The proposed paper aims to decipher the political and economic aspects of visual configuration of urban spaces in contemporary India. Through an intensive focus on the state-sponsored aesthetic regime in the city of Jaipur, especially flyover art and decorative motifs on public buildings, the paper seeks to decode the meanings that get congealed onto public space. The paper strives to un-layer the semiotic landscape which purports to represent notions of ‘past’ in contemporary city. Jaipur, with its princely history, and its proximity to Delhi and Agra, is a primary node in heritage tourism circuit. At the same time, one sees the presence of erstwhile royal family in public life of the city, straddling both political and cultural-economic realms. Given such a context, how does one understand the beautification projects, seen as ‘public art’ by practitioners, purportedly reflecting traditional styles of painting and designs on the facade of a city aspiring towards metropolitan modernity? What kind of patronage networks and ideas of beauty and history undergird such processes of producing so-called authentic cityscape? I am also interested in understanding the connections between the conservation of Jaipur’s old/walled city as a part of the heritage discourse and how the logic of ‘heritage urbanity’ gets implicated in new city spaces, which came up in mid-late 20th century.