


Title: Alternative Ikebana Experience as Viable Creative Healthy Occupation

Author: Ricardo C. Carrasco, PhD, OTR/L, FAOTA

 <https://orcid.org/0000-0002-4298-8753>

Founding Director & Professor * Iemoto/Headmaster

Nova Southeastern University, Tampa Bay Regional Campus &
Banmi Shofu of Ikebana

Department of Occupational Therapy, Doctor of Occupational Therapy Program

rc1265@nova.edu * 813-574-5429 * NSU Cell: 813-210-6809

<https://ikebanabanmishofu.com/>

https://en.wikipedia.org/wiki/Banmi_Sh%C5%8Df%C5%AB-ry%C5%AB



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Introduction: Although spiritual and artful itself, ikebana provides the expression of creativity, as leisure to some, a lifelong passion engagement to others. Learning *kado* (way of the flowers) follows the creative process from conformity to divergent self-expression – one must learn the rules of engagement before setting your imagination free. Because it is an eastern tradition, learning can be challenging for most Westerners. The alternative approach taught in this artful experience is an extension of the experience of Banmi Shofu Ryu of Ikebana, the partner school for this session. The school is distinct from most ikebana schools in that while its roots are in Japan, and that the founding headmaster has Japanese origins, its current headmaster is not Japanese, nor a blood relative, but a fictive kin of the iemoto generations before him – thus establishing a transformation away from traditional cultural blueprints. Yet, now, the school had been invited to participate in Ikebana International events and has been invited to apply for a grant funding for promoting ikebana in

atypical places and aligning the practice with wellness initiatives in human occupation.

Objectives by the end of the art experience, the participant will:

1. Centering Activity (1 minute)
2. Recall a brief history of ikebana (5 minutes)
3. Learn the basic rules through an ikebana demonstration using line and floral materials in a classic container using traditional tools to create a traditional pond-like design called moribana (7 minutes)
4. Adapt the above rules to alternative design strategy without *kenzan* or pin frog flower stabilizer, employing pressure and gravity when creating an upright ikebana design using a drinking glass or bowl with supplied floral and line materials (10 minutes)
5. Quickly convert the above materials into a corsage for head, lapel or wrist, or a fascinator maybe. (10 minutes)
6. Reflect on the creative activity



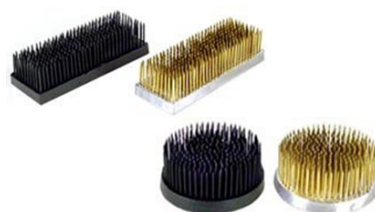
CC BY-SA 4.0, File:7. Ric Bansho Iri-Fune, 2010-001.jpg

Discussion/reflection questions to facilitate discourse about occupational concepts

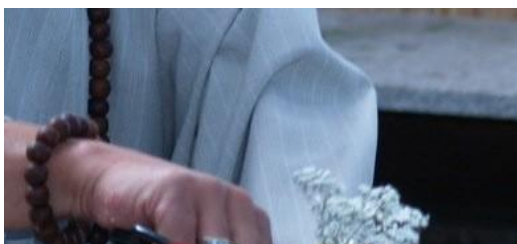
1. Finding time
2. Occupational Benefits you know; literature that helps
3. Difference between western flower arrangements and ikebana
4. Alternative vs. practical modern ikebana
5. Neurophysiological underpinnings
6. Exploring innovative educational awareness programs

Typical Materials, Equipment & Tools

- Seasonal flowers, branches, leaves, grasses and other natural materials,
- Containers – metal, ceramic, bamboo, basket, glass, & other containers which are shallow and wide, or tall and deep, with or without handles; selected by the Ikebana artist based on available plant materials or the purpose or occasion; choice may also depend on a particular arrangement
- Kenzan and Other Plant Holders – older, more traditional implements to hold plant materials in place in a container are hard to come by. The most commonly used stabilizers are pinpoint holder (kenzan) – lead or steel block with upright sharp pin- like points used with most modern arrangements for thicker and soft stems rather than for thin blades of grass or heavier branches



Cutting, Trimming & Preserving Branches & Stems



- Cut small branches and stems in water, whether thin or thick at a slant for easy insertion into the plant holder, or for angling against the inside surface of a tall or Nageire container when not using a kenzan. The angle also enables the plant material to stay firmly at a desired insertion angle and provides better resistance if the branch requires bending after insertion. Before cutting a branch, however, first determine the side or angle that shows its best line or features after cutting, and that the whole branch faces upwards like it is reaching for the sun.



