

THE ROLE OF NATIONAL BRANDING IN CONTEMPORARY INTERIOR DESIGN**Ibragimov Shavkat Jovli ugli**National Institute of Painting and
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Annotatsiya: This article analyzes the role and importance of the national brand in interior design. It highlights the issues of representing national values through design and integrating them with modern technologies in the context of globalization. The study demonstrates the aesthetic, social, and economic significance of applying national ornaments, colors, materials, and architectural forms in interiors to strengthen national identity.

Keywords: national brand, interior design, national identity, cultural heritage, globalization.

В статье рассматривается роль и значение национального бренда в интерьере. Освещены вопросы отражения национальных ценностей через дизайн и их гармонизация с современными технологиями в условиях глобализации. Показано эстетическое, социальное и экономическое значение использования национальных орнаментов, цветов, материалов и архитектурных форм в интерьере.

Ключевые слова: национальный бренд, интерьерный дизайн, национальная идентичность, культурное наследие, глобализация.

In today's world, where globalization processes are intensifying, the concept of a national brand plays an important role in preserving each nation's unique identity and presenting it to the global community. A national brand is not merely an economic or marketing tool; rather, it is a complex socio-cultural phenomenon that embodies a country's historical development, cultural heritage, traditions, aesthetic views, and value system.

Design art, particularly interior design, is one of the most effective means of visualizing a national brand and translating it into the material environment. Interior space is the setting in which human daily activities take place and which directly influences psychological well-being and aesthetic perception. The reflection of national spirit and cultural memory within interior design strengthens the sense of national identity and self-awareness in society.

The expression of a national brand in interior design is realized through several key components, including patterns and ornaments, color schemes, materials, and architectural forms.

Patterns and ornaments. In traditional Uzbek interiors, elements such as ganch carving, wood carving, ceramic tilework, and gold embroidery perform not only a decorative function but also a symbolic and semantic one. They serve as carriers of historical memory.

Coloristic solutions. Color is a fundamental factor in shaping the psychological atmosphere of an interior. In national traditions, the dominance of blue (symbolizing the sky and spiritual purity), white (cleanliness), green (nature and life), and gold (wealth and grandeur) is clearly observed.

Material science and ecological approach. The use of local raw materials—natural wood, ceramics, brick, and natural textiles such as silk and cotton—plays a significant role in shaping a national brand. This approach ensures not only aesthetic value but also ecological sustainability.

Architectural forms. The contemporary interpretation of traditional structural elements such as domes, arches, portals, and arcades adds a distinctive historical spirit to interior spaces.

In modern design trends, styles such as minimalism, loft, Scandinavian, and high-tech dominate. The success of a national brand largely depends on the harmonious integration of national elements with these contemporary design movements.

Analytical studies show that an eclectic approach yields effective results. For example, using a national carpet or suzani as a bright accent in a minimalist interior, or decorating the walls of loft-style public spaces (restaurants and cafés) with national ceramic tiles or graphic motifs, enhances the uniqueness of the space. The application of nationally patterned panels and lighting systems in smart home technologies represents a clear example of the harmonious coexistence of tradition and the future.

The development of a national brand in interior design produces significant benefits in two main dimensions:

Social dimension. Interiors designed in a national spirit foster patriotism, national pride, and aesthetic awareness among the younger generation. They serve as a visual medium for preserving cultural heritage and transmitting it to future generations.

Economic dimension. In the tourism industry, hotels and restaurants designed in a national style are particularly attractive to foreign visitors. This, in turn, contributes to the development of handicrafts, the creation of new jobs, and the enhancement of the country's investment attractiveness. The experiences of countries such as Japan, Morocco, and Turkey demonstrate that national interior design is a powerful tool for strengthening a country's image in the global market.

Based on the conducted analysis, the following conclusions can be drawn:

Cultural code function. Interior design is not merely a decorative means of promoting a national brand; it is a powerful social factor that represents the cultural code and identity of a nation.

Need for integration. Rather than “freezing” national traditions, integrating them with modern technologies and design approaches ensures the vitality and competitiveness of the national brand.

Strategic importance. In Uzbekistan, interiors created on the basis of a national brand play a strategic role in enhancing tourism potential and supporting national craftsmanship.

In conclusion, a national brand in interior design not only creates aesthetic beauty but also serves as a powerful tool for promoting a nation's identity, values, and culture. It contributes to strengthening the country's image not only within the domestic market but also at the international level. By harmoniously integrating national brand elements into contemporary interiors, Uzbek design can secure a distinctive position within the global design industry.

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