

UDC [37:069]:(477.8)-043.86

**Bazyl L.**

*Doctor of Pedagogical Sciences, Associate Professor,  
Academic Secretary of the Institute  
for Vocational Education of the NAPS of Ukraine, Kyiv, Ukraine;  
e-mail: ludmilabazyl123456@gmail.com; ORCID ID: 0000-0003-4130-5436;  
Researcher ID: P-4545-2017*

**Orlov V.**

*Doctor of Pedagogical Sciences, Professor,  
Senior Research Fellow of Professional Career Laboratory  
of the Institute for Vocational Education of the NAPS of Ukraine, Kyiv, Ukraine;  
e-mail: v.f.orlov@ukr.net; ORCID ID: 0000-0002-1843-390X; Researcher ID: W-3247-2018*

**Fursa O.**

*Doctor of Pedagogical Sciences, Professor,  
Rector of Salvador Dali Academy of Contemporary Arts, Kyiv, Ukraine;  
e-mail: mixmd@ukr.net; ORCID ID: 0000-0001-6357-1079*

**Oruzha L.**

*Candidate of Pedagogical Sciences, Professor,  
Vice-Rector of the Salvador Dali Institute of Art Modeling and Design, Kyiv, Ukraine;  
e-mail: mixmd@ukr.net; ORCID ID: 0000-0001-6731-4272*

## **DEVELOPMENT OF ENTREPRENEURIAL COMPETENCE IN DESIGN EDUCATION**

**Abstract.** The aim of the article is to analyze the current state of design education in Ukraine, update the training curricula of future designers to start their own business and successful entrepreneurship activities in the field of design as a prerequisite for self-realization of professionals in a market economy, identify components of entrepreneurial competence and substantiate recommendations to develop it during the training of future designers.

The theoretical significance of the article is that it is analyzed the current state of design education from the standpoint of preparing students for self-realization in a market economy and successful professional activity in a society of sustainable development, which is possible by starting their own successful business; the essence of the main directions and modern approaches to the development of entrepreneurial competence of future designers are revealed; the preconditions for effective training of future designers for entrepreneurship are determined; empirical data obtained as a result of implementation of the authors' concept are analyzed; the main directions of design that will be successful for business activities are revealed; the updated content and effective ways of development of entrepreneurial competence in design education are presented. The practical significance of the article is to present the program of the authors' modular course, the introduction of which will promote the development of entrepreneurial competence of future designers, as well as practical cases of business plans and business projects are presented.

It is characterized the features of entrepreneurial activity in the field of design as a process of development of innovative ideas and projects of young people — authors of extraordinary methods and technologies, inventors of new ways of society development. According to the qualification characteristics of the profession, the main professional functions of a designer are defined, different types of entrepreneurs in the field of design are systematized. Creative and innovative ideas are transformed by entrepreneurs in the field of design into sustainable business models, various innovative approaches are introduced. Today it is possible to identify a wide range of entrepreneurs in the cultural sector, who operate in the field of culture and art, engaged in various fields of creative industries. Problems and prospects of training of future designers for entrepreneurial activity are revealed, directions of further searches are outlined. The methodological basis for training of future designers are presented as an amalgam of socio-cultural, utilitarian-consumer and aesthetic-entrepreneurial functions of design. It is substantiated that entrepreneurs in the field of design must have a broad mindset, high intellectual potential and level of culture, ability to self-improvement solutions which have to be implemented in design education.

**Keywords:** design, entrepreneurship, entrepreneur, professional training, content of professional training.

**JEL Classification** I21, L33

Formulas: 0; fig.: 0; tabl.: 0; bibl.: 18.

**Базиль Л. О.**

*доктор педагогічних наук, доцент,  
учений секретар Інституту ПТО НАПН України, Київ, Україна;  
e-mail: ludmilabazil123456@gmail.com; ORCID ID: 0000-0003-4130-5436;  
Researcher ID: P-4545-2017*

**Орлов В. Ф.**

*доктор педагогічних наук, професор,  
головний науковий співробітник лабораторії професійної кар'єри  
Інституту ПТО НАПН України, Київ, Україна;  
e-mail: v.f.orlov@ukr.net; ORCID ID: 0000-0002-1843-390X; Researcher ID: W-3247-2018*

**Фурса О. О.**

*доктор педагогічних наук, професор,  
ректор Артакадемії сучасного мистецтва імені Сальвадора Далі, Київ, Україна;  
e-mail: mixmd@ukr.net; ORCID ID: 0000-0001-6357-1079*

**Оружа Л. В.**

*кандидат педагогічних наук, професор,  
проректор Мистецького інституту художнього моделювання та дизайну  
імені Сальвадора Далі, Київ, Україна;  
e-mail: mixmd@ukr.net; ORCID ID: 0000-0001-6731-4272*

## РОЗВИТОК ПІДПРИЄМНИЦЬКОЇ КОМПЕТЕНТНОСТІ В ДИЗАЙН-ОСВІТІ

**Анотація.** Метою статті є критичне осмислення сучасного стану дизайн-освіти, актуалізація підготовки майбутніх дизайнерів до започаткування власної справи й успішного ведення підприємництва в царині дизайну як передумови самореалізації фахівців в умовах становлення ринкової економіки, виявлення особливостей розвитку в них підприємницької компетентності та обґрунтування рекомендацій щодо змісту й кращих способів розвитку означеного феномену у професійній підготовці майбутніх дизайнерів.

