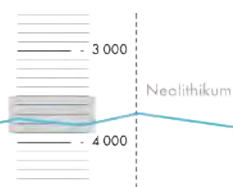


MET

Mobilities, Entanglements & Transformations
in Neolithic societies on the Swiss Plateau



Mobilities and Pottery Production Archaeological and Anthropological Perspectives

Workshop: 5-6 June 2015

Institute of Archaeological Research (IAW), Prehistory, University of Bern



Top: Firing of pots in Ouangolodougou (Côte d'Ivoire, 2014) by Kathrin Heitz Tokpa. Bottom: Pots from the Neolithic settlement Thayngen in Museum Allerheiligen, Schaffhausen (Switzerland, 2013) by Caroline Heitz

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Introduction to the topic

Our workshop aims at a deeper understanding of various itineraries of pottery and different forms of human mobilities in which pottery is relevant, bringing together archaeological and anthropological perspectives. For thousands of years, pottery has been an important part of many societies' material culture and therefore a major research topic in both disciplines.

In past and present societies the material existence of ceramic vessels is informed by various movements across time and space but also by periods of stasis: from the moment of their production until their exclusion from daily practices, either disposed as waste, excluded as funerary objects or stored as collectibles. In their seemingly endless material durability, ceramic vessels might outlive their human producers, distributors or consumers and travel farther and longer. Still they are embedded in the regimes of human mobility, ranging from daily subsistence-based mobility to long-term migrations. In such processes, pottery shifts between spatial, temporal, social, economic and cultural contexts. Thereby ceramic vessels are appropriated and integrated in new contexts of action and meaning, sometimes leading to material transformations.

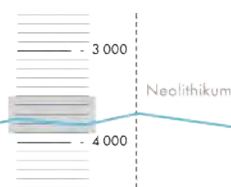
This workshop takes place in the context of our archaeological research project „Mobilities, Entanglements and Transformations in Neolithic Societies on the Swiss Plateau (3900-3500 BC)“ to which our PhDs are connected. We address the above outlined topic by analysing the production of pottery. Based on dendrochronologically dated settlements between 3900 and 3500 BC, two regional pottery styles and their local variations are well known, Pfyn and Cortaillod. The vessels share the same habitus and were made of clays and temper deriving from the settlements' surroundings. However, some vessels specific to other pottery styles are also present on the sites. They are characteristic for pottery styles known from more or less far off regions (Michelberg, Munzingen or Néolithique Moyen Bourguignon). Some of them were travelling objects, as their non local raw materials show. Others seem to have been produced locally, pointing to long-term mobility and a change of residence from neighbouring social groups.

Workshops' main objectives

- Linking actor-centred and object-centred perspectives
- Exchanging knowledge about pottery production, distribution, consumption
- Linking pottery practices and regimes of mobility
- Discussing raw material use, technology, styles and transformation processes
- Expanding the focus by looking at (PhD-)projects addressing similar topics

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5 June Programme and guiding questions

10:45-11:00 **Albert Hafner**; Welcome & introduction

11:00-11:30 **Caroline Heitz / Regine Stapfer**
Pottery as an indication of mobilities?

Part 1 Mobility of humans, things and ideas- Theoretical perspectives and methodological approaches

What are the current theoretical concepts of mobility in archaeology and social/cultural anthropology? What are the economic and cultural dimensions of mobility and what regimes/types of mobility might be differentiated?

11:30-12:00 **Astrid Van Oyen**
What can material culture theory tell us about mobility?

12:00-12:30 **Hans Peter Hahn**
Pots on the move become different: Regionality of pottery, transforming technologies and their contexts of use

12:30-13:30 Lunch break

Part 2 Pottery and mobilities - ethnographic case-studies

In which social, economic and cultural contexts is pottery embedded? Who produces pottery in a society and how is the knowledge about it passed on over generations/situations of learning? In which regimes/types of mobility is pottery involved?

