Problem formulation. The National Doctrine for Development of Education in Ukraine of the XXI century emphasizes the need for quality training of highly skilled, creatively developed, competitive and mobile professionals, able to bring dramatic structural changes to the socio-economic system. Functionally designed to enrich the social and cultural space, entrepreneurship becomes an impetus for such transformations.

Entrepreneurship is an initiative, independent, exercised at one’s own property risk and under applicable legislation, activity of individuals-entrepreneurs and / or legal entities in pursuit of income, profits and improvement of their image and status. Entrepreneurship is not only activity category but also the style of management based on the constant search for new opportunities, focus and innovation, ability to attract and efficiently use resources from various sources to solve problems.

Profit is the main purpose of business, but business at the same time allows energetic, active persons to realize their talents, to find and express themselves, to realize their skills and abilities in business. The opportunity to work for yourself, to earn honestly and a lot, while being your own boss, is the main attraction of business.

Nowadays, design business becomes especially important for acceleration of economic development, scientific and technological advance and the welfare of society in Ukraine. Given the variety of applications in architecture, engineering and manufacture of consumer goods this kind of business provides services to all, without exception, sectors of national economy and social groups and is intended to harmonize the design and object-spatial environment. This process logically involves axiological, communicative, creative, financial and technical interaction of businesses and it is impossible to reach accord between them without proper level of their entrepreneurial culture.

Practice shows that the relevance of the formation of entrepreneurial culture is determined by the imperatives of modern employment training of a new generation of harmoniously developed specialists, who are able to increase aesthetic and utilitarian values and spiritual culture of the nation. Solving this problem depends largely on the effectiveness of the educational process in institutions of higher education.

In the process of preparation of future designers, personal demonstration of entrepreneurial culture by designer-entrepreneurs in axiological and mental aspects was analysed, which made it possible to interpret this concept as a system of values, social norms of conduct and ethical relations between economic entities, based on the constructive organization of innovation activity with a view to ensuring results and profits in business, which is of public utility and personal benefit. As a result of extrapolating this concept to the field of professional design work, we treat designer entrepreneurial culture as a personal gathering that consists of axiological, communicative, creative and acmeological components, integrated into a developed ability to organize and implement innovative projects for the harmonization of subject-spatial environ-
ment, production implementation of which has aesthetic and ontological value and also has an economic effect and leads to the creative recognition, self-realization and material welfare of the individual.

**Study purpose.** The purpose of this article is to determine, based on analysis of philosophical and cultural, social, economic, aesthetic, technical and psychological-pedagogical literature criteria and indicators of creative entrepreneurial culture component in design.

**Key aspects presentation.** The main material. Creativity is of top priority in business understanding and connected with designer activity, this characteristic is further enhanced because this activity certainly creatively oriented.

Therefore, in the proposed structure of designer entrepreneurial culture creative component is specifically mentioned by us. This component has the following criteria: well-developed ability to generate design ideas in terms of flexibility, variability, novelty and originality of design and design ideas, entrepreneurial ingenuity is defined according to the parameters of effectiveness of the customer finding, depending on how efficient presentation of design project is and on profitable ways of its implementation.

Author of creativity concept, American psychologist J. Guilford, [3] suggested to define this term as such that denotes the universal capacity for creating, creating can be observed in mental processes (perception, thinking), in different activities, including the design business, in behavior and communication. Author of creativity concept, American psychologist J. Guilford, [3] suggested to define this term as such that denotes the universal capacity for creating, creating can be observed in mental processes (perception, thinking), in different activities, including the design business, in behavior and communication. This designer’s ability is the foundation of thinking to create any substantive object in the wide world of things, and the phenomenon of creativity is concerned primarily with numerous intelligence parameters of individual.

Russian psychologist D. Bogoyavlens’ka interprets creativity as the ability to adaptively respond to the need for new approaches and products that also gives the opportunity to become aware of new things in existence, the ability to generate unusual ideas that differ from traditional patterns of thinking, quickly solve problem situations [2].

Ukrainian pedagogue and psychologist S. Sysoeva treats creativity as “the process of recombining the situation elements in new combinations, the degree of creativity process is determined by the degree of remoteness of the associative areas, from which elements of the situation were taken” [6, p. 33].

J. Guilford said that the main characteristics of creativity are: fluency – wealth of ideas, their originality, the ability to produce a set of decisions; flexibility means having flexible mind, speed of thinking, alternative in choosing decisions, the ability to change the point of view, originality – the ability to make ultra-fast, nonroutine decisions, to find unusual combinations, to establish remote associations; elaboration – the ability to complete the decision and process it in detail [3, sec. 319]. He singled out four main indicators of creativity:

- originality – the ability to generate remote associations, unusual responses;
- semantic flexibility – the ability to identify the main object property and offer a new way to use it;
- image adaptive flexibility – the ability to change the form of incentive to find its new features and possibilities of use;
- semantic spontaneous flexibility – the ability to produce a variety of ideas in unregulated situations.

Generally defined indicators of creative thinking scientist complements with the following parameters:

- the ability to detect and disrupt the problems and generate a huge amount of ideas in their resolution;
- flexible thinking – producing of varied ideas, originality – the ability to respond to stimuli outside the box, the ability to separate an object by adding details;
- possession of analytical and synthetic skills to solve problems.

