

AYN RAND, OBJECTIVISM AND ARCHITECTURE

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## **ABSTRACT**

### **AYN RAND, OBJECTIVISM AND ARCHITECTURE**

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This study aims to uncover the relationship of the objectivist philosophy of Ayn Rand with architecture. After examining the philosophical bases of Randian objectivism, and how the philosophy is related to architecture via contemporary modernism, especially the modern architectural understanding of Frank Lloyd Wright, the study concentrates on how objectivism interprets architecture. The aim here is to describe what kind of an architectural aspect inspired Rand and how Rand used architecture in order to propagate her philosophy. Objectivist interpretations of architecture simply means how objectivism's basic assumptions perceive and respond to architecture as revealed in Rand's writings. In order to understand the architectural interpretations, the focus of analysis is the objectivist literature by Rand such as fictions, movies and articles. The resultant emphasis of the analysis on the relationship between Rand's objectivism and architecture, is on the tension in architectural relations between the individual and the state, the individual and the society, and the individual and history, which are defined as against settled social and traditional values.

Keywords: Ayn Rand, Objectivism, Modern Architecture

## ÖZ

### AYN RAND, OBJEKTİVİZM VE MİMARLIK

Özpek, Burak Bilgehan

Yüksek Lisans, Mimarlık Tarihi Bölümü

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Bu çalışma Ayn Rand'ın geliştirdiği objectivizm felsefesi ile mimarlık arasındaki ilişkiyi aydınlatmayı hedeflemektedir. Rand'ın objektivizminin temel ilkeleri ve bu felsefenin, özellikle Frank Lloyd Wright'ın modern mimarlık anlayışında şekillenen çağdaş modernizm yoluyla mimarlık ile nasıl ilişkilendiği incelendikten sonra, çalışma objektivizmin mimarlık yorumları üzerine yoğunlaşmaktadır. Burada amaç, ne tür bir mimarlık özelliğinin Rand'ı esinlendirdiğinin ve Rand'ın felsefesini yaymak için mimarlığı nasıl kullandığının anlaşılmasıdır. Mimarlığın objektivist yorumları derken, Rand'ın yazılarında gözlendiği gibi, objektivizmin temel kabullerinin mimarlığı nasıl algıladığı ve mimarlığa nasıl tepki verdiği kastedilmektedir. Bu mimarlık yorumlarını anlamak için, romanlar, makaleler ve filmler gibi Rand'ın ürettiği objektivist literatür incelenmiştir. Rand'ın objektivizminin mimarlıkla ilişkisinin incelenmesi sonucunda, bireyle devlet, bireyle toplum ve bireyle tarih arasındaki, yerleşik toplumsal ve geleneksel değerlere karşı olarak tanımlanan mimari ilişkilerdeki gerilime vurgu yapılmaktadır.

Anahtar Kelimeler: Ayn Rand, Objektivizm, Modern Mimarlık

To Seval Yaman, who is the Dominique of my life and my eternal thought comrade

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## **CHAPTER I**

### **INTRODUCTION**

As a philosophy, objectivism was generated in the twentieth century by Ayn Rand. What Rand is for objectivism is as remarkable as Marx for Marxism. She was born in the Tzarist Russia as the daughter of a privileged family during the monarchy. Nevertheless, with the First World War and the Red Revolution, she and her family moved to Crimea from St. Petersburg in order to escape from the Bolshevik administration and stayed there between 1918 and 1921.

The conditions that Ayn Rand, originally Alissa Rosenbaum, experienced during the war, revolution and the first years under the Soviet administration determined the framework of her ideas. She was a rationalist girl even when she was a child. She even declared herself an atheist when she was fourteen but her tendency toward liberalism and capitalism emerged after the negative life conditions that her family experienced under socialism.

Rand's immigration to the United States of America was a turning point both for her life and objectivism because she freely expressed herself and impressed people here. She learnt history, philosophy, economics and political science and reflected whatever she learnt. She was disgusted with everything reminding the socialist Russia, even her real name which she changed in the USA. It was not only the name that was changed but also her life and the lives of the many that have believed in her philosophy.

She explained her ideas by writing novels until 1956. After 1956, she systematized her philosophy and founded institutes and published journals. There were students like disciples regarding her as a guru. When she died in 1982, there was a philosophy established, many books written and a movement organized behind her. A study on Ayn Rand and her architectural vision has to be regarded as a considerable effort since both objectivism and its aesthetical points of view have not yet been studied

comprehensively since the philosophy of Ayn Rand, i.e. objectivism, is still in the process of development.

This study aims to uncover the philosophy of Ayn Rand and its relationship with architecture. In doing so, a comprehensive research on the biography, philosophy and the literature of Ayn Rand is initially necessary because some symbolic corner stones in Ayn Rand's life and philosophy influenced her approach to architecture.

In Chapter II, I concentrate on the biography of Ayn Rand and her philosophy. Since I think her experiences have remarkable effects on her philosophy I initially focus on her life story. Ayn Rand immigrated from the Soviet Union to the United States of America and adopted her new land as a motherland. She and her family lost everything that they had had. Her days under the Tzarist era, war and revolution times and after the revolution give us clues about why she adopted the idea of egoism and the ideologies derived from it. In this chapter, I attempt to portray Ayn Rand's struggle to survive and spread out her philosophy which affected the Americans deeply.

The second part of Chapter II is about the philosophy of Ayn Rand, i.e. objectivism. There are five pillars of her philosophy which complement each other, and each pillar stresses to define the aim of existence. I discuss her ideas and interpretations on these five pillars of metaphysics, epistemology, ethics, politics and esthetics and I study to reflect the interpretations of Rand on these tenets of philosophy that have made it peculiar.

Chapter III is the main focus of this study because it deals with the architectural conceptions of Ayn Rand's philosophy. My aim here is to describe what kind of an architectural aspect inspired Rand and how Rand used architecture in her literature in order to propagate her philosophy. I separate the chapter into two parts. Whereas the first part examines what affected Rand's architectural insight the second part concentrates on the interpretations of her philosophy about the role of architecture against the state, the society and history, which in fact means against settled traditional

and social values. So, that part examines how Rand was inspired from contemporary modern architecture to develop and spread her philosophy of objectivism and the related objectivist interpretations of architecture.

In Chapter V, a general evaluation of the subject is presented as a conclusion of all chapters. Although they constitute the basic subjects in this study, the aim here is not to investigate the life of Ayn Rand, her philosophy or modern architecture in general, but to examine their relation in order to demonstrate the role of architecture in Ayn Rand's theory. It is believed that this will in turn contribute to the understanding of all these subjects of analysis, especially because a detailed study on Ayn Rand's architectural conceptions has not yet been produced.



## CHAPTER II

### AYN RAND AND OBJECTIVISM

#### 2.1 Who is Ayn Rand?

1905 was a very depressive year for Russia. In December 22, a great rebellious movement burst out in St. Petersburg under the leadership of the Menshevik leader Trotsky. Farmers, workers, civilians and whoever suffering from social, political and economical structure of Russia and Tsarist administration gathered and demanded reform legislations from the Tsar (Armaoğlu, 1995, 131). Grievances and wishes of the striking employees against the Tsar on the “Bloody Sunday” created an electrifying effect and shifted the strike to a radical point. Despite the Tsar’s promulgation of a national assembly and the recognition of freedom of speech and association, the manifesto of the Nicholas II could not fulfill the expectations of extremists demanding the abolition of the monarchy and nationalization of the lands. (Dmtryshin, 1978, 31-32-33)

Ayn Rand, whose real name was Alissa Zinovievna Rossenbaum, was born in 1905 under the voice of the approaching collectivism in St. Petersburg. She was not a member of a family supporting the anti-Tsarist movement. Tzarist era was serving the interests of her family. Rossenbaum family’s father Zinovy Zacharovich Rossenbaum had a pharmacy by which the family could have an over-standard life until 1917. (Baker, 1987, 1)



Figure 1. Alice is with her sisters in St. Petersburg.

Alice was the first daughter of the Rossenbaums. The Rossenbaum family was a Jewish family but religion did not have a remarkable and influential role in their life. Her father Zinevy Zachorovich was non-religious and her mother Anna Borisovna was perfunctorily in belief. Having grown up in such a family, Alice disputed about mysticism in early ages, and when she was fourteen she declared that she is an atheist. (Gladstein, 1999, 7) The reason how she could decide so consciously by herself in such early ages may be related to her qualified education in private schools, where she studied mathematics and logic. (Branden, 1962, 151-152)

Another contribution to Alice's personal development may be Roosenbaums' voyages abroad. These voyages and Alice's education quality enabled her to recognize the authors not only from Russia but also from several countries of the world. She decided to be a writer herself in a hotel room in London in the summer of 1914. (Rand, 1962, 162) The reason why she decided to be a writer may be related to the outbreak of the First World War and the difficulties experienced by the Rossenbaum family on their return to Russia. The uncertainty of the situation and the pessimistic atmosphere of the war might have led the nine-year old girl to express herself by writing. (Baker, 1987, 2)

1917 was the year of the end of the monarchy in Russia. The strikes burst out in the 8<sup>th</sup> of March in St. Petersburg and spread out to the whole country. After the support of officials to the rebels, the Tzar was abdicated in March 15. (Stone, 1984, 371) Indeed, the abdication of the Tzar was not exactly a transition to socialism. It was a transition from monarchy to democracy. The socialism was intended to be the following stage of the revolution by the organized “soviets”. In November of 1917 Trotsky founded the military revolution committee and Lenin promulgated the establishment of a socialist administration in Russia.

The socialist revolution in Russia would affect very negatively the life standards of the Rossenbaums. That is why the family moved to Crimea, to the city of Evpatoria, in 1918 during the civil war in Russia. Crimea was a hope for them because it was under the control of Germany according to the Breslitovsk Treaty. In 1921, after the fall of Crimea by the Red Army they returned to Petrograd.

Ayn Rand’s novel *We the Living* starts with the story of the Argounov family returning from Crimea to Petrograd. We can accept this novel as a basic biographical data for the life of Ayn Rand, telling the story of Argounovs who moved to Crimea in order to wait the salvation of Petersburg from the red administration. As Rand tells in this novel about the Argounovs, the Rossenbaums also left a luxurious house in one of the greatest boulevards of Petrograd and then lived in a shelter, listening the night bombardments and trying to understand which army invaded the city. Red Administration was maintained for five years and they returned to Petrograd, hence admitting the reality in order to begin a new life. (Rand, 1974, 11)

The first chapter of the book tells the returning psychology of the family and its pessimistic and dark atmosphere is very similar to the first chapter of the anti-utopian novel *1984* of George Orwell. As Ayn Rand wrote in the novel, 1921 was the year when Alice was registered to the University. Unlike the story in *We the Living*, however, she was not registered to the Faculty of Engineering but continued her secondary education in Evpatoria. All of her grades were “very satisfactory” except for the course on the

Soviet Constitution. (Sciabarra, 2005, 3) According to the university archives, “Alissa Zinovievna Rossenbaum had entered the university on 2 October 1921 and graduated from Social-Pedagogical Division of the Faculty of the Social Sciences of Leningrad State University”. (Sciabarra, 2005, 1)<sup>1</sup>

Rand’s university education, undoubtedly, had considerable contributions to her philosophical background. The curriculum of Rand in the university was as below:

1. General Theory of the State and the State Structure in the RSFSR (Russian Soviet Federated Socialist Republic) and the USSR (Union of Soviet Socialist Republics)
2. History of the Development of Social Forms (or Institutions)
3. Psychology
4. Logic
5. French Language
6. Historical Materialism
7. History of World-Views (Ancient Period)
8. Biology
9. History of Greece
10. History of Rome
11. Russian History
12. Medieval History
13. History of Socialism
14. Special Course: Social Movements in 14th Century France
15. Special Course: History of the Crusades
16. Modern History (“Modern” might also be translated as “Recent”)
17. Modern History of the West
18. History of Modern Russia
19. History of Pedagogical Doctrines
20. Methodology of the Social Sciences

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<sup>1</sup> Chris Mathew Sciabarra says in his archive investigation on Rand’s university transcript that the nature of the three-year department, the department of Social Pedagogy, is a part of the new social science curriculum composed of the integration of the historical and philosophical disciplines aiming to prepare students to be social science educators. (Sciabarra, 2005,1)

21. The Politics and Organization of Popular Education in the USSR
22. Special Course: History of Medieval Trade
23. Political Economy
24. Seminar in Modern History (16th Century England)
25. Seminar in Modern History (17th Century France)
26. Seminar in the History of the Middle Ages (the Medieval Estate) (Sciabarra, 2005, 3-4)

Alissa Zinovievna Rossenbaum graduated from Leningrad State University on 13 October 1924 with the Diploma Number of 1552. (Sciabarra, 2005, 2) After Rand had graduated from university in 1924, she started to work in the historical museums of Petrograd. At the same time, she attended the State Institute of Cinema Arts in order to study acting and screenwriting. (Paxton, 1998, 53)

However Rand was critical of the current condition of the country and accepted Russia under collectivism as a prison. An exemplary case for her critical position was seen when Rand was called by the House of Un-American Activities Committee in the United States for her testimony on the movie *Song of Russia*<sup>2</sup> in 1947. The dialogue between Rand and the representative John McDowell was as follows:

**Rep. John R. McDowell:** You paint a very dismal picture of Russia. You made a great point about the number of children who were unhappy. Doesn't anybody smile in Russia any more?

**Rand:** Well, if you ask me literally, pretty much no.

**McDowell:** They don't smile?

**Rand:** Not quite that way; no. If they do, it is privately and accidentally. Certainly, it is not social. They don't smile in approval of their system.

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<sup>2</sup> The movie *Song of Russia* was produced in 1943 in the U.S A. It is based on the story of Leo Mittler. The movie is about the love between a famous American symphony conductor and a charming Russian girl. They visit a collective farm where people are happy. They are portrayed as pleasant from collectivism; the peasants sing and dance. The lovers marry but the Nazi invasion starts just after they get married. The peasants and lovers resist the Nazis by using the methods that people used to realise the revolution in Russia such as molotov cocktails.

**McDowell:** Well, all they do is talk about food.

**Rand:** That is right ([www.noblesoul.com/orc](http://www.noblesoul.com/orc))

Alissa's desperation about Russia turned into hope after she took an invitation letter from her relatives Lipsy and Portnoy families living in Chicago in the United States of America. Although it was intended as a visit, Alissa should be aware that she would never turn back to Russia because the main principles associated with U.S.A, such as the right for life, liberty, and pursuit of self happiness, were the basis of an excellent government in her mind. (Gladstein, 1999, 9)

The antipathy of Alissa to socialism can be understood from her decision to change her name. Since she does not want to remember anything from her life in Russia she took a nick name after she left the country. The new name of Alissa Zinovievna Rossenbaum was "Ayn Rand". (Gladstein, 1999, 9)

The reason why she took the name Ayn is explained as related to the rhyme of "Ayn" to "mine". Another reason is related to the fact that Alissa celebrated her 21<sup>st</sup> birthday in Berlin, Germany. So the word "ein" in German was chosen as it means one in English, which could have been chosen as a reaction to collectivism. Another claim on the nickname "Ayn" is that it rhymes with the name of the Finnish author "Pine". (Gladstein, 1999, 9) However Rand's response to a fan's letter asking the meaning of Ayn clarifies the reality:

Your letter inquiring about the origin of my name has been forwarded to me. In answer to your question, I must say that 'Ayn' is both a real name and an invention. The original of it is a Finnish feminine name. ... Its pronunciation, spelled phonetically, would be: 'I-na.' I do not know what its correct spelling should be in English, but I chose to make it 'Ayn,' eliminating the final 'a.' I pronounce it as the letter 'I' with an 'n' added to it. (Berliner, 1995, 40)

Despite the claims that the surname "Rand" comes from her typewriter, the reality is different. As Rand herself explained to the New York Post the word "rand" is the

abbreviation of her family surname. ([www.ari.org](http://www.ari.org))

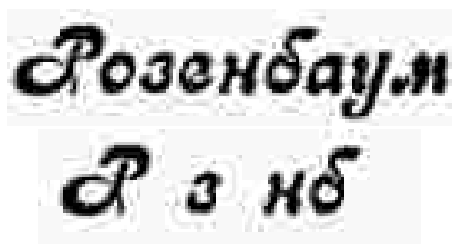


Figure 2. The complete form of the name “Rossenbaum” is above, and the abbreviated form is below.

When Ayn Rand, with her new name, arrived at the United States she had only fifty dollars in her pocket and the idea of being a scenario writer in her mind. Fortunately, she found a job at the “DeMille Studios” in Chicago where she worked until the Studio went bankrupt. It was there that she met her husband Frank O’Connor in 1926. (Branden, 1962, 173)

Frank O’Connor is the man to whom Ayn Rand’s novels *Fountainhead* and *Atlas Shrugged* were dedicated. Nathaniel Branden, a very close friend of Rand between 1950 and 1968, told in a personal interview that Frank O’Connor was a very passive man, “not intellectually inclined and not motivated by any powerful purposes in any sense”. (Gladstein, 1999, 9) The marriage of Rand and O’Connor continued until O’Connor died in 1979 when he was eighty two years old. (Gladstein, 1999, 9)

In 1928, the studio where Ayn Rand was working closed, which simply meant that both Rand and O’Connor found themselves unemployed. It was then that they made a trip to Mexico during which they got married in the spring of 1929. So Ayn Rand’s citizenship status was legalized and her official name was recorded in the U.S as Alissa O’Connor. (Baker, 1987, 7)



Figure 3. The O'Connor couple is at the garden of their house in 1951. The house was near Tarzana and designed by Richard Neutra.<sup>3</sup>

Having lost her job in the studio, Rand worked in unqualified jobs until selling her screenplay, *Red Pawn*, to the Universal Pictures in 1932 for 1500 \$. (Branden, 1962, 185) She then started to work for several other studios. Her first play *Penthouse Legend* would be produced in Broadway and she completed her first novel *We the Living* during those years. (Gladstein, 1999, 10)

In 1934 Rand and O'Connor moved to New York in order to work on the play of *Penthouse Legend*. Then a problem occurred between Rand and the producer. Rand was reluctant for the changes of the play despite the producer. She had to give a battle on her

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<sup>3</sup> Richard Joseph Neutra (1892-1970) is regarded as one of the most influential modern architects. He worked with Erich Mendelsohn when he was a student in Berlin. Then, he went to USA and worked at Wright's office. Lovell House (1927), Kaufmann Desert House (1946), More House (1952), Emerson Jr. High School (1938) in West L.A., Palos Verdes High School (1961) and the Fine Arts Building at Cal State Northridge (1961) are among his important works. (Encyclopedia AnaBritannica)



play. Another frustrating development was that she could not sell her new novel *We the Living* to any publishing house. (Baker, 1987, 10)

Ayn Rand could only publish the book *We the Living* by MacMillan in 1936. The book sold 3000 copies and was interpreted as “good reading and bad pleading”. 1936 was the year when she decided to start a new book telling the existence struggle of an architect. That is why she took an unpaid typist job at the architectural office of Eli Jacques Kahn. Her aim was to learn the literature of architecture that she was aiming to use in her fiction. (Baker, 1987, 17)



Figure 4. Rand had this photograph taken for the promotion of her book *We the Living* that was published in 1936.