13:30-14:00 **Iris Köhler**
Pottery production in northern Côte d'Ivoire

14:00-14:30 **Olivier Gosselain**
Practices on the move. Dynamics of change and adaptation in West African pottery production

14:30-15:00 **Anne Mayor**
Mobility of pots and potters underlying the spatial distribution of ceramic traditions:
Results of ethnoarchaeological studies in Mali and Senegal

15:00-15:30 Discussion + conclusion part 1+2

15:30-16:00 Coffee break

Part 3 Pottery and mobilities – archaeological case-studies

What are the characteristics of pottery production in a certain region? Which stylistic features are typical? What kinds of raw materials were used and what is known about the chaîne opératoire? Is it possible to specify some regimes/types of mobility on the basis of pottery?

16:00-16:30 **Irenäus Matuschik**
Special ceramics and their meaning in the Hornstaad group (40th century BC) at Lake Constance

16:30-17:00 **Ute Seidel**
About Michelsberg ceramics in Baden-Württemberg

from 18:00 Workshop dinner

6 June Programme and guiding questions

Part 3 Pottery and mobilities – archaeological case-studies

- 09:00-09:30 **Loïc Jammet-Reynal**
The Munzingen culture in the southern Upper Rhine Graben (3950-3600 BC)
- 09:30-10:00 **Pierre-Jerôme Rey**
The Néolithique Moyen Bourguignon pottery between Bugey and the confluence of Saône and Rhône rivers: The stratigraphy of the 'grotte du Gardon' cave and its regional context
- 10:00-10:30 Discussion + conclusion part 3
- 10:30-11:00 Coffee break

Part 4 Expanding the focus: further PhD-projects about pottery and mobility

How are different phenomena like "foreign influences", "import" or "conformities in style" approached in other (PhD-)projects? What are the preferred theoretical perspectives and methodologies and why were they chosen? Besides mobility and entanglements, what other topics do the projects raise in connection to pottery and pottery practices?

- 11:00-11:30 **Isabel Hohle**
Pots! Houses! Households? Defining households and exploring settlement structure of the Linear Pottery Culture settlement of Schkeuditz-Altscherbitz/Saxony (Germany)
- 11:30-12:00 **Nadja Melko**
The Producer's Perspective
- 12:00-13:00 Lunch break

Part 5 Hands-on! Observation, haptic experience and discussion of vessels

- 13:00-14:30 Interactive comparison and discussion of selected pottery (ethnographic and archaeological objects)
- 14:30-15:00 Coffee break
- 15:00-15:30 Closing discussion

Date 5-6 June 2015
Location University of Bern,
UniS, room A201
Schanzeneckstrasse 1
3012 Bern
Switzerland

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Mobilities and Pottery Production

Archaeological and Anthropological Perspectives

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Caroline Heitz and Regine Stapfer

Pottery as an indication of mobilities?

Pottery is one of the most common and stylistically differentiated sources in prehistoric archaeology.

This might be the reason why it served as a vast projection surface for archaeological notions of culture, identity, and mobility in the past. As we do not have access to emic categorisations of Neolithic societies we focus on contexts of practice in which pottery was incorporated. It is the moment of production, which left some of the clearest traces on the vessels. Different ways of using raw materials, specific techniques, and characteristic pottery styles can be observed. We understand them as a result of habitus, as socially shared internalized schemes, patterns and habits in pottery production. Taking this as a starting point, two main pottery groups can be differed on the Swiss Plateau between 3900 and 3500 BC: the Mediterranean influenced Cortaillod pottery in Western Switzerland and the Danubian influenced Pfyn pottery in North-Eastern Switzerland. These pottery styles were not only entangled to some degree. Furthermore, in some settlements vessels made in “foreign” styles - Michelsberg, Munzingen, Néolithique Moyen Bourguignon - are present too. Some of them were travelling objects, as their nonlocal raw materials show. Others were locally made, indicating long-term mobility of their producers. To analyse these phenomena of mobilities and entanglements in our PhDs we plan to apply different archaeological and archaeometrical methods, thus striving for a deeper understanding of the transformative potential of moving people, objects and ideas in Neolithic societies on the Swiss Plateau.

