

LO Landscape Outlook

Issue 95 • Autumn 24

\$15.00 incl. GST

LDI Landscape Design Institute

The thing about trees

Right Plant, Right Place

LDI Studio: Insurance

2023 Landscape Design Award Winners



Print post approved 100000801

Choose the Right Lomandra for the Right Place



Lomandras are one of the most reliable landscape plants in Australia, but you must know your Lomandra to choose the right one. Some Lomandras work better in wet conditions, while others thrive in dry environments. Some are suited for erosion control, while others may not tolerate humidity well. This simple table will help you choose the right Lomandra for your landscape projects.

1. Evergreen Baby™ *Lomandra labill* 'LM600' PBR
Tough, compact, fine leaf, wet feet & drought tolerant, 100% Phytophthora resistant (in testing and use).
40-45cm H x 45cm W

2. Shara™ *Lomandra fluviatilis* 'ABU7' PBR
Tidy, tough, compact, fine leaf, humidity & drought tolerant, 100% Phytophthora resistant (in testing and use).
55cm H x 50cm W

3. Tanika® *Lomandra longifolia* 'LM300' PBR
Reliable, tough, fine leaf, very drought tolerant, low maintenance, soft evergreen foliage.
50-60cm H x 65cm W

4. Tropic Cascade™ *Lomandra hystrix* 'LHWP' PBR
Compact weeping foliage, handles periodic wet feet, highly Phytophthora resistant, good erosion control option.
60-80cm H x 60-80cm W

5. Lomandra longifolia 'KATRINUS DELUXE' PBR
Clean growing, uniform, great erosion control plant, can survive on natural rain fall, frost & drought tolerant.
70cm H x 70cm W

6. Nyalla® *Lomandra longifolia* 'LM400' PBR
Toughest for coastal & salt laden winds, versatile, low maintenance, good erosion control, drought & cold tolerant. 80-90cm H x 80-90cm W

7. Lucky Stripe™ *Lomandra hystrix* 'LMV200' PBR
Reliable, tough, ultra clean variegated foliage, drought & humidity tolerant, long lived, highly Phytophthora resistant. 80cm-1m H x 90cm W

8. Katie Belles™ *Lomandra hystrix* 'LHBYF' PBR
Best performing, evergreen Australian native rain garden plant, drought, cold & coast tolerant, highly Phytophthora resistant. 1.5-1.8m H x 1.2-1.5m W



For more detailed plant information, videos, brochures and more resources visit ozbreed.com.au



14



editor's message

Well, LDI's 2023 Design Awards night has been held and, thanks to a stellar panel of speakers, a great venue and some wonderful landscape designs we can all look forward to a refreshed and newly inspired year. For those who could not attend in Sydney there is an informative review of some highlights in this issue. One of LDI's designer members who loves what he does – Jez Clark of Clark+Granger – was thrilled by receiving the 2023 Landscape Designer of the Year – Residential Design for the Mountain View project. Apart from the recognition that comes with the award Jez commented on the many benefits that come with LDI membership, especially the sharing of design ideas and information, and mutual support found among people with common interests and concerns. Professional and personal development is also a focus of LDI Membership Director Josh Arkey of Jala Studio. Read about his work with LDI and more about Josh's history as a landscape designer in this issue. Then read how Nadia Cole and Platylobium Landscape Design returned to the Melbourne International Flower & Garden Show (MIFGS) this year to win a Silver Medal with the Australian natural landscape-inspired 'Australian Idyll' show garden. Then there's more to help your work everyday in the LDI Studio section. Welcome this issue of Landscape Outlook.

John F

John Fitzsimmons, editor

Contents

- 5 The Power Of Awards: LDI Awards 2023
- 10 2023 Landscape Designer of the Year
- 14 'Australian Idyll' Unveiled At MIFGS 2024
- 16 Landscape Designer Profile
- 20 Professional Indemnity Insurance In Australia's Landscape Design Industry
- 24 The Thing About Trees
- 26 Steel edging systems for design flexibility
- 28 Right Plant, Right Place
- 30 Event calendar

New Members

Members	
Matthew Lowlett (NSW)	Safia Stemp Yacoubi (QLD)
Hannah Evangeline Stacey (NSW)	Mark Hill (NSW)
Zoe Rush (QLD)	Jack Simpson (ACT)
Liam Winterton (NZ)	Anthony Vrachnos (NSW)
Ovania McClelland (NSW)	Victoria Ivachoff (NSW)
Chris Byrne (NSW)	Bryce Rudd (NSW)

Editor: John Fitzsimmons M: 0418 552541
E: landscapeoutlook@ldi.org.au
Advertising: Gabe Mostafa M: 0433 745 004
E: gabe.mostafa@greenerpublishing.com.au
Paul Cogger M: 0402 120 038
E: paul@postscriptprint.com.au
LDI Administrator: Courtney Roebuck
E: courtney@ldi.org.au
Address: Landscape Design Institute, P.O. Box 3648, Red Hill Rockhampton QLD 4701
Phone: 0422 970 618 **Email:** hello@ldi.org.au
Website: www.ldi.org.au
Subscriptions: Contact Administrator or see QR Code on Page 4
One year: \$48 inc. Postage & GST
Editorial contributions are welcome:
E: landscapeoutlook@ldi.org.au
M: PO Box 2248, Clovelly NSW 2031

Published by the Landscape Design Institute (Aust) Ltd (ABN 42 065 777 273). P.O. Box 3648 Red Hill Rockhampton QLD 4701 P: 0422 970 618 Print Post Approved 100000801. All material in Landscape Outlook is copyright.
Produced and distributed by Greener Publishing & Media Pty Ltd (Publishers of Hort Journal Australia) ABN 81 690 286 034. PO Box 176, Montmorency VIC 3094 M: 0433 745 004
E: gabe.mostafa@greenerpublishing.com.au
W: hortjournal.com.au

Cover Photo: Mountain View project by Jez Clark of Clark+Granger - Landscape Designer of the Year (Residential Design)

PUBLICATIONS DIRECTOR'S MESSAGE

STORY: COLIN DAGGER, LDI VICE-PRESIDENT

Time has flown, summer holidays are a distant memory, and we are full-on into the work year. In this issue we have a significant contribution from our Institute's best designers' work from this year's LDI Design Awards.

The major awards presented at LDI's biggest event recognised the work of five incredible designers from across the Country. Each project showcased their passion for creating unique spaces to connect the human component with the natural elements surrounding us. One of those big gongs went to Jez Clarke, for some really inspirational work and, for the record, he leaves me a little bit jealous of just how good he is!

At the awards, Paul Bangay was our special guest speaker and he talked about his journey and life experiences in landscape design. Paul's accomplishments are long and distinguished with international recognition. The board felt that a Landscape Design Master Award was an appropriate acknowledgement for contribution to our industry. We look forward to encouraging Paul to liaise with our Institute into the future.

The new board has settled in following the AGM and is working really hard with a calendar full of activities. All our directors are volunteers and are always in need of any keen helpers to assist in the Institute's activities. For our student members this is a clever way to meet potential employers or even to form bonds with experienced designers who can offer some friendly advice on those future tricky jobs.

A special shout out to Angela Maroney, a long-time member of the association for writing articles for *Landscape Outlook*. Angela is a qualified Consulting Arborist (AQF5) and experienced designer. Angela is providing some good foundation knowledge on trees in this issue, and we look forward to more insightful articles to come.

If you feel you can assist the Institute with any special knowledge and would like to submit an article. Please contact me directly and we can talk about how to make a start.

Email me on colin@ldi.org.au

THE POWER OF AWARDS: LDI AWARDS 2023

REPORT: KAREN SMITH

The Landscape Design Institute (LDI) Awards for 2023/24 were held recently at 12-Micron centred in the heart of the impressively designed Barangaroo precinct on Sydney. With the harbour as a glittering backdrop, designers were sure to feel inspired and connected as well as being entertained, wined and dined.

MC Adam Robinson adhered to a tight schedule and between servings of delicious food Costa Georgiadis presented the awards. The event ran without a hitch.

"Never underestimate the power of awards," said Costa.

He was clear that proceedings such as the LDI Awards are an efficient way to amplify the importance of horticulture overall. He maintained that landscapes affect people on a daily basis long after workers have left the site. Landscape and garden designers have an

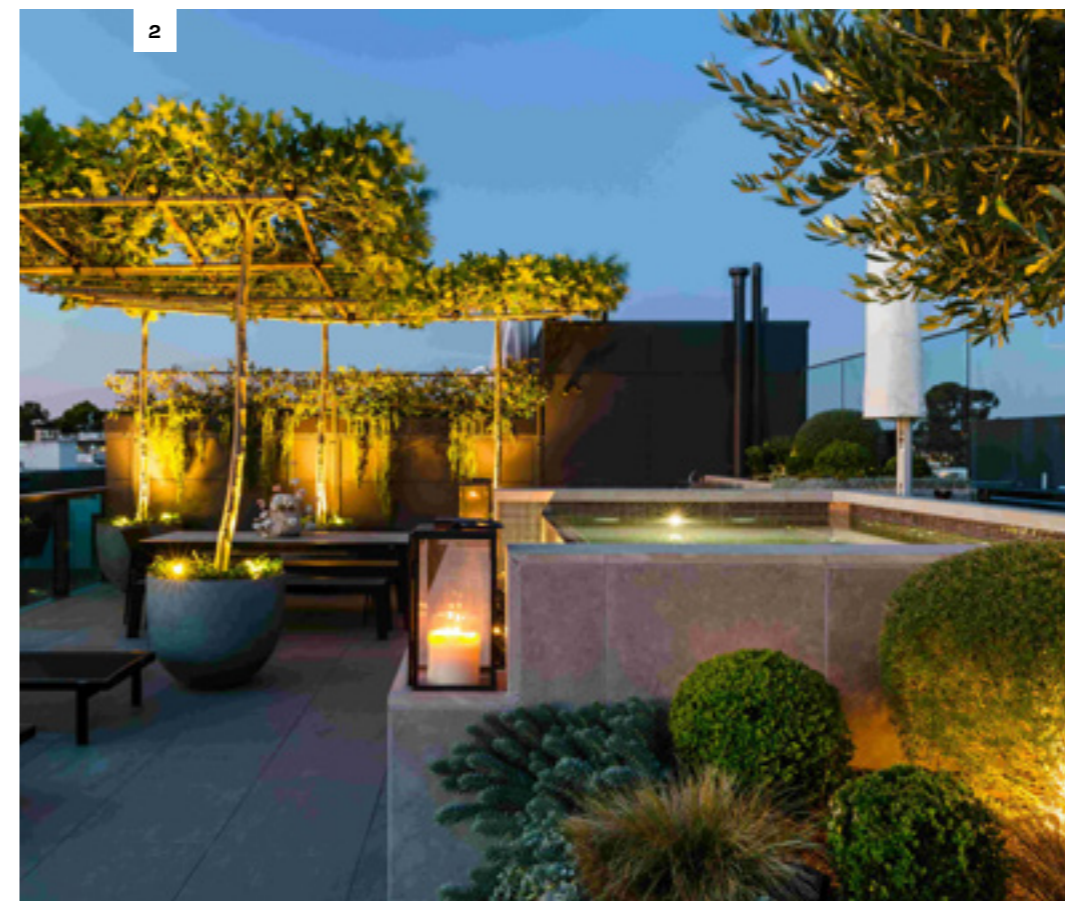


1

- 1. Patrick O'Neil: Drift Landscape Studio, Potters Well
- 2. Steve Taylor: COS Design, Hawthorn project - penthouse
- 3. Mitch Kushturian: Exotic Living, Elevated Entry
- 4. Steve Warner: Outhouse Design, Henrietta Street

