

Mughal Garden Wah: Architecture, Conservation Issues and Tourism Management

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Abstract

Mughal Garden Wah is one of the masterpieces built by Mughals on GT Road near the city of Hassan Abdal. It was private property that was later on taken by the government due to its historical and architectural significance. This site is not only a picnic point for the local community but has the potential to attract thousands of national and international tourists to enjoy its landscape and architecture. The current state of the garden is not praiseworthy, and if proper measures are not taken well in time, this masterpiece of art and architecture will vanish soon. The current study is an attempt to highlight the architectural significance of the garden, its conservation issues and managing it for sustainable tourism.

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Introduction

The Mughal emperors notably designed the landscape with stunning patterns and thus created refreshing gardens. Their designed landscapes were the masterpiece of that time, and many of them are remembered now as world heritage sites.

To the east of the city of Hassan Abdal, near the G.T road, there is an ancient garden formerly known as Bagh-i-Hassan Abdal, nowadays commonly known as Wah Garden. It was a private property till 1976, but due to its historical and architectural importance, Wah Garden was acquired by the government and was handed over to the Department of Pakistan Archaeology for its excavation, restoration and maintenance. Wah Garden was not a permanent commodity for the Mughal rulers. It was merely used as a travel camp. It evolved over several years, went through development and changes according to the directions of the ruler who used it. (Vaughan, 1995).

During the research regarding archaeological and landscape features, it reveals that besides the acquired area of 157 *Kanal*, there are many other historical remains and monuments in the adjacent area to the east and west of it, which were once an integral part of

Wah Garden during the Mughal period. Wah garden is bordered on the north by Tamra Nala and on the south by a mountain, while developed land and the present-day town of Wah lies on its eastern border; the western side is secured by a hillock. In its present shape and form, this garden comprises of a boundary wall, a royal residence (Farudgah-e-Shahan-I-Mughlia, now in personal use), a central canal, a large water tank on the eastern end of Wah Garden, a water cascade, three water channels running parallel with the length of the garden and fifteen fountains in the central water channel with water inlets situated in the upper terrace. In addition, there is also a Hammam attached to the southern wing of the Baradari or Pavilion, i.e. two structures in symmetrical arrangement on either side of the canal (Khan, 1996). The current research describes in detail the analysis of the architectural and landscape features of Mughal Garden in Wah, its conservation issues and management for tourism.

Review of Literature

Garden is designed landscape generally build for

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aesthetic purpose. The garden's significant character includes that it should be an entirely unique entity distinguished from the neighboring ones. For long times, the garden has been recognized as a portion of bounded space. ([Stigsdotter & Grahn, 2002](#)). Gardens might be considered as an actual superior type of practical art that can provide an amusing diversity of understanding. Subsequently, in the garden, all senses of a man are triggered. To get a comprehensive view of a garden, an individual has to be in it. Historically, gardens had prominent prestige in different civilizations and religions. In Islam, the holy Quran says that Adam lived in paradise in great happiness, where flowers, trees, fruits, and water canals were present in lavishness. Adam descended to the present world by the commandment of Allah, and with him, he brought the idea of a garden. Islamic Empire spread over the seventh to the sixteenth century ([Safei Hamed, 2000](#)). The domain of Islam begins from the foundation of the principal Islamic place in Madina to the pinnacle of the Ottoman Empire (Khilafat-e-Usmania). The Muhammad/Islamic development overwhelmed times and ages. It incorporated a large portion of the world and formed the historical backdrop of mankind ([Spahic Omer, 2005](#)). Through the efforts of the Islamic emperor, few conspicuous designed landscapes and gardens were created. For example, in Western Asia, most of the designed landscapes and gardens are in Iran, Arabian Peninsula and Turkey. In Southeastern Asia, they are in India, Afghanistan, Pakistan, Kashmir, and Uzbekistan. In the Middle East, they are situated in Palestine, Syria, Iraq, Egypt, Morocco, and Lebanon and Tunisia. While in Europe, they are in Spain sited in Toledo, Cordova, Granada, and Seville ([Jani, 2015](#)).

The Holy book, i.e. Quran, encloses 166 verses related to gardens, including 19 verses which has the word paradise or Jannah (Gardet, 1983; Kassis, 1983). 15 of the remaining 19 places use verses that have double meanings of gardens and life after death. Numerous passages of the Quran refer to the exclusion of Eve and Adam from the garden.