Теоретичне значення статті полягає в тому, що в ній проаналізовано сучасний стан функціонування дизайн-освіти з позицій підготовки студентської молоді до самореалізації в умовах становлення ринкової економіки й успішної професійної діяльності в суспільстві сталого розвитку, що є можливим на основі започаткування власної справи й успішного ведення бізнесу; розкрито суть основних напрямів і сучасних підходів до розвитку підприємницької компетентності здобувачів дизайн-освіти; визначено передумови ефективної підготовки майбутніх дизайнерів до підприємництва; проаналізовано емпіричні дані, отримані в результаті виконання багаторічних досліджень в Україні; констатовано основні напрями дизайну, що будуть успішними для підприємницької діяльності; запропоновано авторський зміст та ефективні способи розвитку підприємницької компетентності в дизайн-освіті.

Практичне значення статті полягає в наведенні програми авторського модульного курсу, запровадження якого сприятиме розвитку підприємницької компетентності майбутніх дизайнерів, а також запропоновано практичні приклади бізнес-планів і бізнес-проектів для сфери дизайну.

Схарактеризовано особливості підприємницької діяльності в царині дизайну як процесу становлення самобутніх молодих творців інноваційних ідей і проєктів, авторів неординарних методик і технологій, винахідників нових способів і шляхів розвитку суспільства. Відповідно до кваліфікаційної характеристики професії визначені основні професійні функції дизайнера, систематизовані різні типи підприємців у сфері дизайну.

Креативні та інноваційні творчі ідеї трансформуються підприємцями у сфері дизайну у стійкі бізнес-моделі, упроваджуються різні новаторські підходи. Сьогодні можна визначити широке коло підприємців культурного сектору, які ведуть діяльність за широким спектром напрямів у галузі культури і мистецтва, зайняті в різних галузях креативної індустрії. Розкрито проблеми і перспективи підготовки майбутніх дизайнерів до підприємницької діяльності, окреслено напрями подальших пошуків.

Методологічною основою підготовки дизайнерів на сьогодні є сплав соціально-культурної, утилітарно-споживчої і естетично-підприємницької функцій дизайну. Підприємці у сфері дизайну повинні мати широкий світогляд, високий інтелектуальний потенціал і рівень культури, здатність до самовдосконалення, уміння творчо підходити до розв'язання проблем та обирати оптимальні варіанти рішень. Усе це має бути впроваджено в дизайн-освіту.

**Ключові слова:** дизайн, підприємництво, підприємець, професійна підготовка, зміст професійної підготовки.

Formulas: 0; fig.: 0; tabl.: 0; bibl.: 18.

**Introduction.** Design education in Ukraine in the XX and early XXI century was not recognized as a relevant area of education, and the training of future designers was on the periphery not only of theoretical research and design practice, but also the education system in general. Due to the socio-economic transformations of the civilizational development of many states worldwide, the formation of design has gained not only practical significance, but also made it possible to solve socially meaningful problems. This contributed to the formation of a complex and multilevel system of design education, which is in constant correlation, due to the historical dynamics of the subject of design, as well as the limits of its practical and theoretical interpretation [2].

Undoubtedly, the structure and content of this system are decisively influenced by general trends in public policy in education. Graduates of modern design education institutions are not prepared for life in an innovative economy, do not understand the mechanisms of self-realization by starting a business, although entrepreneurship is a kind of creative, exploratory, risky social activity and in most countries is considered one of the most prestigious. This type of activity in the appropriate conditions reveals the personal nature of the specialist. Therefore, the formation of a designer as an entrepreneur is closely correlated with the process of his/her formation as a creative person, developer of innovative projects, extraordinary techniques and technologies, inventor of new ways and means of society development [3; 4].

In this regard, there is a need for a radical overhaul of the established during the first decade of the XXI century approaches to design education; the issues of not only the process of professional training of future designers, but also the content, forms and methods of development of their career competence become especially relevant.

