



## Developing International Education - Classified Display of Chinese Gardens and Landscape Gardens Museum

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Received 26/06/2023

Revised 13/07/2023

Accepted 16/07/2023

### Abstract

**Background and Aim:** Promoting the development of international education is an important international education trend in the world today. It has had or is having a far-reaching impact on the education of all countries in the world, whether it is formal education or non-formal education (Gu, M., 2020). The "Course Plan for Technicians in Museums and Exhibition Halls" is mentioned in the book "Classification of International Education Standards" prepared by the UNESCO Education Statistics Bureau (1998). It can be seen that as early as the initial stage of international education development, the international education undertakings responsible for education, cultural inheritance, and exchange have attracted long-term attention to the museum industry. The combination of international education and museum display education can develop the way of international education, improve the exchange channels of international education, use the intuition and authenticity of museum display education, and improve the communication channels and paths of Chinese culture, which is an important way to improve the soft power of modern countries.

**Materials and Methods:** This study uses descriptive research methods and attribute classification methods to try to classify garden cultural relics. The descriptive research method is simple. It interprets existing phenomena, laws, and theories through its understanding and verification, raises questions in a targeted way, and reveals the drawbacks. The law of attribute classification takes the social and scientific and cultural attributes of cultural relics as the standard to classify cultural relics. That is, the classification method is based on the nature of cultural relics. Cultural relics are the relics of human social activities and have cultural attributes. Therefore, when using the attribute classification method, this study clarifies the use and deep meaning of cultural relics to accurately confirm their nature, and then carry out research.

**Results:** The development of international education is the evolution trend of education for the world and the public. Make good use of the current museum public service facilities education platform to build good communication and communication channels, which is conducive to the development of international education.

**Conclusion:** Based on the existing collection classification principles and characteristics, we will innovate the classification display method, make new attempts to improve the classification display education method, and build a collection classification system in line with the functional positioning, collection attributes, and development planning of the library. It is a useful attempt to combine international education with museum education and museum classification to improve the mode of museum education, implement the essence of the curriculum plan of international education development museums and exhibition halls into specific practical work, and enrich the content of museum education through new exhibition classification.

**Keywords:** International Education; Museum Classification

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Citation:

Jiang, S., Li, X., & Yun, S., (2023). Developing International Education - Classified Display of Chinese Gardens and Landscape Gardens Museum. International Journal of Sociologies and Anthropologies Science Reviews (IJSASR), 3 (4), 229-238; DOI: <https://doi.org/10.60027/ijasar.2023.3033>





## Introduction

At present, the research on international education in academia mainly focuses on many aspects such as the concept, classification, process, and practical application of international education (2021). The emergence of international education and the definition of the discipline concept are important topics for research in this field. It is generally believed that, After the expansion of education in Europe in the 12th to 13th centuries, traveling and learning to obtain more and higher knowledge has become a tradition in Europe at that time. Since then, under the background of the completion of the Renaissance and the Industrial Revolution, Britain has been recognized as the birthplace of international education. International education is an international exchange, discussion, cooperation, and common development in education (Ju, G., & Cao, B. 2023). At present, there are many debates in academic circles at home and abroad about the definition of international education, and no clear and relatively broad definition has been accepted by various countries. In a sense, international education is also the internationalization of education. It can be regarded as the development process of education in world education and culture. Internationalization is not just a concept, policy, and various measures. Internationalization is more important than its process. Different countries and universities require different degrees and goals of internationalization in different periods. Therefore, the operational definition of internationalization should also be put forward to grasp the development level and goal realization of internationalization in practice.

As mentioned above, the UNESCO Education and Statistics Bureau (1998) proposed that the curriculum plan for the development of international education focuses on the design of museums and display technicians. Museums assume the responsibility of popularizing social public education. It is a cutting-edge platform for social education and public contact. How to make good use of the museum platform for society (Wan, K., Rao, C., & Xu, R.2021). Education has become the meaning of the topic. After international education has become a field of acceptance and practice by the international community, it has become a medium for cultural exchange and educational communication among countries. Using museums to develop social education and serve public social education, these important issues meet on the cutting-edge platform of museums. This article intends to take the classified display of the garden collection of The Museum of Chinese Gardens and Landscape Architecture as an example to study how international education uses the museum platform to expand its educational function. At the same time, there is less research on the development of international education and the classification display of museums, and there is a large academic space. Based on this, it is planned to take the classified display of garden collections of The Museum of Chinese Gardens and Landscape Architecture (CGM, below) as an example to explore the role of the study of museum classification display function in promoting the development of international education (Rui, C.D.2019).

