

“十二五”国家重点出版物出版规划项目

地域建筑文化遗产及城市与建筑可持续发展研究丛书

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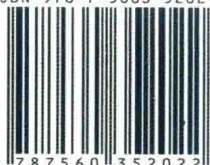
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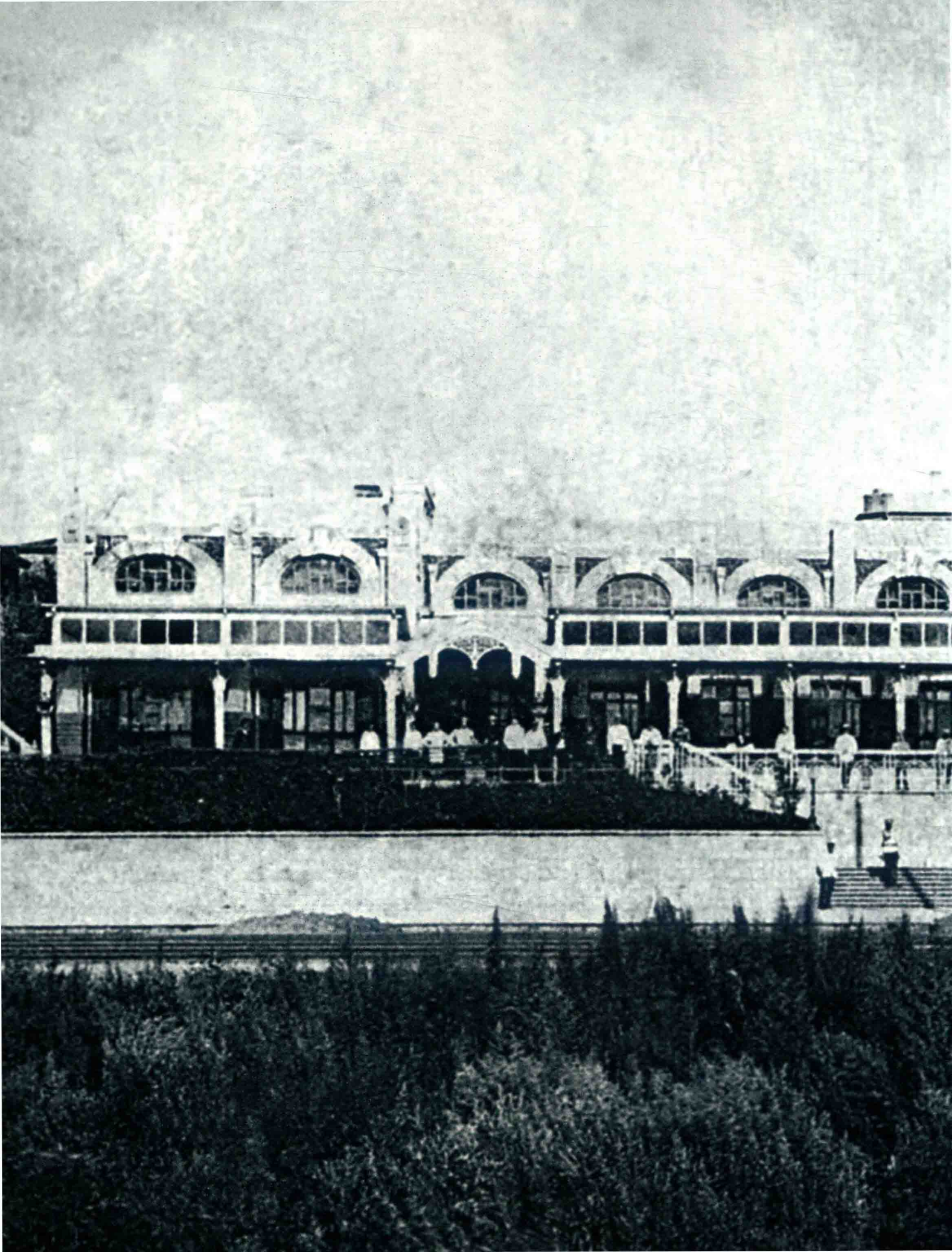
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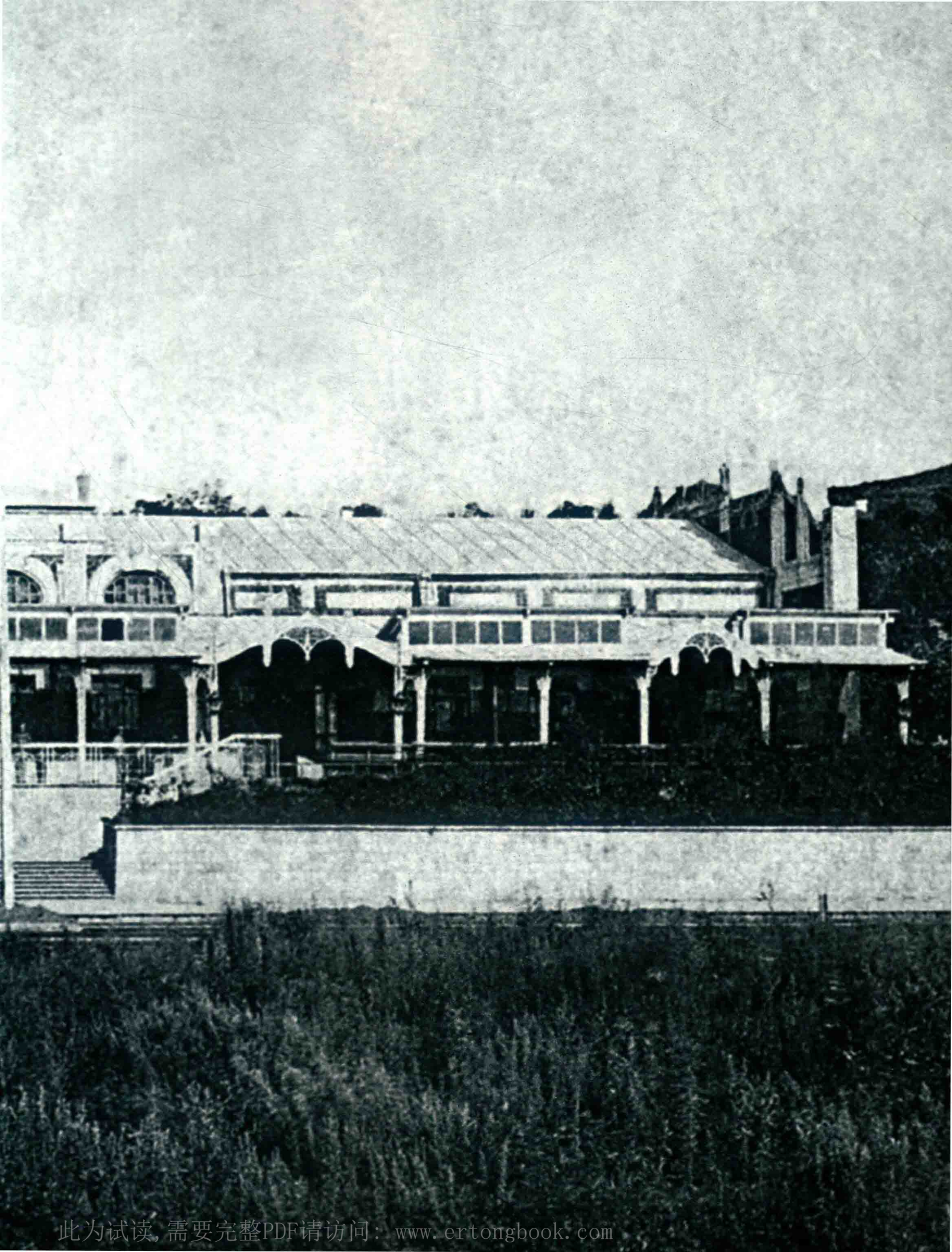
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I 序

