7) **Chaturmukha**

- This layout was applicable to all towns starting from largest town to small villages.
- Site having four faces (rectangular or square)
- Site divided equally.
- Town laid lengthwise from east to west, with four main streets.
- Temple in the centre.

8) **Karmuka**

- Suitable where site is semi-circular, parabolic or form of a bow. Mostly located on seashore or riverbanks.
- Main streets from north to south or east to west and cross streets run at right angles to them, dividing the whole area into blocks.
- The presiding deity, commonly a female deity installed in the temple build in any convenient place.
2.4 Mohenjodaro

Mohenjo Daro, or "Mound of the Dead" is an ancient Indus Valley Civilization city that flourished between 2600 and 1900 BCE. It was one of the first world and ancient Indian cities. The site was discovered in the 1920s and lies in Pakistan's Sindh province.

Remains of mohenjodaro

Remains of mohenjodaro
Water and Drainage system:

- wells and reservoirs for drinking and bathing
- well connected tapered brick or terracota drainpipes laid throughout the city plan
- wedge shaped bricks were used for wells to make a structurally sound cylinder.
- garbage bins provided along the major streets.
- Almost all households had private well or had communal wells.
Wide streets

Communal wells
SHRINES

A shrine is a holy or sacred place, which is dedicated to specific deity, ancestor, hero, martyr, saint, daemon or similar figure of awe and respect, at which they are venerated or worshipped. Shrines often contain idols, relics, or other such objects associated with the figure being venerated. A shrine at which votive offerings are made is called an altar.
Jaisalmer is a compact network of streets rarely too long. In negotiating the terrain, the streets have become quite interesting. With fairly high buildings and width of streets rarely more than three meters, one can move around the town in cool shade. Thus one can probably term Jaisalmer as a pedestrian town with very little and limited vehicular traffic. There is a significant difference in the street patterns of the upper and the lower city. The radial pattern in the upper city is contrasted by the somewhat irregular grid iron pattern in the lower city. It will be wrong to call the growth of the city as organic as may be the case with many other Indian cities. Location of certain squares in very strategic places and a very well developed and definite order of streets and buildings make Jaisalmer a city well organized and planned. The major part of the lower city is divided into somewhat rectangular blocks with closely built buildings. These blocks show continuous facades of exquisitely carved elements behind which are the open courtyards and terraces thus making the building plan a fairly porous one. Streets have at times strong pauses but generally they are moulded with subtle curves enhancing the view of the richly ornamented buildings and also not exposing the entire view of the façade at once, thus making a walk through the town an interesting one. The upper city also has similar qualities but the style pattern is radial in character. In general the variation of any hierarchical order are too little to be of any consequence. Jaisalmer streets are more than mere paths - they are public spaces too. Although streets harbour activities which are comparable to public spaces, the streets as a space has a different character. Not only is the comparison more linear, it is also more limited in terms of activities. The desire of the people to 'participate' with the street is strongly expressed through certain elements between two dominant realms - residential and public. Platforms (otla) with entry steps are the key transition elements evoking the extension of some household activities. Here, however, womenfolk are more restrained and these platforms are used more by the children and the older men. In tune with the need for privacy for women, facades are characterized by small openings often in the form of jharokhas, elements essentially generated by social customs of allowing women to peep out without being seen. Thus women are able to 'participate' in the outside activities and yet maintain their privacy. Besides, the streets are used by children to play and by adults to socialize. Jaisalmer being essentially a pedestrian town, people know one another and there is little evidence of social anonymity.
the immediate environment is a secondary space with air flowing through it, like the gap between an overhang and the wall, then the heat that enters the secondary space will dissipate in the street before it finds its way into the house. The numerous recesses and overhangs of the buildings facade have a further purpose, to draw cool air into the building. Since the streets of Jaisalmer spends most of the day in shade because of tall buildings on either side, the air that passes through the facade from the street is much cooler than the air exposed to the sun. The cool air enters through the haveli's front facade, circulates through the rooms and then escapes through one of the courtyards taking out the hot air along with it.

If the courtyards are the largest holes in a haveli, then on the other end of the scale are the intricately carved stone jalis. The advantage of a jali is that it blocks the direct rays of the sun and yet permits air to enter the room and is designed to grant privacy. The balconies of two houses on opposite sides of the street in Jaisalmer are often extended so far that people could almost reach out and shake hands. But with the stone jalis carved at an angle of forty five degrees sloping down, the viewer can maintain his privacy while looking down at the street. Since there is little penetration of direct sunlight into the deep recesses of the haveli, the rooms have a tendency to be dark. One of the ingenious solutions to this problem which the craftsmen came up with was the use of mirrored glass. The builders of havelis created mosaics of myriad small pieces of curved glass. Because each disc of the glass is not flat, but a portion of a sphere, the walls have more reflective surface than a flat mirror. The many curved mirrors also scatter the light in different direction thus distributing it evenly. When a mirrored room of a haveli is lit up by a single candle, the effect is magical.

The spatial complexity, the fine proportions, the subtle carvings and the way light filters through from room to room are some of the architectural qualities that pass beyond the functional realm and goes into the realm of artistry and spirituality. Sadly, when Jaisalmer's merchant class and the patrons of the haveli left home over a century ago to go to bigger cities to pursue their dreams and aspirations, the architecture of the city began to disappear and die.
Kakil Dev (1036-1038) who succeeded his father Dulha Rai in 1036 AD, seized Amber from Meenas, laid the foundations of the Amber Fort and built the temple of Ambikeshwar Mahadev – one of Amber’s earliest extant monuments. The capital of Dhoondar was shifted from Dausa to Amber between 1179 and 1216 AD.

