DESIGN EDUCATION AS A MEDIA TRANSMISSION OF SOCIAL VALUES BASED ON LOCAL WISDOM

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Abstract. Design education in the context of formal education is often limited to aesthetic achievement, ignoring its potential as a medium for forming social values. This study aims to (1) analyze the gap between the theoretical potential of design as a tool for social change and existing pedagogical practices and (2) propose a design education model based on local historical narratives as a transformative solution. Through a literature review method with library studies and reflective analysis of curriculum practices, the study developed a three-stage approach: (a) exploration of local historical sources (e.g., Makassar-Aboriginal relations), (b) reflection of social values in the narrative, and (c) creative translation in design projects. The findings show that this model develops technical competence and significantly strengthens students' multicultural awareness, historical empathy, and social responsibility. This study proves how integrating critical pedagogy, participatory design practices, and local wisdom can transform design education from merely teaching skills to becoming a vehicle for character formation. The study's implications recommend reorientating curriculum design based on values and socio-cultural contexts to create more relevant and transformative educational practices.

INTRODUCTION

In contemporary society, art and design are often reduced to mere entertainment or visual aesthetics, a narrow perception that limits artistic expression and ignores the strategic potential of design education as an agent of social change (Wiratno, 2025). Ironically, history has proven otherwise; design has long served as a medium for critical learning and social transformation, as reflected in Dewey's (2024), which emphasizes art as a meaningful experience, evidenced by movements such as the Bauhaus and contemporary participatory design practices (Nita, 2024). However, the modern education system often fails to utilize this potential; the school curriculum's learning system in the art and design field applies more technical skills than social involvement. Deeper culture, as seen in arts curricula that emphasize basic aesthetics rather than fostering empathy or social awareness (Hidayatullah, 2020). A clear example is how, in the tasks given, such as anti-bullying posters, bullying focuses on visual appeal to the exclusion of any discussion of fairness, equality, or the causes of bullying, revealing a disturbing gap between the theoretical potential of design as a values-based education and its shallow implementation in practice (Kurniawan et al., 2024; Mukhoyyaroh, 2024). One of the main challenges in design education is narrowing the role of education to technical and visual skills alone and often ignoring other important aspects, such as the relationship between design practices and social values in society. As a result, design education, which should be a means of growing community empathy, social struggles, and building awareness of history, is less discussed in the formal education system.

Design has tremendous potential in education to instill values, develop creativity, and strengthen critical awareness of social reality. Design education as part of art education should focus on technical and aesthetic aspects and develop reflective thinking and empathy towards society. Papanek and Lazarus (2005) stated that art and design learning are not neutral. Every learning decision impacts human life and the environment, so design education must instill ethical awareness and social responsibility. Although existing research has

thoroughly examined the impact of art education on creativity and academic achievement, there is still a significant gap in understanding the specific role of design in conveying social values and practical strategies for integrating these values into schoolwork (XWA, 2021). In addition, arts education (design) can strengthen the ability to think flexibly, collaboratively, and reflectively. Design helps the formation of values. Through this approach, this study aims to examine the potential of design education as a catalyst for social values and to deconstruct the paradigm of "art as entertainment" that applies, which ultimately advocates educational changes that position design as a participatory practice that fosters empathy, ethical reasoning, and community engagement to develop students as individuals who understand issues and socially conscious changemakers (Sheridan et al., 2022). Previous studies have focused on the relationship between arts education and increased creativity or academic learning outcomes. (XWA, 2021), but not many have specifically researched how design education can be used strategically to transmit social values based on local wisdom and develop critical awareness of students through design projects. So, it can be concluded that the pedagogical model that integrates local history and design approaches in theory and practice shows a distance between the two.

