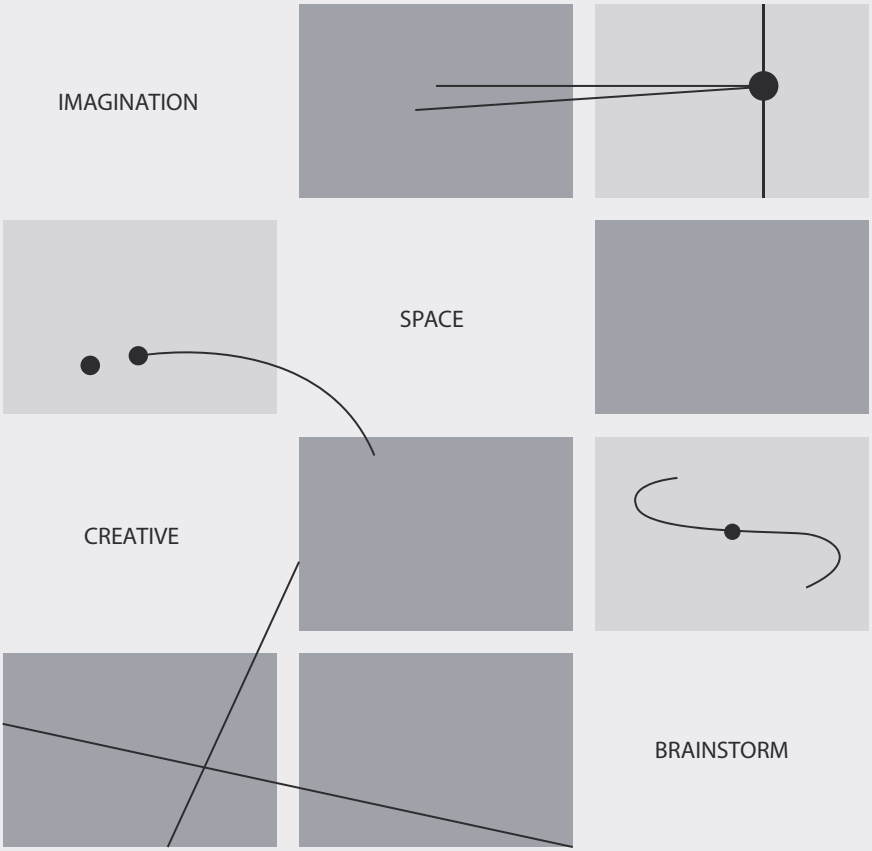
NATIONAL TAIPEI UNIVERSITY OF TECHNOLOGY



111年度

國立臺北科技大學

建築系

大一建築設計課程

作品冊

NATIONAL TAIPEI UNIVERSITY OF TECHNOLOGY
DEPARTMENT OF ARCHITECTURE,FRESHMAN,2022-2023

主任的話

2022-2023 疫情減緩回復常態教學之際，臺北科技大學建築系在建築設計的專業教學仍不受影響持續精進，111 學年入學本系的大一學生，將建築之路的第一門核心課程「建築設計」的重要學習成果集結成冊，這是同學們建築里程的開端，所謂「千里之行始於足下」，一步一趨學習建築設計專業從此開始累積，展開建築人生的美好旅程。

本書為建築系大一學生的作品集，由系上專兼任老師悉心指導課程內容，亦是同學們認真學習的優秀成果，成為建築啟蒙的重要原點，同學發揮設計創意展現自我思考與見解，在建築系後續的專業課程累積下，勢必能發揮學習的基礎，奠定建築的專業知能。

本書得以出版要感謝大一設計教學群總召黃宏裕老師、嚴佳茹老師及專案指導陳長忻老師、蘇育民老師、李舲老師，兼任指導老師周正峰老師、林子翔老師、洪士恭老師、許旻書老師、陳建華老師等，共同對大一新生悉心指導令同學們學習豐碩，非常感謝諸位老師對北科建築系的教學奉獻。

謹代表本系向大一設計指導群各位教師致上誠摯謝意，也願 111 級同學們學習豐碩成果，大膽展現建築創意與思維。

國立臺北科技大學 建築系暨建築與都市設計碩士班

系主任 陳振誠

目錄

1 看見空間 1

2 製造空間 11

3 發想空間 27

49 人文社會小設計 4

5 上下內外工作坊 63

81 當代生活新型態 6

7 實構築競賽紀事 103

看見空間

行走在畫框的世界裡

方正之下 換個角度 煥然一新

看似平行的二維世界

深入瞭解

在二維的世界裡

創造屬於自己的三維世界

黃品云

張家軒

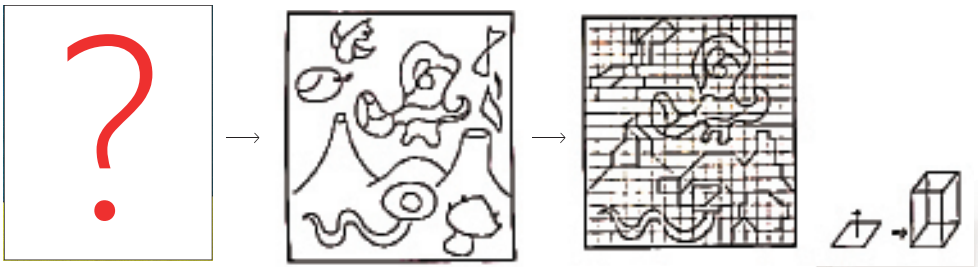
鍾婕云

廖婉琦

浮　動

黃品云

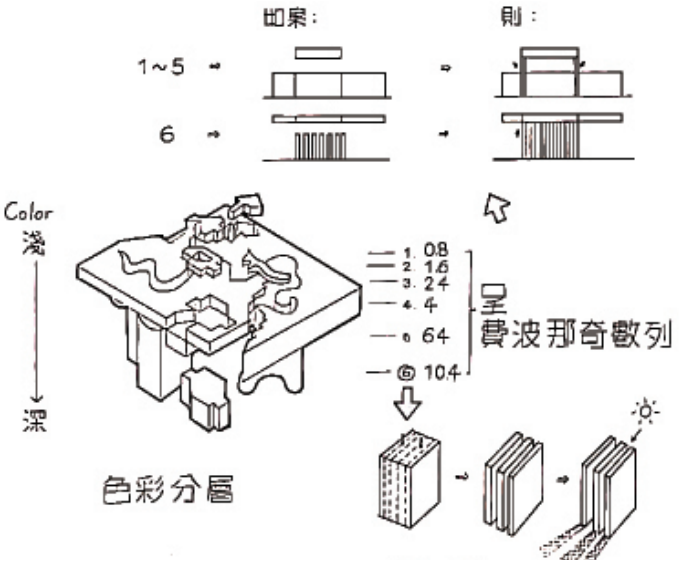
daigram

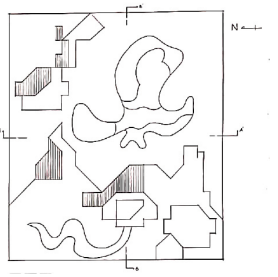


選擇畫作　　簡化　　拉伸

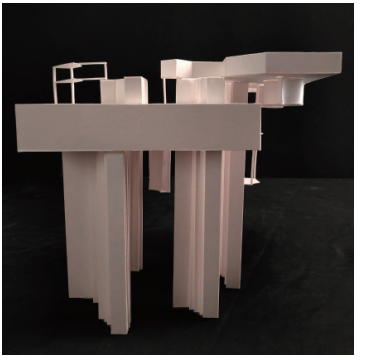
《空氣》- 米羅 (為尊重原創，本作品集僅列作者以及畫作名稱)

發展過程：





平面圖

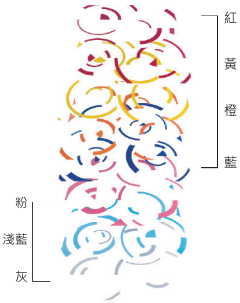


'Force Of Gravity' 2020

廖婉埼

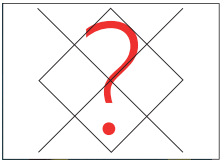
daigram

設定每一層高度差為0.5



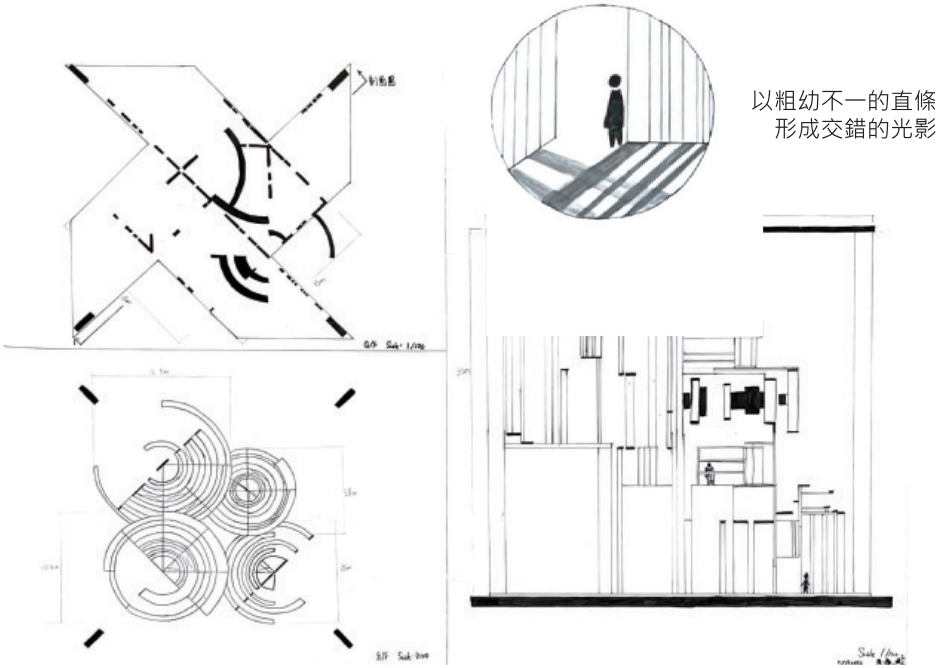
下半以紅黃橙藍是實，
粉淺藍灰是虛；
上半與之相反，形成顛倒世界

保留規律邊界以特顯在牆身上

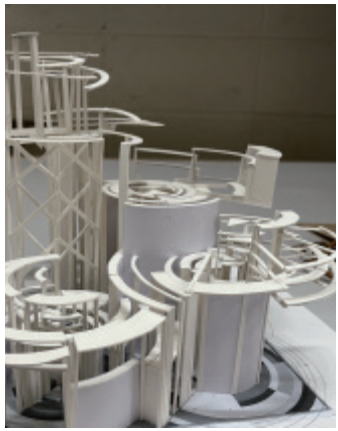


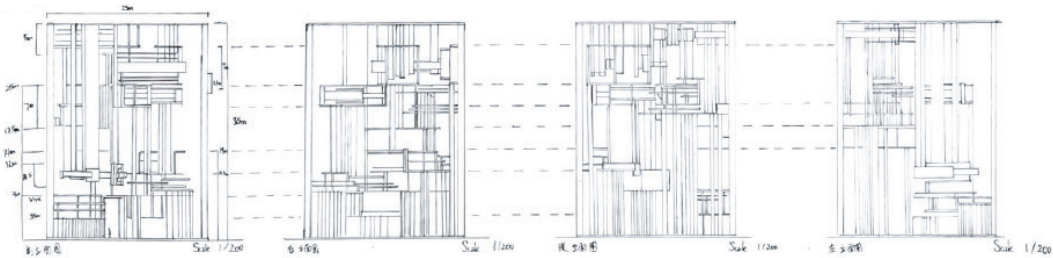
重疊了6區

《Force Of Gravity 2020》- Eduardo Terrazas(為尊重原創，本作品集僅列作者以及畫作名稱)



以粗幼不一的直條
形成交錯的光影

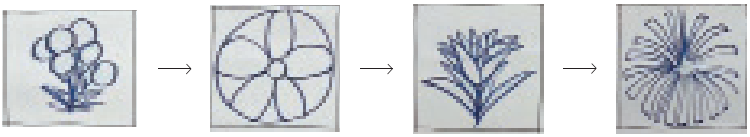




渴 盼

鐘婕云

daigram

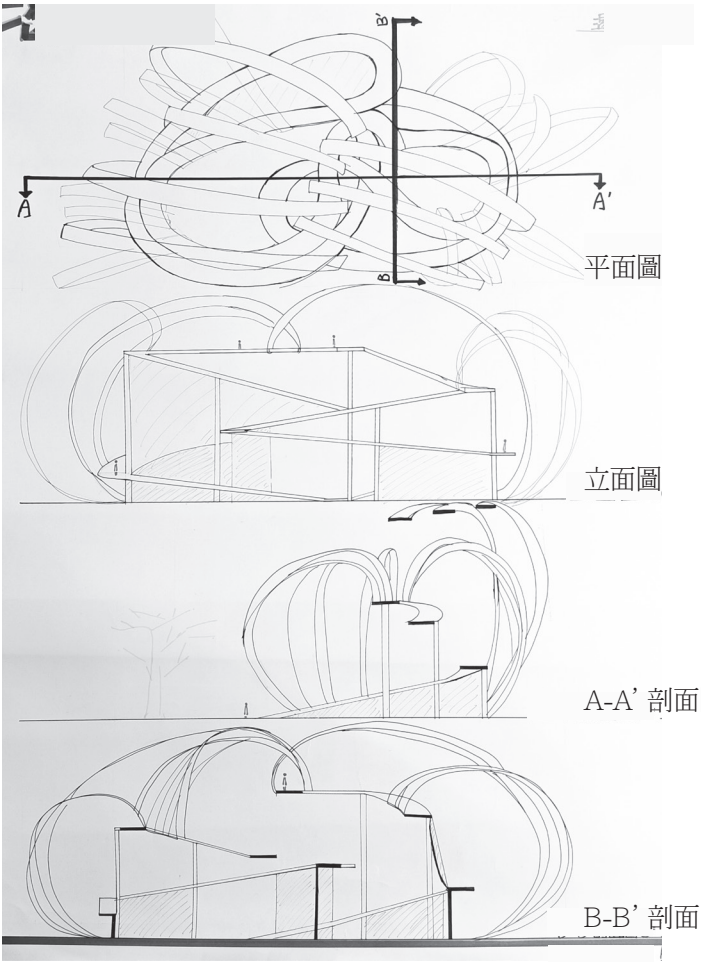


1. 胸前的花（真心）
花的發散性
（內心情緒向外）

2. 將鏡上的投影與現實化分為兩世界，現實與內心

3. 鬱金香：表白
形如酒杯，象徵急於敞開心胸向愛人表白

《女神遊樂廳的吧檯》- 愛德華·馬奈

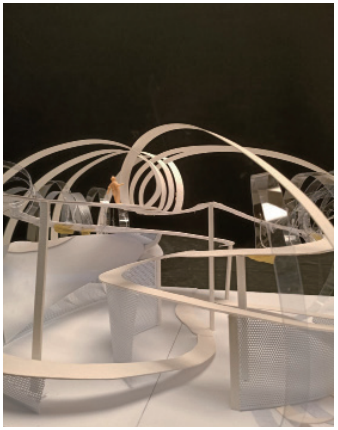


平面圖

立面圖

A-A' 剖面圖

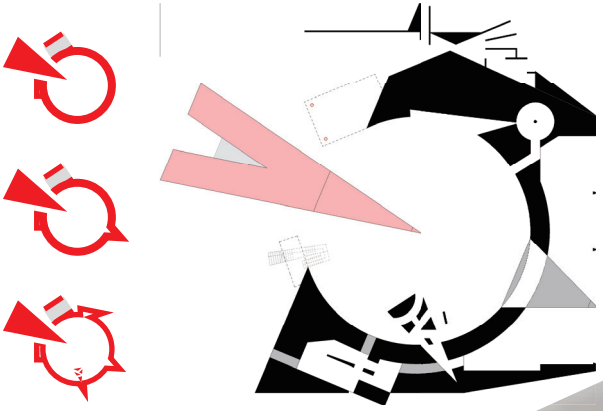
B-B' 剖面圖



無產階級的勝利

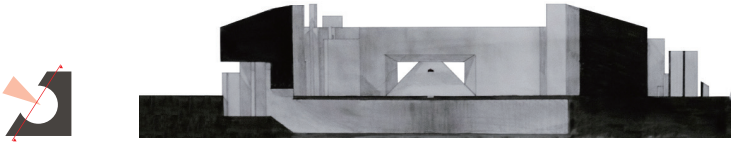
張家軒

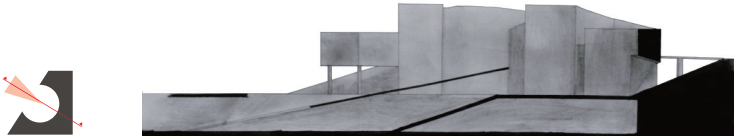
plan



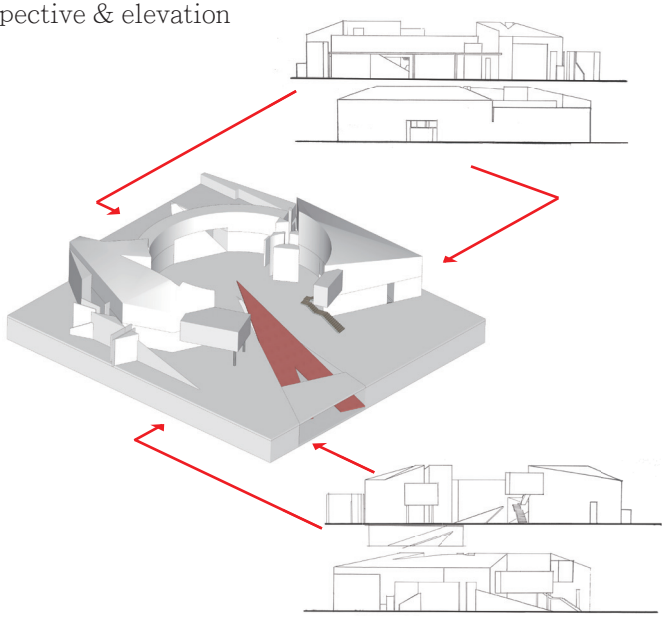
《Beat the Whites with the Red Wedge》- Lissitzky

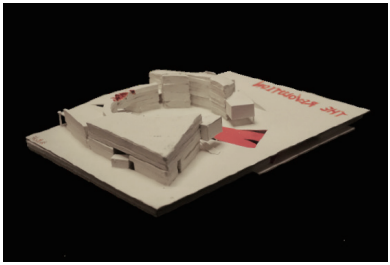
section

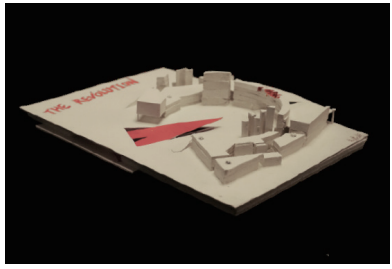




perspective & elevation







製造空間

從物品的角度

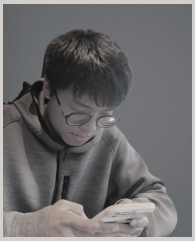
顛覆重塑

打亂原有型態

將一切化為原始

打破所有既有規則

重新塑造



黃誼宸

陳昱凱

許宸祥

鄭兆洋

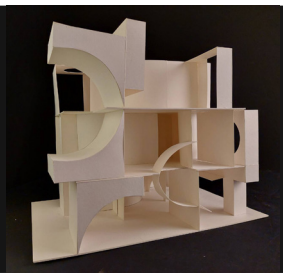
邱筠淇

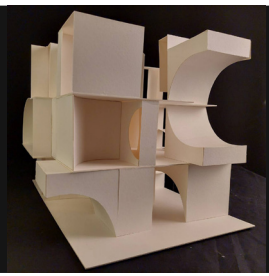
廖婉琦

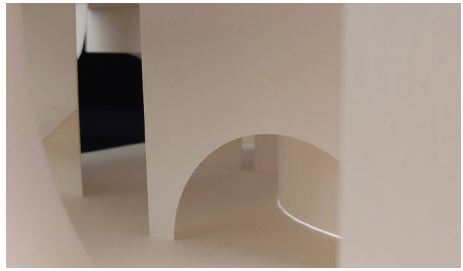
張家軒

洞來洞趣

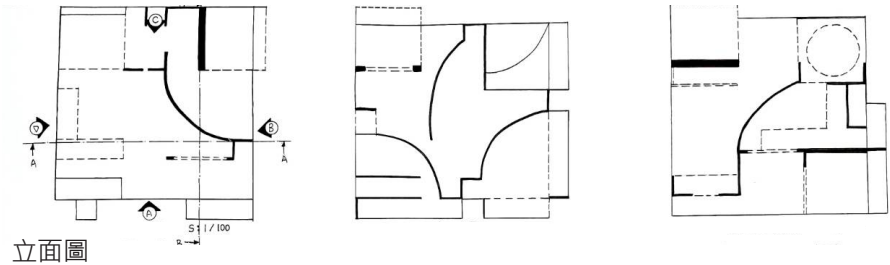
在削鉛筆機中
找出最為核心的元件進行特色分析
發現其為一個量體進行切削
挖出適合不同寬度的鉛筆能夠使用的圓



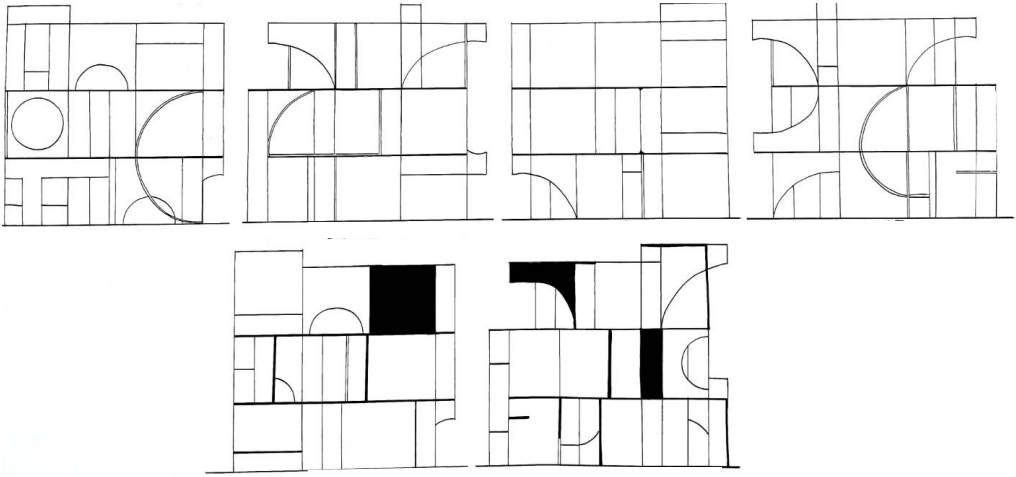


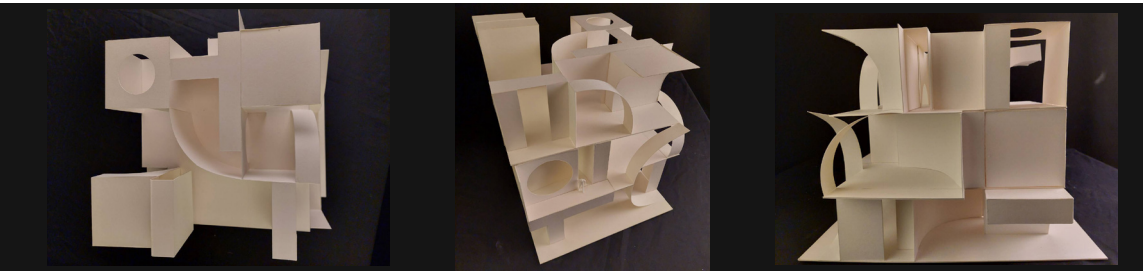


平面圖



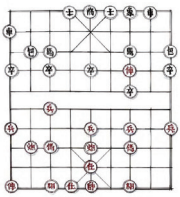
立面圖

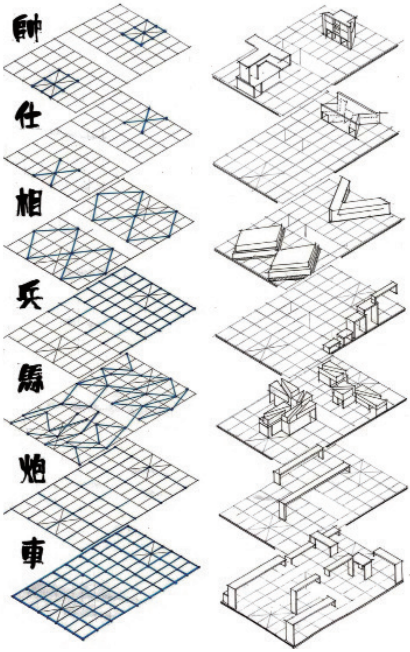


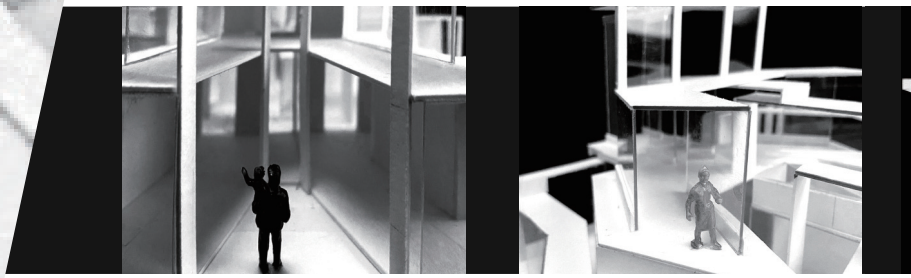


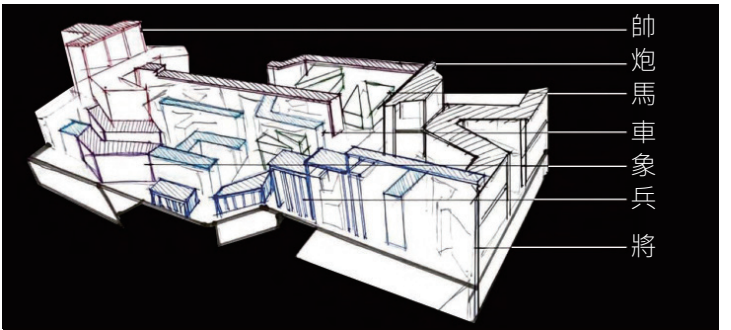
象棋

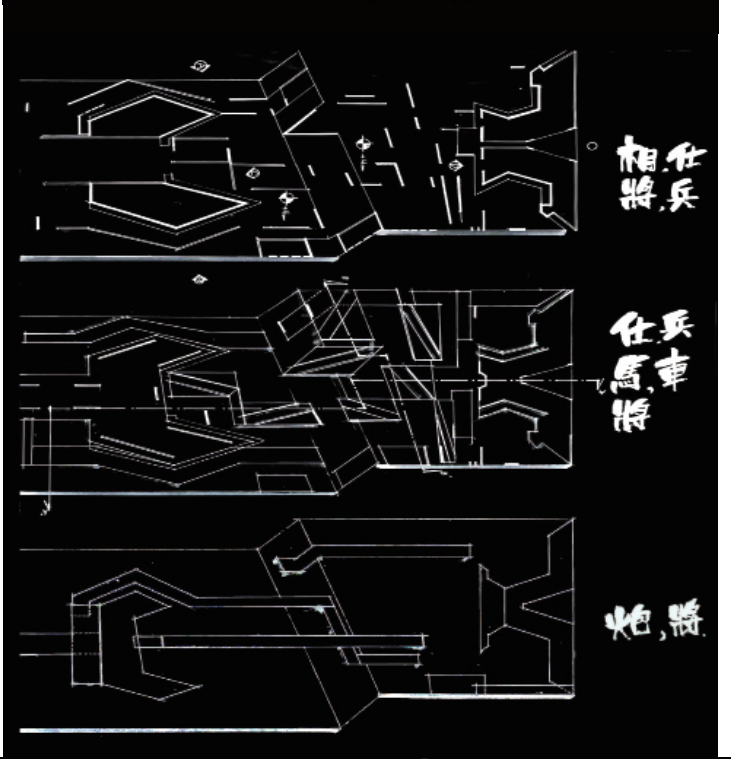
分析象棋棋子的移動路徑及特性並轉化成活動空間，使體驗者可以悠遊其中亦可參考中國象棋古譜尋找路徑，以享受進攻與防守的氛圍。