The book that Rand was working on was *Fountainhead* and its contract was signed in 1941 and the financial situation of Rand stabilized after the publication of the book. When *Fountainhead* was published in 1943 and attained a popularity, Warner Bros. offered 50.000\$ for the movie rights of the fiction. The first thing Rand did after taking the money was to purchase a new coat and eat a 65 cent dinner at the local restaurant instead of the 45 cent dinner that she ate every day. (Baker, 1987, 14)

The year 1950 was very important in terms of the development of the “objectivist” movement by a letter coming from a nineteen-year-old psychology student Nathaniel Blumenthal (later Branden) that impressed Rand very much.<sup>4</sup> After that letter a very close interaction started between Nathaniel and Rand, as can be understood also from the fact that the first edition of *Atlas Shrugged* was dedicated to both Frank O’Connor and Nathaniel Branden. (Gladstein, 1999, 14)

Nathaniel Branden was from Canada. What we know about him is his disorientation from and alienation to the society. When he read the book *Fountainhead* he legalized his distance from the society by relating to the heroic character. Branden dedicated his mind to objectivism because objectivism was glorifying whatever the society saw as a lack on his personality. (Walker, 1999, 141-142)

The meeting of Nathaniel and Rand opened a new page for objectivism. University students having common interests in *Fountainhead* gathered around Rand and constituted a class, learning and spreading out the philosophy of Rand. The center of the group was Barbara and Nathaniel Branden who married in 1953. There were close friends and relatives of Barbara and Nathaniel at the center of the movement who were called as “the class of 43”. (Gladstein, 1999, 14-15)

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<sup>4</sup> Rand mentioned about Nathaniel in an interview as follows:

As to Nathan, I thought he was a genius from the first evening. And I really mean genius. In that sense, I have never pronounced that judgment on someone I know, not that immediately, not that objectively. ... From intelligence alone, it’s not yet enough for the title genius. You know what’s necessary there? It’s a creative intelligence, it has to be an initiating intelligence, not merely philosophical or abstract or quick to understand or being able to deal with abstractions. ... When you conclude that someone is really a genius, it’s total independence, the first hand look of a creative mind, a mind that is constantly active on its own power. ([www.barbarabranden.com](http://www.barbarabranden.com))

This paragraph is taken from the personal web site of the Barbara Branden (Weidman) who was the wife of Nathaniel Branden and the author of the book *Who is Ayn Rand?*. Barbara Branden gives a particular a link to answer Rand since both Nathaniel and Barbara were excommunicated from the objectivist movement. So the aim of this paragraph under the title of “Barbara’s Answer to Ayn Rand” is to underline the inconsistent attitudes of Ayn Rand. See [www.barbarabranden.com](http://www.barbarabranden.com)

1943 was the publication year of *Fountainhead* that inspired the university students commonly and the book was the reason why they were with Rand.<sup>5</sup> In 1957, *Atlas Shrugged* was published and it made an igniting effect on the enlargement process of objectivism. Nathaniel Branden formulated the basic principles of objectivism and prepared a program composed of twenty lectures which were taught first in 1958 in New York Nathaniel Branden Institute. (Gladstein, 1999, 14)

The times following the publication of *Atlas Shrugged* and the spreading out of the reputation of Rand and the efforts of Nathaniel Branden to organize a new objectivist movement caused a new closed cultural circle to emerge which was getting larger every day. For example, in 1967, Nathaniel Branden Institute graduated 25.000 students and the number of persons in the mailing list of the Institute was 60.000. (Walker, 1999, 43)

The enlargement was too fast and some questions then appeared in the minds of people on the “cult” characteristics of the Nathaniel Branden Institute. The questions turned to claims that Rand was treated here as a “guru”, her books as holly books and the protagonists as the model.<sup>6</sup> That simply meant that the ideology of objectivism was eradicating the individualistic tendencies of people despite it was defending individualism.<sup>7</sup>

The people, who claimed that Ayn Rand was a guru and her movement was a cult,

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<sup>5</sup> What the students in the objectivist movement had in common was that they had been introduced to Rand during their teens. For example, Barbara Branden read *Fountainhead* at the age of 15. (Walker, 1999, 11)

<sup>6</sup> People gathering around Rand were accepting her books as holly books and reread them in order to stabilize their thinking system. That was a compulsion feeling. For example, there were people who reread *Atlas Shrugged* 35 times. (Mack, 1997).

<sup>7</sup> Nathaniel Branden says in an interview that, “If people did not get it, we only had two responses: it is useless to talk; go and read *Atlas Shrugged* and *Fountainhead*. And then, if the books converted you, we will do the polishing with you. If not, the hell with you.” (Branden, 1996)

systematized the unofficial doctrine of the movement as follows:<sup>8</sup>

1. Ayn Rand is the greatest mind since Aristotle and the greatest human being who ever lived.
2. *Atlas Shrugged* is not just the greatest novel of all time, but the greatest achievement in human history.
3. Rand is the ultimate authority on what thoughts, feelings, and aesthetic tastes are appropriate to human beings;
4. Nathaniel Branden is worthy of only a marginally less status than Rand, his name ranking with Aristotle's. (Walker, 1999, 145)

Despite such “cult” claims, objectivism performed very successful years between 1950 and 1968. In 1960, Rand received a Doctor of Humane Letters at Lewis and Clark College and she gave lectures in prestigious universities such as Harvard, John Hopkins and MIT. She was also a regular speaker at the Ford Hall Forum in Boston. (Gladstein, 1999, 16)

The *Objectivist Newsletter*, a four-page monthly magazine, was published for forty eight issues between 1962 and 1965. Rand's new book *Virtue of Selfishness* was published in 1964. The same year she started radio broadcasts called “Ayn Rand on Campus” from the Columbia University. The most popular magazines made interviews with Rand. In 1966 *Objectivist Newsletter* was renamed as *The Objectivist* and became a 16-page monthly magazine. *The Objectivist* was published until September 1971 when it became the *Ayn Rand Letter*. In 1966, *Capitalism: The Unknown Ideal* was published in which the articles of Rand's inner circle were also available. (Baker, 1987, 20-21)

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<sup>8</sup> Another claim is the invisible intervention of the objectivist society on the private lives of the members. Marriages between the members were encouraged by Rand because she believed that the most rational men and women of the city were gathering in the Institute. On the other hand, the divorces may be realized because of the transformative attitude of the cult. For example, Murray Rothbard, a very famous economist, says that he was warned by Nathaniel Branden to persuade his wife in not to believe in God. (Rothbard, 1999, 20)

However, 1968 was the year of “great schism” in the objectivist movement. It was also a very remarkable breaking point in the life of Ayn Rand, when she excommunicated two of her closest assistants, Nathaniel and Barbara Branden, from her movement.<sup>9</sup>



Figure 5. Nathaniel Branden and Ayn Rand in 1955.

The separation in the objectivist movement caused the diminishing of the movement. Leonard Peikof, the new heir, of Ayn Rand did not have the ability to conduct the movement as effective as Nathaniel Branden. In 1971, *The Objectivist* was replaced by the four-page *Ayn Rand Letter*, published fortnightly. As it can be understood from its name, it was a letter from Ayn Rand in which she was interpreting the national and

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<sup>9</sup> Rand wrote an article in the May issue of *The Objectivist*, titled “To Whom It May Concern”, and announced that “Nathaniel Branden and Barbara Branden are no longer associated with this magazine, with me or with my philosophy. ... I repudiate both of them, totally and permanently, as spokesman for or of Objectivism”. (*The Objectivist*, 1968) Barbara Branden and Nathaniel Branden wrote responses to the letter of Ayn Rand that condemned them. Nathaniel’s letter responded the criticisms of Ayn Rand on the loss of Nathaniel’s interest on objectivism, firstly, and said that he was working for his academic articles on psychology. Secondly, Nathaniel Branden answered the claims of Rand on the financial exploitation by revealing some of the accounting records. The third part was about how the attorney of Rand wanted him to abdicate all financial and administrative duties, and the fourth chapter of Nathaniel’s letter was the defense of Barbara against the accusation of Rand. The fifth part is the most interesting part, which is on the response to the claims of Ayn Rand about her intellectual exploitation. According to Nathaniel, the real reason why Rand accused him of behaving immoral and unfaithfull to her is the other woman in his life. (Gladstein, 1999, 18)

world affairs. The magazine run eighty-one issues until 1976 and seventy-seven of them were written by Ayn Rand whereas four were written by Peikoff. (Baker, 1987, 25)

When Ayn Rand began to feel unhealthy, the fortnightly published *Ayn Rand Letter* was turned into a monthly magazine. The death of her husband Frank O'Connor accelerated Rand's collapse. In March 6, 1982, she died in her Manhattan apartment, possibly because of lung cancer (Baker, 1987, 25) when there was only a professional nurse with her. She was buried next to Frank O'Connor at the Kensico Cemetery in Valhalla, New York. (Wolfgang, 1982)

## **2.2. What is Objectivism?**

### **2.2.1. Bases of Objectivism**

Objectivism is the name of the philosophy which was developed by Ayn Rand. The philosophy took its roots, firstly, in the novels of Rand and after 1957 when her last novel *Atlas Shrugged* was published, it maintained to develop by Rand's journals and philosophical books.

According to Rand there are five pillars of a philosophy as a concept. The first one is the "metaphysics" examining the existence. The second pillar is "epistemology" dealing with the perception ways of the human being. The third one, "ethics", is the system of the values determining the choices and behaviors of the human being. "Politics" is the fourth pillar of the philosophy which concentrates on how people should treat others according to the answers that ethics gives. The fifth and the final pillar of philosophy is the "esthetics" which is based on the satisfying human conscious. (Rand, 2005, 11-12)

The first pillar of the philosophy, **metaphysics**, is briefly the unquestionable given. Any event in which there is no human intervention, such as natural events, is the subject of metaphysics. So metaphysics concentrates on the existence of the world and its "identification codes" which are without the will of the human being. For example, a

mountain or a river is metaphysically given and they have their own identification which existed without any will of the human being. However, the natural subjects can also be formed in order to serve the aim of the humankind. In doing so, the only rule is to know how to do that. That is necessary because the formation of nature directly depends on accepting the formulas of how to take it under domination.

**Epistemology**, as the second component of philosophy, simply means the methodology of attaining knowledge in order to transform the metaphysically given. Epistemology is interested in the human will which creates the “human made” objects from the naturally given. So, the concept perceiving the nature and shaping it is the “knowledge” and “knowledge” is the consequence of “reason”. According to Rand, the reason “is the ability taking, defining and integrating the materials which are perceived by the human senses. By that, the reason improves its knowledge level from perceptual level that animals also have to conceptual level that peculiar to him by integrating the perceived material to abstracts and concepts”. (Rand, 2005, 102) So, the reason is the only guide for the human being to reach the knowledge which transforms the naturally given to the human made.

In order to make the argument clear an example can be given. The mountains and rivers are metaphysically given materials. On them there is no human will and human intervention. Human reason epistemologically can integrate the materials and transform mountain and river to a bowl in order to eat his soup. Indeed the civilization is a concept indifferent to the integration and interpretation of naturally given materials. In doing so, reason is the only guide for him. Time includes an evolution process of human reason. That evolution process is the evolution of the interpretation of the metaphysically given. Whereas people were using water and soil in order to produce a simple bowl in the sixteenth century, people can produce today fiber-optic wire systems by using water and soil as well.

So, the methodology of Rand in order man to survive is knowledge which is the product of the human reason and logic. Human reason is in evolution since the start of history

because as time passes, the interpretation of knowledge and formation of metaphysically given changes. That is simply what we call the development of civilization.

The third point of the philosophy for Rand is **ethics**. Ethics is simply the set of values leading choices and behaviors. According to Rand, “Ethics is the system by what humankind can decide what is true and what is wrong; what is good and what is bad”. (Rand, 2005, 100) Rand denies the “**absolute ethic**” theory of Immanuel Kant which refers to an unquestionable and conceivable ethic philosophy. Instead of that, Rand believes that there is no controversy between reason and ethics. Ethics is not a mystic dimension of life that prevents daily surviving activities. Ethics is rational and disputes the altruistic tendencies. Self interest is the base of “**rational ethics**” for Rand and the value for conducting self interest is summarized in *Atlas Shrugged* briefly as follows: “I swear, by my life and my love of it, that I will never live for the sake of another man, nor ask another man to live for mine”. (Rand, 2003, 43) According to Randian ethic philosophy, ethics is rational and incorporates the values as logic-objective-self esteem. She says that:

My ethic, namely logical ethic, includes only one axiom; there is existence and it includes only one choice “living”. Humankind should accept three concepts as administrative values; logic-objective-self esteem. Logic is the only knowledge means of him. Objective is the choice of the happiness by that means (logic). Self esteem is the humankind’s being free from doubt that his/her mind has the credential to think and his/her personality is worthy to be happy. The meaning of that is the worthiness to live. (Rand, 2003, 460)

Nevertheless, there are people confusing the ethical principle of the Randist philosophy with pragmatism. Indeed that is a humiliation for Rand. Rand does not defend that everything what makes a person happy is ethical. Rand argues that a human being should conceptualize his/her principles and no matter what society thinks and political authority legislates he / she should not give up to live according to these principles. These values are the last stage of human brain and giving them up due to the pressure of society or state makes people immoral. The humankind may survive by living pragmatically; by adopting every rule making him / her happy; but the point making the



humankind philosophically exist is his/her values and consistency on defending these values, because the basic reality is the reasonability of acts not the benefits.

The fourth pillar of Rand's philosophy is **politics**, dealing with how the human being uses the power perspective of political authority, namely state, among the others by regarding the ethical principles. According to Rand, the basis of politics is the individualistic rights, namely capitalism. The reason why Rand defends capitalism is that she regards capitalism and basic rights as the only political order to provide people to pursue their happiness morally, adequately and equally. Under capitalism and under the warranty of basic rights, such as the right to determine self speech, belief or life, the human reason and the human morality can reveal.

Capitalism is indispensable for Rand because she says that

A rational brain does not work under the pressure, can not moderate his conception of reality to the order of any one else. It can not ignore his knowledge and view of reality for anyone else's threats, desires, plans or welfare. (Rand, 1967, 11-34)

So, human reason should be free to think his/her self interest. That freedom is the basis for the development of civilization. Only then does the human desire become unrestricted, which simply means that the human reason certainly finds the ways to transform the metaphysically given into the human made. Both freedom and competition that comes with freedom are the dynamics for the development of civilization.

**Esthetics** is the fifth and the final pillar of philosophy, and according to Rand, it deals with the art, which should be based on metaphysics, epistemology and ethics. Art concentrates on the needs of human conscious. Rand says that "Art is recreation of reality in accordance with the artist's metaphysical value judgments". (Rand, 1975, 45)

In *The Esthetic Theory of Ayn Rand*, Torres and Kamhi argue that the recreation that Rand mentions is not same thing as what Plato said, i.e. "what the artist does is the

equivalent to merely holding a mirror up to nature”. (Torres & Kamhi, 2000, 191) Instead, Rand says: “By recreation I do not mean copying, but neither do I mean creation, in a mystical sense. I don’t mean going contrary to reality. I mean creating that which could be real that which is consistent with reality”. (Rand, 1975, 45)

David Kelley and William Thomas are two prominent art philosophers of objectivism who examine the “recreation of reality” as a concept. They say in their article titled “Why Man Needs Art” that: “The artist conveys a view of reality that is selective, a view of reality that highlights what the artist considers interesting, striking, important, essential, typical, or ideal. The artist represents the world, not as it is in every respect, as a journalist or historian would report it, but “as it might and ought to be.” Thus the artwork is a concrete embodiment of the artist’s philosophy, and the viewer or listener responds to it as such. If the philosophical ideas implicit in the work are congruent with our own, we tend to feel a sense of recognition and affirmation that we experience as profoundly meaningful. It is the portrayal of a world fundamentally re-envisioned that gives great art much of its power. (Kelley & Thomas, 2004, 1)

In the article philosophers give five premises in order to reach the point where “man needs art”. Premise 1 states that man needs philosophy because philosophical understanding of the values is the base for a full life. We should follow these principles to achieve such values if we aim to choose our actions wisely. Philosophy, in other words, must guide our actions. But it can do so only if one experiences philosophical convictions not merely as ideas or notions but as facts. If a philosophy is to guide man’s actions, the meaning of its principles must be experienced as real. This is Premise 2.

Premise 3a claims that one’s fullest experience of reality is the perceptual awareness of concretes. Our basic form of awareness is the sensory perception of concrete particulars.

This inductive premise (Premise 3a) gives us grounds to infer Premise 3: To experience fully the reality of an abstract idea, one must experience it in a concrete, perceptible form. From the information summarized in Premises 1, 2, and 3, with the addition of the

straightforward fact that a philosophy is an abstract idea, we can deductively infer Premise 5: Man needs to experience his philosophy in a concrete form.

Now we can see how art fits into human needs. Since the making of art involves the representation and embodiment of values, it is straightforward to conclude that: Works of art concretize philosophical ideas. This is Premise 4. In the most profound and distinctive art these ideas are, as Rand noted, fundamental judgments that capture important philosophical issues. In a novel, we can see these judgments in the essential nature of the characters and the moral choices they make. A novelist in presenting a scene also performs in words the judgment that a painter or sculptor employs: in choosing to present a figure in a certain light, in choosing significant symbols, in highlighting some features and obscuring others, he communicates a sense of what is important, fascinating, worthy of regard. Even such stylized art forms as music and dance involve using the media of sound and motion to present an emotion-like sense of the world and of life.

Premises 4 and 5 together give us the conclusion that “Man needs art.” (Kelley & Thompson, 2004, 2-3)

As it will be seen at the following stages while examining the architectural perspective of Rand, she disputes the immense abstractions. She argues that art is a recreation of reality, not a concept evaporating reality and creating an abstract imagined world. Because art is to concretize the abstract ideas, it brings the abstract ideas into the real world and explains the abstract with the real and the concrete. However, art should not try to explain the concrete by using the abstract.

