

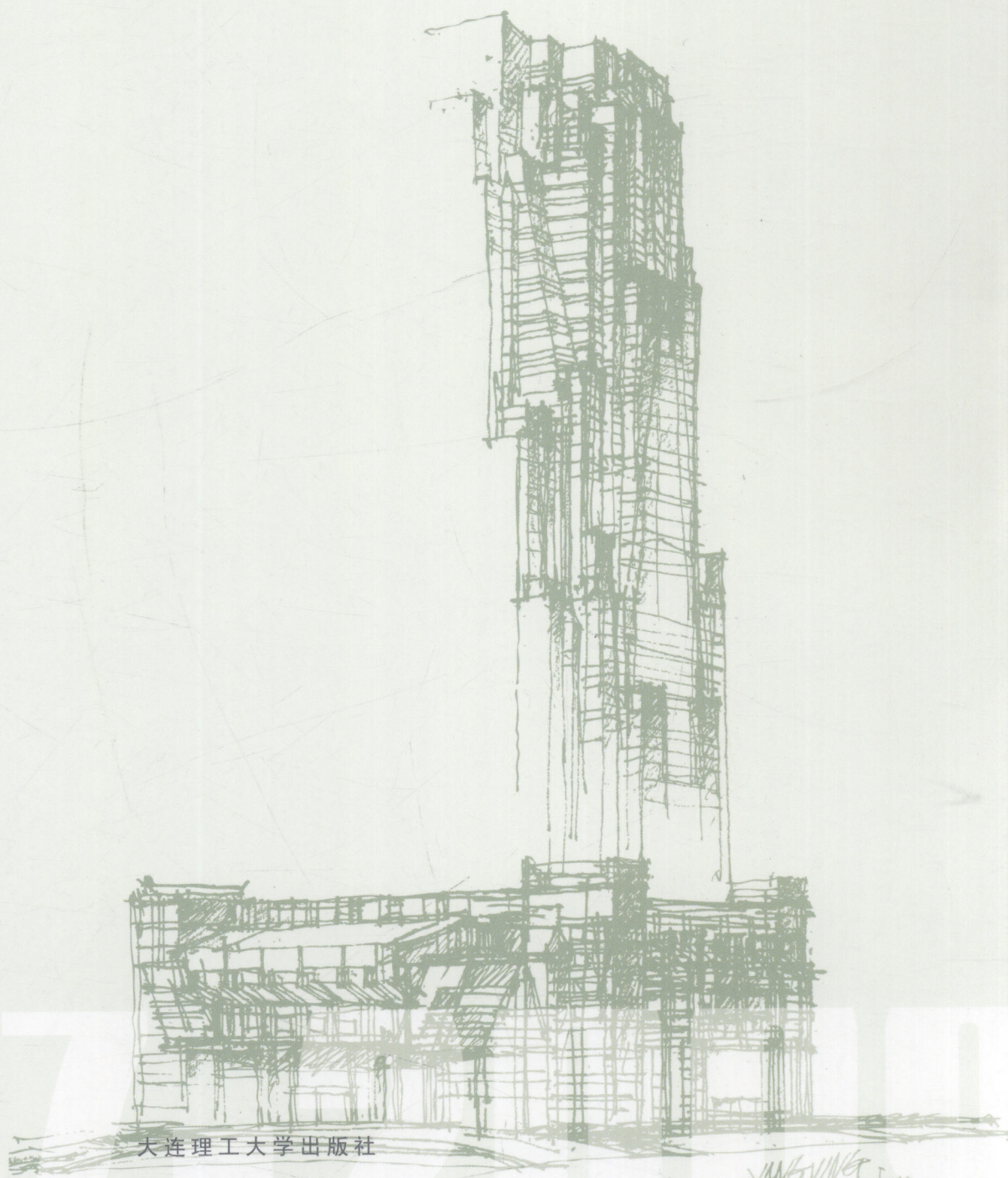
山象

杨瑛建筑设计草图集

Yangying Architecture Design Sketch Collection

1987-2009 設計

杨瑛 著



大连理工大学出版社

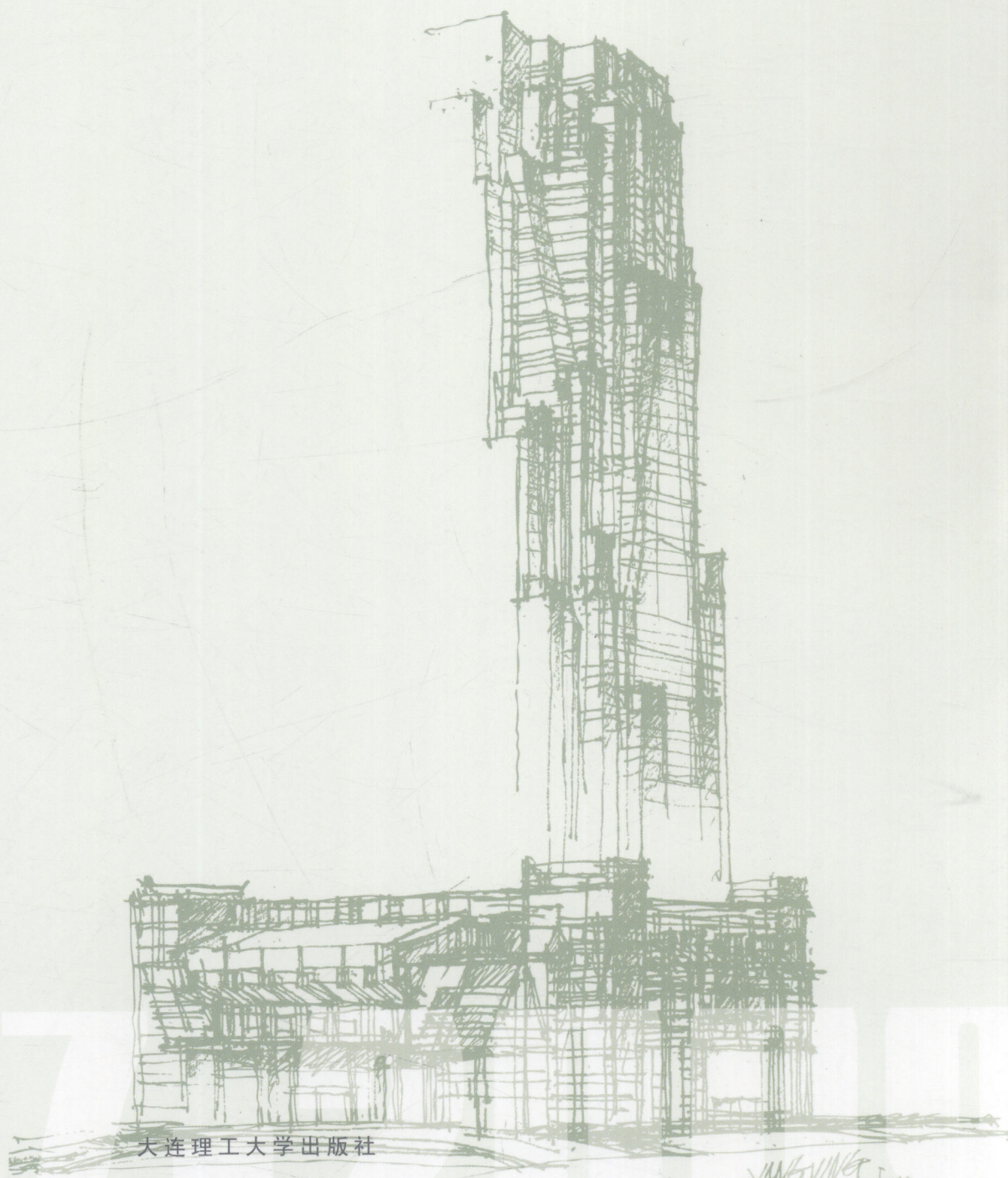
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图书在版编目(CIP)数据

心象: 杨瑛建筑设计草图集 / 杨瑛著. —大连: 大连理工大学出版社, 2009. 4

ISBN 978-7-5611-4776-4

I. 心… II. 杨… III. 建筑设计—图集 IV. TU206

中国版本图书馆CIP数据核字(2009)第035073号

出版发行: 大连理工大学出版社

(地址: 大连市软件园路80号 邮编: 116023)