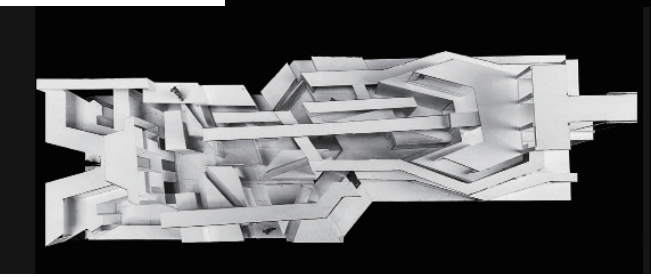


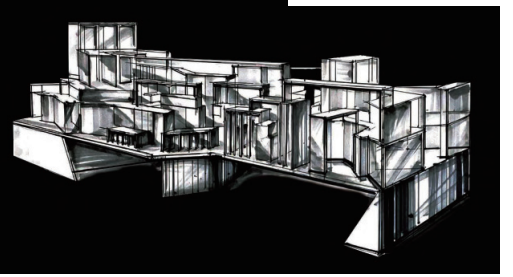





帥
炮
馬
車
象
兵
將

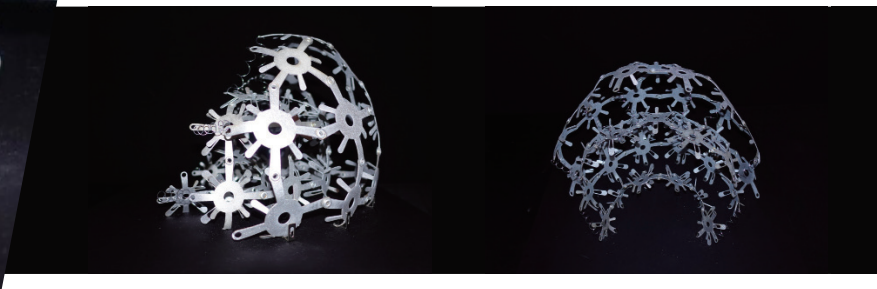

相,仕,兵,將,
仕,兵,車,馬,將
炮,將,

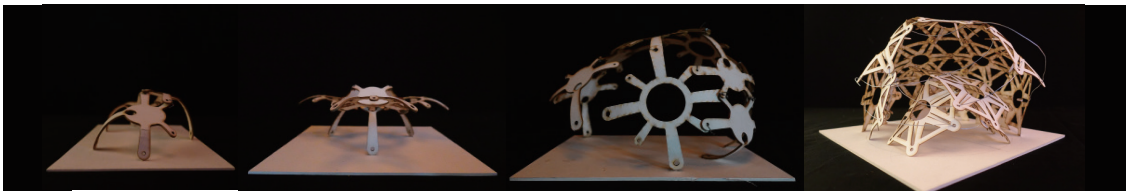




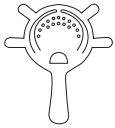
橙簧橘濾

將如同冰匙外型的再製造單元組成三個半圓形殼層，空間由大到小包覆的同時，單元間的排列逐漸緊密，再透過單元的孔洞，以彈簧連接各層，表現出張力。

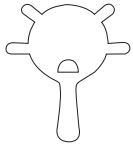




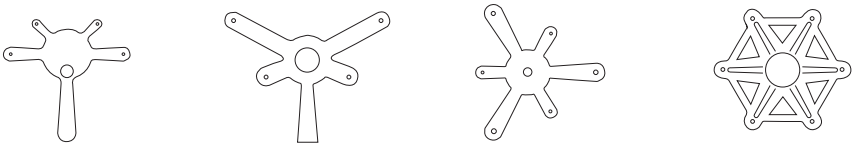
繪出原物件



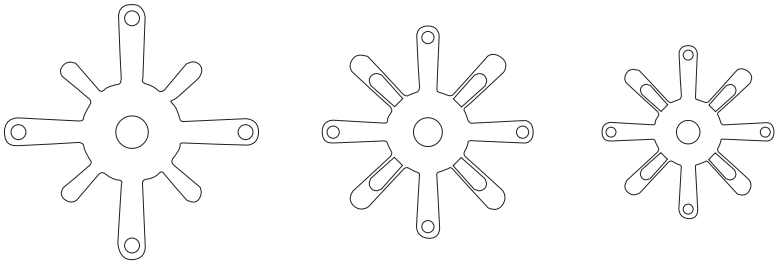
簡化單元



多種嘗試



正模單元

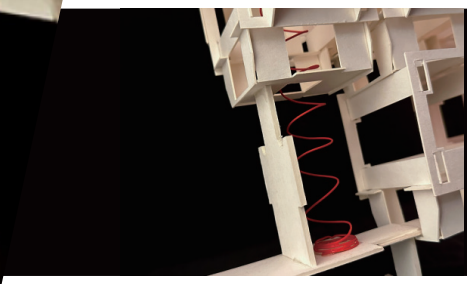


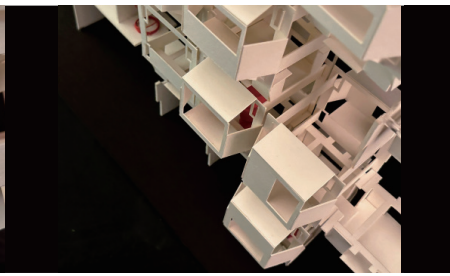
軸間變

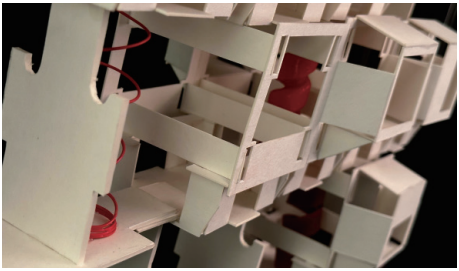
1，拆解，利用爆炸圖去分析並理解所選物件，標列重要順位1，2，3，4，5並定義其為點，線，面，或體。

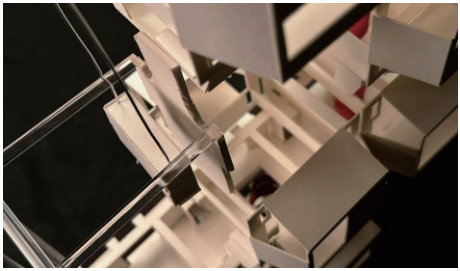
2，放大，將所選物件以等比例放大製作。進而從中看見不同零件的空間可能。

3，拼貼，利用放大後看見的空間，結合自己的想像力和定義的零件，進行重組，提案，創作。









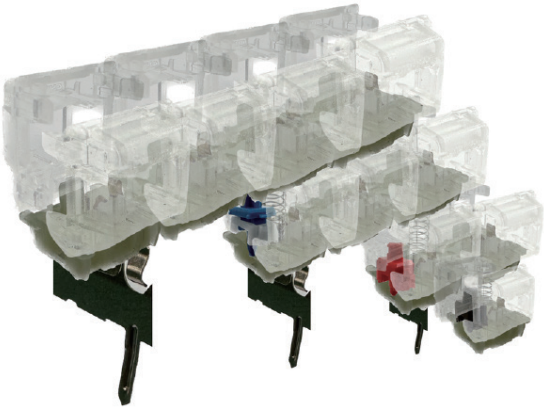
1. 體

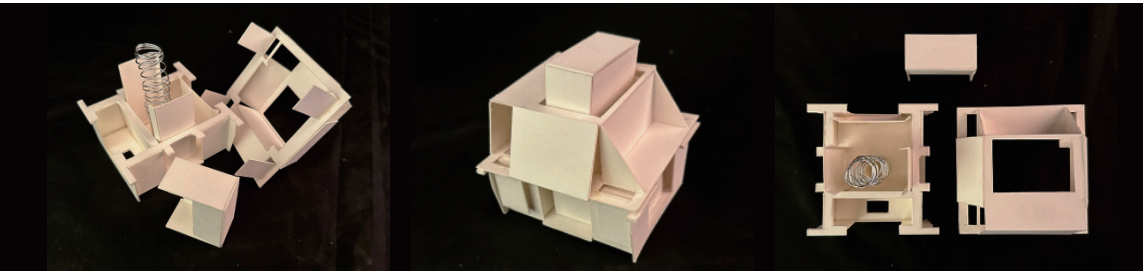
5. 點

4. 面

3. 線

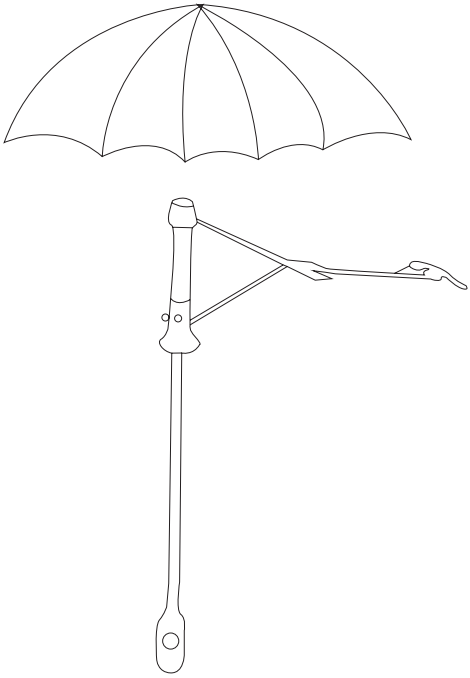
2. 體

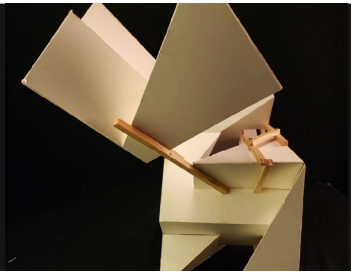


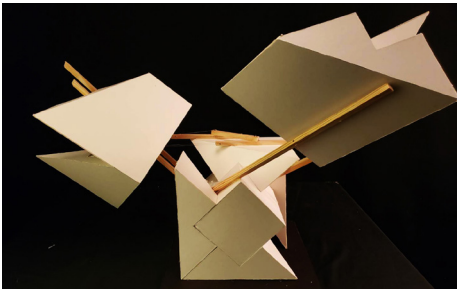


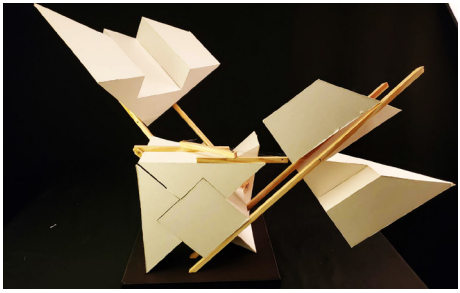
三位一體

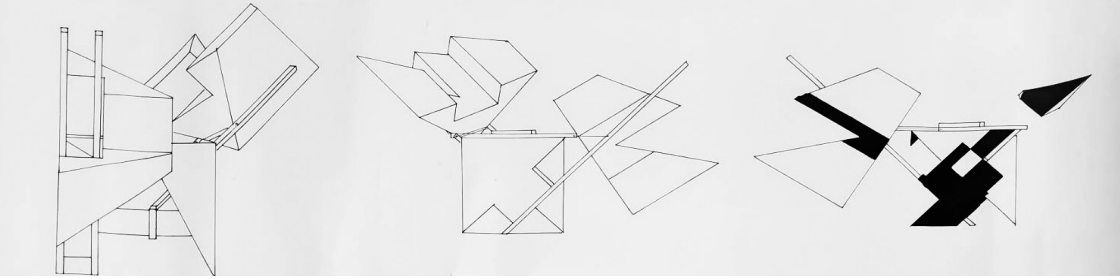
本次設計分為計畫 A、B 計畫，先分頭進行，往後則思考如何將結構和量體合理化、結合，使其之間不違和有一致性，且要讓結構有足夠力量撐起量體。



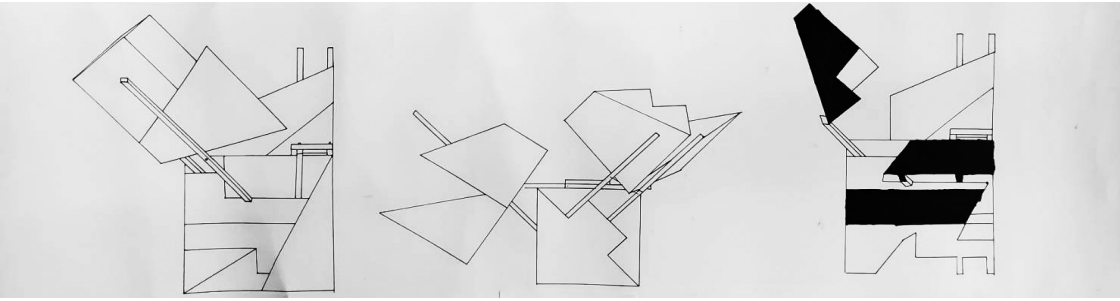




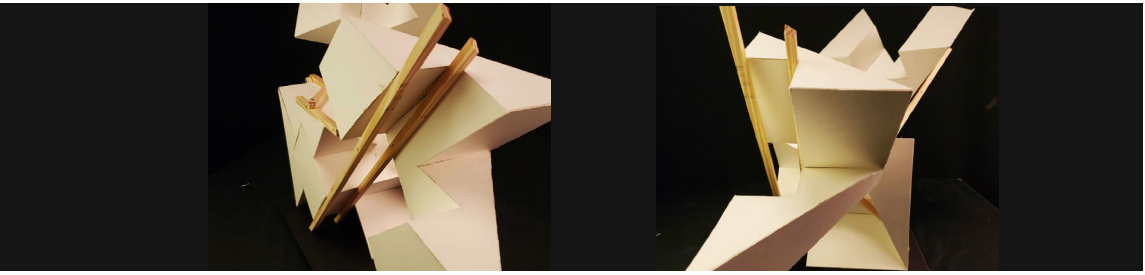


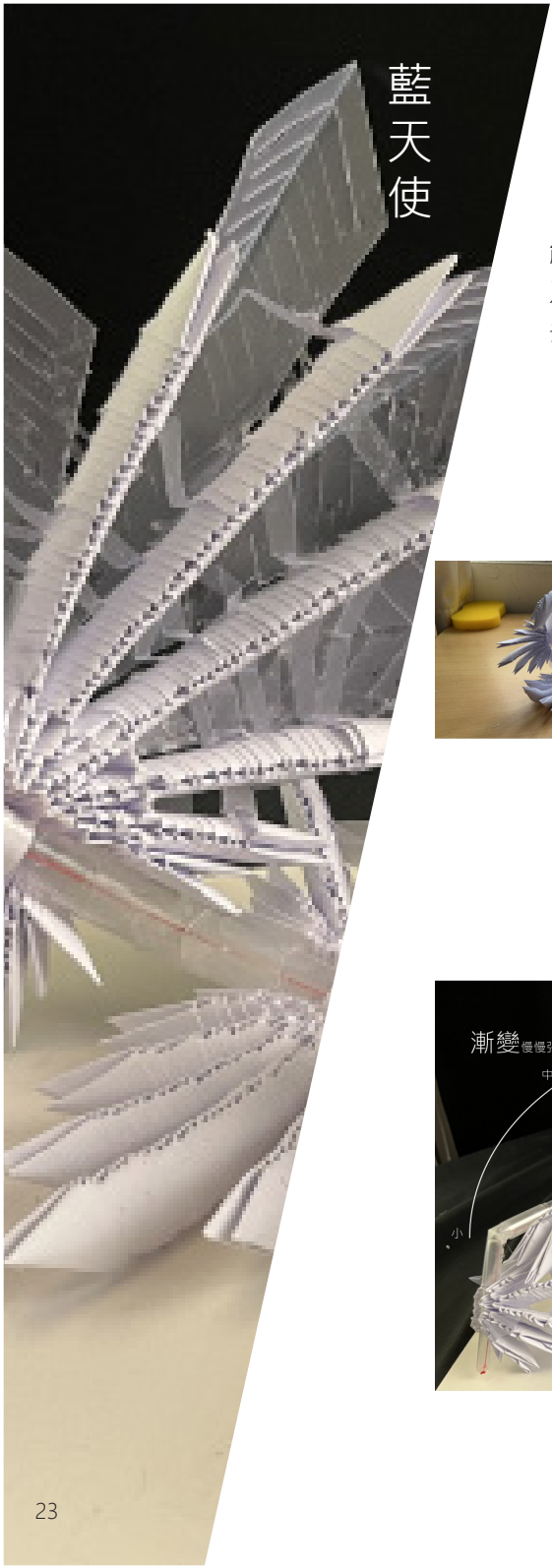


右側視圖　　前側視圖　　A-A′ 剖面圖



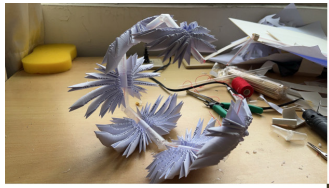
左側視圖　　後側視圖　　B-B′ 剖面圖



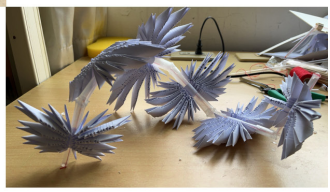


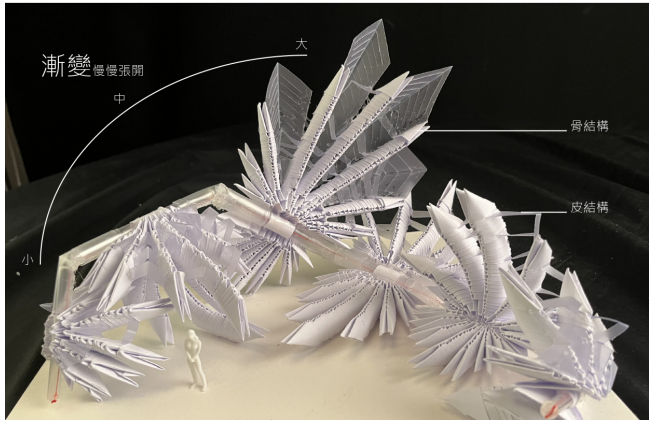
藍天使

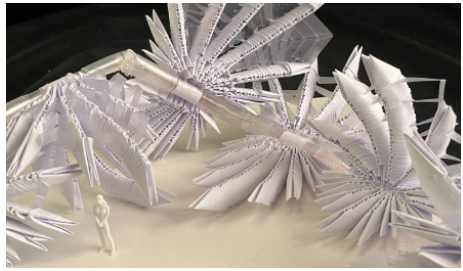
能把藍天使的體態（重要的部分）
及活動姿態（捲起）表現出來的概念
去設計空間

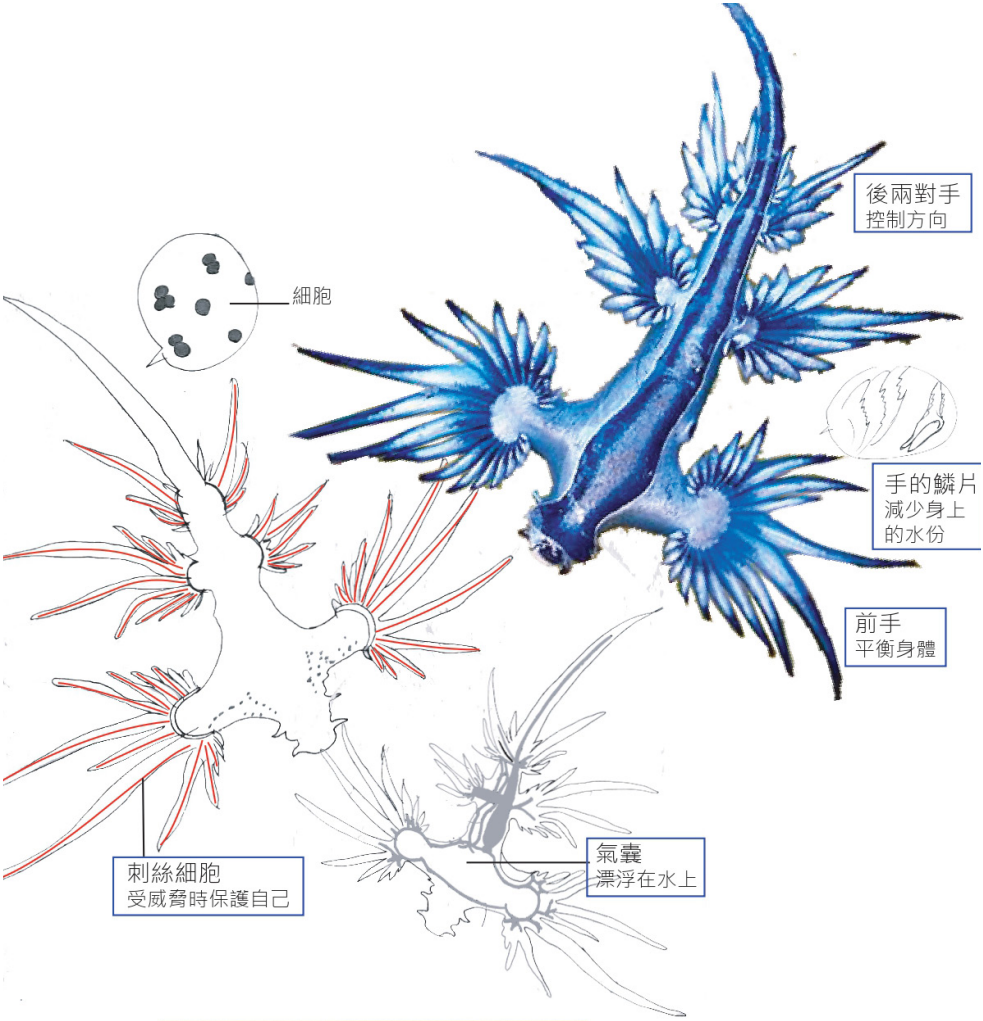


可變動



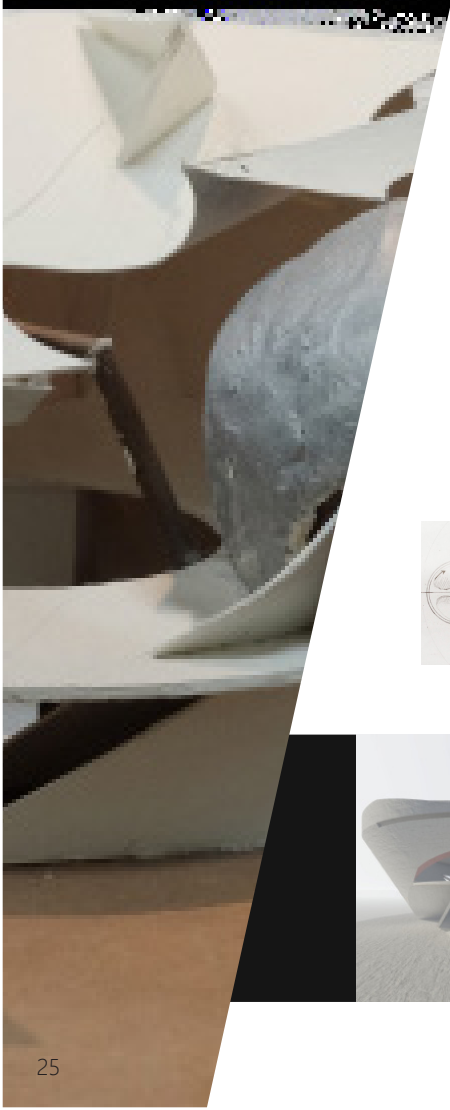


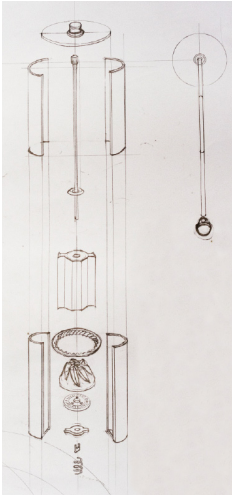


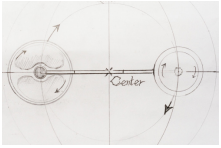

細胞
後兩對手
控制方向
手的鱗片
減少身上
的水份
前手
平衡身體
刺絲細胞
受威脅時保護自己
氣囊
漂浮在水上

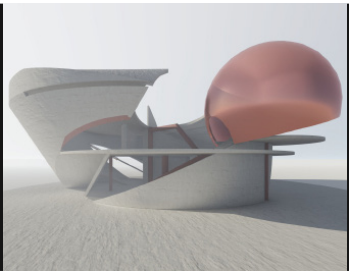
GRINDER

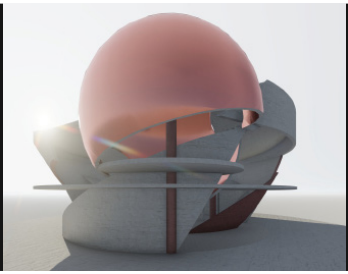
Target Object : Coffee Grinder
Sampling : Grinder Cutter
Method : Transformation of Volume and Space

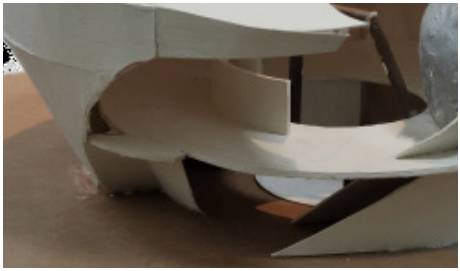


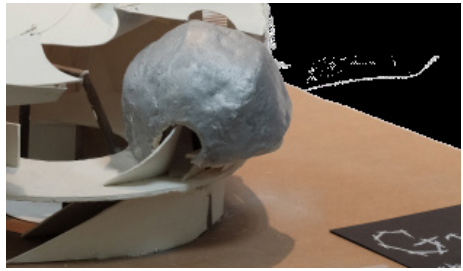




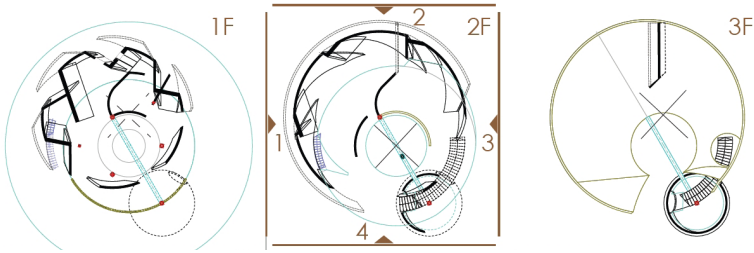




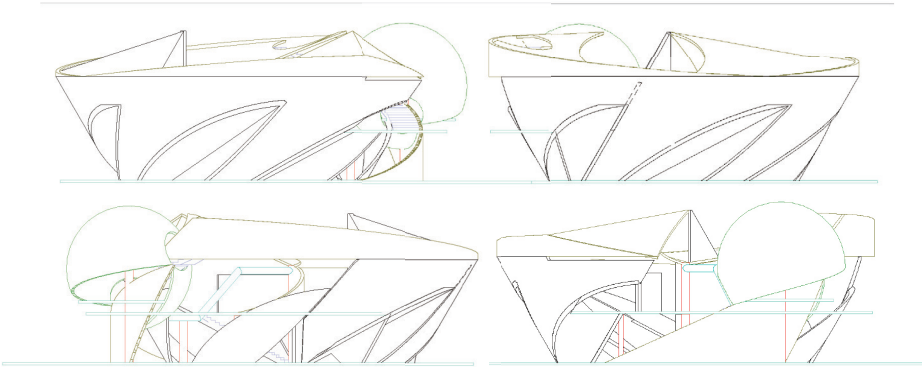


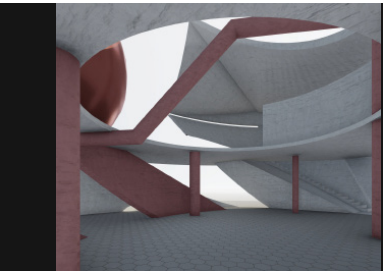


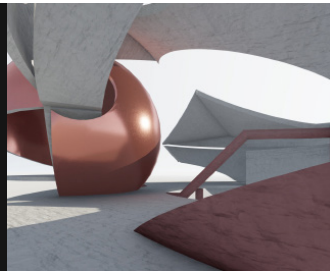
平面圖

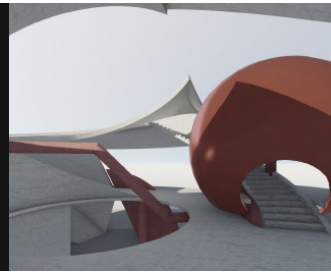


立面圖









發想空間

字裡行間

所有文字不再只是文字

層層堆疊的

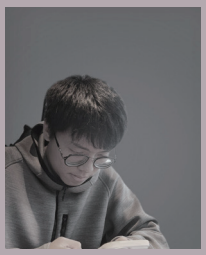
是悲歡離合

是陰晴圓缺

也是 屬於我們的空間

邱豊茜

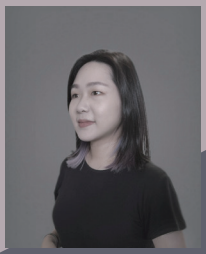
張富珠



黃誼宸

陳侑群

鍾婕云



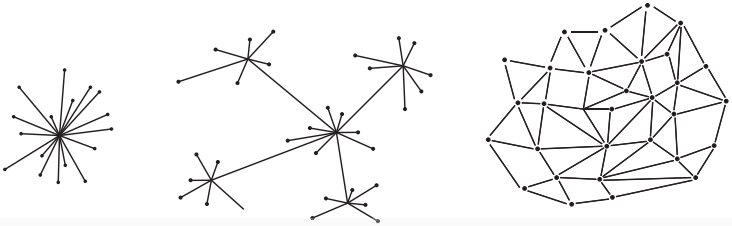
黃乃容

石艾玄

鄭兆洋

林思岑

張家軒



分岔路

The Road Not Taken

BY ROBERT FROST

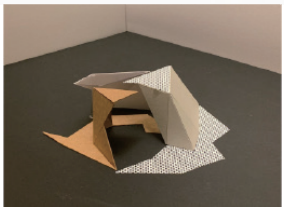
Two roads diverged in a yellow wood,
And sorry I could not travel both
And be one traveler, long I stood
And looked down one as far as I could
To where it bent in the undergrowth;

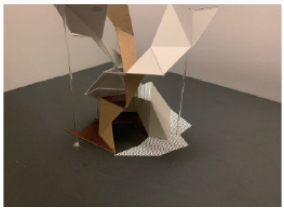
Then took the other, as just as fair,
And having perhaps the better claim,
Because it was grassy and wanted wear;
Though as for that the passing there
Had worn them really about the same,

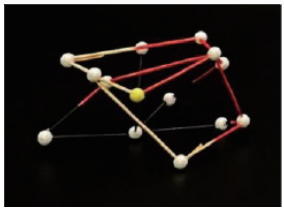
And both that morning equally lay
In leaves no step had trodden black.
Oh, I kept the first for another day!
Yet knowing how way leads on to way,
I doubted if I should ever come back.

