



ERNST GÖHNER FOUNDATION
REPORT 2021

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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, with just under 70% having been established in the last thirty 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 be found in the Canton of Geneva, and also in the Canton of Zug, yet 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. Estimates of the total capital invested in charitable foundations in Switzerland are put at ca. CHF 100 billion, with annual funding disbursements estimated at CHF 2.5 to 3 billion.

The designated purpose of the foundations newly established in Switzerland has shown a remarkable development, with current societal issues like the environment and sustainability being pronounced. Another survey recently conducted is also intriguing: according to it, 28% of all foundation board members are women, significantly exceeding their share in board of directors committees of business enterprises.

Established in 1957, the Ernst Göhner Foundation with its mixed designated purpose is one of the “old” foundations. Being a corporate foundation, it has a stake in a variety of companies. In line with its stated philanthropic aims, the Foundation disbursed funding in 2021 of CHF 39.6 million, supporting a total of 1,386 projects and thus making for an aggregate total of CHF 657 million going to approximately 34,000 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, Media Tracking, and Medical Engineering

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

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

COMMITTEES

Finance and Internal Control Committee

Chair: Dr. Beat Walti

DSV Committee

Chair: Peter Ulber

Nomination and Remuneration Committee

Chair: Prof. Dr. Thomas Gutzwiller

Audit Committee

Chair: Mark Furger

Donation Awards

Chair: Dr. Franziska Widmer Müller

Family Beneficiaries

Chair: Isabel Kühnlein Specker

OFFICE

Dr. Roger Schmid (managing director)
Dr. Suzanne Avedik (deputy managing director)
Daniel Hübscher (CFO)
Maria Arnold (office, until July 2021)
Martha Müller (office, from June 2021)
Dr. Suzanne Avedik (Social, Education & Science projects)
Michaela Gasser (Environment and Social projects)
Sonja Hägeli (Theater, Dance, Literature, Heritage Conservation, and Cultural History)
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, 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. SwissFoundations welcomed its 200th member in 2021. The member foundations together with the associated partners of SwissFoundations invest over CHF 1 billion in charitable projects and initiatives every year. The Ernst Göhner Foundation is represented on SwissFoundations' board by Dr. Suzanne Avedik.

SwissFoundations published its first good governance code for grant-making foundations in Europe in 2005; 2021 marks the fourth, completely revised edition: *Swiss Foundation Code — 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 teaching, it focusses on practice-led research and executive education.

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 optimal stability so as to enable the continued fulfillment of the Foundation's designated remit. In its asset management and investment activities the Foundation also takes account of sustainability aspects.

With a stake of just under 10%, publicly-listed Danish DSV A/S represents the Foundation's largest corporate holding: It is the result of a merger with Panalpina World Transport (Holding) Ltd. in 2019. After acquiring the logistics arm of the Kuwaiti Agility Group in 2021, it is one of the world's three largest logistics companies. Panalpina was the last stake 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. Real estate investments are made by Seewarte Holding Ltd., a company also wholly-owned by the Foundation. The members of the board of directors of the 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.

The financial investments of the Ernst Göhner Foundation include the following asset classes: money market instruments, bonds, equities, gold, and commodities. The Foundation's strategy with regard to financial investments — in which the preservation of value takes front and center stage — 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 provision of venture capital for fledgling companies in continuation of the Foundation's charitable work in support of young entrepreneurs is done exclusively by way of investing in collective investment vehicles with a specific focus on Swiss startups.



Ocean and air freight of DSV 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-held 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 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. With the exception of DSV A/S, all corporate stakes are held by EGSB.

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 relation to 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 Group AG, Bächler + Güttinger AG, Huber+Suhner Ltd., Paros Beteiligungen AG (ARGUS DATA INSIGHTS Holding AG), Roth Gerüste Gruppe AG, Seaking (International) Inc., Sensirion Holding Ltd., Siegfried Holding Ltd., SpineArt SA, and WWZ AG.

ORGANIZATION

FOUNDED
2009

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

OFFICE
Dominik Sauter (managing director)
Dr. Franz Studer (investment director)
Urs Eberhard (CFO)
David Kurmann (investment manager /
head of portfolio operations)
Julia Nieberle (investment manager,
from August 2021)

REGISTERED OFFICE / ADDRESS
Dufourstrasse 31, 8008 Zürich

AUDITORS
Ernst & Young Ltd.

WEBSITE
www.egs-beteiligungen.ch



Scaffolding specialist Roth Gerüste at Seewarte's Park Schönbühl residential development in Zurich



Landscape garden of landscape design and construction specialist Bächler + Güttinger AG, in Gwatt

The first company acquired by EGSB was Bauwerk Parkett AG (now: Bauwerk Group AG), a parquet flooring manufacturer, in 2009. Originally founded by Ernst Göhner in 1944, it was sold to Elektrowatt AG in 1971. This gave rise to the Bauwerk Group, Europe's leading manufacturer of premium parquet flooring. The group has production facilities at its Swiss headquarters in St. Margrethen, and in Lithuania and Croatia. EGSB's stake amounts to 98%.





Other acquisitions since 2011 include a minor stake (currently over 9%) in Huber+Suhner Ltd. (publicly listed), one of the world's leading manufacturers of electronic and fiber optic components and system solutions.

Two other stakes were acquired in 2018: Sensirion Holding Ltd. and Siegfried Holding Ltd. The stake in Sensirion (slightly below 10%) was the result of the IPO of the company. Sensirion is one of the world's leading suppliers of microsensors & systems for the measurement of temperature, humidity, CO₂, and particulate matter. With a stake of over 4%, EGSB is an anchor investor in Siegfried Holding Ltd., the world's fifth largest contract pharmaceuticals manufacturer. To finance the acquisition of two production sites in Spain, EGSB additionally issued a convertible loan to it in 2020.

The acquisition of two new stakes followed in 2019: ARGUS DATA INSIGHTS Holding AG (7.5%), a leading media tracker in Germany, Austria and Switzerland (DACH countries), and Seaking (International) Inc. (25%), the world's leader in cruise catering systems. 2020 saw a new addition to EGSB's portfolio: Geneva-based SpineArt SA (24.9%). Founded in 2005, this rapidly growing company develops and manufactures spine implants.