effect on people's moods and mental health. Research, he says, reinforces the positive effects of nature on people.

"People in nature, people outside surrounded by nature, being in gardens, is the best vitamin," Costa says.



2



3



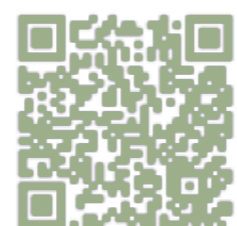
4

"Enjoy Landscape Outlook and not an LDI member?"

Scan the QR codes below to:



secure a one year subscription to
Landscape Outlook magazine
for \$60.00



join Landscape Design Institute (LDI) today!
invest \$350 for your career
and get Landscape Outlook for free



1

1. Patrick O'Neil: Drift Landscape Studio, Emu Point project

2. Mitch Kushturian: Exotic Living, Outdoor Living

3. Chris Weiss: Formation Landscapes, Caulfield North project

4. Patrick O'Neil: Drift Landscape Studio, Upland Farm

5. George Adams: Urban Landscape Projects, Eastern Creek Childcare

LDI President Andrew Munro urged members to submit their projects for awards because constructive criticism from peers is useful for improving a business and generating fresh thinking. Awards are an opportunity to market designs and a fantastic way to generate publicity.

The landscape design awards covered several key areas so that apples could be compared with apples, so to speak. A panel of nine judges led by Paul Stein, immediate past president of LDI, assessed the submitted garden designs against a set of criteria and awarded them a gold, silver or bronze medal. There were categories for residential design and public space design. Residential design had five judging categories including balcony, courtyard or rooftop as one category, small garden, mid- to large garden, and rural or regional landscape.

LDI also recognised a landscape designer of the year for residential projects, awarded to Jez Clark from Clark and Granger, and designer of the year for public space and commercial projects, this year awarded to Steve Warner from Outhouse Design.

Steve summed up what membership to professional organisations like Landscape Design Institute means when he said he was so excited to be around people who are passionate about what we do and "I hope" he said, "to meet new friends in the future."



2

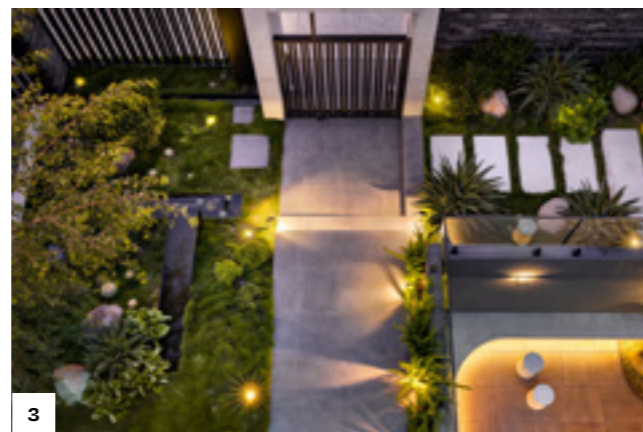
The public space design category, sponsored by Ozbreed, included several educational play areas and areas designed for people to connect with nature. George Adams from Urban Landscape Projects earned gold for his design at Eastern Creek childcare.

Costa, in presenting the awards, stressed how important it is to connect young people to outdoor activity. He also stressed his commitment to connecting young people to nature and the importance of school nature programs.

He also congratulated Ruth Czermak from Botanical Traditions, who won a silver medal for revitalising an under-utilised school courtyard by creating a multi-purpose breakout zone and school community venue.

Emerging designers were also recognised. An award for best project documentation was awarded to Michael Bligh from Paperbark Landscape Design, and an award for emerging designer of the year was awarded to Tim Burney from Liminal Landscape Design.

The landscape designer of the year for plantscape design was awarded to Steve Taylor from COS Design for the Mornington project. Steve couldn't be there to receive the award, however, Fiona Bemrose stepped in and spoke about the eclectic nature of the Mornington project and how they did not use their normal plant palette. As this project was Steve's own house, he felt he could experiment



3

with a different plant palette, rather than something tried and true, and take some risks. Fiona described the plant arrangement as using a mix of natives and exotic species that have mostly survived and thrived. Results from his experiment, according to Fiona, have opened up alternatives to their traditional mass plantings.

The sharing of successes and failures is one of the benefits of awards pushing the design process forward.

Midway through the awards Fleur Flanery, landscape architect and director of the company that hosts the biennial Australian Landscape Conference, had an informal chat to Australian garden designer Paul Bangay. Paul has close to 40 years' experience as a designer and has authored several books. Paul was influenced by, and highly recommended, a book published in 1962 by Russell Page. This memoir, *The Education of a Gardener*, Paul says, does more than describe gardens; it also talks about how the author interacts with clients, an essential part of any business.

Paul Bangay OAM was presented with a 'Landscape Design Master' award recognising his exceptional achievements and contributions to the field of landscape design over the span of his illustrious career.

Having been involved in judging panels in the past, I can appreciate their efforts trying



4

to discriminate between high quality designs to award gold, silver or bronze. The LDI judges were David Uhlmann, David Hatherly, Steve Dunn, Ted Maquire and Mary Jo Katter, Stephen Read, Ian Barker, Sam De Vries, and Jim Fogarty.

Now is the time to plan for submitting projects for the 2024 awards.



5



1. Johanna MacMinn: My Verandah, Teneriffe Garden
2. Justin Dibble: Fluid Design, Kellyville project



AWARD WINNERS

Residential design: Innovative affordability

- Mitch Kushturian: Exotic living, Moroccan Oasis – Silver

Residential design: Balcony, Courtyard or rooftop

- Steve Taylor: COS Design, Hawthorn project – Gold
- Deb Meyer: Vogue & Vine, Queens Park – Bronze
- Steve Warner: Outhouse Design, Denison Street – Bronze

Residential Design: Small Garden

- Sponsor – Exotic Nurseries
- Steve Warner: Outhouse Design, Henrietta Street – Gold
 - Steve Warner: Outhouse Design, Corunna Street – Gold
 - Johanna MacMinn: My Verandah, Teneriffe Garden – Silver
 - Mitch Kushturian: Exotic Living, Elevated Entry – Bronze
 - Mitch Kushturian: Exotic Living, Outdoor Living – Bronze

Residential Design: Mid/Large Garden

- Adam Robinson: Adam Robinson Design, Coastal Oasis – Gold
- Steve Warner: Outhouse Design, Captains Piper project – Gold
- Sean Dowling: Bayon Gardens, Mount Eliza project – Gold
- Jez Clark: Clark + Granger, Mountain View project – Gold

- Chris Weiss: Formation Landscapes, Caulfield North project – Silver
- Hamish Williamson: Creswell Design, Thornbury project – Silver
- Justin Dibble: Fluid Design, Kellyville project – Silver
- Oliver Sizeland: Growing Rooms Landscapes, Tropical Tranquility – Silver
- Patrick O'Neil: Drift Landscape Studio, Emu Point project – Silver
- Steve Taylor: COS Design, Mornington Project – Silver
- Tim McBurney: Liminal Landscape Design, Carramar project – Silver
- Adam Robinson: Adam Robinson Design, Seaside Sanctuary – Bronze
- Mary Scanlan: Diamantina Design, R&B Garden – Bronze
- Mitch Kushturian: Exotic Living, Tropical Corridor – Bronze
- Nicola Cameron: Pepo Botanic Design, Haberfield House – Bronze
- Sean Dowling: Bayon Gardens, Woodlands project – Bronze
- Johanna MacMinn: My Verandah, Indooreopilly Garden – Bronze

Residential Design: Rural/Regional Landscape

- Sponsor – Midland
- Jez Clark: Clark + Granger, Mountain View project – Gold
 - Justin Dibble: Fluid Design, Kenthurst project – Gold

- Michael Bligh: Paperbark Landscape Design, Modern Country – Gold
- Patrick O'Neil: Drift Landscape Studio, Upland Farm – Gold

Emerging Designers

- Sponsor – Vectorworks
- Tim McBurney: Liminal Landscape Design, Carramar project – Gold
 - Brenda Mancuso: Sundays Landscape Design, Bronte Glow – Silver
 - Michael Bligh: Paperbark Landscape Design, Modern Country – Silver
 - Mitch Kushturian: Exotic Living, Elevated Entry – Silver
 - Mitch Kushturian: Exotic Living, Natural Elements – Silver
 - Mitch Kushturian: Exotic Living, Exotic Living – Silver
 - Mitch Kushturian: Exotic Living, Tropical Corridor – Silver
 - Michelle De Winter: Green Ink Garden Design, Bracken Ridge project – Bronze

Public Space Design: Commercial

- Sponsor – Ozbreed
- George Adams: Urban Landscape Projects, Eastern Creek Childcare – Gold
 - Ruth Czermak: Botanical Traditions, Killester College – Silver
 - Steve Warner: Outhouse Design, Hurstville Grove project – Silver