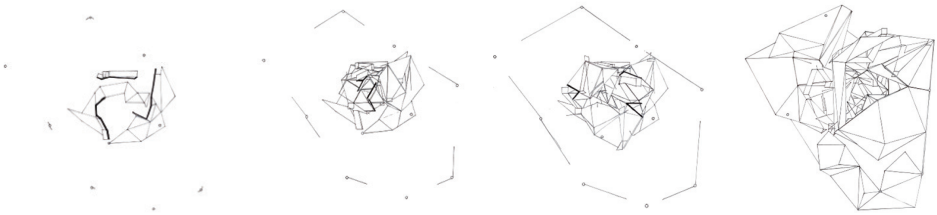
I shall be telling this with a sigh
Somewhere ages and ages hence:
Two roads diverged in a wood, and I—
I took the one less traveled by,
And that has made all the difference.

邱豊茜



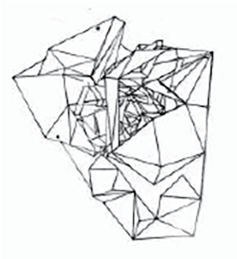




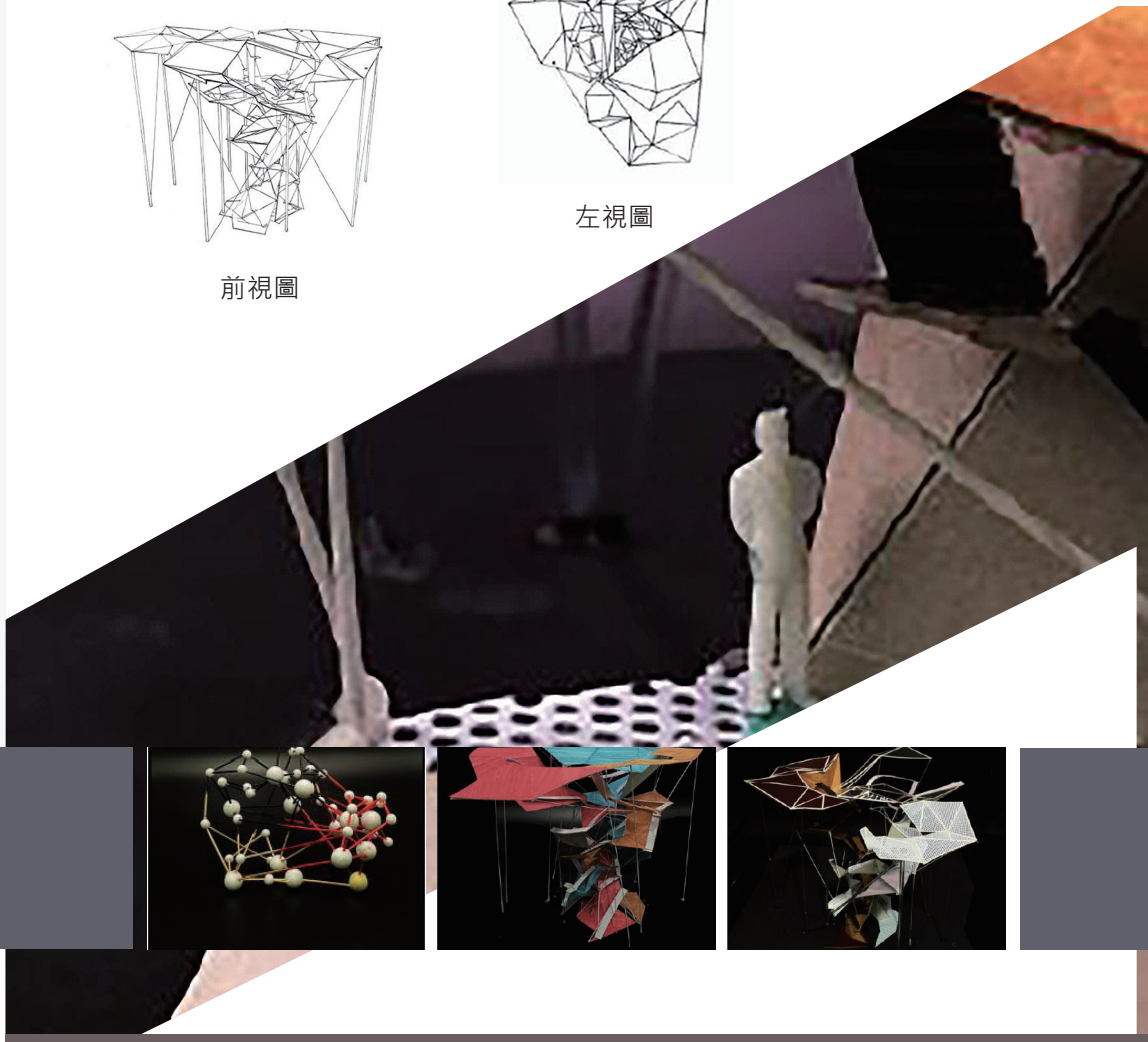


平面圖

前視圖



左視圖



時雨

春夜喜雨 詩人 杜甫

好雨知時節 當春乃發生

隨風潛入夜 潤物細無聲

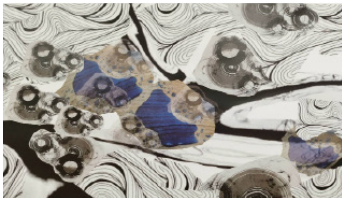
野靜雲具黑 江船火獨明

小看紅濕處 花重錦官城

關鍵字：雨、量、型態

起承轉合：雨下降（小雨滴）– 散開（積水）– 布滿大地（吸收）– 蒸發

共同元素：雨



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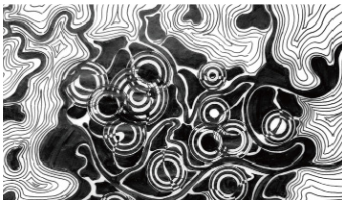
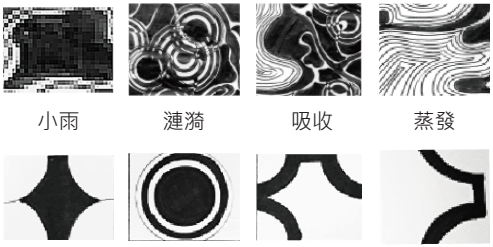


禪繞畫

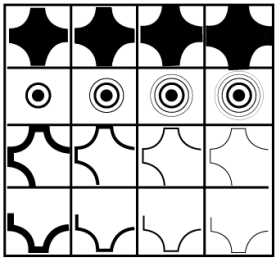
diagram

母型

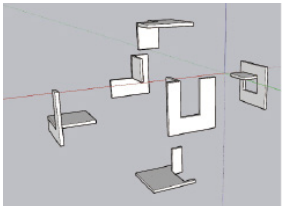
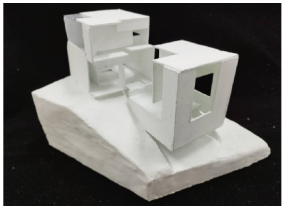


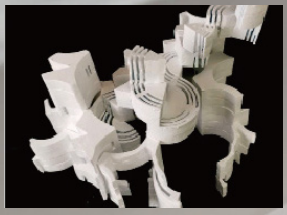
小雨　漣漪　吸收　蒸發

子型



張富珠



關渡之戰

戰爭交響曲

作者 陳黎

為尊重原創 本作品集僅列作者以及詩作名稱
詩作大意：

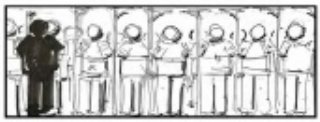
陳黎這首詩以象形文字兵、乒乓與丘所構成。詩以文字排列所構成，呈現一種兵戎相爭最後戰死沙場，呈現血流成河、斷肢殘軀與屍橫遍野之意象。陳黎這首詩透過象形文字的使用，深刻地描繪了一場充滿著兵戎相爭的戰爭場景。在詩中，「兵」、「乒乓」、「丘」這三個象形文字貫穿始終，形成了一種濃烈的視覺效果。這些文字的排列不僅僅是表面上的構造，更是作者將文字視為藝術元素，藉以凝練出深邃而抽象的意象。

在整體結構上，這種排列不僅僅是為了呈現詩歌的形式美，更是為了傳達詩中所蘊含的血腥與死亡的殘酷現實。「兵」象徵著戰士，「乒乓」則可能象徵著戰場上的衝突聲響，而「丘」則可能是戰場的地形特徵。這樣的構成使得詩歌中的景象更加豐富而具體。

這種象形文字的使用在文學上也引起了人們對於符號和象徵的深度反思。這三個字彷彿被賦予了生命力，不僅僅是平面上的文字，更是一個個戰士的形象。透過詩人的巧妙排列，讀者可以感受到這些文字中蘊含的力量和故事。而這種象形文字的運用，使得詩歌不僅僅是一種語言的表達，更是一種視覺和感官的藝術呈現。

黃誼宸

diagram



兵

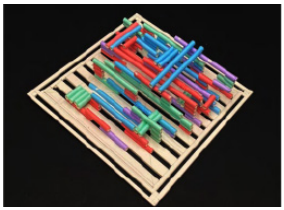
9 單元

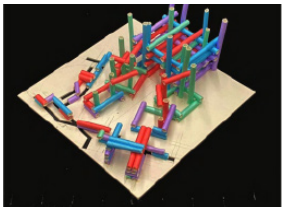
乒乓

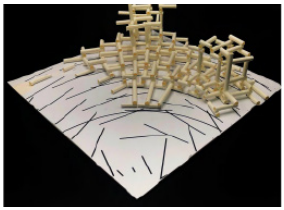
5 單元

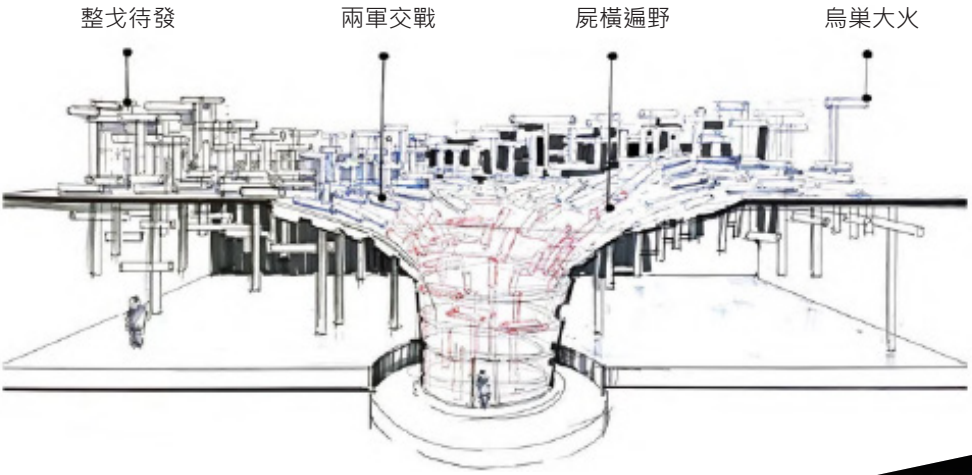
丘

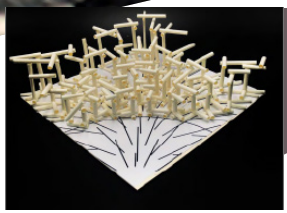
3 單元

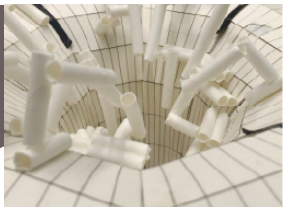







整戈待發
兩軍交戰
屍橫遍野
烏巢大火





diagram

艾爾登法環詩歌

引用自 《艾爾登法環》

為尊重原創 本作品集僅列作者以及詩作名稱
詩作大意：

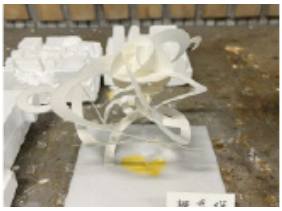
首先，作者運用了燃燒的天空和沸騰的海洋等強烈的自然現象，營造了一種戰慄的氛圍。這不僅僅是文字的描繪，更是一種情感的投射，使讀者能夠感受到敘述中的戰爭、毀滅或者超自然的元素。

其次，金色的樹葉滴落鮮血，呈現了一種迷幻而詩意的畫面。這裡的金色和鮮血相結合，可能隱喻著權力、貴族或者神性的血脈，揭示出一種隱秘而神祕的故事。

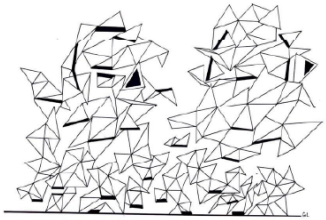
在問題的提出中，作者探討了人類是否能夠在面對神祇時取得勝利，並以狂熱的信徒作為阻礙。這反映了對信仰、權力和人性的思考，將敘述提升至更深層次的哲學和宗教層面。

最後，一系列的象徵，如破碎的戒指、暗淡的回報、女王的瘋狂，都賦予了文字更豐富的層次。這些元素可能隱喻著失敗、衰敗、瘋狂等主題，使得整段文字更加富有戲劇性和神秘感。

陳侑群



平面圖



剖面圖

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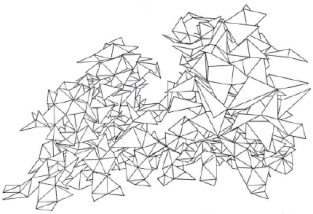

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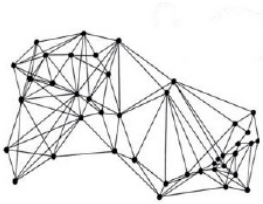
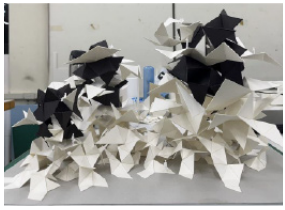




未選擇的路

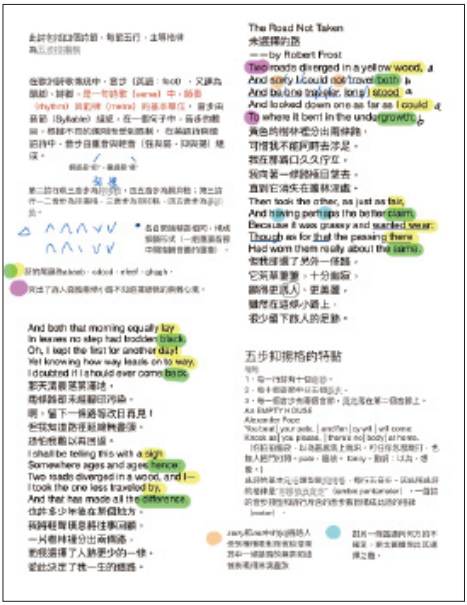
未選擇的路

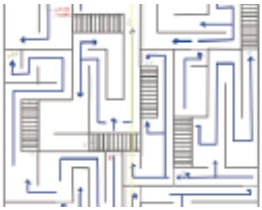
作者 羅伯特·弗羅斯特

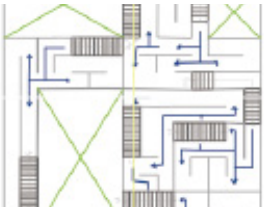
黃色的樹林裡分出兩條路，
可惜我不能同時去涉足，
我在那路口久久佇立，
我向著一條路極目望去，
直到它消失在叢林深處。
但我卻選了另外一條路，
它荒草萋萋，十分幽寂，
顯得更誘人、更美麗，
雖然在這條小路上，
很少留下旅人的足跡。
那天清晨落葉滿地，
兩條路都未經腳印污染。
啊，留下一條路等改日再見！
但我知道路徑延綿無盡頭，
恐怕我難以再回返。
也許多少年後在某個地方，
我將輕聲嘆息將往事回顧，
一片樹林裡分出兩條路，
而我選擇了人跡更少的一條，
從此決定了我一生的道路。

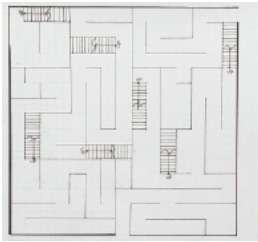
鍾婕云

diagram

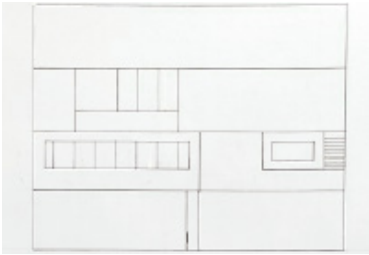




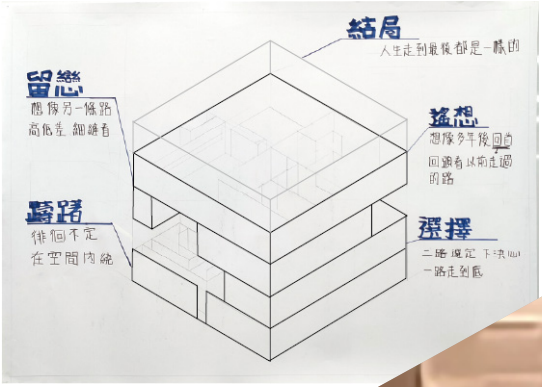


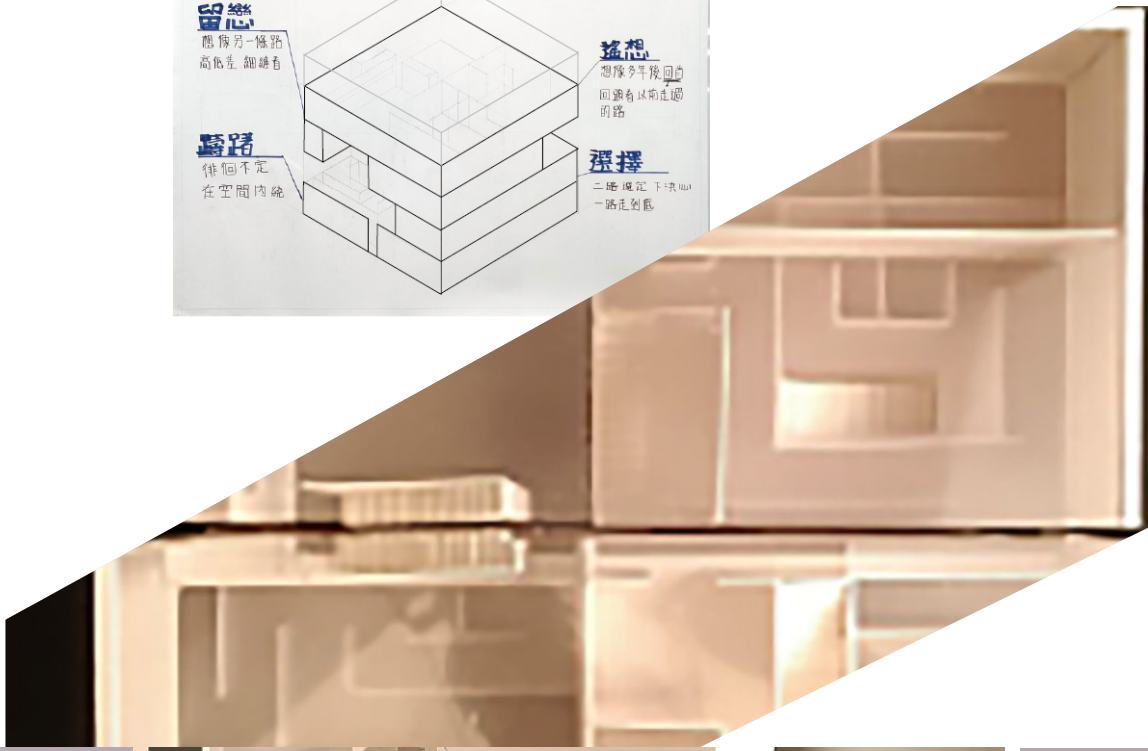


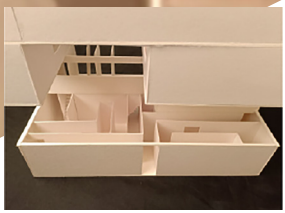
平面圖



立面圖


結局
人生走到最後都是一樣的
留戀
想像另一條路
高低差 細細看
遙想
想像多年後回首
回顧看以前走過
的路
躊躇
徘徊不定
在空間內繞
選擇
二選一決定下決心
一路走到底





消逝的蛻變

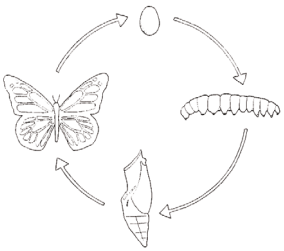
歲月

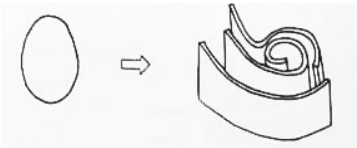
作者 三毛

為尊重原創 本作品集僅列作者以及詩作名稱
詩作大意：

這段文字以深刻的文學表達，描繪了人生在不同階段的感慨。從三十歲的悲傷、五十歲的懷念，到九十九歲的平靜安然，反映了時間對個人成長和心靈歷程的影響。作者思考了生活和時間的關係，指出時間的冲淡能夠化解苦痛，同時提出生活並非總能帶來新的喜悅。文字中也突顯了孩子和老人在心靈上的相似性，尋求內心的自由。最後，生死的思考賦予整段文字更深層次的哲學意義，探討了生命的價值和永恆。總體而言，這是一段充滿詩意和哲學性的文學作品。

diagram





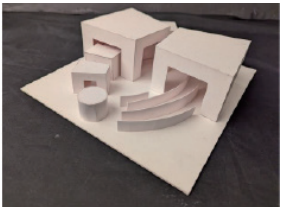
蟲卵

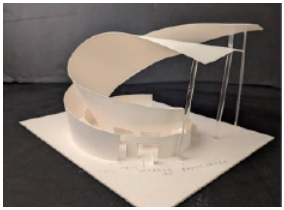
蠶蛹

蝴蝶

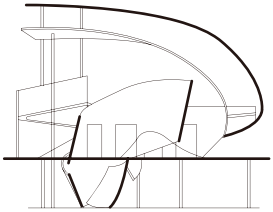
無限步道

黃乃容



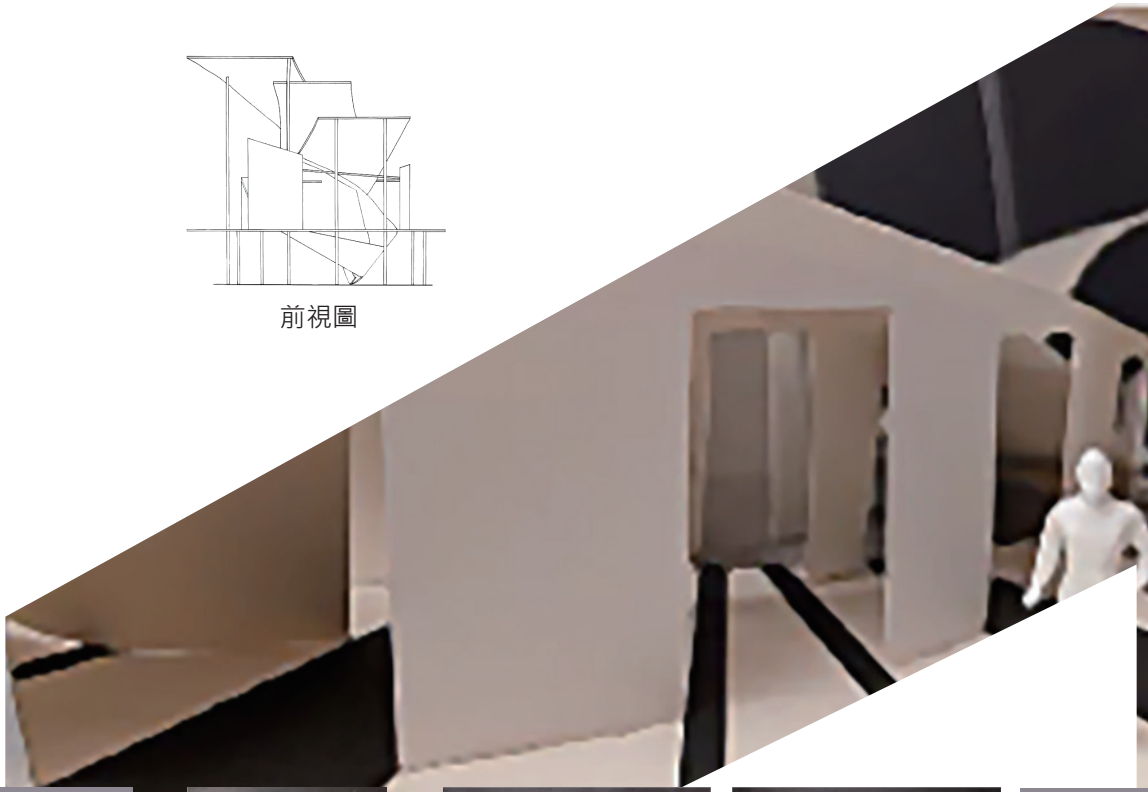


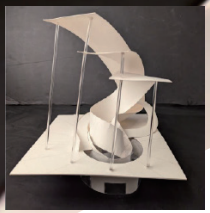
平面圖



剖面圖

前視圖





源源不息

望廬山瀑布 詩人 李白

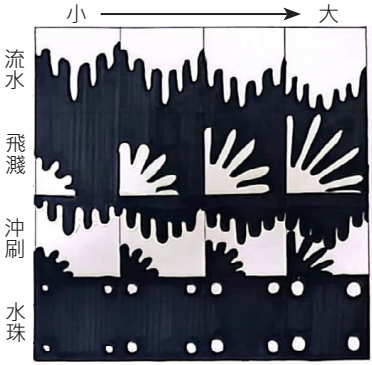
西登香爐峯，南見瀑布水。
掛流三百丈，噴壑數十里。
欻如飛電來，隱若白虹起。
初驚河漢落，半灑雲天裏。
仰觀勢轉雄，壯哉造化功。
海風吹不斷，江月照還空。
空中亂潨射，左右洗青壁。
飛珠散輕霞，流沫沸穹石。
而我樂名山，對之心益閒。
無論漱瓊液，還得洗塵顏。
且諧宿所好，永願辭人間。

CUBE

diagram

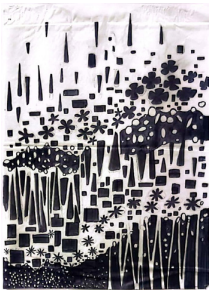
母形

子形

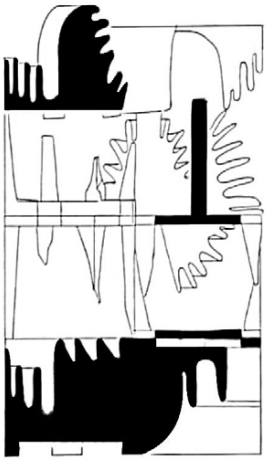


拼貼

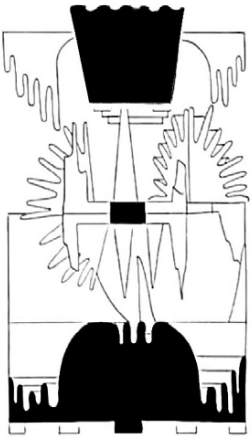
禪繞畫



石艾玄



剖面圖



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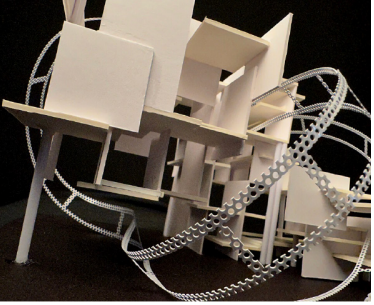
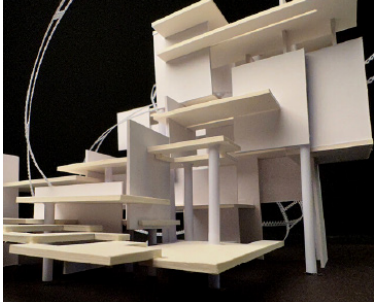
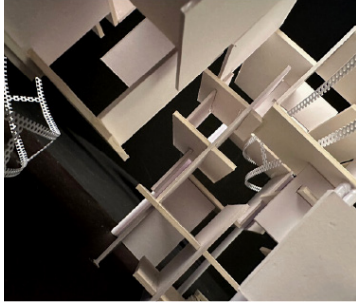




新態

Thinking

作者 : Walter D. White

If you think you dare not, you don't.

If you like to win, but think you can't,

it's almost a cinch you won't.

If you think you'll lose, you're lost,

For out of the world we find.

Success begins with a fellow's will,

It's all in the state of mind.

If you think you're outclassed, you are;

You've got to think high to rise;

You've got to be sure of yourself before

you can ever win a prize.

Life's battles don't always go

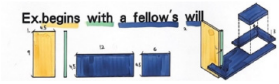
to the stronger or faster man.