The two stakes acquired in 2021: Roth Gerüste Gruppe AG (67%), leading Swiss provider of construction and special-purpose scaffolding, and Bern-based horticulture and landscape garden specialist Bächler + Güttinger AG (23.6%).

As of the end of 2021, the Ernst Göhner Foundation and EGSB held the following significant stakes:

| | |
|---|---|
| <p>DSV A/S</p>  <p>Global Transport and Logistics</p> | <p>World's third largest logistics provider (publicly-listed). Acquired: 1969/2019, stake: <10%.</p> |
| <p>WWZ AG</p>  <p>Wasserwerke Zug AG</p> | <p>Utility company (water, power and telecoms) serving the Zug region. Acquired: 1988, stake: <5%.</p> |
| <p>Bauwerk Group AG</p>  | <p>Leading manufacturer of parquet floor coverings at the international level. Europe's number 1 provider of premium parquet flooring. Acquired: 2009, stake: 98%.</p> |
| <p>Huber+Suhner Ltd.</p>  <p>Excellence in Connectivity Solutions</p> | <p>One of the world's leading manufacturers of electronic & fiber optic components and system solutions (publicly-listed). Acquired: 2011, stake: <10%.</p> |
| <p>Sensirion Holding Ltd.</p>  <p>THE SENSOR COMPANY</p> | <p>One of the world's leading developers and manufacturers of micro-sensors & systems for the measurement of temperature, humidity, 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: <5%.</p> |
| <p>Paros Beteiligungen Ltd. / Argus Data Insights Holding AG</p>  <p>WISSEN ZUM ERFOLG</p> | <p>Leading provider of media intelligence solutions in the DACH countries. Acquired: 2019, stake: 7.5%.</p> |
| <p>Seaking (International) Inc.</p>  | <p>World's leader in cruise catering systems (galley installations, serving counters, bars, etc.) for cruise ships. Acquired: 2019, stake: 25%.</p> |
| <p>SpineArt SA</p>  | <p>Developer and manufacturer of spinal implants. Acquired: 2020, stake: 24.9%.</p> |
| <p>Roth Gerüste Gruppe AG</p>  <p>wenn Schönes entsteht</p> | <p>Swiss market leader for construction and special-purpose scaffolding. Acquired: 2021, stake: 67%.</p> |
| <p>Bächler + Güttinger AG</p>  | <p>Horticulture and landscape design & construction. Acquired: 2021, stake: 23.6%.</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 portfolio includes over forty 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 in Zurich; 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.

Apart from the mall in Regensdorf, a large number of other properties have been renovated. In its refurbishment projects, Seewarte not only aims 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 — a Minergie-certified prefabricated construction —, and the Obermühleweid residential development in Cham were awarded a prize by the Nature & Economy Foundation for their exemplary near-natural landscaping.

ORGANIZATION

FOUNDED
2008

BOARD OF DIRECTORS
Giacomo Balzarini (chairman)
Mark Furger
Kurt Ritz
Dr. Roger Schmid
Patrick Vogler

OFFICE
Thomas Regli (CEO)
Daniel Hübscher (CFO)
Markus Dammann (construction project management)
Alexander Stegmann (controller)
Marco Tanghetti (portfolio/asset management)
Claudia Uster (accounting)

REGISTERED OFFICE / ADDRESS
Artherstrasse 19, 6300 Zug

AUDITORS
Ernst & Young Ltd.

WEBSITE
www.seewarte.ch



Theaterstrasse, Zurich

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 (stage I and II) in Cham, and the multi-family residence Langwissenstrasse located directly on the Limmat, in Unterengstringen. This was followed in 2020 by acquiring the redevelopment sites Zürcherstrasse in Weiningen (Canton of Zurich) and the Gerichtsplatz square in Uster, and assuming the Stadthof commercial and residential redevelopment project in Arbon. Other development projects include: the Alte Post site in Brugg and the village square in Regensdorf.



Marktgasse, Zurich



Newly completed apartment complex on Bauherrenstrasse, in Zurich

2021 saw the completion of the residential redevelopment site resulting in the new apartment building on Bauherrenstrasse in Zurich. Work was also commenced on the Park Schönbühl residential redevelopment in Zurich and the new construction of the Obermühleweid residential and commercial building (stage III) in Cham. The following are currently in the project planning stage: new buildings to replace the Streitholzstrasse residential building in Zurich and the Asylstrasse/Aubrigstrasse residential development in Thalwil. The Seewarte Group also acquired the Theaterstrasse and Marktgasse properties located in the center of Zurich.

The Seewarte Group's designated goal for its real estate portfolio is to make all properties climate-neutral by 2040.

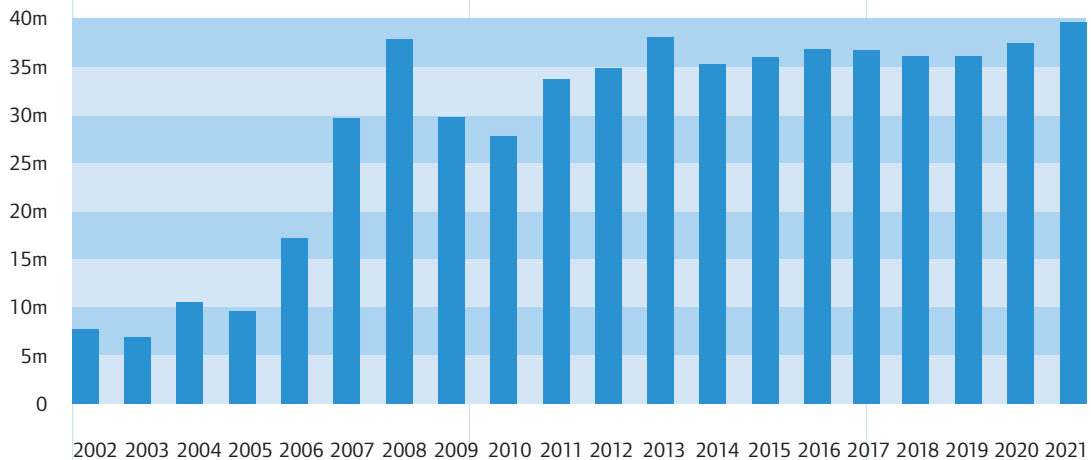
OUR CHARITABLE WORK

OVER 1,300 PROJECTS

In 2021, the Ernst Göhner Foundation approved funding totaling CHF 39.6 million for 1,386 projects. The minimum amount of disbursed funding established in the Foundation's charter has thus been exceeded many times over. Since its founding in 1957, the Foundation has supported approximately 34,000 projects with ca. CHF 657 million.