印刷: 利丰雅高印刷(深圳)有限公司

幅面尺寸: 242mm×280mm

印 张: 20.25

插 页: 4

出版时间: 2009年4月第1版

印刷时间: 2009年4月第1次印刷

责任编辑: 裘美倩

责任校对: 马 帅

策 划: 李应军

封面设计: 李永强

版式设计: 肖 艺 李永强

ISBN 978-7-5611-4776-4

定 价: 260.00元

电 话: 0411-84708842

传 真: 0411-84701466

邮 购: 0411-84703636

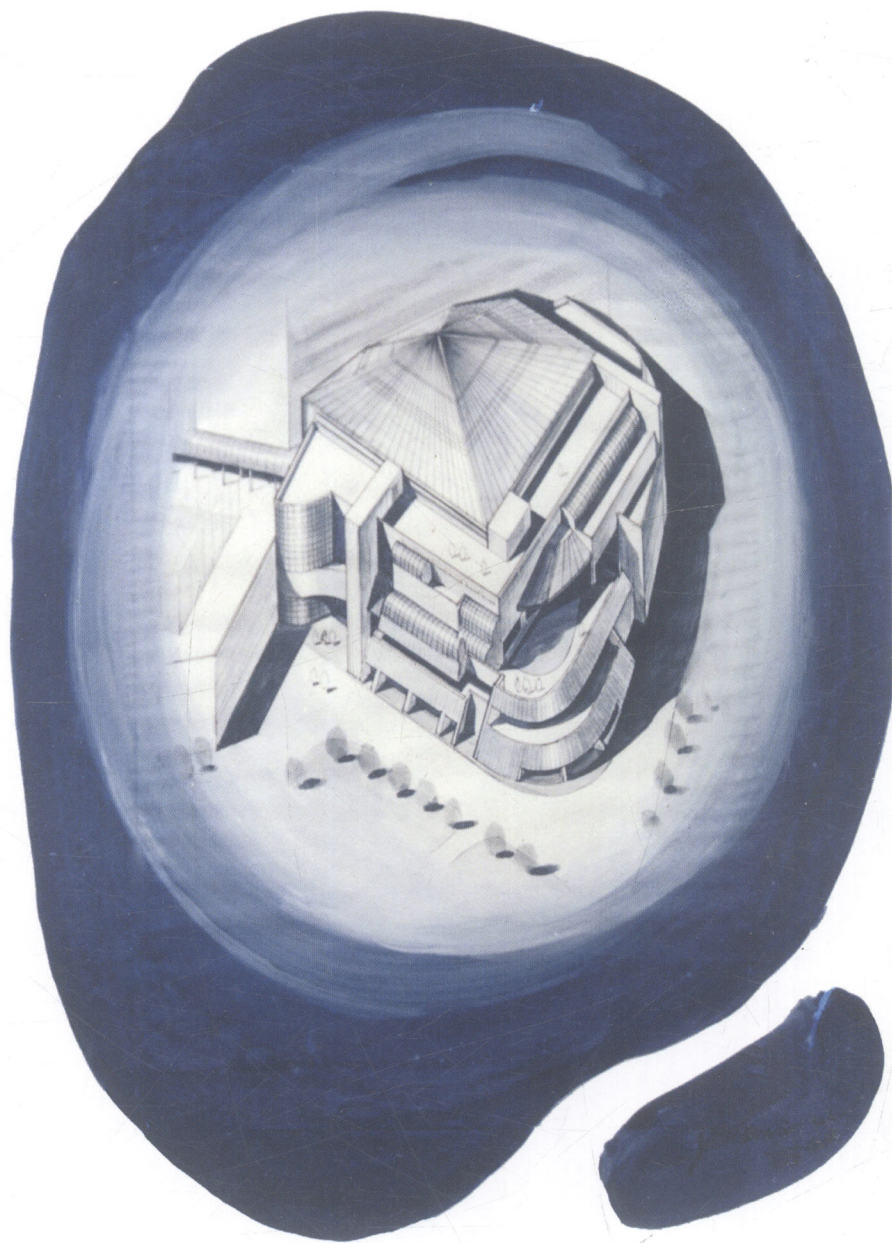
E-mail: dutp@dutp.cn

URL: <http://www.dutp.cn>

如有质量问题请联系出版中心: (0411) 84709043 84709246

知识，应为信仰留有空间。在追求知识的极限处，我们将获得信仰！

Knowledge should leave space for ones own spiritual beliefs. The ultimate search for knowledge brings a spiritual dimension !



