Have I Got a Proposition for You: Developing the capability for compelling arguments through rhetorical practice in the design studio

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Designers draw implicitly on rhetorical modes of appeal (ethos, pathos, logos) in the way they talk about their work in terms of its strategic, social, and cultural impact. Rhetorical practice on its own, however, may not align with an ethical position. Yet design's increasing emphasis on values, behaviours, and social action indicates a practice that requires expertise in formulating compelling design propositions that inspire people to act. This has significance for design education in relation to developing learners' capabilities in making more compelling arguments for their design work that emphasise the social and ethical impact of design in use. This paper proposes that such capabilities can be developed by examining the rhetorical modes of appeal integrated with the dialogic aspects of design studio learning (Shreeve, 2015). We discuss results from observations of studio critiques at four Australian universities that sought to gauge the degree to which the rhetorical appeals were implicit or explicit in students' presentations. We argue that examining how design students describe their work and think about their role as designers improves understanding of the value of rhetorical practice within new and developing fields of design.

design education; design practice; rhetoric; criticism

1   Introduction

All of my conversations now with clients are to do with language, behaviour and values, those three things (Designer, 2015).

The statement above is from an interview with a long-established communication designer based in Australia. The interview centred on the kinds of conversations he has with clients, and particularly his approach to formulating design propositions undertaken on behalf of those clients to elicit their engagement and inspire action in audiences. The comment is indicative of a broad shift in

professional graphic and communication design thinking and practice, from one that focused on the value and meaning of an artefact to greater emphasis on values and behaviours, strategy, interaction, experience, use, and social impact (Friedman, 2012; Margolin, 2002; Norman, 2010). In Australia, the term "graphic" is increasingly absent from the websites of professional designers who are redefining what they do for their clients by emphasising their services and practices as design for communication and as a cultural force. For example, design firms are now working in more multidisciplinary ways, they are more concerned with strategy and value that "harnesses culture and creativity" and engages people (Studio Round, 2017). They have redefined their own brief as designers to be more in tune with designing "human experiences that enrich lives" and "improve wellbeing" (Frost* Collective, 2017). In the design literature, Findeli (2001) has also described how a systematic enquiry of a design brief "pushes material artefacts to the background in favour of the actors within the system" thereby inviting designers to become more interested in the "human context yielding the brief" rather than in a brief focusing on the formulation of a product (pp. 14-15).

It is important to recognise these are not new ideas. It can be seen in the literature that this observed shift in thinking about and practice of design has been investigated and debated for some time and we have contributed to this discussion in previous work (Kelly, 2014, 2016; Thiessen, 2017; Thiessen & Kelly, 2017, forthcoming, 2018; Thiessen, Kelly, & Williams, 2015). We do not wish to circle around the same discussion in this paper but rather point to a way forward by exploring how these rising theories can be applied in the educational design studio by developing a practical framework for learners to develop the capabilities enabling them to align their practice more closely with the sort of tasks they are actually expected to do, *now,* as designers.

Changes to the culture and scope of design practice signal not only the way a designer's work is characterised, but by implication the ways available for their clients, and the public to interact with design and designers. For communication designers, an increasing focus on behaviours, values and social action involves being adept at providing alternative stories and propositions to the ones audiences are predisposed to. In this paper we propose that such capabilities can be developed by reflecting on shifts in communication design practice to build on the dialogic aspects of design studio learning where students "practice arguments, explain thinking processes and learn the languages of design" (Shreeve, 2015, p. 88). In short, by integrating learning from the rhetorical modes of appeal, namely *ethos*, *pathos*, and *logos*, with design studio pedagogies.

2   Developing design capability in the curriculum

In higher education contexts, graduate capabilities are broadly understood as the knowledge, skills, and attributes a university or institutional community agrees its students should develop and demonstrate during the course of their study. Local contexts, histories, and cultures, combined with institutional priorities, also operate to shape specific educational offerings. To understand how design capabilities are broadly understood, we draw on two benchmark statements: the Cumulus International Association of Universities and Colleges of Art, Design and Media's "Design Education Tuning Document" (2012) and the International Council of Design's (ico-D)[206] document, "Icograda Design Education Manifesto" (2011). While there are numerous regional professional design codes of conduct and practice standards and design education reports, both Cumulus and ico-D are constituted by international membership (individuals, educational institutions, and design organisations), that broadly inform, and are informed by, design and design education across many countries.