The COVID-19 crisis prompted the Foundation to approve CHF 1 million off-budget for emergency relief for people and families whose livelihood is jeopardized as well as for the support of volunteer aid workers in Switzerland and the same amount for aid outside of the country. Another 77 projects closely linked to the pandemic were approved in an expedited procedure and the funds disbursed. Funds that had been approved or already disbursed before the crisis were generously dealt with in an accommodating manner despite the intermittent bans on gatherings, rejections of applications and adaptations of projects.

Approved funding 2002–2021 (in CHF)

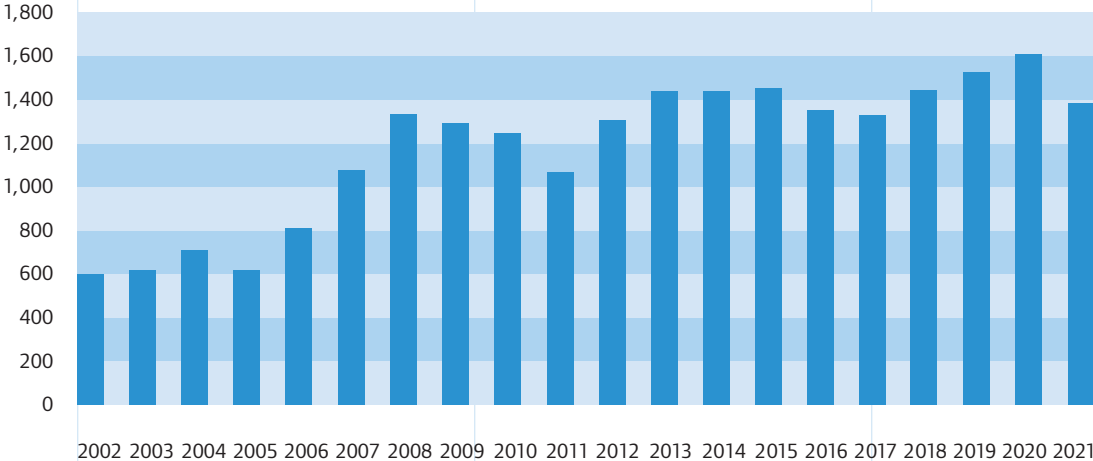


At 2,685, the number of projects for which funding requests were received in 2021 dropped below the previous-year figure by 2%. The Foundation recorded the highest annual growth rates of 20% in 2006 and 15% in 2007. This development was the desirable result of the more active sponsor policy introduced by the foundation board in the wake of the IPO of Panalpina World Transport (Holding) Ltd. (now: DSV A/S) in 2005 and the significantly higher budget appropriated for this purpose.

During the year under review, 2,538 project proposals were reviewed, with funding being approved for 1,386 of them, the approval rate thus amounting to 55%. The increase in the approval figure during the past couple of years 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 2002–2021

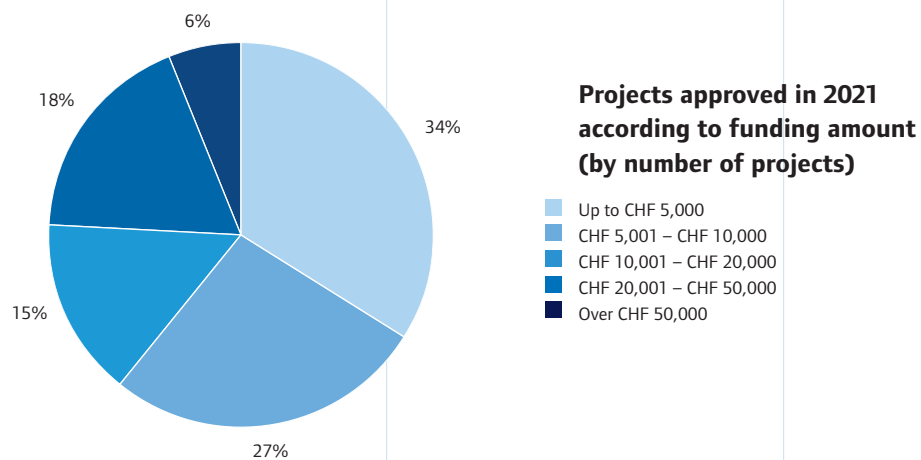


DIVERSITY AND SCOPE OF PROJECTS AND FUNDING DISBURSED

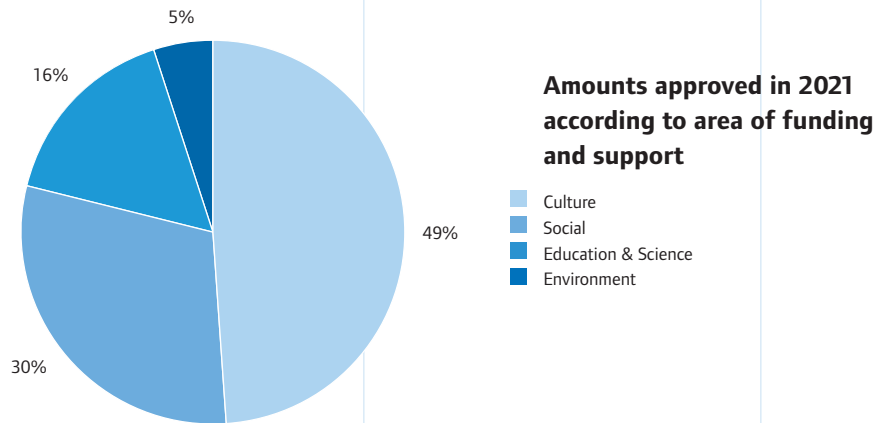
According to the precepts of its charter, the Foundation fosters diversity and breadth as a matter of principle. This is reflected not only in the broad range of various areas supported but also in the varying size of the funding amounts disbursed.

Consequently in the year under review, 34% 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 18% receiving between CHF 20,000 and CHF 50,000, and 6% 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. 53% was accounted for by the group of projects receiving over CHF 50,000 and only 5% by the group of small projects receiving CHF 5,000 or less.

