Including examiner comments

R3111

UNDERSTANDING GARDEN SURVEY TECHNIQUES & DESIGN PRINCIPLES

Level 3

Thursday 27 June 2019

09:30 – 10:55

Written Examination

Candidate Number:……

Candidate Name:……

Centre Number/Name:……..

IMPORTANT – Please read carefully before commencing:

i) The duration of this paper is **85** minutes;

ii) **ALL** questions should be attempted;

iii) **EACH** question carries **10 marks**;

iv) Write your answers legibly in the spaces provided. It is **NOT** necessary that all lined space is used in answering the questions;

v) Use **METRIC** measurements only;

vi) Use black or blue ink only. Pencil may be used for drawing purposes only;

vii) Where plant names are required, they should include genus, species and where appropriate, cultivar;

viii) Where a question requires a specific number of answers; only the first answers given that meet the question requirement will be accepted, regardless of the number of answers offered;

ix) Please note, when the word **'distinct'** is used within a question, it means that the items have different characteristics or features.

Ofqual Unit Code M/507/5862

ANSWER ALL QUESTIONS

MARKS

Q1 a) List **FOUR** types of utility area that may be included within a domestic garden design. **2**

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b) In order to create an effective design scheme for **TWO** of the utility areas listed in a):

i) identify **TWO** pieces of information that would be required from a client; **4**

ii) state **TWO** pieces of associated information that would be required from the site appraisal; **4**

by completing the following tables.

Utility area 1:	
Client information	**Site appraisal information**
1.	**1.**
2.	**2.**

Please see over/…..

MARKS

Utility area 2:	
Client information	**Site appraisal information**
1.	**1.**
2.	**2.**

Total Mark

Please turn over/…..

MARKS

Q2 Describe **FIVE** distinct ways of gathering and communicating information using digital technology when developing a client brief. **10**

Please see over/…..

MARKS

Total Mark

Please turn over/…..

MARKS

Q3 a) You have been asked to carry out a site appraisal for a client's garden that is located adjacent to a busy road in an urban area.

Identify **THREE** pollutants and their potential negative effect on the garden by completing the table below.

Pollutant	**Negative effect**	
1.	**1.**	**2**
2.	**2.**	**2**
3.	**3.**	**2**

Please see over/…..

	MARKS
b) Describe a design solution for minimising **TWO** of the negative effects identified in a).	**4**

Total Mark

Please turn over/…..

MARKS

Q4 Describe **FIVE** ways in which the architecture of a house can influence design choices in the garden. **10**

Please see over/…..