**Analysis of research and problem statement.** Over the last decade, there has been an intensive search for opportunities to modernize design education, increase the quality of professional training in both theoretical, methodological and educational areas of research. The current theoretical-methodological and scientific-methodical principles of design education are substantiated in the scientific discourse (by E. Antonovych, V. Aronov, A. Boychuk, O. Genisaretsky, V. Danylenko, A. Dizhur, H. Thagapsoev, etc.); the problems of management and educational and methodological support of design education are analyzed (U. Aristova, S. Mygal, V. Sydorenko, V. Shpilchak, etc.); historical aspects of design development and formation of design education in Ukraine are analyzed (V. Danylenko, V. Prusak, S. Shumega, etc.); the specifics of the designer's profession and procedural aspects of design are characterized (V. Runge, V. Senkovsky); the peculiarities of training of future designers in Ukraine are revealed (S. Alekseeva, A. Aronova, T. Mala, M. Pichkur, I. Prodan, V. Prusak, I. Ryzhova, V. Tymenko, S. Chirchuk). The works of scientists show that design education as a phenomenon of Ukrainian educational space and an important factor in the development of culture which is considered in the context of theoretical and art interpretations of the concept of «design» in combination with interpretations of the terms

«education», «professional education», «higher education», «art education» and the definition of the place of design in the socio-cultural and educational field. At the same time, the training of designers is inextricably linked with the economic and social development of society [4].

World practice convincingly proves that for the successful development of society it is important to complement science, art and production technologies, especially in the process of training of future designers for various areas of activities. Scientific, economic and cultural spheres are not only interdependent, they penetrate deeply into each other, creating a social environment conducive to the development of creative potential, entrepreneurship, cultural self-expression of future designers. Educational and cultural synthesis of aesthetic and rational, artistic and utilitarian is a methodological basis for the development of design education in order to identify and support intellectually and creatively gifted students [4; 7; 8; 11; 13; 16; 17].

However, despite the existing studies and findings, there are no scientific research on the integration of entrepreneurship and the prospects of design education. Thus, the purpose of this article is to analyze the current state of design education, update the training curricula of future designers to start their own business and successful entrepreneurship in the field of design as a prerequisite for self-realization of professionals in a market economy, identify components of entrepreneurial competence and ways to develop it during the training of future designers.

**Research results.** In modern Ukraine there are significant transformations associated with its adaptation to the challenges of civilization and preparation for innovative progress in a society in which the attractor is sustainable development. In a market economy, entrepreneurship becomes the basis of economic and social development of society, solving social problems, overcoming poverty and ensuring a high standard of living for the citizens of Ukraine. Over the last decade, the conditions for doing business have changed significantly (improvement of the legal framework, gradual entry into the world market, stabilization of the state economy), which has significantly affected the activities of both Ukrainian and foreign companies.

In Ukraine the right to conduct business is granted in accordance with Art. 42 of the Constitution, and the conceptual provisions for the development of entrepreneurship, entrepreneurial competence are defined in laws and regulations governing the organizational and legal framework for doing business. Thus, the content of the Laws «On Enterprises in Ukraine», «On Property», «On Entrepreneurship» and others defines the types and organizational forms of enterprises, the rules of their creation, registration, reorganization and liquidation, the organizational mechanism of entrepreneurial activity. The current understanding of the meaning of the concept of «entrepreneurship» includes two goals of entrepreneurial activity: achieving economic and social results, i.e. the focus on meeting social needs in goods, works and services as well as making a profit [9].

Study of scientific works on the historiogenesis of design education [7; 11; 15; 17] shows that at each stage of the civilizational progress of any country there was a refinement of the content concepts of design and the introduction of innovative interpretive versions of the essence of design in educational practice. For example, according to one version, design is a highly profitable industry that can positively affect the overall economic condition of the country. Design brings added value to tangible and intangible products. However, in order to realize this influence, it is necessary to train future designers on the basis of the methodology of objective assessment of its quality and significance for the development of the national economy.

In our opinion, the development of design education in post-industrial society is an integral indicator of socio-economic progress of the country and a reflection of the main trends in the cultural development of its society. At the same time, we recognize the achievements of design and design activity as the results of reproduction of the cultural life of a certain country, region, locality. Assimilation of legal norms in the process of professional training, awareness of general guarantees of entrepreneurs' rights, legal bases of state support of entrepreneurship and features of state regulation of entrepreneurial activity form future designers' ideas about social protection of business entities, opportunities to defend their right to be successful in their country, the confidence that their careers can be closely linked to entrepreneurship.

For future designers it is important to realize that the development of design significantly contributes to the economic growth of only those countries whose government supports the creative industries. Every euro invested in the development of design in European countries gives a profit of up to 20 euros. For example, the design industry exports £ 71.7 billion in value-added products in the UK and more than € 38 billion in Ireland. In Ukraine, unfortunately, the situation regarding design and economy is somewhat different. The key source of income for designers is short-term projects worth up to \$ 1,000. Annual turnover, mainly, does not exceed UAH 2 million and increase due to the increase in the number of small projects. Usually, design agencies work with larger and more expensive projects than individual self-employed freelancers, but there are few design agencies whose annual turnover would exceed UAH 10 million [11; 12].