Astrid Van Oyen

What can material culture theory tell us about mobility?

As with the study of many periods, our approach to the Neolithic has tended to start from a culture-historical equation between pots and people. In such a model, mobility can easily be read off of the novelty of material culture: new pots mean new people coming in. It is now generally accepted that this is a false assumption: the reductive one-to-one relation between culture and material culture does not stand scrutiny.

This paper will introduce the basic tenets of how we currently understand the relation between people and things – or culture and material culture. By calling on some key concepts such as embodiment, objectification, and affordance, it will show a theoretical move from products to practices, and from boundaries to relations. Current theoretical consensus is that people and things co constitute each other in ever-changing networks of relations.

But where does this new model of human-thing relations leave mobility? We can no longer simply ‘read off’ the movement of people from the movement of pots. The second part of this paper will present a series of frameworks that infuse material culture theory with a temporal and spatial dimension of movement: networks, biographies, trajectories, and entanglements. Finally, I will suggest the kinds of analytical questions that we can pose, building an existing archaeological toolbox, to tackle mobility within a framework of practice and relations.

Hans Peter Hahn

Pots on the move become different: Regionality of pottery, transforming technologies and their contexts of use.

Ethnic and cultural diversity in a confined space does not lead to quite sharp boundaries in distribution and production of pottery. Rather, in these cases, large areas of overlap can be observed. Differences in the origin are known, but are subject to special uses and interpretations. Regional trade with pottery plays an important role, first because of rising prices with increasing distance from their place of production. Even more important are narrowing and often quite clearly defined fields use. The far-travelled pottery is much less „multi-purpose“, but is primarily used in very specific contexts.

The description of these circumstances using the example of the author’s own investigations in northern Togo does not claim transferability to other regions or periods. It is intended to show how problematic the „ethnic interpretation“ based on pottery forms is, and how meaning and usage in overlap each other, without eclipsing, however, knowledge about the pottery’s origin, use properties and value.

Iris Köhler

Pottery production in northern Côte d'Ivoire.

In the small village of Sangopari in northern Côte d'Ivoire a major part of the female population is able to make pottery, and the village supplies consumers with pottery products within a radius of about 30 kilometres. Pottery is not made in other villages in this region, so that Sangopari is a regional centre for these products. What are the reasons for this? In former times there were also potters in other villages. So the availability of resources cannot be the reason for this concentration. Even in Sangopari itself, the distribution of pottery-producing women is not evenly spread. Why is this so? As numerous women are able to make pottery, do they only have pots in their households which they have produced themselves?

The author points to possible answers to these questions. She describes parts of the whole complex of pottery-making within the society: who makes pots, how and where? Where does the raw material come from? How is pottery production organised?

The issues of distribution, consumption, possible transformation of pots, and, finally, exclusion, are touched on peripherally.

Olivier Gosselain

Practices on the move. Dynamics of change and adaptation in West African pottery production.

Drawing on examples collected in Niger, Benin and Cameroon since 1990, I will show how West African potters cope with emerging possibilities brought forward by the circulation of things, ideas, and people. Be it at the level of aesthetic or technical practices, we will see that the long-term development of spatial connections as well as the set of relations developed in contexts where potters are confronted with novelties play a crucial role in processes of change and adaptation. Two important concepts here are 'imagination' and 'alignment' (Wenger 1998), through which potters broaden their perception of practice and coordinate their actions with members of other communities, without necessarily engaging with or even knowing them. Witnessing them "at work" in the field helps understanding how repertoires developed in the small scale, face-to-face contexts of communities of practice are liable to develop at larger time and spatial scales.

Anne Mayor

Mobility of pots and potters underlying the spatial distribution of ceramic traditions: Results of ethnoarchaeological studies in Mali and Senegal.

Understanding the management of raw material resources, the learning mechanisms, the endogamy networks of the producers and the modes of distribution of pottery from workshops to consumption places is useful for the interpretation of the spatial distribution of a ceramic style or the gathering process of a ceramic assemblage found in a settlement unit.

Ethnoarchaeological studies offer the possibility of clarifying spatial relationships between the sources of raw materials and pottery workshops, depending on social, technological and environmental contexts. They also allow documentation of the socio-economic mechanisms underlying the spatial distribution of products, and building of references useful to archaeologists.

This paper presents some of the results of ethnoarchaeological research carried out by the University of Geneva in Mali and Senegal over the last 25 years.

Irenäus Matuschik

Special ceramics and their meaning in the Hornstaad group (40th century BC) at Lake Constance.

Ceramic types appearing rarely in the morphological inventory are considered as „special forms“. If they are common in adjacent regions they might be „borrowed“ from there ("foreign forms"). Sometimes it is possible to distinguish local imitations, which were produced by external stimuli and possibly by immigrated potters, from imported pottery by stylistic, technical and planimetric analysis of the pottery. In the case of immigrant potters, households containing more external references in the pottery can be postulated.

To study the meaning of the pottery with external references, three archaeological inventories of the Hornstaad group at Lake Constance are evaluated. The settlement of Hornstaad itself is most exposed to the South. In this archaeological inventory ceramics referring to adjacent regions in the South are numerous whereas pottery referring to the northwestern Michelsberg culture occurs rarely. The absolute chronological contemporaneous inventory of Sipplingen at the northern shore of the Überlingersee shows an inverse quantitative meaning of these two stylistic groups, as there ceramics referring to southern regions are rare whereas such referring to northwestern regions occur in large quantities. An other situation shows the few older archaeological inventory of Degersee in the northeast of Lake Constance region: there pottery referring to the Cortailod- and Michelsberg-style is absent whereas disproportional many jugs decorated with scratched ornaments of Schussenried-style arise. The quantitative meaning of special ceramics referring to different regions seems to vary in different located settlements.

Ute Seidel

About Michelsberg ceramics in Baden-Württemberg.

In the South-West of Germany all "Stufen" (id est: phases) – MK I to MK V – of the Michelsberg ceramics evolution are present, as they were defined by J. Lüning 1967.

Lüning was the first to describe the pottery spectrum of the Michelsberg ceramics systematically. His definitions serve still today as defining basis for the archaeological discussion – although slight alterations in the concept of the "Stufen" (Höhn 2002) and progress in absolute dating were made (Matuschik 2011).

In a first step Lüning divided the Michelsberg pottery in "Gattungen", following an assumed difference in function (f.i. beaker, storing pots, bottles, clay discs etc). They were then subdivided in "Grundformen" (i.e. basical shapes), following their profile (f.i. tulipiforme, flat base, bottle with collar of loops/Ösenkranzflasche). This "Grundformen" were split into "Typen" (types), and the types into "Varianten" (varieties).

On the basis of this "closed groups" a general trend during time from more wide and low vessels to higher and taller shapes can be demonstrated.

The systematic of the Michelsberg pottery will be presented, and a description of characteristic Michelsberg features, in shape and in technology, including rare technological investigations (Scharff in Seidel 2008). Examples of "non- Michelsberg" ceramics in the context of Michelsberg -finds will be shown. Aspects of relations – and differences – to the pottery of neighbouring cultures will be discussed, especially for the beginning and the end of the Michelsberg development.

Loïc Jammet-Reynal

The Munzingen culture in the southern Upper Rhine Graben (3950-3600 BC).

In accordance with J. Lüning's researches, the Munzingen culture was formerly understood as a regional group belonging to the Michelsberg culture. Thirty years of rescue excavations after, it is nowadays regarded as an independent culture. Outlined by the same scholar, its two sub-facies (MZ A and B) are now seen as regional groups rather than chronological stages. The first (MZ A) is established south of a Colmar-Kaiserstuhl parallel of latitude, and the second (MZ B) in Lower Alsace. Each of them follows its own stylistic evolution.

The Munzingen culture arises around 3950 BC, out of an Epi-Rössen background. North of the Colmar-Kaiserstuhl parallel, in Lower Alsace, Michelsberg influences are obvious. After a long transition paired with the Michelsberg stages MK III and IV (3950-3800 BC), a final stage (MZ C) appears around 3700 BC. This final stage is stylistically very close to the Pfyn culture, and quite emancipated from any Michelsberg heritage. South of the Colmar-Kaiserstuhl parallel spreads the MZ A, under the influence of the Cortaillod culture. The inner chronology of the MZ A group is still poorly understood. In both areas, the end of the Munzingen culture is not recorded. Shortly later, the Horgen culture settles in the south, in the area formerly occupied by the MZ A group.

The Munzingen pottery is unornamented. Its repertory includes ubiquitous types (clay disc / Tonscheibe), various plates and bowls, and bottles inspired by the Michelsberg tradition. In addition, large storage jars covered with slipware (Vorratsgefässen) are found in Lower Alsace, stylistically very close to the Pfyn jars. South of the Colmar-Kaiserstuhl parallel, some jars with applied knobs on the rim suggest an influence from the Cortaillod culture.

The dwelling sites are located in the plains, more rarely on hilltops (eponymous site of Munzingen "Tuniberg" on the right bank of the Rhine), and unusually in caves (Gondenans-Montby "grotte de la Tuilerie" in the Belfort Gap). In Alsace and in the Land of Bade, the domestic architecture is utterly unrevealed, and only the bottoms of the deepest storage pits are preserved. In those pits, human bodies were often buried. The burial in storage pits, inside the villages, is apparently the most common funerary practice, because graveyards are totally lacking.

Pierre-Jerôme Rey

The Néolithique Moyen Bourguignon pottery between Bugey and the confluence of Saône and Rhône rivers: The stratigraphy of the, grotte du Gardon' cave and it's regional context.

The studied territory represents the South of the NMB's area. In this region the identification of this culture is there relatively recent, based first on the ceramic typology then on the lithic productions. The unsettled questions concern the internal periodization of the NMB, the identification of local facies (the existence of a south facies makes debate) and links maintained with the neighbouring cultures in particular the Chasséen and the Southern groups following.

The NMB's sets from Gardon are characterized by a big morphological but also technical variability which did not allow to identify the same chaînes opératoires. This variability can be interpreted at the same time as the consequence of an unspecialized domestic production but also as the sign of an important mobility of the users, maybe connected to the functions and to the attendance modes of this cave site. The most voluminous jars present however a superior technical uniformity which could lead to envisage that these bowls are less moved than the others and maybe more representative of the local production.

At the regional level, the knowledge of NMB pottery remains incomplete and cannot rely on other stratigraphies well documented. The interactions with the Chasséen and other neighbouring cultures are as yet barely perceptible. The association of NMB pottery and cups with internal furrow are never observed safely. The NMB seems hardly represented on the shores of the Savoyard lakes. To the South, the NMB's influences are mentioned in Drôme, and even in Provence, but the rarity of the data between Lyon and Valence does not facilitate the understanding of these north-south relations. Finally the available data suggest that these cultural groups are characterized by economic choices, modalities of territory exploitations and report to the mobility very different. The development of technical studies of pottery and the inclusion of all the new data seem today essential and constitute the subject of a thesis project in preparation. The ceramic analysis of the corpuses will have to take into account the site typology, which is very contrasted on the scale of the North Rhône-Alpes (open air site on terraces in Lyon region, caves in the Bugey, pile dwellings in Savoie front-country, sites of height in mountain valleys).