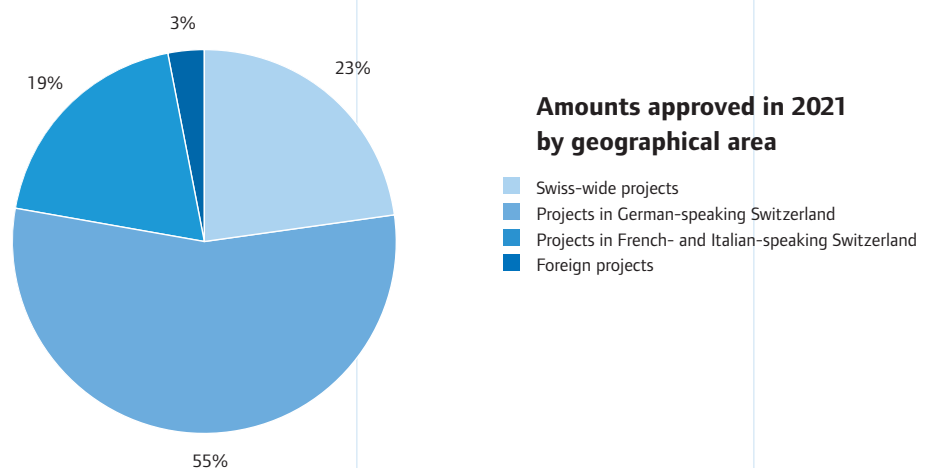


In 2021, 49% of the total funding disbursed went to Culture projects, with 30% going to Social projects, 16% to Education & Science projects, and 5% to Environment projects. The most significant change compared to the previous year occurred with regard to Education & Science projects, whose share dropped from 24% to 16%.



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, 97% of all project funding approved was in Switzerland — with a distinct focus on the German-speaking area of Switzerland (55%) — vs. 3% of funding going toward projects abroad. 23% of the projects were linked to Switzerland as a whole. 19% of the total amount of approved funding went to the French- and Italian-speaking parts of Switzerland (14% 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.



OUR MOST SIGNIFICANT PROJECTS

The Foundation's largest project is the Venture Kick initiative, whose designated purpose is to promote the transfer of scientific innovation and foster young entrepreneurs at Swiss institutions of higher learning. The PreSeed Money Fund supports startups with a "killer" business idea and entrepreneurial flair in developing a business plan and in financing their fledgling companies with up to CHF 150,000 and access to investors. The business plans are further developed under expert mentoring in a "kick-start camp" competition. Dr. Suzanne Avedik represents the Ernst Göhner Foundation on Venture Kick's strategy council.

The project has advanced remarkably since its launch in 2007. Since its inception, Venture Kick — with its pool of 150+ experts — has selected 841 projects from among the approximately 5,400 proposals submitted and disbursed ca. CHF 40 million in seed funding. This has resulted in the founding of 675 startups that have succeeded in attracting additional funding from investors in excess of CHF 5.3 billion and creating over 9,000 new full-time jobs. Of the fledgling companies that were distinguished in the national TOP 100 Swiss Startups Award competition in 2021, 59 had been fostered by Venture Kick.

Executive members 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 executive development opportunity "Management of Growth in Technology Companies" offered at the Henri B. Meier Business School of the University of St. Gallen.

During the year under review, the Ernst Göhner Foundation also cofounded the Kick Foundation in tandem with the Gebert Rüt Foundation: Its purpose is to fortify the Swiss startup ecosystem by pooling other philanthropic initiatives under one roof. In the next step in 2022, the newly launched Kick Fund will offer a select group of investors the opportunity of investing in the best Venture Kick startups.

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 and the HSG Learning Center of the University of St. Gallen
- Construction of the CERN Science Gateway (scientific education and outreach center) in Geneva

CULTURE

- New annex building of the Beyeler Foundation in Riehen
- Completion of the Doppeltür ("Twin Door") encounter center in Lengnau and Endingen
- 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
- Refurbishment of the infrastructure of the Papiliorama (tropical garden for butterflies) in Kerzers

SOCIAL

- 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)
- Refurbishment of the residential units and workshop for adults with cognitive disabilities of the Bernaville Foundation in Schwarzenburg
- Relief and emergency aid for people and their families impacted by the COVID-19 pandemic and support for volunteer aid workers in Switzerland, in addition to measures to combat the COVID-19 pandemic abroad by Doctors Without Borders and the International Committee of the Red Cross



Class of school kids from Uster surrounded by the *Captured Cloud*

STAY CURIOUS!

by Christian Schmidt (journalist and book author)

Knowledge is the foundation for understanding the world around us and being able to analyze one's own behavior. With forty new installations in the Technorama Outdoors exhibit, the Swiss Science Center prompts the visitor to rethink things without pointing the finger.

How do you get six kids to stand together under an umbrella? Which is so small that all of them get wet? How do you get them to perceive getting doused to be fun and to persevere until an invisible timer stops the downpour? Because others also want to get in on the fun.

RainDance is the name of this interactive sound installation, consisting of a shower head and an umbrella. It is one of forty phenomena in the newly designed Technorama Outdoors exhibit in Winterthur. Today, a class of schoolkids from Horgen is there to learn by playing.

One hour before the Technorama opens its doors for the day director Thorsten Künnemann stands in front of *RainDance* and explains how it works: If you stand under the shower and open an umbrella between you and the showerhead, you hear music. But only then. But you can't locate the source: no instruments, no amplifier, no loudspeakers. How is that possible?

The answer: The stream of water that flows from the jets isn't constant, it is modulated by magnetic coils and portioned into an exact number of droplets per second. When the droplets fall on the umbrella, they cause it to vibrate, transforming it into a loudspeaker. "400 droplets per second produce the standard concert pitch of A above middle C (440 oscillations per second or 440 Hz), 261 droplets middle C," says Künnemann. The jets were developed by sound artist Paul DeMarinis, professor of art at Stanford University.

Künnemann, a biologist by training and hailing from behind the dike in northern Germany, "where I experienced natural phenomena up close and personal," has a favorite expression: "curiosity". Curiosity as the foundation for understanding the ingenious way our planet functions. So as to develop humility and respect for the earth, air, water, flora and fauna. But also curiosity as an antidote to abstain from reckless consumption.