Within both of these documents, the role of the designer as a facilitator concerned with social impact, and the importance of effective communication as a professional capability, are clear. For example, the Manifesto posits communication design as a practice that integrates the dialogue and

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[206] ico-D was known as the International Council of Graphic Design Associations (Icograda) until its name change to the International Council of Communication Design in 2011, then the International Council of Design in 2014.

approaches of other disciplines into a "multidimensional and hybrid visual competence" (2011, p. 8), whereby a designer "uses an inclusive approach that emphasises difference; respects human, environmental, and cultural diversity; and, strives to achieve common ground", and "demonstrates cultural, ethical, and professional appropriateness" (p. 9). Similarly, the Cumulus Tuning Document sets out student learning outcomes and competencies by level descriptors, where "First Cycle" is Bachelor-level study. Included under "Key Subject Specific Competencies – General Knowledge" is the capability for learners to demonstrate "awareness of the position of design in social, cultural/artistic, political ecological, economical, and ethical contexts" (2012, p. 3). Under the descriptors for "Key Generic Competencies – Communication Skills" is a "[b]asic understanding of efficient communication in written, oral and visual forms" and a "[b]asic knowledge of rhetorical skills" (p. 4).

Together these point to a need for approaches to design pedagogy that emphasise context, culture, values, and behaviours, that work alongside the impact of design in use; i.e. in social context and where people's responses are a valuable part of the design outcome. University students undertaking design degrees must then expect to develop demonstrable knowledge and skills in criticism so they can evaluate what determines social and cultural value. In parallel, they must demonstrate a capability to make and articulate effective and appropriate arguments for their design work that draws on basic rhetorical practices.

3 Background to the rhetorical model for design education

While we acknowledge the breadth of rhetoric as a field of study, and its extensive history as a cornerstone of western human communication, it is not our purpose, nor is it possible within the scope of this paper, to discuss either in detail. What is important to note is that although it appears the relationship between design and rhetoric is becoming more widely recognised in academic circles (Bonsiepe, 1999; Ehses, 1984, 2009; Gallagher, Martin & Ma, 2011; Halstrøm, 2017; Joost & Scheuermann, 2007; Poggenpohl, 1998; Thiessen & Kelly, 2017; van der Waarde, 2010), evidence of the explicit integration of the art of rhetoric in communication design curriculums remains scant. It is a recognition of this gap that has motivated us to explore a model for teaching approaches that aim to develop necessary knowledge and skills enabling students to construct more compelling arguments and better situate their design work, based on the rhetorical modes of appeal: ethos, pathos, and logos. We posit that explicit learning in the rhetorical modes of appeal or "demonstrations of proof" drawn from Aristotle's *The Art of Rhetoric*, provide a useful theoretical framework for catalysing learners' capability in making more compelling design arguments and propositions. Aristotle's thought is relevant because of his consideration of rhetoric as a practical art, making it suitable for design pedagogy and practice. As an art, rhetoric can be taught, learned, and assessed, and as a practice it is an activity that human beings engage in through public discourses and symbolic exchanges (Gallagher et al., 2011).

3.1 Design, deliberation, and modes of appeal

Of the three kinds of classical rhetoric proposed by Aristotle[207], we draw on deliberation as a key concept underpinning our model describing the relationship between design and rhetoric. This is because deliberative rhetoric is future-oriented, as opposed to forensic rhetoric, which evaluates the past, and display rhetoric, which focuses more on ceremonial procedures. Like design, deliberative rhetoric focuses on the means to an end with the aim of encouraging (or facilitating) a specific course of action. That action is taken with the aim of achieving a desired result that is based on people's values and goals, which for Aristotle is *eudaimonia* and the central assumption of his ethical theory. Although eudaimonia has been translated as "happiness", it is closer to "wellbeing" and "flourishment" than hedonistic pleasure (Gallagher et al., 2011, p. 31). For Aristotle (1991) it was specifically "virtuous welfare, or self-sufficiency in life, or the pleasantest secure life, or material and

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[207] Aristotle's three modes of appeal are deliberative (political, advisory), forensic (legal, judicial), and display (praise/blame, ceremonial). As stated, deliberative most closely aligns with design practice.

physical well-being accompanied by the capacity to safeguard or procure the same" (p. 87). For him, the purpose of deliberative rhetoric is to urge people towards that which is more advantageous or to deter/dissuade them from harm. In other words, the proposition of improved wellbeing and a deeply fulfilling life.