'Adam! Live you and your wife in the garden and eat freely...' [sūrat l-baqarah verse 2:35]

Adam! This is conflicting...so permit him not to drive you out of the garden' [sūrat t̄a h̄a verse 20:117]. Those – their reward is forgiveness from their Lord and gardens beneath which rivers flow

[in Paradise], wherein they will abide eternally; and excellent is the reward of the [righteous] worker (Quran, 3:136). The Islamic landscape design and gardens were structured as the natural image of heaven, as per history. The word Islamic Garden was first recognized through the foundation of the Persian garden in the 17th century ([Haaga, 2005](#)). The impact of the Spanish gardens has extended all through the world until the twentieth century, and the proof of the impact can be followed, for example, from the recovery garden in Mexico and California. The Islamic Garden advances the idea of straightforwardness. The feeling of the Islamic gardens is all around adjusted in the cutting-edge world. [Petruccioli \(1998\)](#) said that motivation for the Islamic gardens grabbed the attention of European art and culture in the seventeenth century. Islamic gardens are seen as one of the alluring images of another colourful world. They were portrayed as a spot that had a fresh preference for ground, and embellishments were openly communicated. The impact of the Islamic gardens can be understood through the greenhouse structure in the Royal Pavilion of Brighton and Florence, England. The development of the Islamic garden's impact has turned into a charming design. In the nineteenth century, it was chosen as a superior authority that engineers standards in the World Carnivals. The Islamic garden's impacts proceed all through the end of the 19th century and the start of the 20th century. Previously, it gradually vanished because of cutting-edge development.

The Department of Archeology has discovered and reestablished some portion of the Wah Garden. Lots of scholars and researchers have done research on archaeological and historical aspects of this garden. The specialists, for example, [Wescoat \(1990\)](#), said that this garden lay on a significant street to the area. It had a comparable spring-nourished, terraced design; therefore, he recommends it might mirror the impact of contemporary Mughal Garden structure in Kashmir. Philippa Vaughn (1995) has deciphered the garden as one of a kind of enduring case of a Resting place (locally called Manzil Bagh). It is a place where voyaging upper class would end on their travelling. [Shahid Rajput \(1996\)](#) have recorded Wah garden's history and architectural structures etc. Catherine [Asher \(1996\)](#) has described the potential works and implications of the Rajput Raja Maan Singh's sustenance at this site. Abdul Rehman (1997)

gives an itemized record of the garden inside the common and constructed condition of Hasan Abdal. Zhou Li portrayed the Islamic gardens are for the most part, divided into four sections by cross-moulded channels or streets. The channels at the crossing point are the focal points of the gardens where there are springs, tall shade trees, blooming informal lodging trim hedgerow plants, which constitute extraordinary scenic qualities (Zhou Li, 2010).

All these researches are less in number as compared to other researches and studies done

on notable Mughal gardens in Pakistan and India. It does not mean that this garden was not very important in the Mughal time. Perhaps due to damaged historic structure and a reduced amount of restoration, this garden has not gained world attention in the field of Archeology. However, it appears that it would probably draw a lot more explorers, specialists and researchers in the years to come to manage and promote this wonderful garden as a sustainable tourist attraction.



Figure 1: Wah Garden Layout Plan

During analysis of all these features, the issue that most interrupted this research was the archaeological conservation of the site and uncontrolled tourism which need a proper strategic plan. This issue should be addressed by the concerned authorities. This research does not only cover the visual architectural element, but it tries to enlighten the problem and issues related to that historical place and management for tourism as well.

Research Methodology and Data Collection

To carry out this study successfully, data was collected from the concerned officers/ offices. Pictures were taken to capture the sight of the area of study. Data on the websites were collected, and literature evaluation was directed through reading books, articles, journals, and

professional reviews related to the research. Reports, maps, and graphs are taken from the Archeological Department and Meteorological department. The garden was also thoroughly surveyed, and analysis was developed. The research method consists of descriptive analyses of the heritage site. The following architectural details of the historic garden have been assessed. For data collection, two methods of research have been used, i.e. library research and field study/ surveys.

