

“Stylization Techniques of Uzbek National Values in Contemporary Advertising Design”

Associate Professor at Kamoliddin Behzod National Institute of Fine Arts and Design

Fayzulla Alimovich Kabilov

G-mail: kabilovfayzulla@gmail.com

ANNOTATION. This article analyzes the aesthetic, semantic, and technological features of the stylization of Uzbek national values in contemporary advertising design. The author reveals the role of national ornaments, colors, shapes, typography, and symbols in advertising compositions, as well as the methods of adapting these elements to the modern design language. The study highlights the integration of national ornamentation, folk applied art traditions, and digital design tools, along with strategies for expressing national identity in the global advertising market. Using examples from Uzbek brands such as *Artel*, *SARA*, *O'zbekim*, and *Beeline Bir*, the article provides a practical analysis of the contemporary interpretation of national identity.

Keywords: advertising design, stylization, national values, visual identity, ornamentation, color, digital aesthetics, Uzbek brands.

Introduction

In today's globalization process, the boundaries between cultures are gradually diminishing, transforming international communication and the advertising market into a unified aesthetic space. As a result, preserving the uniqueness of national design schools and integrating them harmoniously into global design trends has become a pressing issue. For a country like Uzbekistan, which possesses a rich cultural heritage, the expression of national values in advertising design represents not only a creative task but also a moral responsibility.

Advertising design serves as a visual reflection of culture — a mirror of a nation's mindset and aesthetic taste. Therefore, the integration of national identity with modernity has become a central topic in Uzbekistan's advertising landscape. In some advertisements, national elements are used merely as decorative features, serving only surface-level embellishment. However, a proper interpretation of national imagery, colors, and forms reveals their deeper cultural functions within the semantic structure of advertising. Thus, there arises a need for a scientifically grounded stylization of national values in advertising design — an approach that translates traditional aesthetics into the language of contemporary graphic expression.

Literature Review

Scientific studies in the field of advertising design demonstrate that design is not merely an aesthetic instrument but also a powerful communicative system that expresses cultural identity. J. Barnard (2005), in his work *Graphic Design as Communication*, analyzes design within social and cultural contexts and emphasizes that advertising visuals shape a nation's perception of itself. From this perspective, the stylization of national values in Uzbek advertising design represents a process of introducing national identity within the global market context.

The issue of national identity occupies a significant place, particularly in Eastern design schools. A. R. Karimov (2018), in his research, analyzes the compositional principles of Uzbek national ornaments—*girihi*, *islimi*, and *gul* patterns—and explores the possibilities of reinterpreting them in modern visual communication. According to him, the key challenge for Uzbek designers lies in adapting the national aesthetic code to a global audience without losing its authenticity. Moreover,

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G. White (2019), in his study *Cultural Branding and Local Identity in Advertising*, examines the mechanisms through which national values are conveyed via advertising. He notes that color, typography, and imagery in advertisements function as the “visible layer” of a nation’s culture. This approach is highly relevant in the context of Uzbekistan, where advertising design often embodies the people’s perception of color, the aesthetics of ornamentation, and spiritual values.

In recent years, Uzbek scholars have also increasingly focused on the aesthetics of advertising. D. M. Tukhtayeva (2021), in her study *National Motifs in Modern Advertising Design*, analyzes how national colors and images are stylized in the advertising campaigns of local brands such as *Artel*, *Beeline*, and *Coca-Cola Uzbekistan*. She particularly highlights that simplified graphic forms of *atlas* and *adras* patterns convey the “national spirit” to modern audiences through aesthetic design solutions. Furthermore, the international report *Visual Communication in Central Asia* (UNESCO, 2020) emphasizes the growing significance of national elements in Uzbekistan’s advertising market. The authors of the report note that advertising design functions not only as a means of selling products but also as a mechanism for preserving cultural heritage and harmonizing it with global culture.

Materials and Methods

Throughout the research, several methodological approaches were employed, including visual analysis, semiotic interpretation, compositional and color analysis, as well as cultural-communicative methods. The primary components of Uzbek national values—such as ornamentation, color, fabric, clothing, architectural form, symbolism, and script—were examined as integral elements of advertising design. As empirical material, the study analyzed advertisements of leading Uzbek brands such as *Artel*, *SARA*, *O‘zbekim*, and *Beeline Bir*, along with representations of Uzbek national imagery used in international campaigns. Additionally, the design solutions of projects such as *TBC Ornaments*, *Virtual Chapan*, and *Brand of Uzbekistan* were studied through visual analysis. In these projects, traditional ornamentation, national costumes, and symbols were reinterpreted through the language of modern graphic design, serving as practical examples of the stylization process.