### I. Concept and definition of garden artifacts and garden collections

The practice of the classification method of museum collections began with the Nantong Museum. In 1914, Zhang Jian divided all the collections into four parts and 31 categories. Zhang Jian's classification method has laid the foundation for the classification system of museum collections in China, and the subsequent classification methods are based on this. This classification method has been very innovative in the research results at that time, but now there are still problems in classification standards and logic. For example, the porcelain and pottery in the history department and the ceramics in the art department, and the torture and prison tools can be regarded as a major category.

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In the 1950s and 1960s, Fu, Z., proposed in the book "Introduction to Chinese Museum Studies" (Fu, Z., 1957) that the viewpoint of classification according to texture has been used until now, and has become the main classification method used by many museums in China to classify collections.

Song, B., comprehensively sorted out and systematically summarized the evolution and development process of the classification of cultural relics from the Western Han Dynasty to the present in "On the Classification of Museum Collections - and the Four Departments and Four Classifications" (Song, B., 2002). From the initial germination and abuse of the classification of artifacts to the development process of museum classification, the theory and practice of museum tax It is comprehensively and systematically elaborated and analyzed and four parts and four classification tables have been formulated. They are divided into departments, categories, families, and disciplines according to the source, function, and texture of the collection. There are 1,250 subjects in nine categories and nine categories, but foreign cultural relics are still not covered in this table.

The museum is the main collection institution, publicity and education institution, and scientific research institution of cultural relics and specimens (Wang, H., 2001). The cultural relics and specimens here refer to the physical materials collected by the museum. Cultural relics are cultural relics of historical, artistic, and scientific value left by human beings in long-term social practice activities, including moveable and immovable cultural relics.

Garden cultural relics are the form of material expression of garden culture and the tangible carrier of garden culture. Specifically, the concept of garden cultural relics has a broad and narrow sense. In a broad sense, all garden cultural relics with historical value, artistic value, scientific value, garden value, and commemorative value related to garden history, garden culture, and landscape layout. In a narrow sense, mountain-shaped water systems, garden buildings, indoor and outdoor furnishings, animals and plants (samples, fossils), and cultural relics and cultural relics related to garden life, garden artistic conception, and garden management.

The physical materials in the collection of CGM are cultural relics and specimens related to garden history, garden culture, and garden development, as well as virtual garden digital collections. It can be seen that in addition to historical value, scientific value, artistic value, and commemorative value, the museum's collections should also meet the target positioning of the museum, grasp the nature and characteristics of the industry museum, and collect them according to certain standards, which is in line with the development plan of the museum. Therefore, cultural relics and collections are different concepts, and cultural relics may not be able to enter the museum and become the collection of the museum.

## II Principles of Collection Classification

In recent years, academic research on the classification of industrial museum collections mainly focuses on the quality, attributes, or texture and attributes of the collection. Texture and attributes are the two-layer classification method of collections. The texture is limited and the function of attributes is taken into account. The combination of the two is mainly used in the collection classification of various museums, but the innovative research results are relatively Less, it needs to be further explored in an in-depth direction. Because of the functional positioning and characteristics of garden collections in garden industry museums, "Research on the Classification System of Landscape Museum Collections". According to the principle of classification of garden attributes, the collection of garden museums is proposed to be divided into six types, namely, garden architecture, garden sketches, garden animals and plants, garden documents, garden models, and others. This collection classification

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principle clarifies the theoretical scientific and feasibility of taking industry attributes as the collection classification principle for garden industry museums.

CGM has a large number of cultural relics with distinct garden attributes. As a necessary basis for existence and development, it is imperative to accurately define the concept and type of garden collections and build a scientific, reasonable, and logical collection classification system. "Explore the systematic and networked basic structure of collections, so that every A collection is suitable according to its fixed texture, function, and use (Song, B.,2002).

### **(1) Combining the characteristics of the collection and the functional positioning of the collection, the scientific and reasonable use of the collection classification method**

Scientific, reasonable, and logical classification is conducive to scientific research, publicity and education, exhibition, scientific storage, and protection of the collection so that it can be preserved and become a valuable resource for lifelong education. The traditional classification methods of cultural relics are all based on the object of cultural relics. The commonly used classification methods include the classification of the times, the regional classification, the existence form classification, the texture classification, the function classification, the attribute (nature) classification, the source classification, the value classification, the comprehensive classification (Li, X.,2005), etc. The collection is the most used. The classification method is to distinguish according to texture, nature, and work.

Due to the characteristics of the collection of CGM, the superiority of the classification of immovable cultural relics according to geographical location is very strong. Chinese classical gardens have shown different garden local characteristics in different styles in the process of development in different historical periods, such as Suzhou Garden - Changyuan, Yangzhou Garden - Pianshi Mountain House, Lingnan Garden - Yu in the indoor exhibition Yinshan House, Northern Private Garden - Half a Mu of Xuanxie, Northern Waterscape Garden - Taying Bieyuan and Northern Mountain Garden - Ranxia Mountain House. Chinese classical gardens have a long history. In the process of more than 3,000 years of change and continuous development, four stages have been formed: generation period, transition period, prosperity period, maturity period, and peak period. The gardening style and artistic characteristics also show the process of continuous change and style evolution of various eras, different regions, and different genres.

### **(2) In line with the objective and actual situation of the work of the library**

In the actual work of the classification of collections, the basic principle of "starting from the objective reality of the collections of museums across the country should be conducive to the storage and utilization of collections" (State Administration of Cultural Heritage,1992) should be followed. However, this principle will cause non-uniform and non-standard classification standards, chaotic classification systems, unclear distribution of collections, and other drawbacks. This requires full consideration of the characteristics, collection focus, collection goals, and research direction of each museum, reflecting the scientificity, practicality, simplicity, and organization of classification, and choosing a reasonable classification standard. Accurate and methodically, the cultural relics collection is subdivided according to certain rules.

### **(3) Flexible, scientific, and reasonable use of classification standards**

When classifying cultural relics, the two standards and methods cannot be used at the same time or cross-use, and only one standard and method must be used. For example, according to the classification of texture and function, this is the commonly adopted classification standard at present. Although the two standards cannot be used simultaneously or cross-use, they constitute an interrelated

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inclusion relationship. First, divide the large categories according to the texture, and then specifically divide the sub-categories according to the function as the standard. The subcategories can continue to be subdivided according to a certain standard. Each layer has a standard, from top to bottom, layer by layer, and arranged step by step. No matter which classification standard is used, we should focus on grasping its systematicness and regularity, efficiently giving full play to the value of the collection itself, and maximizing the use of value.

### **III Classification of the collection of the Museum of Chinese Gardens and Landscape Architecture**

According to garden attributes, garden collections can be divided into six categories (Chang, L., Wang, X., & Zhao, D., 2018): garden architecture and garden sketches (dew cultural relics), garden plants (samples), and animal fossils, garden document archives, garden models, garden digital collections and other garden-related collections. The garden collection of the Museum of Chinese Gardens and Landscape Architecture can fully learn from this classification method, and combine the current situation, type distribution law, and actual work needs of the collection to increase the historical garden relics, ethnic folk relics, replicas, and gifts.

Historical garden relics refer to the cultural relics kept by relevant units in the garden industry, cultural relics collected, and cultural relics that reflect the history, landscape composition, and spatial layout of the garden, including immovable cultural relics and moveable cultural relics, such as royal gardens (royal palace gardens) and private gardens (house gardens) in various places.

Ethnic folk cultural relics are material and cultural relics and spiritual cultural relics that reflect the folk living customs of the general population of a nation or a region. They show the national folk cultural relics and folk crafts of garden history and garden culture, such as embroidery, paper cutting, sculpture, carving, etc.

Re-imitation works are copied according to the original (proportion) based on the collection and non-collection of cultural relics and are used for collection, exhibition, education, research, and other purposes.