Landscape Design and Architectural Elements

In Wah Garden, the Mughal empire achieved the art of Landscape architecture by combining landform, water, vegetation, buildings, and climate, paving the path to make it a worthy space. Mughal garden at Wah is an excellent

example of the designed landscape of that era. Mughal emperors stayed at this garden whenever they visited this area (Vaughan, 1995). They designed various architectural elements like baradari, cascades, water canals etc., with determination to provide pleasure.

Interior decoration in baradari is in the form of stucco tracery demonstrating flower vases, cypress trees, floral patterns, creeper designs and geometrical patterns. In some cases, the

interior was decorated with cups, dishes, and flower vases. The ceiling is decorated with a honeycomb pattern. A portion of the central canal still retains the original decoration of the chevron pattern, the stone inlay work. Cascade of central canal drops into a small tank with the interior decoration of yellow stone. The central canal was originally studded with a fountain after regular intervals.

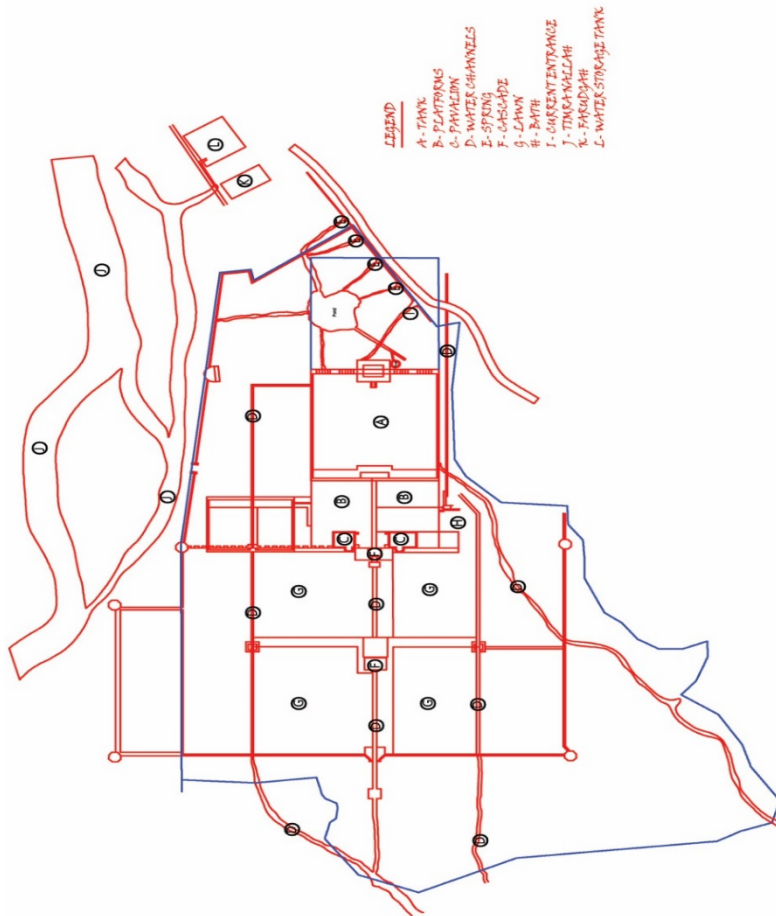


Figure 2: Plan of Wah Garden

Architecture Landscape Analysis

Site Description

In addition to the attained area of 157 *Kanal* land, there are many other historical remnants and monuments in the nearby area to the east and

west of it, which were once an integral part of Wah Garden during the Mughal period. Wah Garden is surrounded on the north by Tamra Nala and on the south by a mountain, while created land and the present-day town of Wah deludes its west; the eastern side is verified by a hillock.



Figure 3: Map of Wah Garden in City

Architectural Features

In its present shape and form, this garden encompasses a periphery wall, an imperial residence (Farudgah-e-Shahan-I-Mughlia), a focal canal, two structures in symmetrical arrangement on either side of the canal, a water cascade and a complex of structural remains representing Turkish bath, furthermore a western pavilion which formerly served as the original entrance to the garden.

In the west, there is a dumping channel falling into Tamla Nala for draining out water from the central canal and side channels. These are the portion of realized existing standard remains which can be found in the Wah Garden. What were its unique design highlights and the nature of other auxiliary remains? It can't be known unless an exhaustive, complete, and far-reaching study is done.