But soon or late the man who wins

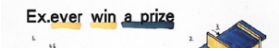
鄭兆洋

diagram

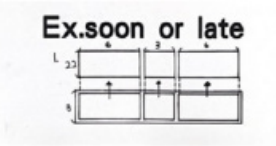
相加，重疊



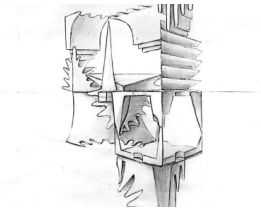
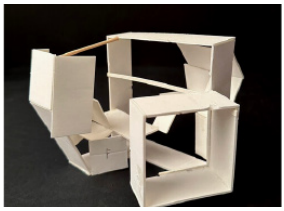
相加，透疊，貫穿



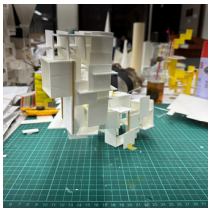
相加，不重疊，格柵



相減，曲線，材料更改

組成可能



1-2-3

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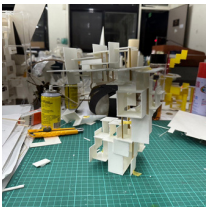
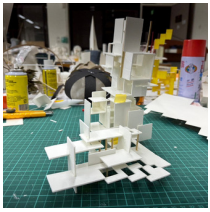


1-3-2

3-1-2



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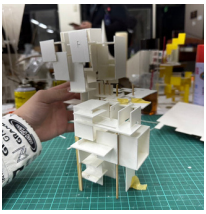

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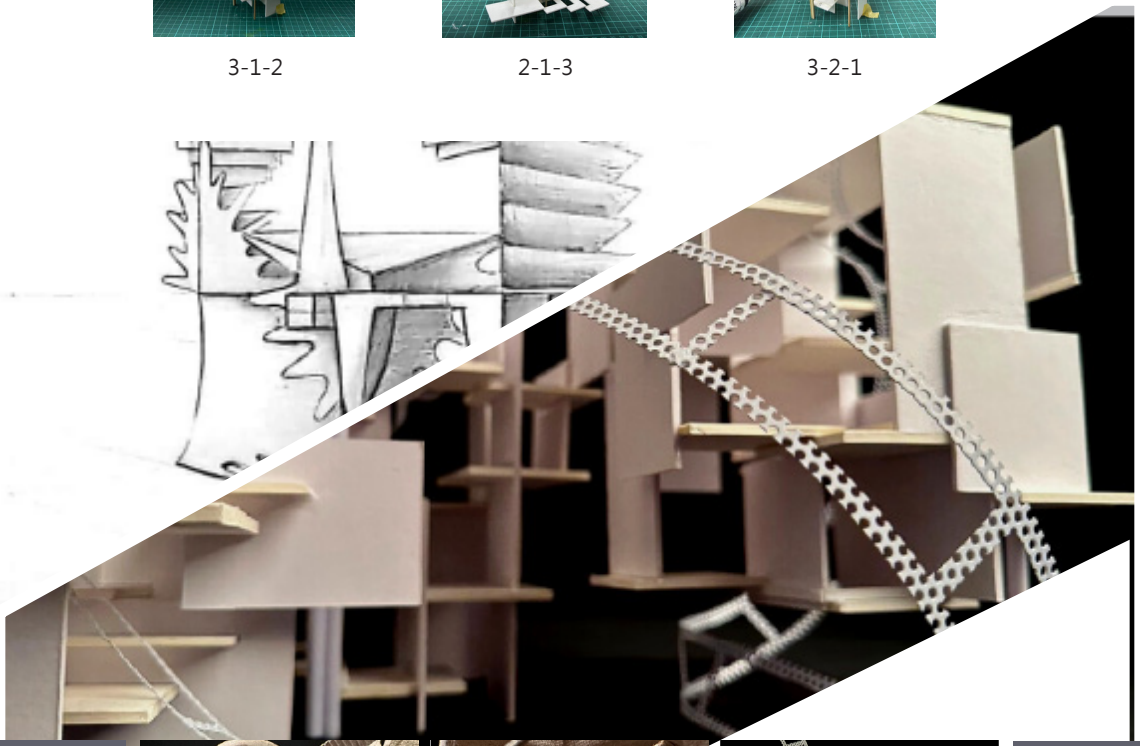
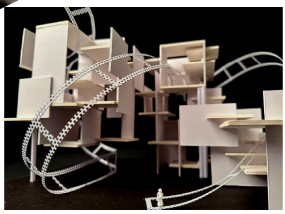
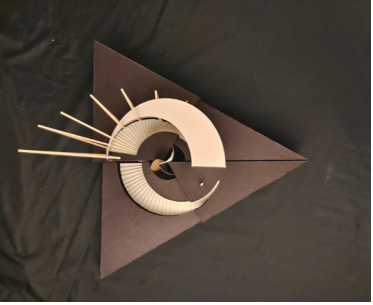
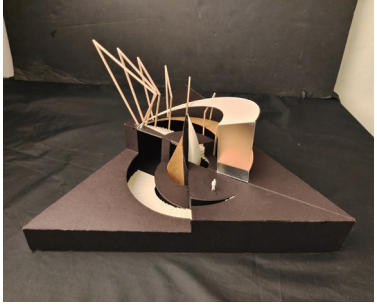




畫廊

畫廊 詩人 謝馨

為尊重原創 本作品集僅列作者以及詩作名稱

詩作大意：

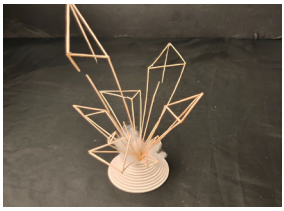
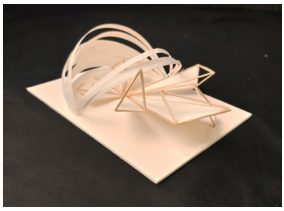
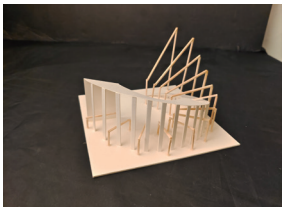
這段文字透過對商業氛圍和謙卑的對比，以及藝術和廠牌之間的關聯，呈現了對當代社會文化的觀察。商業氣息展現炫耀才華和表現慾，而謙卑則體現在小小價目標籤和含蓄的角落，描繪了一種社會氛圍的對立。藝術氛圍以法國香水比喻，但在人們的感知中卻首先聯想到商業品牌而非花種類，凸顯商業對藝術的影響。色彩和線條的描繪則呈現複雜而層次豐富的畫面，同時反映商業與藝術之間微妙平衡的情境。總體而言，這段文字透過巧妙的描寫手法，引發讀者對於商業、謙卑、藝術和品牌的深入思考。

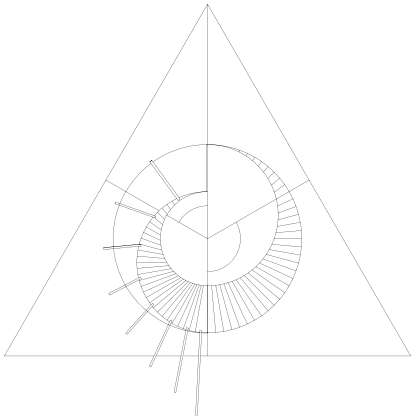
林思岑

diagram

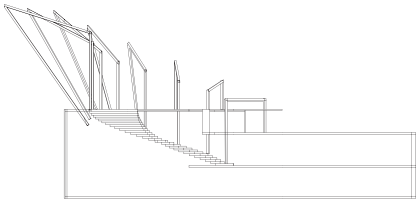
表示很多人只看品牌，並且按照自己的想法標上價格、標籤，不在乎內容物為何

表示有些人原本只是單純想要創作一個作品，但一群旁觀者把自己的想法像是籠子般罩在作者的想法上，去打上價格、標籤，於是大家就只會去在乎那個大家給的價格和評價，而不是作者本身的概念、想法



平面圖



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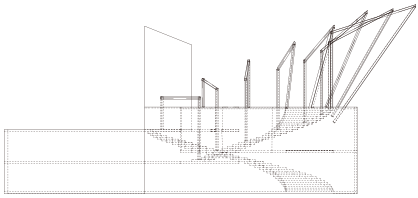

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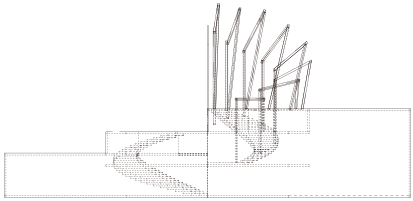

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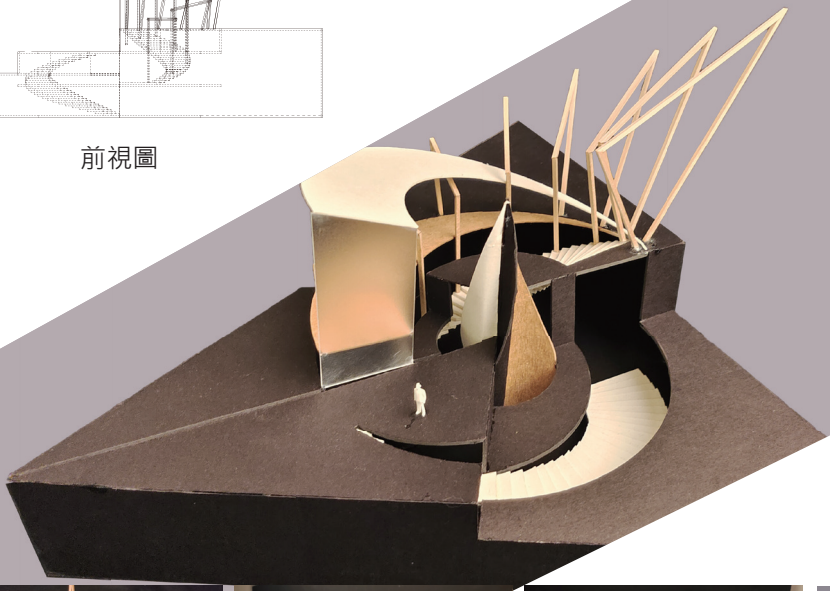
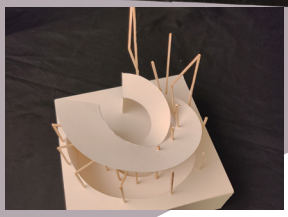
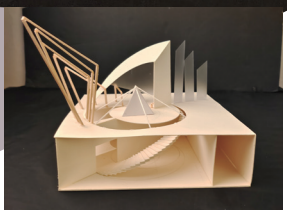
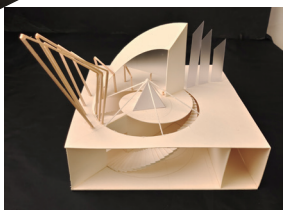
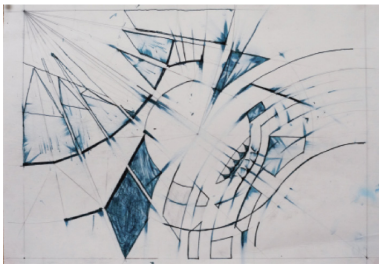










diagram

感知的二元性

豐年祭的午後 詩人 洛夫

為尊重原創 本作品集僅列作者以及詩作名稱
詩作大意：

這段文字以詩意的筆觸描繪了一幅富有生命力和原始文化的畫面。從通向光復村的馬路開始，這條馬路彷彿迤邐而西，一種彎曲的行進路線，似乎迫使人在日落之前匆匆趕回某個部落。這種趕返的匆忙感強化了故事的情感張力，使讀者投入到一場自然與人文的冒險中。

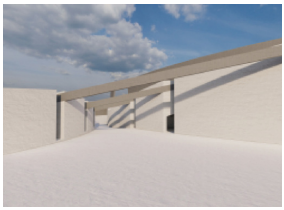
隨著來意不明的陣雨突然而退，文字中所描述的山與山之間的棧道由蟬鳴所拉起，歌聲如山花爆燃，展現了一場具有原始美的音樂盛宴。這裡的棧道和歌聲不僅是聲音的表現，更彷彿是一種生命的流動，從大自然中湧現而來，連結著山川與人文的交融。

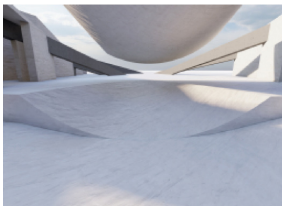
在文字描繪的豐年祭場景中，舞者匍伏如薊草，膜拜、躍起，形成了一種獨特的肢體語言和舞蹈的韻律。這樣的描寫不僅突顯了豐年祭的神聖氛圍，更凸顯了一種野性的力量和生命的奔放。

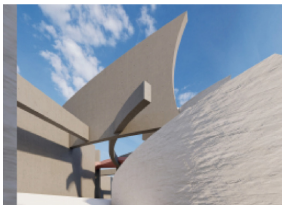
當太陽下的獵刀閃光時，山鳥驚起，野豬奔馳突圍，文字將一場野性的亢奮表現得淋漓盡致。這種亢奮激昂的情感與大地的脈息相呼應，凸顯了人類與自然的連結，以及生命的躍動與流轉。

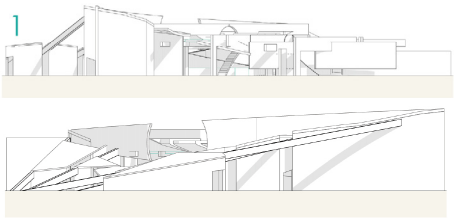
最後，敘述夕陽落在老酋長深邃而蒼茫的雙目中，廣場上歌聲已歇，人羣逐漸散去。這裡表現出一種安靜的轉折，仿佛在宣告著祭典的結束，歡樂的廣場回歸平靜。年輕的舞者發現自己依然躺在麋鹿昨日喝水的澗邊，這樣的場景深深地凝視著歷史的深度和生命的不息循環。

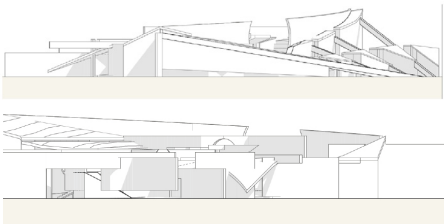
張家軒



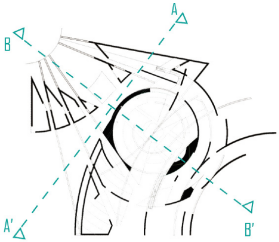


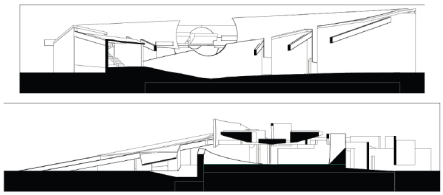




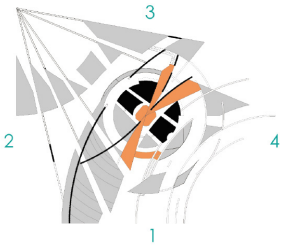


立面圖

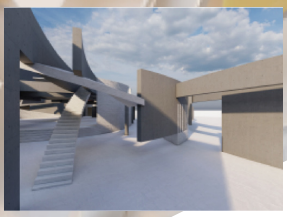


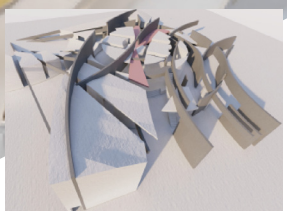


剖面圖



平面圖





人文社會小設計

在喧囂的城市中

靜靜的

狹小的空間

即使在沒有人的時候

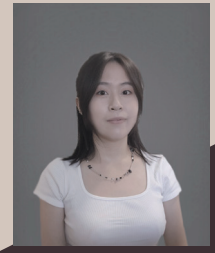
水也會有週期型的流動

劉冠妤

黃品云

黃郁翔

石艾玄



吳春燕

游湞揚

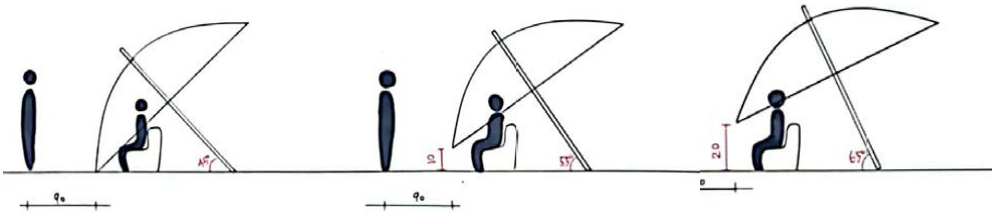
散·聚　　石艾玄

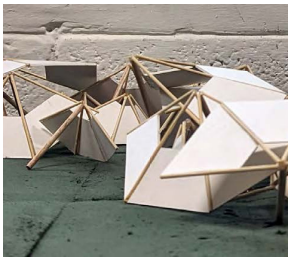
CONCEPT

街友會在早上將行李收集到一個統一的地點，並使用必需品遮擋視線。晚上睡覺時，他們也會使用雨傘遮擋頭部主要是頭部和上半身。雖然有傳聞說被踩到頭部會衰，但我認為其中隱私和視線的問題才是更重要的考慮因素。因此，我希望將視線的議題引入到廁所的設計中，嘗試創建一個無需門的廁所。

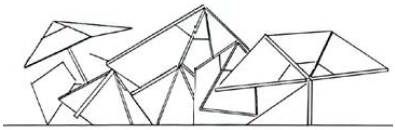
METHODOLOGY

以 3 支雨傘為一廁間。一支雨傘取 3 個支點、3 個面及 1 跟桿件。
取出三個桿件與地面的角度 :45°、55°、65°，這三個角度不易讓路人看見廁所使用者。再來每間廁所皆以這三個角度的雨傘拼湊出來，除了既定的三個面，另外再依硬所需遮蔽加入半透明隔板。





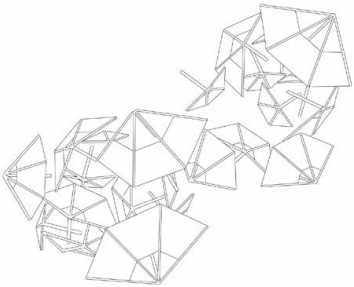
正立面圖



後立面圖

剖面圖 1

剖面圖 2



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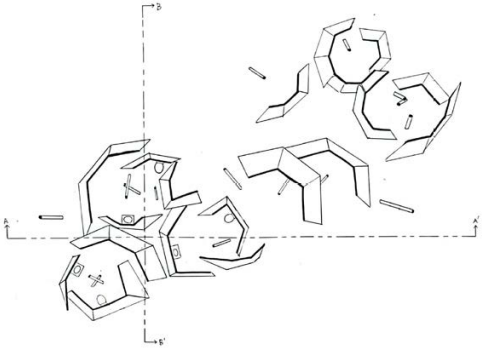
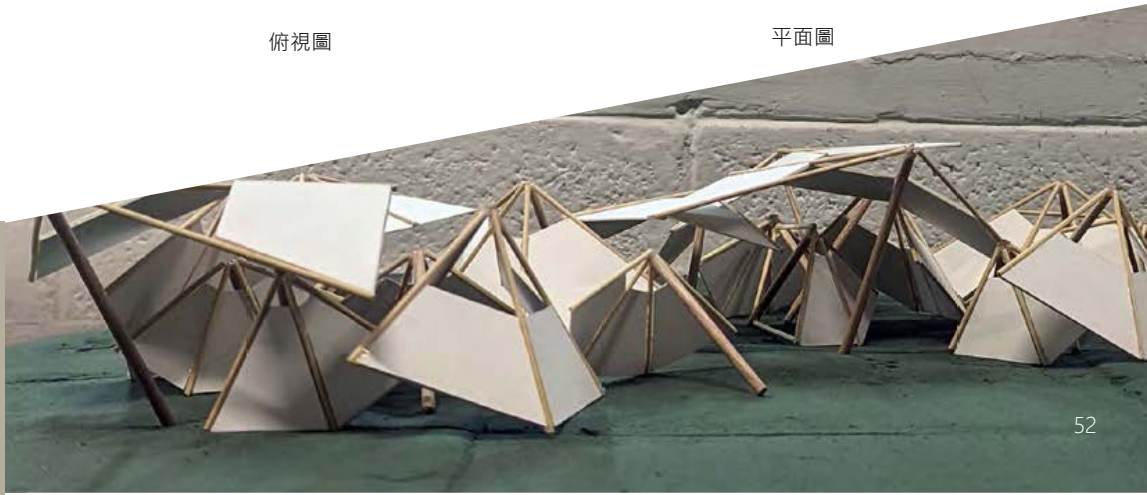
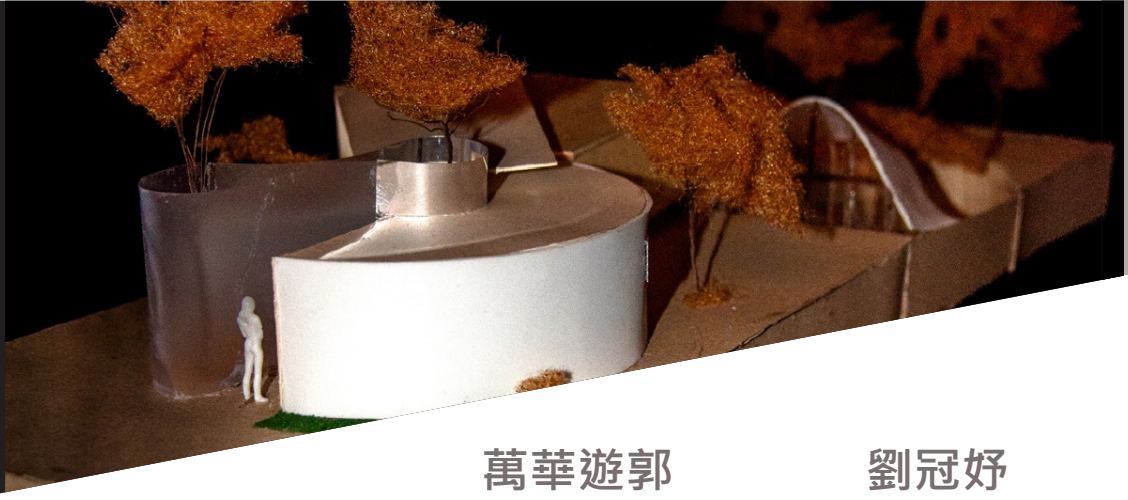


平面圖





萬華遊郭

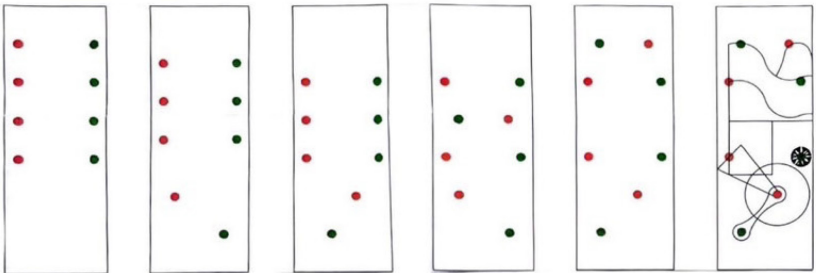
劉冠妤

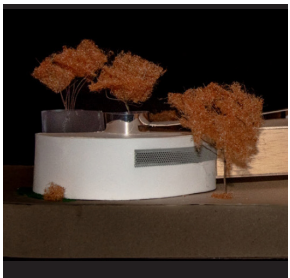
CONCEPT

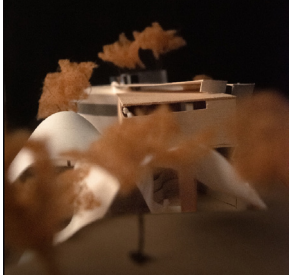
希望創造出一個街友與遊客能在空間中擁有一些互動的形式，但又不會影響到彼此的生活，進而慢慢拉近彼此的距離。在人與人之間的距離、聚合與離散，透過分岔路為構思，將人能因路線的多樣遊走於空間中，但左右上下都能互相看到擁有視線上的交流，讓街友所處空間屬於偶發性的會被看到，可以避免一些亂象的產生，但空間仍保有遮蔽性安全感。

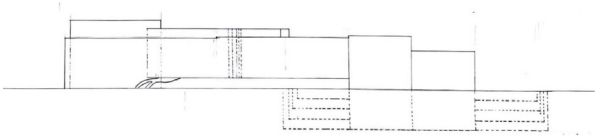
METHODOLOGY

由 AB 兩種原型特徵結合基地所調查的兩種人的特性，以 A 原型作為主架構、B 原型作為輔架構生成空間。

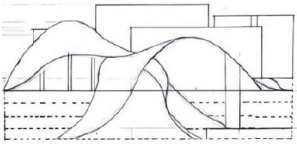




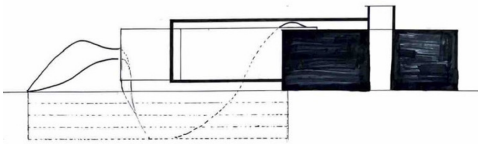




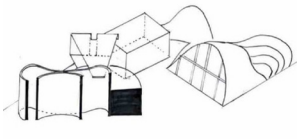
正立面圖



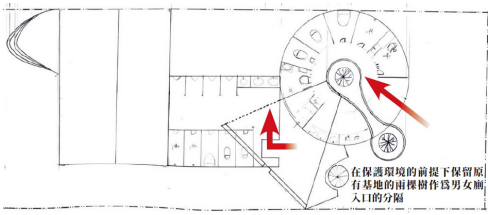
側立面圖



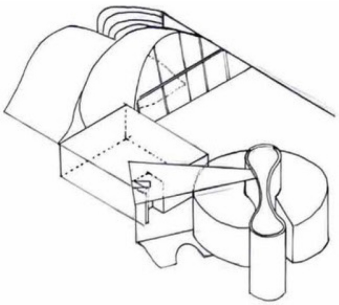
剖面圖



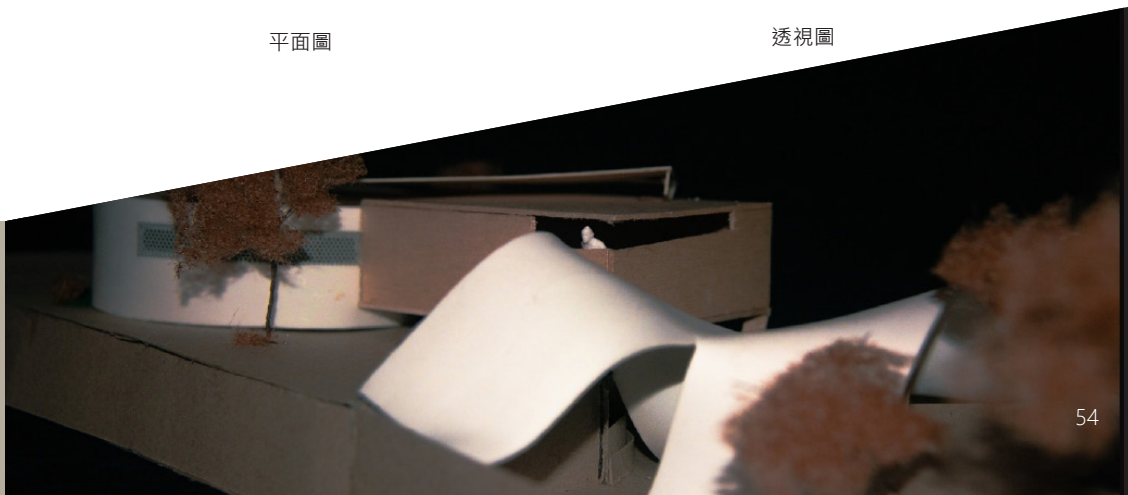
剖面透視圖



平面圖



透視圖



劃開畫落

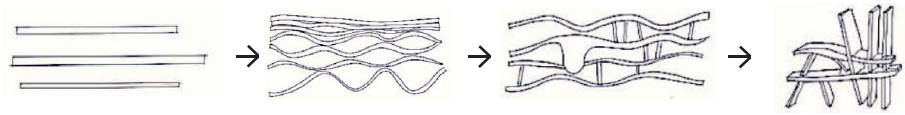
黃品云

CONCEPT

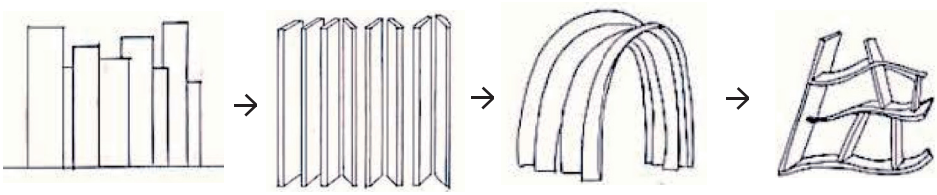
透過動線的設計和垂直水平的元素所代表不同的意義，發展出提供遊客及街友自然的分區，使他們可以透過不一樣的方式相互交流，同時也形成了不同的空間感受。