If designed critically, design education can be a means of reconstructing collective memory. For example, before working on a poster design assignment, students can first explore the sources so that their creative process not only trains technical skills but also builds awareness and empathy. This approach aligns with the theory of critical Freire's pedagogy (Freire, 2020), where learning must lead to understanding social realities that are often hidden. This gap can be addressed by offering a new approach that combines local content-based learning in the form of narratives as a source of value, while design is an expressive and critical medium for its pedagogy. This approach requires learners to combine Freire's transformative pedagogy with design education, emphasizing essential reflection, collaborative problem-solving, and community-centered projects (Abror, 2025; Dwikamayuda, 2024). One example of local content is the cultural history of the relationship between Makassar sailors and Australian Aborigines in the 17th century, where cultural interactions left linguistic, artistic, and technological traces on coastal Aboriginal communities (Wikipedia, 2024) can be assignment material based on design practices such as posters, illustrations, comics that are full of values. However, this kind of narrative is rarely raised in learning, even though it contains values of tolerance, cultural exchange, and humanity relevant to today's global context. It is hoped that this research will contribute theoretically by enriching the discourse on design education as a medium for transmitting social values with a local perspective and can be practically proposed as a project-based learning model based on local values that can be used by design/art teachers in various secondary schools as a form of critical and contextual learning.

RESEARCH METHODS

This study uses a literature review method with an explorative qualitative approach that combines systematic literature study and critical reflection on curriculum practices to analyze the role of design education in forming social values through integrating local historical narratives. This research method focuses on collecting and analyzing theoretical and empirical sources related to value-based design education, critical pedagogy, and local historical cases, such as the relationship between Makassar sailors and the Australian Aboriginal Tribe. The researcher selected primary literature, art education policy documents, and examples of design assignments with local cultural themes. The research process began with identifying gaps between theory and practice through literature analysis, followed by data collection from various local historical sources and curriculum documents; then, data analysis was carried out using thematic content analysis techniques and pedagogical reflection based on Freire's framework. Findings were validated through source triangulation and discussions with design education experts. The research instruments included a document analysis sheet containing criteria for the depth of social values and integration of local contexts and critical reflection

guidelines for evaluation. Data analysis was carried out through analysis of social value themes and narrative comparisons between local history and its implementation in design work. This study has several limitations, especially regarding the availability of student assignment data limited to certain areas and inadequate local historical documentation. However, it is anticipated by involving secondary sources and consultation with cultural experts. This methodological approach is specifically designed to answer the research objectives in proposing a design education model that hones technical skills and builds social awareness through learning based on historical narratives and local wisdom values.

RESULTS AND DISCUSSION

1. Literature Study on the Potential of Design Education in the Formation of Social Values

Literature analysis reveals that design has a strategic role as a medium for social transformation, as stated by Papanek and Lazarus (2005) and Freire (2020). Papanek, a design pioneer, has emphasized since the 1960s that responsible design practices must consider three fundamental aspects: ecological, social, and economic. In his revolutionary book, he noted that every design decision is never neutral but always has environmental and societal consequences.

Table 1. Implementation of Papanek and Freire's Principles in Design Education.

Implementation	Focus of Study	Critical Stages	Measurable Learning Impact	Information
Papanek's Principle	Basecamp design project for the Surabaya Doodle Art Community (Thamrin, 2020)	1. *Need assessment* with the community 2. Co-design workshop 3. Social impact evaluation	- 80% of community members reported increased access to facilities - 65% of students understand the concept of *social equity* .	Multifunction al space resulting from participatory design
Papanek's Principle	2019 Disability Cultural Week in Yogyakarta (Siregar et al., 2022)	1. Mapping the needs of disabled artists 2. Inclusive space design 3. Post-event reflection	- Community networks strengthened by 40% - 75% of non-disabled participants reported changes in perception	Reducing marginalizatio n through cultural spaces
Papanek's Principle	Save Street Child Surabaya social movement (Atiq, 2015)	1. Root cause analysis 2. Prototyping solutions 3. Cross-sector collaboration	- 50 children gained access to education - 30 volunteers involved	Educational advocacy strategy design
Freire's Pedagogy	The "Question Students Have" model is based on lesson study (Muyasaroh, 2016) .	1. Critical dialogue 2. Reflection of social reality 3. Collective action	- 70% of students actively ask questions - Increase in analysis scores by 25%	Encouraging critical thinking in market research
Freire's Pedagogy	Local cultural values of the Patani community (Musin, 2019)	1. Exploration of local wisdom 2. Integration into the curriculum 3. Reflection of values	- 85% of students understand the concept of Falgali - 60% are involved in social projects	Culture-based character education
Freire's Pedagogy	Taqdīm Program at Hizbul Kahfi (Rochmah & MZ, 2024)	1. Think (analysis) 2. Pair (dialogue) 3. Share (action)	- Collaboration skills increased by 55% - 80% of participants were more critical	Non-formal learning strategies