We recognize as one of the reasons for the insufficient development of entrepreneurship the low level of development of entrepreneurial competence of future designers. If a designer does not understand the essence of the economic model of his/her own business, he will soon lose his / her position due to minimal obstacles and fluctuations in the market, and his/her business will cease to exist. The presence of numerous errors and shortcomings in business models and business plans means that designers who dare to start their own business and combine design and entrepreneurship in their careers, do not understand the potential threats to business, and do not realize the strength of design business.

In particular, according to long-term research, it is revealed that only one in three self-employed designers understands the economic essence of design, its mechanisms, processes and principles of development. This raises other issues, such as intuitive pricing. The cost of such projects for different customers can vary significantly, depending on their purchasing power. We emphasize that both in Ukraine and in other countries there is no generally accepted scheme for calculating the cost of services and designer products. Because of this, designers often set the price for their services and products at their own discretion. Therefore, it is natural that business owners in the field of design, as well as individual designers are often not aware of clear directions and mechanisms for developing their own business [15].

In view of this, it is desirable that higher education institutions have to be the main link in the training of competitive professionals for the design market. However, the vast majority (74.3%) of the designers surveyed indicated that they did not have a specialized university education [15]. Instead, they retrained or studied through self-education or took courses in non-formal education, where mostly business, entrepreneurship, and design careers were not taught. As a result, we observe the absence of formalized procedures for interaction with the customer at the stages of product creation by designers.

According to empirical research, a third of designers in Ukraine (29.7%) do not have information about the algorithm, methods and mechanisms for calculating the price of their services. At the same time, a quarter of respondents (24.9%) at the pricing stage focus on the arithmetic mean of market prices, although there is no generally accepted mechanism for its calculation. We emphasize that designers do not inform the customer about the algorithm and the cost of resources to perform the task, but provide him/her with a draft of the final calculation, which is often ambiguously perceived by the client. Thus, according to the survey, two thirds (60.1%) of designers complain about misunderstandings with customers, due to ignorance and lack of objective understanding of the value of the design. Difficulties in starting their business in the field of design are also caused by the difficulty of identifying the level of influence of only the design decision on the achievement of customer goals. In this regard, there is a problem of determining the only, generally accepted criteria for the quality of design results, as well as quality criteria at the stage of selection of alternative ideas together with the customer [16].

Training of future designers for entrepreneurship in the system of design education opens new perspectives of mastering the modern directions of design. Especially popular is the «universal design», which provides a safe and comfortable space for all citizens, regardless of age, weight, physical limitations, perception etc. A key trend in universal design is the conceptual idea of creating its objects - respect for human rights and, at the same time, diversity. In Ukraine, no more

than 4% of architectural sites are publicly accessible to ordinary citizens. Among them are just a few objects based on all seven principles of universal design. One of them is Terminal D of Boryspil International Airport (Kyiv) [8].

Areas and sub professions in design, which, according to European experts, will become popular in the next 15 years may already attract the attention of higher education institutions. This direction is the training of «product designers». The career of such a specialist, according to W. Green (Senior Product Designer) is «an evolutionary step within the design industry». A product designer is a «specialist with a broad mindset, universal awareness, who is aware of many areas of responsibility and a variety of tools that are not limited to creating interfaces» [10].

An equally promising area of design education is the training of so called virtual interactive designers. Such professionals will work in the field of virtual and augmented reality — a market that can reach significant volumes (\$ 150 billion in 2021), covering all areas of human life: from health — to architecture. Dorin Lorenzo from UT Austin believes that most UI designers will try their hand at VR and AR design [10].

Given the dynamic digitization and creation of virtual products (from chatboxes to 3D projections of incredible environments), «we will soon see a new generation of designers of virtual interaction» — suggests American designer Yvonne Lynn from 4B Collective. The formation of such promising areas as «algorithm design», «artificial intelligence design», «human-oriented design» are associated with the design of objects (industrial designs), the design of experience (combination of interaction design, visual design and space design) [10]. «The next step in design development will be to design system behavior: the design of algorithms that determine the behavior of automated or intelligent systems,» said Harry West from Frog [10]. For example, the development of an algorithm that will determine the mechanism of action of an autonomous machine that will choose the right human-centric solution in a situation of imminent collision. With this in mind, the challenge for designers of the next decade will be to build correlations between the coding of algorithms and the experience that they implement.