- When cutting a branch thicker than the size of the small finger, cut the branch at a slant once halfway to the middle on one side, then turning the branch, cut again on the other side, making a point like a pencil.
- Cut flower stem straight across but angle the cut rather than to a point if you intend to position the branch slanted from vertical after inserting in the kenzan.
- As a rule, remove all leaves up to 2 inches from the cut end, so that the leaves do not touch each other or container, or end up under water or in the container.
- Remove all bruised or torn leaves unless you want them to represent the past, in which case they need to be on the back side of the shin, or used as an ushiro (back) branch. Also, remove or bend away branch or leaf that crowds other materials.
- Placement of the Kenzan or Plant Holder
- As a general rule, the kenzan should be at either the real or imaginary corners of a shallow Moribana container. In more modern shaped containers, or in the case of a formal Oseika, the kenzan might be placed at the center. More advanced designs, such as a Futa Kabu Kansuike may require two or more plant material holders. Some may use a combination of holder types, like a kubari near the lip of a tall Nageire container, and a kenzan at the base for increased stability. Some designs, whether Nageire or Moribana may not use any plant holders at all, either following the natural bend of the branches, stems, or vines, or allowing the materials to fall into place with the assistance of the pull of gravity or by leaning against each other as part of the mechanism to keep it in place.
- Inserting Stems into a Plant Holder

- Grasp the stem about 1 ½ inches from the bottom with one hand, and 3 inches with the other.
- Insert the branch or stem into the kenzan upright, securing it before pulling to a slant for the desired angle or direction



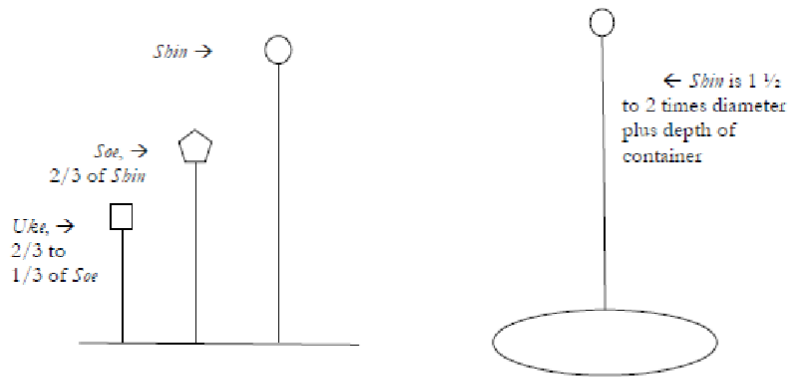


Figure 1: Relative Height of Main Stems with Each Other & Shin with Container

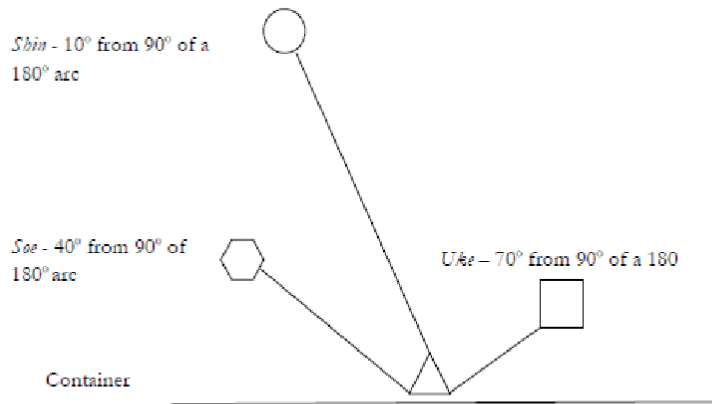
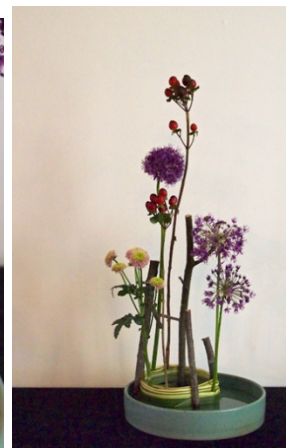


Figure 2: Approximate Length & Angle Relationship of Three Main Stems

Alternative Ikebana Expressions Employing Creative Stabilization Techniques for Daily Use

Here enter images of the creative stabilization samples with designs







Corsage Transformations

<https://www.cascadefloralwholesale.com/how-to-make-a-corsage-in-5-easy-steps/>



1. Prep your Flowers: Make sure the flowers you have chosen have been prepped so they are ready for you to work with. For example, guard petals should be removed along with any excess greenery, stems should be trimmed, and then the blooms should be placed in water until it's time for you to make the corsage. For any greenery, trim each sprig down to about three inches.
2. Cut and bind: Cut the stems off the flowers so that only ½ to 1 inch of stem directly underneath the bud remains. Wrap wire around the stems. This makes it easier to bend and move the flowers into your desired position. After wrapping with wire, start from the top of the bloom and wrap floral tape around the stem twice.



3. Assemble the primary blooms Tape all of the primary flowers you are using together into one bundle. Next, tape the filler flower stems together in a separate bundle. Bind the two bundles together with wire, trim the ends, and then wrap with floral tape.
4. Use florist wire to attach the bundle of flowers to a wristband, bracelet, or wristlet. The stem of the flowers should be pointing to the elbow.



5. Use one wide ribbon or several smaller ribbons to form a bow. Use either wire or glue to hold the bow's shape and adhere it to the bundle of flowers. After the bow is attached, your corsage is ready to wear!

Fascinator Alternatives

<https://www.incauk.com/blog/post/how-to-make-a-fascinator>



1. Take your tulle material and bunch it up to the shape you want
2. Attach the corsage you made.