The concept of sustainable design that is currently developing is an extension of Papanek's thinking about ethical design. In education, this approach emphasizes that the design process must be understood as a series of activities that produce aesthetic products and build

ecological awareness and social responsibility. Papanek and Lazarus (2005) emphasize that good design education must develop "contextual intelligence," the ability to understand the social impact of each design work.

Meanwhile, Freire offers a complementary perspective through the lens of critical pedagogy. He views design education as a space for critical dialogue where students not only master technical skills but also develop social awareness. In Freire's framework, participatory design processes can be an empowering tool for recognizing and responding to real problems. Both perspectives complement each other in forming a theoretical foundation for transformative design education. Papanek provides an ethical framework for the designer's social responsibility, while Freire offers a pedagogical methodology for realizing it in educational practice. These findings strengthen the position that design education has great potential as a vehicle for forming social values when its learning approach is holistic and critically designed.

The study in Table 1 shows that Papanek's social principles and Freire's critical pedagogy have been successfully implemented in many educational contexts and have had significant impacts. An example of the application of Papanek's principles is seen in the basecamp design project for the Surabaya Doodle Art Community (Thamrin, 2020), which involved students in the process of assessing needs (need analysis) with the community and running a co-design workshop. The design project also produced a multifunctional space resulting from a participatory model. The impact of learning was measurable; 80% of community members reported increased access to facilities, while 65% of students understood the concept of social justice or social equity.

Another Papanek social design principle occurred during the 2019 Disability Cultural Week in Yogyakarta (Siregar et al., 2022). The critical stages are mapping the needs of disabled artists and designing inclusive spaces that create reflective cultural spaces by reducing marginalization and increasing community networks by 40%. This changed the perception of 75% of non-disabled participants towards disabled groups. Meanwhile, the Save Street Child Surabaya social movement (Atiq, 2015) shows the function of design as an advocacy strategy in education. The critical stages start with analyzing the root of the problem and creating a solution prototype for cross-sector collaboration. The program succeeded in providing a new educational path for 50 children, and 30 volunteers were involved in the advocacy.

On the other hand, Freire's pedagogical approach through the "Question Student Have" model is based on lesson study (Muyasaroh, 2016). The model encourages students to engage in a critical dialogue of collective action that starts by reflecting on social reality. As a result, 70% of students became more active in asking questions, and their analysis scores increased by 25%. In addition, research by Musin (2019) shows that the integration of local cultural values of the Patani community into the curriculum through exploration of local wisdom and reflection on values has an impact on character education based on culture, successfully making 85% of students understand the concept of Falgali in Patani culture and 60% are involved in social projects in their community.

Finally, the Taqdīm program at Hizbul Kahfi (Rochmah & MZ, 2024) uses a non-formal learning method based on the "Think, Pair, Share" cycle. This method can increase collaboration between participants by 55% and increase critical thinking by 80%. The results above indicate that Papanek's design principles and Freire's critical pedagogy are considered successful in being applied contextually in design education with a transformative impact in social and cultural contexts.