Post-industrial design, according to Marcus Virzoch from Artefact, requires radical changes in the design processes used to define objects beyond their immediate form and function. «It is important for post-industrial designers» says Virzoch, «to reflect on the ideas of a common user experience in order to implement experiments that combine the physical and digital worlds» [14]. Creative artificial intelligence and a global marketplace will allow individual designers to access objects that were previously available only for large teams. The result will be a surge of specialization, efficiency and independence of designers. As a result, freelancers will form a network of targeted micro-consultants who will compete with more traditional companies [14].

Exploring the peculiarities of entrepreneurial activity in design as a process of creation of innovative ideas and projects, S. Alekseeva determines that creative and innovative ideas are transformed by entrepreneurs into sustainable business-models, in which various innovative approaches are introduced. The methodological basis for the training of designers, according to the author, is the «triangle» of the main functions of modern design: socio-cultural, utilitarian-consumer and aesthetic-entrepreneurial. Entrepreneurs in the field of design must have a broad mindset, high intellectual potential and level of culture, the ability to self-improvement, the ability to be creative in solving problems and choose the best solutions [1].

In this regard, we consider it important to develop and implement a training course of interdisciplinary content, which will promote the development of entrepreneurial competence of future designers. It is desirable that the content of this course contains appropriate thematic modules, for example, Module 1 «Entrepreneurship as a socio-economic and psychological-pedagogical phenomenon» which would help to understand the essence of entrepreneurship, in which it would be presented a comparative analysis of different worldviews of economists, social psychologists, teachers; which would encourage students to determine the parthways and conditions for the development of entrepreneurial competence; which would present modern ideas about the entrepreneur and businessman in the field of design and features of the market of design services in Ukraine, as well as the current state of business education in economically developed countries.

The tentative title of the second module may be as follows: «Development of entrepreneurial competence of future designers in the system of design and entrepreneurial training in higher education institutions». Its content will cover the integration of design and entrepreneurship, the development of entrepreneurial culture of future designers in the context of their professional development; conceptualize the attention of future designers on the semantics of the concepts: «entrepreneurial competence» and «professional competence» of the designer; will cover the main forms and methods of career and entrepreneurial competence development.

Module 3 can be tentatively named «The main socio-economic and psychological factors of entrepreneurial competence of future designers», and in its content it is important to reflect the individual-personal and social significance of the development of entrepreneurial qualities of a designers, as well as methods and mechanisms of self-diagnosis of professional entrepreneurial qualities of the personality needed to succeed in business. In the program of psychological and pedagogical support for the development of entrepreneurial competence within the same module, it is desirable to present relevant factors, ways to intensify the process of acquiring entrepreneurial qualities and overcoming barriers, in particular, analysis of business requirements, motivation of entrepreneurial activity and self-realization, clarification of the subjective position, positive professional self-concept of the future designer's personality regarding his/her possible roles in business (employee, marketer, manager, idea generator, leader, etc.). During the module, students need to be involved in reflection and self-assessment as integral conditions for self-development and the definition of real, achievable goals.

The content of the fourth module «Development of entrepreneurial competence of future designers» should be directly aimed at developing comprehensive skills, ways of working, development of individual and professional qualities that form the structure of entrepreneurial competence, ensure success in future business. Therefore, the module will involve modeling of business situations at all stages of development of entrepreneurial competence, educational business-design, etc.

One of the examples of realization of his/her own design and business ideas can be development of the business plan and the organization of design-studio. This business is quite specific and requires professional knowledge in the field of design. Starting design-studio is quite simple, it is much more difficult to ensure its successful operation. Here we present the specific example of a business project.

The goal of the business project is to open a design-studio for the implementation of services in the field of interior design in the city with a population of over 1 million people. In recent years, the attitude to the creation of interiors of private and commercial premises has changed dramatically. Now more and more people and companies turn to designers to create individual projects. Many factors contributed to the growth of demand for this type of services: an increase in housing commissioning units, an increase in household incomes and, as a result, a demand for comfortable living conditions. The market of design services continues to develop actively and is recognized as a promising industry. The opening of a design studio is a promising project. The advantages of the business include a high level of income and a low payback period of the project, the ability to organize a home business, a relatively simple process of organization. Office space is rented for the project implementation. Office area is about 15 square meters, and the cost of rent from 5 000 thousand UAH. The office is equipped with the necessary furniture. The target audience of the design studio is: people who have the need to make renovations in their homes with average profitability as well as corporate clients who need a design project of commercial premises (offices, shops, cafes, etc.). The amount of initial investment is UAH 140,000. Investment costs are aimed at the purchase of office equipment, software, advertising promotion, as well as the formation of a working capital fund before the project pays off. The main volume of the required investment is for the purchase of equipment, the share of which is 50%. Own funds can be used to implement the project. Taking in mind these prerequisites students have to substantiate their own business models and create drafts of business plans.