Based on the above Theoretical foundations, distinction of such indicators as flexibility, variety, novelty and originality of design and design ideas, according to the criterion of ability to generate project ideas of creative component of designer entrepreneurial culture is quite rightful. In fact, according to American art psychologist Robert Arnhem, the designer can not remain aloof from the changes taking place in civilization, as he forms the contours of objects with which a person has direct contact, it is the designer idea that controls the creation of an image of the spatial environment, in which people live, rest, work, create [1, p. 392]. This forming is directly connected with the production sector and service industries, which are used by corporations, industry organizations, collective and individual enterprises and ordinary citizens. Therefore, the business function of designer is of particular importance.

Identifying features of modern design, the American master of industrial design R. Louyi emphasized that design is inextricably linked with the work of artist, engineer, economist and specialist on consumption (see: [9]). So, in the innovative by its nature design activity logically appear such socio-economic parties to the relationship as: the designer himself, he finds the optimal solution for the realization of his creative project, the customer, who funds the design project and has his own vision of the design object; consumers with their financial capacity, who form demand for the commodity market and services market; the viewers, who participate in evaluating the quality of design works and contribute money, while visiting specially organized exhibitions and presentations. Functions of designer, customer, consumer and viewer are different in this process – the designer is looking for an alternative to existing design objects and forms of creative expression, the customer looks for profitable meaning and purpose of designed objects, the consumer wants benefits and beauty, the viewer – an aesthetic pleasure and information. It should be noted that the performance effectiveness of design features
by the parties to the social and economic relations is of great importance for present and future generations: contemporaries actually improve their well-being and future generations will analyze the cultural heritage of design for new developments (Fig. 1).

As shown in Fig. 1., One of the key functions of design planning is to find forms of creative expression of the artist. From this, we believe, begins entrepreneurial vector of his professional activity, for creativity, as noted by V. Tsapok leads to personal development, to the person’s self-realization in the process of creating material and spiritual values [8]. The philosopher rightly emphasizes that creative self-expression and self-realization is the highest value of personality. The basis for different forms of creative expression is designer’s creative “ego”, and its most important feature is individual freedom of creativity, which should not be regarded as permissiveness or uncontrollableness, but as the ability to transform the objective world in accordance with the value-important needs. This is consonant with the philosophical consideration of O. Libiyer: “Actually the problem here is very different, ti is in the fact of limited action of the subject’s free will, limited by this or that scope of necessity” [5].

It should be noted that in the realm of the society needs satisfaction, designer today is given abundant scope for self-expression in connection with the democratization of society. Using his opportunities, designer presents his creative performance, and society, different social groups and entrepreneurs have to see and evaluate the results of this expression. And if the artist-designer properly presents his work, imbued with desirable innovation, then naturally there will be demand for his products. However, it is not always possible to realize it due to the objective economic reasons. Therefore, energy is necessary to find the customer for design projects, the results of which can be achieved through their effective presentation that nowadays as possible to do with the means of the Internet and other channels of mass communication.

American artist, designer, specialist in ergonomics and visual communications G. Dreyfus emphasized that the main task of designer is to convince the customer that the products with his participation will be cost-effective and have high quality [10]. Soviet design theorist W. Hlazychev, focusing on professional-design and business functions of the designer, stated that he should have professional methods and means to solve any problem in the market [4]. Modern domestic fine art expert V. S’omkin is convinced: “Any business concept is based and developed on the basis of the concept of a product or service developed by the designer, which increases his responsibility, taking into account the prospects for successful implementation of the design concept” [7, p. 104]. These observations confirm the expediency of performance indicator separation, as well as lay emphasis on its effective means of the advantageous design project implementation, based on the criteria of entrepreneurial ingenuity and on the creative component in the structure of designer entrepreneurial culture.

**Conclusion.** Forming entrepreneurial culture of the future designers is an important component of training highly skilled, competitive and mobile designers in

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**Fig. 1. Design features of the parties to socio-economic relations**

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<tr>
<th>Designer</th>
<th>The now generation</th>
<th>Customer</th>
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<tbody>
<tr>
<td>Self-expressions</td>
<td>Aim</td>
<td>Intent</td>
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<tr>
<td>Search</td>
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**Aesthetic signification**

- Information
- Pleasure
- Viewer

**Design project**

- Benefits
  - Benefit
  - Beauty
  - Consumer

**Future generations**

**Present**

**Innovative**

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**Design features of the parties to socio-economic relations**

- Designer
- The now generation
- Customer
today’s national institutions of higher education. Analysis of the philosophical and cultural, social, economic, aesthetic, technical and psychological-pedagogical literature devoted to the problem, gives an opportunity to find out the essence of the phenomenon mentioned, to develop and give scientific credence to its structure, criteria and indicators. One of the essential components of designer enterprise culture is creative, its criteria are: the ability to generate design ideas in terms of flexibility, variability, novelty and originality of design project ideas, entrepreneurial ingenuity is determined by the parameters of effective customer finding, by the means of efficient presentation of design project and by the ways of its beneficial implementation.

List of references: