

# 中央工艺美术学院艺术设计

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The Artistic Design of  
The Central Academy  
of Arts and Design

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谨以此书献给中央工艺美术学院建院四十周年  
Dedicated to the 40th anniversary of the founding of the Central Academy of Arts and Design

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# “不惑”之路

庆祝中央工艺美术学院建院四十周年（代序）



中央工艺美术学院院长 教授

曹丽娜

正当我们满怀激情按照我国国民经济和社会发展“九五”计划和2010年远景目标，以及我院面向21世纪的宏伟蓝图努力奋进之际，我们迎来了中央工艺美术学院成立四十周年。

“四十不惑”原是伟大哲人孔子感慨个人在时间的长河里，对于人生四十这个阶段能做到遇事明辨不疑，也就是历事沧桑后的“成熟”，一个人如此，一个学院又何尝不是这样呢？从学院的童年开始的见证者，在今天已经不多了，我们今天的年轻一代，都怀着急迫要奔向未来，然而如果不以一种唯物的辩证的历史眼光，来看待工艺美术院四十年所走过的路和经历的风风雨雨，又有多少人能体会到一个学院从童年到少年到青年到而立之年进而到“不惑”之年的不易呢？我深信，要站在今天走向未来，过去的四十年是一块坚固的基石。

四十年在历史的长河中可谓弹指一挥间。然而，几多岁月，几度春秋，与国家的发展紧紧相连，踏着新中国足迹走过来的中央工艺美术学院，四十年发展历程中所取得的设计教育成就和丰硕的设计及理论研究成果的业绩中，铭记了老一辈工艺美术教育家、设计家、画家、理论家的创业奉献精神；体现着我们这一代承前启后的开拓；铭记着新一代所做出的贡献。

今天，当我们回顾学院的发展历程，庆祝建院四十周年之际，不由使我们更加缅怀老一辈无产阶级革命家毛泽东和周恩来等党和国家领导人对创办学院的关怀；更加由衷地热爱哺育我们成长的伟大的中国共产党和社会主义祖国；更加怀念为创建工艺美术学院做出奉献的邓洁（原手工业管理局局长兼学院第一任院长）、刘鸿达、罗扬实、陈叔亮、庞薰琹、雷圭元、张光宇、卫天霖、郑可、高庄、程尚仁、柴扉、袁迈、徐振鹏、梅健鹰、俞致贞、张振仕、张秋海、腾凤谦、顾恒、谈仲萱、林乃干、祝大年、奚小彭、昭隆、周显东等已故的老领导、老教授和当年学科带头人，还有英年早逝的张仲康、朱济、陈菊盛、岳景融、卜维勤等教师，以及长年为学院的发展辛勤工作的老职工梁速征、杨崇恺、郭万隆、王福来、舒玉贵等等；我们更加敬仰至今仍在艺坛辛勤耕耘、依然热情关注着学院事业发展的创业者老院长张仃、吴劳、阿老等先生；更加敬重以旺盛的创作精力和非凡的艺术成就为学院赢得声誉的吴冠中、白雪石、尚爱松、柳维和、刘力尚等先生；更加留恋着与我同代的年过花甲

退居二线，但仍为各专业的教学、创作设计、学术研究、社会服务和学院的发展、勤奋工作的每一位同志。这一串串让我们怀念、敬仰、敬重、留恋的，在我国的设计教育界和艺术界闪光的名字，都是我们学院从过去走向未来的宝贵财富，是他们奠定了学院的学术地位，发展和丰富了教学思想，也是他们为年轻的一代铺垫了未来的发展道路，搭起了走向新世纪的桥梁。“春蚕到死丝方尽，烛炬成灰泪始干”正是他们为艺术设计教育事业所作的无私奉献的写照。正因为我院有着这样一批德高望重、治学严谨、具有高层次学术水平的前辈们，才使我们拥有今天能够承担起走向未来的历史重任的胆略和魄力，以及正在形成梯队的跨世纪的年轻一代。

学院四十年发展历史，是和这些名字分不开的。在经历了初建的十年（1956年—1965年），“文革动乱”的十年（1966年—1975年），恢复整顿的十年（1976年—1985年）和改革发展的十年（1986年—1995年）四个阶段后的今天，学院已形成在全国独具特色的教育体系，有着良好的教学环境和不断改善的教学设施，内部管理体制也在不断完善，国际的学术交流随着对外扩大开放也在蓬勃发展，雄厚的师资力量和学术梯队正在形成，已使昔日“马神庙”时期初建的中央工艺美术学院成为今日“光华路”上熠熠生辉的，我国目前集教学、创作设计、理论研究及社会实践于一体的、综合性、学群式、多学科、高层次、享誉海内外的高等艺术设计学府，成为中国当代艺术设计人才的摇篮。

我至今还清楚记得1956年在学院成立的典礼上，三位有关领导的讲话。1956年，在学院成立的典礼上，中央手工业管理局局长，兼任中央工艺美术学院第一任院长的邓洁同志在讲话中说道：“这所学院的成立，是人民所需要的，是我们国家社会主义建设所需要的。它将对我国国家与世界各国进行经济与文化交流起到一定作用。这个学院培养出来的干部必须是理论与实践相结合的专门人才；今后要大力开展科学研究工作，总结民间艺术家的创作经验，继承和发展祖国艺术传统，并使教学结合生产实践和生产部门密切配合。”

当时到会的还有文化部副部长钱俊瑞同志。他说：“中央工艺美术学院的成立是我们整个文化艺术事业的大事，是国家经济建设中的大事。党的第八次全国代表大会指出，要我们创造民族的社会主义的新文化，工艺美术是我们民族文化

艺术的重要组成部分之一。继承和发扬工艺美术的优秀传统文化，研究与提高工艺美术品艺术水平，才能与我们国家日益发展的社会主义建设需要相适应。”