- Robert Mclroy: Saunders Havill Group, Lightwood Park – Silver
- George Adams: Urban Landscape Projects, St Paul of the Cross – Bronze
- Daniel Kavanagh: The Gardenmakers, Maureen Oliver Reserve – Bronze

Public Space Design: Master Planning

- Sponsor – Ozbreed
- Steve Warner: Outhouse Design, Hurstville Grove project – Gold
 - Robert Mclroy: Saunders Havill Group, Lightwood Park – Silver

Community Contribution

- Sponsor – Midland Insurance
- Steve Warner: Outhouse Design, Henrietta Street – Silver

Plantscape: Small, Mid or Large Residential Garden

- Sponsor – Alpine Nurseries
- Nicola Cameron: Pepo Botanic Design, Haberfield House – Gold
 - Patrick O'Neil: Drift Landscape Studio, Emu Point project – Gold
 - Steve Taylor: COS Design, Eaglemont project – Gold

- Steve Taylor: COS Design, Mornington project – Gold
- Chris Weiss: Formation Landscapes, Caulfield North project – Silver
- Oliver Sizeland: Growing Rooms Landscapes, Tropical Tranquility – Silver

Plantscape: Acreage

- Patrick O'Neil: Drift Landscape Studio, Potters Well – Gold
- Patrick O'Neil: Drift Landscape Studio, Upland Farm – Gold

MAJOR AWARD WINNERS

Best Documentation by an Emerging Landscape Designer

- Michael Bligh: Paperbark Landscape Design, Modern Country project

Landscape Designer of the Year – Emerging Designer

- Tim McBurney: Liminal Landscape Design, Carramar project

Landscape Designer of the Year – Residential Design

- Jez Clark: Clark + Granger, Mountain View project

Landscape Designer of the Year – Commercial Design

- Steve Warner: Outhouse Design, Hurstville Grove project

Landscape Designer of the Year – Plantscape Design

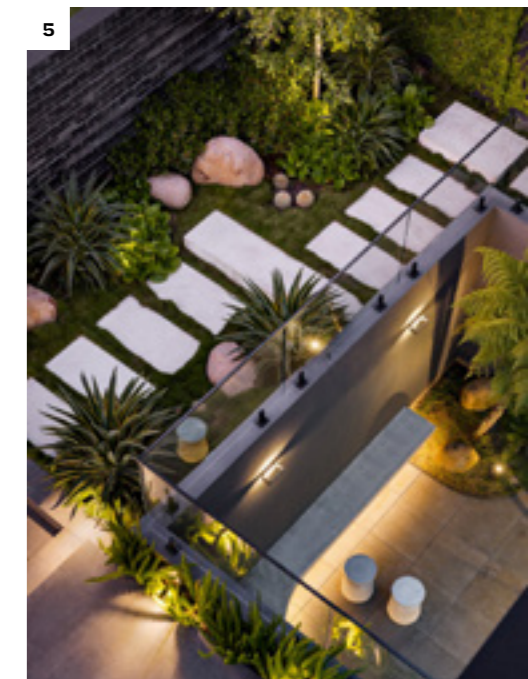
- Steve Taylor: COS Design, Mornington project



3. Adam Robinson: Adam Robinson Design, Coastal Oasis

4. Sean Dowling: Bayon Gardens, Mount Eliza project

5. Chris Weiss: Formation Landscapes, Caulfield North project





2023 LANDSCAPE DESIGNER OF THE YEAR

ARTICLE: JOHN FITZSIMMONS

A landscape designer with an arts background who loves what he does and is “exhilarated” by the work, has been “thrilled” by the recognition of the 2023 Landscape Designer of the Year – Residential Design Award from LDI. Queensland-based Jez Clark of Clark+Granger was recognised for the Mountain View project.

Mountain View is a luxury contemporary county home “at whose heart lies a double height timber framed grand hall (that) welcomes visitors to the house and introduces the theme of hand-crafted quality which pervades the project. A large infinity edge pool blurs the distinction between house and landscape. A mix of native and exotic plants have been used to bring nature closer to the house – the landform shaped to reflect the surrounding undulating hills and mountains”. The project’s aim was to create a timeless elegance and beauty that would lend dignity and permanence to the design making a statement while maintaining a sense of establishing a ‘home’ for the clients.

Clark+Granger worked on all aspects of the 2000 square metre building, designing both the house and interiors and the surrounding landscaping including the pool, an equestrian centre and stables.

“Our focus was on the whole lot – literally everything down to the cutlery and sheets. We actually designed the whole house. My late partner designed the house, I did all the interior design and all the landscape design as well. It was a very holistic project,” Jez recalled.

“It was pretty special (and) it was the last project I worked with Mark on so it has a rather potent meaning for me. Getting the LDI Award is extra special – Mark would have been really thrilled by that.”

Mountain View took about 4 years from first meeting the client through to completion. It was finished at the end of 2022-start of 2023.

“It was so big, such a huge project – a very big investment of time and energy. It was very rewarding because Mark and I were able to harmonise the house and the garden areas –

Above: A large infinity edge pool blurs the distinction between house and landscape

perfection really. I think that’s why we won the award because it was just so seamless.

“My time was particularly taken up because Mark passed away before the roof got put on. So then I became responsible for the house design including balustrades and stairs that I normally wouldn’t have been doing. I had some smaller jobs on but luckily not too much, otherwise it would have been overwhelming, plus I was working through my grief at Mark’s passing so I was having to deal with that and the project. It was quite challenging.”

Clark+Granger were not given a detailed brief for the project but Mountain View was inspired by a 6 star holiday resort the clients visited in New Zealand. The house is integrated into the sloping terrain. The front of the house is on the higher ground and much is made of the fall with an infinity pool among other things.

It’s a big house – 2000 sq.m – and yet, while it is a big house, we wanted the house feel intimate and homely, Jez commented. The clients didn’t want anything too modern and we used lots of natural materials – stone and timbers, which I think helps give it a liveability and a breathability, he added.

“The garden is quite traditional. We wanted the garden to look Australian. We used an Australian palette of plants, plus some the client really likes (e.g. Strelitzia) and one courtyard with some rosemary and lavender (‘we can grow those there – it’s doable’).

“Although it’s not a particularly complex plant list, it can be difficult getting some plants in Queensland – we don’t get the variety that’s available down south. It’s partly the industry and biosecurity and its partly Queensland’s humidity which can create difficulties for some of the more classic native plants a lot of which do not like humidity at all. While we’re limited in what we can get, it’s getting better – it’s improving, but there’s a lot you can do with the things we do have.”

“We were trying to create lots of different spaces around the house. Sitting on 32 hectares (80ac) it’s quite intimidating. You can’t just walk out your door onto that area – you need some spaces that are manageable and make sense to the house. Some are for entertaining and some are for relaxing, they wanted a kitchen garden. So it’s got a lot going on. We organised the driveways to sweep around the house and help define those spaces. I think we did a good job. Scale and proportion were vital, critical.”

We had some interior detailing modified and brought to the outside, plus some of the materials and colours brought from the inside to the outdoors. We used the same floor material (Moroccan limestone) throughout inside and out to the terraces, and some

beautiful recycled aged and worn Belgian cobbles, that just gave the house a sense of permanence, Jez added.

There was quite a lot of bedrock on the site. civil and hydraulic engineers were involved because there was a lot of water to be got rid of, so there’s quite a big drainage component.

“I was a bit concerned about the planting conditions but we did a lot of work on reclaiming the soil and we got the soil into a condition we could use – we didn’t have to import much. For the most part they had delicious extremely healthy soil on-site. So we had some soil on the site we could move to new places. And I think using a plant pallette with mainly native plants helped as well. They’re going to be more resilient.”

“It’s about settling the house into the landscaping. The last thing you want to see is the house dolloped on a lawn to just sit there going ‘look at me’ but crying out for some planting. You’ve got to do that ‘calm’ thing around it.

“They call it foundation planting and I don’t know whether it’s just a forgotten art or just nobody does it any more. But it used to be a given – foundation planting around a house. They’ll pay for it in the end.

Below: Jez Clark, Clark+Granger





1

1. The house is integrated into the sloping terrain and much is made of the fall with an infinity pool among other things

2. There are areas for entertaining and others for relaxing

“I really love what I do, I love creating spaces for people whether for clients or a bigger audience – public spaces – it’s exciting, so exhilarating to transform a muddy patch or a barren area or a hideous street into something celebratory, something exciting, something that moves people,” award winner Jez Clark said.

Jez gained a Bachelor in Fine Art Sculpture in the UK before returning to university gaining a Masters in Landscape Architecture.

“That’s how my landscape journey began. Then I ran a small landscape design & construct business mainly doing residential gardens, some school projects – playgrounds, that sort of thing, but very different – extremely art-based installations really – quite different to the mainstream.”

Then we (Jez and late partner Mark Granger) moved to Australia with Jez becoming Landscape Architect for the Cairns Regional Council, a position he held for about 11 years doing urban design, master planning, median strips, roundabouts, parks. About 9 years ago Clark+Granger moved to Mount Tambourine in the Gold Coast hinterland. From that pleasant base Jez does both landscape architecture and landscape design, from smaller jobs like garden design to master planning.

“It’s very varied, we’re still doing residential design and I still do some interior design including cabinetry and all sorts of things. I like a variety of what we do, it’s kinda cool. I like to keep things different and I don’t like being pigeonholed. I’m a designer and whether its landscape or interiors or a house or something

else its all the same to me. I’ve always been accused of being a polyglot.

“I’ve always gone with the flow. Because my late partner Mark was an architect I got very interested in what he was doing which was partly why I became a landscape architect – I saw what he was doing but I had this passion for planting and the outdoor spaces we could make. So that’s what drew me into it. It’s been interesting, I like going with the flow – it’s fun.”

People don’t seem to have any confusion about me doing different things within the practice. I made a presentation recently to Building Design Queensland (BDQ) and they asked me what I did? And I said ‘I do exactly the same as you do only I do it with plants and outdoors’ It’s the same principles. Design is design, it’s not necessarily specific to one media or another, it’s just the materials that change to my mind, Jez commented.

“I don’t want a big practice. I don’t want the headaches. I think that just takes time away from doing what you’re good at. I want to be creative and I don’t like losing control over that.”