On the way to the next installations the question: "Do you attempt to formulate environmental policy here?" "No," answers Künnemann, "no pointed fingers." What the Technorama is striving for goes much deeper: "Being a science center, we are interested in how we perceive the world and how we make decisions. We begin at the very beginning: How do we think? How do we function?" In concert with teacher education programs and other science centers, the Technorama is able to determine what kids retain and what has a lasting effect in order to find new ways of making visits unforgettable and relevant for visitors.

The 162,000 sq. ft. Technorama Outdoors exhibit opened its gates in spring of 2021. Künnemann and his team spent ten years looking into what overwhelms man's understanding of the sun, water, movement and observed reality so that we refer to them as "phenomena".

The kids have now discovered the next installations: *Captured Cloud*, an artificial cloud in which it is impossible to find one's way. *Dancing Stones* — a 13-foot high granite column weighing several tons that can be moved with one hand — it slides on a film of water. And the *Coriolis Carousel* — enabling one to experience the Coriolis force: this effect causes high-pressure systems to spin clockwise in the northern hemisphere and low-pressure systems to spin counterclockwise.

Finally, the kids come to stand before the highlight of the exhibition: *The World's Largest Water Drop*. Of course, "drop" is meant euphemistically since it consists of 5 tons of water that flows into a pool at a height of 33 feet to then come crashing down in one swell swoop. There the water is caught by a halfpipe that shoots it back up 66 feet into the air, double its initial height. A gigantic spectacle, much to the delight of the kids, yet prompting them to ask: How is that possible? Every-day experience tells us that objects don't bounce higher the height from which they are dropped. Künnemann explains: "Each part of the 5 tons that arrives in the halfpipe is pushed by the mass falling behind it, causing its velocity to be increased." Result: It climbs in the air twice as high.

For director Thorsten Künnemann, the interest and delight of the kids are proof that his concept works: "Good exhibits make us marvel because something happens we don't expect. That's how we disrupt traditional world views. We want to teach young people to think critically so they are able to make the right decisions one day."

"Stay Curious!" is writ large over the entrance to the Technorama.

The Ernst Göhner Foundation has provided funding to the Technorama on a number of occasions — an annex in 2001 and refurbishment of the Youth Lab in 2010. Now the Swiss Science Center has received additional funding associated with the opening of its Technorama Outdoors exhibit to the public. This assistance is in recognition of the center's significance for the transfer of knowledge in the areas of nature and science.

Apart from the Technorama, the Foundation also lends support to other institutions with similar objectives, e.g. the tunSchweiz Foundation, which fosters young children and older kids in STEM education (Science, Technology, Engineering, and Mathematics), or the SimplyScience Foundation, which hands out science experiment kits to secondary school students.

THE FLYING CARPET OF CLARO

by Christian Schmidt (journalist and book author)

The IdéeSport Foundation fosters the integration of people from over a hundred countries. How? — exercise. The uniting factor — kids.

Elena Pedrazzini stands in front of the gym of the municipality of Claro and gazes at Ticino's autumn sky. Blue as far as the eye can see, not a cloud in the sky. There will probably be few visitors on this beautiful day, in contrast to weekends marked by rain. "Then there can be over a hundred." To be sure, the gym — located six miles north of Bellinzona — is anything but easy to reach.

Pedrazzini works for IdéeSport, a charitable foundation dedicated to exercise and encounters for young children and older kids. It is in charge of running projects and training staff in southern (Italian-speaking) Switzerland. She came to Claro to see how the MiniMove program is doing. Taking place on Sundays during the winter, kids between two and five take front and center stage. Pedrazzini: "MiniMove is free. In play we try to foster the kids' motor, cognitive, emotional and social skills." IdéeSport attempts to cater specifically to children from immigrant families.

The topic of "migration background" also plays a role at another level. To supervise the kids, IdéeSport employs young people who don't possess a Swiss passport. On this Sunday it is six, all under the age of twenty, all in yellow T-shirts with "Coach" on them. Two of them are unaccompanied minor asylum seekers. Still in their teens, they found their way here from their home country without their parents.

It's one o'clock. The coaches are preparing the gym for the afternoon. They're constructing a course of slalom poles. Who will complete it first? Then they secure a gym mat to long ropes dangling from the ceiling. Giggling, they try it out: a flying carpet. Now for the basketball hoop. Of course, it is much too high: the coaches build a multi-step ramp so the kids can score baskets.

Finally everything is ready. Opportunity to ask Jahanzeb Andar, one of the young coaches, a couple of questions. He fled to Switzerland two years ago, alone, from Afghanistan, surviving a 4,000-mile trek. He was sixteen when he left his home. "I like playing with kids," he explains his work for MiniMove. "Children don't really care what language you speak. They also communicate without words." Spending Sunday afternoon here in Claro is much better for him than hanging around in the shelter for asylum seekers. The fact that he is paid for his efforts is of secondary importance. "I have fun here, and that's what counts."

Here he is also able to forget his situation for a while. "I really miss my family. I keep wondering how they are doing since life in Afghanistan is even more difficult than before."



Coach Jahanzeb Andar supervising a small boy

Shortly after two o'clock the first kid, a four-year-old boy, is brought in by his father. At first shy, he quickly screws up the courage to try out all installations. Soon the next kids arrive, three sisters in sparkly purple mini-skirts. They discover the flying carpet and enthusiastically swing back and forth through unknown lands. A married couple with twins arrives, just over a year old. They disappear upon espying the brightly colored crawl tunnels, where they can only be located by their squeals of delight.

The gym continues to fill, despite the beautiful weather outside. Supervised by the coaches, the kids are on the move with boundless energy. Elena Pedrazzini is satisfied. The parents sit at the side, observe and offer comfort when there are tears, or duck out for a short break in the coffee corner specially created for this purpose. Another objective of MiniMove is that they, too, mix. Pedrazzini: "We focus our offerings on communities and neighborhoods with an above-average proportion of socially disadvantaged people."

How sizable the demand for what IdéeSport offers is demonstrated by the increasing number of participants. In the 2018/2019 winter season, 17,000 took advantage of the MiniMove meetups, increasing to 22,000 the following year. They came from 105 different countries. "We are delighted to see the success of this initiative," says Pedrazzini. In the process, IdéeSport transforms gyms like the one in Claro into multinational meeting places. The grownups become acquainted with one another, the kids are the connecting link, and athletics the means to that end.