Another example of a topic that can be discussed with future designers in order to develop their entrepreneurial competence and clarify career orientations in the design business is given

below. Over the last decade, the approach to the creation of interiors of private and public spaces has undergone significant changes, which has led to the active development of the market of design in housing and public sphere. There are many preconditions for market development: growth of the construction market, increase in the number of agreements in the residential real estate market, growth in demand for comfortable living conditions, expansion of the market of finishing materials and interior items. A person who has purchased an apartments and plans to make repairs in it, prefers to arrange this space in accordance with his/her needs and preferences. Therefore, there is a need to seek professional advice from a designer. A characteristic feature is that customers of design services want to get an individual project. This contributes to the development of design services.

The modern market of design services is a real sector of the economy, with annual turnover, according to experts, \$ 15 billion. With such sales volumes, it remains closed and unstructured. A study of the practical aspects of entrepreneurship in the field of design shows that about 25—35% of businesses are in the shadow sector of the economy, and a significant part of the market is presented by freelance designers. At the end of 2020, more than 70 thousand people are considered professionals in the field of design in Ukraine [16]. Due to the closed nature of the market it is quite difficult to assess its real volume and development trends. However, the dynamics of the market of design services and the prospects of the sphere can be traced by related industries, namely the introduction of housing in Ukraine and the turnover of retail trade in construction and finishing materials. This relationship is obvious: the owners of new buildings often turn to design services, and the most popular projects are the renovation of «old» premises.

According to statistics, the introduction of new buildings is expected to grow, which opens prospects for the market of design services. Thus, according to analytical results, more than 65% of all sales of building and finishing materials, equipment and home accessories is due to the effective work of architects and designers. The higher the demand for interior design services, the greater the demand for building materials. To some extent, the designer acts as an intermediary between the seller and the customer, determines the need to purchase a material. Annually, the market for construction materials increased by 20% and by 2016 reached 50 trillion UAH [16].

The trend changed in 2017 because of the general economic downturn, when household incomes fell by 6.5% and the commissioning of residential real estate — by 9%. The recovery of the market was recorded in 2018—2019. We assume that the market of construction and finishing materials will continue to grow at a slow pace — only 2—3% per year, and will be able to return to the previous volume no earlier than 2021. In addition, experts note the steady growth of the market of interior design services — on average, the annual growth is about 30% [1].

Such a form of work as discussion with future designers of situations in the market of design services not only promotes the development of their entrepreneurial competence, but also stimulates their cognitive activity in the chosen field of design, concretizes their ideas about future professional careers.

**Conclusions.** The results of our research show that the level of development of entrepreneurial competence of designers reflects the general state of development of entrepreneurship in Ukraine, which is characterized by low motivation to show entrepreneurial initiative and insufficient level of readiness for entrepreneurial activity of future professionals. With this in mind, preparation for a career and entrepreneurship in the system of design education is not only to master the skills of artistic and aesthetic activities and design, but also to form the ability of future designers to generate new ideas to meet the needs of society in innovative design projects. In the field of design, entrepreneurial and career competence includes such personality qualities as initiative, creativity, ability to organize their own work, entrepreneurial activity and team work; characterized by the ability to leadership and managerial actions, willingness to effectively self-realize in the process of organizing and successful development of their own business, the ability to analyze and evaluate their own professional opportunities, abilities and compare them with the needs of the labor market; skills to create, implement and evaluate business plans, develop basic business models and make economically and environmentally substantiated decisions; present and disseminate information about business results.