In addition, other medals, trophies, etc. that do not cover the above categories reflect the development of gardening in various periods, the historical changes and development of parks, operation, and management, and other historical and commemorative values.

### **Four characteristics of the collection of the Museum of Chinese Gardens and Landscape Architecture**

Garden cultural relics, like the cultural relics of traditional museums, have the characteristics of materiality, era (or historical), non-renewability, irreplaceability, the objectivity of the value of cultural relics, and the sustainability of the role of cultural relics. Therefore, although the era and texture of garden cultural relics are different, the number is huge, the variety is huge, the content is broad, the functions are different, and it has distinct regional characteristics, but like the traditional cultural relics collection, it can be scientifically and reasonably subdivided.

#### **(I) Materiality**

Cultural relics include tangible material and cultural relics and spiritual cultural relics, which contain extensive and profound history and culture, which directly constitutes or witnesses the development of human history. Whether it is moveable or immovable cultural relics, any kind of cultural relics are tangible and material. Garden artifacts are no exception. They are also built or made of certain material materials. In the "Introduction to Museum Science" written by Fu, Z., in 1957, cultural relics

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were divided into 16 categories according to materials, including stoneware, jade, pottery, copperware, metalware, bone ware, brick and tile, stone carving, lacquer wood, silk weaving, seals, coins, calligraphy and painting, miscellaneous categories, institutional groups and private certificates, badge Category. The traditional collection of museums in China is mainly moveable cultural relics, mainly physical materials, such as stoneware, pottery, jade, copperware, ironware, porcelain, lacquerware, calligraphy and painting, textiles, etc.

In addition to the above categories, the garden collection of the Museum of Chinese Gardens and Landscape Architecture also includes virtual garden digital collections and other garden-related cultural relics, covering a wide range of ages, from ancient to modern, mainly modern collections, especially large number of modern paper collections.

## (II) Regionality

The geographical differences between the gardens in the south and the North are obvious. The private gardens in the south are elegant and simple, and the royal gardens in the north are magnificent. Although the gardening style has its characteristics, the gardening elements and spatial layout are different and complement each other.

Different regions have different characteristics of the times and regions shown by cultural relics. The private garden in the south is the owner's private garden-style mansion, which is mostly built in the city. The architectural style is beautiful and beautiful. It is mostly boat and boat-style garden buildings. The color is elegant and fresh, and the scale is small and exquisite. The small bridge and flowing water show the poetic and painting of the literati. The Northern Royal Garden is a royal palace and palace built by the emperor and royal nobles, which integrates multiple functions such as viewing, recreation, gardening, governance, hunting, military exercise, etc., highlighting the royal style. It is generally located in a place with a wide vision, surrounded by mountains and rivers, and natural beauty. The architectural style is elegant and luxurious, the colors are bright and rich, the scale is magnificent, the momentum is magnificent, the layout is regular and rigorous, and the central axis symmetrical architectural design method is often adopted. The private gardens in the south and the royal gardens in the north show distinct regional characteristics in terms of their different geographical environment in terms of garden architectural style and layout, interior and exterior furnishings, interior and exterior eaves decoration, plaque couplets, and stacked mountains and water. They are shown by the differences in the social status of the garden owner, aesthetic level, and cultural attainments. Different gardening ideas and aesthetic pursuits.

## (III) Timely (historical)

Classical Chinese gardens have a long history of more than 3,000 years. The rudiment of Chinese classical gardens originated from the Shang Dynasty during the period of slavery society. It is in the generation period of gardens, with Yu (hunting ground), Tai (terrace or pavilion), and Pu (plant garden) as the main form. The earliest record of "Enclosure" can be seen in the oracle bone inscription. The construction of the "Enclosure" is directly related to the emperor's hunting activities. That is to say, the "Enclosure" originates from hunting and has the function of "Travel" (Zhou, W.,2008). "Enclosure" refers to the exclusive "pasture" with a certain scale.

A bronze ware of the Western Zhou people's guarding car in the collection of CGM has important historical, scientific, and artistic value, and has distinct garden factors. More than ten kinds of animal images such as monkeys, birds, tigers, and leopards are engraved on the body of the car. What it shows is the unique private "pasture" - the image.