此外，还有国家高等教育部副部长曾昭伦同志也到会，并发言说：“加强科学研究，向兄弟的社会主义国家学习，批判地接受资本主义国家的长处。这个总方针是适合于工艺美术学院的。我们这个学院虽然主要不是学习生产过程，但必须熟悉和掌握生产知识，这是工艺美术学院与一般美术学院所具有的不同特点”。

回顾历史，引述当时三位领导人的讲话内容，重温当时党和国家创办中央工艺美术学院的宗旨和办学方针。四十年过去了，虽然，随着时代的发展，工艺美术这一概念在九十年代又注入了新的内涵，它正被艺术设计的概念所替代，但学院的教学宗旨和办学方针却沿着老一辈开创的道路，随着时代的步伐正在不断充实、完善和发展着。

从1956年建院到今天，我们可以如数家珍，罗列出学院在不同的发展时期所走过的堪以在现代艺术史中留下印记的重大历史活动。在党中央、国务院的部署下，为筹备庆祝建国十周年，决定建设新中国诞生后的第一批“十大建筑”，1958年我们作为建院后向祖国的第一个献礼，以实际行动组织了全院仅有的几十名师生，在院长的带领下，怀著革命的激情，分布在当年十大建筑的工地上（人民大会堂、历史博物馆、民族文化宫、中国美术馆、国宾馆、军事博物馆、北京展览馆、农展馆、北京火车站等等），与北京建筑设计院共同投入了适应各类装饰需要的总体装饰设计。按照周恩来总理的设计构想，广大设计人员博览传统，探索新中国的建筑与艺术的新形式和新内容，形成了一代设计新风格。七十、八十年代我们又主持和参与了毛主席纪念堂、钓鱼台国宾馆新楼、中南海紫光阁、中国驻外使领馆、北京饭店、中国国际贸易中心和许多大型宾馆的室内外装饰艺术设计以及首都机场、北京地铁和全国各地重点公共设施的众多壁画、雕塑设计，特别是首都机场大型壁画群的创作实践更是为我们树立了在艺术上敬业精神，在继承传统和倡导创新方面不仅仅对学院，在国内外亦具有巨大的积极影响；曾创作设计出著名的动画影片《大闹天宫》、《哪吒闹海》、《夹子救鹿》；九十年代又参与了北京亚运会等大型活动的总体设计，香港、澳门的区旗、区徽设计，

海峡两岸海基会、国家银行、全国妇联等国家及企事业单位的重要标志的设计；95世界妇女代表大会的有关设计以及国家举办的大型活动的艺术设计、城市雕塑、园林等配套设计任务等。

四十年来完成国家和国际间重大艺术设计项目150余项。各专业结合教学参与国内外和国际间各种艺术设计及创作竞赛获奖层次高、影响大，各专业师生共获奖180余项，其中国际奖36项，全国性奖144项。出版教材、论著300余部。我院师生的创作设计作品在国内外的专题展览和交流展览中以其深厚的基本功，独特高雅的装饰风格，富有独创的精神，以整体的高水平，而广获赞誉。

1977年，学院开始进入恢复整顿的十年，在党的十一届三中全会的路线方针、政策的指导下，我们一方面排除和解脱“左”的思想影响和束缚，拨乱反正，落实知识分子政策，端正教育发展方面，另一方面按照邓小平同志提出的教育要“面向现代化、面向世界、面向未来”的方针，结合改革开放的社会主义经济建设的需要，以及，国际艺术设计教育的发展和国家对有关学科发展的需要，不断调整，拓宽了院的专业学科。八十年代初在我国率先建立了工业设计、服装设计、工艺美术史三个专业学科，特别是工业设计为我国当时最早开设的唯一的硕士点、工艺美术史论（现已改称工艺美术学）是我国最早开设的博士点。在开设专业学科的同时，我们将学院五十年代建立的全国最早的室内设计专业，充实拓宽为环境艺术设计专业和家具专业，随后又开设展示专业。率先在设计基础课中引进平面、立体、色彩构成。为了适应社会需要调整和充实了其它各专业的课程设置，还提出了加强基础教育，淡化专业界线，拓宽专业知识面的教育，整顿了教学秩序。经过十年恢复和调整，基本建立了一个相对完善的工艺美术设计教育体系。

“七五”和“八五”这十年是学院发展的关键时期。在这十年中，国内形势和国际形势都发生了很大的变化，国内的社会主义市场经济体制的建立，改革开放政策进一步深化，国际上随着社会生产力的发展，现代艺术设计因生活方式的改变而日新月异，新的消费观和新的技术因素、新的材料为我们这个专业提供了更大的可能，使学院的发展既充满挑战又充满机遇。因此，我们以建设有中国特色社会主义的理论和党的基本路线为指导思想，坚持了“抓住机遇，深化改革，扩大开放，促进发展，保持稳定”的基本方针。

解放思想，实事求是，振奋精神，真抓实干，加快了学院各项工作的发展步伐。特别是经过多次修改和调整“八五”计划，使我院的“八五”计划各项任务和目标更加明确，保证了“八五”计划的实施。无论办学规模、教学秩序、教学水平、创作设计研究、国际交流、教职工队伍建设、文明校园建设、行政后勤服务、创收、基建等在深化改革中均取得显著成绩。我们还狠抓内部管理体制改革加强并确定了教师和干部队伍的合理结构和机制，按照国家招生和分配制度改革的指导思想，实施了相应的配套改革；加强了教学管理规范化建设和教材正规化、系统化建设；完成了计算机辅助设计中心的组建，为了提高我院师资水平和教学水平，及时引进国外艺术设计教育的最新信息，学院在法国巴黎艺术城购置了有七十年产权的画室供教师进修；为激励教师教书育人的责任感和创作设计及研究积极性，不断提高教师队伍的业务水平，设立了日本松冈财团等有关部门捐赠的教师奖励基金；为激励学生进取精神，86年以来，我院先后设立了“平山郁夫奖学金”、“枫华奖学金”、“张光宇艺术奖”、“王巳千创作设计研究奖”、“龙富士奖”，以及与招生并轨后的配套奖励基金和助学金、贷学金制度。