Figure 4: Bird's Eye view of Mughal Garden -Wah

As per the ordinary garden engineering of the Mughal design, Wah Garden was additionally isolated into three porches through a screen divider with the primary passageway on the west. Only two porches are clear, while the third one is covered under trash and thick stores. In between the 1st and middle stages, there was an imposing pavilion having a cascade, container, and water channel. The middle stage has a main water tank of 200ft X 200ft and a pavilion at its end. Beyond this is an oblong-shaped baradari which was used as a halting-place for the emperor (the farudgah). Outside the perimeter wall on the north, the western side, were some structures with the terraces only. The plan also shows resemblances to the Naqqar Khanna of Shalimar Garden at Lahore.

On the side of the central canal were constructed arched pavilions, which were used as residential quarters for the staff of the emperor.

Asymmetrical Form of Garden

Asymmetry means unbalanced structure. Most of the Mughal gardens and constructions were symmetrical. Whereas, Symmetrical refers to the balanced structure. We can see perfect symmetry in Taj Mahal India (One of the seven wonders of the world), constructed by Mughal emperor Shah Jahan. Mughal was mostly impressed by symmetrical balance.

This is very interesting that this symmetrical balance lacks in Mughal Garden at Wah. The unbalanced form of the Wah garden is not due to a lack of insight or carelessness. However, it is the result of the nature and meaning full landscape. The landscape of this area was different, consisting of hills. The progressive development of gardens by Mughals in this comparatively faraway area from the capital was

excellent. It has been built upon a vast area. It has good decorative stuff which reflects local perception and their support for royal style.

Peripheral Wall

Another different feature of Wah Garden is its peripheral walls. It is unlike the major courteous landscape and imperial tombs built by the Mughals, which have tall surrounding walls and evidently clear entries. In Wah Garden, the enclosure wall is comparatively short. It is approximately 2 meters high. This wall offers slight guard, which it changed and possibly was planned to look like a little smidgeon of red brownish-yellow endure on the covering of the screen wall at the south-western verge of the core platform. This is an uncommon feature of the garden.

Interior Decoration

Interior decoration is in the form of stucco tracery demonstrating flower vases, cypress tree, floral pattern, creeper design and geometrical pattern. In some cases, the interior was decorated with cups, dishes, and flower vases. The ceiling is decorated with a honeycomb pattern. A portion of the central channel still retains the original decoration of the chevron pattern, the stone inlay work. Cascade of central canal drops into a small tank with the interior decoration of yellow stone; the central canal was originally studded with fountain after regular interval.

Architecturally, Wah Garden is a compact unit like Shalimar Garden and the gardens attached to the different mausoleum of the Mughal period. Despite human vandalism and revenge of time, it still retains some of the typical features of Mughal gardens, as can be seen in other Mughal gardens.



Figure 5: Interior Decoration

The architecture of Royal Palace (Farudgah-e-Shahan-i-Mughlia)

The palace building known as Farudgah-e-Shahan-i-Mughlia, presently occupied by Hayat family as their personal temporary residence (Khan, 1996), served as a trial camp for different Mughal emperors (Akbar, Jahangir, and Shah Jahan) on their way to Kabul and Kashmir and vice versa. While Aurangzeb spent two and a half years from 1674 to 1676 in this garden to check the inroads of Afghan and Khattak raiders.

Farudgah consist of a central room originally having vaulted roofing with a dome and two side rooms. The interior was decorated with fresco painting of vegetal and creeper design, but now the interior is covered with modern plaster and is difficult to determine changes and modification which were brought in by later occupant. Exteriors represent typical decoration of sunk panels which are rectangular, square, and arched. The building was completed with typical vaulted roofing. The interior and exterior of the entire building were originally lime plastered which, normally, we find in all the historical buildings constructed during the Mughal period.

Some improvements and changes were made to make it suitable for residential purposes. The changes include modified plaster of interior and exterior, sanitary fitting, electrification, modern chips flooring, fixing of the wooden door to the arched opening and windows and other modifications. Despite these changes, it

still retains its historical character and architectural features of the Mughal period. All the walls and vaulted roofing are original. Some panels and niches in the interior can also be seen. There are two original staircases from northeast and southwest of the main hall leading to the roof.

Central Canal

The Central Canal is the usual feature of the Mughal gardens. In Wah Garden also, there is a central canal fed by the spring water, which is available plentifully in the area. In its present condition, it ascends from the medium of western wall of the main tank, and after passing through the middle of the baradari, it descends into a tank in the lower terrace after slipping through the cascade. It runs further west, and after passing the western pavilion, the width of the canal is reduced onward, and it becomes a disposable channel dropping into the Timra Nalla.