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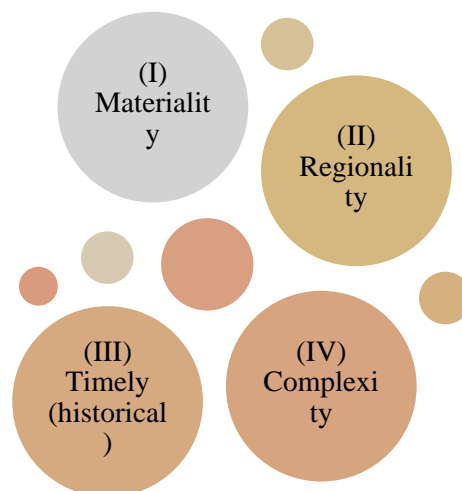


#### (IV) Complexity

Garden cultural relics, like the cultural relics of traditional museums, have a complex side. Their complexity is expressed through the unique attributes of gardens, integrating the complexity of multiple attributes of ontology, natural attributes, garden attributes, and social attributes, thus constituting the particularity of garden cultural relics.

As a special museum in the garden industry, one of the characteristics of the collection is that there is a large collection of modern cultural relics, especially a variety of modern paper collections. Including ancient books and documents, calligraphy and painting files, public pictures, photo postcards, tickets, rubbings, manuscripts, book materials, archives, brochures, introductions, maps, drawings, certificates, etc. The content covers many types such as garden history changes, garden science and technology, garden development, garden master manuscripts, and their works.

What is obviously different from the traditional museum is that in addition to the fixed exhibition hall and temporary exhibition hall, the Museum of Chinese Gardens and Landscape Architecture also has an indoor exhibition park and an outdoor exhibition area. The museum is integrated with the leisure and play place. The "park, botanical garden, and zoo in the museum" have the dual functions of visiting the museum to watch the exhibition and the garden and rest. The outdoor exhibition area is mainly in the form of traditional gardens in northern China, with a total area of more than 28,000 square meters, including 21,336 square meters of green space and 5,700 square meters of waterscape. The selection of plants is based on rare plants and characteristic garden ornamental plants that adapt to the climate characteristics of Beijing. The planting area is distributed in scenic spots such as the pavilion, half a mu of Xuanxie, Lingnan Garden, Tayingbie Garden, and Ranxia Mountain House. Each plant has its own different meanings, showing its unique garden value and profound ornamental plant culture.



Four characteristics of the collection of the  
Museum of Chinese Gardens and Landscape  
Architecture

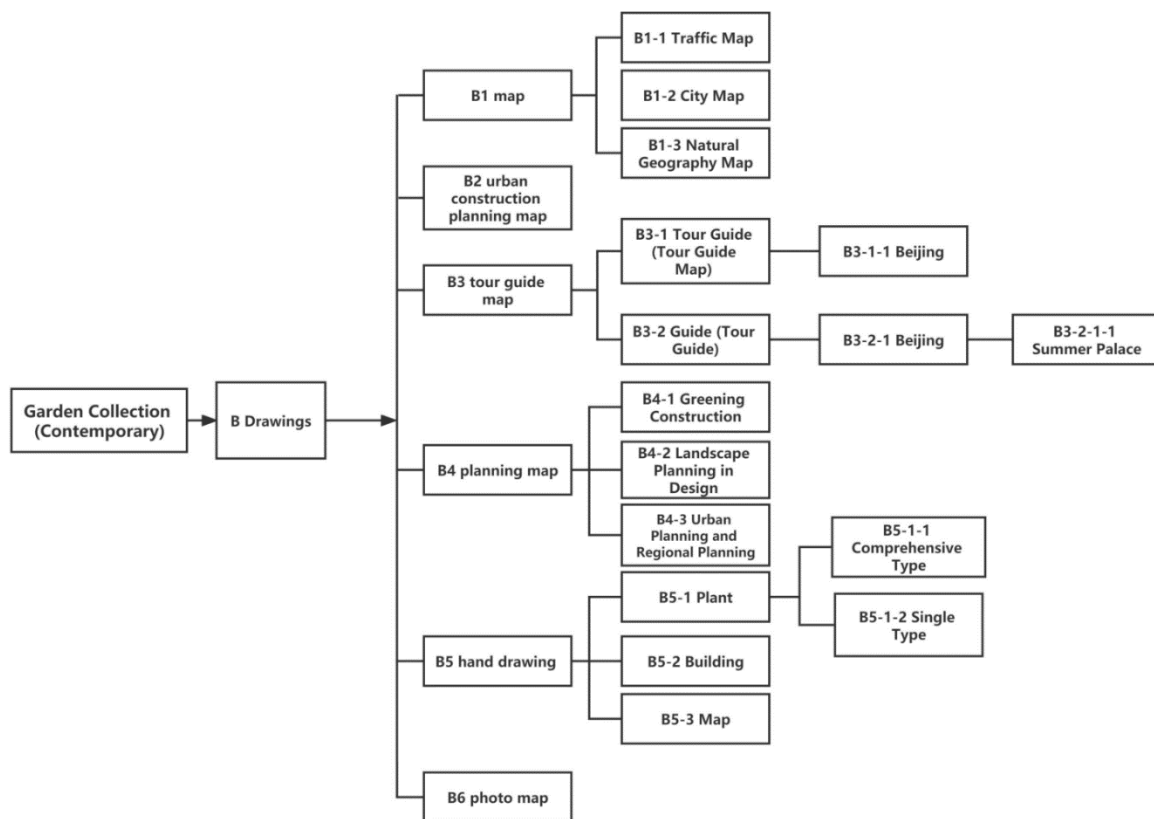
Figure 1 Four characteristics of the collection of the Museum of Chinese Gardens and Landscape  
Architecture