近十年来，学院的国际学术交流蓬勃发展，我院先后与日本东京艺术大学、日本多摩美术大学、美国芝加哥艺术学院、拉格斯艺术大学、法国高等装饰艺术学院建立了校际友好关系。从十多个国家聘请的专家教授和国际著名设计家讲学和短期访问学者近150余人；安排临时来访讲座的各类专家几百人次；授予日本著名画家平山郁夫、德国著名设计家雷曼、美籍华人著名科学家李政道、著名画家丁绍光为名誉教授；各专业授予国外客座教授数人，共完成出、访进修、考察团组300余人次，成功地完成了大型校际交流展数次。这些活动的开展引进了先进设计思想，拓宽了国际间的专业技术合作和学术交流，有力地促进了专业学科的发展。

“四十而不惑”，每当我想起孔子这句名言，总是有很多的感慨。“不惑”的近义词是“坚定”、“不动摇”。当学院随着共和国风雨兼程走到不惑之年的时候，我却由从“知天命”到了“耳顺”之年，回想起自己的青年时代，那些和学院四十年历史息息相关的岁月和时光，回想起自己怎样在老一辈工艺美术家的支持下被推上学院领导岗位后，因责任重大而度过的无数不

眠之夜，回想起每一次新学年的开学典礼和每一次毕业典礼在迎接或欢送同学会上的讲话，回想起学院在貌似平常的日子中作出的每一个对学院来说却是至关重要的决定，我不禁这样问自己：在学院四十岁的时候，我们为什么“不惑”，我们感到“坚定”和“不动摇”的东西是什么呢？当无数的青年学子孜孜不倦努力求学，试图要成为“工艺美院人”的时候，什么是“工艺美院人”呢？我认为这个问题值得去思考，它们其实是同一个问题，这就是四十年来工艺美术通过教学、研究、实践在世人眼里形成的一种品格；一种学院形象；一种艺术设计的美学特征；一种通过几代人的努力营建而成体系，一种对事业无限追求所形成的精神，它在中国艺术设计界所起的作用是深远和绵长的。这一点学院在制订面向21世纪的“九五”计划和十年发展规划时，充分体会到了。

一个集体的生命不同于个人的生命，它是无止境甚至是永恒的。在学院不惑之年的时候适逢世纪之交，21世纪不但对于学院而且对于国家以至整个人类来说，都有重要的意义，人的精神因物质的高度发达而面临许多选择，消费成为艺术与生活的桥梁，给当代设计提出许多全新的问题，因此，年轻的一代任重道远。学院的“九五”计划已经勾勒出蓝图，明确前进的目标，在继承和发扬我国优秀文化与艺术传统的基础上，充分借鉴国际同类院校的办学经验，坚持高层次、高质量、高水平的办学方向，加快改革和发展的步伐，进一步加强艺术与科学、教学与实践、创作设计与科学研究的结合，加快有中国特色的现代化艺术设计教育体系的建设，积极创造条件，完成学院更名大学的设想。现实将学院办成艺术设计教育中心、艺术设计创作中心、艺术设计理论研究中心三位一体，综合性、多学科、高层次的国家重点艺术设计大学的目标，力争成为中国艺术设计人才、艺术设计教育人才和艺术设计管理人才的重要基地，力争本世纪末进入国家“211工程”；21世纪初，拟在办学规模、教学质量、创作设计学术研究和教学管理各方面接近国际水平、跻身国际著名艺术设计大学行列。

我殷切希望跨世纪的年轻一代是学院事业的接力人，让我们在“团结、求实、敬业、创新”的校训的凝聚下，埋头苦干，忠诚党的教育事业，为开拓21世纪具有中国特色的艺术设计教育事业努力奋斗！

学院的事业常青！



# Road to Maturity

Address in honour of the 40th Anniversary of Central Academy of Arts & Design

This year celebrates the 40th anniversary of Central Academy of Arts & Design (CAAD). The event comes at a time when the Academy passionately strives for the 9th Five-year plan of national economy and social development and the goal of the year 2010 as well as for its grand blueprint in the 21st century.

"Turning 40 brings maturity." These words were uttered by the great philosopher Confucius to mean that 40 marks a stage in human life characterized by clarity and acuteness in judgement, or in other words, by maturity following vicissitudes. The saying applies to human character, but the comparison can also be made to any institution. There are few alive who witnessed the Academy's initial stage. Without a historical perspective in terms of materialist dialectics, the younger generation eager to step into the future, could hardly understand the hardship the Academy went through throughout the different stages: childhood, teenage years, youth, year of establishing yourself in society, and year of maturity. I'm of the conviction that the past 40 years forms a solid basis for our road to the future.

Forty years is only a brief period in human history. However, CAAD has walked along the path set by New China and its fate has been interlinked with the national development, and it has also reaped harvests in the education of artistic design and in project designs and theoretical research. The achievements remind us of the devotion of the old-generation of academicians; art designers in industrial art design, artists and theorists. In addition, they record the links this generation has made between the accomplishments of the predecessors and the perpetuation of contribution made by the new generation.