The construction of the central canal was completed with sidewalls of low height. The channel flooring was originally inlaid with a chevron pattern completed in Sang-e-Khatu and Sang-e-Musa. The chevron decorative design can still be seen in a small portion of the canal and cascade. After a regular interval, the central canal was also studded with a fountain, and its evidence can still be seen in the portion between the main tank and main baradari.



Figure 6: The Central Canal

Main Baradari

On the fringes of the first terrace was constructed the main baradari divided into equal portions by the central canal. On the south of the southern half of the baradari are structural remains of the

Turkish bath complex, whereas on the north of the other half was a screen wall.

Baradari has four centered arches, as described in the sketch below. This type of arch is also present in Anguri Bagh at Agra fort.



Figure 7: Baradari - Four Centered Arches

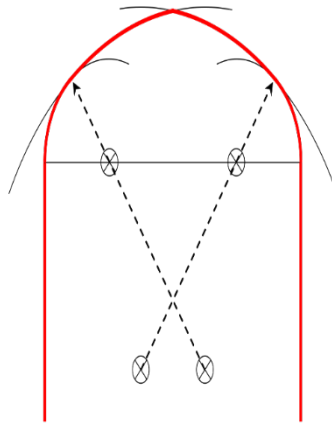


Figure 8: Baradari Sketch- Four Centered Arch



Figure 9: Angoori Bagh Agra Fort

The portions of the main baradari on either side of the central canal consist of three square rooms connected with an opening on the northern and southern sides of the central canal. The Eastern

side of the baradari was extended with the verandah. The entire structure of the main baradari was completed in the typical Mughal architecture using small bricks laid in thick limes

mortar with flat vaulted roofing. The interior of the room on either side of the central canal was decorated with Kutch work on the lime plaster base. Some of the decoration is still visible in the interior of baradari, which represents multiple objects such as flower vase, foliage, flower plant, arched and rectangular panels. But in certain cases, panels are decorated with aftaba and other vessels. Almost the same decoration can be seen in the interior of the verandah. The flooring of the rooms and verandah was laid in

sang-e-khatu, sang-e-Musa and marble. The side of the opening of the door and arches are plain sang-e-khatu. The black dosa stone runs in the front of the verandah at the plinth level.

The structural remain on the eastern side of the main channel, in continuity to the tree rooms already represent one rectangular room, a verandah with inter connected to the opening of the rooms and channel. From the eastern corner of the main verandah, remnant of staircase ascending to the roof can still be seen.



Figure 10: Remnant of Staircase Restored

The central portion of the verandah on the eastern side of the baradari was extended to a feet width further east-west in porch formation. This central portion, including the projection on both sides of the canal, probably served as a sitting place for the royal couple and the princess to enjoy the simmering water of the channel and the pleasant atmosphere created by the cascade. Two smaller rooms on the western edge of the first terrace contain two *jhorokas* for enjoying the view of the second terrace. The same

architectural features and decorative devices have been repeated in the northern half of the baradari. From the two central rooms of the northern and southern portion of the baradari, we find a semi-octagonal pavilion with steps descending to the platform on the north and south of the Water tank.

Main Tank

The Mian tank situated in the garden is exceptionally large, with a dimension of 214 x

220. The size of the surrounding walls varies on all four sides; the eastern wall of the tank measures 8ft in width, which is comparatively thicker than the remaining walls of the tank, whereas the maximum width of the southern side is 3ft – 2 inches. Similarly, the width of the western wall is 5ft – 2 inches, while the wall on the northern side measures 3ft – 10 inches. There are reasons to believe that the original construction was of brick and that dressed stones were introduced during restoration at the later stage. The structural remains further reveal that alterations and addition have been made to the original structure from time to time.

The apron added to the side walls is not uniform in size and design. The apron along the southern wall is an elongated drum-shaped structure running along the lower edge of the wall. The same pattern is also founded at the base of the platform found on the eastern side of the tank. The apron along the northern wall is a compact crust, hardly two inches thick, while the western wall is presently showing no evidence of an apron, which is missing due to human vandalism.