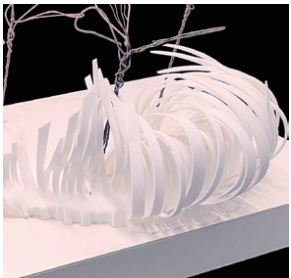
METHODOLOGY

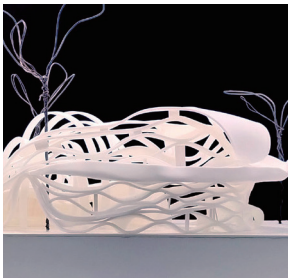
街友 : 從被監視的視線交流，達到穿透的效果

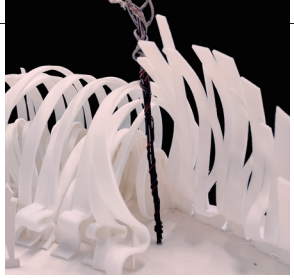


遊客 : 考慮遊客的安全感，用包圍遮擋視線交流

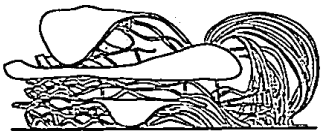




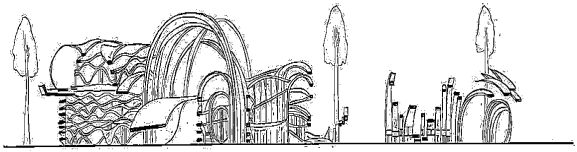




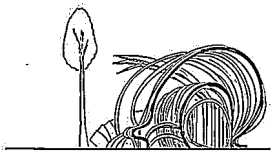
正立面圖



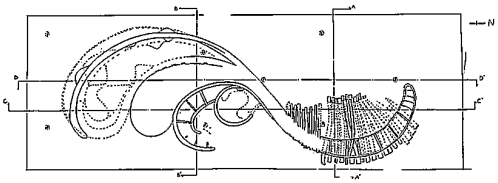
後側立面圖



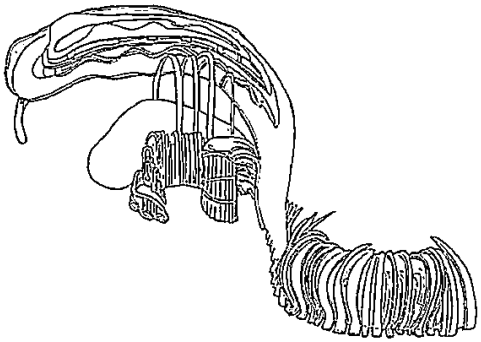
剖面圖 1



剖面圖 2



平面圖



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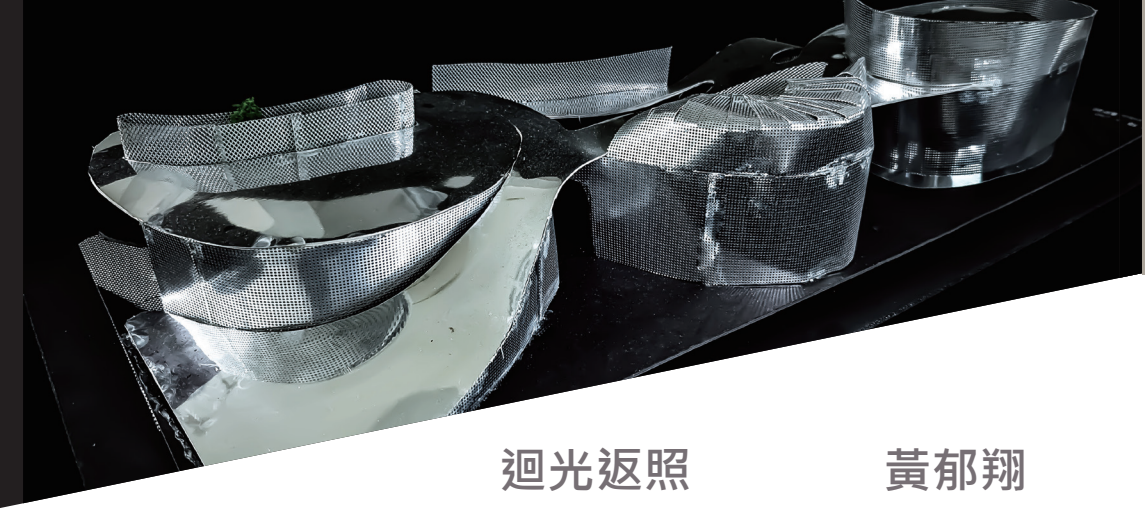


迴光返照

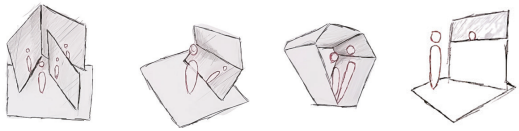
黃郁翔

CONCEPT

運用鏡面反射、穿孔、上中下光線的虛實差異，回應萬華公園燈光昏暗、不通風及環境髒亂的問題

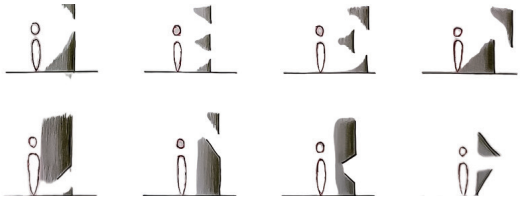
METHODOLOGY

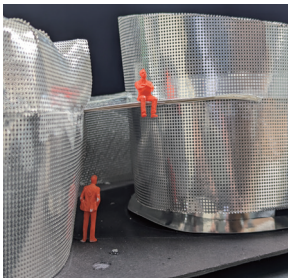
鏡面反射

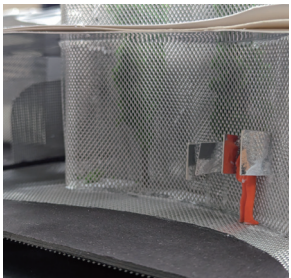


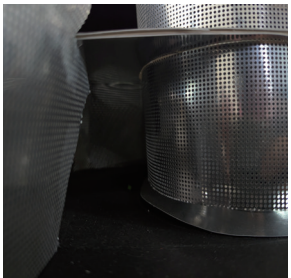
穿孔變化

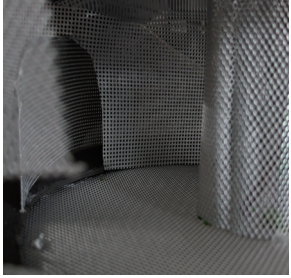
虛實光影

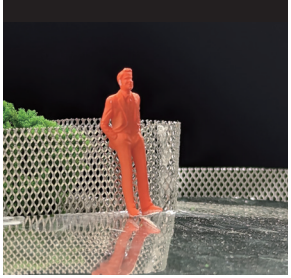


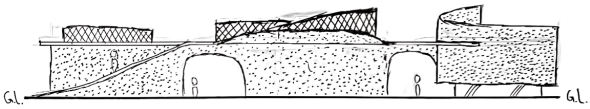




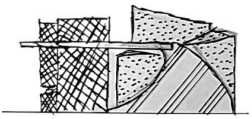






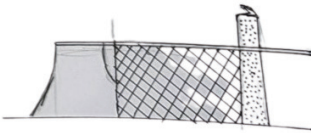


正立面圖

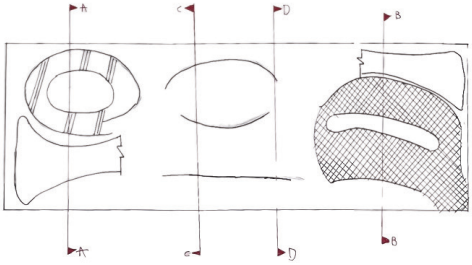


側立面圖

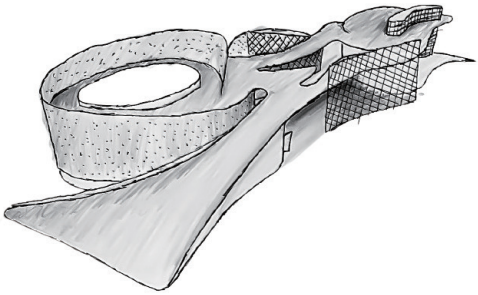
剖面圖 1



剖面圖 2



平面圖



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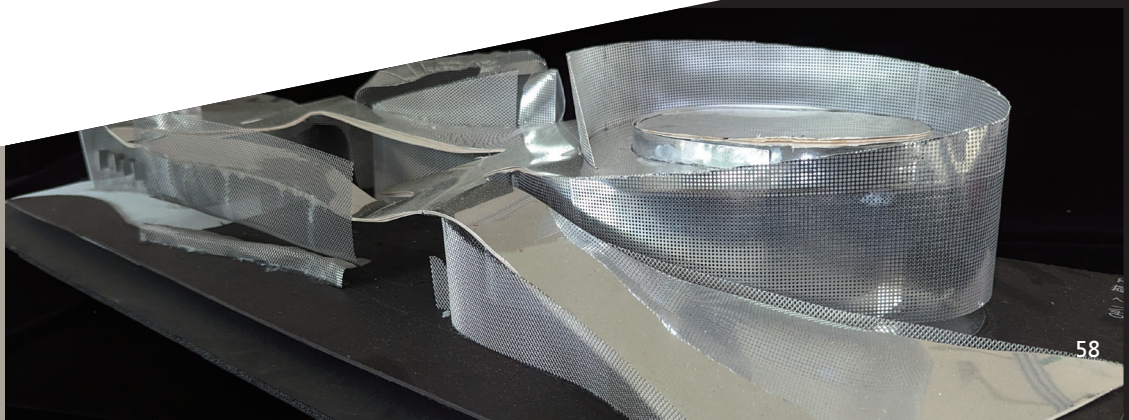
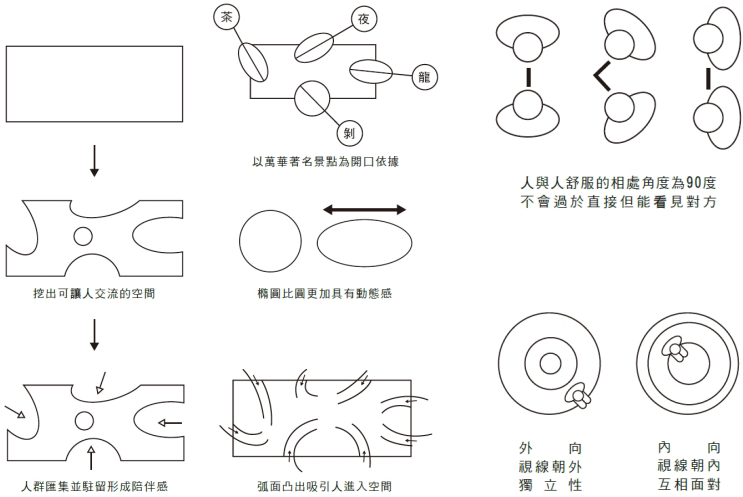


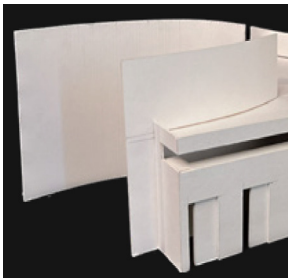
陪伴　　吳春燕

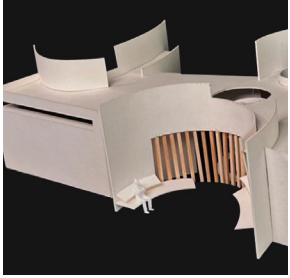
CONCEPT

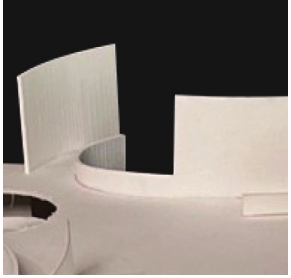
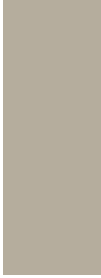
在公園中使用圓弧挖出的空間，提供街友、居民和遊客休憩的場所，鼓勵他們在這個空間中互相交流，從而促進陪伴感。這個公園不僅提供基本的設施如廁所，更創造出一個讓各種人群互相互動和交流的環境。

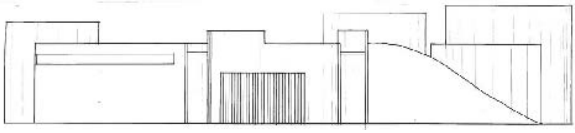
METHODOLOGY





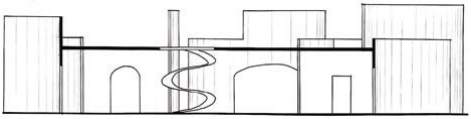


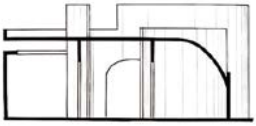


正立面圖

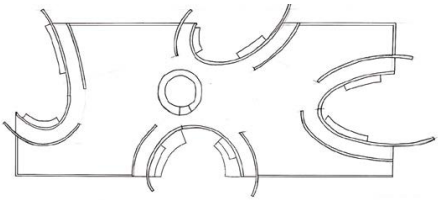
側立面圖



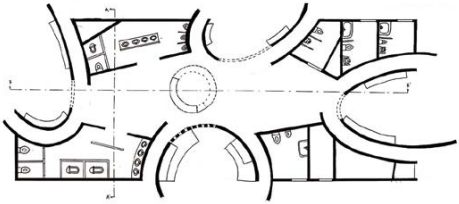
剖面圖 1



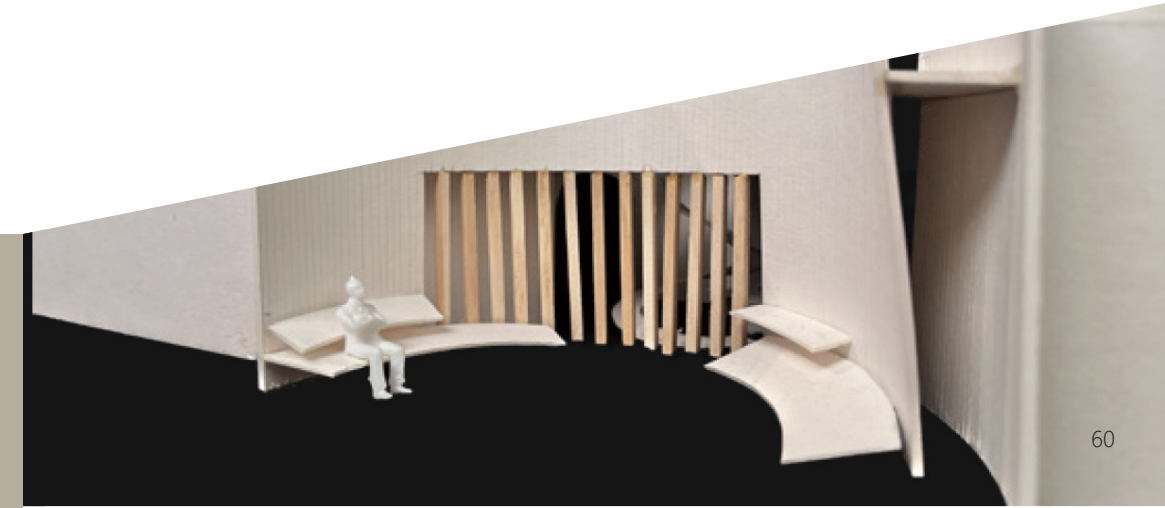
剖面圖 2



俯視圖



平面圖



重林

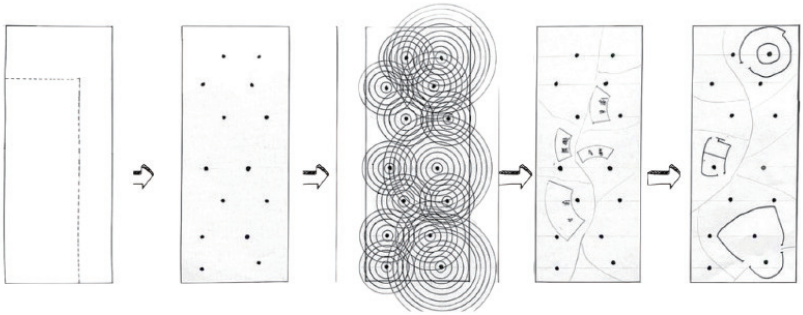
游淯揚

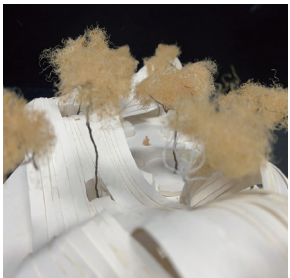
CONCEPT

在設計之初的理念，是從當地的環境保育下手，所以以不砍筏樹木為主要特色，試圖將建築物融合在環境之中，並且丈量每一棵樹與樹之間的距離以及觀察當地的樹種，來做為我畫漣漪圖的依據。

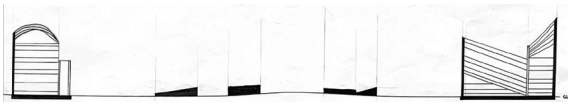
METHODOLOGY

將基地的面積放大是因為在原有的基地內會砍筏到樹木，無法與我的設計理念相符，所以才決定將面積放大至可以保留周遭的樹木。

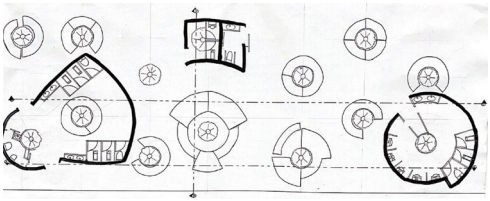




剖面圖 1



剖面圖 2



平面圖

上下內外工作坊

一扇門 一扇窗 一面牆

在剎那間

組成空間

探索存在的意義

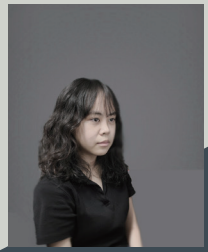
尋找容納的角落

李懿安

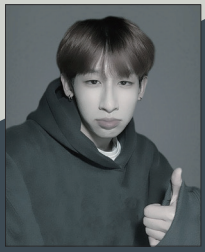
康玳榕

黃乃容

黃郁翔

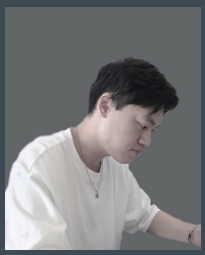


石艾玄



鄭宇辰

吳春燕

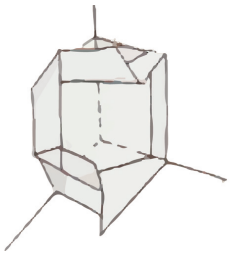


楊培郁

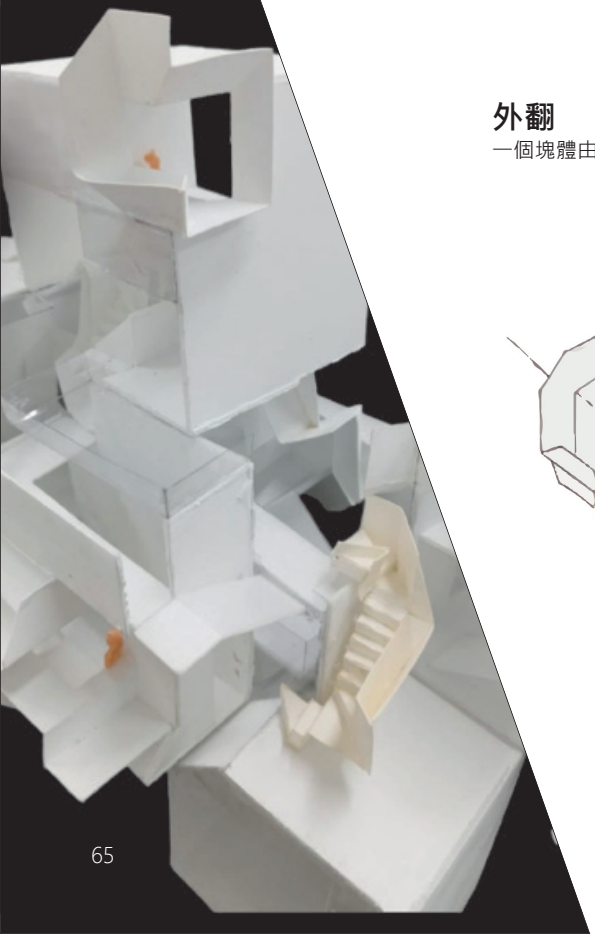
POPCORN / 李懿安

皺褶　盒子裡外開口造成內外之間的模糊關係

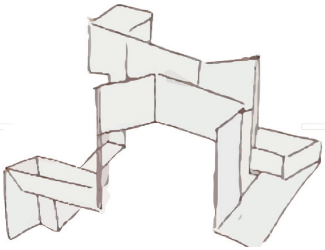
盒子　形成眾多空隙的分層堆積

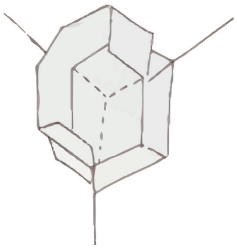


內折
一個範圍往內凹出一朵

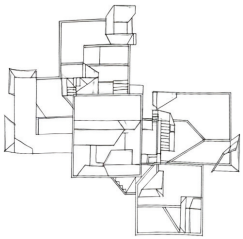


外翻
一個塊體由裡向外延伸

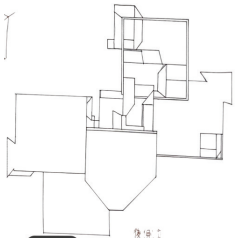




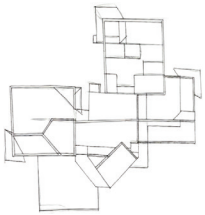
連接
嵌入從實體中間破開



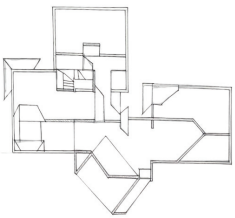
正立面圖



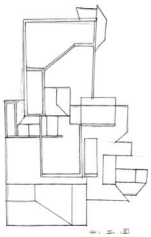
側立面圖



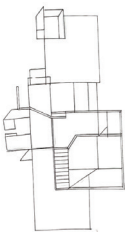
剖面圖 1



剖面圖 2



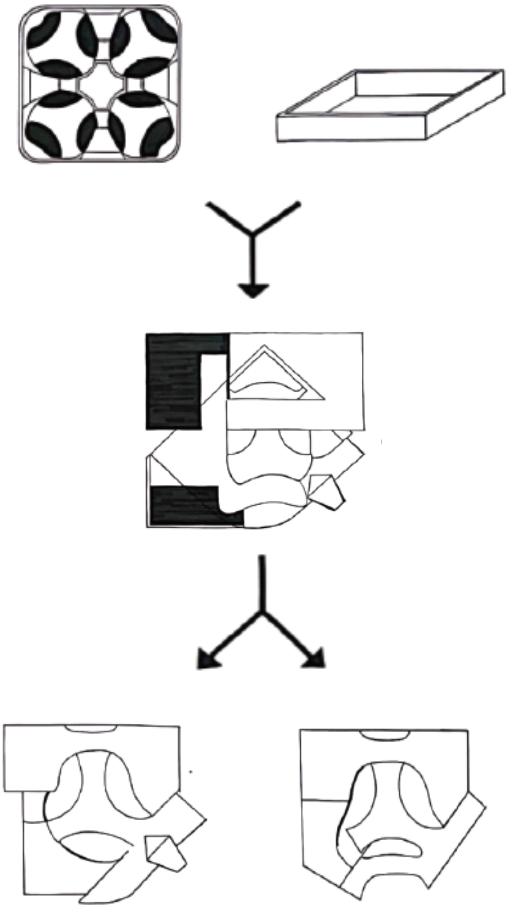
剖面圖 3



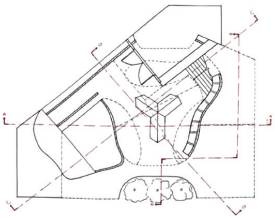
剖面圖 4

杯歡離盒 / 康玳榕

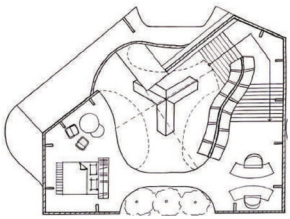
利用物件的組合探討空間，再進一步藉由牆板、樓板、樓梯，打破原有的空間，再次創造空間。



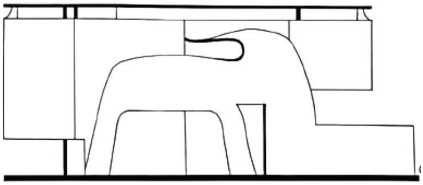
找出物件原有的空間的特別性，將二者組合起來，並且在後續的操作中，加入牆板、樓板、樓梯，重新在定義當中的空間感受，最後將模型翻成建築模型的材料。



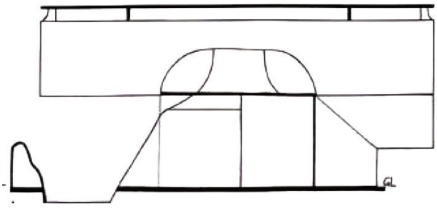
1 樓平面圖



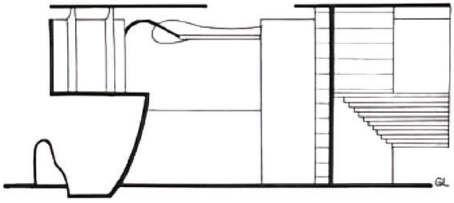
2 樓平面圖



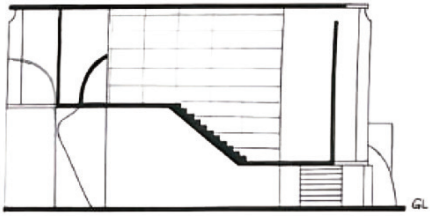
正立面圖



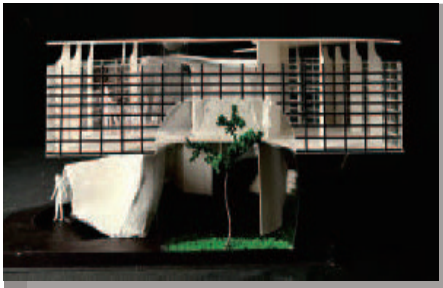
側立面圖

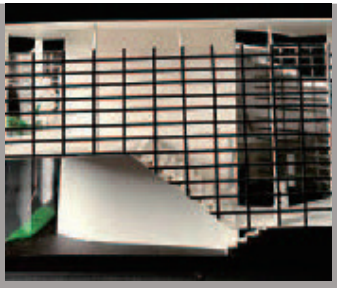


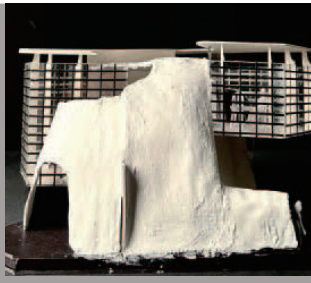
剖面圖 1

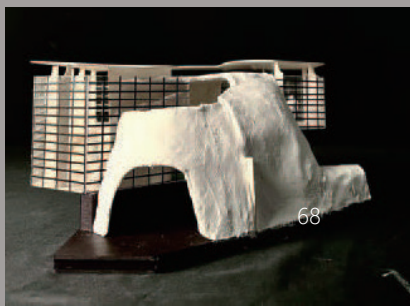


剖面圖 2



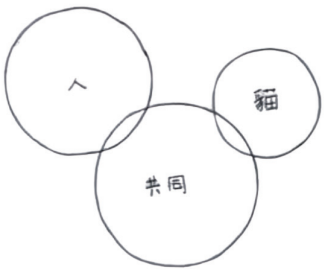


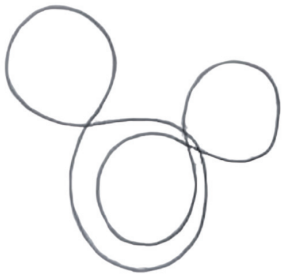




人。貓 / 黃乃容

人體尺度及貓咪尺度之間關係兩者空間的融合，兩個不同的個體在同一個空間生活所需要的尺度差異



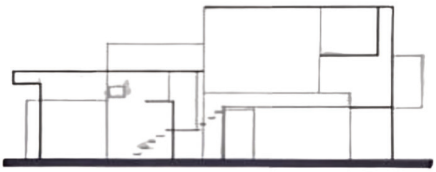


以人和貓作為主軸進行設計，將各自的活動空間和動線，整合到互動時會相交的地方

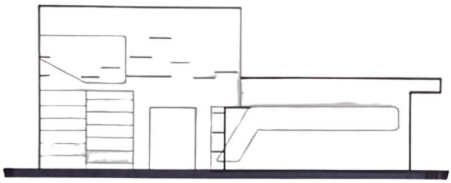
在共同區域用通廊去對方區域活動

在各自的區域經過對方區域

正立面圖

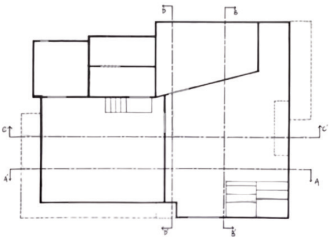


側立面圖

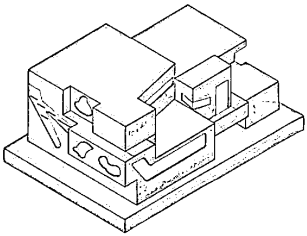


剖面圖 1

剖面圖 2



平面圖



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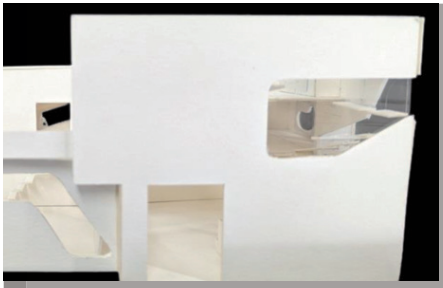
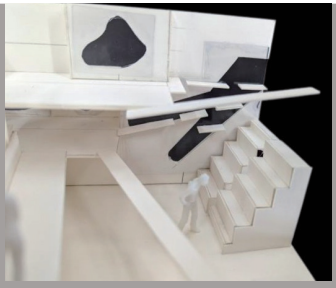
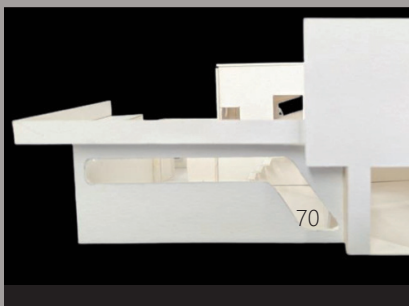
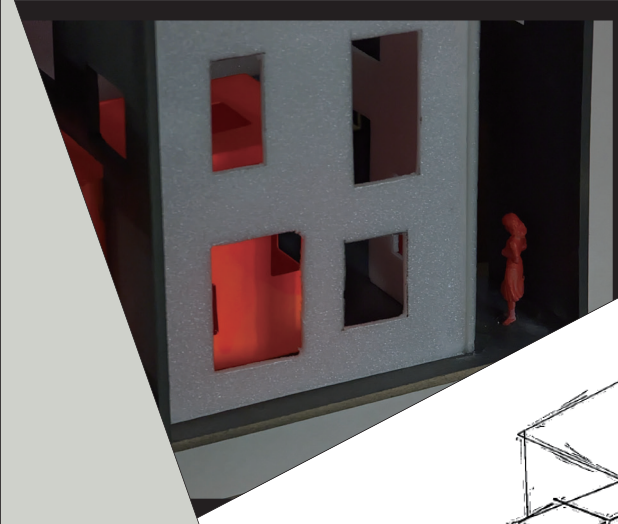
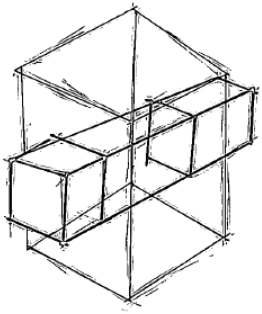