"MiMuKi" expands on the concept of mommy-and-me workouts. It is directed to immigrant families and seeks to improve integration by encouraging participation in sports associations early on. Launched by the Swiss Sports Union, one of Switzerland's largest popular sports associations, the Ernst Göhner Foundation supports this initiative as it does the MÜNTERwegs mentoring program: Here volunteers dedicate their time to children from Swiss or immigrant families so they can spend time together.



Stephan Berger in his workshop admiring a serpent produced by a 3D printer

SOUNDS FROM THE DEEPEST REACHES OF THE UNIVERSE

by Christian Schmidt (journalist and book author)

The serpent, a forgotten Baroque wind instrument, is making a comeback. To which Stephan Berger has made no small contribution. In his workshop in the Jura mountains he builds new serpents, most of them using traditional techniques, yet Berger also employs 3D printing.

More than a little remarkable you might say. One evening in 2005, Stephan Berger and his partner Erna Suter went to a concert in Saignelégier. The two — inseparable since their school days — live in the vicinity. A change of pace is not unwelcome in a remote place like the Jura. French avant-garde jazz musician Michel Godard, renowned for his virtuosity, was appearing. He plays an instrument that has actually gone the way of the dodo: the serpent. Quite common in the Middle Ages, it was used to accompany church choirs. Also, Napoleon sent his men into battle with sounds from this instrument. Yet the serpent came to be replaced by instruments like the tuba that were easier to play on account of their valves instead of holes. The result being: it vanished.

Berger heard the serpent for the first time at the concert in Saignelégier. He wasn't just enthusiastic, he was spellbound. The sounds touched a place he didn't even know he could feel.

After the concert Berger had the opportunity to chat with Godard. And learned that he was looking for an expert craftsman: his serpent needed a new leather covering, perhaps the entire instrument needed to be rebuilt from scratch. Godard had been looking high and low for a specialist, but to no avail: there was no one who possessed the knowledge and skills needed. Berger listened to Godard, and felt his heart quicken. "Before I knew it, 'I can do it!' spilled out of my mouth although I didn't have the slightest idea how I was going to do it. I was shocked at myself."

That was fifteen years ago. Berger stands in his workshop, surrounded by walls dating back to medieval times. They keep the wind out that blows through the mighty oaks and Norway maples of the Franches-Montagnes until they bend to its will. There are no noises except for the crackling of the wood stove and the sounds of the piano, played at the other end of the large house by Erna Suter. All around Berger there are serpents: standing upright, hanging from the ceiling or lying across worktops, in various stages of completion. Some drawn as outlines and others completed half shells milled from wood and ready to be glued together in the next step. And yet others waiting to be lacquered after being leather-bound.

Where did Berger get the courage to offer himself to Godard and save the day? "I started out by completing a blacksmith and agricultural machinery apprenticeship in the Basel area, only to suddenly walk away from my work one day. I just couldn't take any more," he remembers. Berger also abandoned his next plans for the future: "I was in the process of completing the AKAD college prep

program when I gathered my things and walked out of a lecture one day and simply dropped out.” He and Erna Suter then moved here in search of peace and quiet and established a workshop for leather goods. That business did well but Berger still wasn’t able to find fulfillment. When he heard the serpent for the first time and Godard described his problem to him, it was suddenly clear that he had to reinvent himself once more. “It was as if I had finally found my calling.”

This decision meant taking a leap into the unknown. The last serpents were built a couple centuries ago, the knowledge and craftsmanship that went into them was long lost. Berger looked for relicts in museums, analyzed and tried to understand them. He burrowed through old manuscripts, collected information on materials, found formulas for the lacquer and glue, and read about techniques he had never heard about.

When he had finally collected enough information, he withdrew into his workshop and stayed there for two years. “I turned into an Aspie.” He tinkered, tested and experimented. Incessantly. He sawed, sanded and drilled. Before him the best walnut wood he could find — at a coffin maker’s in France. He milled mouthpieces from horn and hammered brass for the crook section that connects the mouthpiece to the body. Any success was followed by innumerable failures. No one could teach him what he had to learn. What was once common knowledge was again terra incognita. It was his partner Erna who gave him the strength to carry on.

Then, finally, having once again reached a low point, he had an epiphany. Berger imagined the typical life of a Baroque instrument maker, lived his life, worked with his hands — and found this approach offered the key to success. He discovered that the leap from a mediocre-sounding serpent to one with an exquisite sound wasn’t possible unless he applied the lacquer in the thinnest of layers. And so he sat there hour after hour, day after day, not allowing himself to be distracted, concentrating fully on the task at hand.

Then one day he held his first finished serpent in his hands. And it sounded “incredible”. Berger was satisfied, jazz musician Godard was elated.

Twelve years have passed since that time, and Berger builds his instruments “for the world’s best musicians, conductors and composers”. But he doesn’t take any pride in this achievement because he still hasn’t reached his goal. Berger is a perfectionist, and even outstanding is not good enough.

That is why he continuously develops the instrument further and enhances it. Recently he launched a project — funded by InnoSuisse — in which he is supported by the University of Applied Sciences and Arts of Northwestern Switzerland, the Music Museum of the Basel Historical Museum, the Basel Academy of Music, and EMPA, the Swiss Federal Laboratories for Materials Science and Technology. Berger is developing the serpent’s little brother, the serpentino. “From my research in various libraries I knew that the serpentino once had to have existed and that it also had its own repertoire. But like the serpent, the serpentino also didn’t survive.”

By reconstructing these instruments, Berber and these organizations are seeking to understand how the instrument was built, at the same time they want to “give it back to the world of music” so it is played again. But this time, Berger not only employs traditional techniques, but also 3D printing.

The first digitally fabricated serpentino is already a reality, jet-black and — compared to Berger’s handcrafted instruments — with all the visual charm of a drain pipe. “Printing took 200 hours,” says Berger, pauses for a second, searching for the right words that evidently don’t come easy for this perfectionist: “The instrument has an astonishingly good sound.”

Does that bother him? “Nah,” says Berger. Not in the least. A reconstruction made of plastic makes sense. The large quantities of data required for printing can be analyzed using algorithms and thus help to understand how even the most minute of changes impacts sound quality. Berger hopes to be able to optimize the instrument in a way that would not have been possible in the Middle Ages.