Today on this occasion of retrospect and celebration, we cannot help thinking of the concern Chairman Mao, Premier Zhou and other national leaders showed in initiating the Academy. We cannot help loving the CCP more and our socialist homeland both of which have fostered our growth. We cannot help remembering Deng Jie, 1st president of the Academy and former Director of State Administration of Handicrafts, who made contributions to the establishment of the Academy. At the same time, we cannot help remembering the late leaders: Liu Hongda, Luo Yangshi, Chen Shuliang, Pang Xunqing, Lei Guiyuan, Zhang Guangyu, Wei Tianlin, Zheng Ke, Gao Zhuang, Cheng Shangren, Chai Fei, Yuan Mai, Xu Zhenpeng, Mei Jianying, Yu Zhizhen, Zhang Zhenshi, Zhang Qiu Hai, Teng Fengqian, Gu Heng, Tan Zhongxuan, Ling Naigan, Zhu Danjan, Xi Xiaopeng, Zhao Long, and Ahou Xiandong; those teachers died in the prime of their lives: Zhang Zhongkang, Zhu Ji, Chen Jusheng, Yue Jingrong, Pu Weiqin; long-standing employees for the development of the Academy: Liang Suzheng, Yang Chongkai, Guo Wanlong, Wang Fulai, and shu Yugui. We cannot help admiring the ex-presidents Zhang Ding, Wu Lao, A Lao, the founders of the school, who are still active in teaching and designing and keeping a close watch on the development of the Academy. We revere very much Wu Guanzhong, Bai Xueshi, Shang Aisong, Liu Weihe, Liu Lishang, who have made a name for the Academy by their energetic spirit and fruitful results. We feel attached to every worker, those contemporaries of mine who, well over 60, and retired, still work hard for progress in the teaching of all specialties, creative design, academic research and the social work and

development of the Academy.

This long list of names shining in the educational and art circles will serve as a valuable treasure on our way to the future. They laid the academic foundation of the Academy and expanded and enriched the teaching. They also paved the way for the future of the younger generation and erected a bridge to the new century. "Work till the last minute of one's life" best portrays their selfless devotion to their career. It is just because the Academy is proud of such a large number of virtuous, prestigious, conscientious, and high-caliber predecessors that we are given the nerve and capability to undertake the great talk of preparing for the future. And the training of the young echelon of the transcending generation is under way.

The forty-year development of the Academy cannot do without these names. Following the Decade of Initial foundation (1956-1965), Decade of Chaotic Cultural Revolution (1966-1975), Decade of Restoration and Consolidation (1976-1985), and Decade of Reform and Development (1986-1995), the Academy has formed a unique pedagogical system, maintained a nice environment for teaching and learning and ever-improving teaching facilities. The internal academic exchange has been improving, and the international academies have been booming. A strong team of faculty members and academic forces in taking shape. This team has turned the old Academy into a brand-new institution integrating teaching, creative design, theoretical research, and social practice. A comprehensive, multi-disciplinary, highly advanced, and renowned school of art design, CAAD has made itself a cradle fostering modern Chinese art designers.

Well I still remember the address made by three leaders on the day of the Academy's birth in 1956. Dengjie, our first president, made the following remarks: "The initiation of the Academy is just what the people; need and what the construction of our socialist country needs. It will play a role in the economic and cultural exchange between China and countries all over the world. The students cultivated here must be those able to combine theory with practice. From today on, stress should be laid on the development of scientific research, summarization of creation of folk artists, inheritance and expansion of our homeland's artistic tradition, and close coordination between teaching and practice."

Also present was Qian Junrui, Vice Minister of Culture. He said, "This marks a major event both in our entire cultural and artistic undertakings, and in the nation's economic construction. It was pointed out at the The Eighth National People's Congress that we should create new cultural and artistic traditions. Only by inheriting and expanding the excellent traditions, studying and improving the artistic levels of our art works can we meet the requirements of the ever-growing socialist construction in our country."

Zeng Zhaolun, vice minister of Higher Education, attended the meeting, too. He made it clear that we are to attach great importance to scientific research, we are to learn from other socialist countries and critically absorb the merits of capitalist countries. This general rule fits in with CAAD perfectly. Though our academy is not mainly to learn the production process, the Academy should familiarize its students with and make them learn

knowledge about production. This is where the deference lies between our academy and other academies of fine arts.

Looking back on history, quoting the remarks of the three leaders and reviewing the aim and teaching method of founding the institute by the Party and the nation, I realized 40 years has passed. With the developing of the era, the term "art" has been given a new connotation and is being replaced by the term "artistic design". However, our teaching aim is the same as the former one, and it has been enriched, improved and developed day by day.

From the year of 1956 up to now, we can list the significant historic activities, which left behind good marks in the history of arts. According to the arrangement by the Party Central Committee and the State Council, our nation decided to construct the first 'ten magnificent structures' as a gift for the tenth anniversary for our country's 10-year-old birthday. In 1958, all members of our institute, under the leadership of the president and with the revolutionary zeal, began to work on the ten different construction sites. (The Great Hall the People; the History Museum; the Nation's Culture Palace; China Arts Gallery; State Guest House; the Military Museum; Beijing Railway Station, etc.) We also submitted a complete set of decorative designs for the different needs of decoration with Beijing Academy of Building Design. Under the guidance of Premier Zhou Enlai, designers formed a new designing style of China's construction that combined both tradition and modern concepts. From 1970s to 1980s, the institute took charge of and took part in many indoor and outdoor building designs, such as the Chairman Mao memorial Hall, new part of Diaoyutai State Guest House; Zhongnanhai Ziguangge; China's embassies to different countries; Beijing Hotel; China International Trade Center and many other buildings. Frescos (wall paintings), and sculptures are scattered in the Capital Airport, Beijing subway stations and many important public places throughout the country. For example, the large-scale group wall paintings in the Capital Airport. They embodied our high working spirit, inherited the traditions and brought forth new ideas. The creative work has made a great effect not only on our campus but also in the national and international areas. We also produced some famous cartoons Monkey King, Erzha Breaks the Sea, Jiayi Saves the Deer. In the 1990s, we participated in the design of the symbols for the eleventh Asian Games, symbolic flag and badge for Hongkong and Macao; symbol of the foundation of the channel; symbol of the Nation Bank; symbol of the Women's Federation of China and some important marks and signs for state enterprises and units. We took part in the design of the famous '95 World Women's Congress and some other city statues and gardens as well. During these 40 years, we accomplished over 150 national and international designing projects. All the specialities of our institute enjoy great prestige. Teachers and students of our academy have won approximately 180 international and national prizes, among which 36 prizes are international and the other 144 prizes are national. The productive and creative works of the teacher and students have won great admiration. Every thematic and cultural exchange exhibition showed our unique and elegant decorative style and our high level.