道之出口，淡乎其无味

其实，草图的意义就潜存在建筑师臆想的犹豫之中，凝思的徘徊之中。那时而快捷、时而慢怠、时而清晰、时而混乱的笔触之中，蕴藏着建筑师创作的巨大能量。那是一种洗涤；那是一种脱壳前的生命呐喊！

杨瑛

1987年毕业于重庆建筑工程学院建筑系，获学士学位，同年被分配在湖南省建筑设计院工作。

1995年任高级建筑师，副主任建筑师。

1997年考入重庆大学建筑城规学院建筑设计及其理论专业攻读建筑学博士学位，

2004年毕业，获博士学位。

1998年任湖南省建筑设计院副总建筑师。

2000年至今任湖南省建筑设计院总建筑师。教授级高级建筑师；国家一级注册建筑师。

中国建筑学会理事；

中国建筑学会建筑师分会理事；

中国建筑学会建筑理论与创作委员会委员；

中国建筑学会教育建筑学术委员会委员；

中国建筑学会人居环境学术委员会委员；

湖南省土木建筑学会副理事长；

湖南省建筑师学会理事长；

湖南省设计艺术家协会副主席；

华中科技大学兼职教授；中南大学兼职教授；贵州大学兼职教授。

获奖

1995年获“中国建筑学会青年建筑师奖”。

1997年获“中国建筑学会青年建筑师奖”。

1998年获湖南省青年建筑师建筑创作一等奖。

1998年青岛档案馆获国家优秀设计铜奖，建设部优秀设计二等奖，湖南省优秀设计一等奖。

1998年《浅谈城市设计》获湖南省优秀设计论文一等奖、湖南省自然科学优秀论文三等奖。

2000年被湖南省直机关评选为“十大杰出青年”。

2000年被共青团湖南省委评选为建设系统“十大杰出青年”。

2001年长沙黄花国际机场候机楼获建设部优秀设计三等奖，湖南省优秀设计一等奖。

2001年湖南省农业厅技术培训楼获建设部优秀设计三等奖，湖南省优秀设计一等奖。

2003年湖南湘麓山庄国宾楼获国家优秀设计铜奖，建设部优秀设计二等奖，湖南省优秀设计一等奖。

2005年浏阳市行政中心获湖南省优秀设计二等奖。

2005年建鸿达现代城获湖南省优秀设计三等奖。

2006年被湖南省人事厅、建设厅评为“湖南省优秀勘察设计师”。

2007年建鸿达现代公寓获湖南省优秀设计一等奖。

2007年被评为“全国建设系统劳动模范”。

2008年湖南科技大厦获湖南省优秀设计一等奖。

2008年中南大学米塔尔研究中心获湖南省优秀设计三等奖。



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GH

Foreword

前言（代绪）

尽管，从一开始我并没有刻意在设计中追求某种绘画的效果，也并非有强烈的出书意向，只是因为二十年的设计生涯，兴趣与执着所在，一不小心就留下了一堆东西，虽然丢失了不少，但还是够凑成一册书的了。因此，在朋友们的吆喝下，我决意将其拿出来作个批评与自我批评。

无需惊奇，这并非在卡通一种有激情的创造，也并非在漫画一种复杂的思想意识。其实，只是“道之出口，淡乎其无味。”

也许，我们这一代建筑师是秉承和受惠了20世纪80年代的建筑教育，也许是吸汲了前苏联时代的教育模式的甘露，无论世事经伦更替，各种设计工具与电脑网络尽显神通，可是，我依然是我行我素，无法割舍对草图的珍爱，这仿佛与岁月的蹉跎、时光的流逝并没有太大的关系。虽然，不敢说有某种道德担当，但至少可以说在心底深处潜藏着某种与生俱来的人文情怀。

应该说，无论情怀也好，情感也罢，都与记忆有关。在我们成长过程中，在我们接受建筑启蒙教育的时候，先生们曾苦口婆心地教导我们许多设计的方法，教给我们许多表现技巧，而这其中真正让我受益至今的是草图能力的开启。

At first, I didn't expect any real results from sketching designs, nor the slightest wish in publishing any of my works in a collection. Only because I have been in this career for about 20 years, naturally some things such as old sketches were left behind. Even though a good amount of those sketches have been lost over the years, I was still able to put this book together with what's left. By the request of friends and peers, I'll take what I have on hand and publish it as a form of critique, open to others' suggestions.