Deliberative rhetoric is a useful model for thinking about communication design because, like design, it deals with prospective action or possibility, and centres on human choice (Poggenpohl, 1998). Since design is concerned with how things could (or "should") be, i.e. "better" than how they are, it is tied to both context and free will, and is also closely linked to ethics. The practice of rhetoric can be directed to a person only when they are free to act; rhetoric is redundant when aimed at persons who *must* do something (Burke, 1969). Whilst the purpose of rhetoric is to create "a constraining bond between what is said and the person or persons to whom it is said" the same bond is not required between the "speaker" (rhetor) and what is being said (Foucault, 2011, p. 112). Based on this thinking, rhetoric on its own lacks a critical dimension, so attending to design's (rhetorical) motivations without critical reflection implies "acting without consequence" (Dilnot, 2015, p. 143). But, if connected to a parallel practice of criticism, rhetorical arguments can be tested in social contexts for cultural value. Since audiences are implicit in how meaning is created and understood from design objects (Findeli, 2001; Kimbell, 2011, 2012; Siu, 2003), the intended outcome and how people respond is the priority of the design. If design is held to account in this way, the principle position of a critical rhetorical practice is to act for a greater good.

With eudaimonia (flourishment) as the goal, the approach to creating an effective proposition is through three forms of demonstration or "modes of appeal". In framing the approach to our rhetorical model for design practice to students, we drew on discussions of ethos, pathos, and logos from a range of sources, whose roots align with Aristotle's rhetoric, with Corbett & Connors (1999), and from the design literature, Buchanan (1995; 2001), and Ehses (2009).

In our model shown in Figure 1, ethos is described as character or "voice", the persona of a design which an audience identifies with and relates to (Buchanan, 2001). We describe this appeal in terms of whether an audience would find the argument credible based on whether what it is proposing is believable and reliable i.e. its integrity.
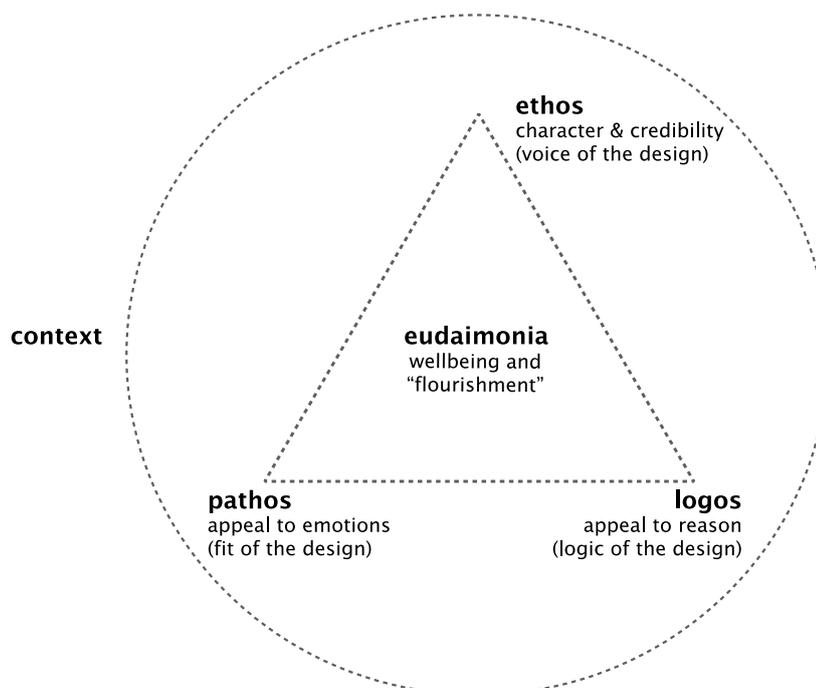

Figure 1 Conceptualisation of the rhetorical model for analysing and structuring design propositions based on context, human values, and goals.

Pathos is explained as emotional appeal; the suitability and fit of a proposition with the disposition (attitude) of a particular audience or community. Pathos is particularly important because emotion and emotional response often drive human desire for fulfilment, which is achieved through action, belief, or behaviour. Logos is described as the appeal to reason; the reasoning and structure of a design such that it is logical, including what comprises a design and its visual language that makes sense in the light of the design voice and fit with the particular audience. The model is conceptualised as an interrelation between these three appeals with eudaimonia (wellbeing and flourishment) as the goal.