In 1977, our institute began to make progress on; the ten-year rectification. Under the principle and policy of third plenary session of the eleventh Party's Congress, we not only removed the effect and restriction of "leftist" deviation by bringing order out of chaos, (we carried out the intellectual policies, corrected our teaching aim) but also implemented comrade Deng Xiaoping's educational principle "Face the need of modernization, face the need of the world, face the need of future"--- catered to the needs of China's economy reform and the aim of international artistic design. We rectified and enlarged our majors. At the very beginning of the 1980s, we first established 3 specialities: industrial design, fashion design and history of arts. Among them industrial design it was the first to be approved to offer a master's degree in China, and history of arts (now altered to be fine arts and crafts) was the first approved to offer doctorates in China. Meanwhile, we developed the earliest speciality--interior design, into artistic environmental design and furniture making. Then, we established display design as well. We first introduced graphic, holography and illustration into basic lessons. In order to meet the needs of the society, we rearranged and widened some specialities, enforced the elementary education, integrated each major, enriched speciality knowledge; corrected teaching order. So by the end of this ten-year period we had established a relatively complete artistic design system.

This ten-year (including the 7th 5-year plan and the 8th 5-year plan) was the critical time for the development of our institute. During these years, the situation, both at home and abroad, changed a lot. Along with the establishment of socialist market-oriented economy and its development came the introduction of the new commercial concept. Modern technological factors and materials provided us with the feasibility to develop. So we are in a critical time of facing both golden opportunity and a challenge.

As we applied the principles of: "constructing China into a powerful socialist country with Chinese characteristics" and "grasping the opportunity, deepening the reformation, widening the opening development, maintaining stability" as basic guidelines, we can speed up development in all kinds of work. For example, after revising the 8th 5-year plan many times, all the tasks and purposes of it became clearer, so we could carry out this 5-year plan smoothly. We have already improved a lot in teaching scale, teaching scale, teaching order and level; researching of design; international communication, faculty developing, civilization campus, rear-service, money-earning, and capital construction. We have made great effort in improving the management system in our academy and fixing a reasonable system of teachers and cadres, enforcing the regular teaching management and standardizing the teaching materials, establishing a computer designing center. For the sake of raising the level and improving quality, we introduced the latest technology in artistic design from developed countries. We bought a 70-year property right in Paris studio for teachers' further study. We set up a teachers' foundation (which was donated by the Japanese Matsuoka financial group) for stimulating teachers' responsibility and enthusiasm as well as improving teaching skills. We

founded "Hirayama Ikuo Scholarship" "Fenghua Scholarship" "Zhang Guangyu Art Prize" "Wang Yiqian Creative Design Prize" "Long Fushi Prize" and set up other foundations and stipends and financial aid systems for students.

During the past 10 years, we have established friendly relations with Tokyo Art University, Tama Fine Arts University in Japan, Chicago Art College in the United States; Russia Art University in Russia, France's Higher Decorative Art College in France. Nearly 150 members of experts and scholars from more than 10 countries visited our institute and gave the academic lectures. We have held more than 200 lectures and symposiums. The academy has conferred honorary titles of professors to Hirayama Ikuo (famous Japanese artist), Lemon (famous German designer), Li Zhengdao (famous American-Chinese scientist), Ding Shaoguang (famous American-Chinese artist). And we have invited 300 guest professors, we have hosted exhibitions among different arts schools many times as well. All these activities broadened our designing views, promoted cooperation & communication and further developed the different specialties in our institute.

"A forty-year old person will not be puzzled." Whenever we mentioned this saying by Confucius, many complex feelings accrued in my mind. "Not be puzzled" means "firm" and "not shake". Now that the institute has become 40 years age old, I'm entering my 60's age. Recalling my youth, how I was supported and put in a leadership position by the old generations, many sleepless nights, speech at the beginning of each semester, every graduation ceremony, every significant decision I made which seemed so important for the academy. I cannot help asking myself: Why don't we be puzzled when we are 40 years old? What makes us feel firm and not shake? What is a real person worthy of our name? I think all these questions are thought-provoking. In fact, these can be summed up in one final thought, that is a special academic image, our own identity- which was mapped out by the tireless efforts of generations of artists. This system embodies the spirit of pursuit which knows no boundaries. The realities of such accomplishments have been spelled out in the 9th 5-year plan and 10-year development plan of our academy.

The life of a unit differs from that of a single person. I am sure it is perpetual and even eternal. The academy is coming of age at the turn of the century. The New Century means as much to China as to the human race. Mankind is exposed to a great variety of choices arising out of highly advanced materialism; consumption bridges art and life. This phenomenon poses many problems never encountered before by contemporary designers. As a result, the younger generation is confronted with a heavy task and a long way to go before accomplishing it. The 9th 5-year plan of the Academy has sketched a blueprint and clarified the goal for us to attain. The goal is, on the basis of inheriting and expanding our country's excellent cultural and artistic traditional schools of a similar nature, to maintain an orientation to high level, high quality, and high standards, to quicken the reform and development, to combine art and science, teaching and practice, creation and scientific research, to set up the establishment of a pedagogical system in contemporary artistic design with Chinese characteristics, and to actively

create conditions for fulfilling our desire to make the Academy a University. We will realize the goal of turning the academy into a multi-disciplinary, comprehensive high level nation in artistic design, the center of creation of artistic design, and the retical research in artistic design. We strove to become an important base form turning out talents in creation, education and management of the artistic design, enabling us to be listed in Project 211 by the end of the century. At the beginning of the 21st century, we intend to keep up with international standards in terms of sales, quality, artistic creation & design, academic research and teaching and learning management, with a view to ranking among the in prestigious universities of artistic design.