And then he puts his own serpent to his lips. He plays every day, starting at 5:30 in the morning, sometimes accompanied by Erna on the piano. Berger blows into his serpent and fills the room with sounds that seem to come from the deepest reaches of the universe. A melancholy sound that unites the beauty of the moment with the knowledge of the past. The sounds float through the room, rich in overtones, are reflected off the walls to then fade away into nothingness.

Berger puts his serpent down and listens to the sounds. Then silence, to which he responds: “incredible...”

Apart from reconstructing the serpentino, in its dedication to music the Ernst Göhner Foundation also supports a research project to answer the question whether the high and low pitches of women’s voices can be distinguished by acoustic and anatomical factors. It also funds the project of instrument builder Ricardo Simian in which 3D printing is used to reproduce the tenoroon, or tenor bassoon, from the 18th and 19th century for the Schola Cantorum Basiliensis, the best known and largest institute for the study of Early Music.



Tour with Stefan Aschwenden and Silvia Gross through the exhibition

MERKEL'S NECKLINE

by Christian Schmidt (journalist and book author)

To celebrate the 50th Anniversary of Women's Suffrage in Switzerland, the Fashion and Textile Museum of St. Gallen ran an exhibition showcasing women's power attire from 1600 to the present day which concluded at the beginning of 2022. One thing was clear: Fashion and style may change over time, but how one dresses remains a politically sensitive topic.

First question already at the entrance to the museum: "Why are Silvia Gross and Stefan Aschwanden dressed like they are?" Aschwanden, acting director of the museum, is wearing a black jacket with a dark blue polo shirt, combined with brown chinos and brown loafers. Silvia Gross, head of communications and art and history expert, is dressed in black from head to toe. Her only touch of color: her mustard-colored stockings.

The answer to the question: both want to be properly attired to face any situation on this long day peppered with meetings. In other words: they don't want to draw undue attention to themselves. This goes to show the message we send with our second skin: it is a megaphone, enabling us to be pigeonholed before we have even opened our mouths. We mean what we wear. And if we don't mean anything, we express that, too.

The 50th anniversary of women's voting and representation rights in Switzerland gave us the idea of taking up this topic, says Aschwanden: "How is one's claim to power, their embodiment of power symbolized in their attire? Why is it that even in today's world a head of state is judged more by what they wear than what they do?"

We reach the long stretch of darkened spaces where brightly illuminated exhibits stand out like lighthouses in an imaginary sea of gray everyday attire. The item taking front and center stage: a snow-white ball gown of French empress Eugénie de Montijo (1826–1920), on which 36 women toiled for 18 months. The concept of *robes politiques* or "women's power fashion" dates back to her, which gave the exhibition its name, says Gross. The empress never spent much on her garments except for the items she needed for appearing on the political stage, i.e. her *robes politiques*.

We turn our attention to our hosts' favorites. Gross leads the way to a portrait of Queen Elizabeth I, painted around 1600. "I think it's absolutely brilliant." Why? "Because it succinctly expresses her claim to power." Known as the *Rainbow Portrait*, the queen clasps a rainbow in her hand and beside it the Latin inscription for "without the sun there can be no rainbow", also expressing that without her wisdom there can be no peace in the realm. Innumerable eyes and ears adorn her cloak: "The Monarch sees and hears all." And with her diaphanous lace-embroidered collar, she demonstrates her position as the supreme ruler installed by God. The gown and cloak become a scepter.

Then past a photograph of Simonetta Sommaruga sharing the stage with Donald Trump at the 2020 World Economic Forum in a signal red coat dress. A political statement. Aschwanden: “She wanted to discuss global warming, a world on fire, with Trump.” Trump ignored the message and was pointedly disinterested.

We reach Aschwanden’s favorite exhibit: a vitrine showcasing a dozen garments all with an identical message: tread softly, restrain yourself. All items belong to the post-1850 period. Aschwanden: “The *robes politiques* can be subdivided into two periods: one predating the French Revolution, and the one following it.” The transformation of French society was profound, leading to a sea change, also far beyond France’s borders. One’s claim to power was no longer represented in opulent attire. “Status symbols were dismantled, the age of sumptuous power gowns had passed.”

This sea change is reflected by the items in the vitrine. In the modern period the attire for official occasions is characterized by a uniform-like soberness, with a preference for black and gray. The tail-coat is born, which gives rise to business suits for men and pant suits for women. Ultimately in 1954, Coco Chanel revolutionized women’s fashion with the Chanel jacket, kick-starting power dressing for women competing in a man’s world. Color was again allowed. Sporting her signature colors purple and pink, Margaret Thatcher made this style her trademark. Angela Merkel did the same thing with her signature black slacks and brightly colored blazer jacket combo. Yet the strictness of this style made this combo eye-catching, while turning it into a suit of armor at the same time.

Thus it comes as no surprise that the uproar is fierce when a leading lady of the political stage dares to violate the dress code circumscribing what is allowed. This also shows the explosive power of *robes politiques*.

It was all the more “shocking”, says Silvia Gross, when Angela Merkel wore a low-cut evening dress to the grand opening of the Oslo Opera showing her cleavage. For once, Merkel wasn’t wearing her suit of armor, demonstrating that she was not only a national leader but also a woman. “That was an unknown Merkel.” Which led to the uproar it did. Criticism was voiced primarily by men, which begs the question “whether they were only bothered by her attire or generally by the presence of women on the political stage.”

In celebration of this anniversary, the Ernst Göhner Foundation also provided funding for the project “Homage 2021 – 50 Years of Women’s Voting and Representation Rights in Switzerland”. The project included four-language panoramic projections of documentary material on the 100-year history of the struggle of Swiss women on the façades of the Federal Palace, the Swiss National Bank, and the Cantonal Bank of Bern. The Foundation also provided funding to the exhibition “Smart and Beautiful — Women Write History”, shown in the Historical and Folklore Museum of St. Gallen from March to September of 2021.

FROM ARTISAN GLAZIER'S TO FOUNDATION

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 amended at the same time. In it founder Göhner explicitly established the entrepreneurial character of his foundation. To this day, the stake in Panalpina World Transport (Holding) Ltd. (now: DSV A/S, acquired by 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.