看到这本关于中东铁路建筑研究的书稿，我头脑里出现的第一个关键词就是“现代转型”。一部中国近现代建筑史，就是一部中国建筑的现代转型史。美国比较现代化学者布莱克把“现代转型”称为“人类历史第三次大转变”。他所说的人类历史第一次大转变指的是原始生命经过亿万年的进化出现了人类，第二次大转变指的是人类从原始状态进入文明社会。而“现代转型”说的是“世界不同的地域、不同的民族和不同的国家，从农业文明或游牧文明逐渐过渡到工业文明”。布莱克把它提到与人类的出现，与文明社会的出现并列的高度，让我们深感震撼，并使我们由此意识到现代转型的重大意义。近代化是现代化的序曲，是步入现代转型期的初始阶段。我们考察近代中国建筑，自然会提到现代转型的高度来审视，也理所当然地会关注推动现代转型的因子。在推动现代城市转型、建筑转型的诸多因子中，“铁路交通”是很重要的一项。对于我国东北地区来说，中东铁路的修筑，对于推动附属地沿线的城市转型、建筑转型，就不仅仅是重要的因子，而且是首屈一指的、影响全局的强因子。

1986年，我在“中国近代建筑总览·哈尔滨篇”的课题研究中，开始触碰中东铁路建筑；后来在指导有关哈尔滨建筑转型的博士学位论文中，一再触碰到中东铁路建筑。当时就深有感触，知道我们所触碰的哈尔滨，只是中东铁路的一个枢纽所在地，只是整个东北地区城市、建筑的一颗“转型明珠”，而中东铁路附属地全线的城镇、建筑，才是整个东北地区城市、建筑的“转型项链”。因此，虽然我自己的科研主攻方向不是中国近代建筑，没能投入中东铁路建筑的研究中，却一直期盼着有人能够把中东铁路建筑的课题提到研究日程上来。

很高兴哈尔滨工业大学建筑学院刘大平教授申请到中东铁路建筑研究的国家自然科学基金，并看到他指导多名博士生和硕士生对这一课题开展了多视角的研究工作，这部名为《文化线路视野下的中东铁路建筑文化解读》的学术专著就是其中的研究成果之一。他们为此付出了很大的艰辛。万余华里的驱车，对2000余座建筑的调研，连续4年对200栋建筑进行测绘，无数次的大小站点考察，数以万计的照片拍摄，费尽心力的文献资料探寻，为课题研究积累了充实的珍贵史料和第一手资料。翻读这部厚实的、图像丰富的学术专著，我仿佛也跟随着浏览了一回中东铁路沿线的建筑景象。

这部研究中东铁路建筑的专著，选择了一个很新的、很重要的视角——“文化线路”。中东铁路的确与丝绸之路、茶马古道、京杭大运河等一样，是延绵线很长、涉及面很广、影响很深远的文化线路，它具

有文化线路的典型性、独特性。作者对中东铁路建筑进行了文化传播的考察，分析了它的跨文化传播的缘起、进程，为我们展示了俄国和日本的民族文化与工业文化，如何以强势的姿态成为中东铁路建筑的外来文化源地和主要原型；如何通过技术与资本的移入和文化与意识的同步传播，呈现移民文化的全景移植；最终形成中东铁路建筑文化传播的壮阔场面和丰盛遗产。作者把建筑视为中东铁路文化线路的直接文化载体，梳理出中东铁路的丰富建筑类型，它涵括铁路站舍与附属建筑、铁路工矿建筑与工程设施、护路军事警署建筑、铁路社区居住建筑、市街公共建筑与综合服务设施等几大类别，仅其中的公共建筑就几乎涉及现代城市的行政、金融、商业、文化、教育、宗教、卫生、通信、娱乐、体育等所有类型。本书对中东铁路如此纷繁的建筑，从空间形态到组合方式，从传统材料到现代材料，从低技术到高技术，都展开了深入细致的分析。作者还单列一章篇幅，论述中东铁路建筑蕴含的丰富文化现象，敏锐地抓住了中东铁路建筑文化中的三个突出现象：一是“模件”现象，揭示出中东铁路建筑“从单元砌块到建筑群体”的多层面定型化、模件化系列；二是“合成”现象，论析了中东铁路建筑的诸多合成现象，特别是俄罗斯传统建筑样式和中国传统建筑样式的合成方式、合成规则、合成效应；三是“流变”现象，深入阐释了中东铁路建筑的样式流变和风格流变，揭示其流变规则和流变机制。作者最后从文化特质上聚焦中东铁路建筑的现代转型，阐述了中东铁路建筑的转型基础、转型契机、转型方式、转型速度、转型规模、转型程度、转型特点，为我们描绘了中东铁路沿线城镇、建筑在复杂的历史背景、政治背景下显现的全方位转型和无时差对接的景象，并对转型中呈现的“包容、创新”的艺术特色，“俭省、因借”的技术理念和“有类、无界”的伦理意蕴做了深度诠释。可以说，这部专著对中东铁路建筑的文化线路分析，达到了淋漓尽致的程度。它对中东铁路建筑研究是一个奠基性的贡献，对东北地区城市、建筑的现代转型研究，也是一个奠基性的贡献，对中东铁路沿线城镇与建筑的文物遗产保护，对这些城镇规划设计的历史特色探索，都具有科学认知、价值评判、保护策略和文脉启迪的重要借鉴价值。