3.2 Approach to research

In professional practice, communication designers draw implicitly on rhetorical modes of appeal as evidenced in the way they talk about their work and their practice (Kelly, 2014). However, we propose it is problematic that this practice is not applied in a more explicit and intentional way and suggest it points to limited knowledge about the application of rhetoric as a design practice resulting in its absence in pedagogies used to teach design.

Pilot work revealed design students show preliminary understanding of rhetorical practice but that this knowledge is more apparent when projects are embedded in social contexts rather than focused on crafting designed objects (Thiessen & Kelly, 2017). For example, the students who took part in the pilot study tended to form a more cohesive argument and were more actively engaged with the rhetorical appeals when discussing research-led work compared to object focused practice-led outcomes, and which involved addressing a particular issue on behalf of a cause, client, or concern – a more familiar role expected of designers in professional practice. An implication of that study, however, was a need for a critique of designers' position(s), given that design is fundamentally performed by individuals and socially relational. Rhetorical practice on its own may not align with ethics; however, when coupled with a critical practice a designer's stance informed by their role as a citizen is fundamentally relevant and inescapable.

Since the social understanding of what a design outcome is has shifted, the expectation that designers can more readily and intentionally engage with rhetorical practice seems more apparent. This means new pedagogies are needed for design learners to develop rhetorical expertise. Through the development of a model for professional practice our goal is to inform the way design education could be approached to assist learners to develop this knowledge and capability more explicitly, and critically. In this study, we examine how design students think about their role as communication designers, which informs the larger project by developing a better understanding of the value of rhetorical practice within new and developing fields of design.

4 Method

The aim of this study was to examine how rhetorical practice is manifest in how design students talk about their work in semi-formal educational studio critique sessions. We observed advanced-level undergraduate student presentations of work across four different Australian universities in Adelaide and Melbourne. The presentations were semi-formal in that the students presented final work submitted for assessment and were expected to prepare a short presentation touching on key aspects of the work. However, as a result of typical critique discussions a level of fluidity necessary for productive learning environments was expected (D. Dannels, Gaffney, & Martin, 2008; D.P. Dannels, 2005; D.P. Dannels & Martin, 2008; Whittington, 2004; Wong, 2011). The studio critique sessions were of typical formats for educational studios where students prepare short presentations to large or small groups of peers along with the studio teacher[208]. These were final presentations of work rather than work-in-progress critique sessions. This is significant because the intention of the discussion is different based on whether the work is deemed to be complete or unfinished. Students

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[208] The term "teacher" here refers to the educator leading the learnzng task and describes the range of roles, positions, or titles of different individuals who contribute to studio education.

tend to focus more on what they have done rather than what they could still do to improve the work. In this sense, their arguments must be complete to consider how to present what they have done as a viable proposition in response to the design brief.

We observed four in-studio presentations of work. This is a typical practice in the educational design studio, and we did not ask the students to undertake any tasks they would not be familiar with. Since this is a routine expectation of the students, they were likely to respond and discuss their work in a usual way, which meant we were more likely to collect data that was a reliable example of what students would typically say than if the task did not follow a regular procedure. In their own context, each student was expected to prepare a brief presentation. We audio recorded each session to ensure accuracy in how the responses were represented. The audio was analysed for instances of engagement with the rhetorical modes of appeal through the language used in the context of a student's overall design proposition.

There were two participant groups recruited for this study. The groups comprised students in their final term of their final year of a 3-year undergraduate degree in communication design at an Australian university. Group 1 comprised students from the University of South Australia (where the researchers are based). Group 2 comprised students from comparable programs at three other Australian universities. Students across the participant groups presented finalised communication design work accompanied with an oral presentation to their studio teacher and peers. The oral presentations given by each student were for the final stage of a design project in their studio courses, detailed in Table 1. Presentations varied in length and degree of formality. All of the students were also required to present their final design works in material and/or digital form with their oral presentation. The table below sets out the details of participant groups, duration of each presentation, and the type of design project that students presented.

Table 1   Details of participant groups and project types from observations of in-studio presentations.