Almost all the tanks in the Mughal gardens have structures for fountains inside the water tank. However, no such evidence could be noticed here. Although the existence of a platform on the eastern and western sides of the tank gives clues to the symmetrical pattern of Mughal architecture, the size of the two structures is not identical. The size of the eastern platform is 40ft X 17ft, and the western platform is 40ft x 11ft. In addition to this discrepancy, the western side of the tank is a low platform of 12ft x 1200ft measurement from north to south. Whereas on the eastern side, there is no such platform. The deviation seemed to be the result of later alterations. The tank is 5ft – 3 inches to 5ft 9 inches deep with six inches slop, which has been maintained from east to west; the eastern wall serves as a causeway for filling the tank.

Mughal Baths

The Hammam or Mughal Bath shows numerous stages of manufacture. Initially, there were only latrines. Later on, their location was altered after the addition of extravagant water systems and hypocausts arrangements. This former style of the Mughal bath is associated with the rule of Emperor Jahangir. It has a decoratively scratch surface, dormant in turquoise and red in the

compartments beside the south end. This design of Hammam is related to the fortress region neighbouring the Masjid at Fatehpur Sikri. The representation of pebble intarsia relates to the start of the seventeenth century and the end of the sixteenth century. In the Mughal era, when this bathing place was going to be prolonged, the wall to the south end of the tank was built to shelter the water networks serving the bath. This screen wall was constructed of rubble and brick. The covers still contain some evidence of the orange, red scheme, which is not an encircling wall because its basics do not seem to extend externally to the tank. On the other hand, it is like the wall of the northern side of the *zenana* area. This characterizes a point in the continuing complexity of the garden. Preceding this, the royal enclosure possibly would have been distinct by the sarpada screens whose measurements, as well as certain colour is royal red as defined by Abu'l Fazl ibn Mubarak ([Vaughan, 1995](#)).

The southern side of the baradari opens into a Turkish bath complex which consists of three dressing rooms connected with the actual bath tanks and platforms. The bath complex rooms contain cistern, cascade, chutes, drains and niched types of octagonal tanks. Originally, the entire bath complex was covered with vaulted roofing in the usual style of Mughal architecture.

Most of the Mughal gardens contain a complex of Turkish baths with an interesting system of hot and cold water, arrangement of the fresh air and devised system of ample sunshine. The Turkish bath at Wah Garden consists of twelve small tanks, opened drain and covered terracotta pipes. For the water supply to this arrangement, we find an open-drain connected with a water tank adjacent to existing southern wall. From the remnant of the drain, one can visualize an elaborate system of the water supply for different smaller tanks for the bath. From the main supply, water was stored into a smaller rectangular tank, where an arrangement for heating water was made. After the completion of the heating process of the water, it was supplied to a large tank with small walls containing two holes for the passage of steam. From this tank, the hot water was supplied to the side tank of the smaller sides. To avoid the cooling of the water due to its long circulation and to ensure a regular supply of hot water, it was once again passed through the heating tank, and this system of flow of hot water continued. There is another small

bathing tank with traces of fresco work representing foliated patterns. This is the most beautiful bathing tank amongst the existing ones. In some of the tanks, we find country tank bricks masonry in kankar lime mortar. But in certain cases, stones of different color have also been

used for the construction of the building tank. From the remain of bath complex at Wah Garden, it appears to be a place of considerable luxury with a series of proper heating and ample water supply system.



Figure 11: Remains of Turkish Bath

Waterfall

The waterfall, as designed by Jahangir, is no longer present. However, a little waterfall still exists. Currently, it is mostly extended and controlled by the water board of Wah Cantt. It is the only source of water supply for Wah Cantonment of seven hundred thousand people. Possibly the authorities will build a raised area which was earlier developed in the 1640s. In the Mughal era, the force of the waterfall was so mighty that a refined water channel system was established. During the Mughal era, there were several ponds and reservoirs placed out. Few of them were excavated in the years 1993 and 1994, while others are still to be discovered.

Zenana Region

It is a specific character of the Mughal garden at Wah that the zenana region of the garden is present on the higher walkway, on the northern side of the base outside a minor service region. Now, there are no structures in the Zenana region. However, just a plastered raised area is remaining, apart from a shade wall of rubble and bricks, that stays at the line of the west side of the platform. Zenana region has not been completely excavated but seems to provide a

rigid area for comparatively minor camps screened by sarpada sunshades. If we see the main axis, which is not equally located, there is a waterway with a wide covering path, analogous to the screen wall representing the visit of Emperor' zenana. The place where the waterways channel links the main water reservoir, two heights can be seen showing that it was modified when the water reservoir was afterwards expanded.