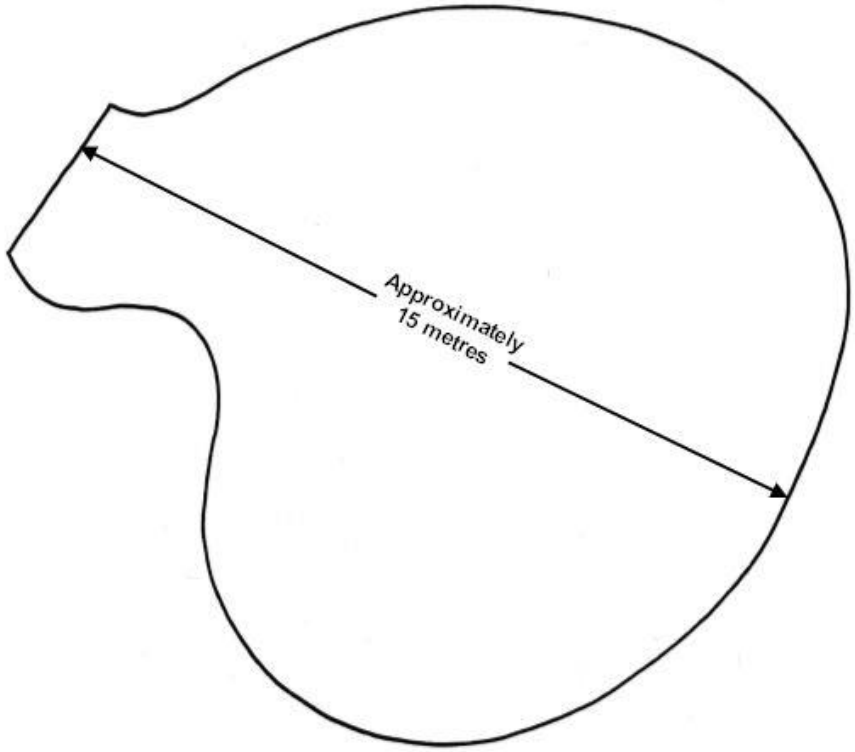
MARKS

Total Mark

Please turn over/…..

MARKS

Q5 Describe how to survey the outline of the pond below. **10**



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Please see over/…..

MARKS

Total Mark

Please turn over/…..

MARKS

Q6 a) Define texture as a principle of garden design. **2**

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b) Describe how the use of texture can achieve **FOUR** distinct design effects in a garden. **8**

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Please see over/…..

MARKS

Total Mark

Please turn over/…..

MARKS

Q7 a) Describe **THREE** representative characteristics of the Dutch Renaissance garden style. **6**

Please see over/…..

MARKS

b) State **FOUR** differences between the Italian and Dutch Renaissance design styles. **4**

Total Mark

Please turn over/…..

MARKS

Q8 Describe **FIVE** distinct ways in which the concept of a garden as 'outdoor living space' has influenced garden design in the UK today. **10**

Please see over/…..

MARKS

Total Mark

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Including examiner comments

Inspiring everyone to grow

R3111

UNDERSTANDING GARDEN SURVEY TECHNIQUES & DESIGN PRINCIPLES

Level 3

Thursday 27 June 2019

Candidates Registered	**44**		**Total Candidates Passed**	**23**	**74%**
Candidates Entered	31	70%	Passed with Commendation	10	32%
Candidates Absent/Withdrawn	12	27%	Passed	13	42%
Candidates Deferred	1	3%	Failed	8	26%

MARKS

Q1

a) List **FOUR** types of utility area that may be included within a domestic garden design. **2**

b) In order to create an effective design scheme for **TWO** of the utility areas listed in a):

i) identify **TWO** pieces of information that would be required from a client; **4**

ii) state **TWO** pieces of associated information that would be required from the site appraisal; **4**

by completing the following tables.

Utility area 1:	
Client information **1.** **2.**	**Site appraisal information** **1.** **2.**

Q1

a) Areas for car parking, clothes drying, bin storage and storage of tools etc. are all suitable examples of utility areas. Some candidates cited crop production areas, glasshouses and vegetable plots or recreational/living spaces such as equipped play areas or places for outdoor dining etc. These were not accepted by the examiners.

b) In identifying two pieces of information for creating an effective design scheme that would be required from a client and two pieces from the site appraisal, candidates just needed to make simple statements identifying the information in their answers. For example, for a car parking area, client information could have been ‘number of cars in the household’ and ‘any members of the household with mobility restrictions’. Site appraisal information could have been identified as ‘Suitable sight lines for safe vehicular access from the road to the preferred location’ and ‘Adequate available space at the preferred location’. Of course, it was acceptable to identify the information in the form of questions, e.g. ‘How many cars do they have?’ Candidates generally answered this part of the question very well, as long as they were referring to a suitable utility area as selected from a).

		MARKS
Q2	Describe **FIVE** distinct ways of gathering and communicating information using digital technology when developing a client brief.	**10**

Q2 This was also a straightforward question and answered easily by most candidates.

In describing five ways of using digital technology to gather and communicate information when developing a client brief, it was necessary for candidates to identify the technology and then describe its use. Possible technologies could have included email, audio visual (e.g. Skype), online questionnaires, social networks (e.g. Pinterest) and 3D modelling (e.g. SketchUp). With email, for example, its use could have been described as 'for sharing ideas and making arrangements to proceed with the work'. Use of Skype for a similar purpose would have been accepted as an additional answer to email. However, use of text for example, for that same purpose, would not have been considered sufficiently distinct from email. The question was answered very well by most candidates, demonstrating as they did, a good grasp of various digital applications.