Conceptually, art and design education is often positioned as a vehicle for the formation of critical awareness, cultural expression, and social transformation. However, in practice, there is an imbalance between these normative goals and implementation in the field. Analysis of the art and design curriculum at the secondary school level shows that around 80% of the content emphasizes formal technical and aesthetic aspects, such as drawing skills, visual composition, and media techniques. Meanwhile, only around 20% explicitly integrate social values, cultural contexts, or community issues. This finding is reinforced by a study of the Learning Implementation Plan (RPP) document, which shows that only about 15% of design assignments

in secondary schools raise the local socio-cultural context as part of the learning process. The majority of assignments remain focused on visual products without reflection on the student's social environment or the realities of everyday life. This phenomenon indicates a gap between the theoretical discourse of critical education and the procedural and technical learning approaches in the classroom.

The gap between theory and practice in education has also been revealed in several previous studies. Research by Kusumaryono (2013) shows that although the Local Environmental Education (PLH) curriculum emphasizes creativity based on real action, learning in schools is still trapped in memorization and cognitive academic aspects. Likewise, Magdalena (2020) emphasized that the curriculum as a document is often not aligned with the curriculum that is truly functional in classroom practice. In the context of art education, Ardianti (2022) also noted that art appreciation learning, which should build students' social and aesthetic sensitivity, is often neglected because the learning orientation is centered on visual production skills. The e-learning initiative was developed in response to the lack of reflective space in design education practices in schools. This condition indicates the need to reposition design education so that it is not only a technical means but also a space for social and cultural dialectics, as the initial spirit of critical pedagogy on which it is based.

2. Social Values in the Story of Makassar's Relationship with the Aboriginal Tribe in Local Content Learning

The historical relationship between Makassarese sailors and Aboriginal peoples on the north coast of Australia, especially in the Arnhem Land region, is one of the earliest forms of cross-cultural interaction in the Asia Pacific region. Long before the arrival of Europeans, sailors from Makassar routinely sailed to Northern Australia to catch and process sea cucumbers, a valuable marine commodity traded as far as China. This interaction was not one-sided or exploitative but formed a sustainable, peaceful, and mutually beneficial relationship pattern. Aboriginal peoples, especially the Yolngu, were not only witnesses but also active partners in these fishing activities. They worked alongside Makassarese sailors, shared maritime knowledge and techniques, and established deep social relations.

Cultural traces of this relationship can be found to this day. Some vocabulary from the Makassar language is still absorbed into local Aboriginal dialects such as Yolngu Matha, especially regarding equipment and sailing activities. In addition, technical practices such as sea cucumber processing methods and fishing techniques are part of the cultural heritage that is still valued in local communities. From this cross-historical story, several important social values can be identified:

1. Tolerance and peaceful coexistence. There is no historical record of open conflict between the two groups. On the contrary, the Makassar Aboriginal relationship took place in a spirit of openness and mutual respect. This is an example of a rare practice of intercultural tolerance and is worthy of being raised as a model for social learning (Hidayat, 2019).

2. Knowledge exchange and cross-cultural collaboration. The interaction between the two groups resulted in the exchange of technology and fishing practices based on local experiences. This shows the existence of an organic form of mutual learning. A similar study on the fishing community on Barrang Lompo Island shows how local knowledge about the sea is inherited collectively and across generations, identical to the pattern that occurs in the relationship between Makassar and Aborigines (Anwar, 2015).

3. Ecological awareness and sustainability of natural resources. Makassarese sailors' sea cucumber exploration activities are not environmentally damaging. They come only in certain seasons and follow the natural cycle, an approach that is in line with the principles of ecological sustainability that Aboriginal people also uphold. This value is important to include in the discourse of ecological education and sustainable design art.

4. Strengthening the value of tolerance education. Studies on understanding the value of tolerance between tribes show that historical narratives that show peaceful interactions between ethnic or cultural groups have great potential to form positive social attitudes in students. Therefore, the story of the relationship between Makassar and Aborigines is

worthy of being a learning resource to foster tolerance values in schools (Yuliana et al., 2015).