I sincerely hope the trans-century generation will come to be the followers of the academy's career. Let us be united in the motto of the school "Unity, Practicality, Consciousness, Innovativeness." Let us work hard, be devoted to the caues of educational career, and strive for the 21st-century educational career in artistic design with Chinese characteristic.

May our Academy flourish and prosper.

*by President of C.A.A.D. Chang shana*

# 与人民共和国同步

中央工艺美术学院建院四十周年



中央工艺美术学院前任院长 教授

张汀

一九四九年人民共和国建国后，原北平国立艺专改建为中央美术学院。旧中国从不重视工艺美术，原国立艺专图案科，设备简陋，教材贫乏，照搬外国，脱离民族传统，脱离实际。如何根据国家需要，筹建工艺美术专业，任务十分艰巨。解放后，我是接收国立艺专的五人小组成员之一。我由三十年代的老朋友叶浅予先生手中接过这个专业，开始设立实用美术系，仅有陶瓷、染织、装潢三个专业。原有几名教师徐振鹏、夏同光、周令钊、孙昌煌等先生，还有陶瓷专家叶麟趾先生，共同支撑全系工作。

为了使学生熟悉民族传统，我们利用北京文化遗产丰富的有利条件，带学生到故宫、法海寺、五塔寺等临摹砖雕、石刻、建筑彩画，作为直观教材。同时又调入刘凌沧、田世光、刘力尚、陆鸿年等国画画家，充实基础课。张光宇、郑可两先生放弃香港优越条件，回归祖国参加建设。接着祝大年先生从日本、梅建鹰先生从美国回国，装潢、金工、陶瓷专业得以充实起来。同时吸收民间艺人张景祐（泥人张）、汤子博（面人汤）、路景达（皮影路），建立了工作室，配合教学并为社会服务，有了传人，出版了专著。

然而建国初期，国家对工艺美术的需求愈来愈多愈大。从政协会议、人民代表大会，到开国大典，从会场装潢到国旗、国徽、政协会徽、节日游行的仪仗、队容及天安门广场一带市容美化、大型室内外领袖像……等的设计制作，以及各种纪念章、纪念邮票、建国瓷的设计生产……等等，皆属政治任务，大量压下来，刚刚建立的工艺美术教学单位不胜负荷。幸好北平解放后，来自解放区的华北大学美工队，这时已建成美术供应社，由我与吴劳同志负责，隶属于实用美术系（用现今的说法，就是国家美术设计公司），有百余人的加工场，并拥有不少专业人才：李本田、张振仕、郑炯灶、曹肇基、贺司昌、王米、谷首、滕风谦、郭效儒、赵文瑞等。

此后，国家连续举办大型国际贸易、文化博览会的出国展览，同时接待国外来华的展览，有对等的、不同类型的展览；还有数十万计的抗美援朝纪念章，由国家授勋的各种勋章、奖章，以及元帅服、将军服、解放军军服、警服……等等众多任务，都由实用美术系师生与美术供应社专家设计制作，共同完成。

系的课程设置，也根据国家与社会需要，不断补充、增添。人民共和国创建伊始，百废待兴。国家急需展示专业设计人才，在学生毕业前

由专门教师补上展示设计课、建筑绘图课，有针对性地根据需要，整批地分配到国际贸易促进会、革命博物馆、历史博物馆、邮电部、电影制片厂、美术制片厂、染织厂、陶瓷厂、出版社……对口分配，供不应求，为社会众多领域输送人才。

为了充实教材，教师们利用周末及课外时间，跑西湖营收购染织刺绣品，跑鲁班馆搜寻明清家具，到琉璃厂收集明清重彩水墨画、文人画等，由于大家齐心协力，使初建的资料室有了丰富的形象教材。

筹建工艺美院前夕，1953年全国高校进行了全国性的院系调整，从清华大学营建系调来高庄、王逊、常沙娜先生。杭州的中央美院华东分院实用美术系整个过来，雷圭元、庞熏栾、柴扉、程尚仁、袁迈、温练昌、田自秉、柳维和等先生的到来，使教师阵容更加强大。这时已把全国工艺美术的知名专家集中到一起了。

恰好这当口，正值解放后举办第一次全国民间工艺美术展览。教师们纷纷到各地收集展品，这是一次民间艺术普查和学习的大好机会，会场设在劳动人民文化宫。由于中央对工艺美术事业的关怀，开幕前夕，朱德总司令亲自到场。不无遗憾的是，由于规模大，时间短，展品精品虽多，也出现个别非民间艺术品，没有细致地鉴别，未能从学术上深入探讨和论证。

1956年，中央工艺美术学院正式成立，由中央手工业管理局局长邓洁同志首任院长。在成立大会上，文化部、高教部领导都到会祝贺。讲话中，都一致强调：这所学院成立，是人民的需要，国家和社会主义建设的需要，要理论结合实际，大力开展科学研究，总结民间艺术家的经验，继承发展民族艺术传统，与生产实践相结合，创造民族的社会主义的新文化，批判接受资本主义国家的经验。多年来，学院把这些讲话，做为办院方针来执行的。