RESULTS

The conducted analyses revealed that Uzbek national values are stylized in modern advertising design through four main dimensions: **color**, **ornament and form**, **typography**, and the **image–semantic layer**. Each of these directions performs specific **aesthetic, semiotic, and communicative functions**, contributing to the formation of the national identity within advertising products.

Color Stylization.

The traditional color system in Uzbek culture has long carried symbolic meanings. **Blue** represents the sky, spiritual purity, and hope; **red** stands for life, courage, and love; **green** symbolizes nature, prosperity, and renewal; and **gold** expresses wealth, well-being, and prestige. In contemporary advertising design, these colors are often reinterpreted through pastel, gradient, or minimalistic tones. The goal is to achieve visual harmony while maintaining the national spirit. For example, in *Artel* brand advertisements, the combination of golden and green hues merges technological sophistication with national warmth, evoking feelings of trust and comfort among modern consumers.

Ornament and Form Stylization.

The ornamental traditions of Uzbek applied arts—such as *girihi*, *islimi*, *arabesque*, and *suzani* patterns—are central elements of national aesthetic thought. In modern advertising design, these motifs are reimagined through **geometric minimalism** and **simplified structures**. The ornaments serve not only as decorative elements but also as a system of signs representing spiritual heritage. For instance, in *Beeline Bir* campaign visuals, national patterns were transformed into spherical graphic

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symbols, creating a synthesis between folk aesthetics and digital technology. This reflects a process characteristic of **postmodern design principles**, namely the “transformation of cultural codes.”

Typographic Stylization.

The historical layers of the Uzbek writing system—Arabic, Cyrillic, and Latin scripts—contribute to a unique typographic synthesis in advertising design. Modern advertisements use variations in font shape, weight, and rhythm to evoke a national tone. For example, the *O‘zbekim* brand logo employs a Latin-based yet rounded and rhythmically balanced typeface reminiscent of traditional Uzbek calligraphic flow. This approach balances national identity with global design standards. Moreover, in some advertisements, Arabic script is incorporated decoratively, symbolically linking contemporary aesthetics to deep cultural roots.

Image and Semantic Stylization.

In Uzbek advertising design, the semantic representation of national values is primarily achieved through **imagery**. Visual motifs such as women, children, families, hospitality, farmers, and wedding ceremonies embody the national mentality and emotional values. Within the semiotic layer of advertising, these images function as **cultural information codes**. For instance, the *SARA* brand’s packaging design integrates *atlas* textiles, traditional costumes, and *suzani* ornaments to convey warmth, sincerity, and reliability. Thus, advertising becomes not merely a commercial tool, but also a **cultural phenomenon** that promotes and preserves national aesthetic consciousness.

Discussion

Stylization in advertising design functions not merely as an aesthetic embellishment but as a medium of cultural communication. Through the reinterpretation of national elements, designers establish an emotional connection with the audience, evoking a sense of *cultural intimacy*. In this regard, advertising serves not only to promote a product but also to convey the spiritual and cultural world of a nation.

For instance, the use of the *Humo* bird image in the *Brand of Uzbekistan* logo is highly symbolic. This bird, portrayed in ancient epics as an emblem of freedom and renewal, has been reimaged by designers in a modern and dynamic form, successfully expressing national pride within the language of global design.

Similarly, the *Virtual Chapan* project revitalizes traditional Uzbek clothing through a 3D digital format, elevating national aesthetics to a new technological dimension. Such experimental projects showcase Uzbek cultural identity within virtual space, thereby strengthening its position in the global design landscape.

Furthermore, in *Artel* brand commercials, national ornaments are not merely used as decorative backgrounds but are conceptualized as an integral part of the brand’s identity. As a result, consumers associate the products not only with technological quality but also with a profound sense of national pride.

Conclusion

The stylization of national values in contemporary Uzbek advertising design is not merely an aesthetic practice but also a process of preserving and promoting cultural identity. The reinterpretation of national ornaments, colors, shapes, typography, and imagery through the language of digital design contributes to the creation of a modern representation of Uzbek culture.

In the future, it is advisable to develop methodological guidelines for the effective use of national elements in advertising design, to introduce a specialized course titled “*National Aesthetics and Stylization*” into design education, and to ensure the active participation of Uzbek national brands in

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international advertising festivals and competitions. Through these efforts, Uzbekistan's advertising design can establish itself as a distinctive national brand within the global aesthetic arena.

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