Isabel Hohle

Pots! Houses! Households? Defining households and exploring settlement structure of the Linear Pottery Culture settlement of Schkeuditz-Altscherbitz/Saxony (Germany).

The PhD-project deals with the Linear Pottery Culture (LPC) settlement with its accompanying burial ground of Schkeuditz-Altscherbitz in Saxony (Germany). The site has been excavated in its complete dimensions in the forerun of the extension of Leipzig/Halle airport between 2004 and 2005.

The main goals of the project are, first to acquire an understanding of the chronological and spatial order of the features to get to a possible reconstruction of the development of the village in time and space. The second aim is to analyse the spatial order of findings and features beyond the chronological order, with special regard to their social dimensions. I will use for example intra-site spatial analysis and multivariate statistics to look at the different categories of features, house types, artefacts and animal bones. In the analysis differences, similarities and patterns in the distribution of these categories should be detected.

A problem I will discuss is how to define and detect households. Pottery plays a central role in all these questions and analyses, as it is the main artefact category of LPC. Are there characteristics in pottery styles that are special for that settlement? Are supraregional contacts somehow reflected in the artefacts, especially in pottery? Can we detect differences between households and household traditions, if there are?

As the empirical archaeological methods are hardly leading to the interpretations and understandings of the material culture, it is a methodological necessity to use theories and analogies from cultural anthropology and sociology in addition to the archaeological records.

Nadja Melko

The Producer's Perspective.

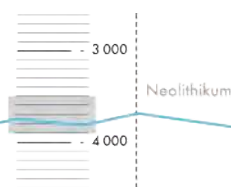
As a part of the project LIMITES INTER PROVINCIAS (University of Zurich) I research in a recently discovered pottery complex in the Roman vicus Kempraten, Rapperswil/Iona, Switzerland, which is located near the provincial border between Raetia and Germania Superior. The produced spectrum of domestic and fine ware is broad and shows different indigenous as well as Roman elements (Shucany 1996, Shucany – Martin-Kilcher – Berger – Paunier 1999). Those elements (pattern, shape and technological aspects) show a complex system of subidentities based on individual, regional, cultural or familiar motives and reflect simultaneously the skills of the craftsman (Stockhammer 2009).

I work on a method to recognize procedural and intentional marks in vessel profiles, which should led directly to typology. But the craft of pottery is poor in tools and the knowledge is primarily learned and "told" through movements and postures and the social environment and the cultural tradition of the producer influence this embodied knowledge in different ways and become part of the materialized form (Mauss 1975, Pollock 2003, Jørgensen 2013, von Rügen 2014). For this purpose I am in intensive exchange with different potters and the school of ceramics in Landshut, to investigate how the perspective of the producer containing the embodied knowledge and experience match with general seriations (Schiffer – Skibo 1997). Because practical experiments in cooperation with craftsmen are essential, according photos and videos will enlighten hidden aspects, which you cannot verbalize without visualisation.