By the 17th century, the Kachchwaha Rajput clan became known for political clout and importance in the Mughal administration. Raja Man Singh (1590-1614) and Mirza Raja Jai Singh (1622-1667) contributed to the financial and cultural wealth of Dhoondhar through political alliance with Mughals.

Sawai Jai Singh II (1700 – 1743) who outlived five Mughal emperors and tried to prop up the Mughal Empire from 1707 – (Aurangzeb’s death) to sack of Delhi by Nadir Shah (1739) established the city of Jaipur and strengthened the boundaries of Dhoondhar.

The Kachchwaha Rajputs trace their descent through the solar dynasty to Kush, one of the two sons of Lord Rama.. According to local tradition and popular bardic chronicles, Dulha/Dhola Rai (whose reign is accepted as being from 1006-1036 AD by most historians) one of the rulers of this clan, laid the foundation of Dhoondhar kingdom in 967 AD and made Dausa his capital.
The mandala could not be complete in the NW due to the presence of the hills.

On the other hand in the SE an extra square has been added that plugged the gap between the city and the eastern hills.

The town has around it a masonry wall, 25ft. high & 9ft. thick, with eight gates.

The gates are:

- Chandpole Gate,
- Ghat Gate,
- Ajmeri Gate,
- Sanganeri Gate,
- Surajpole Gate,
To the NW of this lay the Jai Niwas. Given that its royal association meant that it had to be within the palace compound, the site of the palace was established. Indeed, given the wish to locate the palace centrally, the position of the brahmasthana was also established. A wall surrounds the palace buildings.

The serving class occupied the peripheral areas.

Another constraint was the position of the lake, which formed a part of the pleasure garden around which the city was built. This lake lay close to the hillside. In the original design it fell outside the main block of the city; but due to Jai Singh’s wish to include the old garden in the city, the lake was made the tank of palace garden.
Jaipur’s road network follows a definite hierarchy. The major east-west and north-south road, form the sector boundaries and are called Rajmarg as they lead to the city gates. These measure 33m. wide.

Next there is a network of 16.5m wide which runs north-south in each sector linking the internal areas of the sectors to the major activity spine.

An orthogonal grid of 8.25mx4.00m roads in the prastara-chessboard pattern further divide sectors into Mohallas.

PUBLIC SPACES

- Public spaces can be divided into
- Chaupars
- Bazaars
- Mohallas
CONCEPTUAL PLAN – CHAUPAR

CHAUPAR – It’s a square that occurs at the intersection of east west roads with three north south roads. Each chaupar is around 100m x 100m. Were used for public gathering on festive occasions. The distance between two chaupars is about 700m which is ideal for pedestrian movement. It has controlled façade
Defined street façade at a chaupar with sunshades and latticed colonnades at upper floors and shop fronts on the ground floor.
To Akbar, the building of this city was an act of devotion. He always advocated love and unity amongst his people. This high-minded notion of universality and brotherhood gave rise to a bold new imperial style. The heritage of Arab lands and Central Asia merged with Indo-Islamic traditions in turns to produce a masterpiece of Mughal architecture.

The location of Fatehpur Sikri corresponds to the demands of nature. The city is built on a flat terrain of a rocky sandstone ridge rising some 30 m to 45 m above the surrounding plain. The ridge is oriented northeast-southwest, bounded on the north by an artificial lake now drained, and enclosed by the city walls which even today remain in relatively good condition. Stone for construction was quarried from the ridge which remains a source of building material till today.
The city is built on flat terrain of a rocky sandstone ridge.

The palace buildings which consist mainly of the royal residences, pavilions, halls and meeting areas were laid out on the central but comparatively flat terrain of the ridge. The topography necessitated in creating levels within the Royal complex with the result that the courts are staggered, one behind the other, oriented in the cardinal directions. The Jami Mosque, located on the very summit of the ridge, faces westwards towards Makkah, and is in the same geometric alignment as the Royal complex. However, the orientation of buildings having other functions and mostly located around the Royal complex, is governed by the topography of the site which is generally steep on the periphery.
The arrangement of these planned elements was influenced by certain feature, which precluded absolute geometry.

**THE FORT AND THE MOSQUE**

- The red fort and the jama masjid were thorough fares that framed the city.
- From Lahore gate ran an broad avenue with a covered arcade designed and paid for by jahan ara- that housed over 1500 shops. Today known as chatta bazaar.
- The remainder of shahjahanabad took shape within the city walls with its havelli mansions, mosque, temples, sikh shrines and the garden of nobility.
- The walled and the guarded establishments so these grandees included private living quarters for the nobles and their harem.

**THE RED FORT - PALACE COMPLEX**

- The plan of the fort was made by shahjahan and two muslim architects. The foundation stone of the fortified complex was laid in 1638. Construction was began in 1639 and was complete in nine years. The palace complex, located along the western river front was built as an ideal residence for the emperor, it was conceived and designed as a paradise pilgrim on earth. The layout of the fort was drawn on a formal geometric plan actually an irregular octagon with two long sides on east and west. It had two gates, that was on the west was called the lahori darwaza, while that on the south was the delhi darwaaza. Bearing on the cardinal points, the elements of the fort were arranged in the geometrical pattern that reflected the life and Mughal court.