At the recent LDI Awards Jez said he found “a lot of members were the same actually”.

As a new arrival from the UK Jez had to adapt to the Australian plant palette.

“Cairns was challenging but again I would say ‘design is design’ – you alter what you’re doing to suit the materials you’ve got on offer. I asked a lot of questions. I did a lot of research. I went out into the field. I looked at what the guys were doing in maintenance. I spoke to every single person I could to get their opinion on plants – what’s good what wasn’t, how did they perform. I developed as many relationships with the Botanic Gardens as I could – the staff. I think it was great because I could ask anything; I couldn’t look stupid because they didn’t expect me to know. So no question was a problem.”

The first thing I did was a massive Master Plan for the Cairns region for trees and planting, so it was a great way of learning about the materials as I was working, he recalled.



2



3

“Now, the Gold Coast is different to Mount Tambourine – different climates – we’re up at altitude. So we have some European trees and plants and a lot of natives I’ve been working with. I think it’s like anything – you do your research, you play around with some of the plants, you experiment a bit, you get to know what’s going on (then) you apply yourself.”

“What I have found all through my design career is my very strong ability to visualise in my head, As a sculptor you’re creating something that no-one’s seen before, sometimes you’re creating things that haven’t even existed – they’re not even real, they’re imagined things. So I learned the skill of picturing things.”

“It was the same whether I was doing a streetscape in Cairns or the property that won the LDI Award. I’m able, I think, to see that design completely in my head before I even start drawing it up. I have such a strong sense of how it’s going to work, spatially, sculpturally, texturally.”

“I’ve been doing this for more than 25 years now so I think that skill has just been honed into such a good instrument. And I think that’s down to having done the arts course – it gives me a freedom and a creative pulse that I think sometimes people don’t have. I love the connectivity between the two and how one flowed on from the other so easily.”

“For me, whatever I’m doing – be it a streetscape or a Mountain View, it’s more about imbuing it with a sense of identity, giving it a strong sense of place, making it a strong identity that people understand.”

“Everything is telling you a story – getting the narrative of somewhere good is like the house has a certain mass, the trees have a certain quality, juxtaposed against the



4

sweeping curves – its all about playing that game and balancing everything to create a really interesting form that communicates very clearly; I think a lot of designers struggle sometimes to be clear and concise. That’s often the challenge.

Clark+Granger practices “design as a process of imagination, one which will exceed your expectations and translate your dream ‘lifestyle’ into a space that allows you to live it fully and uncompromisingly. Designing a home, garden, streetscape or park is both a privilege and a complex task that is unique to each client. Listening to a client is essential to achieving a ‘good fit’ and ensuring that the finished design not only meets the clients’ needs but also enriches their everyday life”.

3. Mountain View was inspired by a 6 star holiday resort the clients visited in New Zealand
4. The clients wanted a kitchen garden

'AUSTRALIAN IDYLL' UNVEILED AT MIFGS 2024

ARTICLE: PLATYLOBIUM LANDSCAPE DESIGN

Nadia Cole and Platylobium Landscape Design returned to the Melbourne International Flower & Garden Show this year winning a Silver Medal with the Australian natural landscape-inspired 'Australian Idyll' show garden.

Founded by Nadia, Platylobium specialises in beautiful, sustainable, and functional spaces, focusing on using native and indigenous plants. The group is dedicated to enhancing natural landscapes with a focus on conservation and climate-conscious design. Melbourne-based, the consultancy boasts 25 years of experience in horticulture, environmental consulting, and landscape design.

Platylobium's return to MIFGS was in collaboration with Spaces in Places, Atlas Concrete & Landscapes, Gardening with Angus Stewart, and Sanctum Homes. 'Australian Idyll' offered visitors a unique and immersive experience inspired by the Tasmanian high country.



1

'Idyll' took inspiration from the allure of rural, natural, native landscapes in Australia.

As people increasingly gravitate towards nature, the garden serves as an opportunity to emulate the serene and slower-paced life found in rural villages. The project team aimed to capture the essence of an emerging social construct, (the "Australian idyll") symbolising the growing pull towards the Australian bush.

Designed to have a low environmental impact and a profound impact on visitors, the garden featured recycled timber boardwalks connecting a high-performance tiny home to a designer plunge pool. The boardwalks wind through long golden grasslands, forests of scraggly ash-grey trees, and dense clumps of spongy vegetation.

The garden was immersed in purposefully sourced native grasses, trees and plants from Tasmania including:

- Tasmanian white peppermint Gum (*Eucalyptus pulchella*) endemic to the lowlands of the state's south-east
- The Island Everlasting (*Xerochrysum* sp) - a shrubby perennial species of everlasting daisy that grows mainly along Tasmania's east coast and on the islands of Bass Strait. It's beautifully simple flowers are held in clusters above the dark green foliage, creating a wonderful wildflower meadow effect.
- Notably the garden debuted a world-first new plant release - the Correa Choc Leaf and *Grevillea Mello Yellow*.
 - Choc Leaf is the first-ever dark-leaved Australian native, resilient in diverse climatic conditions, with tubular flowers blooming from late autumn to spring, attracting pollinators and enriching outdoor ecosystems.
 - *Grevillea Mello Yellow* is a small prostrate shrub featuring beautiful lime green to lemon spider-type flowers. It is frost and drought-tolerant, bird-attracting and adds vibrancy to any garden.

The dwelling, a 'tiny home', is a high-performance design by Melbourne start-up Spaces in Places.

The Quad-1 is a high-performance, off-grid dwelling which takes design inspiration from the classic Australian bush hut through the use of materials such as Silvertop ash, corrugated iron and stainless steel. The group was approached to add its debut Space to the garden, creating a direct reference to the ways in which we can rethink urban design and it's connection to dynamic spaces. The experience orchestrated is one where a guest can feel completely at ease, centred and in awe of the native idyll landscape around them. The Space is designed to have a low impact on the environment through its high-performance off-grid design, timeless aesthetic, product longevity and protective measures.

Platylobium's Director and Founder Nadia Cole said, "Platylobium's design philosophy centers on creating functional landscapes that integrate design elements with the existing natural environment, keeping our changing climate in mind."

"This year's design has been a true collaboration. It has been such a privilege to work with this group of talented people to bring this garden to life. Incredibly, three of the partners working on this year's exhibition came up with the idea for this year's design independently - it was obviously meant to be!"

"What we wanted to achieve this year was a garden that made you feel connected to nature but disconnected from the worries of the world - a rare place that feels both wild and untouched while remaining easily accessible to everyone recreated in the form of a luxe eco-retreat."



2



3



4

1. Platylobium Landscape Design this year won a Silver Medal at MIFGS 2023 with the Australian natural landscape-inspired 'Australian Idyll' show garden
2. Boardwalks wind through long golden grasslands, forests of scraggly ash-grey trees, and dense clumps of spongy vegetation
3. Rethinking urban design and it's connection to dynamic spaces.
4. The team. Platylobium's return to MIFGS this year was in collaboration with Spaces in Places, Atlas Concrete & Landscapes, Gardening with Angus Stewart, and Sanctum Homes.

LANDSCAPE DESIGNER PROFILE

ARTICLE: JOSH ARKEY – JALA STUDIO, AND JOHN FITZSIMMONS

As well as founding Melbourne-based JALA Studio – ‘creating site-specific landscapes and gardens informed by Australia’s unique ecosystems and environments’ – Josh Arkey is currently Membership Director on the Board of LDI. In the latter role, with LDI’s Membership Committee, he guides and facilitates applications for LDI’s various membership tiers, especially those for Professional Landscape Designer (PLD) and Registered Landscape Designer (RLD).

Josh explains that the tiered membership system was introduced by his predecessor Paul Stein, and is aimed at encouraging and developing professional standards in the industry. For the PLD and RLD tiers in particular, applicants are assessed against checklists that require appropriate demonstrated industry experience and knowledge, the required drafting and documentation skills and standards, design competencies, and appropriate botanical

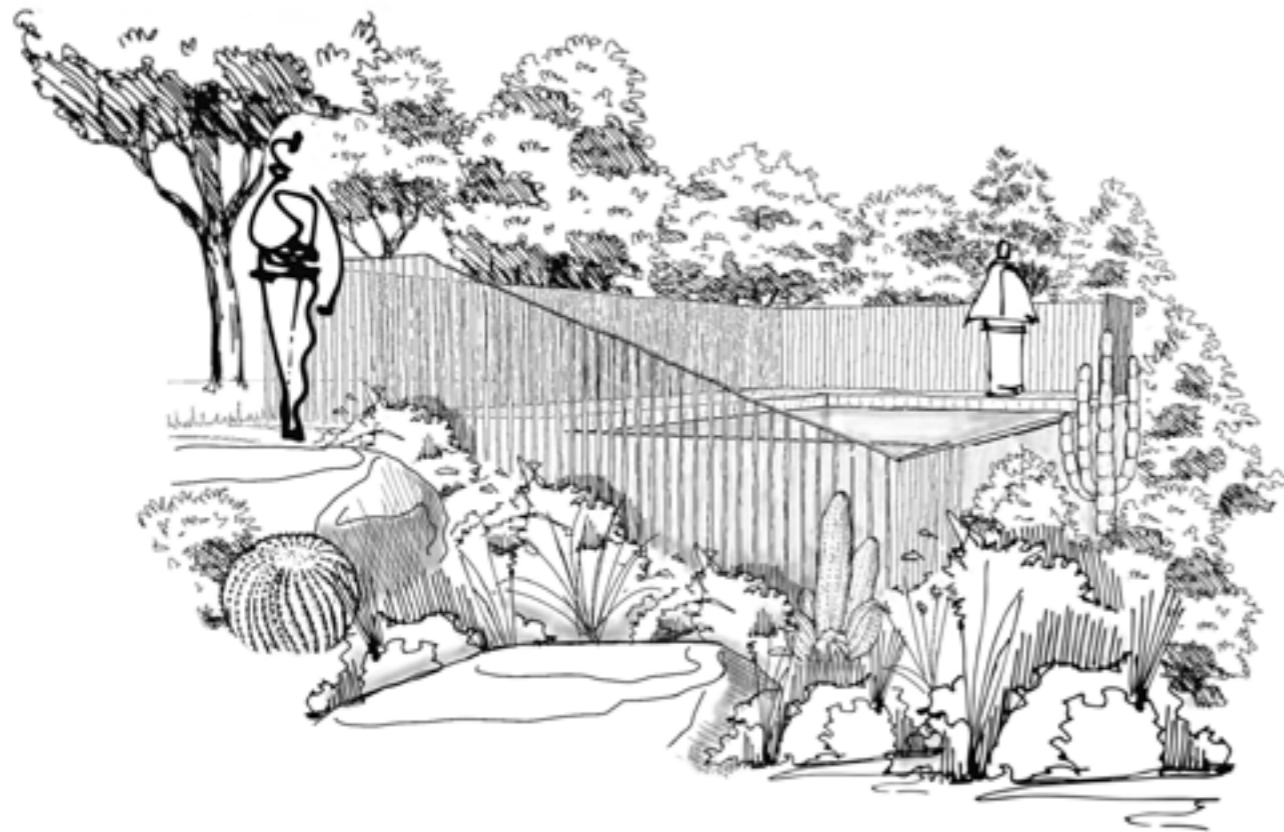
identification, nomenclature and selection knowledge, among many.