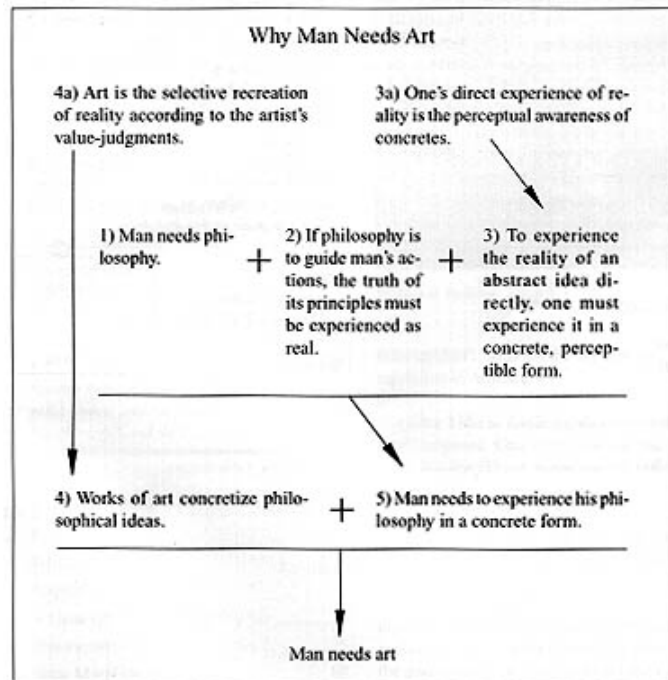


Table 3.1 The diagram showing why man needs art.

To conclude, we can summarize the five basic principles of objectivism as the identification code in metaphysics; the superiority of reason in epistemology; the rational egoism in ethics; capitalism and basic rights in politics, and the metaphysical value judgment in esthetics.

### 2.2.2. Objectivism and the Struggle of Human Being

Objectivism, as a philosophy, developed in the modernist atmosphere of twentieth century. Its development in the twentieth century enabled Rand to explain the roots of her philosophy by referring to the evolution of the human being in history. According to Rand, the development of civilization parallels the evolution of the human being. That evolution, of course, is not a physical evolution but a mental and social one. Indeed, the evolution is the story of emancipation war of human reason. So the basis of that evolution process is the superiority of human reason and each stage of that process is related to the bases of her philosophy. Rand says that:

Three values to which people embraced for centuries but now all of them collapsed are mysticism, collectivism and altruism. Mysticism as a cultural power died at the Renaissance time. Collectivism as a political idea died during the World War II era. Coming to altruism, it never survived. It is a fatal poison at the blood of the western civilization and human being could survive only if he does not believe or carry out it. But it caught human kind. And it is the murderer to which people must challenge and overcome. It is the real subject that people should prefer. If a civilization really wants to survive the thing that people have to refuse is the ethics of altruism. (Rand, 2005, 99)

Three concepts that Rand discusses in that paragraph symbolizes religion, state and society; namely, epistemological, ethical and political dimensions of her philosophy. According to Rand, humankind's freedom struggle started firstly against religions and God. Religions were humiliating the human being. Rand illustrates the domination of God on humankind in the novel *Fountainhead* while describing the temple that Howard Roark designed. She says that:

It seems as if a deliberate malice had reversed in this building every conception proper to a religious structure. Instead of being austere enclosed, this alleged temple is wide open, like a western saloon. Instead of a mood of deferential sorrow, befitting a place where one contemplates eternity and realizes the insignificance of man, this building has a quality of loose, orgiastic elation. Instead of the soaring lines reaching for heaven, demanded by the very nature of a temple, as a symbol of man's quest for something higher than his little ego, this building is flauntingly horizontal, its belly in the mud, thus declaring its allegiance to the carnal, glorifying the gross pleasures of the flesh above those of the spirit. (Rand, 2003, 376)

The challenge to religion simply means the rejection of the ultimate rules prevailing upon the human reason. The human being is not the object of the universe, but is the subject of the universe. No ultimate rules of any religion can restrict or lead the human being in his acts. The only guide for the human being is the reason. Rand says that "Reason of human is the basic means for human being to survive. Life is given to human but no survival. A body is given but endurance is not. Reason is given to him but no content. ... Human being should think in order to survive". (Rand, 2003, 451)

What Rand wants to explain is the superiority of human reason. The human being should not accept any other value system guiding him/her except reason. Rand's philosophy accepts the knowledge coming from reason as the only means for the transformation of the naturally given to the human made. In doing so, Rand argues that no one should refrain his/her brain to accord him/herself to a religion.

According to Rand, the other concept that the human being should fight against is collectivism, namely the state. According to her, the state, as the political authority, is a very significant threat during the emancipation process of human mind. Ayn Rand, as a person who experienced the Soviet administration, defends that the state is the enemy of the individual and his/her values. She is not an anarchist, but she defends the intervention of the state as little as possible. She believes that the state is an instrument of politics, and politics deals with how a social system's principles should be in accordance with the ethical principles.

Rand accordingly says that:

A person who wants to defend the free society, namely capitalism, should know that the base of free society is rights of individuals. And a person who wants to conserve individual rights should grasp that capitalism is the only system able to cover individual rights.... Right of life is the source and right of property is the means of all rights. There can not be any other right to exist without the right of property. Human being has no means to maintain his own life by his own effort if he has not got any right to be owner of his effort and labor. Human whose products are seized by others is a slave. ... The source of individual rights is not the hymn law or code of congress but law of identity. "A" is "A"; human is human. Rights are the existence conditions of human nature for human to live suitable to human honor. If a human will live in the world, he has got the right to behave according to his free will, he has got the right to work for his own values, he has got the right to preserve the products of his labor. (Rand, 1967, 320-28)

According to Rand, governmental planned economies are immoral because they punish the working and producing people. What is moral for Rand is a person's living only for

his/her interests. In doing so, the basic criterion is achieving that by oneself, by not expecting anything from the state. Living for him/her, producing for him/herself, determining the methods while producing according to his/her own preferences and consuming whatever he/she attained is the basic and the inviolable right of humankind.

The problems of other human rights such as the freedom of expression, the freedom of press etc. are all related to the problem of property rights since the main property is the human body and its existence.

Three fictions of Ayn Rand concentrate on how the intervention of the state spoils the life of people. Her first novel *We the Living* is the story of the Russian revolution of 1917, by which the state expanded against the privacy of individuals. Decision such as how a citizen uses his/her house, or which job he/she will prefer, belongs to the state instead of individuals. The novel *We the Living* emphasizes the holiness of the privacy and its inviolability.

Another novel *Anthem* is about why freedom of expression should not be restricted by the state. In that novel, the invention of electricity happens coincidentally and state officials dispute and order the inventor to be arrested. According to Rand, these kinds of restrictions are remarkable obstacles for the development of civilization.

The third and the most influential novel by Rand is *Atlas Shrugged*, which asserts that government intervention is a punishment for the intelligent and hardworking people. It states that the more intervention the more discouragement for the entrepreneurs. So, the government interference again prevents people to produce more.

Consequently, according to Rand, the human being gives another battle against the state. The battle given against collectivism and its conductor the state is the second level of human reason's and human freedom's evolution story.

Human being's third destination at freedom battle is the one given against the society

and its values. The concept that Rand uses, i.e. “ethic of altruism”, refers to the main way of existence for a human being who is serving society. Rand denies that and says: “What is the ethic system of altruism? The basic principle of altruism is the refusal of humankind’s right to exist for him; and defending the serving others as the only reason for his/her existence and the self sacrificing is the highest moral duty, virtue and value”. (Rand, 2005, 100)

Rand’s argument on the independence from society and its values is directly related to her emphasis on the virtue of individualism. According to Rand, the human being should think of only his/her own benefits and satisfying the others is self-treachery. It is called as treachery since Rand argues that there are two levels of consciousness: The first one is “perceptual consciousness”, which means being conscious of what is perceived by five senses. The perceived can be changed according to time, mood, place, and society. There is no human accumulation on the perceived one. Nevertheless the second level is the “conceptional consciousness”. It is the consciousness type which is independent from senses. It is directly related to the capacity of human mind. Capacity of human mind conceives some values which are called as principles. These conceived values are not affected by senses, time, mood, place, society, state, religion, traditions and cultures. Principles belong to the human being, and no concept like religion, state, and society can prevail upon these principles. (Rand, 2005, 60-76)

The novel *Fountainhead* is the story of an architect who gives a struggle against classical architecture which is supported by society. Modern architecture defines the basic principle of Howard Roark, who is the protagonist of the novel. He defends his conceptual principles despite the expectations of contemporary society. In the novel Howard Roark is the pioneer of the development of modern architecture. The escalation of modern architecture depends on the consistency of Howard Roark in defending his conceptual values.

At the final chapter of *Anthem*, what the protagonist says after he found a new house very far from the dictator, collective and altruist city is like a manifesto of Rand on



individualism and liberty:

Here, on this mountain, I and my sons and my chosen friends shall build our new land and our fort. And it will become as the heart of the earth, lost and hidden at first, but beating, beating louder each day. And word of it will reach every corner of the earth. And the roads of the world will become as veins which will carry the best of the world's blood to my threshold. And all my brothers, and the Councils of my brothers, will hear of it, but they will be impotent against me. And the day will come when I shall break all the chains of the earth, and raze the cities of the enslaved, and my home will become the capital of a world where each man will be free to exist for his own sake.

For the coming of that day shall I fight, I and my sons and my chosen friends. For the freedom of Man. For his rights. For his life. For his honor.

And here, over the portals of my fort, I shall cut in the stone the word which is to be my beacon and my banner. The word which will not die, should we all perish in battle. The word which can never die on this earth, for it is the heart of it and the meaning and the glory.

The sacred word: EGO. (Rand, 2003, 65)

According to Rand, state, traditions, social solidarity, religions or any kind of relationship which is not the result of human reason is invented by the human being in order to hide human insufficiencies. She says that: “You, complaining that strong crashing the weak in a free market; you, regarding the intelligence of them as a threat to your modest livelihood; crying that we are afraid of competing with the over-intelligent people, look at the future. ... when the government of plunderers collapses, when they deprived of your best slaves, when this government transforms to weak chaos as the mystical east civilizations, when fragments as the pieces of robber gangs, when the defenders of sacrifice withdraws; we will return”. (Rand, 2003, 537-40)

The architect Peter Keating, who is a character in the novel *Fountainhead*, can not show any deviation in his art. What he does is pretending what has been built before. Indeed, the aim of Rand by calling him “keating” is to create a rhyme with “cheating”. His weakness on defending his values, reason and ability is the basic reason why he has a tendency to integrate with the society and traditions. He is loyal to the classical

architecture as opposed to Howard Roark who insists on the modern architecture. Indeed, the aim of calling him as “howard roark” is to create a rhyme with “hard rock” in order to emphasize his loyalty to his principles as opposed to Peter Keating (Baker, 1987, 51). Rand says that the following while explaining the psychology of Keating on working on a project to attend a contest:

He felt nothing but immense uncertainty when his sketches were ready and the delicate perspective of a white marble edifice lay, neatly finished, before him. It looked like a Renaissance palace made of rubber and stretched to the height of forty stories. He had chosen the style of the Renaissance because he knew the unwritten law that all architectural juries liked columns, and because he remembered Ralston Holcombe was on the jury. He had borrowed from all of Holcombe’s favorite Italian palaces. It looked good...it might be good...he was not sure. He had no one to ask. (Rand, 2003, 185)

In the novels of Rand, if one of the characters is portrayed as weak and untalented, he or she certainly needs the society and the state. Weak and untalented characters are always in the effort of being a piece of the whole, i.e. the system or the society, in order to hide their incapability. For example, Rand describes how Peter Keating became successful in the Architect Guy Francon’s office as follows:

The men in the drafting rooms loved Peter Keating. He made them feel as if he had been there for a long time; he had always known how to become part of any place he entered; he came soft and bright as a sponge to be filled, unresisting, with the air and the mood of the place. His warm smile, his gay voice, the easy shrug of his shoulders seemed to say that nothing weighed too much within his soul and so he was not one to blame, to demand, to accuse anything. (Rand, 2003, 45)

The integration tendency of the human being with the state, society and traditions is also a subject of Nietzsche. Nietzsche defends that rules of religion, society and state are founded by the people who are weak and oppressed by the strong ones. The *übermensch* of Nietzsche is a type of human being who can survive without being in the need of

society, traditions and state.<sup>10</sup>

Nietzsche's influence on Rand is obvious. Both of them argue that there are two kinds of people: The first group is the strong, intelligent, having the desire to maintain life, and ability to protect him/herself; and the second group does not demonstrate the will of life, survival energy and its values. Instead of competing with the strong, the second group has invented religion, religious rituals, tradition and its values, state as an

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<sup>10</sup> Nietzsche says:

My work is providing an instance, a noon in which humankind would conceive his own conceit, look at past, look at future, emancipate his/her self from the sovereignty of priests and coincidences, ask the questions of why and for what in an unity. My work is linked with the compulsiveness of such a comprehension; its consequence. Human being could not find the true path automatically; its administration is not divine because the instinct humiliating and enforcing to deconstruction is the degenerated power of human being. Human being misled that power and took under pressure of the most sacred values. So, the question "what is the base of traditional values?" is a very vital question for me because the future of human being depends on that. Desiring to believe that whole existence is conducted by the best hands; Bible, only one book, says that the divine wisdom leading the human destination is the final authority and no need to think more on that simply means in the literature of the reality that, the situation is completely the reverse of that, human being is conducted by the worst hands of the most incapables, most cheaters, most revengers. People, called as holly person, running down the world; making the people blushed does not want the reality that they are administration the world to reveal. Priest, including philosophers with new costumes, have domination not only in a religious group but in general. The hostility against the selfishness and the respect to the unselfish is the sign of the acceptance of the wish of deconstruction as a tradition. In this subject I regard what I dispute as a malevolent microbe. However, the world is thinking different than me. A physician does not believe an antagonism like that because whole organism degenerates even if the less important part of it denies to self protection; power consolidation and unification. Physician wants the degenerated part to be cut or excluded. He does not admit any compromise, solidarity or feeling sorry for it. On the other hand, what priest wants is the degeneration of the whole. Thus, he conserves the degenerated one in return of it to take under the domination. The concepts valid for traditions like god is used to deconstruct the human being in physiologically, isn't it? If the effort of self-protection, in other words effort of flourishing of life power, is prevented; bloodlessness is accepted as an ideal; the humiliation of body is regarded as the consecration of soul, isn't that giving rise to degeneration? The tradition was collapse of balance, resistance to natural motivation namely "meleesness" until now. I started a war against the unselfish tradition by the dawn. (Nietzsche, 2003, 74-75)

equalizer because it needs the protection of tradition, social values and state in order to be able to survive.

Consequently, the Russian philosopher and author Ayn Rand constructed a philosophy with reference to metaphysics, epistemology, ethics, politics and esthetics. She defined metaphysics as a given without human will. Human reason and the human being's exploration, invention and interpretation of knowledge is the only way to transform the naturally given into the human made. Ethics is the consistency and loyalty to human reason and its conceptualized principles no matter what the social, political and traditional atmosphere is. Capitalism and individual rights are the bases of politics, in which the human being can perform activities of his/her reason freely and morally, and by which the human being can pursue his/her own interests. Esthetics is the concretization of the abstract concepts. On this basis, Rand defends that human reason is in an evolutionary line which is also the struggle of the individual against religion, tradition, society and state. This struggle is between people who have the strength to continue their life by their own will without the help of a supra-organization or set of values, and people who need these because they are incapable to live by themselves. In other words, it is the struggle between people having principles to transform and dominate the nature without contemplating any external values except their purpose and people creating absolute values in order to hid their insufficiency against nature.

## CHAPTER III

### OBJECTIVISM AND ARCHITECTURE

In this part I am going to examine how objectivism conceives architecture and what architecture symbolizes for Rand and her philosophy. In analyzing the relationship between Rand's objectivism and architecture, it is necessary to understand architecture as against the state, society and history. However, the question why objectivism especially emphasizes architecture to consolidate its own philosophical base should initially be clarified. That is why, before dealing with the relationship between architecture and Rand's objectivism, I am going to examine the emergence of objectivist philosophy as a critical ideology in relation to socio-political as well as the architectural features of the period in general, but especially in the United States of America.

In doing so, firstly, in order to understand architecture's position in relation to the state, I am going to deal with the relationship between dwelling and individualistic rights from the political point of view. Since Rand approaches to the state very skeptically in terms of rights and freedoms of individuals, she makes symbolic descriptions expressing that the relationship of privacy and the inviolability of dwelling is directly related to the immunity of basic individual rights. Then, the triangle of human being, society and architecture will be examined. As it is mentioned at the previous chapters, Rand accepts society as an obstacle in front of the philosophical existence struggle of individuals. The third point is the relation of architecture to the historical evolution of human being. In that context, I am going to emphasize some points about modern architecture and its relation to human being's independence from traditions and social values.

That simply means that modern architecture is the symbol for Rand to define her *übermensch*. It has to be stated out that Rand's ideas on architecture can not be isolated from the modernism of the era in which she lived. When we look at the timeline of

Rand, her architectural vision can be explained by examining the contemporary architectural developments. As also stated in the interpretation of modern architecture in the novel *Fountainhead*, “A new architectural movement has appeared in European countries especially in Germany for a long time.” (Rand, 2003, 532) By that, Rand aims to emphasize the influence of German and European Modernism on architecture in the USA, which is a clear proof to assert that Rand’s architectural ideas are in line with contemporary developments in the field.

Modernist understanding and approach had become widespread and effective from the beginning of the twentieth century. Contemporary economic, social and political transformation altered the thought patterns of people. Similarly, Rand’s architectural views are the product of the modern times. Her democratic, individualistic and anti-traditionalist interpretations of architecture are the reflections of the endeavor from the liberal point of view to fulfill the needs and expectations that emerged after modernism.

### **3.1. Why Objectivism? Why Architecture?**

Before dealing with the philosophical explanations of objectivism’s architectural conceptions, the question why objectivist literature was inspired by architecture has to be discussed. In doing so, the coincidence of the contemporary rise of the modernist understanding in architecture and that of objectivism is a point of analysis.

Objectivism is related to and also resulted from the individualist philosophical and political ideas in the 20<sup>th</sup> century. In other words, objectivism reinterprets the earlier individualistic views. On the other hand, revival of individualism was a reaction to the rise of collectivism in the first half of the century. So, it was not an unexpected event that Rand pioneered an individualist movement since she and her family had lost their status after the October Revolution in Russia. Moreover, it was not unexpected that such an individualistic movement emerged in the United States of America since there were either authoritarian or totalitarian regimes in most other parts of the world during the 1920s, the 1930s, and the first half of the 1940s. The U.S.A was one of the democratic

countries during the foundation years of objectivism.