MARKS

Q3 a) You have been asked to carry out a site appraisal for a client's garden that is located adjacent to a busy road in an urban area.

Identify **THREE** pollutants and their potential negative effect on the garden by completing the table below.

Pollutant	**Negative effect**	
1.	**1.**	**2**
2.	**2.**	**2**
3.	**3.**	**2**

b) Describe a design solution for minimising **TWO** of the negative effects identified in a). **4**

Q3 a) Three examples of pollutants that could occur in close proximity to a busy road are vehicle exhaust fumes, noise from traffic and light from street lamps. In the case of each, candidates needed to cite a negative effect. With exhaust fumes, for example, reference could have been made to the damaging health effects on both plants and people.

b) In describing a design solution for two of the effects stated in a), it was acceptable to either identify one solution which addresses both effects or a separate solution for each effect. Planting of a dense hedge between the road and the garden would help address both the problems of noise and exhaust fumes. Planting of taller trees may be necessary in the case of the street lamps and the light they shed. Answers to this question were generally very good.

		MARKS
Q4	Describe **FIVE** ways in which the architecture of a house can influence design choices in the garden.	**10**

Q4 Five possible ways in which the architecture of a house can influence design choices included:

- The period style of the house being echoed in the garden.

- A key vantage point from the house, linked to a key focal point within in the garden.

- Materials used in construction of the house being duplicated in the garden.

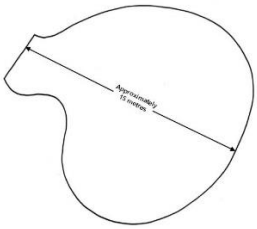
- Living room within the house extended outside into an outdoor living space.

- Grid derived from spacing of windows in house extended over garden to define layout.

For full marks, with each answer given, it would have been necessary to supplement the initial idea with examples or some elaboration which demonstrated a clear understanding of what was being suggested. For example, with the ‘period style’ answer ‘a simplistic functional design associated with a modernist building’ would have been a suitable example of what was meant. With the ‘linking of vantage point with focal point ‘, it would have been sufficient to cite ‘a prominent specimen tree in the garden being aligned with the main window in a living room’ as an example.

There was a tendency amongst some candidates to focus their answers almost exclusively on two particular strategies for linking the garden with the house; ‘matching materials’ and ‘matching design styles’. While these are both clearly valid answers to this question, there are also numerous other possible answers and where a candidate focused entirely on matching materials or matching styles, full marks were not awarded for the second and subsequent examples given. The question was generally answered very well with some excellent examples given of how this influence of the house on the garden can be manifested.

		MARKS
Q5	Describe how to survey the outline of the pond below.	**10**



Q5 Many candidates found this question difficult to answer. There are different methods by which the outline of the pond could be surveyed. They would all involve baselines in relation to which, points along the edge of the pond could be plotted. There would need to be at least three baselines, each linked to each other in such a way as they form a framework inside of which the entire perimeter of the pond could be accurately plotted. The simplest way to achieve this would be to form (through triangulation or trilateration) a triangle comprised of three baselines. A summary of key points in a suitable description of this method would be as follows:

A suitable baseline drawn along one side of the pond, labeled AB. Point C established on the other side of the pond, triangulated from A and B. Lengths AB, BC and AC measured (this may have been demonstrated as part of the process of taking running measurements along the baselines). Offsets measured from critical points along the edge of the pond to each baseline meeting the baseline at right angles. The distance along the baseline for each offset recorded.

Another possible method would have been to form a square or rectangle of baselines (rather than a triangle) and take direct offsets as described above. A method of plotting points on the edge of the pond by trilateration to the baselines was described by some candidates but to get sufficient data for the survey this would be a very cumbersome process so was not awarded full marks.