Ultimately clients should have confidence that their project/s will be designed and implemented professionally, and documentation that should clearly and legibly inform planning and approvals applications, and contractors engaged for each project.

“Some guidance is available on the LDI website and our checklists are pretty intensive to ensure applicants comply with all relevant Standards, and that those attaining RLD Tier membership of LDI represent the highest standards in the industry,” Josh explained.

“One of the main drivers I became a Board member of LDI was to improve member resources and social and industry events, in Victoria especially. I am a sole trader so networking is also valued. We are also in the process of enhancing Member portal resources – keeping up with Australian Standards, and enhancing membership benefits and value.”

Below. As a child Josh was driven by a curiosity to understand the plants that thrived in his area and how to cultivate them



Above: Josh Arkey, LDI Membership Director and Principal - Jala Studio

Q: What education or life experiences brought you to Landscape Design?

A: Growing up on the Mornington Peninsula was a remarkable experience, surrounded by the diverse landscapes that define the region. My childhood home was nestled against the backdrop of a State Forest in Mt Martha, serving as the perfect gateway to endless exploration. I spent countless hours delving into the natural wonders of the forest, driven by a curiosity to understand the plants that thrived in our area and how to cultivate them. These breathtaking landscapes undeniably formed the designer I am today.

Following high school, I pursued studies in visual communications, a path steered by my graphics teacher in Year 12, recognising my passion for hand drawing and love for design. However, after a year, I veered into hospitality while working out my next steps. It was during this transitional phase that I found my calling in Landscape Architecture at RMIT, a field that combined my passion for design with my deep-rooted love for gardens and plants.

One day at my cafe job I had the pleasure of serving a gracious customer who happened to be a landscape designer. That encounter led to an invitation from the customer – Fiona

Brockhoff – to explore some of her stunning gardens on the Mornington Peninsula. Eager to learn from someone I had long admired, I seized the opportunity with enthusiasm. Fiona’s mentorship has been invaluable, affording me a privileged entry into the industry for which I will always be grateful.

Q: What landscape education pathway/s did you travel, and were there any challenges in the ‘system’?

A: While my Landscape Architecture course provided abundant inspiration, I found the emphasis on plants and horticulture lacking. Determined to bridge this gap, I embarked on a journey of self-driven research into botany and horticulture. My initial employment in the industry commenced at John Patrick Landscape Architects, where the fast-paced nature of our projects facilitated rapid immersion in plant knowledge under John’s guidance.

This experience proved pivotal, igniting a passion to curate my own comprehensive plant database, a resource that continues to inform my work to date. When the opportunity arose to relocate to Sydney due to my partner’s job, I was lucky enough to land a job with the team at Pepo Botanic Design. Over the course of five enriching years, I collaborated with Nicola Cameron and her talented crew on projects spanning remarkable gardens set in truly unique environments.

Working within a studio that oversees the entire process—from design conceptualisation to installation and maintenance—proved to be an invaluable learning experience. As any seasoned designer knows, the journey of landscape design extends far beyond its initial creation; it evolves and matures over time, with each plant and element contributing to the realisation of the design vision. It was a privilege to witness this process firsthand, under the attentive guidance of my Nic and the team.

Q: How do you find and/or attract new clients?

A: I’ve been incredibly fortunate over the past two years since establishing JALA Studio. Early on, I received invaluable support from a close-knit circle of friends who are architects and designers. Their referrals and recommendations paved the way for me to collaborate with exceptionally talented professionals in the field. Luckily, all my projects to date have come through word of mouth. This organic growth has led to exciting opportunities, with some clients now asking me to design their regional properties or holiday homes.



Above. Has the designer met the brief and stayed within budget? Ultimately, it's about whether the final garden reflects the client's personality desired space

Q: What differences do you find between private and commercial clients?

A: While I do engage in both commercial and residential projects, I've discovered a deeper sense of fulfilment in designing private gardens. The intimate nature of residential projects allows for a closer collaboration with clients who are deeply invested in crafting spaces of profound beauty and functionality.

My experience with commercial projects has been somewhat disheartening due to prevalent cost-cutting measures within the building industry. Often, the landscape component of a commercial development is the first to undergo value management, leading to compromises in the design integrity.

This trend is particularly troubling given the increasing demand for green spaces within urban environments.

Q: What is the hardest client request to deal with?

A: In my experience, the initial consultation stands out as a crucial step in the landscape design process. I've adopted a policy of not proceeding with any project until I've met with the client to discuss their needs and vision. This approach has proven immensely beneficial, allowing both parties to thoroughly explore the project brief, address any challenges or queries upfront, and consider alternative design options tailored to the client's preferences.

I've observed that some of the most challenging requests from clients involve an over-emphasis on hardscape or built structures. To maintain a balanced and timeless aesthetic, I advocate for a design ratio of 80% garden and green space to 20% built elements. This ensures a harmonious environment that transcends fleeting trends.

Additionally, I've encountered frustration when clients express a desire for a bug-free garden. While I strive to accommodate their concerns, I emphasise the importance of creating biodiverse ecosystems that naturally attract beneficial insects, contributing to the overall health and vitality of the garden.

Q: Where/how do you get design inspiration?

A: Travel serves as my greatest source of inspiration for design. Exploring diverse cultures, climates, and natural landscapes around the globe exposes me to a huge amount of design elements, from architectural styles to native plant species. Each trip offers a wealth of experiences, from the lush gardens of Kyoto to the rugged coastlines of the Mediterranean. Immersing myself in different environments not only broadens my design palette but also deepens my appreciation for the relationship between culture, ecology, and aesthetics. I'm a big fan of art galleries too. Whether it's marvelling at a stunning painting or getting lost in the details of a sculpture, I always come out feeling inspired.

Q: What do you think clients consider to be Landscape Design 'value for money' (and is 'value' an issue at all?)

A: When it comes to assessing "value for money" in landscape design from a client's perspective, it boils down to two key factors: has the designer met the brief and stayed within budget? Ultimately, it's about whether the final garden reflects the client's personality and desired space. If the designer has achieved this, then they've delivered value for money. This is why I emphasise the importance of the initial garden consultation. Have I, as the designer, taken the time to truly understand the client, their needs, and their vision for their new space? It's in this understanding that the foundation for a successful project is laid.

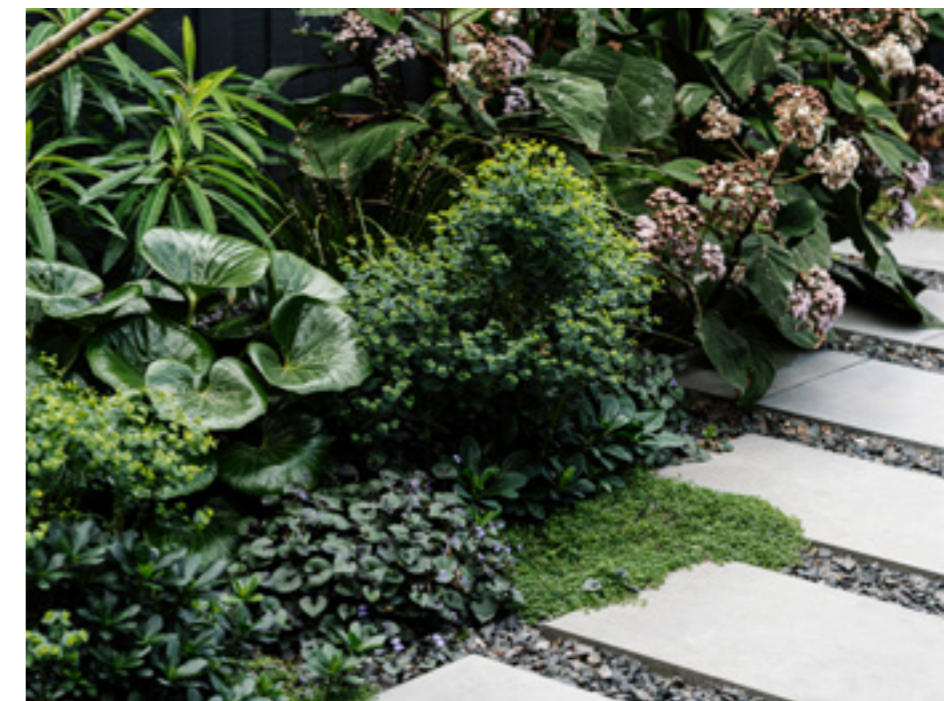
Q: If you could influence clients generally – what would you change?

A: While I consistently advocate for the maintenance of our gardens by qualified horticulturists, I also believe there's immense value in clients actively engaging in the upkeep of their landscapes. As landscape designers, we understand the numerous benefits that come from getting hands-on in the garden—whether it's pruning, weeding, watering, or raking. However, this aspect is often overlooked by clients. I frequently suggest that when it comes to planting a new garden, clients join us on the day to assist in planting their new plants. I've found that this hands-on involvement fosters a deeper connection between them and their new garden spaces.

Q: How do you see the current state/health of the Landscape Design sector?