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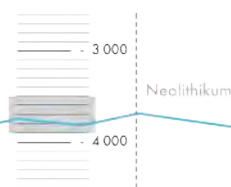
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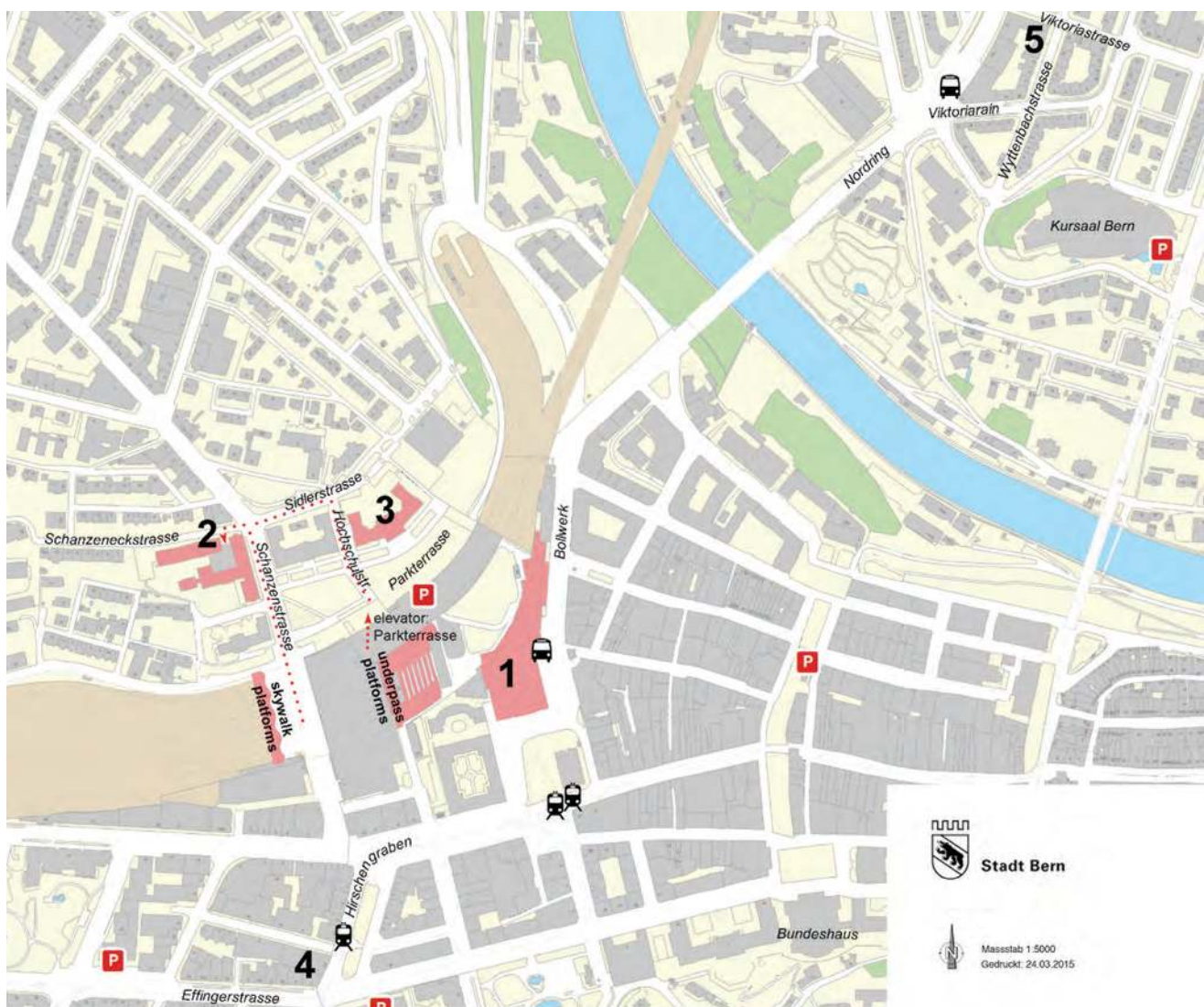
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1 Railway station (Bern Hauptbahnhof)

Access to venue:

Leave platforms via skywalk, walk Schanzenstrasse uphill.

Leave platforms via underpass, walk in direction of „University“, take elevator to „Parkterrasse“, keep to the left, take Hochschulstrasse.

2 Venue of Workshop (UniS), room A201 (2nd floor)

Schanzeneckstrasse 1, 3012 Bern

3 University (Hauptgebäude)

Hochschulstrasse 4, 3012 Bern

4 Hotel National, 5 min. walk from railway station.

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5 Hotel Marthahaus, Bus No. 20, bus stop: Gewerbeschule.

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Car Parking in the city: Blue parking zone with clock disc:

from 18.00–08.00h free. Tickets for longer parking times in blue zone are available at ticket machines of public transport (Bernmobil), or at hotel reception.