the property in 2016 and transferring the building lease to the building to the foundation.

The living quarters have since been converted into a vacation rental. The basic structure of the building was left intact unless it needed work for structural stability reasons. The furnishings are minimalistic yet modern so the character of the original building remains undisturbed. The building is rented out in the summer season, i.e. when the bats are in residence in the attic loft and look for food in the bat-friendly garden and can be observed.

The Ernst Göhner Foundation has been supporting Pro Natura projects since 1967, and projects of the Foundation for Vacation Getaways in Heritage Listed Buildings (Stiftung Ferien im Baudenkmal, founded in 2005) as well, including properties in Valais, Ticino and Grisons. The Bat House in Wegenstetten enables the work of the Ernst Göhner Foundation for both organizations to be united in a single project, thus allowing an endangered species of national significance to survive in a building of national significance.

# FROM ARTISAN GLAZIER'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, located 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. (now: DSV Panalpina A/S), acquired by Ernst Göhner at the end of the 1960s — and expanded later on by the Foundation —, the other corporate holdings, and the real estate portfolio are the essential sources of funding for the grants made by the Ernst Göhner Foundation.

The Foundation's headquarters are housed in the Stadlin Villa in Zug, a listed heritage property constructed in 1895. 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.



Sculpture of Eugen Jans in the garden of the Stadlin Villa, 2019

In the fall of 2019, Zug artist Eugen Jans exhibited his sculptures in the garden of the Stadlin Villa, rubber sculptures that he had specifically created for this event. For many years Jans had his studio in the villa before it was taken over by the Foundation, and thus has a close connection to this site.

At the end of 2019, a fire broke out in the upper story of the Stadlin Villa due to a technical defect. Fortunately, the damage sustained proved to be minor since the fire department could be alerted in the nick of time.



Fabrication of facade elements on horizontal steel vibratory tables, 1960s

## 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 completion 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.



Real estate brochure, 1958



Commercial building on Rämistrasse, in Zurich, 2020

## A GÖHNER BUILDING: COMMERCIAL BUILDING AT RÄMIBÜHL 42, IN ZÜRICH

In 1958 a multi-story commercial building was completed at Rämistrasse 42 in Zurich, with Disco-Center Jecklin on the ground floor. Ernst Göhner AG constructed the building complex according to plans developed by William Dunkel (1883–1980), a professor of architecture at the Swiss Federal Institute of Technology in Zurich (ETH). Dunkel also designed the former Letzigrund Stadium that same year.

Located on Heimplatz Square, across from the new Zurich Museum of Modern Art and up the street from the theater, the building is distinctive by virtue of its sober, three-story facade with its square pivot windows. Ernst Göhner AG acquired the manufacturing rights for these “Carda windows” for German-speaking Switzerland from a Swedish company. The building’s cutting-edge steel frame design enabled the creation of open-plan space which the tenants could finish individually to their liking.

The three upper floors were rented out to doctor’s offices, studios and repair shops, whereas the owner, Musikhaus Jecklin, a music emporium, ran a large record store on the ground floor and in the basement, in addition to a radio, hi-fi and TV store. The record store was pioneering: patrons could browse in the record bins and listen to music via headphones or in open booths.



Logo of Ernst Göhner AG featuring  
the Carda pivot window

After doing business for over a century, Jecklin with its 16 outlets was sold in 2003 to its competitor, Musik Hug (founded: 1807). The latter was in turn acquired by Lucerne-based Musikpunkt AG in 2017.

## 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.

Gifts to the current 29 family members are made under the legal framework provided for family foundations. They are based on a lifecycle model providing for defined needs

and situations. 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 great grand nieces and nephews of founder Ernst Göhner.

The last annual get-together of the family beneficiaries took them to the Technorama in Winterthur, recipient of Foundation funding on a number of occasions. This venue enabled the family members to take part in various workshops. This was followed by a luncheon in the garden of Wülflingen Castle, at which information on the Foundation and its investee companies was presented.



Ernst Göhner and his future wife,  
Dr. Amelia Burkhard, in Arosa, 1919

## BIOGRAPHICAL NOTES

- 1890 Founding of the artisan glazier's shop in Zurich 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), 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, today: Bauwerk Boen AG (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 (maritime shipping) in concert with Oerlikon-Bührle & Co. (25% stake each). Stakes later increased to 49% each. 1988: sale to German Harmstorf Shipping Group.
- Beginning of the 1960s Acquisition of German companies Bartels-Werke GmbH (wood working) and Ibus-Werke GmbH (manufacture of wood panels).
- 1969 Acquisition of 40% stake in Panalpina World Transport (Holding) Ltd. (subsequent to merger with DSV A/S in 2019 and change in corporate name to DSV Panalpina A/S).
- 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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- Franz **FASSBIND**: *Göhner 1890–1960*, brochure on the 70<sup>th</sup> anniversary of Ernst Göhner AG (publisher), the company started by Ernst Göhner's father, self-published, Zurich, Switzerland, 1960

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