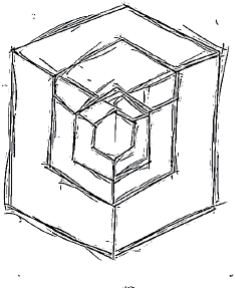








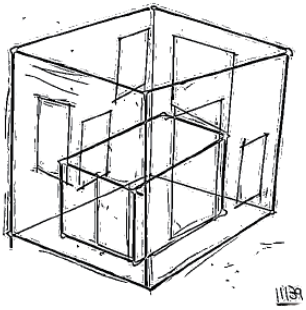
在透明的盒子上，用量體貫穿，表達空間裡衝突的力道



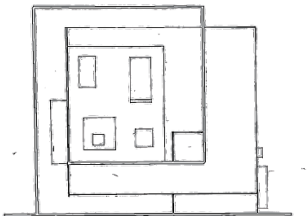
將盒子由大而小籠罩，將其製造一個破口，看見空間被釋放出的可能

BOXES
/ 黃郁翔

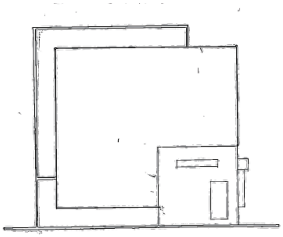
以重複交疊的盒子，創造出錯層、縮放和上下層對應的空間關係，同時使用開孔的方法，讓空間由開放到隱私，將三個盒子交錯拉開，但不完全拉開，使每個盒子在交會之處形成破口或包覆的效果，利用這項空間特性，使空間有導向從最下方的空間仰望而上，俯視最主體的橘色盒子



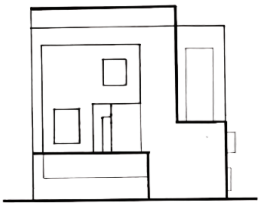
將大盒子籠罩住小盒子，並在大盒子鑿開許多的孔，看間空間相交流的不確定



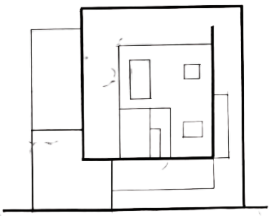
正立面圖



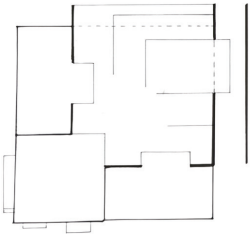
側立面圖



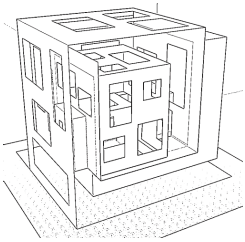
剖面圖 1



剖面圖 2



平面圖



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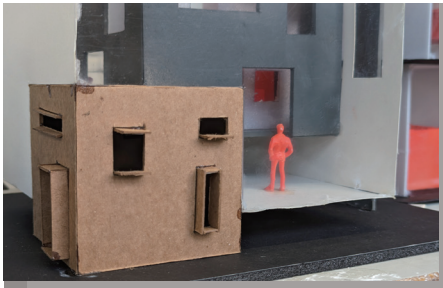
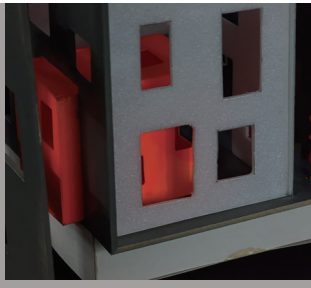
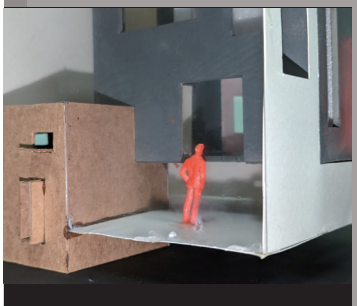
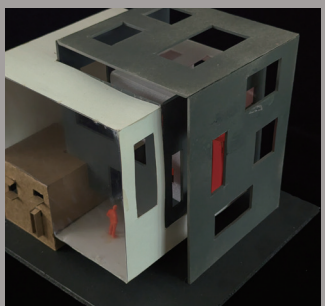
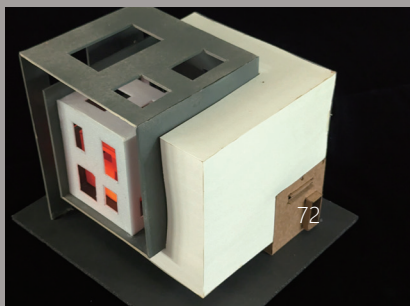
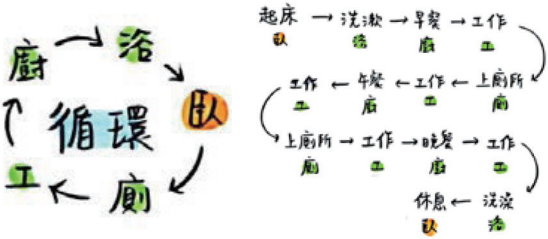




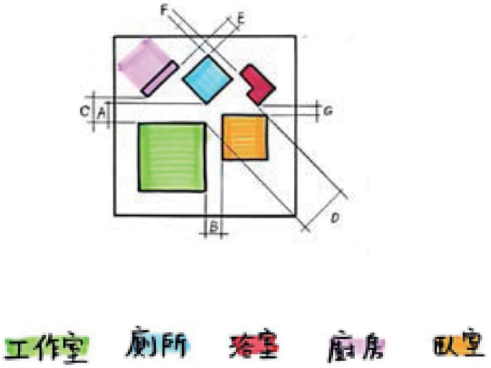








套用一天行程做空間安排，其中工作室與臥室用屋頂與柱子定義為重要空間。



步數距離安排上將工作室及浴室相隔最遠，大約 10 步的距離，希望將工作及放鬆氛圍拉開，其餘空間步數則控制在 5 步以下。

一日
/ 石艾玄

屋頂

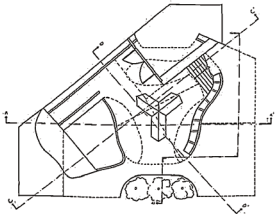
參考印度寺廟。正方形因四方為正，而有神聖之意。屋頂在案例中被運用在客廳及泡澡處。

空間

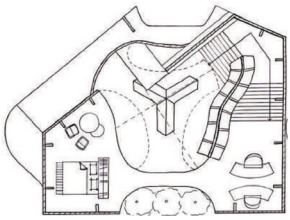
客廳及浴缸對建築師有放鬆或神聖之意，因此建築師使用柱子圍起，其餘空間皆以家具定義範圍。

步數

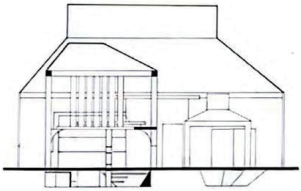
空間置空間的距離不超過五步，如：客廳至臥室



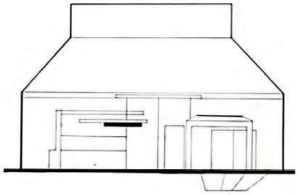
1 樓平面圖



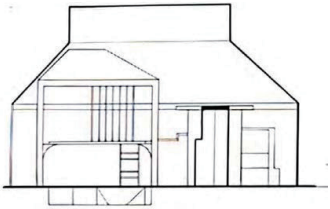
2 樓平面圖



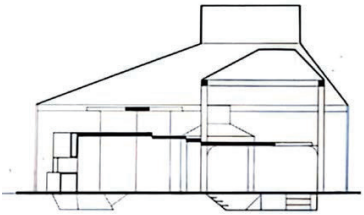
剖面圖 1



剖面圖 2



剖面圖 3



剖面圖 4

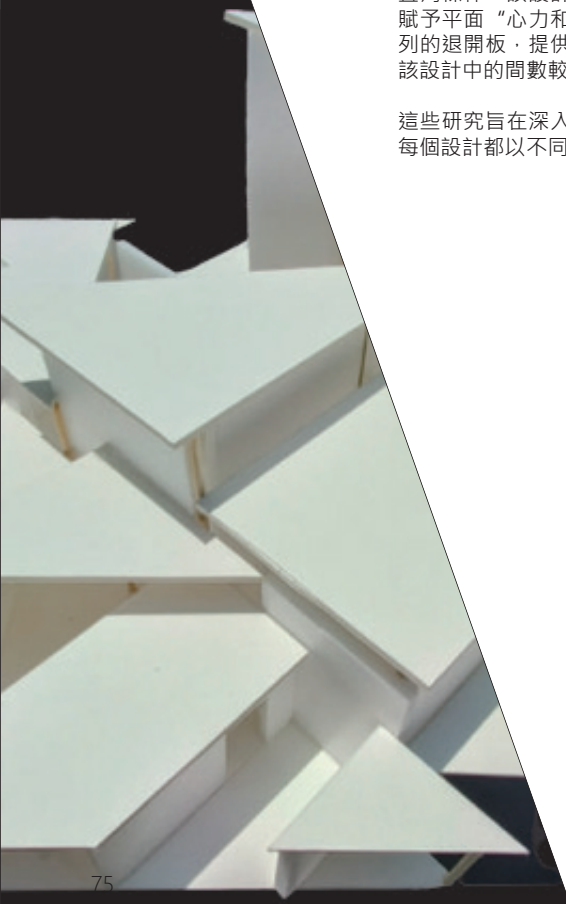
ANGLEBOX / 鄭宇辰

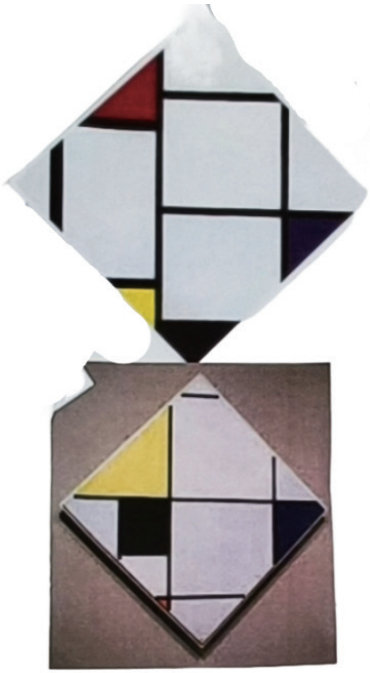
利用案例分析概念製作， 將牆板正交旋轉 4 5 度， 多向 4 5 度三角形構成之空間， 並探討角度和人體之間尺度之理念。

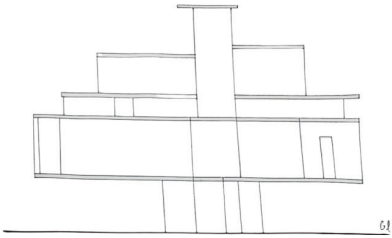
John Hejduk（1929-2000）在 1962 年研究了建築中的“菱形配置”，將邊界元素旋轉 45 度。在 1967 年的紐約建築聯盟展覽中，他展示了三個項目：Diamond House A、Diamond House B 和 Diamond Museum C。這些設計分別通過柱子（房子 A）、平面（房子 B）和生物形態（博物館 C）等元素，探索了“蒙德里安鑽石畫布對當今建築形式的影響”。

Diamond House A 以柱子或斜壁為特色，研究了鑽石配置中的直角條件。該設計的平面呈現十三柱十格線方隔間，柱子的佈局賦予平面“心力和多向旋轉”的感覺。整體設計引入了不規則排列的退開板，提供了“光的連續度”。與傳統的四邊間數不同，該設計中的間數較為有限，呈現出特殊的幾何形狀。

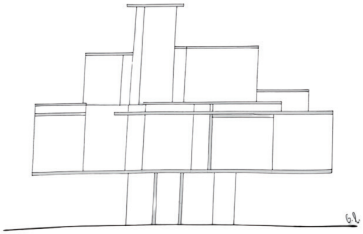
這些研究旨在深入探討蒙德里安的鑽石畫布對建築形式的影響，每個設計都以不同的方式詮釋了這一影響。



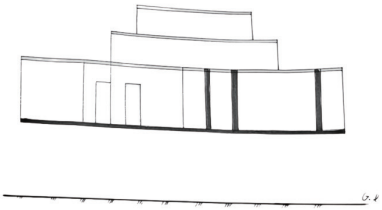




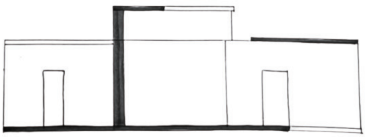
正立面圖



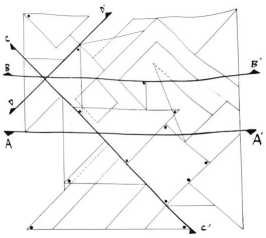
側立面圖



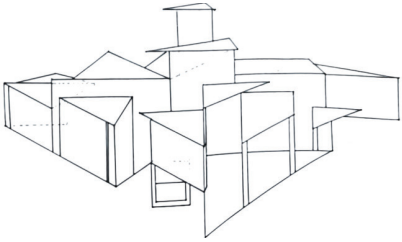
剖面圖 1



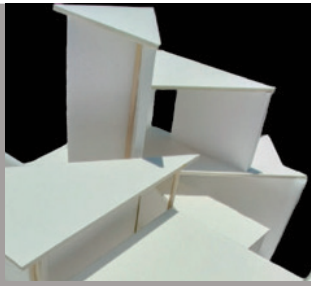
剖面圖 2



平面圖

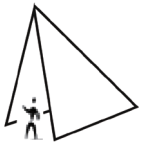


透視圖



了解不同面向

入口漸漸縮小代表能夠往下的人減少



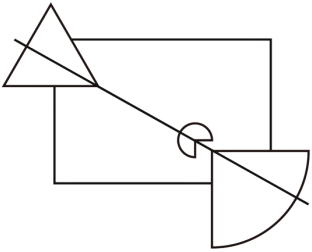
只有自己可以進入的空間

下凹：明亮

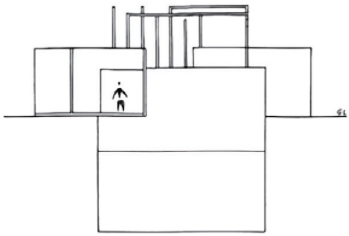
上凸：陰暗

與自己共舞 / 吳春燕

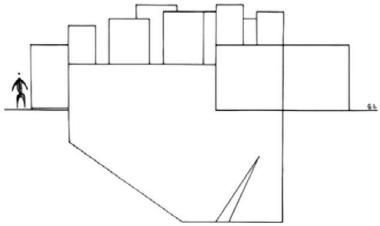
人被展現給外界的舞台所吸引，建築內部為自我世界，往下空間逐漸縮小，能夠進入的人也減少，最終剩下和自己相處的空間。



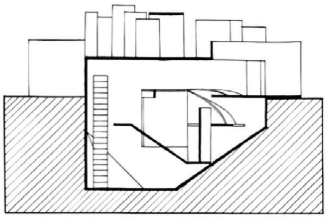
幾何圖形以軸線對齊



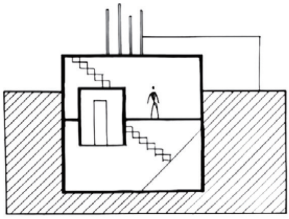
正立面圖



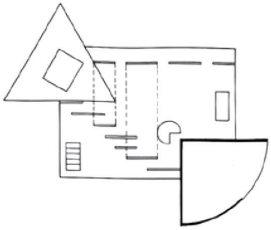
側立面圖



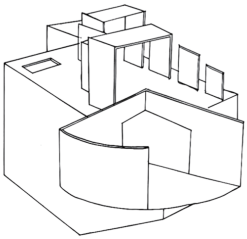
剖面圖 1



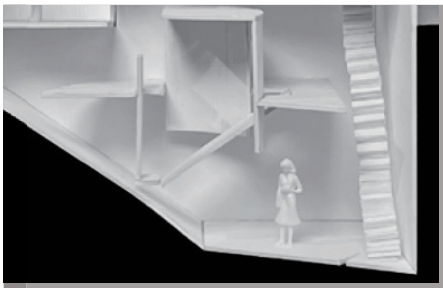
剖面圖 2

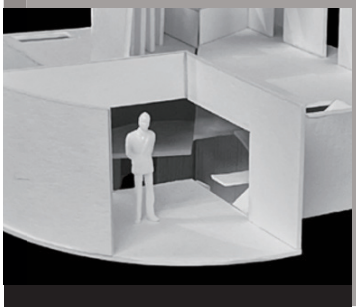


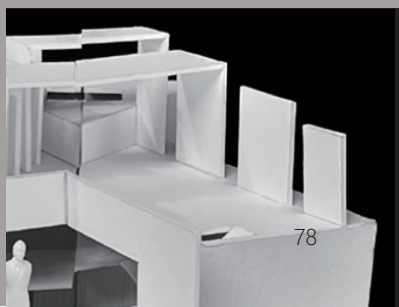
平面圖

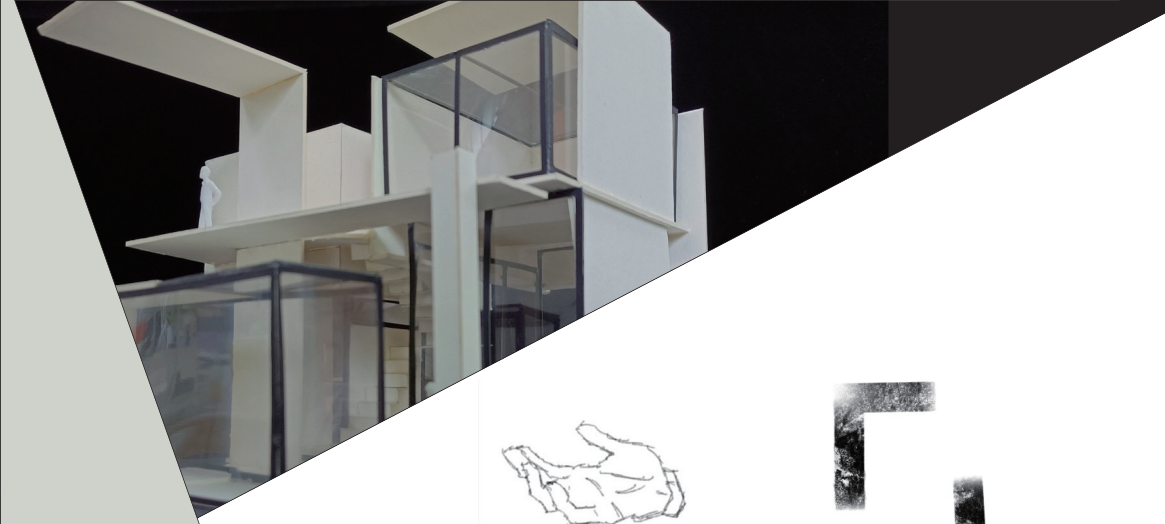


透視圖

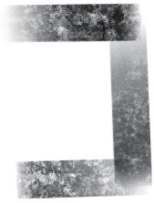






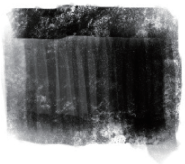


在工地中，工人們在交流時會先指出他們需要的東西



可以幫忙的人就會抓取這個工具

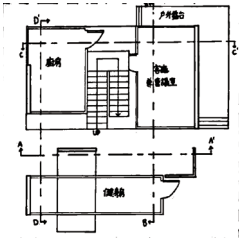
握住工具



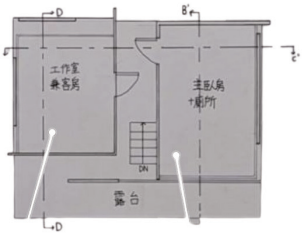
交給對方

HOME'N WORK
/ 楊培郁

人是群居的生物，一個團體就需要合作才能生存，少了合作那麼團體也無法生存下去。觀察工地工人們之間是怎麼在戴著耳塞的狀況下互相溝通傳遞訊息，並將肢體動作轉換成建築語彙

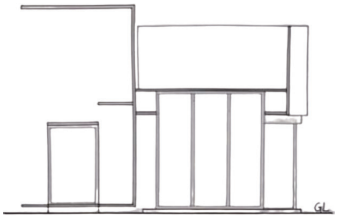


一樓平面圖

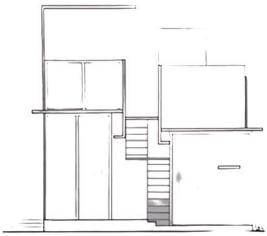


二樓平面圖

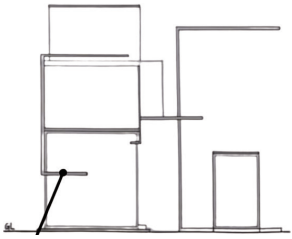
剖面圖 1



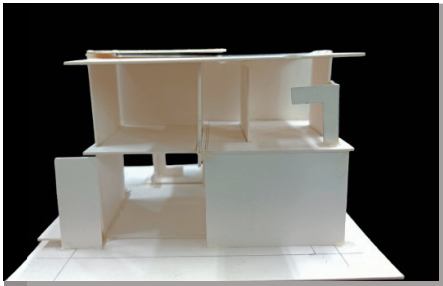
剖面圖 2

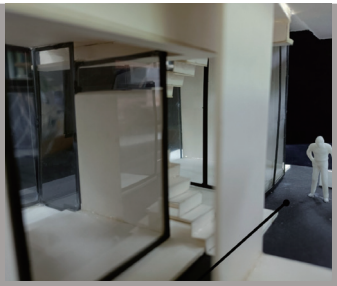


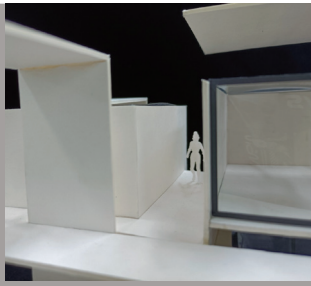
剖面圖 3

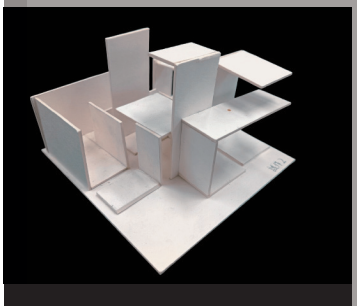


剖面圖 4









當代生活新型態

順應坡地 創造另個空間

捕捉生活的瞬間

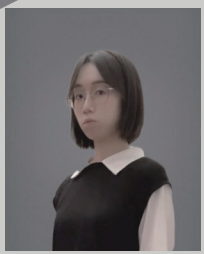
感知不同的角度

時而急促 時而緩和

身處共同的場域

人 光影 角度

構造出空間



邱豊茜

劉冠妤

黃品云

陳侑群

陳昱凱

李以柔

邱筠淇

陳竑宇

游淯揚

朱恩伶

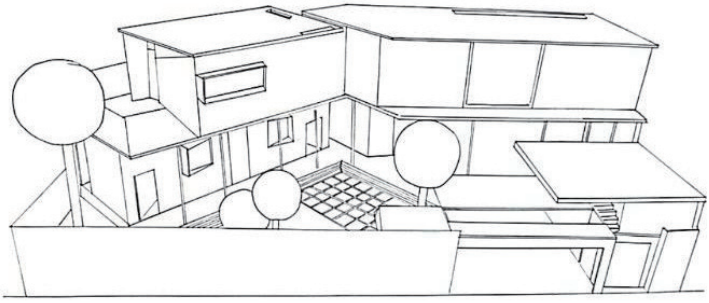
邱
豊
茜

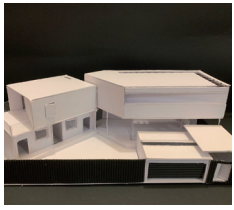
沁

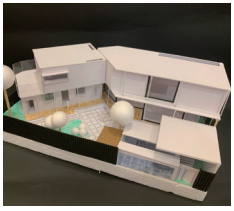
滲透、滲入
視野：狹隘 - 擴大，心情上豁然開朗
藉由光線風、等媒介，與環境產生共鳴

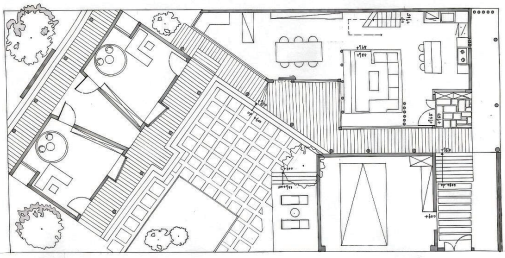
設計說明

以空作為中心，再將自然的採光、通風以及路線導入，希望能展現「以一貫之」的感覺。也就是說生活重心也就是這個 U 字型圍塑出來的虛空間，利用它去強化兩個單體之間的關係，同時具有開放感以及領域感。

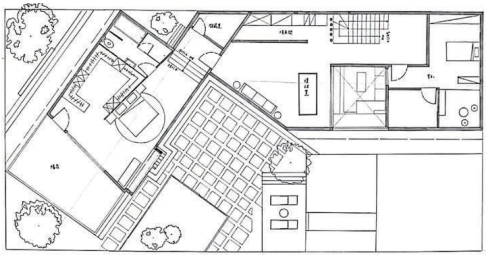




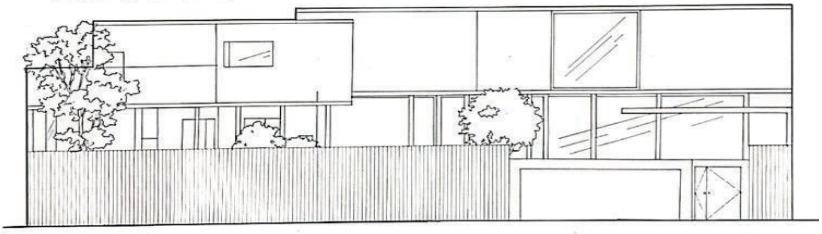




Ground Floor Plan Scale=1/400cm



Second Floor Plan Scale=1/400cm

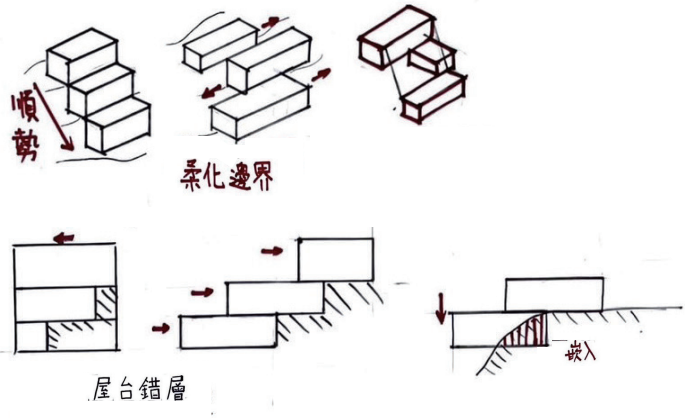


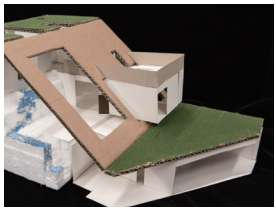
East Elevation Scale=1/250cm

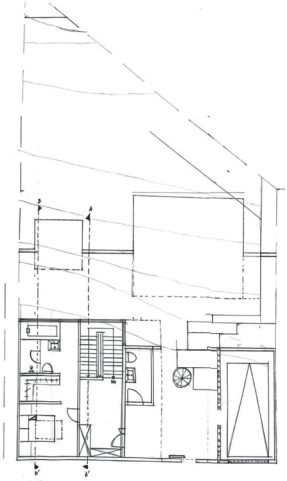
劉冠妤

諷

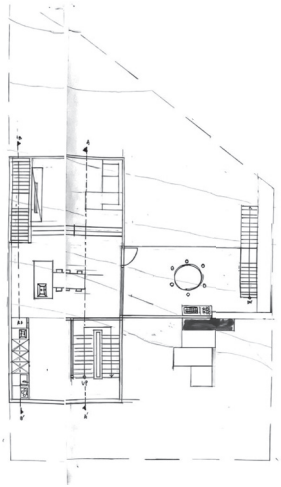
diagram



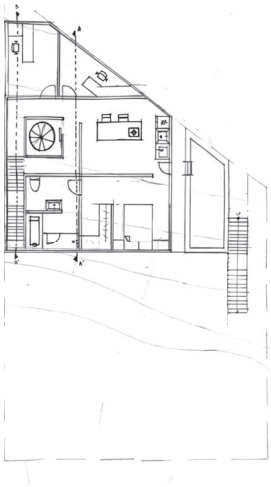




一樓平面圖 Scale=1/400cm



地下一樓平面圖 Scale=1/400cm



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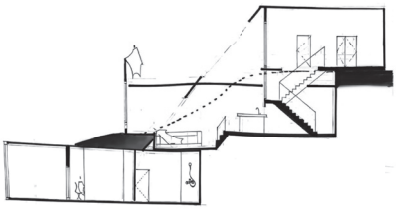
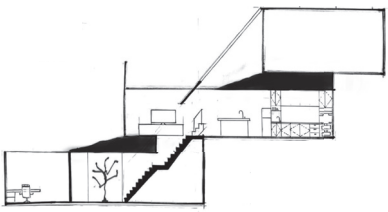
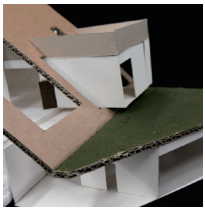
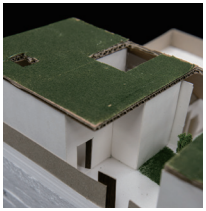