Group	Participants	No. of participants	No. of classes + teacher/s	Duration of student presentation	Type of design project presented in studio session
1	Group 1	68	3 classes; 1 teacher per class	5-10 minute formal presentation	Design research project; Student defined social issue; Student-led approach + outputs; Individual student project
2	Group 2a	24	1 class; 1 teacher	Brief, informal presentation	Typographic poster/program; Defined client and output; Student-led approach; Individual student project
	Group 2b	23	1 class; 1 teacher	5-10 minute formal group presentation	Communication design strategy; Defined client and outputs; Student-led approach; Student small group project
	Group 2c	24	1 class; 2 teachers	5-10 minute formal presentation	Design of participatory research method; Defined but broad social issue; Student-led approach + outputs; Individual student project

As the design students participating were all advanced undergraduates, they were familiar with and required to participate in studio critiques and oral presentations of design work, demonstrating their socialisation and known vocabularies relevant to design practice discourses. As such they had developed sound knowledge of design language and practice at their respective universities through studio learning as a site for enculturation into learning ways of being and acting as designers (Shreeve, 2015; D. Dannels et al., 2008).

All participants were informed that we were observing implicit and explicit uses of rhetoric in their presentations, and provided with the following descriptions of the rhetorical modes of appeal:

- **Character and credibility (ethos)** – the character or voice of the design and how it creates a relationship of identification with the values and/or beliefs of the audience i.e. is the audience likely to find the proposition credible and reliable?
- **Emotional appeal and fit (pathos)** – appeal to emotions – how well a design is suited to and fits with the disposition of its audience i.e. is it likely to appeal to and be useful to the audience in its intended use?
- **Logical structure and reasoning (logos)** – the logical structure and reasoning of the design proposition i.e. appropriateness of the structure, medium, and context, to the argument and audience (i.e. visual language).

Students in Group 1 had been introduced to the modes of appeal from the second year of their communication design degree. Following Ambrose, Bridges, DiPietro, Lovett & Norman's (2010) approach to developing expertise, these students have been introduced to and used the rhetorical modes of appeal to: research and analyse existing visual communications (acquire skills); formulate strategies for design propositions (practice and integrate skills); and through studio critique dialogues, learn to know when to apply these skills (p. 96). As part of their individual capstone design research project in their third year, these students were asked to individually construct a rhetorical argument for their design that clearly explained their approach in the light of the three rhetorical appeals.

With Group 2, data comprised the oral presentations given for either individual or small group projects from each university as part of students' regular coursework to examine how rhetorical appeals might be used and/or applied in their presentations of design work. These students had not undertaken explicit education in rhetorical practice in the context of their design curriculums.

All participants granted permission for their presentations to be used in this study and the research was approved by our university human research ethics committee. Participants' identities were removed from the transcribed data during analysis and does not form any part of the results and discussion.

5   Results and discussion

Overall, students across the groups showed a moderate level of skill using the rhetorical appeals implicitly. In line with our pilot work (Thiessen & Kelly, 2017), the results from this study also indicated that the focus of the project brief, either research-led (problem/issue focused) or practice-led (artefact/object focused), had an impact on how students orally presented their work. However, what became apparent in this study is that the expectations of the project brief affected not only how the students spoke about their work but also how subsequent discussion and dialogue between peers and teachers was undertaken in response. Interestingly, the expectation is the critical discussion would be more involved and that the student would consider the position of the work more socially. It is in this space we may be able to prescribe more direct links between rhetorical and critical practices (Thiessen & Kelly, forthcoming, 2018).

For example, with Group 2a, the application of rhetoric was most apparent in language associated with logos, while the application of ethos was least clear. This is not unexpected as students are familiar with and practiced in discussing the formal aspects of their work; skills that have a long history as the focus of learning in undergraduate communication design. For example, the dialogue between individual students below implies a fit between formal aspects such as lines, text, colour, and hierarchy (logos) and the character or intended voice that is projected e.g. "like a mask" (ethos):

> **Student:** *… And in terms of the motion, I was thinking about making these lines appear and then the text appears in the background like a mask.*

> *Student: … have you tried, you know how in the centre it's the detail about the screenings, have you tried putting that also in the yellow?*

> *Student: Oh yeah, I could do that. I don't know, I feel like if I put it – well it's like an orange then it will be almost equal hierarchy to the [Poster Title] and I don't want it to be, I want it to be – I don't know. I'll try it.*

Studio dialogue with this group accentuated the logic and structure (logos) above all else and was more a turn-taking exercise between learners and the teacher than a structured dialogue. This was likely due to the nature of the project, which was practice-led, and because students were finalising a defined output and discussing details to do with typographic variables, structure, and layout. For example:

> *Student: But there was also gradient with the text going down with the titles of each film, so the yellow, orange and then the darker orange at the bottom. So I thought maybe there were too many colours, that was probably the main concern. Otherwise everything seems to be fitting in okay.*

> *Teacher: Yeah I think the text looks really comfortable in the space, it doesn't look like you're trying to cram too much information in.*

In the exchange above, "comfort" is clearly desired, and indicates a relationship with the experience of the proposed reader (pathos), but is limited to an implicit understanding between the student and teacher. The lack of a clear articulation of pathos may be problematic as emotion is a primary driver for human response. This could point to a clear area for skill development.