The bi-polar world that was established after the Second World War emphasized a clear distinction between liberal capitalist western oriented states and socialist totalitarian states. The ideas of Rand on the foundation philosophy of the United States of America gained importance in this context because the “cold war” era that followed the Second World War was based on differences of ideas and related philosophical as well as socio-political positions. Rand’s advocacy of liberal democracy received interest as the tension increased between socialist Soviet Union and liberal Unites States. (Armaoğlu, 1995, 419-420)

Relatedly, modern architecture, the other parameter of analysis, developed during the first half of the 20<sup>th</sup> century in diversified perceptions and philosophical reflections. The question to be dealt with here is which architectural interpretation of modernism directed objectivist understanding

We can easily say that Randian objectivism was clearly impressed by Frank Lloyd Wright and his architectural philosophy. Frank Lloyd Wright was a member of the young Chicago architects group designing houses in organicist tradition under the spiritual leadership of Louis Sullivan. Wright, as the most brilliant member of the group, was stimulated and guided by the theory of “pure design” that was the main subject of the lectures and discussions at the Chicago branch of the Architectural League of America around 1901. (Colquhoun, 2002, 51)

Wright’s ideas became very influential in American architecture in the following decades. His basic principles of influence, imitation, transformation and parallelism, were played out not only in America but also around the world. He made a remarkable impact on the evolution of modernism, not only in the United States of America but also in Europe. (Alofsin, 2004, 281-294)

Wright’s design ideas especially on housing became very effective in the housing boom

and the expansion of the American suburb after the Second World War, contributing to the powerful impact of Frank Lloyd Wright in the definition of a modern life created through modern architecture. (Alofsin, 2004, 281, 294)

Wright's shadow, as a very influential architect at the development of modernity both in America and in Europe, can easily be observed at every point of architectural perceptions of objectivism. Even David Harriman, the editor of the *Journals of Ayn Rand*, conceded that Wright's mentor Sullivan served as the concrete inspiration for the character of Roark's mentor Henry Cameron in *Fountainhead*, and that "In the basic architectural principles and in his fight for modern architecture against tradition, Wright served as a model for Howard Roark". (Walker, 1999, 318)<sup>11</sup>

Rand herself refers to Wright's philosophy in her journal by drawing from his *Modern Concepts Concerning an Organic Architecture*: "Individuality is sacred. Let us dedicate this republic to multiply and elevate that quality in all art and architecture in all men in all life". She also refers to the *Taliesin Journal* of Wright: "We are all possessive and egoistic. But neither "possessive" nor egoistic need be inglorious. There is probably no suitable economic system not founded upon human egotism". (Walker, 1999, 319)

In order to understand profoundly why Rand was inspired from Wright and why she used architecture to propagate her understanding, Wright's ideas on the philosophy of

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<sup>11</sup> Moreover the story of Howard Roark has many resemblances with the life story of Frank Lloyd Wright. The first common point is the university lives of both. In the novel, Howard Roark did not graduate from the faculty legally. He gave up the school when he became a fourth year student and went to Chicago to study modern architecture. He legalized his profession by taking a document from the association of architects. Wright, similarly, did not have a legal diploma of architecture. He attended the engineering department at the University of Wisconsin due to the absence of the department of architecture and he left the university in order to examine the new structures in Chicago. As Roark did, he worked as a technical painter. Another point making people to think that Roark may be referring to Wright is Wright's love of the wife of one of his clients, who is Gail Wynand in the novel and E.H. Cheney in real life. So Dominique Francon in *Fountainhead* is Mamah, with whom Wright had a very fluctuating relation as Howard and Domique have in the novel. (*Encyclopedia AnaBritannica*)



architecture should be examined. Rand was right when she pointed out the philosophical dimension of Wright since he defines his architecture as an extension or a reflection of democratic ideas. On that point, Wright has the same point of view with Rand on the foundation values of the United States of America. In his book *Future of Architecture* Wright states the nine basic concepts of his architecture and adds “democracy” as the tenth one.

According to Wright democracy should be included in his architectural dictionary because the declaration of the independence of U.S.A regards individualism as the victory of democracy. Wright says:

Because our Declaration of Independence saw democracy as the gospel of individuality and saw it as above polemics or politics, probably a definition of the word democracy should be added to this lexicon of nine words. Therefore a tenth. Democracy is our national ideal. ... Not yet well understood by ourselves so not yet realized. But we are a new republic professing this ideal of freedom for growth of the individual. Why not cherish it? Freedom is not to be conceived as numbered freedoms. It true, freedom is never to be conceived in parts. Freedom is of the man and is not accorded to him or ascribed to him except as he may require protection. For that purpose government -as protection- exists, not as a policy maker. Democracy is thus the highest form of aristocracy ever seen. Aristocracy intrinsic. (Wright, 1953, 350-351)

The point that Wright brings his architecture to the foreground by linking his understanding of organic architecture to the democratic ideals has a congruent approach with both political and existentialist ideas of Rand. Wright says that

Anyone may see by our own absurd acts and equivocal policies how confused we are by our own ideal when we proceed to work it out. But the principles of organic architecture are the center line of our democracy in America when we do understand what both really mean. ... Only by the growth and exercise of individual conscience does the man earn or deserve his “rights.” Democracy is the opposite of totalitarianism, communism, fascism or mobocracy. But democracy is constantly in danger from mobocracy – the rising tide of as yet unqualified herd-instinct, that was “mechanized mediocrity”, “the conditioned mind instead of the enlightened mind”. (Wright, 1953,

As mentioned before, Rand puts the humanbeing at the center of the life and conceives life as humanbeing's struggle for freedom. According to Rand, free capitalism was necessary but not enough for individualist existence. As Wright, Rand also argues that people deserve their rights by the growth of individual conscience and the conscience grows under democracy.

Ayn Rand's relation to Wright was not limited to sharing philosophical understandings but they also met and exchanged ideas in the post-war period. In 1945, Ayn Rand was invited to Wright's famous home at Taliesin east. The invitation was interpreted to show that Wright had read and heartily approved *Fountainhead*. It is also known that Wright even designed a house for Rand to be built in New York. Unfortunately, it was never built but Rand and O'Connor bought instead a house near Tarzana in the San Fernando Vally that was designed by Richard Neutra.<sup>12</sup> (Baker, 1987, 15) Apparently, Rand was following the architectural ideas of Wright by choosing a house designed by Neutra in the countryside, a setting that Wright would have approved.<sup>13</sup>

Wright's concept of "pure design" also inspired Rand very much since by that concept Wright concolidates his individualist ideas. According to Wright, as many other modernist architects of the period, the relation between form and function should result with the dominance of function. In other words, form is determined by function, not the reverse. Still, Wright differentiates his approach from the conventional understanding: As Wright explains under the title of "Form follows Function",

This is a much abused slogan. Naturally form does so. But on a lower level the term is useful only as indicating the platform upon which architectural form rests. As the skeleton is no finality of human form any more than grammar is he "form" of poetry,

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<sup>12</sup> *House and Garden Magazine* featured this house in a 1949 article, describing in some details its aluminium-covered steel walls, its black marble floors and its moat. (Baker, 1987, 15)

<sup>13</sup> However, it should be pointed out that Rand left this house and started to live in a small apartment in New York, a fact presenting a dilemma about the degree of the acceptance of Wrightian architectural understanding by Rand. (Baker, 1987, 17)

just so function is to architectural form. Rattling the bones is not architecture. Less is only more where more is no good. Form is predicated by function but, so far as poetic imagination can go with it without destruction, transcends it. "Form follows function" has become spiritually insignificant: a stock phrase. Only when we say or write "form and function are one" is the slogan significant. It is now the password for sterility. Internationally. (Wright, 1953, 351)

Wright's individual-centric ideas might have appealed the attention of Rand so that she apparently made Wrightian architecture as the center of objectivism's architectural interpretations. By Wrightian, I initially mean an understanding of architecture that refuses the sacrifice of the individual for society and traditions.

In addition to that, Rand attributes a heroic character to humanbeing and perceives him/her as the object of life. By that, she means that the humanbeing's struggle is on transforming the naturally given according to his/her own needs. As explained in the previous chapter in the discussions on her objectivist understanding, Rand accepts that human being should be independent in the effort to get rid of the restrictive concepts; i.e. he/she should be independent from the state, independent from the society, independent from traditions. By evaluating the heroic tendency of Rand's philosophy, the connection between objectivism and architecture gains a new dimension: "The Architect as a hero".

In one of her letters, Rand says: "You see, I am an atheist and I have only one religion: the sublime in human nature. There is nothing to approach the sanctity of the highest type of man possible and there is nothing that gives me the same reverent feeling, the feeling when one's spirit wants to kneel, bareheaded. Do not call it hero-worship, because it is more than that. It is a kind of strange and improbable white heat where admiration becomes religion, and religion becomes philosophy, and philosophy — the whole of one's life". (Berliner, 1995, 16) According to Rand, the criteria of heroism is individualism. Her hero does not have to fly or save the world. As it can easily be seen in her novels, the motto of the heroes is the individual independence. As Howard Roark of *Fountainhead* says during his second trial speech,

No work is ever done collectively, by a majority decision. Every creative job is achieved under the guidance of a single individual thought. An architect requires a great many men to erect his building. But he does not ask them to vote on his design. They work together by free agreement and each is free in his proper function. An architect uses steel, glass, concrete until he touches them. What he does with them is his individual product and his individual property. (Rand, 2003, 774)

In *Fountainhead*, the heroic character of the architect built on individualism is emphasized very frequently. Here, there is an architectural society who has the power to create a social pressure on architects, and the ability to transform them according to the expectations of the members of the society. They have columns at popular newspapers and journals. They have strong relations with rich clients and they often talk, speculate and gossip about people. However, Howard keeps his silence and only interests in his ideals on modern architecture.

The same attitude was also adopted by Frank Lloyd Wright. He said that: “Am I a rebellious? Yes, but I am as rebellious as a man who does his job that he believes true during his lifetime, even more than it.” (Wright, 1970, 241) The silence, dedication and belief of Wright resembles Howard Roark’s self-confident character. Heroism, as conceived by Rand, does not require the saving of the world, but is the achievement of living for values of the self; neither sacrificing nor expecting sacrifice. As Wright similarly wrote, being rebellious is living like an ordinary man in consistency with the truth that you accept. Despite it seems a very basic formulation, Wright’s life is the story of that struggle.

Andrew Saint, who studies to uncover the heroic image of Wright and its congruency with Rand’s philosophy, as especially revealed in the character of Howard Roark, argues that

The career of Frank Lloyd Wright sums up an era of individualism in the history of architecture. Yet it runs in plain contradiction to the chief forces acting upon the profession during his lifetime, which saw the role of the individualistic designer being gradually whittled away. Partnerships, with interlocking tasks each crucial for the completion of a job, proliferated; the public sector of architectural practice grew, and

complexity and technicality of all stages of building increase vastly, entailing participation not just from engineers but from financial and legal experts to whom creativity could barely be ascribed.

In Chicago, Wright was exceptionally well placed to witness the early development of some of these patterns and he was shrewd enough to grasp their implications. As an assistant under Adler and Sullivan, one of the world's first great commercial partnerships, and as a participant in several of the classic early high rise office buildings, he understood the turbulent, challenging conditions of contemporary practice. Yet gradually he turned his back on them –not out of any political or social motive but for the sake of art. It is illuminating to chart the progress of this flight from reality in Wright's thought, if only to suggest how the ideal of architectural heroism may against all the odds come to captivate the mind of a practising architect.

Wright's strong natural individualism was reinforced at a critical point in his development by the rhapsodical ideas of Louis Sullivan. Hardly less important, however, was the economic downturn of the years during which he began his independent career, for this channelled his talent at first almost exclusively into domestic architecture. (Saint, 1983,14-15)

The heroic character of Howard Roark is the product of his calm and strong attitude against the unfair criticisms of architectural society. In the novel, these criticisms were inconsistent and dependent on commercial reasons as exemplified by the fact that a dominant critic, Elsworth Toohey, was controlling the architectural market. Wright also complains about low level criticisms and says that:

The standard of criticism is not only low; it is often dishonest or faked somewhere between the two, largely manufactured to order profit or bias. Criticism is worked as an advertising game, traders' instincts subject to the prevailing commercial taint. Therein lies a radically evil imposition that harms the public; that also further distorts, confuses and injures values and promotes bad work; that tends to render the integrity of artists and commerce alike a stale and unprofitable joke, and to make honest enemies even harder than honest friends. ... The young architect who is artist enough to know where he stands and man enough to use honestly his parent forms such as, conservatively, until he feels his own strength within him, is only exercising an artistic birthright in the

interest of a good cause; he has the character at least from which great things may come.  
(Wright, 1941, 55-56)

As we can see many similarities between Frank Lloyd Wright and Ayn Rand, as exemplified in many heroes in her novels, especially Howard Roark in *Fountainhead*, the reason why Randian objectivism is related to architecture becomes more understandable. However, what follows is still another question: “How does objectivism interpret architecture?”

### **3.2. Objectivist Interpretations of Architecture**

After examining how Randian objectivism is related to architecture via Wright’s architectural philosophy, I will concentrate on how objectivism interprets architecture by dealing with the objectivist literature such as fictions, movies and articles. Objectivist interpretations of architecture simply mean how objectivism’s basic assumptions perceive and respond to architecture as revealed in the literature by Rand. In uncovering this, the emphasis will be on the tension in the architectural relations between the individual and the state, the individual and the society, and the individual and traditions.

#### **3.2.1 Architecture and the State**

As it is stated while examining the philosophy of Ayn Rand, the state is related to the political dimension of objectivism. According to Rand, the basic philosophy of the state should be dependent on capitalism and rights of individuals. The freedom provided by the state simply means that the state can not be the determiner of an absolute ethic, absolute epistemology, and an absolute way of living. However, the state can transform into a mechanism that has a power to violate the basic rights of people in the name of common good or for the sake of the state. (Rand, 2005, 56-57)

Rand’s years under the Soviet administration in Petersburg may be a good illustration for that transformation. The new “red” administration, as mentioned before,

nationalized all private property of individuals for the common sake of society. As a person who lived under a government carrying out the philosophy of living for others, Rand's ideas are highly influenced by the socialist revolution in Russia.

In 1933, Rand completed the fiction named *We the Living* that was on her years under the collectivist regime. Ayn Rand uses several parameters in order to humiliate collectivism on the eye of the reader. For example, the protagonist Kira Argounava - she is Ayn Rand indeed - should have a sexual affair with a communist party youth leader, Andrei Taganov, in order to attain some money. Kira needs that money because the boy she is really in love, Leo Kovalensky, is sick and has to go a gymnasium in Crimea. By that example, Rand aims to prove that, under a collective system, the privacy of love can be violated and no individualistic value can survive. In that, Rand also uses architecture very frequently and intensively in order to tell how the state invades the privacy of individuals in *We the Living*.<sup>14</sup>

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<sup>14</sup> There is also a film based on the novel *We the Living*. The director Goffredo Alessandrini read it and thought that it would make an excellent epic, but Italy was at war with the United States at the time and acquiring rights to the novel would be a major obstacle. As a result, Alessandrini and the screenwriter Anton Majano decided to simply use the novel and base their screenplay on it. Despite the fact that Rand's book is an overt criticism of the communist regime and ideology, the fascist Ministry of Culture in Italy soon became aware that Alessandrini was also using the film as a platform to criticise the Mussolini government. The shooting was interrupted several times by fascist officials, but Alessandrini had two edited copies of the film, one that would be in line with the fascist ideology and another one which reflected his own vision of the story. In September 1942, after about five months of shooting, the film was completed and presented at the Venice Film Festival and was awarded the Volpe Cup. It went on general release in November of the same year as two separate films, *Noi Vivi* and *Addio Kira!* (1942), and proved to be a success with the Italian public who regarded it as an indirect indictment of the Mussolini regime. But the film was soon banned and all copies were destroyed, except for one negative that was kept and hidden. After the war, Scalera Film approached Ayn Rand to secure the literary rights to the film so it could be re-released, but she refused. It was not until the late 1960's that Ayn Rand was able to find the original negatives in Rome. Both films were restored, combined into one, and released (with English subtitles) as *We the Living* (1986) at the Telluride Film festival in Colorado. ([www.wethelivingmovie.com](http://www.wethelivingmovie.com)) When Rand saw the film, she said that the cast, direction and production

The eleventh part of the book starts with the description of Leo's house which was inherited from his father. Leo was the son of an admiral of the white army (the Army of Tsar) and offered Kira to live together in that house. Kira accepted Leo's invitation and they settled in Leo's apartment. The violation of the new red administration on architecture is initially felt in that part of the book: "The apartment of Admiral Kovalensky was composed of seven rooms but four of them were rented for a long time. The flat was separated into two parts from its center and the tenants were living at the other part. Leo, now, had three rooms, a bathroom and a front door. Tenants were using the four rooms and kitchen at the rear of the flat. Kira were cooking on Pirmus furnace and washing dishes in the bathroom. Sometimes, sounds were heard. There were three families but they had never confronted." (Rand, 1974, 33)



Figure 6. A scene from the movie *We the Living* that was produced in 1942 in Italy in order to criticize the dictatorship of Mussolini.

Four of the seven rooms were allocated by the *upravdom* to three families whom Kira and Leo had never met before. The *upravdom* was the state official in the Soviet Union

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are "excellent" and "the performance of the girl in the starring part is magnificent." ([www.ayn-rand.com/ayn-rand-we-the-living.asp](http://www.ayn-rand.com/ayn-rand-we-the-living.asp))



who was responsible for the allocation and the distribution of dwellings families or persons in need.

Nonetheless, the sovereignty of Kira and Leo on their three rooms was also ended by the state. By the winter, the *upravdom* came and told Leo that they had to share their flat and give one more of the rooms. He said: “Citizen Kovalensky, you may know, it is illegal for two citizens to occupy three rooms. The population of the city increases day by day. Gilotdet sent me someone. He is a good proletariat, I can’t refuse him, I should give him a room. We will give your dining room to him. You can live in two rooms. Actually, it is a dream for one family to occupy seven rooms.” (Rand, 1974, 163)

The new tenant was a single and kind accountant working for a shoe factory. The necessity for Leo to share his house inevitably increased as the government increased its violence. After a short while, Kira Argounova found a girl who she had never seen before at the middle of the room where she and Leo were living. The girl was yet a new tenant demanding one of the rooms from Kira. “And she gave Kira a crinkly paper which was officially stamped. That was the order of Gilotdel. It was stating that comrade Maria Lavrova could settle down to the guest room of the number 22 house in Sergeyievskaja Street. The current tenants had to evacuate the room and take objects only for important needs.” (Rand, 1974, 178)

By the settlement of Maria Lavrova, Kira and Leo had only one room to live despite the house originally belonged to Leo. The state threatened their sovereign space for the satisfaction of common good. In the following parts, Rand tells how the privacy of Kira and Leo eradicated: Only the passage to the bathroom was on Kira’s bedroom. Maria passes with her bathrobe, which is not buttoned up:

- “Can you knock the door while passing?” asks Kira.
- “Why? It is not your bathroom.” (Rand, 1974, 168)

Rand gives another example in order to consolidate the threat to privacy: “Kira, once, woke up by the step sounds going to the bathroom at midnight. She could see a blond

and a naked guy hardly. Marisha’s room was dark.” (Rand, 1974, 182)

The plan of Leo Kovalensky’s house and his and Kira’s restriction story can be illustrated in four steps as below:<sup>15</sup>



Figure 7. 8. 9.10. The four stages of the “nationalization” of Kovalensky’s house.

After revolution, government separates the house into two parts and seizes four rooms of the house. As revolution gets escalated Leo loses the rooms of his house one by one. At the end, Kira and Leo had only one third of the space as marked in the figure.