There is no reason to be surprised. These are not spirited creations like cartoons, nor do they present the complex plots of comic books. To be honest, they are simply ideas, which came naturally, nothing special.

Maybe it is because the architects of my generation have inherited the ways of our architecture teachings in 1980s. It could also be because we absorbed much from the educational system in the former VSSR era. Nevertheless the world is changing and we now live in the information age with super computers and much improved design tools, but I still like to do things the way that I always have, where I could not forfeit my fondness for sketching. It doesn't have too much to do with time. However, I'm not saying that there are any morals to be acted upon. Despite this, at least you can say that humanity will always be kept deep in my heart.

To be frank, it doesn't matter if it's because of your mood, or because of your feelings, they are all a part of your memory. While I was growing up, when I was studying to become an architect, my mentors had taught me many ways to create a design and many techniques to represent, but the most memorable thing was the beginning of the sketching process.

You can say that sketching to architects is the most basic way of presenting their ideas visually to the viewers. Becoming extremely skilled in sketching will give an architect the ability to accurately present their ideas in space, and to compose relationships between different forms such as the surrounding nature and the constructed infrastructure in a relatively short period of time. Presenting ideas by a series of sketches also presents things that would normally be very difficult to describe in words. In this situation, sketches are used as a tool of communication, and it doesn't require a high level of aesthetic effect. Although it doesn't need to be visually pleasing, it must be able to easily and accurately present one's idea. Being able to sketch well requires the architect to combine his or her imagination, aesthetic views, judgement, theory, creativity, and their comprehensive ability all together. With those abilities, the architect should be able to use his or her own memory, imagination, logic and feeling to create a coherent image. By sketching this image onto paper, an idea will become a form of visual representation for others to see. This type of professional confidence can only come from the architects' creativity. If in anyway or somehow one starts to lose their creativity, no matter how beautiful the sketch looks, it will only be an observation of our existing world and not a creation. In other words, the architect has lost his or her power to imagine, and creating something will never be as meaningful and lively as before. Because of that, only with amazing artistic skills as well as an extremely creative mind can they truly achieve the best, and that is the most ideal state for all architects, which's body and mind in equilibrium.

Naturally, sketches could be presented as an visual art piece, which requires more artistic ability, and the visual presentation is much more complete and clearer. If questions were presented, only in areas of the work's presentation and the artist's abilities, a well crafted drawing will just work well for architectural design, but what its really missing is the enthusiasm, and its emotions as well as the soul found in creating an architectural design. A piece of work composed of spirit and life, and the vividly portrayed image will all disappear behind a false front. To an architect or the field of architecture, isn't it depressing?

Actually, the meaning of sketches comes from architects, hesitations in thinking. In the pen strokes that are sometimes fast, sometimes slow, sometimes neat and sometimes chaotic, the real potential of the architect is apparent. That's a kind of assertion. That's the kind of cry heard just before the barrier was broken. Maybe no one can understand those blobs of pen marks, those clustered lines that don't lead to anything, but maybe, hidden within that huge mess of things is a creation that's full of energy and full of spirit just waiting to be born, and maybe that's where the true power of sketching.

Who dares to say, the chaos in these sketches isn't created to be incomparably pleasing.

She has come here lightly.

And gone with wind.....

When you turn around, she still stays there and smiles to you.