THE FOUNDATION'S ARCHIVES

by Urs Lengwiler (MAS ALIS archivist and chairman of the board of directors of Fokus AG)

The archives of the Ernst Göhner Foundation were reorganized from 2019 to 2021. At the beginning of the project, there was a small collection of document items with a more or less direct association with the person of Ernst Göhner. In a subsequent phase, the entire business activities of the Foundation were included so that this material can be tapped as a rich trove of information on the Foundation's history and the Foundation's work documented for a historical narrative.

Processing archives is sometimes akin to encountering the person from whom the documents being processed originate. It is not primarily the content of the individual documents that tell the archivist their story but rather the documents in their aggregate that bear witness. In the case of the Ernst Göhner Foundation, initial engagement with the archival material provides for an encounter with founder Ernst Göhner, his thoughts, actions and identity as a socially responsible businessman. Yet any attempts to distinguish between Ernst Göhner's private life and his life as an entrepreneur had to quickly be abandoned because these two areas merge seamlessly with one another.

A GÖHNER BUILDING: GRÜENHOF COMMERCIAL COMPLEX IN ZURICH



Grünhof commercial building, in Zurich, 2007

also constructed for Ernst Göhner AG. In tandem with Bauhaus-trained stage designer Roman Clemens (1910–1992), he realized the interior design and fittings for what was then Studio 4 (today's Filmpodium) with its entrance on Nüscherlerstrasse. Featuring a transparent foyer and trapezoid movie theater with expressive wall decorations, Filmpodium became a cinema icon. The young Migros Club School (est. 1944) initially occupied two stories above the cinema and provided for fast expanding education and training programs which ultimately came to cover Switzerland.

The Grünhof complex in the Zurich city center was constructed in three stages by architect Werner Frey (1912–1989) from 1945 to 1949 on behalf of Ernst Göhner AG.

The office building, an exposed urban location, extends from Talackerstrasse across the Pelikanplatz square to Nüscherlerstrasse, thus forming a U shape. The front side facing the square is structured by arcades, the side facing Nüscherlerstrasse by an extended canopy. A checkered window façade rises above the shop arcade. The building with its listed historical shell was completely refurbished inside and out in 2010.

With his creations, architect Frey put his stamp on post-war modernism and was honored with the Award for Good Buildings in the City of Zurich for his Bellaria Park buildings —

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 over 400 employees of outstanding merit of the companies of the Göhner Group for whom the Göhner-Meritas Foundation, an employer-funded trust, was established in 1972 to supplement their 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 family members are made under the legal framework provided for family foundations. They are largely 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 members live in Switzerland, the others reside in the US. The oldest family members are nephews and the youngest are already great great grand nieces and nephews of founder Ernst Göhner.

The young family members were able to get together in 2020/2021 in a special program hosted by Manres AG to foster their personal and professional development. They were also afforded the opportunity to attend a day seminar at the University of St. Gallen

conducted by Prof. Christoph Müller that covered a wide variety of issues relating to entrepreneurship and swap notes with young business people of the Venture Kick program.



Gottlieb Duttweiler and Ernst Göhner,
in the 1960s

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). Sale of window business to the Danish DOVISTA Group in 2021. |
| 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 way of 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 Group AG (parquet flooring). |
| 1950 | Founding of Reederei Zürich AG with Gottlieb Duttweiler and the Federation of Migros Cooperatives. Sale of stake some years later to Migros. |
| 1962 | Acquisition of interest 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., acquired by DSV A/S in 2019. |
| 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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- Marc **TRIBELHORN**: “*Blick zurück: Die Marxisten von der ETH. Eine Gruppe Architekten sorgt 1972 mit einem klassenkämpferischen Pamphlet über die Bauwirtschaft für einen Skandal*” (“Looking Back: The Marxists of the Swiss Federal Institute of Technology (ETH). A Group of Architects Makes for a Scandal in 1972 by Penning a Pamphlet on the Class Struggle in the Construction Industry”), in: *Neue Zürcher Zeitung*, Dec 10, 2018, p. 11, and Marius **HUBER**: “*Die Mutter aller Zürcher Wohnbaudebatten*” (“The Mother of All Zurich Residential Construction Debates”), in: *Tages-Anzeiger*, Dec 12, 2018, p. 18
- Andreas **FAESSLER**: “*Des Mäzens Grab und sein Pendant*” (“The Patron’s Grave-site and its Counterpart”), in: *Zuger Zeitung*, Dec 13, 2017, p. 28
- Dorothee **VÖGELI**: “*Man grüsst sich wieder. Das Regensdorfer Problemquartier Sonnhalde erwacht zu neuem Leben*” [“People are greeting each other again. Problem Regensdorf district Sonnhalde is coming back to life”], und Fabian **FURTER**: “*Das gebaute Manifest. Der Fachausschuss Wohnen und sein vergessenes Architektur-Handbuch*” [“The constructed manifest. The Expert Committee on Residential Construction and its long-forgotten architecture manual.”], both published in: *Neue Zürcher Zeitung*, Oct 22–23, 2016, p. 20 ff.
- Paul **KNÜSEL**: “*Gross, grösser, Göhner*,” [“Great, Greater, Göhner”], in: *Neue Zürcher Zeitung (Equity)*, 11/2014, pp. 44–48
- Fabian **FURTER** and Patrick **SCHOECK-RITSCHARD**: *Zwischen Konsumtempel und Dorfplatz. Eine Geschichte des Shoppingcenters in der Schweiz* (“Between Consumer Temple and Village Square. A Story of the Shopping Center in Switzerland”), Verlag Hier und Jetzt, Baden, Switzerland, 2014
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- Sigmund **WIDMER**: *Ernst Göhner (1900–1971). Bauen in Norm* (“Ernst Göhner (1900–1971). Building in Standards”), Verein für wirtschaftshistorische Studien (Association for Historical Research in Economics) (publisher), volume 49 in the series *Schweizer Pioniere der Wirtschaft und Technik* (Swiss Pioneers of Business and Technology), Meilen, Switzerland, 1989/2000
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- Franz **FASSBIND**: *Göhner 1890–1960*, brochure on the 70th anniversary of Ernst Göhner AG (publisher), the company started by Ernst Göhner’s father, self-published, Zurich, Switzerland, 1960

PUBLISHING INFORMATION

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