A: Despite the immense challenges posed by the years of Covid-19, it's important to recognise that the landscape design industry emerged as one of the few sectors to benefit during this time. The global pandemic served as a poignant reminder of the invaluable role that gardens and green spaces play in our lives. It rekindled appreciation for these sanctuaries of nature and underscored their significance for mental and physical well-being. Even as we navigate the ongoing effects of the pandemic, the momentum towards prioritising exceptional landscape and garden design remains strong. As our cities grapple with rising temperatures and urbanisation, the demand for thoughtfully crafted outdoor spaces continues to grow. This collective acknowledgement of the importance of landscape design serves as a testament to its enduring relevance and impact on our daily lives.

Below: The global pandemic rekindled appreciation for gardens and green spaces—sanctuaries of nature with significance for mental and physical well-being



PROFESSIONAL INDEMNITY INSURANCE IN AUSTRALIA'S LANDSCAPE DESIGN INDUSTRY

ARTICLE: CHRIS O'CONNELL, MIDLAND INSURANCE BROKERS



As a landscape designer, your ability to transform an outdoor space is not just about creativity and aesthetic appeal; it involves a complex blend of technical skill, environmental understanding, and client communication. While you focus on creating beautiful and functional outdoor areas, it's important to consider the business side of your profession, particularly the risks involved. This is where Professional Indemnity (PI) insurance comes into play.

Professional Indemnity insurance is designed to protect professionals who provide advice or services to their clients. In the realm of landscape design, this means safeguarding your business against legal costs and claims for damages from clients or third parties who believe they have suffered a loss due to your professional negligence or because you failed to meet the standards expected of you.

WHY IS PI INSURANCE IMPORTANT FOR LANDSCAPE DESIGNERS?

1. **Protection against claims of negligence:** Even the most skilled landscape designers can face allegations of mistakes or oversight. Whether it's a design flaw that leads to water damage in a client's property or an incorrect species selection that causes environmental harm, PI insurance helps cover the legal costs and potential compensation required to resolve such claims.

- 2. **Client confidence:** By securing PI insurance, you signal to your clients that you are a responsible professional who takes accountability seriously. This assurance can enhance your reputation and make clients more comfortable entrusting you with significant projects.
- 3. **Contractual requirements:** Many clients, particularly in commercial projects, require landscape designers to have PI insurance before entering into contracts. This insurance not only meets those contractual obligations but also protects you during and after the completion of a project.
- 4. **Peace of mind:** Knowing that you have PI insurance can give you peace of mind, allowing you to focus on the creative and practical aspects of landscape design without worrying excessively about potential legal repercussions from unhappy clients.

Above: Make sure all likely seasonal conditions are considered in plant selections

Midland.

INSURANCE BROKERS

Landscapers Insurance. Uncomplicated.

As a full-service brokerage, we can provide you with a complete review of your insurance requirements, meet with you face to face, simplify the insurance jargon, and manage your claims.

LDI's preferred insurance broker since 2002.

1300 306 571
midlandinsurance.com.au



KEY COVERAGE AREAS OF A PI INSURANCE POLICY

Professional risk coverage: This includes protection against professional negligence, errors, omissions, breach of contract, and defamation.

Legal & compensation protection: Covers legal defence costs and financial liabilities for damages or settlements if found liable.

Intellectual property & confidentiality: Addresses unintentional intellectual property infringements and breaches of confidentiality.

Additional risks: Encompasses coverage for loss of documents, environmental liability, and retroactive claims from past professional activities.



Above: Avoid unsuitable or invasive species in plant selections

CASE STUDIES

The following case studies illustrate the critical role of Professional Indemnity insurance in protecting landscape designers in Australia.

Case study 1: Design flaw

A landscape designer in Melbourne created a garden plan for a residential property. Post-completion, the garden experienced severe flooding due to inadequate drainage design. The homeowner sued the designer for damages. PI insurance covered the legal defence costs and the compensation for redesigning the drainage system, preventing substantial financial loss for the designer.

Case study 2: Environmental non-compliance

In Brisbane, a landscape architect designed a public park. However, the chosen plants were found to be invasive species, leading to an ecological imbalance in the area. The local council brought a case against the designer for not adhering to environmental regulations. The designer's PI insurance covered the legal costs and the expenses incurred in replacing the plants, safeguarding the designer's financial stability.

Case study 3: Structural misjudgement

A landscape designer in Sydney was involved in the creation of a small bridge in a commercial complex's garden. Post-construction, the bridge collapsed due to an error in assessing its load capacity. The incident led to property damage and minor injuries. The affected parties filed a lawsuit against the designer. The PI insurance handled the legal fees and the compensation claims, protecting the designer from a potential career-ending financial crisis.

Investing in Professional Indemnity insurance is not just a safety net—it's a critical component of a sustainable and professional landscape design practice. In Australia, where the landscape can vary dramatically and environmental considerations are key, having PI insurance ensures that you can continue to create inspiring spaces with confidence, knowing that the business aspect of your practice is secure.

Consider consulting with an insurance broker who understands the specific needs of the landscape design industry. They can help you navigate the various options and find the right coverage that matches the scale and scope of your projects.

THE THING ABOUT TREES

ARTICLE: ANGELA MORONEY, CONSULTING ARBORIST & LANDSCAPE ARCHITECT

Trees are an essential part of every landscape, community, and environment. As landscape designers a strong understanding of trees is as important as any other facet of our work.

Trees are emotive! They draw strong reactions from every person and every corner of the society. To protect all trees in a current society is a utopian thought. To remove all trees is a disastrous outcome. Striking a balance is a difficult goal and our industry has a large role to play.

As we prepare documents for landscapes, considerations of client requirement and community outcomes places the designer in a precarious position. Fortunately, the Australian Standard AS 4970 : Protection of Trees on Development Sites has been drafted to assist.

In this ever-evolving landscape of Australian urban development, a delicate balance between progress and environmental conservation has become a focal point for landscape designers. At the heart of this challenge is AS 4970-2009, the Australian Standard for the Protection of Trees on Development Sites. This provides indispensable insights into tree protection, with a focus on the Tree Protection Zone (TPZ) and Structural Root Zone (SRZ).

WHY USE THE AS 4970?

Councils require the information in the AS 4970 2009 for plans to be approved.

"Existing trees of appropriate species and sound structure can significantly enhance new development by providing immediate benefits such as shade, stormwater reduction..." (AS4970 -2009).

Trees can increase the value to a project by aesthetic and recreational appeal, acting as carbon sinks, air purification, provide habitat, supporting biodiversity, and temperature regulation.

These are a just few important reasons why as landscape designers we need to be aware and implement the AS 4970 in our plans.

The standard challenges designers of structures around trees so as to navigate the success of the development and welfare of the tree. The Tree Protection Zone (TPZ) and the

Structural Root Zone (SRZ) are two criteria used to get the best outcomes for the tree in the first instance and the developer, with a landscape plan that can be approved by regulators, implemented and add value to the development .

To clarify, from the AS 4970, what is the TPZ and SRZ?

- TPZ: "a specified area above and below ground and at a given distance from the trunk set aside for the protection of a trees roots and crown..."
- SRZ: "the area around the base of a tree required for the tree's stability in the ground."

The TPZ incorporates the SRZ. What is the difference between the TPZ and SRZ?



Above: A mature tree right on the boundary with works about to start on one side. The Tree Protection Zone will be significant and require full consideration

DETERMINING THE TPZ

The radius of the TPZ is calculated by multiplying its DBH x 12. This can be much larger than the canopy radius!

DBH = the diameter at breast height -the nominal trunk diameter at 1.4 metres above ground level determined from the circumference of the trunk divided by pi (3.14)

There can be variations to the TPZ and these will be calculated by a Consulting Arborist's (AQF 5 qualification) report. A structure or structures that are within the TPZ as calculated are considered by the arborist as to the impact on the tree. These are called encroachments and will be considered as minor if less than 10% of the area of the TPZ and outside the SRZ, and major if more than 10% or inside the SRZ (Ref. Figure 2).

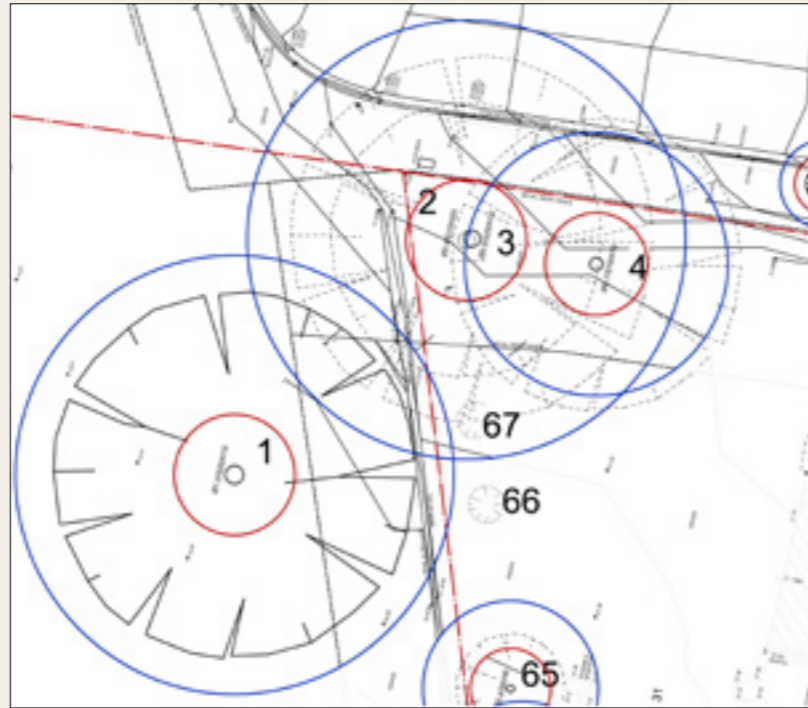
The arborist must make considerations as noted in 3.3.4 AS 4970 and must demonstrate the tree/s would remain viable.

A TPZ radius is measured from the centre of the trunk at ground level, which is what we put on our plans, using a coloured circle, for example blue (See Figure 1 – landscape plan showing TPZ blue circle).

We can use a site survey with trees set in locations for many trees or our own locations and DBH if just a few.

The surveyor on his plan also calculates the spread, height and diameter but we need to be aware that these can be incorrect, so if there is an arborist's report (usually done for a development site) then use their calculation instead.