Where candidates proposed baselines through the pond, again full marks would not have been possible due to the impracticability of taking the measurements in water. Another error that was made by some candidates was to have two baselines, one on each side of the pond, without any reference between them.

This was clearly quite a challenging question for many candidates in terms of describing an overall method which would achieve an accurate survey. However, most candidates were able to describe the use of baselines and offsets and so were awarded marks for those key components of the task. Some candidates chose to support their descriptions with a sketch and that was generally very helpful.

			MARKS
Q6	a)	Define texture as a principle of garden design.	**2**
	b)	Describe how the use of texture can achieve **FOUR** distinct design effects in a garden.	**8**

Q6 a) There are various ways of defining texture but for full marks, the definition given would have needed to refer to the quality (e.g. fineness, coarseness, glossiness) of the visual surface of an object. It also needed to have included examples of the characteristics of the visual surface which give rise to that quality, e.g. the size, shape or spacing of the component parts of the surface. Where texture was described as a tactile, rather than visual quality, that would have enhanced the answer and reduced the need for detail concerning visual texture. However, if texture was defined only in tactile terms, full marks would not have been awarded.

b) Four examples of how texture can achieve design effects in the garden are:

- Harmonies achieved through combining plants/materials with similar texture

- Contrasts achieved by combining plants/materials with different texture.

- Illusions of distance using fine and bold textures

- Use of fine texture as a backdrop to emphasise a bold architectural feature.

Numerous other examples could be given but it is important, in order for each answer to qualify as a description, for it to include examples of how the effect could be achieved in practice. For example, with the effect of ‘harmonies’, that could be achieved by using a range of different plants with feathery leaves. For ‘contrasts’, that could be achieved by juxtaposing a fine gravel with bold cobbles.

This question was generally answered well but it should be noted that no marks were awarded for repetition of the same effect (e.g. harmony) where that had already been cited previously in the answer.

			MARKS
Q7	a)	Describe **THREE** representative characteristics of the Dutch Renaissance garden style.	**6**
	b)	State **FOUR** differences between the Italian and Dutch Renaissance design styles.	**4**

Q7 a) Three characteristics of the Dutch Renaissance style are:

- Rectilinear design with central axis linked to symmetry of house

- Tree-lined canals providing enclosure from surrounding landscape

- Strong emphasis on horticulture e.g. growing of flower bulbs

Candidates' answers needed to be sufficiently descriptive to attain full marks.

b) Four differences between the Dutch and Italian Renaissance styles are:

-Dutch gardens had a stronger sense of enclosure than Italian

-Dutch gardens were generally on flat ground and Italian gardens on slopes

-Dutch gardens had less emphasis on statuary/ monuments than Italian

-Dutch gardens were generally on a smaller scale than Italian

It was important that these answers referred to both styles of garden, either by mentioning both the Italian and Dutch explicitly, or just mentioning one and using comparative adjectives, e.g. 'more', 'larger' etc. Candidates who simply described either Dutch or Italian gardens would not have been awarded full marks on part b).

MARKS

Q8 Describe **FIVE** distinct ways in which the concept of a garden as 'outdoor living space' has influenced garden design in the UK today. **10**

Q8 This question was about the influence that the concept of the garden as 'outdoor living space' has on contemporary UK gardens. Five examples of this influence are:

- Garden furniture has become a more important feature of designs.

- There is greater fusion with interior design

- There is more use of hard landscape surfaces

- There is more need for privacy/screening

- There is less emphasis on horticulture/plants

In order for the answers to be sufficiently descriptive, they needed to reinforce the initial statement by providing examples or clarifying the influence in some other way. For example, with respect to garden furniture, it could be stated that due to this influence, there is a wide range of garden tables, chairs sofas etc. for designers to choose from. With respect to interior design, it could be stated that garden designers may echo materials and features of the interior design out in the garden, perhaps by using the same flooring. The question was generally answered appropriately but there were some candidates who tried to answer the question in terms of the influences that have promoted the concept of outdoor living space, citing examples such as foreign travel and TV programmes. This was an incorrect interpretation of the question.

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