## Література

1. Алексеева С. Дизайн і підприємництво: сучасні проблеми та перспективи підготовки до підприємницької діяльності в системі дизайн-освіти. *Мистецька освіта: зміст, технології, менеджмент*. 2020. Вип. 15. С. 57—71 (дата звернення: 21.01.2021).
2. Бойчук А. В. Пространство дизайна. Харьков : Нове слово, 2013. 367 с.
3. Віртосу І. 7 відповідей про те, що таке універсальний дизайн. *Na chasi*. 2017. 4 липня. URL : <https://nachasi.com/2017/07/04/universal-design> (дата звернення: 20.01.2021).
4. Господарський кодекс України. *Відомості Верховної Ради України*. 2003. № 18. № 19—20, 21—22. Ст. 144.
5. Грін В. Продакт-дизайнер vs продакт-менеджер: так у чому ж різниця? *SENIOR.ua*. 2020. 26 березня. URL : <https://senior.ua/articles/prodaktdizayner-vs-prodaktmenedzher-tak-u-chomu-zh-rznicya> (дата звернення: 21.01.2021).
6. Даниленко В. Я. Дизайн : підручник. Харків : ХДАДМ, 2003. 320 с.
7. Онлайн-бізнес — 2021 : Енциклопедія російського бізнесу. URL : <https://www.openbusiness.ru/biz/business/biznes-plan-dizayn-studii> (дата звернення: 20.01.2021).
8. Орлов В. Інтеграційний підхід до формування й розвитку професійної компетентності та кар'єрних орієнтацій майбутніх дизайнерів. *Професійна освіта в умовах інтеграційних процесів: теорія і практика* : зб. наук. пр. : у 2 ч. / за заг. ред. С. С. Вітвицької, Н. С. Колесник. Житомир : Н. М. Левковець, 2017. Ч. I. С. 277—282.
9. Оружа Л. В. Підготовка майбутніх фахівців з дизайну у вищому навчальному закладі : монографія. Київ : ІВЦ АЛКОН, 2011. 188 с.
10. Професія дизайнер: 7 напрямків, за якими майбутнє. *Designtalk*. URL : <https://designtalk.club/7-dyzajnerskyh-profesij-yaki-budut-rosty> (дата звернення: 21.01.2021).
11. Рудий В. Дизайн в Україні: обсяги індустрії, скільки заробляють дизайнери та де навчаються — інфографіка. *Na chasi*. 2019. URL : <https://nachasi.com/2019/12/12/design-in-ukraine> (дата звернення: 19.01.2021).
12. Стан розвитку дизайну в Україні. Львів, 2020. 81 с. URL : [http://uaculture.org/wp-content/uploads/2020/01/232708\\_analitychnyj-zvit\\_monitoryng-rozvytku-dyzajnu-v-ukrayini.pdf](http://uaculture.org/wp-content/uploads/2020/01/232708_analitychnyj-zvit_monitoryng-rozvytku-dyzajnu-v-ukrayini.pdf) (дата звернення: 22.01.2021).
13. Фурса О. О. Тенденції розвитку дизайн-освіти в Україні (друга половина XX — початок XXI століття) : монографія. Луганськ : Вид-во «Ноулідж», 2012. 448 с.
14. Bazyl L., Radkevych O., Radkevych V., Orlov V. Interdisciplinary approach to the economic-legal socialization of specialists in modern labor market. *Utopia y Praxis Latinoamericana*. 2020. Vol. 25. P. 208—218. URL : <https://produccioncientificaluz.org/index.php/utopia/article/view/33523>.
15. Bazyl L., Orlov V., Fursa O. A design teacher in the context of pedagogical reflection. *Мистецька освіта: зміст, технології, менеджмент*. 2019. № 14. P. 5—15.
16. Borodiyenko O., Malykhina Y., Kalenskyi A., Ishchenko, T. Economic, psychological and pedagogical preconditions of implementation of result-based management. *Financial and Credit Activity: Problems of Theory and Practice*. 2020. № 2 (33). P. 535—546.
17. Orlov V. Development of designer career orientations in the system of art education. *International Journal of Education & Development*. Kyiv : Taras Shevchenko National University ; Ukrainian Association of Educational and Developmental Psychology. 2017. Vol. 3 : Psychology. P. 38—43.
18. Orlov V., Fursa O. Formation designers' career orientations in the system of art education. *Мистецька освіта: зміст, технології, менеджмент*. Київ : ТОНАР, 2017. Вип. 12. С. 12—18.  
*Статтю рекомендовано до друку 24.03.2021* © Базиль Л. О., Орлов В. Ф., Фурса О. О., Оружа Л. В.

