Abstract
Conventionally any analysis of aesthetics in design is centered around the visual constructs of the art form. This dissertation explores the value of the vernacular design aesthetics not just through its visual characteristics but also through its metaphoric content. Beauty in folk art and design, because of its traditional origins and deep cultural roots cannot be isolated from its semantics if a meaningful discussion of its value is intended. With a particular focus on Pakistani folk design, its various facets such as an expression of spirituality as well as an ethnographic device are explored. It is also juxtaposed again the western vernacular in an attempt to identify its importance in the international art world.