Councils will prefer landscape plans to have trees numbered and be consistent with an arborist's report and/or survey.



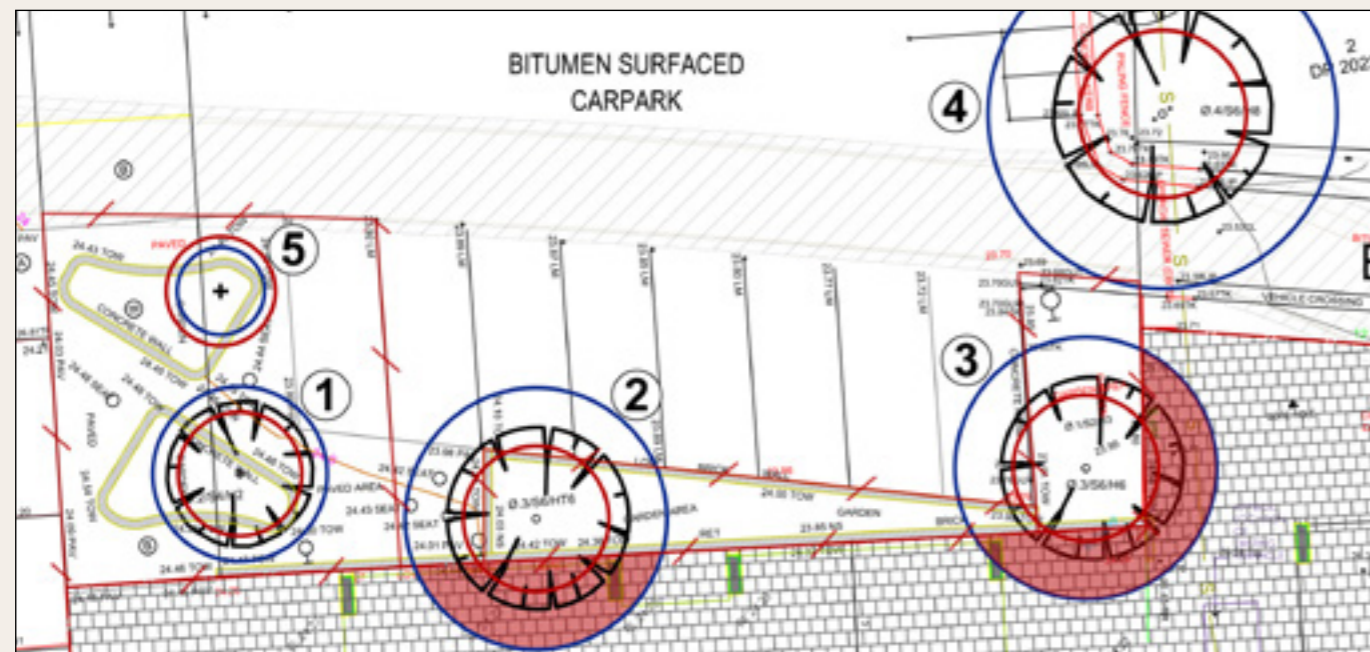
Above: Figure 1

DETERMINING THE SRZ

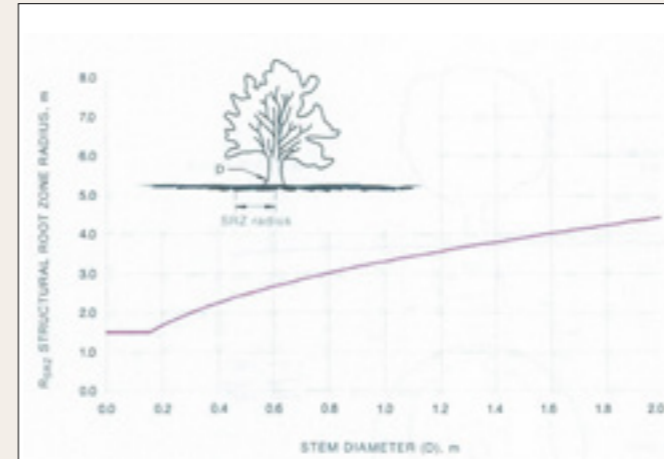
The SRZ is the area required for tree stability, although a larger area is required to maintain a viable tree. Again, the viability discussion is the domain of the arborist in their report or consultation advice.

The SRZ only needs to be calculated when there is major encroachment into a proposed TPZ.

In the Standard is a mathematical calculation, but the easiest way is to use the table on page 13 of the manual (See Figure 1, Figure 2 landscape plan here with red circle showing SRZ and calculations on Page 13).



Above: Figure 2



The curve can be expressed by the following formula:

$$R_{sz} = (D \times 50)^{0.42} \times 0.64$$

NOTES:

1 R_{sz} is the calculated structural root zone radius (SRZ radius).

2 D is the stem diameter measured immediately above root buttress.

The R_{sz} for trees less than 0.15 m diameter is 1.5 m.

The R_{sz} formula and graph do not apply to palms, other monocots, cycads and tree ferns.

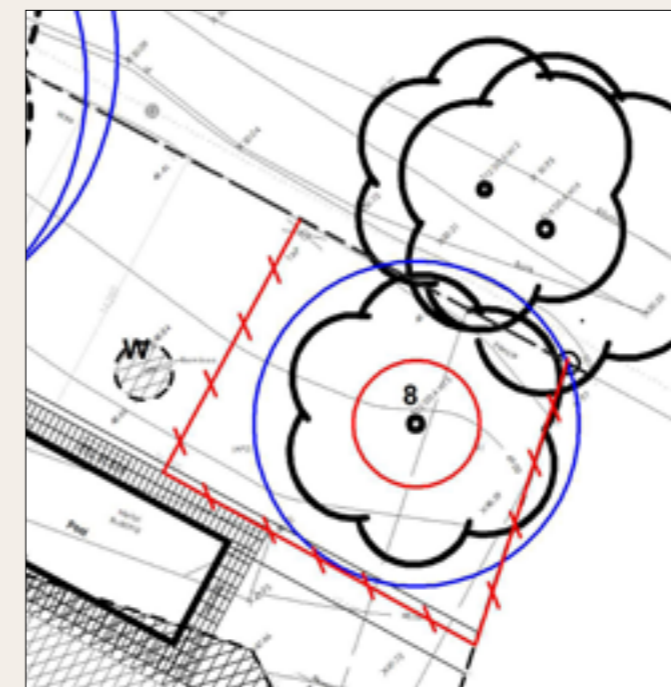
This does not apply to trees with an asymmetrical root

Above: Figure 5

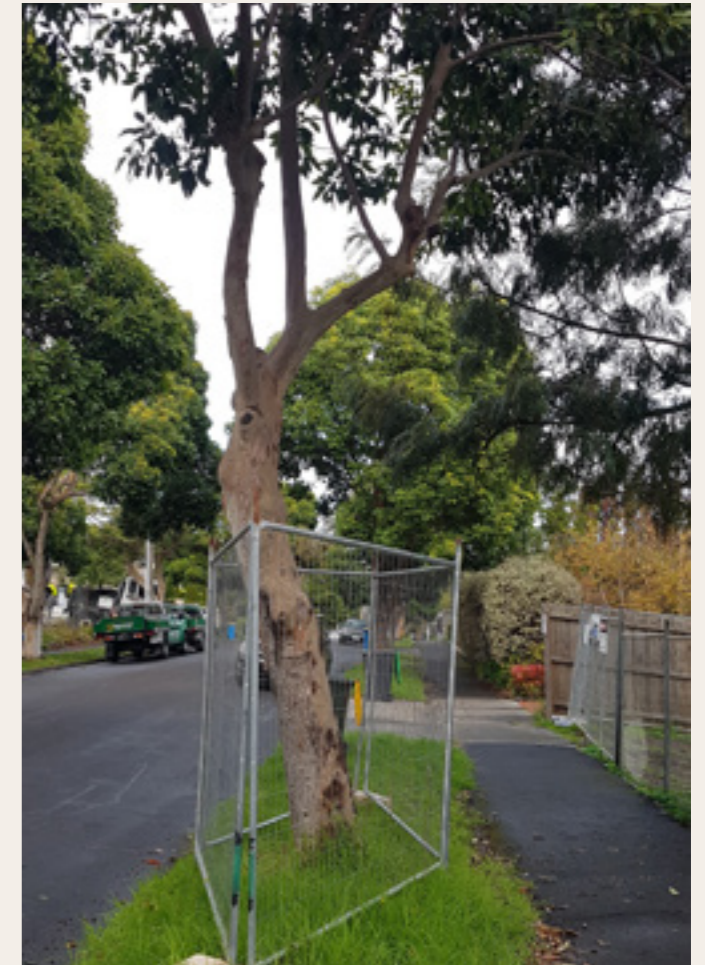
PROTECTIVE FENCING FOR TPZ

4.1 AS 4970 "Fencing should be erected before any machinery or materials are brought onto the site and before commencement of works."

See the site diagram of TPZ fencing on our landscape plan according to our calculations. Fencing will take into consideration if there isn't enough room for the fencing (Refer Figure 4).



Above: Figure 4



Above: Tree protected on nature strip prior to works

We use "4.5 – Other protective measures on Page 16-17 of AS 4970". These measures are trunk and branch protection, ground protection, and have good diagrams to use on your plan with referencing.

Legend:



Above: Figure 3

By incorporating TPZ and SRZ considerations into landscape design, professionals contribute to the sustainable integration of built environments with existing vegetation.

This approach ensures that trees are not only preserved but also thrive within the context of development projects. It aligns with principles of environmental stewardship, biodiversity conservation, and responsible urban planning.

STEEL EDGING SYSTEMS FOR DESIGN FLEXIBILITY

ARTICLE: JAMES ASHTON, LANDSCAPE ENGINEERING PTY LTD



1



2

1&2. Steel edging and planter systems are strong and offer easy maintenance

Steel garden edging and planter systems are found in both domestic and commercial applications due to its design flexibility, inherent structural strength and ease of ongoing maintenance.

With the large range available it can be used for different applications throughout a landscape. As edging it can tie various elements together while also offering the required separation in an unobtrusive way. A multi-dimensional layered effect can easily be achieved using higher profiles to create single standout features or simply used as raised garden beds or terracing.

Modular steel garden edging is much stronger and lasts significantly longer than most wooden or plastic edging and is much quicker to install than traditional steel plate edging solutions.