## References

1. Aliksieieva, S. (2020). Dyzaйн і pidpriemnyctvo: suchasni problemy ta perspektyvy pidhotovky do pidpriemnytskoi diialnosti v systemi dyzaйн-osvity. [Design and entrepreneurship: modern problems and prospects of preparation for entrepreneurial activity in the system of design education]. *Mystetska osvita: zmist, tekhnolohii, menezhment — Art education: content, technology, management*, 15, 57—71. <https://doi.org/10.37041/2410-4434-2020-15-4> [in Ukrainian].
2. Bojchuk, A. V. (2013). *Prostranstvo dizajna [Design space]*. Kharkiv: Nove slovo [in Ukrainian].
3. Virtosu, I. (2017, July 4). 7 vidpovidei pro te, sheho take universalnyi dyzaйн [7 answers about what is universal design]. *Na chasi*. Retrieved January 20, 2021, from <https://nachasi.com/2017/07/04/universal-design> [in Ukrainian].
4. Verkhovna Rada Ukrainy. (2003). Hospodarskyi kodeks Ukrainy [Economic Code of Ukraine]. *Vidomosti Verkhovnoi Rady Ukrainy — Bulletin of the Verkhovna Rada of Ukraine*, 18, 19—20, 21—22 [In Ukrainian].
5. Hrin, V. (2020, March 26). Produkt-dyzainer vs produkt-menedzher: tak u chomu zh riznytsia? [Product designer vs product manager: what's the difference?]. *SENIOR.ua*. Retrieved January 21, 2021, from <https://senior.ua/articles/prodaktdizayner-vs-prodaktmenedzher-tak-u-chomu-zh-rznicya> [in Ukrainian].
6. Danylenko, V. Ya. (2003). *Dyzaйн [Design]*. Kharkiv : KhDADM, 2003 [in Ukrainian].
7. *Onlajn-biznes — 2021: Encyklopediya rossijskogo biznesa [Online Business — 2021: Encyclopedia of Russian Business]*. Retrieved from January, 2021, from <https://www.openbusiness.ru/biz/business/biznes-plan-dizayn-studii> [in Russian].
8. Orlov, V. (2017). Intehratsiyni pidkhid do formuvannia y rozvytku profesiinoi kompetentnosti ta kariernykh oriantatsii maibutnykh dyzaineriv [An integrative approach to the formation and development of professional competence and career guidance of future designers]. *Profesiina osvita v umovakh intehratsiynykh protsesiv: teoriia i praktyka — Vocational education in terms of integration processes: theory and practice*. S. S. Vitvytska, N. Ye. Kolesnyk (Eds.). Zhytomyr: N. M. Levkovets [in Ukrainian].
9. Oruzha, L. V. (2011). *Pidhotovka maibutnykh fakhivtsiv z dyzajnu u vyshchomu navchalnomu zakladi [Training of future designers in higher education institutions]*. Kyiv: IVTs ALKON [in Ukrainian].
10. Profesiia dyzainer: 7 napriamkiv, za yakymy maibutnie. [The profession of a designer: 7 areas in which the future]. (n. d.). *Designtalk*. Retrieved from January 21, 2021, from <https://designtalk.club/7-dyzajnerskyh-profesij-yaki-budut-rosty> [in Ukrainian].

11. Rudyi, V. (2019). Dyzain v Ukraini: obsiahы industrii, skilky zarobliaiut dyzainery ta de navchaiutsia — infohrafika [Design in Ukraine: volumes of industry, how much designers earn and where they study — infographics]. *Na chasi*. Retrieved January 19, 2021, from <https://nachasi.com/2019/12/12/design-in-ukraine> [in Ukrainian].
12. *Stan rozvytku dyzainu v Ukraini [The state of design development in Ukraine]*. (2020). Lviv. Retrieved January 22, 2021, from [http://uaculture.org/wp-content/uploads/2020/01/232708\\_analitychnyj-zvit\\_monitoryng-rozvytku-dyzajnu-v-ukrayini.pdf](http://uaculture.org/wp-content/uploads/2020/01/232708_analitychnyj-zvit_monitoryng-rozvytku-dyzajnu-v-ukrayini.pdf) [in Ukrainian].
13. Fursa, O. O. (2012). *Tendentsii rozvytku dyzain-osvity v Ukraini (druha polovyna XX — pochatok XXI stolittia) [Trends in the development of design education in Ukraine (second half of the XX — beginning of the XXI century)]*. Luhansk: Vyd-vo «Noulidzh» [in Ukrainian].
14. Bazyl, L., Radkevych, O., Radkevych, V., & Orlov, V. (2020). Interdisciplinary approach to the economic-legal socialization of specialists in modern labor market. *Utopia y Praxis Latinoamericana, Vol. 25*, 208—218. Retrieved from <https://produccioncientificaluz.org/index.php/utopia/article/view/33523>.
15. Bazyl, L., Orlov, V., & Fursa, O. (2019). A design teacher in the context of pedagogical reflection. *Mystetska osvita: zmist, tekhnolohii, menedzhment — Art education: content, technology, management, 14*, 5—15. Retrieved from <https://doi.org/10.37041/2410-4434-2019-14-1> [in English].
16. Borodiyenko, O., Malykhina, Y., Kalenskyi, A., & Ishchenko, T. (2020). Economic, psychological and pedagogical preconditions of implementation of result-based management. *Financial and Credit Activity: Problems of Theory and Practice, 2* (33), 535—546. <http://dx.doi.org/10.18371/fcaptop.v2i33.207237>.
17. Orlov, V. (2017). Development of designer career orientations in the system of art education. *International Journal of Education & Development, Vol. 3*. Taras Shevchenko National University of Kyiv; Ukrainian Association of Educational and Developmental Psychology.
18. Orlov, V., & Fursa, O. (2017). Formation designers' career orientations in the system of art education. *Mystetska osvita: zmist, tekhnolohii, menedzhment — Art education: content, technology, management, Vol. 12*, 12—18. Kyiv: TONAR [in English].  
The article is recommended for printing 24.03.2021 © Bazyl L., Orlov V., Fursa O., Oruzha L.