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Agent 2

## **Introduction**

For my second agent, I have decided to use money. Throughout the course of this essay, money changes physical forms- from electronic to paper- but it all is the same currency circulating throughout my fabric. I think that money can offer a unique perspective through the entire fabric that a single person could not. For clarity and flow, the money in this case will “speak” in first person.

## **Sayre Mansion**

As I travel up the long, winding driveway, I notice the gothic brick style of the mansion. There is an octagon-shaped room on the south end of the building. I also notice the pointed roofs that have ornate, lacy bargeboards. Behind the brick building, there is a carriage house with old stables. The carriage house is made of tan brick with more ornate bargeboards and white moldings. Attached to the north side of the building is a stable house. RHYTHMIC: mirrored architectural features between the carriage house and main mansion show a pattern.

I cross the porch and go in through the two sets of pointed doors to enter the foyer. In between the sets, there are tiles. One of the sets of doors are pocket doors, ready to be closed to protect in the mansion in case of emergency. In front of me is a wooden zig-zag staircase and on either side of me is a gothic style double parlor. There are detailed iron moldings that line the ceilings and a grand marble fireplace on my left. There are floor to ceiling windows that provide a view to the railroad tracks and Bethlehem steel. Several brass chandeliers hang over top of me.

We check in to the bed and breakfast and I make my way to the south end of the building towards the octagon shaped room. This room is actually 3 floors but once was an open library. The first floor has another marble fireplace. The ceilings have barrel vaults and are painted a brass color. The second floor of the octagon addition has gridded ceilings with ornate detailings. The grid is thick and brass, and adds weight in the small room. A portion of the grid is made of leaded glass. Finally, the third floor of the addition is a glass conservatory room. 50% of the height of the room is a glass roof that

offers a 180 degree view of Bethlehem. Before this addition was split into three separate rooms, it was a library for Robert Sayre. Sunlight was able to filter in first through the glass ceiling, then through the leaded glass in the gridded ceiling.

I spend the night and go down the zig zag wooden staircase to make my way to the dining room. This room is attached to the northern parlor, and has a brass chandelier and marble fireplace. The windows jut out in a geometry that mirrors the octagonal layout of the opposite end of the building  
RHYTHMIC: mirrored geometries in the building show a pattern. The ceilings have a white square molding.

### **Cathedral Church of the Nativity**

After breakfast, I exit the mansion and make my way to the church. We drive past the carriage house again and then get to a sloped, busy street. We cross the iron gate and make a left turn down the hill towards the church. The Cathedral Church of the Nativity is set into the topography of the hill, so the arches on the east side of the building in the ambulatory are taller than the arches on the west side of the building  
ENVIRONMENT: how the building interacts with the topography. I travel southward on Wyandotte Street and take a left turn into the church parking lot. SYNTAGMIC: Have to travel on street, then parking lot to get from one place to another  
Facing east, there is a stone tower and entrance to the church to my right. The entire building is made with squared rubble brought to course. There are lancet windows on the building and lancet doorways at every entrance of the building. A stone passageway with gridded windows connects the main body of the church to the parish house of the church. In front of these two buildings is a patio with stone stairs to step up to the patio. The arrangement of the buildings form a small courtyard to gather outside.

I walk under the rose window to enter the building through the south entrance and into the narthex. The walls are white and there are pointed arches separating the nave from the aisles. I make my way into the nave and sit at the edge of the pew closest to the center passageway. A basket is passed around and makes its way to me. I am put in the basket, and begin snaking around the pews from the north side of the church to the south side. Finally, I make it to the south side of the church near the narthex and am carried to the north side through the center passageway. I arrive at the altar and cross over a rood screen and steps to get to the choir. The rood screen has wrought-iron tracery and gold angels on top of it, and it separates the chancel and the apse.

## **Wilbur Trust Building**

After I have traveled through the church, I exit to the parking lot on the east side of the building to go to the bank so that I can be deposited. I travel south down Wyandotte Street and make a left turn on W Fourth Street. I then arrive at the Wilbur Trust Flatiron Building. It is a six-story building with a red brick and granite exterior. The first story has an entirely granite masonry exterior, and the five stories above are a mix of red brick and granite. Above the entrance is a Howard clock with granite detailings around it.

I walk up the granite steps and walk inside. I cross the marble tile floors to get to the teller. In front of me is a grand marble desk neighbored by four massive, square, marble columns. On either side of me, the walls have Italian Pavonazzo wainscotting. Above the desk is a balcony with a bank railing and mezzanine gallery made from iron. The ceilings have an intricate square molding design that mirrors the cornice of the exterior of the building, as well as the square moldings of the Sayre Mansion.

**CONNECTED:** The two buildings are being connected by their repeated architectural styles Lining these moldings is a brass colored paint. There is also a corridor on the south side of the building that leads from Broadway entrance to Fourth Street. I make my way to the back of the bank to get to the teller and finally deposit to the bank account. I am stored behind a massive door in a fireproof and burglar proof vault.

## **Conclusion**

By going through this fabric as money, we could see the circulation of each building, and the relationships of the buildings geographically to each other. We could see what type of residence was in the Sayre Mansion, how people congregated in the church, and how money and people flow in and out of the Wilbur Trust Building.