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A NEWSPAPER FOR A LARGER NEIGHBOURHOOD

THE AGE OF MANY HORIZONS

CONFLUENCE OF NINE / ISSUE 07

A school for Saren’s outer galleries

The loom partnership has approved the conversion of vacant rooms. The first term is planned for 24 learners.



The old parts store on Saren’s inhabited rim, reconstructed.

By Daro Pell

The old parts store still has marks along the wall where the crates used to stand. During our visit Nela, the founding teacher, crossed the bare floor to show me where she would put the tables. The rooms sit on the inhabited rim of Saren’s loom, along a gallery people already use to reach homes and workshops.

The plan I was shown assigns the store and some unused meeting rooms to the school. The partnership has committed money for the conversion, teaching and materials through the first term. Families will pay no tuition for that term. The figure of 24 describes the room the school intends to make. Admissions are still to be decided.

Ask Nela what she wants to teach first and she talks about a garden. A plant moved into a different light might give a group something to come back and look at together. Observation, model building, gardening, narrative and material practice are all in the proposed curriculum. Teachers for narrative and material practice have yet to be appointed.

This is the site the Post visited for Issue 5. At our latest check, there was still no opening date. The rooms have to be made ready and the teaching appointments completed. The funding decision covers one term, so families trying to plan beyond it still have a question for the partnership.

There was enough space in the store for Nela to walk the length of a classroom without stepping around anything. The conversion agreement gives her somewhere to begin. The people, fittings and hours that will make a school day possible are still being put in place.

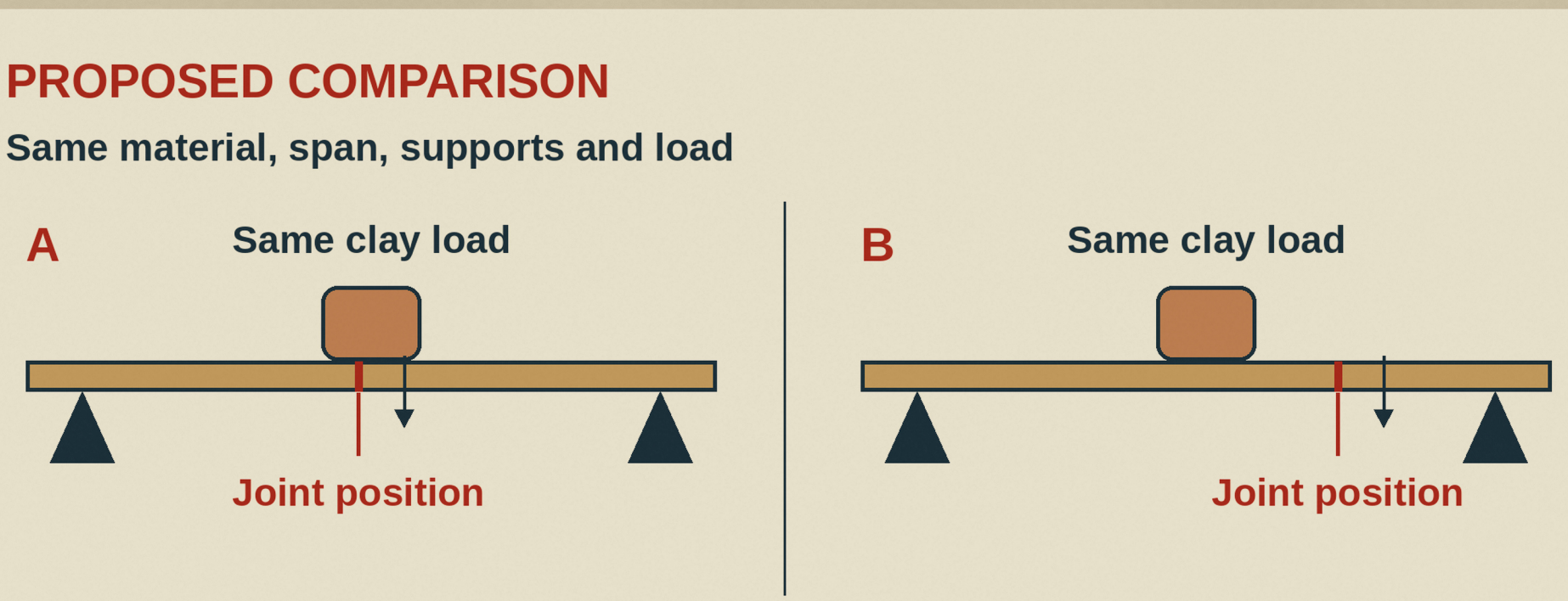
Decision SAREN 11 / II · Visit SAREN 11 / III · Received ANCHORAGE 65 / II · Checked ANCHORAGE 67 / I

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Science desk / models

What can a bridge teach?