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<sup>15</sup> These plans are drawn by Eralp Özpek with reference to the description of the house in *We the Living*.

Another important point emphasizing the relevance between individual rights against political authority is revealed in the novel of *Anthem*. The novel is about a collectivist and the dictatorial system in which citizens had no right to determine the route of their lives. They lived together, ate together, and worked together. No time was allowed to them to be alone. Even there is no word “I” in this society. Instead of “I”, the characters used “We”.

The book is composed of two parts. The first part is about the time when the protagonist lived under the rule of the collective dictatorship and the second part is about the time after the protagonist invented electricity and, upon his new invention, the administration sentenced him to be captured. He escaped to the jungle with his girl friend. Each era is illustrated by Ayn Rand by the differentiation of dwellings and their functions.

In the first era, the dwelling that the protagonist “Equality 2521” lived was a dormitory and there was no private space except the beds of people. There was no private space because there was no private time allowed to the citizens.

In this society, babies were collected and lived in the “House of Babies” until they were five years old. There were 100 beds in the “House of Babies”. Then children were sent to the “House of Students” in order to be educated for ten years. Again the dormitory was consisted of 100 beds. People, in the anti-utopia of Rand, launched to work after they became 15. The professions that citizens would occupy were determined by the state and the “Equality 2521” was appointed as a street sweeper. His new dwelling was the “House of Street Sweepers”. Equality 2521 tells about his mobility with reference to how he spends his time:

We went to the house of street sweepers. That was a gray house in a narrow street. There was a sun-clock at the courtyard in order for the house-assembly to know the time and to know when the bell rang.

We get up from our beds in the morning when the bell rings. The sky is seen green and cold from the windows looking to the east. Half an hour passes until we get dressed and have our breakfast in the dining hall. There are five long tables and twenty soil plates

and soil pots on each of them. After breakfast, we go to work with our brooms and dustpans. We return after five hours and have our lunches. Then we go to work again. After five hours shadows become grayer and the sky gets blue, which is not bright but deep, and strangely shine. We come back for dinner that lasts for one hour. Then the bell rings and we go to one of the city meeting saloons for the Social Meeting. Other residents of the city come too. ...

After we come back, it is night and we go to the City Theatre. Plays are represented. Two choruses from the "House of Actors", as two different voices, speak and respond. ... When the plays finish we return to the house. The day is over. We settle down to our beds and sleep until the morning bell in the white and clear dormitory, where there are only 100 beds. (Rand, 2003, 10-11)

Rand states in the novel's first part that an ordinary day of this anti-utopian state's citizen has neither private time nor private space to help create and his/her individuality. The restriction on the individuality of people is synchronized with the restrictions on the spaces. The intention of Rand in *Anthem* is very similar to what she aims in *We the Living*. The aim of Rand in both is to prove that the right to private space is basically and indispensably part of individual rights, both functionally and symbolically.

According to Rand, space is functionally related to individual rights because an ordinary human being needs private space to create and develop his/her individuality. Spatial socialization provides a person to define him/herself freely without the judgments of the society. Socialization of space by the force of the state eradicates differences among people. People start to determine their characters and attitudes not according to what they want to do and what makes them happy. Instead of that, people determine their attitudes according to what the others think and what makes others happy in order not to be judged negatively.

The symbolical dimension of the relation between private space and individual rights in Rand's theory is demonstrated with reference to the relationship between architecture and democracy. According to Rand, the less private space means the less individuality; the less individuality the more the state; and the more state the less private space.

In *Anthem*, “Equality 2521” finally escapes from the “dictator-collective” state to a jungle where he and his lover found a modern house instructed that enabled its residents to have private spaces. The characteristics of that house are portrayed by Rand as follows:

The house had two stories and a strange roof flat as a floor. There was more window than wall upon its walls, and the windows went on straight around the corners, though how this kept the house standing we could not guess. The walls were hard and smooth, of that stone unlike stone which we had seen in our tunnel.

We shall need the days and the years ahead, to look, to learn and to understand the things of this house. Today, we could only look and try to believe the sight of our eyes. We pulled the heavy curtains from the windows and we saw that the rooms were small, and we thought that not more than twelve men could have lived here. We thought it strange that men had been permitted to build a house for only twelve.

Never had we seen rooms so full of light. The sunrays danced upon colors, colors, more colors than we thought possible, we who had seen no houses save the white ones, the brown ones and the grey. There were great pieces of glass on the walls, but it was not glass, for when we looked upon it we saw our own bodies and all the things behind us, as on the face of a lake. There were strange things which we had never seen and the use of which we do not know. And there were globes of glass everywhere, in each room, the globes with the metal cobwebs inside, such as we had seen in our tunnel.

We found the sleeping hall and we stood in awe upon its threshold. For it was a small room and there were only two beds in it. We found no other beds in the house, and then we understood that only two had lived here. What kind of a world did they have, the men of the Unmentionable Times?

“We shall never leave this house,” we said, “nor let it be taken from us. This is our home and the end of our journey. This is your house, Golden One, and ours, and it belongs to no other men whatever as far as the earth may stretch. We shall not share it with others, as we share neither our joy with them, nor our love, nor our hunger. So be it to the end of our days.” (Rand, 2003, 51-53)

As Rand describes in the second part of the book *Anthem*, when “Equality 2521” and his lover “golden one” escaped from the “collective dictatorship” and found a house in

which only two people had lived before, the existence of only two beds made them astonished and they could not understand what kind of a life the people before them lived there. At this point, the new comers of the house concluded that they would not need to share anything as long as they did not want. So the new dwelling that they found becomes the symbol of their individual freedom.

Peter Reidy, who is a scholar interested in the relation between Ayn Rand and Frank Lloyd Wright, mentioned, in a personal interview<sup>16</sup>, about the similarities between Wright's *Fallingwater* and the abandoned house in the novel *Anthem*. Hence, the *Fallingwater* may illustrate what Rand aimed to tell by using such an abandoned house in her novel. Reidy's comparison between the abandoned house in Rand's novel and the *Fallingwater* house is related to the ideas of Wright on "privacy" and "space," which Wright examines under the concept of "organic architecture". Wright argues that a private house has to be designed to express a family's needs, and the members of a family and their tools can not be regulated and organized as it is done in cities. Having a common wall, common irrigation line, a square, a street and lots of thoughts and images in your mind about a building are obstacles for freedom. (Lökçe, 2002, 25)

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<sup>16</sup> I made the interview on October 26, 2005.



Figure 11. The *Fallingwater* House designed by Frank Lloyd Wright.

According to Peter Reidy, Ayn Rand had seen the house one year before it was exhibited and the *Fallingwater* inspired her while creating the abandoned house in *Anthem*.



Figure 12. The interior of the *Fallingwater* House.

The more space, the more political freedom. The house is a symbol of how Rand related space to democracy.

As a result, the argument of Ayn Rand on the relation between the privatization of space and the condition of basic human rights is very clear: If a political system or authority has a tendency to violate basic individual rights, such as freedom of speech, freedom of thought, freedom of entrepreneurship, etc., the dwelling conception of this system provides less private space in dwellings. In other words, more privacy means more democracy and more individualism. As it is mentioned at the part on Rand's philosophy, the state is taken here as a very enormous obstacle on human's struggle for freedom. The hostility of the state against free human will is directly symbolized by Rand by using architecture and space perceptions.



### 3.2.2 Architecture and Society

The second architectural dimension of Ayn Rand's conception is on society. She uses architecture in order to point out the virtue of anti-sociality. According to Rand, the less social the more virtuous. So the protagonists of Rand gain virtue in so far as they distance themselves from the society both vertically and horizontally.

For example, in the play *Night of January the 16<sup>th</sup>*, the protagonist Bjorn Faulkner lives in a penthouse of a fifty-storey high skyscraper. The story begins with his falling down from his house. Similarly, in the novel *Atlas Shrugged*, Francis D'Anconia, who is portrayed as a successful and virtuous businessman debating against the collectivist, says to James Taggart, who attains commercial profit by the governmental interventions that: "My place is 53 floors higher than yours". In doing so, what Rand aims is to create a vertical hierarchy according to the floors of skyscrapers. The upper floors mean more anti-social, namely virtuous. As the number of floor increases, the anti-sociality and virtue increase proportionally. (Rand, 2003, 93)

Again the story of the novel *Anthem* can illustrate the connection between anti-sociality and virtue. As it is mentioned before, the protagonist and his lover escaped from the collectivist society, crossed a jungle and found an abandoned house. There was not any other house or people around this abandoned house. So, Rand portrays here a horizontal hierarchy between virtuous and non-virtuous people. Rand consolidates the virtue as a concept by creating a house far from the collectivist city center.

Finally in the novel *Fountainhead*, the house that Gail Wynand ordered to be constructed was at countryside. The aim of Wynand was to protect his wife from the society. He found the society disgusting since he was a media boss and he regulated the format of his newspaper according to the wishes of the society. He reflected nothing to the newspaper about his thoughts. So, he regarded his house as a private space where society and social expectations were not available.

From this perspective the anti-social and individualist understanding of Ayn Rand about architecture is similar to the ideas of Frank Lloyd Wright. The architecture of Wright on

Jeffersonian ideals is their common point. The “organic architecture” of Frank Lloyd Wright claims to shape a democratic life. He argues that organic architecture provides a connection for the citizen to his/her land in such a way that roots him/herself in freedom from the constraining notion of centralized city. He eradicates the walls and limits of the city and makes the city an infinite plane, in which democracy triumphs and builds the great new city, and in which no person will live as a servile or savage animal as trapped in narrow streets. (Wright, 1958, 96)

The Broadacre City is the concrete example of the ideal city of Frank Lloyd Wright, which was detailed in his article “disappearing city” in 1932. This project opposes the city and aims the form of a new suburban culture. According to the project, there will be refrained plots and several small houses. There is a train station and a few offices in the Broadacre City. The main transportation is conducted by automobiles. The Broadacre City is very similar to Howard Roark’s “Monadnock Valley Project” in *Fountainhead*. This project is a kind of a summer village for the middle class and involves the small different houses instead of an enormous hotel in which it is like a fish market. Rand describes the Monadnock Project as follows:

If what they wished to build was an unusual summer resort for people of moderate incomes – as they had announced – then they should realize that the worst curse of poverty was the lack of privacy; only the very rich or the very poor of the city could enjoy their summer vacations; the very rich, because they had private estates; the very poor, because they did not mind the feel and smell of one another’s flesh on public beaches and public dance floors; the people of good taste and small income had no place to go, if they found no rest or pleasure in herds. Why was it assumed that poverty gave one the instincts of cattle? Why not offer these people a place where, for a week or a month, at small cost, they could have what they wanted and needed? He had seen Monadnock Valley.

It could be done. Don’t touch those hillsides, don’t blast and level them down. Not one huge ant pile of a hotel – but small houses hidden from one another, each a private estate, where people could meet or not, as they pleased. Not one fish-market tank of a swimming pool – but many private swimming pools, as many as the company wished to afford – he could show them how it could be done cheaply. Not one stock-farm corral of

tennis courts for exhibitionists – but many private tennis courts. Not a place where one went to meet “refined company” and land a husband in two weeks – but a resort for people who enjoyed their own presence well enough and sought only a place where they would be left free to enjoy it. (Rand, 2003, 569)

More comprehensively, as Donald Leslie Johnson argues, the Broadacre concept was one of self sustaining communities defined and surrounded by rural farm or natural spaces and places, all linked by transport systems combined on the same path. This idea was translated into architectural terms by isolating the city, then isolating the recreational or the community or administrative buildings one from another, and then surrounding them in a relatively natural landscape. At an even smaller scale the single family house was similarly surrounded by its own private green acre. (Johnson, 1990, 120)

Whereas Wright interprets architecture and city planning in an organic sense, the socialist approach conceives architecture in a mechanical manner. That dichotomy has its roots in the philosophical definitions of Emile Durkheim on mechanical and organic solidarity. Durkheim argues that people felt an automatic sense of belonging together in traditional societies, which were mechanical. However, by industrialization, mechanical ties became weaker and weaker. Modern life generated organic solidarity, which was based on differences. Whereas mechanic solidarity was rooted on likeness, organic solidarity was referring to differences among people. So, the unconscious dependency concept of mechanical solidarity transforms to the conscious interdependency of organic solidarity. (Macionis, 2002, 108)

Contrary to organic architecture, collectivist insight conceived the logic and the function of architecture differently. According to such a view, some architects especially in European countries defended a unified metropolitan culture which interpreted mass construction as the fulfillment of equal rights and common interests. (Heynen, 1999, 46)

The aim of such socialist architects was the co-existence of both rationality and functionality so that they could achieve their emancipation project for the mass of

people. By emancipation they meant providing the people with decent accommodation that would free them from intolerable living conditions since they believed that it was better to have too small homes for many people than large homes for the few. (Heynen, 1999, 48)

Contrary to the ideals of Wright, for example, the socialist architect Ernst May planned the city “Trabantenstadt” in a hierarchical form. He preserved the stratification between the city center and dwellings. The city center remained as the heart and nucleus of the city whereas dwellings were perceived as satellites. May segregated the functions of the city, where the infrastructure of roads and railways was essential for connection. As opposed to the decentralized model of Wright, May centralized the city and created a hierarchy by separating the functions such as working, dwelling, trade, and production. (Heynen, 1999, 51-52)

Socialist scholars, especially Engels and Proudhon, mainly concentrated on the housing question. They tried to find ways to overcome the endemic housing shortage for the working class. According to Proudhon, this problem could only be solved by eliminating real estate as a source of income. In doing so, the abolishment and reduction of the rate of interest on the capital and the facilitation of home ownership were required. Contrary to Proudhon, Engels made his argument on the basis of the studies of Emil Sax who advised two kinds of houses to protect workers from rent payment. The first one is the great barrack-like tenement houses found in the outskirts of cities with inhuman conditions that did not even have elementary hygienic and social services. The second type is his correct solution which dealt with the clustered cottages in proximity of great cities having basic social services. (Tafuri & Dal Co, 1986, 23-24)

Wright’s organic architecture did not either approach architecture as independent from economic realities. The ideas about Usonian houses, for example, prove that his aim was to break with the monopoly of high-income owners on having “single houses”. (Lökçe, 2002, 24) As Doordan argues, Usonia was a neologism coined by Wright to describe his vision on the egalitarian society based on principles of organic architecture. Wright’s Usonian houses were intended to serve as the cradle of the Usonian democracy

and culture. (Doordan, 2002, 174)

Rand also reflects on the social conceptions of architecture like mass production and clustered houses in the novel *Fountainhead*. A scholar who is portrayed negatively in the novel, Elsworth Toohey, mentions about the social dimension of modern architecture. His views are the representative of the European conception of architecture since he emphasizes the social function of architecture. How the social attitude of Toohey was defined clarifies in fact the position of Rand because she gave a negative, anti-individualist and anti-Howard Roark identity to Toohey. Toohey defines modern architecture as an opportunity for the workers, the most useful social element, to understand themselves. He argues that the quite nakedness of modern architecture reflects the labor of their social capabilities. He interprets the domination of the ornaments on the function as the domination of aristocracy on the peasants (Rand, 2003, 534).

Rand's response to social architectural projects is strongly economy-based. She discusses the subsidies for social projects and asserts that the subsidies for social projects are the victimization of the middle class. Rand's views on mass houses also clearly appear in *Fountainhead* but that is not a consistent and comprehensive analysis as Engels and Proudhon did. She reflects her ideas by using Howard Roark. He says that:

I think it's a worthy undertaking - to provide a decent apartment for a man who earns fifteen dollars a week. But not at the expense of other men. Not if it raises the taxes, raises all the other rents and makes the man who earns forty live in a rat hole. That's what's happening in New York. Nobody can afford a modern apartment - except the very rich and the paupers. Have you seen the converted brownstones in which the average self-supporting couple has to live? Have you seen their closet kitchens and their plumbing? They're forced to live like that - because they're not incompetent enough. They make forty dollars a week and wouldn't be allowed into a housing project. But they're the ones who provide the money for the damn project. They pay the taxes. And the taxes raise their own rent. And they have to move from a converted brownstone into an unconverted one and from that into a railroad flat. I'd have no desire to penalize a

man because he's worth only fifteen dollars a week. But I'll be damned if I can see why a man worth forty must be penalized - and penalized in favor of the one who's less competent. (Rand, 2003, 653)

If we regard Howard Roark's views as the views of Ayn Rand, we can formulate the ideas of Rand on mass housing projects. Firstly, she does not have a negative attitude towards mass housing projects. Secondly, she accepts that mass housing projects provide comfortable houses for the people. The mistake that she does here is equalizing the comfort level of a luxurious apartment flat with a flat of a mass housing block. Finally she opposes restricted people to be subsidized by these projects because it makes taxes increase and diminishes the income level of the middle class.

But the question still remains: How democratic was the individualism of Wright's organic architecture? Wright himself complained about how capitalism and private property ownership prevented the creation of "correct planning" in his speech in the Soviet Union, and added that the Soviet Union could have already realized organic architecture. (Johnson, 1990, 227) Moreover, Wright did not defend personal deviancy that would distract the harmony of architecture, and gave a regulatory role to the state in distributing one acre for each family. So it can be argued that the Broadacre City, whose motto was escalating US individualism, requires a strong clash with the basic principle of individualism since it requires the limitation of the individual will for the sake of the common good, albeit for a common good that will serve for the rise of individualism. As a result, the dilemma between democracy and individualism persists. Wright's architecture also compels us to choose one: either democracy or individualism.

In this sense, Rand's ideas on mass housing projects are not sufficient to interpret both collectivist mechanism and organic individualism. What can briefly be said is that she opposes the intervention of the state on the budget of the people by increasing taxes. That is the first knot point of her ideas. She perceives mass housing projects as the state's an intervention on the expense of people. This intervention still does not violate the property rights of individuals for the sake of the society. The second knot point of Rand's ideas for an anti-social architecture are more consistent and shaped by Frank Lloyd Wright who believed in a decentralized and organic architecture. By that, the

limits of the city would eradicate and the city would be an infinite plane. This simply means that individuals would have their own spaces as the symbol of how they were rooted in freedom. Individuals would be the nucleus of their lives whereas they were orbits in a centralized city.

### **3.2.3. Architecture and History**

As it is mentioned before, Rand argues that history is the story of human being's struggle for freedom. The struggle of the humankind for freedom will last until the full sovereignty of human being on his/her destiny. Rand especially focuses on the evolution of human being and its reflections on architecture in *Fountainhead*. What she emphasizes here is that there are preventions on human beings' freedom story. Each period that human being experiences creates certain architectural forms. So, the modern architecture is the symbol of the modern life style after the Renaissance. In order to explain the relationship between the position of the modern human being and the position of modern architecture, firstly, I am going to concentrate on what modernism is, and then, on how modernism as a concept affected architecture. Finally, I am going to study the relationship between the modern human being and modern architecture according to the philosophy of Ayn Rand, whereby the position towards traditions gains a special importance.