侯幼彬

2018.5

I Preface

When I saw the manuscript of research on the architecture of the Chinese Eastern Railway, the first key phrase that came into my mind was “Transformation into Modernity”. A history of modern architecture in China is one of her history of architecture in the transformation into modernity. Cyril E. Black, the American scholar of comparative modernity, addressed this transformation into modernity as “The Third Great Transformation”. In his phrasing, the first transformation was the one in which the primitive humanity emerged after hundreds of millions of years of evolution; the second transformation was the one in which humanity evolved from the primitive condition into the civilized condition. And what he meant by “Transformation into Modernity” was the one in which “humanity of different locations, of different ethnic groups and of different states evolve from the agricultural or nomad civilizations into an industrial one”, and in such a positioning Black surprised us by putting it at the same altitude of the emergences of humanity and civilization, highlighting the unusual significance of the transformation into modernity. Early modernity is the prelude to the modernity proper and the initial phase of the transformation into modernity. Our investigation of architecture in early modern China would naturally treat it at the altitude of the transformation into modernity and would equally have a focus on the study of factors that spurred the transformation into modernity. And among the many factors that propelled the urban and transport transformations into modernity was there a very important one: “railway transportation”. As for the case of Northeast China, the Chinese Eastern Railway was not merely an important factor in the common sense, but the principal and cardinal one as well in spurring the transformation of cities and architecture in the areas along the railway.

In 1986, while working on the project of *An Overview of Modern China's Architecture, Harbin*, I made the acquaintance of the architecture of the Chinese Eastern Railway. Later on, while supervising doctorate dissertations, I had frequent contacts with the topic. I had the deep and lasting impression at that time that the city of Harbin as we know and meet was merely a hub and a “Star of Transformation” of the cities and architecture in Northeast China. From then on, I have retained the sincere

expectation that the study on the architecture of the Chinese Eastern Railway would be put the academic agenda, though, regrettably, modern China's architecture has been beyond my research scope and thus fallen out of my academic reach.

I feel more than pleased to see that Professor Liu Daping has been granted the State Natural Science Fund for the research on the architecture of the Chinese Eastern Railway and that multi-perspective research efforts have been made by many PhD and Master candidates under his supervision, which has ended in, among other things, the production of the academic dissertation *An Interpretation of the Architectural Culture of the Chinese Eastern Railway from the Cultural Perspective*. They have done so much for this production. Driving for tens of thousands of miles to carry out investigations on over 2,000 buildings, surveys and map-drawings of over 200 buildings in four years, numerous field investigations on railway stations of various sizes, photographs taken by tens of thousands, and piles of files of documents for research, all these efforts have ended in a solid collection of precious historical materials and firsthand references. Laying hands on this academic monograph richly filled with facts, statistics and pictures, I seem to be having an enjoyable overview of the buildings along the Chinese Eastern Railway.

A new and unusual perspective has been employed in this academic monograph: "the Cultural Route". Indeed, the Chinese Eastern Railway, like the Silk Route, the Ancient Tea-Horse Route and the Peking-Hangzhou Grand Canal, is a cultural route extensive in length, coverage and influence, and both typical and unique as a cultural route. The author of the book has conducted an investigation of cultural transmission on the Chinese Eastern Railway and an analysis of its origin and process, and showed us how the Russian and Japanese national and industrial cultures became the sources of alien cultures and major forms of the architecture of the Chinese Eastern Railway; how the wholesale transplantation occurred through the moving-in of technology and capital as well as the synchronic transmission of culture and consciousness; all of these jointly produced the grandeur scene and the rich legacy of the architecture of the Chinese Eastern Railway. Taking architecture as the direct cultural carrier for the Chinese Eastern Railway's cultural route, the author has sorted out the rich catalogs of architecture of the Chinese Eastern Railway, which consist of such broad classes as railway stations and their affiliated buildings, buildings and engineering facilities for factories and mines, protective military and police facilities, railway community and residential buildings, and public buildings and comprehensive service facilities of municipal and district levels. Its buildings of public facilities alone,