A-A' 剖面圖 Scale=1/400cm



B-B' 剖面圖 Scale=1/400cm

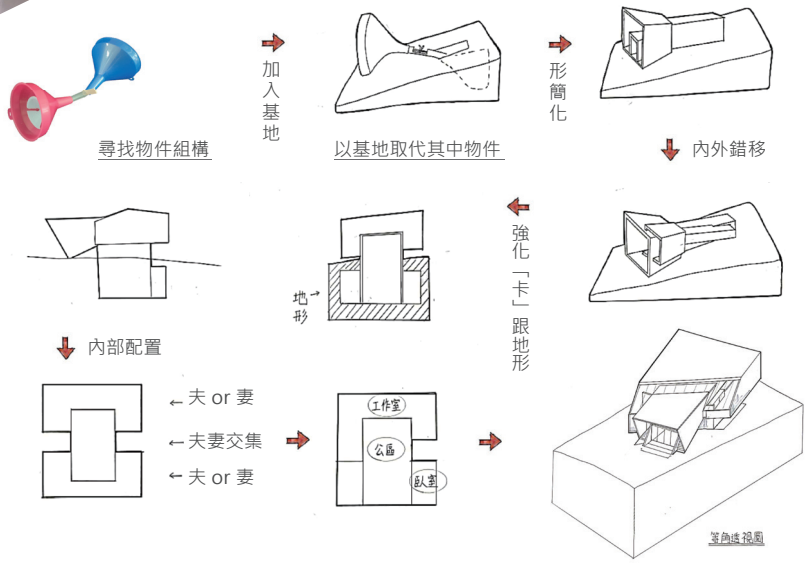


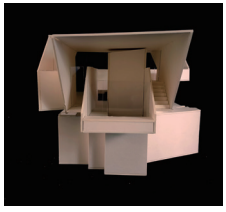


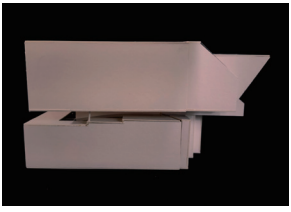
黃品云

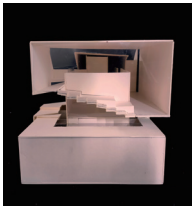
若即若離

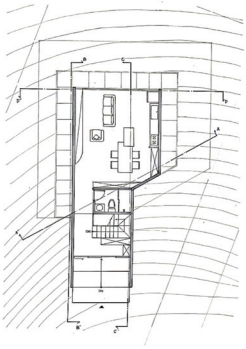
diagram



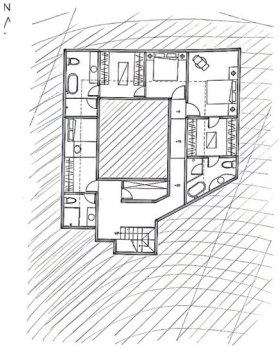




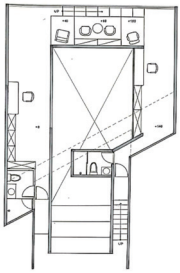




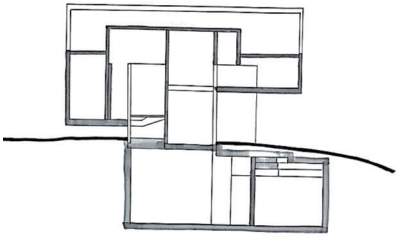
一樓平面圖 Scale=1/400cm



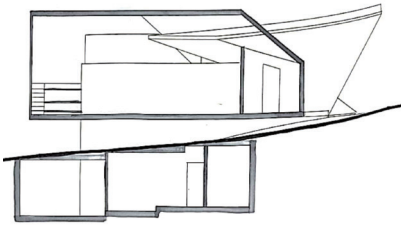
地下室平面圖 Scale=1/400cm



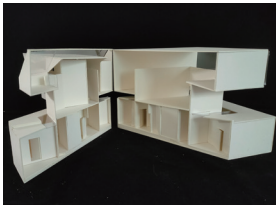
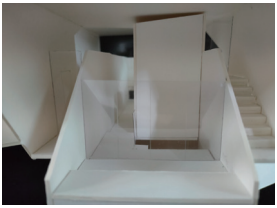
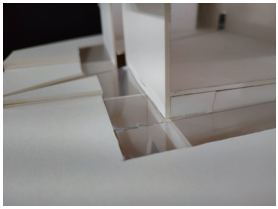
二樓平面圖 Scale=1/400cm

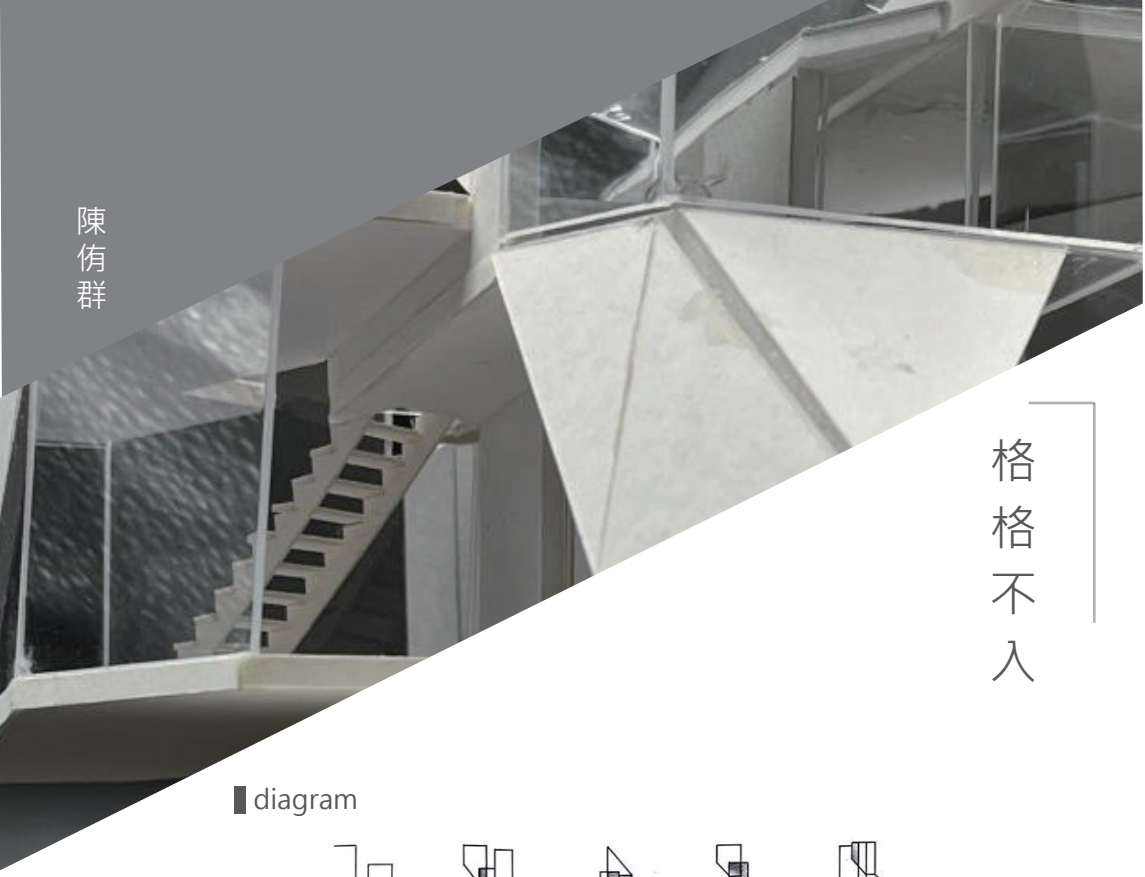


A-A' 剖面圖 Scale=1/250cm



B-B' 剖面圖 Scale=1/250cm

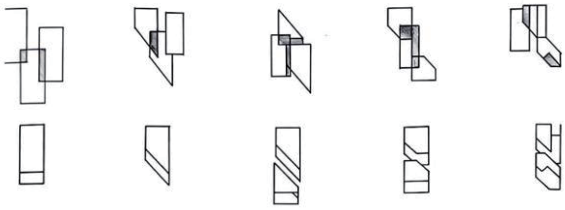






陳侑群

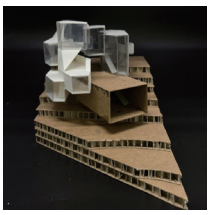
格格不入

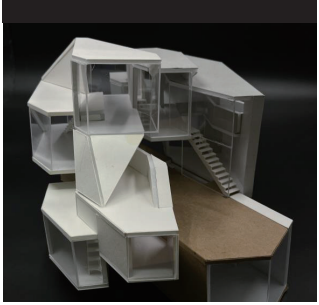
diagram

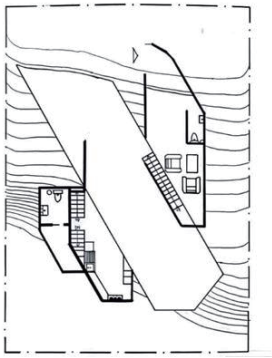


#1 #2 #3 #4 #5

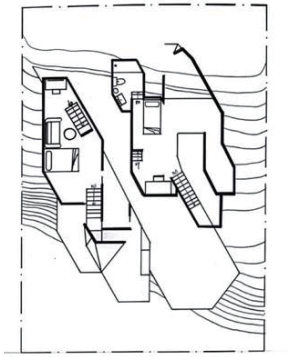
1. 利用單元去操作 overlap 加上 shift 製造出動線。
2. 將單元增加一個新的向度讓空間上更加開闊。
3. 向度結合，將兩個反方向的結合後，加上平移製造出新的空間。
4. 單元立面開口、尖端磨平，在空間上增加採光及樓梯上下的扶手，磨平則是讓空間上更容易安排，也符合向度。
5. 單元平面開口，在空間上增加動線的可能性，使整體動線較為清楚，也符合向度的安排。



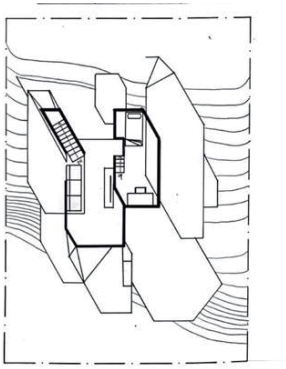




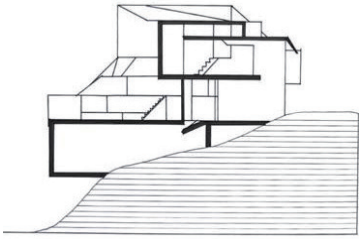
一樓平面圖 Scale=1/400cm



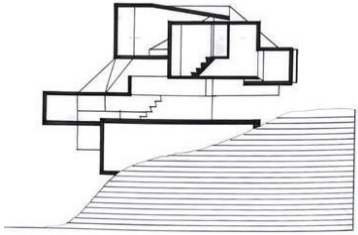
二樓平面圖 Scale=1/400cm



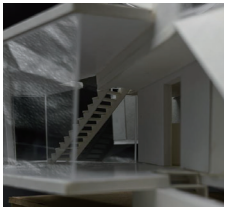
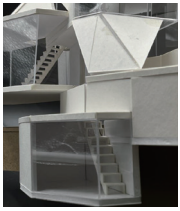
三樓平面圖 Scale=1/400cm



A-A' 剖面圖 Scale=1/400cm



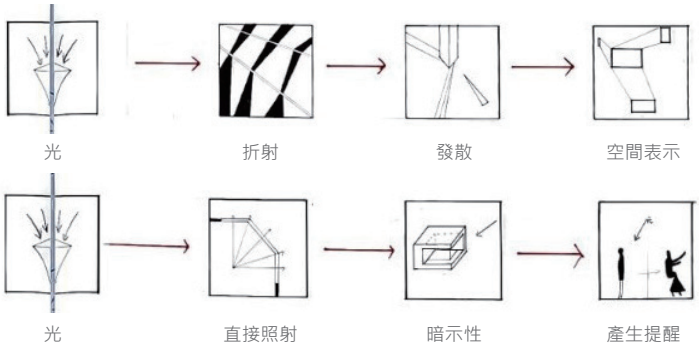
B-B' 剖面圖 Scale=1/400cm

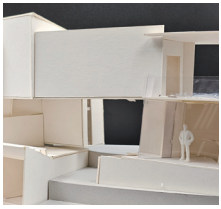



陳昱凱

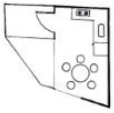
迎光

diagram

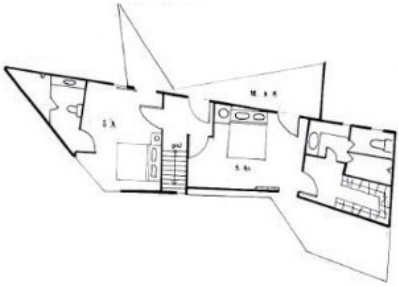




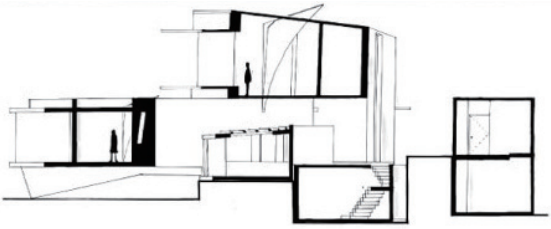
一樓平面圖 Scale=1/400cm



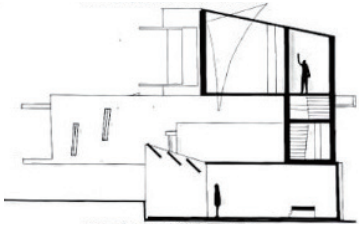
地下室平面圖 Scale=1/400cm



二樓平面圖 Scale=1/400cm



A-A' 剖面圖 Scale=1/400cm

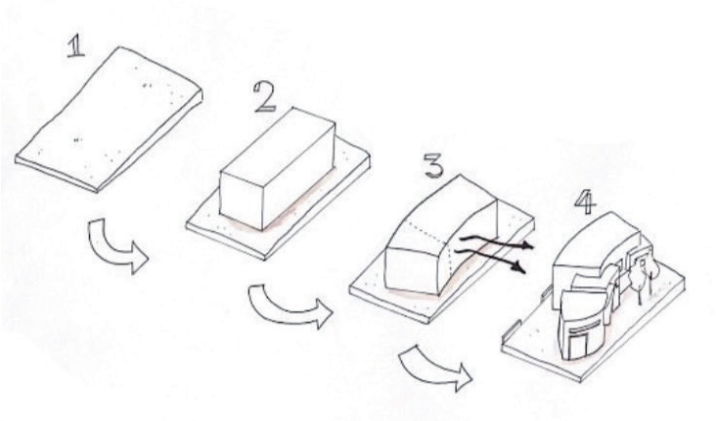


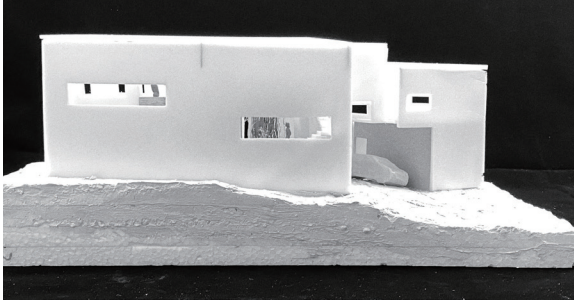
B-B' 剖面圖 Scale=1/40cm

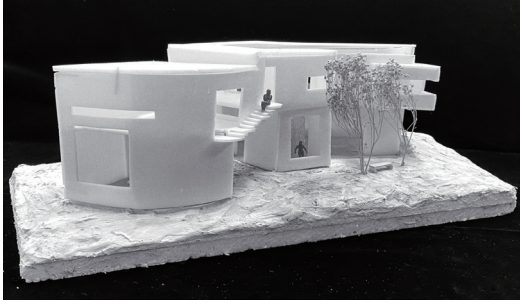
李以柔

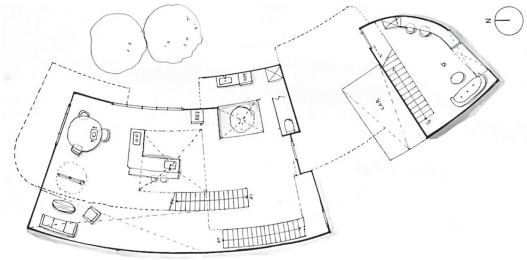
左括弧與冒號之家

diagram

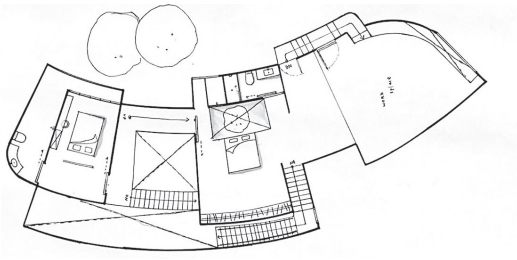




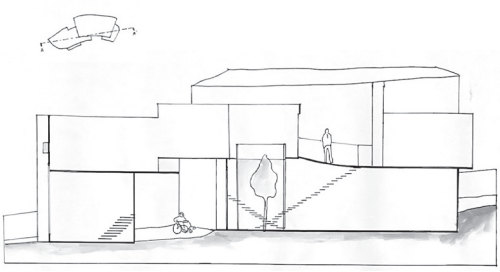




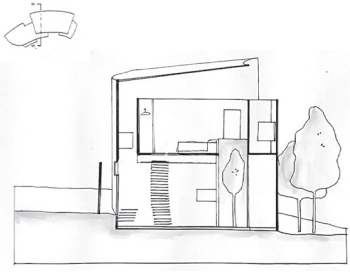
一樓平面圖 Scale=1/400cm



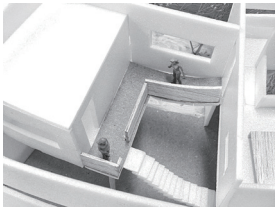
二樓平面圖 Scale=1/400cm



A-A' 剖面圖 Scale=1/400cm



B-B' 剖面圖 Scale=1/400cm



邱
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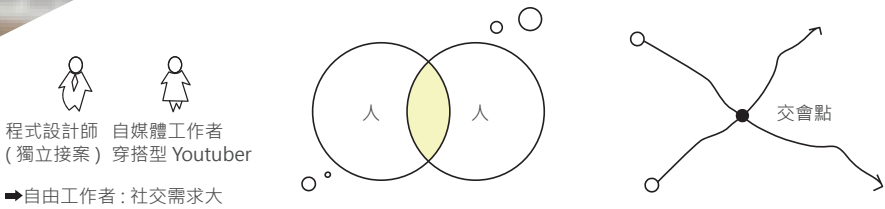
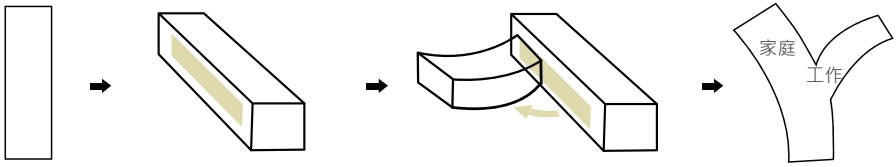
淇

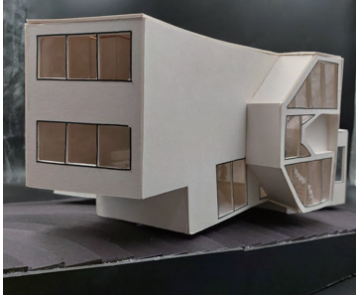
望
·
見

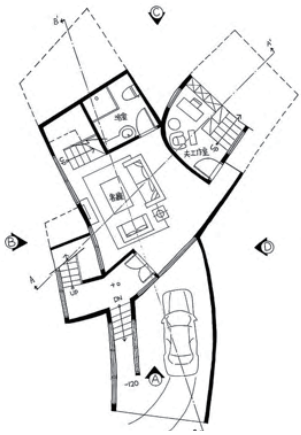


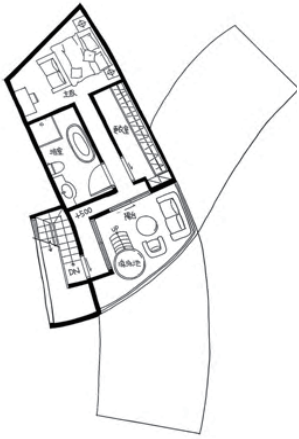
使用者分析　　社交　　邂逅

diagram









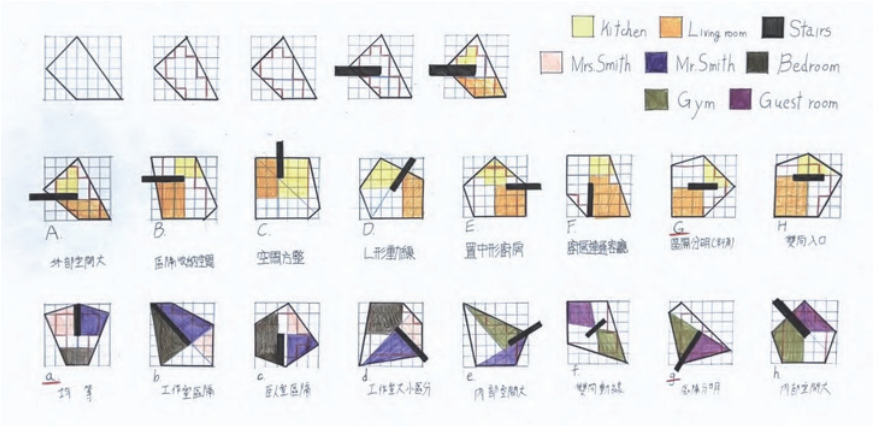
+0 plan 平面圖 Scale=1/300cm　+200 plan 平面圖 Scale=1/300cm　+500 plan 平面圖 Scale=1/300cm

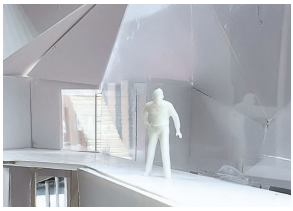
A-A' 剖面圖 Scale=1/300cm　B-B' 剖面圖 Scale=1/300cm

陳
竑
宇

攝・身處地

diagram





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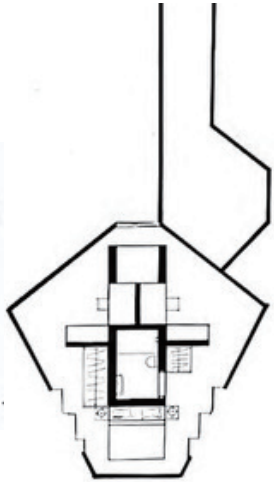
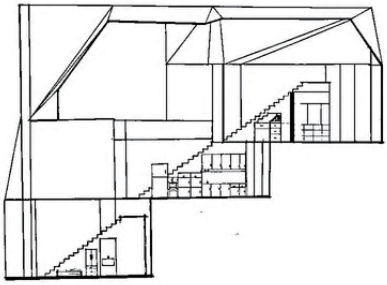
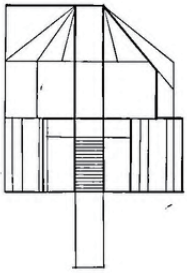
地下室平面圖 Scale=1/300cm