#### **3.2.3.1 Modernism in Architecture**

There are several definitions of modernity. According to Adam and Jessica Kuper:

Modernity refers to a historical period which began in Western Europe with a series of cultural, social and economic changes during the seventeenth century and it is usually characterized by three features; first, culturally a reliance on reason and experience conditioned the growth of science and scientific consciousness, secularization and instrumental rationality; second characteristic, as a mode of life it was based on the growth of industrial society, social mobility, market economy, literacy, bureaucratization and consolidation of nation state; third, it fostered a conception of the person as free, autonomous, self controlled and reflexive. (Kuper & Kuper, 1985, 546)

As Kupers state out, modernity triggered the indispensability of reason, rationality, science and secularism basically. Moreover modernity's basic pillars were growth of industrialization, market economy, mobility and modern nation state. The response to the question "what is the consequence of modernity?" is the free, self controlled, autonomous and reflective individual.

Another interpretation on modernism is more concrete and simple. It says that: "Modernism is the ideology and life style revealed after the mental transformation coming with the enlightenment. It is founded on the pillars of humanism, secularism and democracy. It is a human centered concept that regards sovereignty as peculiar to the humankind; and accepts science as the way of liberation instead of religion." (Demir & Acar, 1992, 251)

Modernism here is the revolt of the human being in order to attain the right to have the full sovereignty on his/her destination. No concept that constitutes a conflict with the human reason has a place in modernism. The developmental feature of modernity is very important:

Modernity, in its general meaning, is the life style that an ordinary civilization developed in its own development line subjectively. On the other hand, modernity, in its particular meaning, is the life style that western civilization practiced after its transformation by the help of cultural values and social relations which are the product of the Renaissance and the enlightenment. (Demir & Acar, 1992, 251)

The ideas of Ayn Rand are the product of the modern era, which witnessed significant transformations in all fields. Technical, political, social and mental changes, experienced mainly in the western world, naturally shaped the philosophy of Rand. According to Rand, modernism is the victory of the human being against the nature. The human being has reason instead of belief, and creates freedom instead of pressure. Rand says that "Western civilization is the product and child of reason by means of the Ancient Greek. Reason is a slave at other civilizations. You can observe the



consequences. Western civilization is the only one where there is a domination of reason despite it dominates insufficiently, unstably and rarely. You can observe the consequences.” (Rand, 2005, 105)

She explains the development of western civilization by using two parameters; i.e., reason and freedom. Ayn Rand broadens her claim and says that “There are basically two causes of the development in the 19th century. These two causes can be found in any happy, useful and progressive era of the history. The first of them is *reason* and the second one is *freedom*. By freedom I am intending the freedom against the pressure, being free from the will based on physical power. That is political freedom. Reason is the mental power conceiving and integrating the material perceived by the senses of humankind.” (Rand, 2005, 102-107)

Consequently, modernism can be formulated: The first formulation of modernism then is that “modern” as a word and as a concept is peculiar to the western civilization. The second formulation is the superiority of reason, and hence the reliance on science. The third dimension of modernism is technical innovations and industrialization, and the consequent social changes and territorial changes. Nonetheless, the basis for these three formulas was democracy and freedom. So, the combination of these three minor formulas gives us a consequence: western civilization relied on reason and science, which prepared a basis for the technical developments that considerably influenced the society, territories, and mobilization understandings under the atmosphere of political freedom.

How then did contemporary modernism affect architecture? The details and comprehensive features of modern architecture is not the subject of that thesis. Nonetheless, modernity’s influence on architecture is very vital for the thesis since the evolution of architecture is demonstrated by Rand in order to point out the evolution of human being in history.

Modernism’s architectural dimension should be examined by asking the question “why a modern architecture?” That question was responded several times by scholars. One of

them, Vincent Scully, discusses the question and says that:

Modern architecture is a product of western civilization. It began to take shape during the late eighteenth century, with the democratic and industrial revolutions that formed the modern age. Like all architecture, it has attempted to create a special environment for human life and to imagine the thoughts and actions of human beings as they have wished to believe themselves to be. (Scully, 1986, 10)

In order to understand why a modern architecture emerged, how it emerged could provide a basis for understanding. The philosophers defining modernism generally accept that it is the transformation of nature in accordance with the humankind's abilities, will and reason. In explaining the effects of modernity on architecture, the architectural historian Kenneth Frampton examines the transformation in three levels: The first one is cultural transformation, the second one is territorial developments and the third one is technical transformations.

According to Frampton, there are two bases of cultural transformation. The first base is the man's capacity to exercise control over the nature, and the second base is the shift in the nature of human consciousness. The second transformation level of Frampton is the territorial transformation, which is based on technical and socio-economic forces. Technical dimension is related to the innovations that affected the social structure of western civilization after the drop in mortality rate, improvement of nutrition standards and medical techniques. The third transformation level of Frampton is technical transformation, which affected the structural engineering. Frampton argues that the transformation in technical levels, such as the appearance of the artificial building materials, influenced changes in structural engineering. (Frampton, 1987, 12-29)

J. M Richards, on the other hand, defines the developments in modern style as the disintegration of the established ways of making architecture. According to him, this disintegration was the start of modern architecture and he enumerates the causes of the awakening of modern architecture as follows:

When the industrial revolution did come it brought changes of incredible magnitude. First of all, steam power replaced handwork and factories were enabled to produce goods in quantities unheard of before; secondly, the spread of education among the masses brought to an end the domination of the aristocracy; thirdly, new social classes (merchants and industrialists) became rich, and were either, on account of their newly acquired wealth, automatically promoted to an equal position with the aristocracy, or else they formed the powerful new middle class, but in neither case had they the education or stability to become the leaders of taste in the way the old ruling class had been; and finally, an astonishing increase in the population transformed England- where the industrial revolution first took place- almost overnight from a primarily agricultural country into an urban industrial one. (Richards, 1970, 21)

Richards does not make any explanation on how the industrial revolution and its effects formed architecture, but asks the question: What does the industrial revolution mean for architecture? He responds that

It meant the end of an era. The eighteenth century's aristocratic system of culture was unable to accommodate itself to such drastic changes and that new interest in exotic styles which we have already observed developed into a romantic movement, offering architects an excuse to escape from problems that were becoming more and more different from the simple problems of taste that they had been accustomed to. The housing of industrial masses, for example, could not be solved by means of connoisseurship and taste for the picturesque so before long the real building work of country was being done quite independently of the architectural profession. (Richards, 1970, 21-22)

What Richards stresses is the ability of modern architecture to fulfill the changing needs of human beings. Whereas the established style of architecture could not conceive the changes in the social structure and consequently in the needs, modern architecture could create a pragmatic solution in response to the needs of modernity. He argues that

The most important of the new needs that modern architecture has to provide for are connected with the growth of cities. There were cities in past centuries, but their

population was seldom densely packed. They had more the character of our own market towns, however much more important they may have been in relation to the rest of the country. The large town or city as we know it is entirely a modern conception. It originated when the growing population crowded into new centers to serve the new industries, which resulted in such an increase in land values in the middle of the cities, and such a density of population, that the traditional forms of housing were no longer practicable. So we got the blocks of flats and tenements that are so typical of town architecture. And at the same time we got suburbs, as soon as improved transport allowed people who had work to do in the city to live some distance outside it. The increase in the density of population has made the utilization of the available space much more of a problem. (Richards, 1970, 25)<sup>17</sup>

The reflections of modernity on architecture are also the subject of Hilde Heynen's book on modernism and architecture. Heynen explains the new approach in terms of the relation of architectural understanding and its characteristics with the new needs. She refers to *Befreites Wohnen* (1929), where S. Giedion says that "Openness, lightness and flexibility are associated here with the other slogan words of the New Building: rationality, functionality, industry, experiment, Existenzminimum." (Heynen, 1999, 36 37)

On the other hand, a radicalized anti-traditionalist attitude in architecture can be observed in the "Futurist Manifesto" of Sant' Elia in August 1, 1914. Sant' Elia says that

We have lost our predilection for the monumental, the heavy, the static, and we have

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<sup>17</sup> Richards goes on and adds that other modern architectural structures emerged afterwards. He says:

But so far as individual types of building are concerned these new conditions have produced one important new type; the block of flats. Other entirely new types are railway stations and garages, power stations and industrial plants of many sorts. But equally important is the fact that buildings for the purposes that are not for themselves new, have to answer such changed needs that they are virtually new architectural types: schools have to accommodate a national education system on an entirely new scale, hospitals have to serve modern medical science, and the department-store has replaced the old fashioned market. (Richards, 1970, 25-26)

enriched our sensibility with a *taste for the light, the practical, the ephemeral and the swift*. We no longer feel ourselves to be the men of the cathedrals, the palaces and the podiums. We are the men of the great hotels, the railway stations, the immense streets, colossal ports, covered markets, luminous arcades, straight roads and beneficial demolitions. ... The decorative must be abolished. The problem of Futurist architecture must be resolved, not by continuing to pilfer from Chinese, Persian or Japanese photographs or fooling around with the rules of Vitruvius, but through flashes of genius and through scientific and technical expertise. Everything must be revolutionized. Roofs and underground spaces must be used; the importance of the façade must be diminished; issues of taste must be transplanted from the field of fussy moldings, finicky capitals and flimsy doorways to the broader concerns of bold groupings and masses, and large-scale disposition of planes. Let us make an end of monumental, funereal and commemorative architecture. Let us overturn monuments, pavements, arcades and flights of steps; let us sink the streets and squares; let us raise the level of the city. (Sant' Elia, 1988)

### **3.2.3.2 Objectivism and Architecture against Traditions**

The meaning of modernism in architecture could be of help in understanding Ayn Rand's interpretation of architecture in relation to history, where the significant critique is about the negative role attributed to traditions in effecting human being's free will and reason. In order to understand Rand's ideas on the relation between architecture and traditions, the first source that we should concentrate on is Ayn Rand's novel *Fountainhead*.

*Fountainhead* is based on the protagonist architect Howard Roark who defends modern architectural style. What makes Howard Roark different is his consistency on defending his ideas and his idealism. The architecture and value analyses of Rand can be observed in the speeches of Roark. Through Roark's positive remarks, Rand exalts modern architecture as a means in order to tell the superiority of human reason against traditions, religions, and social values in general.

According to Rand, as it was mentioned in Chapter 2, human being is in a struggle to

determine his/her destiny according to his/her desires no matter what religions, social judgments, traditions, or states try to dictate against his/her will. In that, Rand uses architecture as a means to defend human freedom against such bonds as exemplified in modernist approaches in building new spaces.

Howard Roark's initial speech on architecture in *Fountainhead* takes place when he talks to the Dean to say that he is withdrawing from the Faculty of Architecture. Roark wants to withdraw from the university since he does not believe that the Stanton University Faculty of Architecture as an institution that defends classical forms in architecture could teach him anything as. He thinks that the education in Stanton as a loss of time. Howard Roark's speech in the room of the Dean is an introduction for the philosophy of Rand about architecture against traditions. Roark says:

If you wish. I want to be an architect, not an archeologist. I see no purpose in doing Renaissance villas. Why learn to design them, when I'll never build them?... I came here to learn about building. When I was given a project, its only value to me was to learn to solve it as I would solve I a real one in the future. I did them the way I'll build them. I've learned all I could learn here—in the structural sciences of which you don't approve. One more year of drawing Italian post cards would give me nothing. (Rand, 2003, 10)

Rand also reflects how modernism was perceived and criticized by the people who were defending classical architecture. The Dean's response to Howard shows us how the opponents think. The Dean says:

But do you realize what a passing fancy that whole so-called modern movement is? You must learn to understand--and it has been proved by all authorities--that everything beautiful in architecture has been done already. There is a treasure mine in every style of the past. We can only choose from the great masters. Who are we to improve upon them? We can only attempt, respectfully, to repeat. (Rand, 2003, 10)

The response of Howard is like a modernist manifesto in discussing a classical building:

Famous grooves on famous pillars, what is their use? Hiding the unification tracks of woods... Your Greeks took the marble and made the copies of timber buildings! Since the others did so. Then, your Renaissance craftsmen came and copied the marble which was copied from timber before by using plaster. Now, we came and took the steel and concrete in order to copy plaster copied from the marble copied from the timber. Why? Rules? Here are my rules. A thing which can be done with a material should not be done with any other material. Two materials are not the same. Any place on earth is not the same as any other. The aim of two different buildings is not same. Forms are determined by purpose, place and material. Anything without a central idea can not be logical and beautiful. That idea constitutes every detail. A building is alive like a human. Its loyalty is to serve its own reality. A human never borrows his own organs; a building does not borrow the pieces of its soul. The soul is given to it by its creator. Each wall, each window, each stair express that. (Rand, 2003, 11)

The conversation between Howard Roark and the Dean finishes by the question of Roark. In fact, it is judgment not a question to be answered: “Why is everything adapted to other things by struggling to put out the logic?” (Rand, 2003, 12)

*Fountainhead*, as a novel, is edited by using an antagonism by Rand. The antagonism between classical architecture and modernism is symbolized here by the portrayal of two buildings. The classical one is built by Guy Francon, who is the boss and then the business partner of Peter Keating, the opposite character of Howard Roark; and the modern one belongs to Henry Cameron who is one of the avant-gardes of modern architecture. The comparison between two styles is described by Rand as follows:

The Frink National Bank Building rose over Lower Manhattan, and its long shadow moved, as the sun traveled over the sky, like a huge clock hand across grimy tenements, from the Aquarium to Manhattan Bridge. When the sun was gone, the torch of Hadrian’s Mausoleum flared up in its stead, and made glowing red smears on the glass of windows for miles around, on the top stories of buildings high enough to reflect it. The Frink National Bank Building displayed the entire history of Roman art in well-chosen specimens; for a long time it had been considered the best building of the city,

because no other structure could boast a single Classical item which it did not possess. It offered so many columns, pediments, friezes, tripods, gladiators, urns and volutes that it looked as if it had not been built of white marble, but squeezed out of a pastry tube. It was, however, built of white marble. No one knew that but the owners who had paid for it. It was now of a streaked, blotched, leprous color, neither brown nor green but the worst tones of both, the color of slow rot, the color of smoke, gas fumes and acids eating into a delicate stone intended for clean air and open country. (Rand, 2003, 34)

After describing the magnificence of Francon's building, Rand starts to tell the building of Henry Cameron who is the first boss of Howard Roark. The name of his building is the Dana Building. Contrary to the exterior portrayal of Francon's building, Rand mentions here how the people using the Dana Building think about it:

Three blocks east of the Frink National Bank stood the Dana Building. It was some stories lower and without any prestige whatever. Its lines were hard and simple, revealing, emphasizing the harmony of the steel skeleton within, as a body reveals the perfection of its bones. It had no other ornament to offer. It displayed nothing but the precision of its sharp angles, the modeling of its planes, the long streaks of its windows like streams of ice running down from the roof to the pavements. New Yorkers seldom looked at the Dana Building. Sometimes, a rare country visitor would come upon it unexpectedly in the moonlight and stop and wonder from what dream that vision had come. But such visitors were rare. The tenants of the Dana Building said that they would not exchange it for any structure on earth; they appreciated the light, the air, the beautiful logic of the plan in their halls and offices. But the tenants of the Dana Building were not numerous; no prominent man wished his business to be located in a building that looked like a warehouse. (Rand, 2003, 34)

The idea on integrity of function and form is seen, again, while Rand tells what Cameron thinks: "The form of a building should be apt to its function. The key for the beauty of a building is its structure. New construction methods require new forms." (Rand, 2003, 35 36)





Figure 13. An office building built by Howard Roark from the movie *Fountainhead*. The building justifies the phrase “new construction methods requires new forms”.

The integrity of form and function is meaningful for Rand since she defines modernity as the full-control of the human being on nature. In doing so, external judgments, judgments of traditions, religions, social values and states, should easily be ignored. Taking into consideration of these judgments is an obstacle for the humankind to emancipate his/her brain. The emancipation of the brain simply means that the naturally given is formed by humankind. The formation process is made possible by reason. Reason perceives the nature and interprets the nature by his/her conceptualized principles which are the information required to form the nature. The world history is the story of the evolution of human reason. As human reason evolved it formed the nature in order to utilize it more. The information level of humankind evolved such as to provide the achievement like the industrial revolution. In doing so, the obstacles preventing the evolution of human reason are traditions, religions, social values and state intervention. What accelerates this evolution is the emancipation of human will.

According to Rand, human reason is the only value and it pursued the happiness of the human being for centuries despite its enemies. So, Rand and her protagonist have a tendency to identify the superiority of human reason and modern architecture.

In that sense, Roark's ideas are similar to Wright's understanding of modern architecture.<sup>18</sup> Wright defends the same philosophy by stressing the same arguments. He asserts that any form imposing history, present time and future should be replaced with basic principles of our prudence and upper sense. In doing so, form should be determined by the nature of material and the conscience of the aim. By that, a bank will not resemble a Greek temple or a fire brigade building a French chateau. (Wright, 1970, 241-252)

Rand focuses more on the relationship between modern architecture and her ideal man while Howard Roark tells the philosophy of the house that he designed for Austin Heller. By that Rand aims to point out the concept "purity" which means that the aim is sanctified but the rest is seen useless. Roark says:

Well, look at it. Every piece of it is there because the house needs it—and for no other reason. You see it from here as it is inside. The rooms in which you'll live made the shape. The relation of masses was determined by the distribution of space within. The ornament was determined by the method of construction, an emphasis of the principle that makes it stand. You can see each stress, each support that meets it. Your own eyes go through a structural process when you look at the house, you can follow each step, you see it rise, you know what made it and why it stands. But you've seen buildings with columns that support nothing, with purposeless cornices, with pilasters, moldings, false arches, false windows. You've seen buildings that look as if they contained a single large hall, they have solid columns and single, solid windows six floors high. But

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<sup>18</sup> That judgement is questionable when the style of buildings in the movie *Fountainhead* is compared to Wright architecture: It is known that Ayn Rand insisted that only Frank Lloyd Wright could design the models for the film, but her demand was later rejected due to Wright's outrageous fee. In the end, the models were prepared by a studio set designer. In the end, Rand called them "horrible" and "embarrassingly bad." (Skousen, 2001)

you enter and find six stories inside. Or buildings that contain a single hall, but with a facade cut up into floor lines, band courses, tiers of windows. Do you understand the difference? Your house is made by its own needs. Those others are made by the need to impress. The determining motive of your house is in the house. The determining motive of the others is in the audience. (Rand, 2003, 142)

Another interpretation of objectivism on architecture can be observed from the idea of Rand on skyscrapers, which is the subject of the novel *We the Living*. Here she makes a comparison between herself and her sister and says that “There was an icon hanging on Lydia’s (her sister) head end whereas there were the pictures of skyscrapers hanging on her head end.” (Rand, 1974, 141)

The ideas on skyscrapers were settled onto the mind of Rand while she was a child. In *Fountainhead* she also criticizes the skyscrapers built in classical style. She made her criticism toward such buildings as follows: “It looked like a Renaissance palace made of rubber and stretched to the height of forty stories.” (Rand, 2003, 185) However, the most striking criticism of Rand against the use of classical style on skyscrapers can be read while she points out the architectural works of Henry Cameron, an architect in her novel:

The explosion came with the birth of the skyscraper. When structures began to rise not in tier on ponderous tier of masonry, but as arrows of steel shooting upward without weight or limit, Henry Cameron was among the first to understand this new miracle and to give it form. He was among the first and the few who accepted the truth that a tall building must look tall. While architects cursed, wondering how to make a twenty-story building look like an old brick mansion, while they used every horizontal device available in order to cheat it of its height, shrink it down to tradition, hide the shame of its steel, make it small, safe and ancient--Henry Cameron designed skyscrapers in straight, vertical lines, flaunting their steel and height. While architects drew friezes and pediments, Henry Cameron decided that the skyscraper must not copy the Greeks. Henry Cameron decided that no building must copy any other. (Rand, 2003, 35)<sup>19</sup>

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<sup>19</sup> As cited above, the Greek style analogy was also made by Frank Lloyd Wright in order to bring the



Figure 14. The Wynand Tower designed by Howard Roark from the movie *Fountainhead*. In the movie, the building is the tallest building in the world.