可以说,草图对于建筑师设计意图的表达应是一种最便捷的方式。熟练和高超的草图技能可以让建筑师将建筑空间意向、形体关系、环境与交通关系等要素,迅速而准确地表达出来,传递给需要述说的对象,通过图解的方式来化解过多的语言交流的压力。这时,草图是作为交流沟通的工具和手段而出场的,它并不要求建筑师的草图尽善尽美。不求唯美但求准确;不求唯美但求快捷。它需要的是由建筑师的想像力、审美力、判断力和理解力等能力所维系的创造力,并以此将想像上、感知上、理解上、记忆上等分散的心象构成一个有秩序的理性化形象,以草图的方式将这种信息与信心传递出去。而这种专业信心的获得就来自于建筑师的创造力。如果创造力被搁置或者消退了,无论草图如何精美,它通常都只是静静地重复着对这个世界的平庸观察,也就是创作没有了“力”的维系,创造便失去了真正的生命力。因此,只有高强的创造力加上高超的草图表现力才真正具有了力量,这也是最为理想的状态,身心合一,心手联动,表里如一。

自然,草图有时也可作为一种绘画艺术来表现。这时,它对绘画技能的要求就更高了,图面的表现就更趋完整和清晰了。如果避开时间等问题,仅作为观赏与愉悦的绘画艺术而言,精美的绘作当然也就不失为一种好的建筑表现形式。但是它的代价便是失去了建筑创作的激情,少了冲动,少了灵性。原本充满活力和生命力的创作,那呼之欲出的激情都将通通消融在一片虚华之中。如此对于建筑师或者建筑设计的本身来说,岂不是一种虚脱,一种悲情吗?

其实,草图的意义就潜存在建筑师臆想的犹豫之中,凝思的徘徊之中。那时而快捷、时而慢怠、时而清晰、时而混乱的笔触之中,蕴藏着建筑师创作的巨大能量。那是一种洗涤:那是一种脱壳前的生命呐喊!或许,谁也无法看懂那一团团黑块,那一组组混乱不堪的线团,可就是在这堆乱七八糟的涂抹中却预示着一个充满力量、充满着灵性的造物的诞生!也许这才是草图的真正魅力所在。

谁敢说,草图之乱不是为美而生,不是随美而在呢!

轻轻地,她蹒跚而至,

她飘然而逝,.....

暮然回首,她在丛中笑!

当然，建筑设计并非全是诗性的，它同时受到理性或知性的支配，是不断地游弋在诗性与知性之间的创造性活动。

一般说来，建筑师大都自觉或不自觉地在某种程度上自认为担当着预言家的角色，建筑设计不是在解释什么，而是在想像或预示未来是什么，这当然是个十分诱人的令人神往的观念。然而，建筑设计除了感性与诗性以外，更多的是需要理性与知性维系，需要的是建筑师的整体把握力与控制力，而草图能力的提升则是形成这种整体能力不可或缺的积极力量。

建筑师获得好的草图能力只是一种创造过程之中的有效手段，而非设计的结果。换言之，就是说获得好的草图能力是为了获取更强的整体的创造力，这需要一个长期的综合性的培训和自我修炼过程——一种创造性的反思历程。

首要者应该是兴趣的培养，兴趣即乐趣。要么兴趣以需求为前提，要么兴趣产生需求。兴趣同某一对象的存在或者行为的存在的表象相联系，是对目标的支配性关注。兴趣对于建筑创作来说就是一种解放力。创造力的自由释放即摆脱束缚，获得心身的自由、审美的自由。自由则自在、自在则自为、自为则无不为。

其次便是建筑师直觉的培养与释放。直觉是理智的交融。建筑师通过想像的努力把自己置于对象之内，使自己与对象和对象中独特的，无法言说的东西相交融。这是一种本能的结合，一种生命力的结合。即一种中国式的语境状态——天人合一。

Of course, architectural design isn't all poetic. It's also influenced by both rationality and intellectuality, and it is created within the interaction between intellect and poetry.

Naturally speaking, most architects at some point take on the role of a prophet, but architecture isn't to explain something in that way. Being visionaries and predicting the future is extremely attractive to architects. Yet, other than poetry and intellectuality, most important is still the rationality and the intellectual process. It requires the architects' ability to fully master all these processes. Becoming better at sketching is what one needs to be able to do to master this positive force.

For an architect, the ability to sketch well is just a tool used for the creation process, not the final result. In other words, to be able to sketch well will improve your overall creativity, and the only way to sketch well is long-term training and practice, and also a process of self-reflection.

