Learning Flower Appeal Through Funeral Decorations

Floral Design Course : Haga Satsuki

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1. Introductions

When I worked at the internship company where I received the job offer, I found that I lacked knowledge on how to handle flowers, that I had not mastered the techniques, and that I lacked communication skills. Therefore, with the aim of overcoming these issues, I decided to work on flower offerings and flower altars. For the flower altar, I decided to take up the recently popular small funerals, and family funerals, which are increasing in demand due to the COVID-19 pandemic and asked Associate Professor Maeda to be a tentative client to create an altar for a living funeral. The purpose of the project was to develop communication skills through meetings, planning skills through design, and technical skills and knowledge of flowers through production.

2. Method of Production

I made the theme "A Dragon Rising to Heaven from the Sea," and the key words were "Chunichi Dragons, "Dragon, and "Sea."

The following steps were taken to create the altar and implemented 4 times.

Meeting \rightarrow Design drawing \rightarrow Meeting again \rightarrow Survey the market for flower materials \rightarrow Change the design (Fig. 1) \rightarrow



Procure flower materials at the market \rightarrow Prototype making \rightarrow Final meeting \rightarrow Production (feedback from the client, guidance from the instructor \rightarrow improvement)

The design was created by setting the upper part as the sky, a dragon in the center, and waves and the sea in the lower part.

3. Summary

After having experienced everything from planning to production, I found it most difficult how to create an altar close to the client's needs. To that end, I thought it was important to be able to elicit as many and as detailed requests as possible through communication during meetings. Through this experience, I was able to learn how to respond, tips for presentations, and the flow of meetings. During the meeting, I found that I had no idea what flowers were available at what time of year, and that I lacked experience, knowledge, and the ability to make suggestions. Therefore, I strongly felt that I should keep learning more from now on.

The instructor repeatedly pointed out that I should "stand back and look at the whole picture" and "the flowers are not facing the front" for both flower offerings and flower altars.

By looking at the whole picture, I could notice which flowers are not facing the front, so I would like to make it a habit to look at the whole picture.

The most important thing I learned through the production was that "the actual performance happens only once." Since this was a graduation project, I created the altar repeatedly for the same client, but at a funeral service company, they can only create it once within a limited amount of time. Since my technical skills will be tested even more, I would like to again remind myself-that "the actual performance happens only once," and I am determined to produce an altar that will please the client with a sense of earnestness at the company I will work for.

Hereinafter, I will write using C=client, Y=instructor in charge, and M=my impressions.



(Prototype) Production time: about 12 hours

- Y · M: The dragon does not stand out.
 - → Insert the blue flowers in the dragon at a lower height to make the line of green mums (Chrysanthemum) stand out.
 - Y: The sea and sky parts are not expansive enough and the "oasis" (water absorbent sponge) is visible.
 - → Insert the flowers not only on the top of the "oasis" but also on the sides.



(Production 1) Production time: about 7 hours

- C · Y: The sea part is asymmetrical.
 - → To make it symmetrical, insert them neatly so that it looks more symmetrical. As it was difficult to insert them symmetrically, I intentionally made an asymmetrical design.
 - Y: The dragon's tail and the sea are the same leather-leaf fern, which does not show creativity.
 - \rightarrow The color should be a different green to emphasize the tail.



(Production 2) Production time: about 5.5 hours

- C · Y · M: Although the production time has been shortened, the work was a bit rough. (Some gerbera petals were missing, and some flowers were not facing the front).
 - → The work should be done more carefully and quickly, and the final check should be made more thoroughly.



(Production 3) Production time: about 7 hours and 15 minutes

- C Y: Unevenness and irregularity in the dragon are visible.
 - → When the mums were inserted from the top, there were not enough of them at the bottom. To hide the irregularity, we need to make it more uneven.
 - C: To make the dragon more powerful, I would like to see the center of the dragon raised to give it a more three-dimensional appearance.



(Production 4) Production time: about 6 hours and 50 minutes

- C: The dragon has a three-dimensional feel, and the overall effect is very dynamic, as if you can hear the sound of ocean waves.
- Y: Overall, the feel of the Chunichi Dragons has disappeared.
 - → It could be expressed by just placing a baseball or something.
- M: I was happy that the image of "A Dragon Rising to Heaven from the Sea" was properly conveyed from hearing the opinions of those who saw the altar as well.