for example, covered almost every type and variety of modern urban life, including administration, finance, commerce, education, religion, medicine and hygiene, communication, entertainments, sports. The book has conducted an exhaustive analysis on such a complicated and sophisticated layout of the buildings of the Chinese Eastern Railway, from their spatial forms to its combinations, from traditional materials to modern materials, and from low technology to high technology. The author has even spared a special chapter for the rich cultural phenomena contained or implied in the architecture of the Chinese Eastern Railway, keenly discerning the three outstanding phenomena in the architectural culture of the Chinese Eastern Railway: The first is the phenomenon of “Pattern Plates” , showing the multi-leveled stereotyping and plating series of the architecture of the Chinese Eastern Railway, “from the unit plates to the building composites; the second is the phenomenon of “Integration” probing the various integrating phenomena of the architecture of the Chinese Eastern Railway, particularly the integration of the traditional Russian models and the traditional Chinese models, listing its ways, rules and effects; the third is the phenomenon of “Evolution” , interpreting the model and stylistic evolution of the architecture of the Chinese Eastern Railway, revealing its rules and mechanism. In the last part of the book, the author has shifted his focus from cultural features to the modernizing transformation of the architecture of the Chinese Eastern Railway, elaborating the foundation, opportunity, modes, dimension, process and characteristics of such a transformation, thus presenting us a scene of panoramic transformation and no-temporal-aperture integration in the cities and buildings along the Chinese Eastern Railway. In addition, he came up with a profound interpretation of the “ Embracing and Innovation” of the artistic features, the “Thriftness and Borrowing” of technical notions, and the “Distinctiveness but Boundlessness” of ethical implications. It is reasonable to say that this monograph has presented an exclusive analysis on the cultural routes of the architecture of the Chinese Eastern Railway. Its contributions to the studies on the architecture of the Chinese Eastern Railway and on the urban and architectural modernizing transformation of the architecture of the Chinese Eastern Railway are both fundamental and monumental. It also offers valuable references to the protection of cultural relics and buildings in the cities and towns along the Chinese Eastern Railway, and to the research on the historic features of the planning and designing of these cities and towns, in terms of scientific cognitions, value assessments, protection strategies, and enlightening of cultural veins.

HOU Youbin
May 2018

前言

中东铁路是 19 世纪末至 20 世纪中叶在我国东北地区建设的重要交通线路，是国内现存铁路工业文明保存最完整、近代城镇建筑最丰富的建筑文化遗产。伴随筑路而形成的技术引进和大规模移民潮、城镇聚落的渐次形成、工商业的迅速发展等，促使其最终汇成一条工业文明传播和发展的链条，成为一条重要的文化线路，形成与传统建筑文化完全不同的独特地域建筑文化。

中东铁路历史建筑遗产具有“文化廊道”的属性，中东铁路全长 2 489.2 千米，沿途分布大量的城镇与站点等。沿线数以千计有百年历史的建筑和文化遗存构成一道文化景观线，见证了沙俄独占、日俄分据、中苏共管、日本独占和中长铁路、新中国铁路的百年历史风云，成为稀少珍贵的独具特色的近代工业遗产廊道。中东铁路历史建筑大多经过精心设计和建造，古典主义、浪漫主义、巴洛克风格、俄罗斯风格、新艺术风格的建筑都不乏精品，很多建筑形式甚至在俄罗斯境内都难以找寻。然而，正因如此，对其的研究很容易局限在分散的点上展开，这使得研究的视野狭窄，难以对铁路沿线附属地建筑文化的整体面貌和文化生态系统做客观准确的分析解读。目前学术界对此的研究较多地停留在哈尔滨、长春、大连等几个中心城市上，即使谈及中东铁路建设的部分历史，读者也难以窥其全貌。文化线路理论的引入使我们站在更广阔的区域视野和更连续的历史景深梳理中东铁路建筑文化的生成演化规律，真正揭开东北地区近代建筑与西方建筑文化交流互动，以及与中国本土建筑文化的交融所产生的独特历史及建筑形态特征，使其研究符合作为“文化廊道遗产”的特征，保证研究成果的科学性和可信度。