By exploring local historical narratives like this, we reconstruct traces of the past and present important values relevant to the present, especially in social context-based design education. This approach aligns with critical pedagogy that encourages students to reflect on their social reality through locally embedded history and culture.

Integrating local historical narratives in design education opens up a strategic space to build learning that is not only based on technical skills but also full of social meaning and cultural awareness. The history of Makassar Aboriginal relations, for example, offers interesting narrative material and important values such as tolerance, sustainability, and cross-cultural collaboration, which are very relevant in contemporary inclusive design practice.

3. Integration in Design Education

In education, design assignments highlighting historical stories have shown a real impact on students' social awareness. One example of implementation is through narrative visual design assignments at the high school level, where students are asked to create poster designs based on the story of the Makassar sailors' journey to Australia. This assignment not only requires technical skills such as illustration, typography, and visual composition but also encourages students to understand and reflect on the social values of the historical narrative.

Figure 1. Introduction to the history of the relationship between Makassar sailors and Aboriginal tribes through local animated design films as the basis for giving design assignments at school

Student reflections showed a significant increase in multicultural awareness. As seen in Figure 1, several students wrote that they "never knew that Indonesia, especially Makassar, has a history of peaceful relations with Aboriginal people in Australia" or that "design can be a way to introduce a culture of tolerance". This shows that a local history-based approach can broaden students' cultural horizons and foster empathy for different social contexts.

Furthermore, this integration allows design education to move from a product-centric approach to a process-centric one where values, context, and participation become the main components. This approach aligns with Paulo Freire's idea of education as a practice of freedom, which positions students as subjects who can read social reality and rewrite it in design media through visual narratives. Thus, local history-based design education provides skills and awareness that design is a tool for social and cultural communication, not just an aesthetic form. This integration is a strategic opportunity to bridge the gap between critical theory and design practice in the formal curriculum.

4. Student Design Assignment Reflection

a. General Pattern of School Design Assignments

Reflection on design assignments completed by students is an important source for understanding how actual learning approaches are applied in the classroom. In addition to providing an overview of learning outcomes, reflection also reveals the dominant orientation in design practices developed by students, whether aesthetic, technical, or social-contextual. A reflection analysis of students' design assignments was conducted using portfolio documentation and previous project reports. The aim was to map the theme tendencies, process approaches, and values emphasized in each project. From the results of this analysis, it was found that the

majority of students' previous design assignments were still solely oriented toward visual and aesthetic aspects. As many as 70% of assignments were dominated by the exploration of style, color, and visual form without in-depth involvement in the social or cultural context of the selected design object. Common themes such as scenery and cartoon characters often appear, but often without reflection on the social background, environmental impact, or cultural values that accompany them.

In contrast, only about 30% of assignments demonstrated an explicit attempt to integrate social research and local cultural contexts into their design process. These assignments typically involved in-depth observation, discussion, Q&A, or literature studies as conceptual underpinnings for design. Some examples include designing visual identities around local environmental issues. This finding reinforces the argument that there is still a significant gap between the dominant aesthetic orientation and the potential of design education as a means of social transformation. This gap is not entirely due to the students but rather to the learning structure that has not systematically encouraged the integration of social values and local contexts into design assignments. Thus, this general pattern suggests the importance of reformulating the curriculum approach and design assignments to not only assess the final visual outcome but also value the research process, social empathy, and cultural relevance in the development of design work.

b. Students' Critical Reflection on Social Values in Applied Design

In addition to analyzing the form and content of the assignment, students' reflections after completing the design assignment provide deeper insights into their understanding of the social values in the creative process. These reflections serve as important indicators in assessing the success of the pedagogical approach, especially in encouraging students' critical awareness and social empathy toward the issues around them.