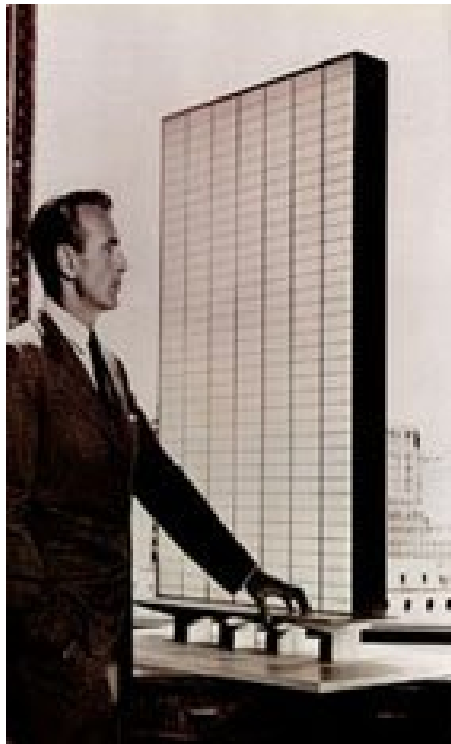


Figure 15. A skyscraper from the movie *Fountainhead*.  
The building is one of the examples of Rand's modernist perspective.

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human-centric aspect of modern architecture to the foreground.



Figure 16. The Price Tower designed by Frank Lloyd Wright in 1929 in Oklahoma. According to Peter Reidy it is one of the buildings of Wright that took place in *Fountainhead* as Enright House.

The main characteristics of Rand's architectural perspective are shaped by the individual-building relationship, where the issue is whether an individual is taken as a subject or an object. She argues that the classical architecture regards the individual as the object of a building. Classical architects do not put the individual at the center of their plans. They draw their plans as if there will not be any individual living in it. After they completed drawing they disclose a living area for individuals as minimum as they deform the first plan. Contrary to this, individual is the subject of modern architecture. Firstly, individual and his/her comfort, living space is intended as a priori. The exterior and the judgments of the others can never prevail over the happiness of the human being. So, modern architecture serves to the human being because it is the product of human reason and its freedom struggle against traditions, religions and the values, preventing him / her to think fully for him / herself. There is a symbolism at the last page of *Fountainhead*. Dominique is on a lifter going to the roof of the skyscraper where Roark was waiting her. Lifter ascends. Rand portrays the situation and says that "The line of the ocean cut the sky. The ocean mounted as the city descended. She passed the pinnacles of bank buildings. She passed the crowns of courthouses. She rose above the spires of churches." (Rand, 2003, 788)

Here, the bank building is the symbol of the social tendencies, and by integration or obedience to it, an architect could earn money. The court building is the symbol of the state and the church building is the symbol of traditions, religions and other absolute concepts having the pressure on human will.

Ayn Rand, in *Fountainhead*, uses antagonisms in order to support her arguments. She defends modernism by giving place to the speeches of classical architects. She uses the speech of an architect in the Association of Architects to show how classicalists think of individual and space problematic. Gordon L. Prescott, a member of the association, says:

And thus the intrinsic significance of our craft lies in the philosophical fact that we deal in nothing. We create emptiness through which certain physical bodies are to move--we shall designate them for convenience as humans. By emptiness I mean what is commonly known as rooms. Thus it is only the crass layman who thinks that we put up stone walls. We do nothing of the kind. We put up emptiness, as I have proved. (Rand, 2003, 322)

The philosophy of Ayn Rand and its architectural reflection is knotting on the same point many times; anti social, anti-traditional, anti-anti-rational. Rand puts the human being at the center of life, and in *Fountainhead*, by the help of modern architecture human being feels him/herself as the subject of life. The Stoddard Temple of Howard Roark is like a summary of Rand's views on architecture. She portrays the building as follows:

It seems as if a deliberate malice had reversed in this building every conception proper to a religious structure. Instead of being austere enclosed, this alleged temple is wide open, like a western saloon. Instead of a mood of deferential sorrow, befitting a place where one contemplates eternity and realizes the insignificance of man, this building has a quality of loose, orgiastic elation. Instead of the soaring lines reaching for heaven, demanded by the very nature of a temple, as a symbol of man's quest for something higher than his little ego, this building is flauntingly horizontal, its belly in the mud,

thus declaring its allegiance to the carnal, glorifying the gross pleasures of the flesh above those of the spirit. The statue of a nude female in a place where men come to be uplifted speaks for itself and requires no further comment. (Rand, 2003, 376)



Figure 17. The Unity Temple designed by Frank Lloyd Wright

When Wright tries to relate the “U.S. Declaration of Independence” to architecture, for example, he concentrates on the concept of “independence”. According to him, being independent means independence from external pressures, independence from being dependent on classicism, independence from commercial concerns and academic patterns, independence from everything that implements pressure on life. (Wright, 1970, 241-252)

The court scene of *Fountainhead* formulates the point of view of Howard Roark while building a temple in which there is no religious figure. Peter Reidy mentions about the relationship between Rand and Wright and claims that the Unity Temple that Wright designed in 1906 in Illinois is what Roark designed in *Fountainhead* as the Stoddard Temple. He says that, “Like Roark at the Stoddard Temple, Wright fit the building to human scale and to the lines of the earth, and used no traditional religious imagery anywhere.” (Reidy, 1998)

In *Fountainhead*, the businessman who commissioned Howard Roark a temple brought a suit against him, and Dominique Francon, as a scholar, defends him as follows

Howard Roark built a temple to the human spirit. He saw man as strong, proud, clean, wise and fearless. He saw man as a heroic being. And he built a temple to that. A temple is a place where man is to experience exaltation. He thought that exaltation comes from the consciousness of being guiltless, of seeing the truth and achieving it, of living up to one's highest possibility, of knowing no shame and having no cause for shame, of being able to stand naked in full sunlight. He thought that exaltation means joy and that joy is man's birthright. He thought that a place built as a setting for man is a sacred place. That is what Howard Roark thought of man and of exaltation. (Rand, 2003, 394-395)

Ayn Rand's glorifying human nature by using architecture is concluded by a house that Howard Roark designed and built for Gail Wynand who is the owner of a media group. Despite Gail Wynand have strong values his newspapers have no idealism. His basic philosophy is giving everybody whatever they want. He is the pragmatic symbol of the novel *Fountainhead*. Nonetheless, he wants to create a private space for himself. He wants to have a house symbolizing his privacy and individualism. He disgusts from the society since adaptation to society eradicates his individuality and personal distinctiveness. He orders a house to Howard Roark in order to preserve his values from the society and from social values. Roark makes the house. According to Peter Reidy, the house that Roark made for Gail Wynand is Frank Lloyd Wright's *Fallingwater* house. He says that "Wright's best-loved building is the *Fallingwater*, a 1936 country house outside Pittsburgh. Like the Wynand house, it is a composition of interlocking terraces at *waters* edge (a waterfall in fact, a lake in fiction), culminating in a rough stone chimney." (Reidy, 1998)



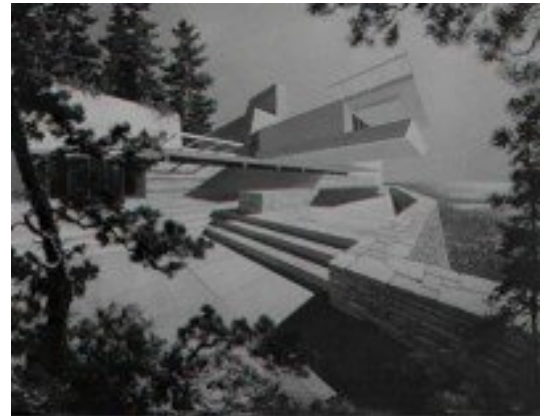


Figure 18 and 19. The residence that Howard Roark designed for Gail Wynand in the movie *Fountainhead*.

To sum up, the final tenet of objectivist interpretations of architecture can be called as “architecture against traditions”. As it is mentioned in the part on the philosophy of Rand, she believes in the superiority of the human being. Her protagonists are heroic since she argues that the human being is the only creature to transform the naturally given world according to his/her desires. Nevertheless, individuals should break down the chains of traditions, settled social values, religions or any institution restricting human freedom. The novel *Fountainhead* is the defense of these values by matching the belief of an architect to modern architecture. Rand uses modern architecture in order to challenge traditions and their load on the reason of human beings.

According to Rand, modern architecture puts the human being and his/her will at the center of the scene and erects the building, not according to the expectations, tendencies or tastes of the society, but to the satisfaction and the comfort of people. The form of the building should be determined only by its function not by the loyalty to traditions and society.

Rand’s understanding of architecture is against classical forms, in which the human being is the object of the building like a piece of furniture put in the house in order to

complete the esthetical appearance of the house. On the other hand, Rand supports modern forms, in which the human being is the subject of the building, and the building and its furniture are designed according to his/her acts. In classical architecture, the space for people is constituted as the building's form allows whereas in modern architecture the space is prior to the others and form is determined as the function allows.

In objectivist perception of architecture, modern forms are accepted as the peak point of the evolution process of the humankind. According to Rand, there is an evolution and, whereas the socially primitive humankind obeys the rules of state, tradition, religion and social values, the sophisticated human being is the one who has got rid of the restrictions of these concepts. Hence, objectivist perception of architecture regards modern forms as the breaking out of the chains of the concepts restricting human free will.

## CHAPTER IV

### CONCLUSION

A Russian girl immigrated to the United States of America in 1926 with 50 \$ in her pocket. She erased her history, changed her name and dreamed of a future. During the years that Ayn Rand spent in the U.S.A she could transform her personal point of view into a philosophy that dramatically influenced many people. Her novels were published many times and became holly books for her followers. Her philosophy was a defense of the founding values of the U.S.A. The superiority of human reason, the ability to defend the conceptualized conscience, free market economy, and individual rights were the key concepts of her philosophy. Was Rand a philosopher or a novelist? I think she approached literature pragmatically in order to be able to defend her philosophy. She wrote *We the Living* in order to tell the oppression of people in the U.S.S.R; she wrote *Anthem* in order to prove how a collective dictatorship could prevent a civilization to be flourished; she wrote *Fountainhead* to defend the human being's evolution and peak point; she wrote the *Atlas Shrugged* to show how government intervention damages the wealth of people. She wrote philosophical books in order to conclude and formulate the ideas that she defended in her books.

In this endeavor, architecture played a very important role. She got use of architectural concepts in order to criticize the restrictions on political freedom. Her motto was the more space the more freedom. She used architecture in order to demonstrate how a socialist and centralized authority could eradicate virtues of people in the name of social harmony. She especially used modern architecture in order to defend her ideas on the evolution of human being, by which she implies that human reason is in a struggle for freedom against religions, traditions, society, and the state. Although architecture played a supporting role in Ayn Rand's literature, the relation between her philosophy and architectural understanding is worthy of study for a better analysis of both objectivism and contemporary architecture.

This study is not on the direct relation between modern architecture and liberal ideas, but focuses on both via the philosophical approach of Ayn Rand. As such, the thesis firstly focuses on the biography of Rand that is very important because her personal experiences influenced her philosophy, perception and conception of architecture. So, the first focus of the thesis is the personality of Rand, which frankly means that Rand is the subject of the thesis and the ideas examined in the text are the ideas of Ayn Rand.

Moreover, the era of Rand's lifetime is also significant: Rand arrived at the U.S.A during what is called the "roaring twenties". The contemporary economic and political structure of the American society impressed Rand remarkably. The "roaring twenties" was the symbol of the rise of individualism, economic welfare and political freedom. During these years, human-centric paradigm as the basic tenet of modernism was unquestionable because the much-admired American civilization was accepted to have been created by the human will and power. Rand's philosophical approach and the related architectural understanding were initially shaped in this context, and developed as a reaction to the rise of collectivism during the interwar and postwar periods in the United States of America, which was then one of the democratic countries as against the authoritarian or totalitarian regimes in most other parts of the world.

Secondly, I studied the philosophy of Ayn Rand, which is explained with reference to the "pillars" of metaphysics, epistemology, ethics, politics and esthetics. Rand's philosophy can be evaluated as a fraction or a philosophical basis of classical liberalism. She is also regarded as a strong advocate of the evaluation of the human mind not collectively but individually. Rand defends that each person may show different types of development and can shape the nature differently according to her / his abilities and intelligence. Most importantly, there should not be any political intervention on the acts of human beings. The human being is intelligent and hence should be free to attain the benefits and to stand the pains of personal acts. Neither benefits nor pains and damages could be shared by a political authority. Rand sees politics of the state as only one of obstacles on the freedom of the human being. Other obstacles are social structures and absolute moral values, as well as religions and traditions, all of which are accepted as

restricting human will that is sacrificed for their realization.

Rand puts the humankind at the center of life and defends that a person does not need state, society, religion, or traditions in order to maintain his/her life. Only those who do not have the ability to maintain their lives need these structures and their principles on solidarity. Hence, Rand strongly disputes against the supreme concepts that she accepts to have prevented people to maintain their lives according to their own desires and comforts.

<b>Metaphysic</b>	<b>Law of Identity</b>
<b>Epistemology</b>	<b>Superiority of Reason</b>
<b>Ethics</b>	<b>Rational Egoism</b>
<b>Politics</b>	<b>Capitalism and Basic Rights</b>
<b>Esthetics</b>	<b>Metaphysical Value Judgments</b>

Table 5.1. The diagram on the Formulation of Bases of Objectivism

Having studied Ayn Rand's objectivism, the main aim of the thesis is to understand its relation to architecture. In order to analyze how Ayn Rand perceived architecture according to her philosophy, the question "why architecture?" was initially tried to be answered, and the reasons why Rand adopted both objectivism and a Wrightian understanding of architecture were examined. Then, by focusing on Rand's literature, the objectivist interpretations of architecture were discussed.

In the first objectivist interpretation of architecture, Ayn Rand uses architecture in order to criticize state intervention on people's property and their free will. In doing so, she exemplifies personal stories of people after the Soviet Revolution. Here, she tells the stories of houses seized by the government and shared among the proletariat without the

consent of the owners of the houses. According to Rand, people have the right to property and the use of space of owners can not be violated under the name of any higher authority such as the state or the proletariat. That is the defense of the idea that personal space can not be violated or shared. The space in a dwelling is the symbol of humankind's sovereignty against political authority. Accordingly, the less space the less freedom.

The second objectivist interpretation evaluates architecture in relation to society. In the novels of Ayn Rand, the heroes and heroines generally prefer to live in houses distant from the society vertically or horizontally. If they live in a skyscraper, their flat is always at the highest floor; and if they live in a house, their house is distant from the city center. The ideas of Frank Lloyd Wright on decentralization of the city and on organic architecture are explained in the study as the basis of Rand's anti-social architectural perception. Wright similarly defends the eradication of city walls and limits and aims to provide a special space for individuals away from centralized cities in order to give them the possibility to achieve their individual development in a democratic city. The tension between collectivist mechanical architecture and individualist organic architecture were also discussed in this connection.

When Rand's biography and literature are examined, the architect Frank Lloyd Wright emerges as a significant figure. Rand admires Wright's ideas that connect architecture to individualism, hence the objectivist interpretation of architecture in relation the the society is affected by his understanding. Similarly, as also evident from the role of Frank Lloyd Wright's architectural ideas on Ayn Rand's perception, the last objectivist interpretation of architecture is related to the emphasis on modernism. It is clear that Rand adopts modern architecture and its concrete and functional characteristics as developed in the contemporary American context, especially via a Wrightian perspective. According to Rand, modern architecture is the symbol of human being's struggle for freedom from absolute values and traditions.

Rand accepts that modern architecture puts the human being and his/her will at the

center, and constructs buildings according not to the expectations, tendencies or tastes of the society in general but to the satisfaction and comfort of individuals. Hence, the form of a building should be determined only by its function not by the loyalty to the state, society or traditions.

The objectivist interpretation of architecture disputes against classical formation of architecture, in which the human being is the object in the building. On the other hand, architecture as exemplified in objectivist literature uses modern forms, in which the human being is accepted to be the subject in the building, whose form is the result of the function inside, i.e. the acts of the people who live there. As such, in objectivist interpretations of architecture, modern forms are taken as representative of the peak point of the evolution process of the human being.

As a result, defined according to the political, ethical and epistemological dimensions of Ayn Rand's philosophy, the interpretations of objectivism about architecture simply presuppose an architectural production without the restrictions and guidance of the state, society and traditions. The last sentence of *Fountainhead* summarizes the architectural conception of objectivism: "The line of the ocean cut the sky. The ocean mounted as the city descended. She passed the pinnacles of bank buildings. She passed the crowns of courthouses. She rose above the spires of churches." (Rand, 2003, 788)

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[www.barbarabranden.com](http://www.barbarabranden.com)

[www.ari.org](http://www.ari.org)

[www.wethelivingmovie.com](http://www.wethelivingmovie.com)

[www.ayn-rand.com](http://www.ayn-rand.com)

## APPENDICES

### APPENDIX A

#### TIMELINE OF AYN RAND<sup>20</sup>

- 1869      Father, Zinovy Zacharovich Rosenbaum, born in Breslitovsk, Russia  
(November 18)
- 1880      Mother, Anna Borisovna Kaplan, born in St. Petersburg (October 15)
- 1904      Parents married (May 3)
- 1905      Born in St. Petersburg (February 2, i.e. January 20 on the Julian calendar)
- 1911      Teaches self to read
- 1912      Family moves to an apartment on Nevsky Prospekt at Znamenskaya  
Square
- 1913      Attends first motion picture exhibition in St. Petersburg
- 1914      World War I breaks out. Reads first romantic fiction, *The Mysterious  
Valley*; decides to become a writer
- 1917      Witnesses first shots of February revolution

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<sup>20</sup> The timeline listed here is taken from [www.ari.org](http://www.ari.org).