二樓平面圖 Scale=1/300cm



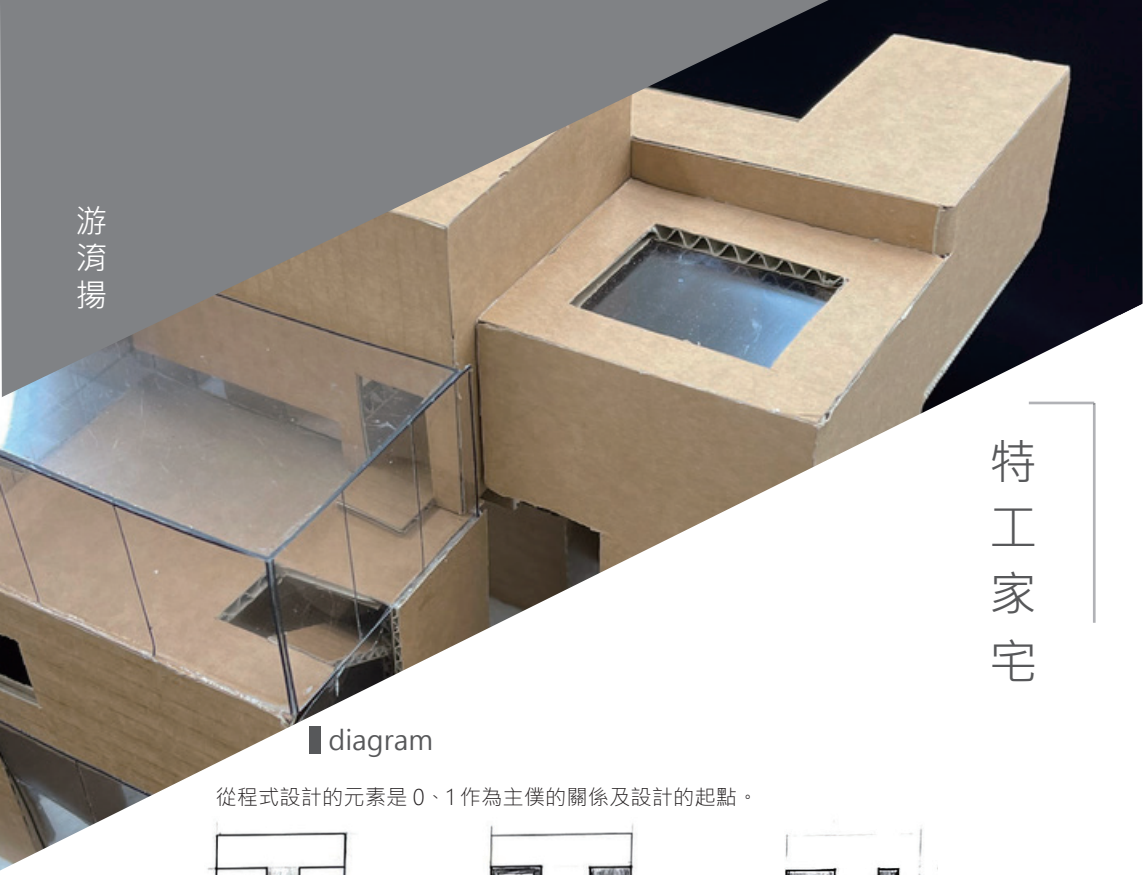
A-A' 剖面圖 Scale=1/300cm



B-B' 剖面圖 Scale=1/300cm

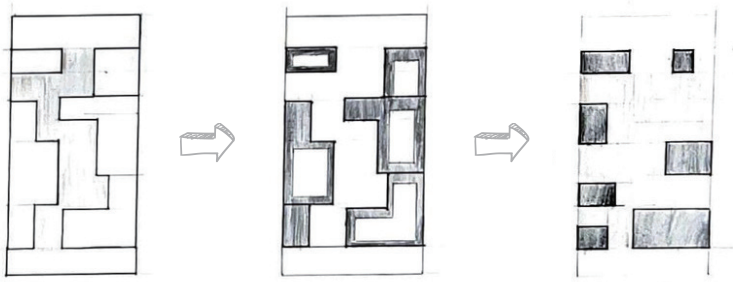
游
淯
揚

特工家宅



diagram

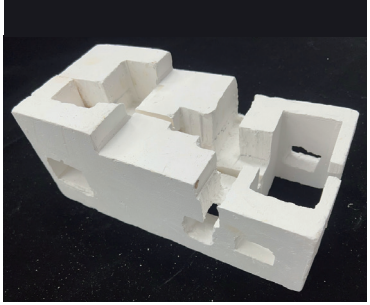
從程式設計的元素是 0、1 作為主僕的關係及設計的起點。

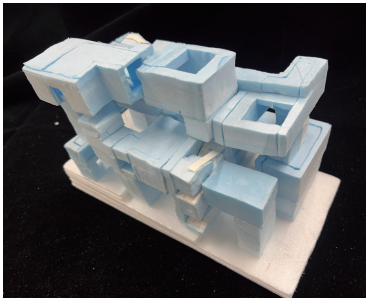


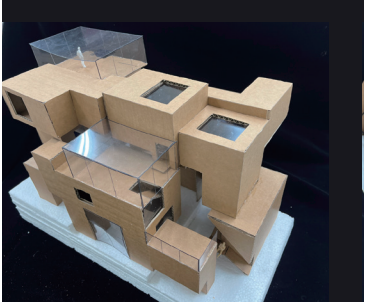
安排虛空間
並以量體圍塑空間

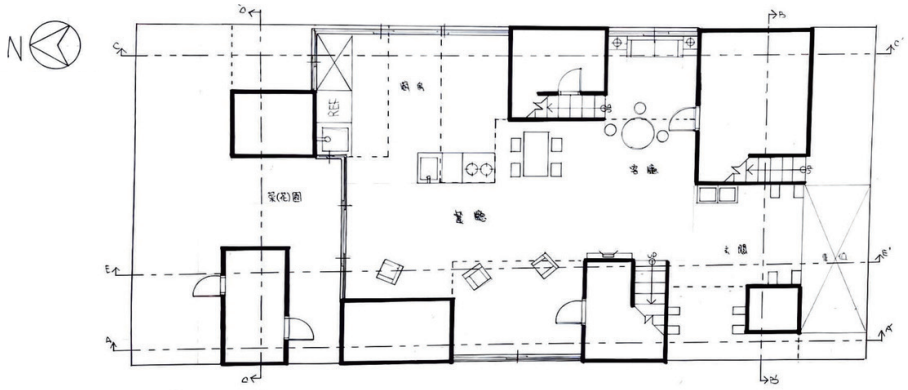
將量體切割
並安排密室

加入立面
形成新的虛空間

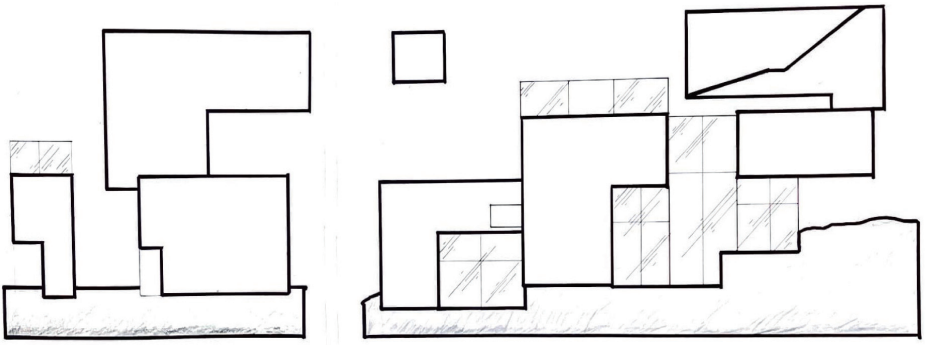








一樓平面圖 Scale=1/300cm



B-B' 剖面圖 Scale=1/300cm

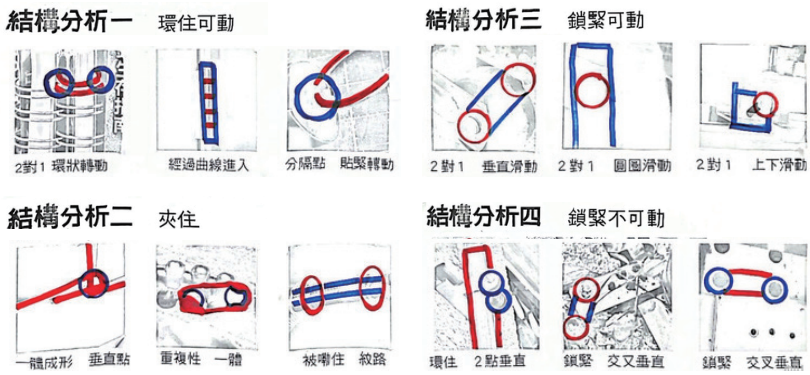
C-C' 剖面圖 Scale=1/300cm

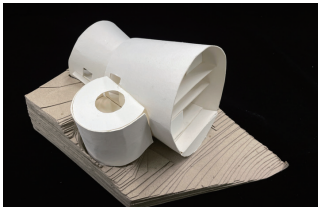
朱恩伶

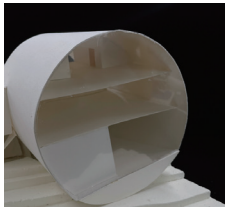
杯緣子

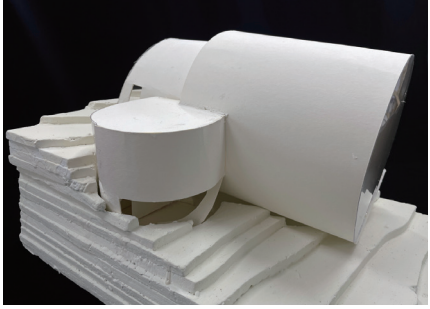
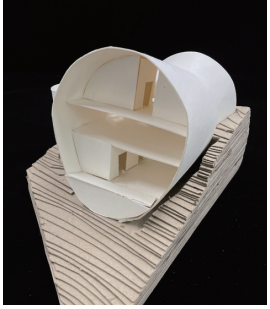
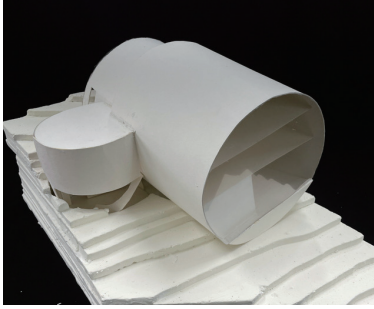
設計說明

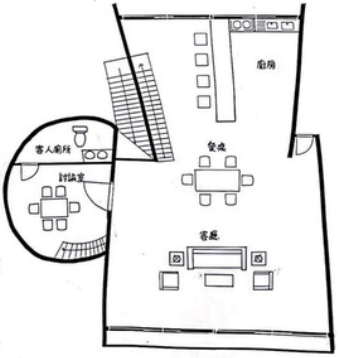
觀察生活中不同的結構，以環住可動、夾住、鎖緊可動、拉力可動，幾個結構，微觀與宏觀的方式，找出其特點，利用螺栓、紙杯製作其活動曲線與構造特色。



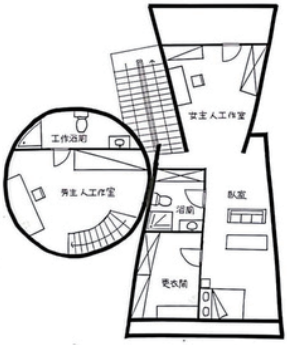






一樓平面圖 Scale=1/300cm



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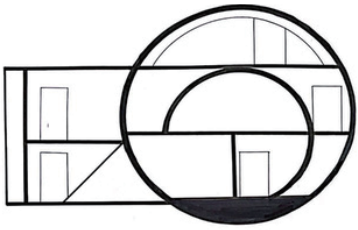
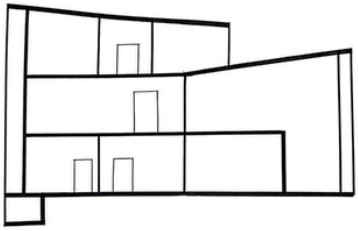
二樓平面圖 Scale=1/300cm



A-A' 剖面圖 Scale=1/200cm



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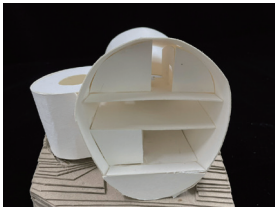
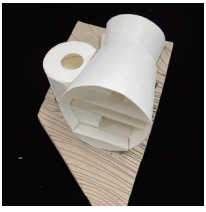



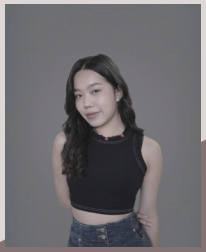
實構築競賽紀事

2023 天府建造節 暨 基準方中杯
西南交通大學第九屆建造設計競賽

指導老師 蘇育民 老師

許宸祥

許鈞凱



張芷軒

邱筠淇

許哲睿

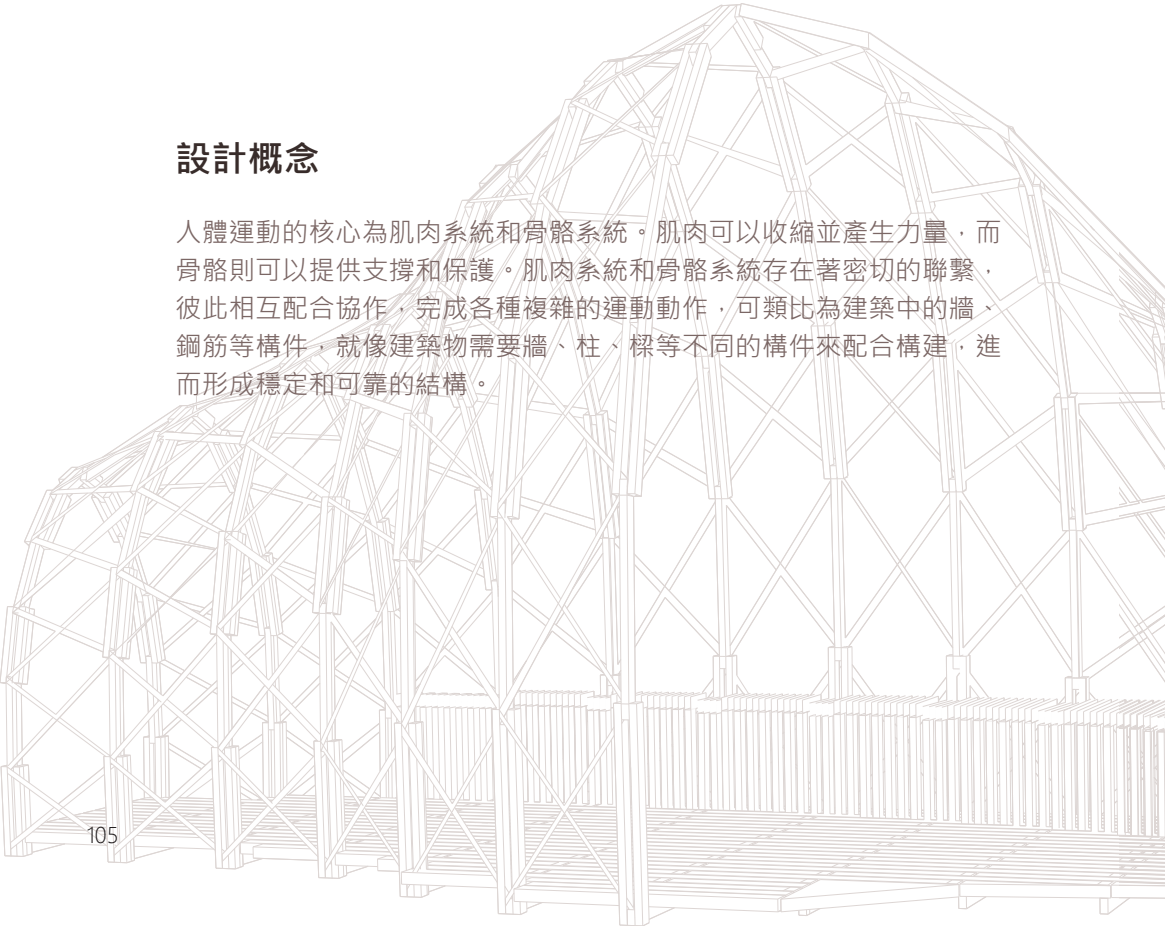
01

動機目的

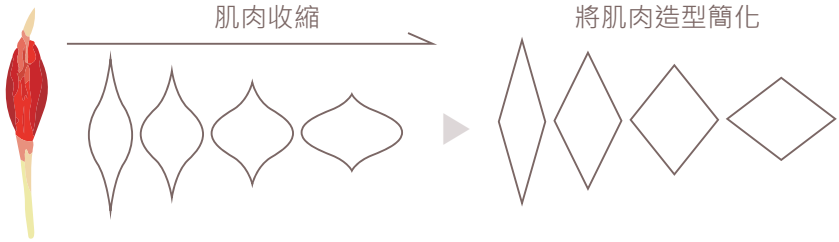
創造一個能夠吸引市民參與的公共空間，讓市民及青年更加重視運動健康，希望這個涼亭能夠成為本地青年和運動員的交流的公共空間，讓他們有機會分享彼此的經驗和知識，並在城市中傳播運動精神和青春活力，讓人們感受到運動帶來的正能量和活力。

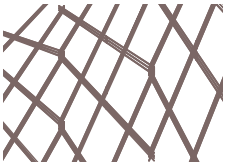
設計概念

人體運動的核心為肌肉系統和骨骼系統。肌肉可以收縮並產生力量，而骨骼則可以提供支撐和保護。肌肉系統和骨骼系統存在著密切的聯繫，彼此相互配合協作，完成各種複雜的運動動作，可類比為建築中的牆、鋼筋等構件，就像建築物需要牆、柱、樑等不同的構件來配合構建，進而形成穩定和可靠的結構。



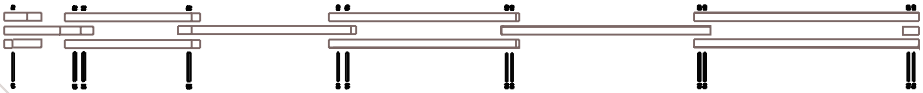
設計過程

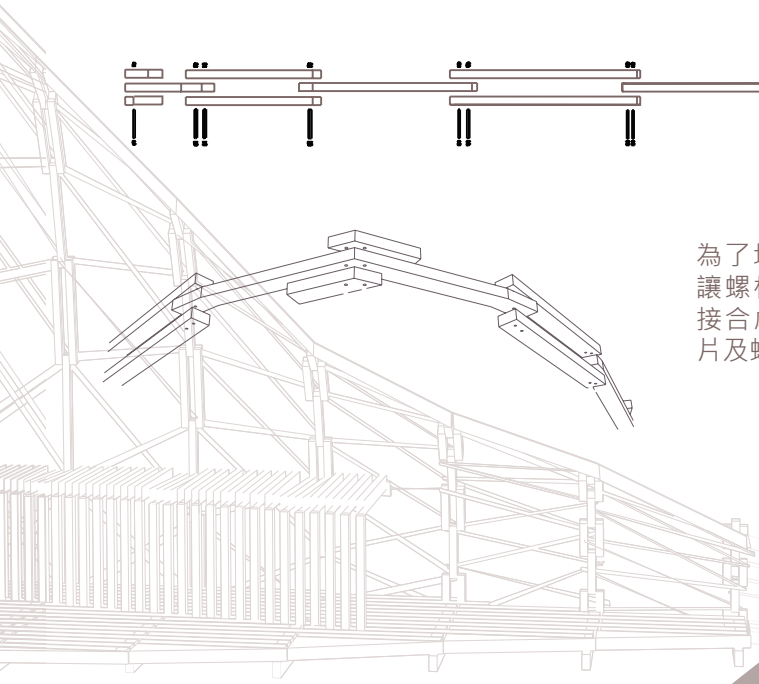




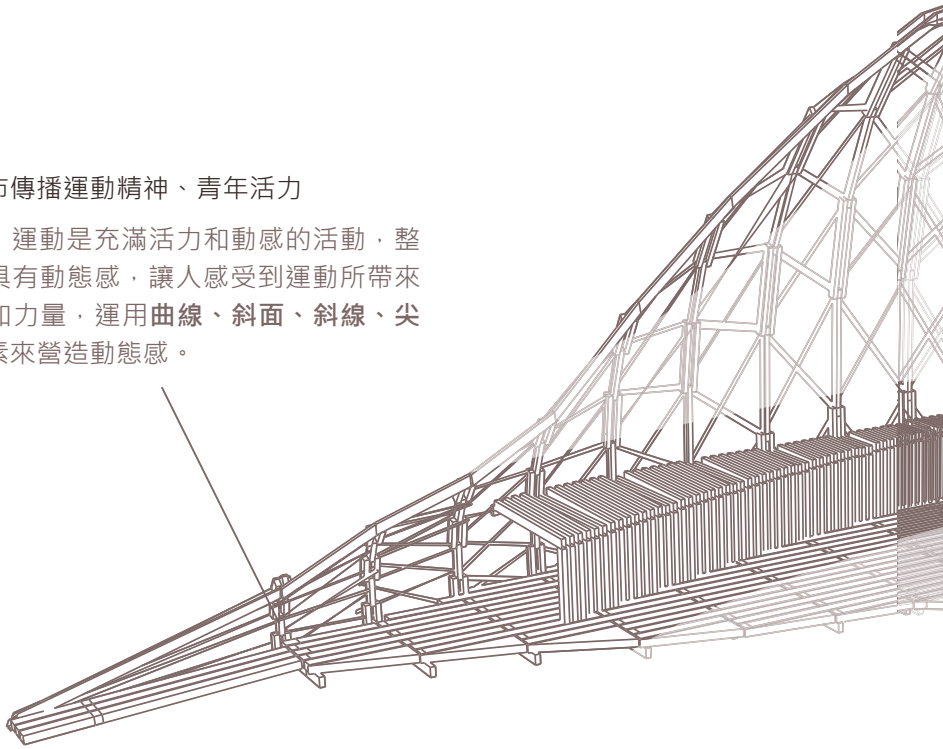
利用拱與拱之間大小間變，讓菱形造型產生大小變化，呈現肌肉收縮。

桿件細節



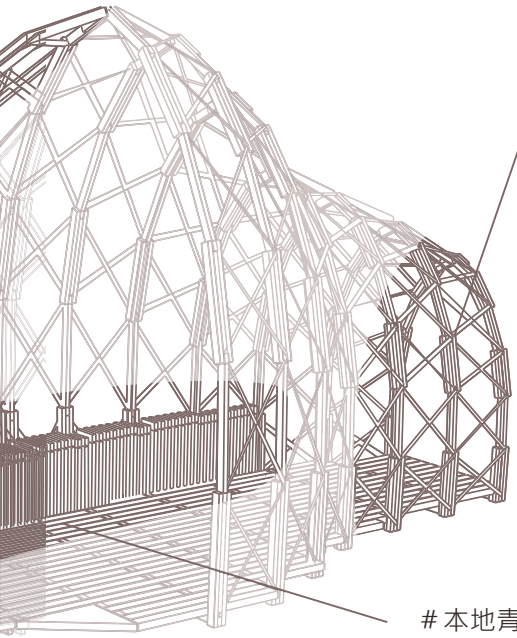


為了增加承重性依照結構方向讓螺栓作斜對角鎖固，在每個接合處以兩組 M6 螺栓配合墊片及螺帽做接合。



為城市傳播運動精神、青年活力

動態感：運動是充滿活力和動感的活動，整體造型具有動態感，讓人感受到運動所帶來的活力和力量，運用**曲線、斜面、斜線、尖端等**元素來營造動態感。

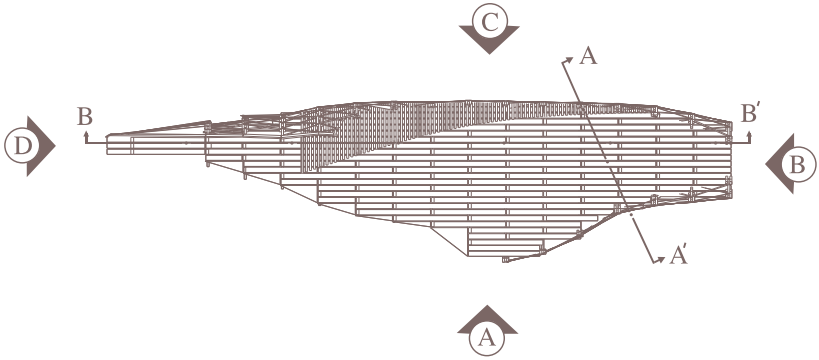


市民對大運資訊之了解

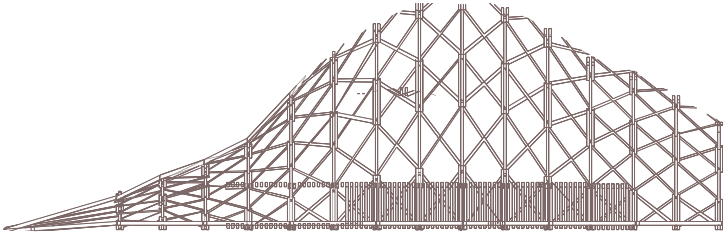
開放性：讓人感受到運動帶來的自由和開放。將建築兩側開放，讓人們可以感知周圍的環境，同時讓風穿過建築，帶來舒適感。

本地青年與運動員交流

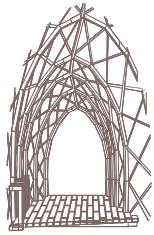
互動性：設計一個美觀且貼合涼亭造型的長椅，提供人們在這裡進行休息和交流。



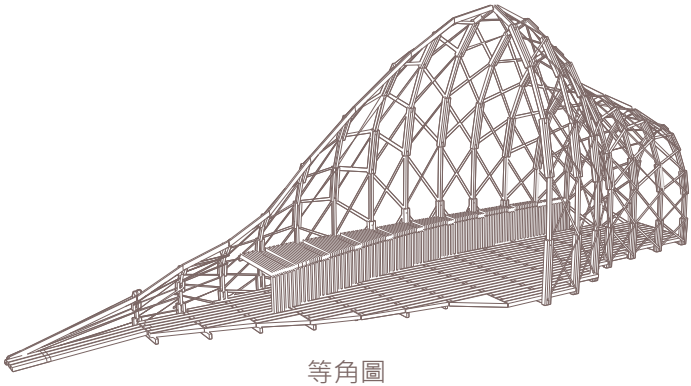
等角圖



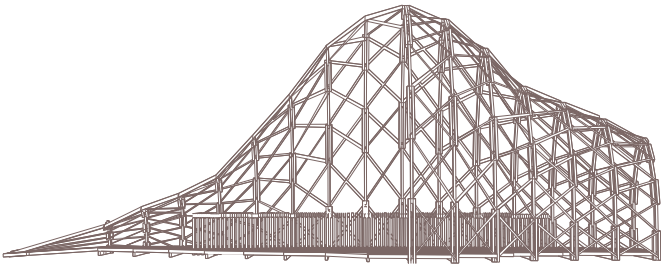
A-A' 剖面圖



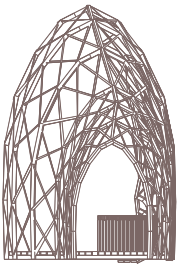
B-B' 剖面圖



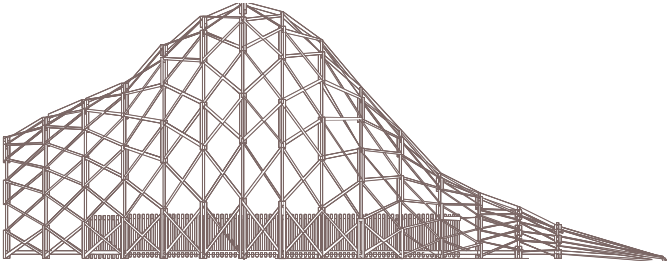
等角圖



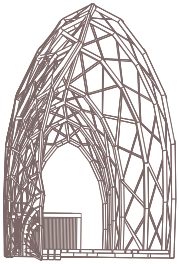
A 向立面圖



B 向立面圖



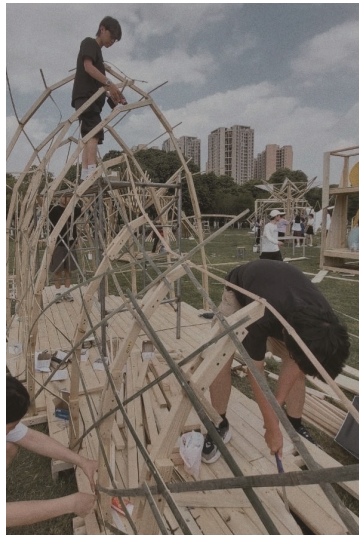
C 向立面圖



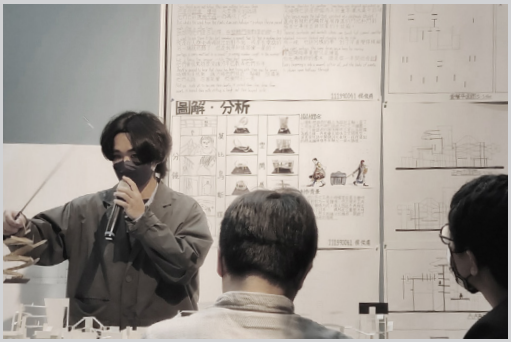
D 向立面圖

04 實作過程

式电缆卷盘



05 實作成果

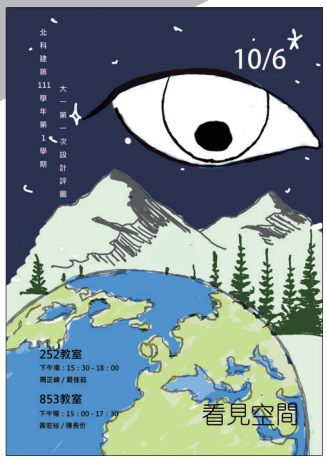

圖解・分析

SEE THE VOICE

你的動
不能意識形
你又再一次
超越自己了
帥到爆模

民國111年
1月25日
星期六
19:07

BROKEN SOUL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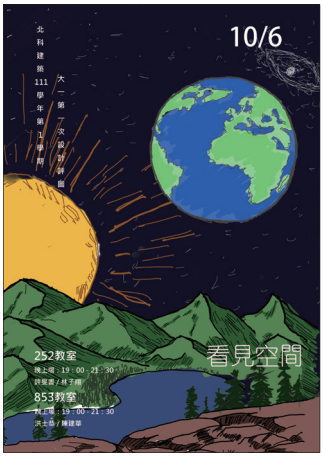
大一第一次設計評圖
10/6
252教室
下午場：15：30-18：00
周正緯 / 顧佳茹
853教室
下午場：15：00-17：30
黃宏裕 / 陳長忻
看見空間


北科建築111學年第1學期
大一第一次設計評圖
10/6
252教室
晚上場：19：00-21：30
許旻萱 / 林子翔
853教室
晚上場：19：00-21：30
洪士恭 / 陳建華
看見空間

大一期末評圖
2023.01
北科建築第111學年第一學期
大一期末設計評圖
2023.01.05(四)&
2023.01.09(一)
地點：生態小屋
Welcome To
My World.
歡迎來到 我的世界
2023/01/05 (四) 14:30-22:00
許旻萱/林子翔
陳長忻/黃宏裕
外評：王良鎮/林福寧
2023/01/09 (一) 14:30-22:00
周正緯/陳建華
洪士恭/顧佳茹
外評：黃智勻/邱于川

北科建築二學年第一學期
大一第二次設計評圖
2022
11/03
製造
空間
251教室
下午場 15:00-18:00 林子翔 / 黃宏裕
晚上場 18:30-21:30 陳建華 / 周正緯
853教室
下午場 15:00-18:00 許旻萱 / 陳長忻
晚上場 18:30-21:30 洪士恭 / 顧佳茹

北科建築 111-2
大一期中評圖
2023/03/27(一)
261教室
下午場 14:30-18:00
陳建華/陳長忻
晚上場 18:00-21:30
林子翔/蘇育民
853教室
下午場 14:30-18:00
洪士恭/周正峰/李俊柏
晚上場 18:00-21:30
許旻書/李軒/戴佳茹

2023
上下內外
工作坊
4.27
853教室
14:30~18:00 許旻書/陳建惠/戴佳茹
18:00~21:30 林子翔/黃宏裕
綠色小屋
14:30~18:00 周正峰/陳長忻
18:00~21:30 洪士恭/李 軒

當代生活新型態 - /D.I.N.K.+W.F.H./
北科建築111學年第二學期
大一期末設計評圖
2023/06/10 星期六
9:30 - 17:00
綠色小屋
許旻書/周正峰/陳建惠/李 軒/黃宏裕
853教室
洪士恭/林子翔/陳長忻/蘇育民/戴佳茹
06 2023

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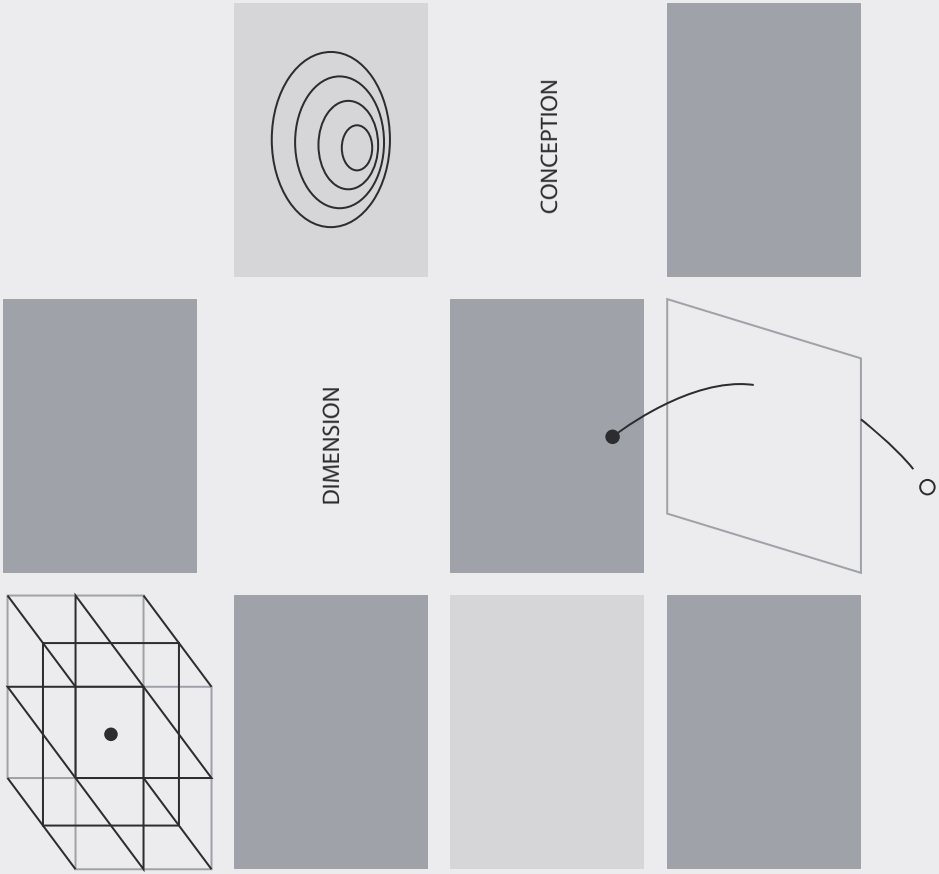
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