First of all, one has to develop his or her own interest, interest to the premise of demand, or interest to create demand, which is enjoyable to them. The relationship between the assistance of interest and its counterpart or its actions, is the main concern for ascendancy to the aim. And interest towards architecture is like the power of freedom, where the freedom of creation is released, and this newly-born freedom and the freedom to judge beauty is achieved. Freedom is comfort; comfort is action; action is nothing you cannot act.

Secondly, it is to develop and to free the architect's intuition, which comes from intellect. By the use of their imagination, the architect places him or her self within their counterpart, where an interaction and relationship is created which can't be described by words. This is a union of bodies, a union of life. This is a kind of combination of man and universe.

Intuition is the instinct of one's senses. It's the spirit's own actions. It's the path, which one's spiritual life must take to reach its highest state. The spiritual distance between the architect and his or her design of space can be eliminated, making it as if they are both in reality, but most of the time they are only ideas, a simple concept, not yet realized. It requires an architect to fully enter the world of his or her counterpart, then will he or she be able to truly find and restore it to its original state. To architects, this can be summarized as "rational intuition". Then only through its intellectual image will it be understood and captured. Without the thinking power of the mind, intuition is instinctive and blurred. The thinking power of the mind relieves the instincts from one's specific counterpart's watchful eye, expand it in its own domain, and evolves it into its own grasping power. One can also achieve this state of reasoning by long-term training and practice. Because of that, architects will have to loose their concept of dogmatism and utilitarianism and maintain a transcendent mentality. Then one can find the truth through their intuition, and truly capture one's spirituality and inspiration, and be able to decipher and understand the true nature of its counterpart.

Then architects' sketching comes from the architects' imagination. Imagination is the starting point of any creation. Imagination can not be taken apart from feeling, fantasy and memory et cetera. All of these actions connecting the nature of the architect and that of the design counterpart form a fully perceived image. In other words, the real imagination combines the images formed by one's feelings and memory into an organized image.

Imagination is a mastery force of the mind, which is a kind of harmony between the counterpart and the target. It guides the elements of intuition, interest and memory toward its counterpart, and symbolizes and characterizes the subject. Imagination is the most basic form of the creativity of an architect visually presented through their sketches.

直觉是一种有意识的本能，是生命力的内在行动，是向生命的最高精神领域渗透的行动。它能消除建筑师与对象或目标之间的理解与被理解的空间距离，直接感觉实在，通常是非僵化的、非现成的、概念化的。“物我同一”。它要求建筑师充分融入对象之中才能发现和还原对象的本质。而这种直觉对建筑师而言，可归于一种“理性直觉”，必须通过知性化的形象与手段来梳理它，捕捉它。没有了知性，直觉只能停留在本能形式和模糊状态。知性把本能从特定对象的关注中解脱出来，扩大了它的范围，将其同时上升为一种把握力或捕捉力。与之相应，这种理性直觉是可以通过不懈努力，不断学习与修为而获得的。因此，建筑师必须尽力摆脱教条主义概念和功利主义欲望的纠缠，保持一种超然物外的势态，即非功利的态度，持之以恒，艰苦努力，方能通过直觉把握真实，真正捕捉到稍纵即逝的“灵感”或者“灵性”，从而破解与领悟到对象的实在本质。

再者成就建筑师草图之力当属想像力了。想像力是创造性思维的开启力量。想像力与感觉、幻想和记忆等心灵活动是分不开的。它把建筑师与设计对象以及相关的因素内在地联结在一起，构成一个完整的知觉形象。也就是说，正是想像力才把感觉上和记忆上分散的印象结合成一个世界上有格局和有秩序的形象。

想像力是一种思想的通达力量，是对象与目标之间的有效默契。它将直觉的、兴趣的、记忆的等因素直接导向对象，它是将目标符号化、表征化的话语。想像力是建筑师借助草图和图像表达出来的最根本的创造力。