Figure 2. Narrative visual learning the story of Makassar sailors to Australia with social and cultural context

In Figure 2, in working on assignments integrating local histories, such as Makassar and Aboriginal relations, students show significant developments in their understanding of multiculturalism, cross-cultural collaboration, and sustainability values. Several students said they "became more appreciative of other cultures" or realized that "design is not just about pretty pictures but about the stories and meanings behind them." Expressions like these signal a shift in perspective from design as an aesthetic activity to design as a medium for social expression.

Meanwhile, in assignments that do not explicitly include social context, student reflections focus on technical aspects, such as in Figure 3, by learning to use contrasting colors or find interesting compositions. Although important, this type of reflection shows limitations in developing broader critical thinking about society and surrounding issues. The difference in the quality of these reflections shows that the structure of the assignment greatly influences the depth of students' social awareness. When local social and historical contexts are part of the design process, students are encouraged to ask more questions, examine, and reflect on the meaning of the work they create. This process creates space for the practice of critical pedagogy

formulated by Paulo Freire, namely education that allows students to "read the world" and not just "read words".
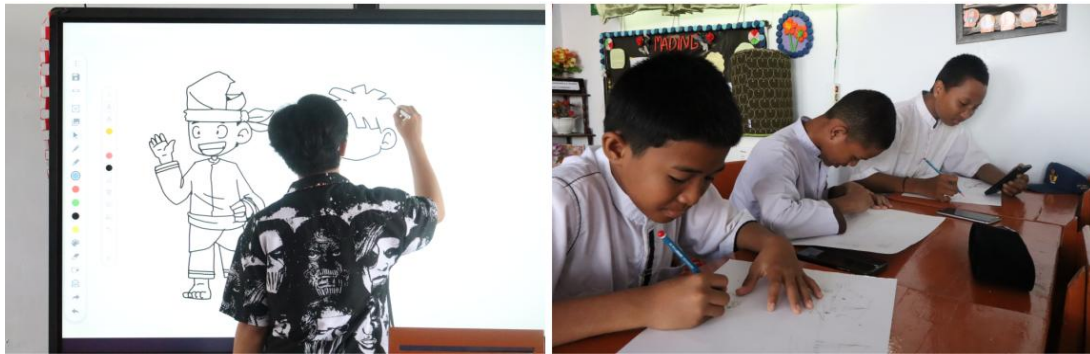

Figure 3. Learning the technical aspects of character design of Makassar sailors and Aboriginal tribes

More than just the result, students' ability to talk about their designs about values, society, and history is evidence that design can be a medium for reflection and transformation. This opens up new opportunities for design education to produce technically competent and socially sensitive designers. This recommendation stems from Paulo Freire's critical pedagogical framework, which emphasizes that education should enable learners to become conscious subjects, read the world and act to change it. In the context of design education, students need to understand design not merely as an aesthetic form but as a social and political practice (Freire, 2020). In addition, this approach is reinforced by the concept of Design for Social Innovation (Manzini, 2015), which encourages designers to work in the context of the environment, creating contextual solutions that are participatory and sustainable. Meanwhile, the theory of Place-Based Education (Sobel, 2004) shows that learning rooted in local history, culture, and values can increase student engagement and relevance.

5. Synthesis of Key Findings

The results of the study of the curriculum, local history narratives, and reflections on student design assignments indicate that current design education still faces challenges in bridging the gap between critical theory and everyday learning practices. Several key findings can be synthesized as follows:

1. Dominance of Aesthetic Approach in Curriculum and Student Projects. Analysis of secondary school curriculum structure and learning practices shows the dominance of technical approaches. Aesthetics. Around 70 - 80% of student learning content and assignments focus more on visual skills, composition, and style, while only 20 - 30% include social context, cultural values, or environmentally based research. This reflects the tendency of design education to be more oriented towards visual results than the social meaning behind them.