The majority of oral presentations in Group 2b started with a brief statement by students (usually a sentence or two) that showed some implicit understanding of the means to convey the character of the client, such as this introduction from one group:

> *Student: So we're connecting history. So our communication statement is connect [Client Name] in terms of its local heritage and culture, enhancing the sense of local identity. So this is our brand. Our brand is fairly simple, it communicates well, you feel connected; its history. These are the colours we chose. We decided to keep it simple for families, keep it colourful, keep it a little bit fun.*

The above comment shows how logos is interwoven with ethos and contrasts the discussion observed with Group 2a. For instance, "local heritage and culture" indicate the character and credibility of the client that aims to create a relationship with its audience based on "local identity" i.e. their connection to place. These in turn are related to the visual language being "simple" and the use of selected colours to "keep it colourful" and "fun" intended to appeal to families.

A trend that emerged from Group 2b was an emphasis on what constituted their design (e.g. outputs such as identity/logo design, website, signage) and how these were expected to perform or function, inferring a causal relationship between the design output and its social impact. For example, the comment below from the start of one student group's presentation imbues the design of a mobile application (logos) by being "fun and educational" (ethos and pathos), as the key motivator for its audience (young people) to improve their lives:

> *Student: So our group was called [Group Name] and we developed an app that allows the youth of [Client Name] to live cheaper and more sustainabl[y] … And a game was developed to be a fun and educational way to learn to be sustainable.*

While use of ethos and pathos was implicit in all groups to varying degrees, their application was most explicit in Group 1. All but one student in this group structured their presentations into distinct parts, corresponding with the rhetorical model provided. Students began by describing the context, character, and credibility of the design (ethos), interwoven with and followed by the specific audience this would appeal to, and in what way (pathos). Lastly, but also interwoven, students in

Group 1 described specific decisions made about formal aspects; visual language, formats, design outputs, and how these were relevant to the particular audience. The most significant observation about the results from this group is that students did not start with logos such as visual language and design outputs. They spent most of their presentation time on framing the context, purpose and perceived needs of the specific audience. Interestingly, there were far fewer comments from the teacher and peers in this group seeking to unpack the context, design, or how it intended to appeal to the identified audience.

As an example, the following student sought to identify with people who are at risk of natural disasters. The credibility of his approach (ethos) was through its appeal to safeguarding people's safety. Below, he introduces his presentation by explaining why they should adopt his design for an in-home disaster aid kit rather than digitally communicated information:

> **Student:** South Australia is becoming too complacent in regard to natural disasters and not attending to preparedness to a reasonable extent. Storms and floods, heatwaves, earthquakes and bushfires are a part of life in Australia, with [emergency] information advising the widespread community as to what to do in the majority of these situations. With a more technologically advanced society this has led to the information being mostly digitised. There's a large chance it will become unavailable in an emergency situation where power out[ages] are common. Digital information also means that information isn't in direct view and unlikely to be acknowledged prior to a disaster. Information that is not digitised often comes in the form of a brochure which has no sense of permanency in the household and is often disposed of.

The same student drew on language from the rhetorical model to convey ethos and pathos, such as with these comments: "The voice of my design overall is calming but with a serious undertone, earning a sense of trust in the audience" and a "level of permanency". The reasoning for the design and its fit with the audience was further described as "logical due to its sense of permanence", reiterating an ethos of stability and endurance in a climate of instability due to natural disaster.

The application of ethos and pathos was also clearer with Group 2c, the students who were designing and testing prototypes for a participatory design research method. The majority of student presentations began with a description of the context, character and voice of the design approach (ethos), interwoven with a consideration of the audience they were appealing to and in what way (pathos). For example:

> **Student:** I've been exploring incorporating green infrastructures into densely populated cities as a way to reduce carbon emissions and to improve the environments as well as public opinion and how they feel within the city … changing the way the streets are, the way people move in the streets and whether people would be happy with that … And of course considerations that will always constrain projects like the city budget and the feasibility of the imagined futures because trying to project yourself into the future is really, really difficult.