最后当是也应是勤于训练了。这是一个日积月累的理性修为过程，需要恒心、耐心和决心。贵在用笔，成在用心。持之以恒，方可悟其精妙，领其方略，得其神韵。

今日之速成社会，以电脑为主的各类工具与方法充斥着社会的各个领域，设计更是首当其冲。毋庸置疑，电脑在非常复杂的空间处理和极端不规则形体的处理上，以及在工程精准度和减少重复工作量等方面存在着人无可比拟的优越性。也正因为如此，电脑正在无可阻挡地堵塞着我们的思想，麻木着我们的手脚，大有代替人脑之势。这是时代的发展所趋，无需忧天自扰。但因此而抛弃简明快捷、行之有效的传统设计方法与工作手段，将灵光闪烁、变而无居的创作灵性和智慧全然依托于电脑，那更是本末倒置、缘木求鱼了。现实和经验告诉我们，两者并用，方可成其大者。而其中作为建筑师自身的看家之本，作为建筑师创作的先导，草图则尤为重要，这是无需宏论的自然之道，先者为上！

运用之妙，存乎一心。

天道昭昭，变者恒通！

.....

基于以上的观念和实践体验，本书收集了本人保留下来的较多类型的设计草图，而大多都是设计过程中所存，率真造就，性情产物。只因一直忙于埋头工作，疏于整理，懈于思想，存放一堆，散失多多，甚感可惜。今日得以付印，并非仅为补过，也非将一家之作强加于人，只是想抛砖引玉，为电脑时代平添一份乐趣，以唤醒建筑师同仁对传统工作方法的记忆，同享共乐。行乐之余，口诛笔伐，以激发建筑师独特的洞察力、分析力与判断力，确保其必要的批判精神与自由而开放的反思力。企图可谓大矣！

“行成于思，毁于随。”

古人如是说。

Finally cumulative practice is necessary. This is a process, which is built with cumulative practice, and requires perseverance, patience and determination. Today's world is developing much faster than before. High-tech equipment—mainly computers—dominate all sectors of our society, especially in the field of creative design. No doubt, in this complex and extremely irregular world, computers are used to handle work with precision and reduce repetitive work for people and reach a level of unmatched superiority. Because of that, computers are slowly taking away our imagination, numbing our hands, and one day might replace our brains. All of these are the natural trends of the advancing world. But if we lose our traditional and rapid creation tools and just depend on computers, it is putting the cart before the horse. In today's society, reality and personal experience can tell us that sketching and high technology can be used side by side, then will one become great. Therefore, as the architects' own specialty, sketching is especially important, and that's part of the natural law.

"The only way to master the sketching skill is to learn from your heart."

"Indeterminacy and diversification is eternal in all of the natural law."

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Based on the above observation and personal experiences, this book is full of sketches from all areas of architectural design, many of which were kept from different stages of various projects of the past. Because I have been busy with work, I haven't organized any of the old sketches, but only kept them aside, and lost many of them, which was very unfortunate. Today I get to publish this. It isn't to make up for what was lost, nor to place all my work upon someone else. It is only to use the little to get the big, to bring a little joy to this computerized world, and to bring back some of those lost memories of the traditional life for my peers, and to share the pleasures that we had. At the same time, this book aims to stimulate architects' insight, analytical ability and judgment, and also to encourage the spirit of constructive criticism and self-reflection. Attempts will be great!

"The way of life is attained through deliberate thought but ruined by casual negligence." ,the ancients said.



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Memo No. _____

Date / /

前言 (代绪)

天官, 从一开始并没有书写的意象, 也并非刻意
刻意, 在设计过程中追求某种绘画的效果, 也并非有强
烈的书意象, 只是因为在二十年的设计生涯, 兴趣与执着所在, 兴之所至
一不小心就留下了一堆东西, 虽然丢失了不少, 但
但还能够凑成一册书的, 因此在朋友们的吆喝下,
我决意将其拿出来作个批评与自我批评。

无需惊奇, 这并非在搞卡通一种有激情的创造, 也并非在漫画一种复杂的思想意识, 其实“道之出口, 淡乎其无味。”

也许, 我秉承和受教于上世纪八十年代的教育, 他们这一代是师承模, 也许是继承了前苏联的教育模式的甘路, 无论世事
经伦, 各种设计工具与神通, 我依然无法割舍
更替 与电脑网络 性, 是我行我素,