由于教学与社会的需要，张光宇先生等倡议，正式创刊出版了新中国第一本工艺美术期刊《装饰》杂志，以衣、食、住、行为标志，为人民生活服务，为生产服务。

自1957年后，文化部、轻工部为加强学院领导，先后调来陈叔亮、刘鸿达、李曙明……同志担任党委书记，这些同志都能与业务干部团结合作。

在建国十周年，首都进行十大建筑。这时教师第二梯队已成为骨干力量，奚小彭、常沙娜、



袁运甫、罗无逸等先生发挥了很大作用；由各系抽调师生七十余人，到工地第一线，与北京建筑设计院合作，从室内建筑装饰：天花，柱头，柱基，壁饰，窗幔，尽量发挥本院师生潜力，建设工地成为师生艺术实践的课堂。在新中国第一批大型建筑中既有社会主义内容，又有新的民族风格；工作与教学实践取得双丰收。

数年后，高教部和文化部再次进行艺术专业调整，北京艺术师范学院部分教师调入本院；著名油画家卫天霖、吴冠中先生，著名国画家阿老、俞致贞、白雪石先生，师资队伍进一步扩大充实，师资质量进一步提高。

中央工艺美术学院集中了这么多的专家学者，都各有专长及社会影响，大都有共同目标与理想，搞的是大美术，大学派，而绝不搞宗派，学院之所以能团结各方面力量，都能发挥作用，这是本院最大的特点。因之文化界知名人士如郑振铎、沈从文等先生，也无私地从学术上给予支持。

建院四十年来，在极左年代伤害了一些人，文革十年动乱伤害了更多人，并失掉了十年宝贵的光阴。当时我已被打倒，无力保护这批专家学者，致使众多人的身心受到严重摧残。学院经过极左年代的艺术上一面倒向苏联，政治运动不断，对学院发展不无影响，但终究克服了种种困难走过来了。今后必须记取已有的宝贵经验：永远不能脱离人民与社会建设的需要，艺术上不能脱离民族民间，不能违背艺术规律，还应吸收外国先进经验，古为今用，洋为中用，我们要建设一个有中国特色的、社会主义的工艺美术大学。

近二十年中，在建设有中国特色的社会主义现代化改革开放的新形势下，学院又有很大发展，学院规模今非昔比。派赴国外深造的教师陆续学成归来，很多优秀毕业生亦留校任教。

增加了许多新的专业，开设了不少社会急需的系科，引进了新的教材……四十余年过去了，学院日新月异，蒸蒸日上，艺术设计事业将与人民共和国同步！迈向二十一世纪。

一九九六年夏日于北京

张仃

# In step with the People's Republic

— On the 40th Anniversary of the founding of the Central Academy of Fine Arts & Design

After the founding of the People's Republic of China in 1949, the former Peking National Arts Training School was reconstructed into the Central Academy of Fine Arts. Ignored in the old China, the pattern design section of the former arts training school only had simple and crude equipment, and was in desperate need of teaching materials. The school just indiscriminately imitated the foreign style, breaking away from its own national tradition and losing contact with reality. Therefore, it turned out to be a very tough task to establish the arts and crafts specialty in order to meet the state's demand. After the liberation, I was among the five-member-group to take over the former National Arts Training School. I took over the old arts and crafts specialty from Ye Qianyu, my old friend in the 1930's, and stated to set up the applied fine arts department which was composed of three specialties: dyeing and textile manufacturing, decoration and ceramics. Some former teachers such as Mr. Xu Zhenpeng, Xia Tongguang, Zhou Lingzhao, Sun Changhuang... As well as the ceramic expert Ye Linzhi, helped to operate the new department.

Taking advantages of the rich culture heritage of Beijing, we took the students to the Imperial Palace, Fa Hai Temple, Wu Ta Temple (Five Pagoda Temple) and etc. to copy the brick sculpture, stone inscription and mural paintings, all of which were used as object for teaching with the purpose of making the students familiar with the national tradition. Meanwhile, some Chinese painters such as Mr. Liu Lingcang, Tian Shiguang, Liu Lishang, Lu Hongnian... were transferred to replenish the basic lessons. Mr. Zhang Guangyu and Zheng Ke, both of whom gave up the preferential conditions of Hong Kong, returned home to join in the construction of the new republic. And then, Mr. Zhu Danian from Japan and Mr. Mei Jianying from the U.S. both came back to strengthen the decoration and metal working ceramics specialties. The famous folk artists Zhang Jinghu (also known as clay figure Zhang), Tang Zibo (also known as dough figure Tang), Lu Jingda (also known as shadow play Lu) were all attracted to establish their working studios, coordinating teaching with society services. They had their successors and published many monographs.

However, during the initial founding stage of the republic, the country was facing an increasing demands for arts and crafts designers to design the emblem of the Political Consultative Conference, the decoration for The Great Hall of the People and the national flag, national emblem, the guard of honor for holiday parade, the beautification of the area surrounding Tian An Men Square and the big portraits of leaders indoor and outdoors for the republic's founding ceremony, as well as various commemorative stamps, souvenirs, badges and ceramics for the newly founded republic. The pressure of all these tasks with their political nature were too heavy for the newly established arts and crafts teaching unit. Fortunately, after the liberation of Peking, the art designer team of North China University from previously liberated areas in China had already established an art support club attached to the applied fine arts department. Mr. Wu Lao and I were in charge of the club. It possessed over one 100 processing factories, as well as some experts such as Li Bentian, Zhang Zhenshi, Zheng Jiongzao, Cao Zhaoji, He Sichang, Wang Mi, Gu Shou, Teng Fengqian,

Guo Xiaoru, Zhao Wenrui...

Hereafter, the government continuously held large-scale international trade and culture exhibitions overseas. Meanwhile it hosted foreign exhibitions coming to China. All these exhibitions were on a reciprocal basis and of different styles. There were also the tasks of designing over 100,000 souvenir badges of the War to Resist U.S. Aggression and Aid Korea, various badges granted by the government, and uniform for marshals, generals, PLA soldiers and policemen. All these tasks were completely designed and produced by the joint efforts of the teachers and students of the applied art department and experts from the arts supporting club.