The main difference between Group 1, who practised and applied the rhetorical model, and the students in Group 2, who did not, was the way in which the former structured their oral presentations. Group 1 drew on each of ethos, pathos, and logos, and in the majority of cases, showed a notable emphasis on ethos and pathos. The following comment demonstrates how this student from Group 1 sought to create emotional appeal by reflecting on first-hand experience, indicating an enhanced understanding of a specific audience's disposition:

> **Student:** Borderline personality disorder is a complex and often misunderstood mental illness that affects not only the patients but family and friends as well. BPD is extremely hard to diagnose because people's personalities are constantly changing. Also health professionals don't want to label a person with BPD because there is a negative stigma

surrounding the illness. I decided to focus my research project on borderline personality disorder because when I was choosing a topic, my sister had been diagnosed with it.

Interestingly, in presentations from Group 1, teachers commented less on the need for students to situate their work contextually, or in relation to audience, compared to Groups 2a and 2b. This may be a result of their prior learning, but it might also be due to the project parameters, which were more practice-led for Groups 2a and 2b. In these discussions it was the teachers who frequently drew attention to the need for making context explicit with attention to the ethos of the client and the design strategy so as to establish the value for the client up front, and in making a connection to the "real world" and "real experience" (Group 2b).

A consideration of the specificity of the audience also showed an increased engagement with pathos (Group 1, Group 2c), and was most evident with Group 1. However, in the absence of research examining the particularity of an audience or community of users, students themselves tended to adopt the position of the user/reader in their descriptions of how what they had designed would be interacted with and the relative design components would perform. In these cases, there tended to be a clearer connection between logos (visual language, the "what" of the design) and the character, or ethos, than with pathos or the ability to relate emotionally based on what a particular community of users or an individual would respond to or seek most. A limited interpretation of emotional appeal in communication design indicates a clearer articulation of pathos that addresses the particularity of audiences as a potential area for skill development in design education. The ability to develop this as a capability suggests an expanded understanding of human behaviour, and that communication design students might benefit from theoretical learning grounded more in understanding people (e.g. sociology, psychology, cultural studies).

Design studio learning, as an enculturation to a community of practice, helps students to unpack the culture and languages of that community, including how designers think and act (Shreeve 2015). Communication designers exercise domain knowledge and expert skill with an "unconscious competence" (Ambrose et al., 2010, p. 97) in their use of rhetorical appeals e.g. when they describe what they do in terms of language, behaviour and values. Students who are introduced to design's relationship to rhetoric, along with a critique of that relationship, who acquire skills in the rhetorical modes of appeal, practice and integrate those skills with design studio learning, begin to understand both the value of rhetoric for design practice, and its shortfalls. In this way they are transitioning from an awareness of what they don't know, towards a "conscious competence" where they will have a degree of capability in their domain but "still must think and act deliberately and consciously" (Ambrose et al., p. 97). Furthermore, examining how design students draw on rhetoric when discussing their work and how they position themselves as designers, contributes to understanding the capability of learners to more consciously integrate this knowledge and skill as part of their developing design practice, and indicates that new pedagogical approaches are needed for design students to develop rhetorical expertise. Since rhetorical practice does not necessitate an ethical position by the designer, it also suggests that rhetoric is only one set of knowledge and abilities to be evaluated as part of developing new design curriculums. Alongside rhetoric the social practice of criticism requires social contextualisation and consideration to personal and cultural ethics.

6   Conclusion

Communication design practitioners are increasingly focused on behaviours, values, and social impact which involves expertise in providing compelling propositions in order to engage clients and inspire action in audiences. In this paper we proposed that such capabilities can be developed in design education by building on the dialogic aspects of design studio learning, and by integrating skill and knowledge in the rhetorical modes of appeal; ethos, pathos, and logos, with design studio pedagogies. The results of a series of student presentations of design work from four Australian universities revealed how students' use of rhetoric was either implicit or explicit. We argue that introducing students to the way design is akin to deliberative rhetoric, acquiring skill in, then

practising and integrating the rhetorical modes of appeal with design learning, enables students to develop capability in making more compelling arguments for their design work; theoretically and practically. Additionally, developing cognisance of the particularity of audiences through pathos alongside the social impact of their practice in the light of its intended goals, points to the need for design pedagogy to attend to design's (rhetorical) motivations as a critical practice.

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