## Five Ideas for the Classification of Paper Collections in the Museum of Chinese Gardens and Landscape Architecture

Based on the characteristics and six types of garden cultural relics collections in the CGM, we should learn from the classification system of the library, folk relics, and the classification methods of industrial museums when classifying the collections, and fully consider the garden attributes of the garden collections.

So far, the most complete system is the library's classification system, which is used as a reference to build the main foundation of the collection classification system. This classification system is based on one of the branches of library science - literature classification. The specific method is "a large class can be divided into several middle classes; a middle class can be divided into several subclasses and a small class can be divided again. This is called the compound division of classes. If it is divided layer by logical system layer by layer, it becomes a step-by-level and orderly expansion system. This is the literature classification system (Bai, G.,2000).



**Figure 2** Classification of garden cultural relics

The museum and the library have common characteristics - all-encompassing, the museum has a wide variety of collections, and the library also has a vast sea of literature and books, which is inseparable from the convenience of checking and using from the huge number of books and documents and its mature and perfect classification system. The museum can learn from the method of literature taxonomy, and classify cultural relics at different levels, each layer has its own logical standards and fully considers the functional positioning of the museum and the type of garden collections, focusing





on its type, and flexibly using the corresponding classification standards suitable for the collection goals and development goals of the museum to divide them, forming a hierarchical knot. The classification of the structural relationship, the classification tree of the trunk and branches and leaves, is clearly organized and orderly and follows certain rules.

This classification method is similar to the branches of large trees, with trunks and branches, with many branches, forming a luxuriant but logical and orderly collection classification structure. From the whole to the part, it is layer by layer, the logical structure is clear, and certain rules are followed, which is not only conducive to the scientific management and protection of the collection but also facilitates the classification of the collection into the cabinet and put on the shelves.

After the logical and organized classification standard is determined, it is easier to find a certain collection, and the retrieval follows to serve the classification standard. The retrieval method is divided into two types: traditional manual search and modern digital cultural relics management. The former is time-consuming, and it is difficult for staff who are not familiar with the warehouse. Relying on modern and developed information technology, the latter efficiently uses network networking to retrieve the required collection information from the database according to keywords to meet the needs of accurate, convenient, and humanized resource acquisition and sharing, improve the fine management system of garden collections, and realize cluster analysis, in order to break through the collection classified by texture. Limitations of storage conditions of the warehouse.

The Research Base of Humanities and Social Sciences of Sichuan Province-Sichuan International Education Development Research Center “Information and Transmission: A Study on the Globalization of International Education Development (No: SCGJ2022-01) ”.





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