The course-load of the new department underwent an improved and reformed process in line with the demands of the country and the society. All that had been left undone was being undertaken during the initial founding stage of the republic. Show specialty designers were in urgent demand by the government. So some experts made up the show design lessons and architecture drawing lessons for the students just before their graduation. Those graduates in line with the society's demands, were assigned in groups to the International Trade Promotion Commission, the Revolution Museum, the History Museum, the Ministry of Post and Telecom, the film studio, the cartoon studio, textile plants, ceramic plants, and publishing house. Still, the demands for the students exceeded the supply. The department had sent many talents into different walks of life.

In order to enrich the teaching material, the teachers spent their weekends and other free time to purchase some dyed embroidery in Xi Huiyuan, the furniture of Ming and Qing Dynasty in Lu Banguan and heavy-colored ink paintings in Liu Lichang. Due to the joint efforts, the newly founded reference room had a richer inventory of visual image materials.

On the eve of the founding of the Central Academy of Fine Arts & Design, there was a national revision among universities and departments. Mr. Gao Zhuang, Mr. Wang Xun, Ms. Chang Shana were transferred from the construction department of Qing Hua University. The whole department of the applied arts was also transmitted from Hong Zhou's Eastern China College, a branch of the Central Academy of Fine Arts. Undoubtedly, the arrivals of Mr. Lei Guiyuan, Pang Xunqin, Chai Fei, Cheng Shangren, Yuanmai, Wen Lianchang, Tian Zibing, Liu Weihe... bolstered the teaching team. At that time, the academy was a gathering place of the famous national experts of arts and crafts.

It happened that the First National Folk Art Exhibition was held after the liberation. Teachers went to different areas to collect exhibits. The exhibition was a good opportunity for a general survey and study of folk art. The exhibition was held in the Culture Palace of the Working People. Since the central government was much concerned with the arts and crafts industry, on the eve of the exhibition's opening ceremony, one of its members, Zhu De, General Commander, came to the exhibition in person. Pitifully, because of the exhibition's large-scale and short show time, the wonderful exhibits were not carefully judged and no further academic discussions were held.

The Central Academy of Fine Arts & Design was

established in 1956. Deng Jie, chairman of the Central Handicraft Industry Supervision Bureau, was appointed first president. On the founding ceremony, leader of the Ministry of Culture and the Ministry of Higher Education delivered their speech. They all emphasized the founding of the academy was in need of people, the new republic and social construction. The academy should unite theory with practice, devoting much efforts in scientific studies, summarizing the experiences of folk artists, inheriting and developing national tradition, combining itself with production practices, creating a new social culture and critically accepting the capital country's experiences. The academy was directed by these purposes in the following years.

Due to the need of the teaching work and the society, Mr. Zhang Guangyu suggested starting China's first arts and crafts periodical, which was named "Decoration". The magazine focused on food, clothing, shelter and transportation, serving both people and production.

Since 1957, in order to strengthen the leadership of the academy, the Ministry of Culture and the Ministry of Light Industry sent Mr. Chen Shuliang, Lin Hongda, Li Shuming.....as secretaries of the Party Committee. They cooperated very well with the teachers.

At the 10th Anniversary of the Republic's foundation, Beijing was in construction of its Ten Big Buildings. At that time, the second generation of the teachers had become the key member. Mr. Xi Xiaopeng, Chang Shana, Yuan Yunfu and Luo Wuyi all played very important roles. Seventy teachers and student's were transferred to the building site to cooperate with the Architectural Design Institute to design interior mural paintings for Ceiling, Column cap, stone base of a column, wall decoration, curtains. Both teachers and students displayed their full potentials. The construction site became a big classroom for practice. So the first group of the new country's large-scale buildings bore both a social meaning and a new traditional style. The students gained from both work and practical teaching.

Several years later, the Ministry of Higher Education and the Ministry of Culture again revised the specialties. Some teachers from Beijing Normal University were transferred into the academy, the coming of the famous oil painter, Mr. Wei Tianlin, Wu Guanzhong and the famous Chinese painting artist, Mr. A Lao, Yu Zhizhen, Bai Xueshi once again strengthened the faculty. The teaching quality was also improved greatly.

The academy gathered so many experts with different potentials and social effects. They all had a same goal which was to pursue the larger scope of Fine Arts. They never fractional. The characteristic of the academy was the unity of various art groups with each displaying its own potential. Some well-known people such as Zheng Zhenduo, Shen Congwen also offered their help to the academy.

In the forty years after the founding of the academy, "ultra-left" movement, which led the academy academically to the former Russian style hurt some people and even more people were seriously hurt during the ten years' Culture Revolution. They lost ten years, the prime of their life. At that time, I was already overthrown and unable to protect those scholars. Many of them got hurt both mentally and physically. The constant political movements

left harmful effects on the academy. However, the academy came through all these difficulties. We had to bear in mind all these valuable lessons. Never break away from the need of the people and the society, academically, never violate the natural regulations in art adopt some valuable foreign experiences, make the past serve the present and make foreign things serve China. We are going to build a social arts and crafts university with Chinese social characteristics.

In the past twenty years, under the policies of reform and opening to the outside world, the academy also underwent a great development. The academy's past can not be compared with that of the present. Many teachers sent abroad to further their studies came back to teach and many excellent students stayed on as new teachers. New specialties have been added and new departments have been offered in line with the social demands. With the introducing of new teaching material, the academy became more prosperous in the past forty years. The arts and crafts design industry will, in step with the Republic, enter the twenty-first century with all its splendor and success..

*By the Ex-president of C.A.A.D. Zhang Ding  
Beijing, Summer of 1996*