2. Local Historical Narratives as a Source of Social Values. The Makassar Aboriginal historical relationship narrative provides a concrete example of how local history can be a source of social values in design education. The story reflects values such as intercultural tolerance, exchange of knowledge, and ecological sustainability. Integrating local stories into design assignments allows students to learn about history and reflect on it through visual expression.

3. Potential for Transformation through Students' Critical Reflection. Design assignments that address socio-historical narratives have been shown to foster students' critical awareness. Their reflections demonstrate a deeper understanding of multiculturalism, diversity, and the role of design in society. On the other hand, assignments not connected to a social context tend to produce reflections limited to purely technical aspects.

4. Opportunities for Reorienting Design Education to a Social Contextual Direction. These findings emphasize the urgent need to reformulate the design learning approach to be more based on social context and local values. Design education has great potential as a

reflective and transformative vehicle to create attractive "products" and form culturally aware, critical, and ethical "practitioners."

6. Value-Based Design Education Curriculum Model "*Reflective Contextual Design* "

Based on the synthesis of findings, a design learning model can be formulated called Reflective Contextual Design, which emphasizes three main pillars:

1. Contextualization of Local History. Teaching materials should include local historical narratives rich in social values, such as Makassarese and Aboriginal relations, stories of Indigenous peoples, local maritime traditions, or other local stories. The goal is to broaden students' perspectives and foster empathy for social diversity.
2. Social Research-Based Design Assignments. Design assignments should be designed to encourage students to conduct observations, research, interviews, and social data mining before designing. Assessment is not only about the visual aspect but also the quality of reflection and social relevance of the design.
3. Critical Reflection as Part of the Curriculum. Written or visual reflection is a major component of evaluation. The teacher acts as a dialogue facilitator, not merely a technical instructor.

Here are some concrete strategies to implement this model: 1) Revise the Syllabus and Lesson Plans. Add a portion of socio-cultural exploration to at least 40% of the total learning time; 2) Collaboration. Invite resource persons from historians or cultural figures to provide direct context to students; 3) Implementation of the Critical Assessment Rubric. Assess designs based on social empathy, sustainability, cultural context, and quality of reflection; and 4) Teacher Training in Critical Pedagogy. Provide training on facilitating dialogue, project-based learning, and collaborative approaches.

CONCLUSION AND SUGGESTIONS

This study shows that current design education is still dominated by technical and aesthetic approaches, so it is far from the transformative social function that art and design education should carry out. The findings show a gap between the normative goals in education, as expected in the introduction, and the reality of implementation in the classroom. However, through the integration of local historical narratives such as the Makassarese and Aboriginal relationship, it is proven that students can develop a deeper multicultural awareness, social empathy, and critical reflection. These findings show that the potential of design education does not stop at creating visual works but can be an educational tool that empowers, shapes character, and fosters awareness of social realities. To answer the problems raised in the introduction, this study proposes the Reflective Contextual Design model as an approach to the curriculum that integrates local context, social values, and critical reflection in design practice. This model addresses the gap between theory and practice and returns design education to its essence as a humanizing and transformative learning space.

Based on the conclusions above, here are some suggestions for further development in design education.

1. For Curriculum Developers, it is necessary to revise the curriculum structure and syllabus of design learning to be more inclusive of local social and historical contexts. Historical narratives, community culture, and sustainability issues should be integrated as assignment themes or learning material units.
2. Educators and Art/Design Teachers are encouraged to adopt critical pedagogical approaches and social task project-based methods. Teachers need to be trained to be facilitators of reflection, not just instructors of technical skills.
3. Schools and Educational Institutions must build partnerships with local communities, agencies, historical centers, and cultural institutions as direct learning resources. Encourage a process-based assessment system, not just the final visual result.
4. For Further Researchers, it is suggested that a longitudinal study be conducted on the impact of value-based design education on the development of students' character and

social empathy. Further research also needs to develop a teacher training model based on contextual pedagogy in the field of design.

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