A need for a zenana region having plaster stages was there from the initial days. On the other hand, the water canals are modern. This is a feature of the period of Emperor Jahangir's rule. This was the period when emperor Jahangir and Begum Nur-Jahan focused on their architectural benefaction and landscape designing. During their stay in Kashmir in summer times, they made Hassan Abdal Garden as the former resting place (Manzil-Gah) that could house the entire staff, who previously spent the last tough phase in Srinagar valley. It appears that Emperor Jahangir was a person who initiated the procedure of including royal magnitudes in the garden. Still, additional efforts were made to make a deeper water tank in Emperor Shah Jahan's rule.

Current Situation, Conservation Issues and Tourism Management

Alterations in the Building

The palace building known as Farudgah-e-Shahan-i-Mughlia is for the personal use of the Hayat family. Development and alterations were made to make it appropriate for residential purposes. The modifications include an amendment in the surface of interior and exterior, sanitary fitting, electrification, up-to-date chips flooring, fitting of the wooden entrance to the arched opening and windows and other adjustments. All these changes were originally made to make it a modern and comfortable residential place, which is not included in terms of conservation. Responsible authorities should recognize it and conserve it.

Unplanned Tourism

Many people visit the garden every day for its beautiful environment. They sit there, eat, and play games. They immensely adore the aromatic environment of the garden. But the majority of people don't care about the historical value of the site. They visit the garden merely for enjoyment. Very few people care about the historical value of this heritage site. There is no broad strategy to supervise the huge influx of visitors. Currently, as the garden is being used as a leisure place by the public, there is no proper SOPs for the use of this heritage site which results in damage and destruction of the landmark. It is recommended that the site should be regulated with the forceful implementation of SOPs.



Figure 12: Tourism in Wah Garden

Changed Landscape

It was found that originally the site was surrounded by Tamla Nala (water resource), mountains, heavy vegetation and trees, which made it a cool and comfortable place in hot and humid weather. But unfortunately, the area has turned into a concrete jungle, water has changed its path, the surrounding mountains are being chopped off, and vegetation and trees are being replaced by houses and roads. Therefore, it is recommended to increase plantation (shade trees and vegetation of native species) within the site so that

- The original essence of the site can be restored
- Original animals and birds' species can find their old habitat

Restoration of Architectural Structure

Baradari has been restored to some extent, and the original main entrance has been restored too. Now, there is a need to restore the damaged water channel, cascade and zenana area. The Turkish bath, which is an excellent example of Mughal architecture, needs to be restored as well. Restoration of such structures will attract foreign tourists.

Assistance from archaeological experts can be taken in this regard. The significance of holding originality and characteristic value of a historic site was documented by Sir John Marshall (one of the pioneer experts of the subcontinent). The Archeological Conservation Guide inscribed by John Marshall in the year 1923 may be a key reference. Even though there are many prehistoric constructions whose

conditions require reparation and renewal, at first sight, it should always be remembered that the historic worth of a Heritage site disappears when its originality is demolished. So, it is our responsibility not to reconstruct or renew a historical site but to preserve and save it. A fragmented or semi-destroyed original thing is of substantially extra worth than the finest and most flawlessly innovative work and thing (Marshall, 1923)

Need of Documentation

One of the basic responsibilities of the management authority of the garden is to report about the site utilizing a variety of media and techniques, including maps, plans, structural subtleties, photos, film and content.

Need for Conservation Laboratory and Archaeological Repository

There is no Laboratory in the garden. It has no orientation archive. There is a requirement for a simple and active archive encompassing charters, books, papers, and procedures and substantial unpublished reports to update administration and preservation authority in the garden and for visitors' guidance as well. Currently, this part is performed by the Taxila Museum. Garden has no competence for gathering and protecting structural and archaeological material from the area. The absence of efficient stock implies that significant material is not accessible for learning and is in danger of weak curation.

Need for Publications

There is a need for publications on archaeological and conservational issues and tourist guidebooks as well. There is, however, no research agenda for the garden, and no organization is willing for this task. There is a need for study and research to get a better understanding of the garden. There should be a continuous stream of data and detailed study about the historical background of the site. Till now, no significant research has been carried out, and there is no motivation to encourage researchers to work on the numerous features of the Wah Garden.