中东铁路沿线分布有大小火车站站舍 200 余座，中东铁路时期建筑 1 000 余幢，类型涉及不同等级和规模的站舍、工区、兵营、机车库、教堂、俱乐部、医院、学校、仓库、马厩、水塔、厂房以及大量各式住宅、公寓、办公楼等。另有大量桥梁、涵洞、隧道、标志物（如纪念碑）。全面梳理中东铁路建筑文化遗产廊道内的建筑类型，分析和解读这些历史建筑的形态语言与构成模式，是正确分析建筑遗产文化多样性的前提。此外，还原客观真实的建筑文化交流史，能够解决中东铁路近代建筑文化的生成与传播历史模糊问题。不同地域的建筑风格在传播过程中相互影响，会发生同化和变异，揭示其过程的内在规律，有助于廓清中东铁路建筑文化的整体关系及真实传播历史。只有将中东铁路建设的文化传播问题搞清楚，才能进一步厘清沿线建筑文化多样性产生的必然性，也有助于对建筑文化多样性本身形态表征进行深入解析。

由于经历了百年的历史及战争、移民、路权更替等诸多过程，中东铁路历史建筑遗产的原始资料已经

严重缺失，这直接导致了对其认定的模糊性和困难性。百年间留下的一定数量的历史资料和研究成果，尤其是 20 世纪前半叶留下的文字、图像信息，都是极为珍贵的文化遗产，寻找这些珍稀的文献资料是十分艰难的；此外，历经数年对中东铁路沿线的历史城镇和大量历史建筑进行实地考察和测绘，付出无数的辛苦，克服众多的困难，本书才得以完成。正是这些扎实的前期工作，为整个中东铁路近代建筑遗产的研究提供了一个科学准确的研究基础，使其研究成果的学术价值和应用价值得以有更好的保障。

中东铁路铁路线漫长、沿线历史建筑被拆毁和自然老化破损情况也日益严重。随着经济的快速发展与岁月的侵蚀，现存的历史建筑保护状况也不容乐观。此外，由于移民文化传播的基本结束，移民及其后裔的逐渐减少，文化的清晰特点逐渐变得模糊，典型的文化现象也日趋消退，加之新的时代文化不停地冲击着历史文化，因此，对百年前建筑遗产的文化特质的解读将会变得更为艰难。同时，这也说明尽快进行针对该文化遗产的研究是十分必要和迫切的。

总之，中东铁路沿线近代建筑遗产数量大，包容的文化含量巨大。从历史、文化、技术、艺术等多视角，科学地揭示其建筑文化特质，是一件非常复杂和艰辛的工作，也不是一朝一夕就可以完成的，需要投入更多的精力和持续不断地努力，否则很难取得理想的研究成果。每一位对文化遗产保护有理想、有追求的学者都应该有义务和责任投身到这项有价值、有意义的研究工作中去。

刘大平 李国友

2018.3

I Forewords

The Chinese Eastern Railway was an important transport route in Northeast China between the late 19th century and the mid-20th century; in China it is the architectural relics best reserved of the railway industry and richest of modern urban architectural culture. A number of factors related to it, including the technological imports and the massive immigration tides, the gradual formation of the urban packs, and the rapid growth of industrial and commercial businesses, eventually, forged an chain of transmission and progress for industrial civilization, thus a key route of culture; it laid the foundation for a unique regional architectural culture wholly different from the traditional one.

