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| **Title** | **Explain design principles used to generate two-dimensional Māori design** | | |
| **Level** | **4** | **Credits** | **10** |

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| **Purpose** | People credited with this unit standard are able to explain the use of weight, repetition, ratio, opposites, direction and volume in two-dimensional Māori design. |

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| **Classification** | Whakairo > Toi Whakairo |

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| **Available grade** | Achieved |

**Guidance Information**

1 Tikanga and kawa related to the content of the Whakairo Sub-Field refer to specific interpretations and understandings of whakapapa, te reo, symbolism, concepts and representation within a Whakairo context. They are distinctive from those within the broader context of Te Ao Māori.

2 Glossary
*Weight* – the relationship between compositional components in respect of visual heaviness and lightness;
*Balance* – the distribution of visual weight around an axis;
*Symmetry* – a term used to define balance in which line, colour, pattern, texture, shape or form is reflected across a central axis. These elements may exist as exact replication or a disposition of visual weight;
*Asymmetry* – a term used to define balance in which line, colour, pattern, texture, shape or form is not reflected across a central axis;
*Correspondence symmetry* – a term used to define symmetry across space. That is, an asymmetrical composition is reflected from one side of the house to the other. An example of this principle is found in the kōwhaiwhai on a set of heke in Te Hau ki Tūranga in Te Papa Tongarewa – the National Museum of New Zealand;
*Bilateral symmetry* – a term used to define balance in which line, colour, pattern, texture, shape or form or is reflected across a central axis. The axis may be vertical or horizontal;
*Bi-fold rotation* – a term used to define a symmetrical system in which balance is achieved across one or more axes through a rotation of pattern;
*Slide reflection* – a term used to define a symmetrical system in which balance is achieved through the alternation along a line of an element of design and its mirror image;
*Repetition* – the reproduction of similar visual entities;
*Rhythm* – the ordered disposition of visual entities;
*Ratio* – the relationship between compositional components in respect of a whole to its parts;
*Proportion* – the comparative division of parts;

*Opposites* – the contrary arrangement of visual entities;
*Contrast* – the relationship between compositional components in respect to their differences;
*Direction* – the occurrence of visual pointers;
*Movement* – the motion aspect of composition where the eye follows visual cues from point to point;
*Serpentine* is also known as pakohe;
*Volume* – the definition of mass by three-dimensional parameters;
*Space* – the three-dimensional scope of compositional arrangement.

## Outcomes and performance criteria

### Outcome 1

Explain use of weight in two-dimensional Māori design.

### Performance criteria

1.1 Forms are analysed to ensure identification of balance in two-dimensional Māori design.

Range symmetry and/or asymmetry, correspondence and bilateral symmetry, bi-fold rotation, slide reflection.

### Outcome 2

Explain use of repetition in two-dimensional Māori design.

### Performance criteria

2.1 Forms are analysed to ensure identification of rhythm in two-dimensional Māori design.

Range regular recurring motif and/or random occurring motif.

### Outcome 3

Explain use of ratio in two-dimensional Māori design.

### Performance criteria

3.1 Forms are analysed to ensure identification of proportion in two-dimensional Māori design.

Range symmetry and/or asymmetry, correspondence and bilateral symmetry, bi-fold rotation, slide reflection.

### Outcome 4

Explain use of opposites in two-dimensional Māori design.

**Performance criteria**

4.1 Forms are analysed to ensure identification of contrast in two-dimensional Māori design.

Range positive and negative and/or pattern and plain, light and dark, mass and void.

**Outcome 5**

Explain use of direction in two-dimensional Māori design.

**Performance criteria**

5.1 Forms are analysed to ensure identification of movement in two-dimensional Māori design.

Range cyclic and/or vertical, horizontal, oblique, serpentine.

**Outcome 6**

Explain use of volume in two-dimensional Māori design.

**Performance criteria**

6.1 Forms are analysed to ensure identification of actual and implied space in two-dimensional Māori design.

Range open and/or closed.

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| **Planned review date** | 31 December 2026 |

**Status information and last date for assessment for superseded versions**

| Process | Version | Date | Last Date for Assessment |
|---|---|---|---|
| Registration | 1 | 5 December 1995 | 31 December 2019 |
| Revision | 2 | 6 April 1998 | 31 December 2019 |
| Revision | 3 | 19 April 2000 | 31 December 2019 |
| Revision | 4 | 18 September 2001 | 31 December 2019 |
| Review | 5 | 19 December 2003 | 31 December 2019 |
| Review | 6 | 12 December 2008 | 31 December 2019 |
| Revision | 7 | 21 May 2010 | 31 December 2019 |
| Rollover | 8 | 21 February 2013 | 31 December 2019 |
| Revision | 9 | 19 November 2015 | 31 December 2023 |
| Review | 10 | 15 September 2016 | 31 December 2023 |
| Review | 11 | 24 March 2022 | N/A |

| Consent and Moderation Requirements (CMR) reference | 0082 |
|---|---|

This CMR can be accessed at http://www.nzqa.govt.nz/framework/search/index.do.

**Comments on this unit standard**

Please contact NZQA Māori Qualifications Services mqs@nzqa.govt.nz if you wish to suggest changes to the content of this unit standard.