Two small models make it possible to ask a question about one joint.



Schematic of the proposed follow-up. No deflection results are shown.

By Neris Vaul

Set a clay weight on a bridge made of strips and watch the pencil mark beside the joint. It may move only a little. Take the clay away and look again. The second look tells you whether the strip returned to the position you marked before loading it.

In the adults' rehearsal at Saren, the two models used the same material and spanned the same distance. They carried equal clay loads. The adults changed the joint and the arrangement of the supports. That leaves two plausible reasons for a difference in bending. A careful observer can describe what moved and still be unsure why.

The drawing below sets out the proposed next comparison. Leave the supports where they are and put the same load in the same place.

Shift the joint on one model. Observe how far the marks move under load and where they settle afterward. This next comparison remains a proposal. The little arrows indicate where to look.

The garden offers another way of practising that attention. If light reaches two plants from different directions, a learner can sketch where their new shoots turn and return to the sketches at regular intervals. It matters if one pot dries much sooner. Someone looking at the notes next week should be able to see which conditions differed and which were kept close.

Both exercises fit on the inhabited side of the loom. They also fit the company of a few other learners. One can notice a pencil line the others missed. Another can suggest moving a single thing next time, and explain what that would allow everyone to see.

When does an apprentice’s shift end?

Ilen describes the difference between staying to learn a job and staying because nobody can take it over.



A maintenance cart in the gallery, reconstructed.

By Daro Pell

Nela had left the door of the proposed garden room open. A maintenance cart passed in the gallery and drowned out a few words of our conversation. The rooms set aside for the school were empty. Work was already moving past their doors.

Ilen, a research apprentice, helps maintain an inhabited environment. We spoke separately during that visit. Repetition has its uses in the work, Ilen explained. You come to recognise what happens on an ordinary day and what deserves a second look. It takes time to learn the difference at the place where you actually work.

There are also occasions when Ilen stays because there is no one ready to take over. From the far end of a corridor, the two kinds of staying might look the same. For Ilen, the question is whether another turn at the job will teach something or simply keep the work covered. That is one apprentice’s account of their own work.

Saren’s proposed school may arrange visits with workers in authorised areas. A visit gives a worker a chance to show part of a job and explain what a visitor can safely see. Graduating from the school offers no guaranteed research apprenticeship. A class schedule and a maintenance roster answer to different obligations.

The cart passed and the room fell quiet. A visitor might learn what one of its tools is for. For someone on the shift, there is also the question of who will be available to push the cart the next time.

Growing up beside the loom

Vesa hopes a nearby school will make room for interests a child brings from home.



The outer galleries are home as well as a route to work. Illustration.

By Daro Pell

Vesa lives along Saren's outer galleries and does not build universes. From home, the rooms set aside for the school are part of a familiar route. What Vesa wants to know is how much of a child's life could come through the classroom door with them.

A place nearby would make some days easier to arrange. It matters just as much to know what happens after arrival. Will the rooms support the conditions a particular learner needs through a whole day? Who gets a place if there are more families than places? Those questions can change what a family is able to do with an offer.

When we spoke, Vesa wanted room for a child to take an interest in stories without having to justify it as preparation for technical work. The curriculum includes narrative. The appointment for that part of the programme is still open. It is easy for a family to picture the lesson and still have no idea who will be there to teach it.

The preparatory conversations described in Issue 5 gave families a way to tell the school what they were bringing and what they would need. Places were still undecided at our closing check. For Vesa, much of the appeal is in the possibility of a school within the ordinary life of the gallery, somewhere a child can go on having interests of their own.

What families still need to know

Admissions · How will places be allocated if demand exceeds 24?

Access · What bodily conditions will the rooms support?

Funding · Who will cover costs after the first term?