With a length of 2,489.3 km and a large number of cities or towns and stations along it, the Chinese Eastern Railway is credited with the relics of the historical architecture deserving the title of “a corridor of culture”. The century-old buildings and other cultural relics by the thousand, which form a view of unique culture, have witnessed the variegated historical phases of the sole-Russian occupation, the Japanese-Russian joint-occupation, the Chinese-USSR co-administration, the sole-Japanese occupation, the Chinese Changchun Railway and the New China Railway, thus becoming a rare cultural gallery with unique features of modern industry. The historical buildings of the Chinese Eastern Railway are mostly based on elaborate designs and construction, covering a whole range of classicism, romanticism, Baroque style, Russian style and Art Nouveau style, some of which have wholly vanished even in Russia. However, such a feature or distribution makes it likely that studies on each of them are restricted within a few isolated spots, vision on their research are undesirably narrow, and it is very hard to obtain an extensive outlook of the architectural culture along the railway and an objective interpretation of the ecological system of culture. The academic studies in this area are mostly lingering in a few metropolitan cities like Harbin, Changchun and Dalian, and even in terms of regional architectural history of the Chinese Eastern Railway, readers are unlikely to catch an overview. The introduction of the Cultural Route Theory makes it possible for us to have a broader regional view and a more consistent historical depth, to sort out the principles and the regularities of the architectural culture of the Chinese Eastern Railway, to understand the relationship of the architecture in the early modern times with the Western architectural culture as well as the unique historical and architectural features through the integration with the native Chinese architectural culture, thus identifying the study with the features of “relics of cultural corridor” and ensuring its scientificity and credibility.

There are over 200 stations of varied sizes and over 1,000 buildings along the Chinese Eastern Railway, among which there are former stations workshops, barracks, locomotive barns, churches, clubs, hospitals, schools, storehouses, stables, water towers, factories of different levels and sizes, as well as many residential, apartment and office buildings in various forms. Besides, there are a large number of bridges, culverts, tunnels and signs (such as monuments). An overall sort-out of the buildings

and structures in the cultural corridor of the Chinese Eastern Railway, and an analysis and interpretation of the linguistic and formal designations of these are the prerequisite of a correct understanding of the cultural diversity of the architectural relics. Furthermore, a truthful restoration of the communication history of the architectural culture may help solve the problems of confusion on the production and transmission of the architectural culture of the Chinese Eastern Railway. Architectural styles of different regions do interact with one another and acculturations and variations occur as a consequence. A revelation of their internal regularities helps understand the relationship about the architectural culture of the Chinese Eastern Railway and its history of transmission. And only when the clarification on the history of cultural transmission of the Chinese Eastern Railway is achieved can the inevitability of the diversity of the architectural culture along the railway be understood and accepted, which will in turn aid the deep analysis of the morphological features of the diversified architectural culture.

Due to the eventful history of the region, in which wars, immigration and alteration of the railway ownership frequently or sometimes occurred, original files on the history of architectural relics have been severely damaged, which makes it difficult to clarify the confusions and solve the problems about it. The part of documents and research results surviving the disasters of the past century, especially those words or pictures surviving the early half of the 20th century, are precious cultural relics, the search of which has proved discouragingly difficult. Besides, years of field investigation and survey in the historical towns and historical buildings, in immeasurable hardships and difficulties, have resulted in the completion and publication of the book. It is these solid accomplishments of the initial stages that has provided a scientifically accurate foundation for further research work and a trustworthy guarantee for the academic and application values of the research results.

The Chinese Eastern Railway has a very extensive coverage, and the destruction and weathering of old building along the railways are increasingly challenging. With the old buildings involved being rapidly demolished for economic development and damaged for erosion, those buildings currently surviving are faced with growing threats. Furthermore, as the transmission of immigration has practically come to an end, and immigrants and their descendants conscious of their origins are shrinking rapidly, the distinctive features of historical cultures are turning more and more blurring, and some cultural phenomena representative of certain periods of history are vanishing, especially when they are in the face of some new and commercial cultures. The interpretation of the cultural characteristics of the century-old architectural relics will become even more difficult. This highlights, certainly, the necessity and urgency of studies on these cultural relics.

In summary, architectural relics along the Chinese Eastern Railway are large in number and great in cultural implication. And a scientific interpretation of their cultural characteristics, from the multi-perspectives of history, technology, education and arts, being a complicated and sophisticated endeavor, calls for patience, long and continuous devotion, and diligence, achievement being otherwise hardly feasible. All scholars, students and others interested in it ought to recognize this valuable and significant research workload and shoulder it jointly conscientiously.

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