Understanding of the Site

There is no significant strategy on how to publicize the garden in an appropriate way. There are no leaflets, drawings, or flyers

accessible. Evidence is not provided for the historic expeditions, and no paths in the garden are recognized with reference to its historical value.

Understanding Wah Garden in the Context of other Mughal Gardens

There may be a significant association between Wah Garden and other gardens located in Pakistan and India, which may have the same design and concept. Tactlessly, it has not been sufficiently studied, and consequently, the ancient explanation is not shown to people.

Checking the Effects of Uncontrolled Tourism

People in any part of the world can affect their public places. For example, an enormous gathering in any public place can result in some loss or damage to the built structures. With the passage of time, some damages can become permanent. So is the case of Wah Garden. There is a need to identify any damage in the garden that has occurred due to uncontrolled tourism. And required preparations should be made for it.

Tourist Facilities and Conveniences

Tourist facilities at the garden are incomplete and of pitiable worth. No proper car parking area is there to be used by the tourists. There is no system of dumping the leftovers and other garbage. Similarly, there are no proper guides to guide the heritage tourists to the site.

Lack of Community Participation

There are no specialized or casual directors employed for the task of community participation. Neither the native nor the local community of Punjab and Hazara Division show any interest in promoting tourism in the area. They also lack interest in Wah Garden. A collaborated effort should be made to connect the site managers with the local people to involve them in the protection and preservation of the site. It specifically becomes the responsibility of the people of Wah to understand the historical value of the garden and to get actively involved in the preservation of the historical site. Correspondingly, there is no plan for the participation of women in the preservation of the garden. A very efficient strategy should be made to include people from all parts of the society

who are aware of their responsibility in the preservation and protection of the site.

Craft Creation according to Social Heritage

Women can play a significant role by making handicrafts. They can exhibit the artistic pieces at the stalls in the garden on specific days. Such an exhibition will attract many people. So, more people will know about Wah Garden, which will promote tourism in the area as well. Women should be encouraged to make handicrafts according to Mughal styles and designs. Such an effort will also strengthen our cultural identity. Along with that, the need for a documentation center cannot be denied. This center will document the items and every detail related to them.

Flood Water Drainage

Proper precautionary measures and steps should be taken to save the garden from floodwater. Due to overwhelming or monsoonal downpours, abundant water can move on the garden, which harms the texture and site.

Funding Problems

Financial assets can be increased through the inclusion of different partners and through tapping extra-national and worldwide resources. The responsibilities of the site management should be clearly outlined. They should strictly fulfill their responsibility by addressing the financial issues in an appropriate manner.

Absence of Geographic Information Systems (GIS)

A new technology called Geographic Information Systems (GIS) provides a significant instrument to bring together and add spatial knowledge with literary-based information. GIS makes a productive instrument for reacting to inquiries. It provides a sure and quick examination of circumstances and understanding of examples and patterns. It is

especially important in circumstances where the necessities and requests of various organizations must be incorporated so as to create functional arrangements. GIS plotting of the landscape arranging and framework of the area as well its surroundings would permit brisk featuring of zonal issues that require sway evaluation and prompt activity. This would likewise give a realistic visual apparatus that will help in corresponding to the needs of leaders and organizers.

Absence of Overall Strategy

There should be a support program in the form of the overall strategy. A proper support program should be planned to keep this social asset in good condition. It should include all the functional and specialized estimates that ought to be taken to keep up the inappropriate site manner. The strategy should be a nonstop procedure.

Conclusion

Mughal Garden Wah was built by Mughals and is a masterpiece of art and architecture, located on the main GT road near Hassan Abdal. It remained under private ownership, which was later on taken by the government due to its historical importance. The current condition of the garden is not satisfactory, and due to a number of problems, it is deteriorating day by day. If proper measures are not taken by the relevant departments, this historic jewel will be disappeared soon. The local community uses to visit this garden for recreation and enjoyment. The site has the potential to attract thousands of visitors, both national and international, if properly managed, generating good revenue, which may contribute a lot to the sustainable development of the local community. This study may be utilized to look into the importance of this site, resolve conservation issues and make this a sustainable tourism destination.

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