The thickness and quality of the steel used is very important. Shapescaper® products are Australian made and use BlueScope steel with several gauges available to best suit specific applications. For the majority of landscape applications a 2.0mm thickness is preferred – considerably thicker in gauge than the imported steel edging commonly found at some of the larger chain stores.

One of the main advantages of all Shapescaper products is the ease of installation. No specialist tools are necessary. The edging, stakes and planters are supplied with pre-drilled alignment holes along with all the fittings and fasteners required. The modular system is specifically designed not to require additional on-site welding.

Simple planning is required to work out the number of 2400mm lengths and which profile or combination of profiles are required. There are eight profile heights to choose from ranging from 75mm through to 590mm.

It is recommended that the edging be buried about one third into the ground when using the lower profiles and up to 150mm in the ground when using the 590mm profile. This helps add stability and gives a cleaner look to the edging, as all screws are buried under the soil level. Profile heights can be extended further into the ground to provide a more effective root barrier when used to help contain invasive species.

All the Shapescaper products feature smooth rounded surfaces. The safety lip on the edging not only conceals the anchoring stakes but the helps decrease chance of accidental injury.

Edging installations require appropriate Shapescaper stakes to achieve the best results. Three or four stakes per length should be used. Four stakes are preferred when installing steps and long straight runs, especially in sandy or unsettled soils. Three stakes per length are sufficient in clay soils and edging featuring curved runs. The length of anchoring stake varies from 230mm for the 75mm edging up to 1180mm for use with the 590mm profile.

The Redcor® weathering steel used in Shapescaper products is similar in specification to "corten" steel and will begin forming its protective "rust" patina over a few weeks, reaching a stable state anywhere between 6-18 months. Increased water and rain cycles help to speed up the process. Please note that this protective layer is not formed properly if the steel is exposed to saline environments.

The rust patina initially forms as a fine powder that sticks to the surface but can leach in small amounts when exposed to heavy watering. This run-off is harmless but care should be taken with light coloured permeable surfaces and around sensitive aquatic environments. In these instances, weathering steel can be stabilised off-site prior to installation.

The Redcor weathering steel used in Shapescaper planters is safe to plant out with vegetables without any additional liners or treatment. Using a liner or waterproofing treatment on the inside of any weathering steel product will, however, greatly increase the life span.



3

Steel edging is flexible and will hold its form after being bent or curved. Profile heights up to 185mm can comfortably be bent on site into sharp bends or stylish curves. Profile heights above 150mm become progressively more challenging to shape on site.

Gentle curves can however be achieved on site with all profiles up to and including the 590mm versions. A custom shaping and fabrication service for all profiles heights is offered by Shapescaper.

No job is too big or too small. Quotes can be supplied directly from site plans. Contact sales@shapescaper.com.au or call (03) 8799 2406 for further advice. Visit www.shapescaper.com.au to see the full product range.

3. Weathering steel used in Shapescaper products begins forming its protective "rust" patina over a few weeks, reaching a stable state between 6-18 months

4. Steel edging is flexible and will hold its form after being bent or curved.



4

RIGHT PLANT, RIGHT PLACE: SITE PARAMETERS & PLANT FUNCTIONS

ARTICLE: DANIEL FULLER, OZBREED

You've heard the phrase 'right plant, right place' before. But do you have a resource to put the advice into practice every time you specify a plant?

You can break the requirements for 'right plant, right place' down into site parameters and desirable plant functions, then use Ozbreed's *Best Plants* website to make better plant selections. Welcome to Part 2 of our Right Plant, Right Place series.

SITE PARAMETERS

The conditions of a site dictate the plant palette available. Every plant has their own preferences, and some are much fussier than others. For example, imagine a site that receives almost no rainfall, no irrigation, has poor heavy soil, and has to contend with roadside emissions and runoff. Aussie Flat Bush™ *Rhagodia spinescens* 'SAB01' PBR is a groundcover that would thrive in a space like that.

- Available space
- Sunlight
- Temp
- Frost
- Wind
- Humidity
- Topography
- Substrate
- Mulch
- Average rainfall
- Drought
- Irrigation
- Sunlight
- Salt
- Micro climate
- Altitude
- Aspect
- Slope gradient
- Reflected light
- Reflected heat
- Rockeries
- Pathways
- Wind corridors
- Depressed areas
- Raised areas
- Flat areas
- Common pests/diseases
- Natural enemies



PLANT FUNCTIONS

A wise man once told me that each plant should perform at least 5 functions. A function is something that a plant provides for us, including colour that contrasts nicely with the building, evergreen foliage, low maintenance, groundcover, and a soft fall element within a playground. Tanika® *Lomandra longifolia* 'LM300' PBR could tick all five boxes. Here's a list of a few more functions that we can get from our plants:

- Growth habit/ shape
- Colour (foliage, flowers & fruit)
- Playground soft fall
- Cascading on rockeries
- Fire retardant
- Erosion control
- Water cleaning
- Sensory
- Maintenance budget
- Mass planting
- Specimen planting
- Feature
- Sightline preservation
- Shade
- Screening & privacy
- Wind break
- Topiary
- Borders
- Roadside planting
- Modern garden style
- Traditional garden style
- Native garden style
- Order and creativity
- Seasonal interest



1&2. Tanika® *Lomandra longifolia* 'LM300' PBR can tick five desirable landscape design functions

3. Slim™ *Callistemon viminalis* 'CV01' PBR tolerates full sun, drought, flooding, heavy soil, and heat

HYPOTHETICAL LANDSCAPE SCENARIO

Now let's put the pieces together in a hypothetical scenario.

Say you're designing a small garden which suffers from heavy soil, drainage issues and bad neighbours with a fence that does not provide screening for visibility or sound. It has 8 hours of full sunlight each day without irrigation, the owners have specified a native plant palette, and they're not interested in installing raised beds or investing in any hardscaping at all because they're happy with their concrete patio. The space is used for parties and entertaining. Your site parameters are:

- Full sun
- Periodic drought
- Periodic flooding
- Heavy soil
- Reflected heat from concrete

Your plant choice to provide that screening will have to fulfill at least these functions:

- Native
- Tolerance to site conditions
- Screening
- Doesn't take up too much horizontal space
- Hot, passionate colour scheme

Slim™ *Callistemon viminalis* 'CV01' PBR is a native plant that tolerates full sun, drought, flooding, heavy soil, and heat. It has a columnar growth habit, perfect to add screening without taking up too much space in the small garden. It blooms abundantly in spring with vibrant, red bottlebrush flowers which will add energy to parties, rather than subduing the passions with cooler tones.

From now on, consider all site parameters and aim for at least 5 functions for every plant you specify. Think deeply about every choice and your landscapes will perform much better over the coming years and decades. Next issue, we'll be going into part 3 of our Right Plant, Right Place series.

Our Best Plants website is your resource to choose the right plant for the right place. Simply select your parameters and functions, and let the website give you the best options for each individual space within your gardens. <https://bestplants.com.au/search-by-plant-uses/>

I also recommend joining Ozbreed's upcoming webinar with LDI on September 11, 2024: 'Right Plant, Right Place Webinar' where I'll go into more depth and provide some specific challenges with examples of intelligent plant choices.

In the meantime, feel free to reach out to me at horticulture@ozbreed.com.au for plant selection advice.



Calendar

MAY

TBC
LANDSCAPE BEAT-UP
National online

11 MAY
AUTUMN IN TOOWOOMBA
Queensland

11 MAY
**GREVILLEA PARK WALK
WITH KATH GADD**
NSW

22 MAY
**THE LANDSCAPE SHOW
MELBOURNE**

JUNE

13 JUNE
BUSINESS & BREWS
Queensland

20 JUNE
OZBREED WEBINAR

JULY

TBC
LANDSCAPE BEAT-UP
National online

TBC
DESIGN SOIREE
Queensland

30-31 JULY
GREEN EXPO (NGIQ)
Gold Coast

SEPTEMBER

TBC
LANDSCAPE BEAT-UP
National online

5 SEPTEMBER
WALK N TALK HERBARIUM
Queensland

11 SEPTEMBER
OZBREED WEBINAR

26 SEPTEMBER
LDI AGM

OCTOBER

TBC
LANDSCAPE BEAT-UP
National online

21 OCTOBER
VALLEY DESIGN CRAWL
NSW

25-26 OCTOBER
BEACH RETREAT
Coastal Odyssey: Discover hidden gems from the Gold Coast into the Northern NSW coastal region.

NOVEMBER

TBA
LANDSCAPE BEAT-UP
National online

21 NOVEMBER
VALLEY DESIGN CRAWL
Queensland



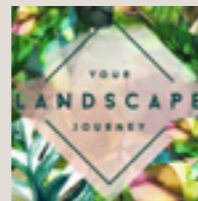
Get Hort Journal delivered

Now you can have Hort Journal Australia delivered to your door or your inbox. There are three subscription packages to choose from:



bi Landscape Design Institute sponsors and partners

SPONSORS



PARTNERS

LEVY & W.

UNIVERSAL MEDIA CO

Platinum

- 11 issues in print
- 24/7 full online access for 12 months to all technical articles published
- PLUS bonus online content

\$99.00 per year

Online

- 24/7 full online access for 12 months to all technical articles published

\$69.00 per year

Casual

- Latest printed copy
- 24/7 full online access for 30-days to all technical articles published
- PLUS bonus online content

\$12.50 per month

To subscribe, follow these 3 easy steps, or scan the QR code:

- 1 Visit us at hortjournal.com.au
- 2 Select your chosen subscription package
- 3 Submit your details



SHAPESCAPER

modular steel garden edging & planters

DESIGN with CONFIDENCE

SHAPESCAPER® offers an extensive range of Australian-made and designed steel garden edging, box planters, and planter rings. The modular design features pre-drilled holes allowing for easy installation. All products incorporate a smooth, rounded top lip for added strength and safety. Create hassle-free, attractive and durable borders or raised garden beds in either a weathering "corten" or galvanized steel.

Manufactured from BlueScope Redcor or Galvabond steel, SHAPESCAPER® edging can be shaped on site into angled bends or flowing curves. Installations can range from simple DIY renovations, through to high end residential and large scale commercial projects.



www.shapescaper.com.au