- 1918      Discovers writings of Victor Hugo  
To escape civil war, family moves to Ukraine (Fall) and then Yevpatoria, Crimea (Spring)
- 1920      Discovers Aristotle's works in high school
- 1921      Graduates from Yevpatoria High School #4 (June 30)  
Family returns to Petrograd  
Enrolls in Petrograd State University (circa August 24)  
Discovers the works of Nietzsche (1921-22)
- 1924      Discovers Viennese operettas  
Graduates from Leningrad State University (October 13)  
Enrolls in State Technicum for Screen Arts (October 15)
- 1925      "Pola Negri" pamphlet published in Moscow and Leningrad  
Receives permission to leave USSR (October 29)
- 1926      "Hollywood: American Movie City" pamphlet published in Moscow and Leningrad  
Departs Leningrad (January 17)  
Sails from Le Havre, France for America on the De Grasse (February 10)  
Arrives in Manhattan (February 19)  
Resides in Chicago with relatives (February-August)  
Arrives in Hollywood (September 3)  
Hired as movie extra by Cecil B. DeMille (September)  
Meets Frank O'Connor on set of The King of Kings (September)
- 1927      Hired by DeMille as junior screen writer (circa June 11)
- 1929      Marries Frank O'Connor (April 15)

- Hired by RKO wardrobe department
- 1931 Becomes U.S. citizen (March 13)
- 1932 Sells “Red Pawn” to Universal Pictures (September 2)
- 1934 Makes first entry in philosophic journal (April 9)  
Writes “Ideal”  
First play, *Woman on Trial*, opens in Hollywood (October 2)  
Moves to New York City (November)
- 1935 Night of January 16th (formerly *Woman on Trial*) opens on Broadway  
(September 16)  
Makes first notes for *Fountainhead* (December 4)
- 1936 *We the Living* published (April 18)
- 1938 *Anthem* published, in England (circa May 7)
- 1939 Receives last communication from parents in USSR (circa January)
- 1940 Works for the Wendell Willkie presidential campaign.  
The *Unconquered* (*We the Living* adaptation) opens on Broadway  
(February 13)
- 1942 Delivers *Fountainhead* manuscript to Bobbs-Merrill (December 31)
- 1943 *Fountainhead* published (May 8)  
Begins writing “The Moral Basis of Individualism” (August 18)

- Moves to California to write *Fountainhead* screenplay (November 25)
- 1944 Moves into Von Sternberg house designed by Richard Neutra (July)  
Writes screenplay for Love Letters (September)
- 1945 Makes first notes for *Atlas Shrugged* (January 1)  
*Fountainhead* reaches #6 on New York Times best-seller list (August 26)  
Guest of Frank Lloyd Wright at Taliesin East (February 3-4)  
First installment of “illustrated” *Fountainhead* begins in Hearst newspapers nationwide (December 24)
- 1946 First U.S. edition of *Anthem* published (circa July)
- 1949  
*Fountainhead* film opens (June 23)
- 1950 Nathaniel Blumenthal and Barbara Weidman meet Rand in Los Angeles
- 1951- The Brandens move to New York and Leonard Peikoff is introduced to  
1952 Ayn Rand by Nathaniel Branden. Rand’s inner circle “Class of 43” takes shape
- 1953 Nathaniel Branden weds Barbara Weidman
- 1955 The Rand–Branden romance becomes a full-fledged sexual affair
- 1957 *Atlas Shrugged* published



- 1958 Nathaniel Branden Institute unofficially and amateurly begins, Branden lectures on Rand's philosophy
- 1960 Delivers first major campus talk, "Faith and Force: Destroyers of the Modern World," at Yale University (February 17)
- 1961 For the New Intellectual published (March 24)  
Presents first Ford Hall Forum talk, "Intellectual Bankruptcy of Our Age" (March 26)
- 1962 First issue of The Objectivist Newsletter published (January)  
Nathaniel Branden Institute officially opens (January)  
Weekly column begins in the Los Angeles Times (June 17)
- 1963 Receives honorary doctorate from Lewis and Clark University (October 2)
- 1964 The Virtue of Selfishness published (December)
- 1966 First installment of "Introduction to Objectivist Epistemology" published in The Objectivist (July)
- 1967 Makes first appearance on the Tonight Show with Johnny. Carson (August 16)
- 1968 Nathaniel Branden Institute closes (May) Nathaniel and Barbara branden excommunicated by Rand
- 1969 Rand begins teaching non-fiction writing course (March 8)  
Witnesses launch of Apollo 11 (July 16)  
Presents first epistemology workshop (October 11)

- 1974      Presents “Philosophy: Who Needs It” talk at West Point (March 6)  
              Nora Drobysheva (Ayn Rand’s sister) arrives for visit from USSR (April  
              14) Attends White House dinner for Alan Greenspan swearing-in  
              (September 4)
- 1976      Publishes last article in The Ayn Rand Letter (January-February)  
              Attends White House dinner honoring Malcolm Fraser (July 27)
- 1977      Ford Hall Forum holds luncheon in her honor (April 10)  
              Outlines screenplay for *Atlas Shrugged* television miniseries (September)
- 1979      Introduction to Objectivist Epistemology published by New American  
              Library (April)  
              Frank O’Connor dies (November 9)
- 1981      Delivers last Ford Hall Forum lecture, “The Age of Mediocrity” (April 26)  
              Delivers last public lecture, “The Sanction of the Victims,” in New  
              Orleans (November 21)
- 1982      Writes her last page on *Atlas Shrugged* teleplay (January 1)  
              Dies in New York City (March 6)

## APPENDIX B

### HOWARD ROARK'S TRIAL SPEECH (from *Fountainhead*)

Thousands of years ago, the first man discovered how to make fire. He was probably burned at the stake he had taught his brothers to light. He was considered an evildoer who had dealt with a demon mankind dreaded. But thereafter men had fire to keep them warm, to cook their food, to light their caves. He had left them a gift they had not conceived and he had lifted darkness off the earth. Centuries later, the first man invented the wheel. He was probably torn on the rack he had taught his brothers to build. He was considered a transgressor who ventured into forbidden territory. But thereafter, men could travel past any horizon. He had left them a gift they had not conceived and he had opened the roads of the world.

That man, the unsubmissive and first, stands in the opening chapter of every legend mankind has recorded about its beginning. Prometheus was chained to a rock and torn by vultures--because he had stolen the fire of the gods. Adam was condemned to suffer--because he had eaten the fruit of the tree of knowledge. Whatever the legend is, somewhere in the shadows of his memory the mankind knew that its glory began with one and that that one paid for his courage.

Throughout the centuries there were men who took first steps down new roads armed with nothing but their own vision. Their goals differed, but they all had this in common: that the step was first, the road new, the vision unborrowed, and the response they received--hatred. The great creators--the thinkers, the artists, the scientists, the inventors--stood alone against the men of their time. Every great new thought was opposed. Every great new invention was denounced. The first motor was considered foolish. The first airplane was considered impossible. The power loom was considered vicious. Anesthesia was considered sinful. But the men of unborrowed vision went ahead. They fought, they suffered and they paid. But they won.

No creator was prompted by a desire to serve his brothers, for his brothers rejected the gift he offered and that gift destroyed the slothful routine of their lives. His truth was his only motive. His own truth, and his own work to achieve it in his own motive. His own truth, and his own work to achieve it in his own way. A symphony, a book, an engine, a philosophy, an airplane, or a building--that was his goal and his life. Not those who heard, read, operated, believed, flew or

inhabited the thing he had created. The creation, not its users. The creation, not the benefits others derived from it. The creation which gave form to his truth. He held his truth above all things and against all men.

His vision, his strength, his courage came from his own spirit. A man's spirit, however, is his self. That entity which is his consciousness. To think, to feel, to judge, to act are functions of the ego.

The creators were not selfless. It is the whole secret of their power-- that it was self-sufficient, self-motivated, self-generated. A first cause, a fount of energy, a life force, a Prime Mover. The creator served nothing and no one. He had lived for himself.

And only by living for himself was he able to achieve the things which are the glory of mankind. Such is the nature of achievement.

Man cannot survive except through his mind. He comes on earth unarmed. His brain is his only weapon. Animals obtain food by force. Man has no claws, no fangs, no horns, no great strength of muscle. He must plant his food or hunt it. To plant, he needs a process of thought. To hunt, he needs weapons, and to make weapons--a process of thought. From this simplest necessity to the highest religious abstraction, from the wheel to the skyscraper, everything we are and everything we have comes from a single attribute of man--the function of his reasoning mind.

But the mind is an attribute of the individual. There is no such thing as a collective brain. There is no such thing as a collective thought. An agreement reached by a group of men is only a compromise or an average drawn upon many individual thoughts. It is a secondary consequence. The primary act--the process of reason--must be performed by each man alone. We can divide a meal among many men. We cannot digest it in a collective stomach. No man can use his brain to think for another. All the functions of body and spirit are private. They cannot be shared or transferred.

We inherit the products of the thought of other men. We inherit the wheel. We make a cart. The cart becomes an automobile. The automobile becomes an airplane. But all through the process what we receive from others is only the end product of their thinking. The moving force is the creative faculty which takes this product as material, uses it and originates the next step. This

creative faculty cannot be given or received, shared or borrowed. It belongs to single individual men. That which it creates is the property of the creator. Men learn from one another. But all learning is only the exchange of material. No man can give another the capacity to think. Yet that capacity is our only means of survival.

Nothing is given to man on earth. Everything he needs has to be produced. And here man faces his basic alternative: he can survive in only one of two ways-- by the independent work of his own mind or as a parasite fed by minds of others. The creator originates. The parasite borrows. The creator faces nature alone. The parasite faces nature through an intermediary.

The creator's concern is the conquest of nature. The parasite's concern is the conquest of men.

The creator lives for his work. He needs no other men. His primary goal is within himself. The parasite lives second-hand. He needs others. Others become his prime motive.

The basic need of the creator is independence. The reasoning mind cannot work under any form of compulsion. It cannot be curbed, sacrificed or subordinated to any consideration whatsoever. It demands total independence in function and in motive. To a creator, all relations with men are secondary.

The basic need of the second-hander is to secure his ties with men in order to be fed. He places relations first. He declares that man exists in order to serve others. He preaches altruism.

Altruism is the doctrine which demands that man live for others and place others above self.

No man can live for another. He cannot share his spirit just as he cannot share his body. But the second-hander has used altruism as a weapon of exploitation and reversed the base of mankind's moral principles. Men have been taught every precept that destroys the creator. Men have been taught dependence as a virtue.

The man who attempts to live for others is a dependent. He is a parasite in motive and makes parasites of those he serves. The relationship produces nothing but mutual corruption. It is impossible in concept. The nearest approach to it in reality--the man who lives to serve others--is the slave. If physical slavery is repulsive, how much more repulsive is the concept of servility

of the spirit? The conquered slave has a vestige of honor. He has the merit of having resisted and of considering his condition evil. But the man who enslaves himself voluntarily in the name of love is the basest of creatures. He degrades the dignity of man and he degrades the conception of love. But this is the essence of altruism.

Men have been taught that the highest virtue is not to achieve, but to give. Yet one cannot give that which has not been created. Creation comes before distribution--or there will be nothing to distribute. The need of the creator comes before the need of any possible beneficiary. Yet we are taught to admire the second-hander who dispenses gifts he has not produced above the man who made the gifts possible. We praise an act of charity. We shrug at an act of achievement.

Men have been taught that their first concern is to relieve the suffering of others. But suffering is a disease. Should one come upon it, one tries to give relief and assistance. To make that the highest test of virtue is to make suffering the most important part of life. Then man must wish to see others suffer--in order that he may be virtuous. Such is the nature of altruism. The creator is not concerned with disease, but with life. Yet the work of the creators has eliminated one form of disease after another, in man's body and spirit, and brought more relief from suffering than any altruist could ever conceive.

Men have been taught that it is a virtue to agree with others. But the creator is the man who disagrees. Men have been taught that it is a virtue to swim with the current. But the creator is the man who goes against the current. Men have been taught that it is a virtue to stand together. But the creator is the man who stands alone.

Men have been taught that the ego is the synonym of evil, and selflessness the ideal of virtue. But the creator is the egotist in the absolute sense, and the selfless man is the one who does not think, feel, judge, or act. These are functions of the self.

Here the basic reversal is most deadly. The issue has been perverted and man has been left no alternative--and no freedom. As poles of good and evil, he was offered two conceptions: egotism and altruism. Egotism was held to mean the sacrifice of others to self. Altruism--the sacrifice of self to others. This tied man irrevocably to other men and left him nothing but a choice of pain: his own pain borne for the sake of others or pain inflicted upon others for the sake of self. When it was added that man must find joy in self-immolation, the trap was closed. Man was forced to

accept masochism as his ideal--under the threat that sadism was his only alternative. This was the greatest fraud ever perpetrated on mankind.

This was the device by which dependence and suffering were perpetuated as fundamentals of life.

The choice is not self-sacrifice or domination. The choice is independence or dependence. The code of the creator or the code of the second-hander. This is the basic issue. It rests upon the alternative of life or death. The code of the creator is built on the needs of the reasoning mind which allows man to survive. The code of the second-hander is built on the needs of a mind incapable of survival. All that which proceeds from man's dependence upon men is evil.

The egoist in the absolute sense is not the man who sacrifices others. He is the man who stands above the need of using others in any manner. He does not function through them. He is not concerned with them in any primary matter. Not in his aim, not in his motive, not in his thinking, not in his desires, not in the source of his energy. He does not exist for any other man--and he asks no man to exist for him. This is the only form of brotherhood and mutual respect possible between men.

Degrees of ability vary, but the basic principle remains the same: the degree of a man's independence, initiative and personal love for his work determines his talent as a worker and his worth as a man. Independence is the only gauge of human virtue and value. What a man is and makes of himself; not what he has or hasn't done for others. There is no substitute for personal dignity. There is no standard of personal dignity except independence.

In all proper relationships there is no sacrifice of anyone to anyone. An architect needs clients, but he does not subordinate his work to their wishes. They need him, but they do not order a house just to give him a commission. Men exchange their work by free, mutual consent to mutual advantage when their personal interests agree and they both desire the exchange. If they do not desire it, they are not forced to deal with each other. They seek further. Anything else is a relation of slave to master, or victim to executioner.

No work is ever done collectively, by a majority decision. Every creative job is achieved under the guidance of a single individual thought. An architect requires a great many men to erect his

building. But he does not ask them to vote on his design. They work together by free agreement and each is free in his proper function. An architect uses steel, glass, concrete, produced by others. But the materials remain just so much steel, glass and concrete until he touches them. What he does with them is his individual product and his individual property. This is the only pattern for proper co-operation among men.

The first right on earth is the right of the ego. Man's first duty is to himself. His moral law is never to place his prime goal within the persons of others. His moral obligation is to do what he wishes, provided his wish does not depend primarily upon other men. This includes the whole sphere of his creative faculty, his thinking, his work. But it does not include the sphere of the gangster, the altruist and the dictator.

A man thinks and works alone. A man cannot rob, exploit or rule--alone. Robbery, exploitation and ruling presuppose victims. They imply dependence. They are the province of the second-hander.

Rulers of men are not egoists. They create nothing. They exist entirely through the persons of others. Their goal is in their subjects, in the activity of enslaving. They are as dependent as the beggar, the social worker and the bandit. The form of dependence does not matter.

But men were taught to regard second-handers--tyrants, emperors, dictators--as exponents of egotism. By this fraud they were made to destroy the ego, themselves and others. The purpose of the fraud was to destroy the creators. Or to harness them. Which is a synonym.

From the beginning of history, the two antagonists have stood face to face: the creator and the second-hander. When the first creator invented the wheel, the first second-hander responded. He invented altruism.

The creator--denied, opposed, persecuted, exploited--went on, moved forward and carried all humanity along on his energy. The second-hander contributed nothing to the process except the impediments. The contest has another name: the individual against the collective.

The 'common good' of a collective--a race, a class, a state-- was the claim and justification of every tyranny ever established over men. Every major horror of history was committed in the



name of an altruistic motive. Has any act of selfishness ever equaled the carnage perpetrated by disciples of altruism? Does the fault lie in men's hypocrisy or in the nature of the principle? The most dreadful butchers were the most sincere. They believed in the perfect society reached through the guillotine and the firing squad. Nobody questioned their right to murder since they were murdering for an altruistic purpose. It was accepted that man must be sacrificed for other men. Actors change, but the course of the tragedy remains the same. A humanitarian who starts with declarations of love for mankind and ends with a sea of blood. It goes on and will go on so long as men believe that an action is good if it unselfish. That permits the altruist to act and forces his victims to bear it. The leaders of collectivist movements ask nothing for themselves. But observe the results.

The only good which men can do to one another and the only statement of their proper relationship is--Hands off!

Now observe the results of a society built on the principle of individualism. This, our country. The noblest country in the history of men. The country of greatest achievement, greatest prosperity, greatest freedom. This country was not based on selfless service, sacrifice, renunciation or any precept of altruism. It was based on a man's right to the pursuit of happiness. His own happiness. Not anyone else's. A private, personal, selfish motive. Look at the results. Look into your own conscience.

It is an ancient conflict. Men have come close to the truth, but it was destroyed each time and one civilization fell after another. Civilization is the progress toward a society of privacy. The savage's whole existence is public, ruled by the laws of his tribe. Civilization is the process of setting man free from men.

Now, in our age, collectivism, the rule of the second-hander and second-rater, the ancient monster, has broken loose and is running amuck. It has brought men to a level of intellectual indecency never equaled on earth. It has reached a scale of horror without precedent. It has poisoned every mind. It has swallowed most of Europe. It is engulfing our country.

I am an architect. I know what is to come by the principle on which it is built. We are approaching a world in which I cannot permit myself to live.

Now you know why I dynamited Cortlandt.

I designed Cortlandt. I gave it to you. I destroyed it.

I destroyed it because I did not choose to let it exist. It was a double monster. In form and in implication. I had to blast both. The form was mutilated by two second-handers who assumed the right to improve upon that which they had not made and could not equal. They were permitted to do it by the general implication that the altruistic purpose of the building supersede all rights and that I had no claim to stand against it.

I agreed to design Cortlandt for the purpose of seeing it erected as I designed it and for no other reason. That was the price I set for my work. I was not paid.

I do not blame Peter Keating. He was helpless. He had a contract with his employers. It was ignored. He had a promise that the structure he offered would be built as designed. The promise was broken. The love of a man for the integrity of his work and his right to preserve it are now considered a vague intangible and an unessential. You have heard the prosecutor say that. Why was the building disfigured? For no reason. Such acts never have any reason, unless it's the vanity of some second-handers who feel they have a right to anyone's property, spiritual or material. Who permitted them to do it? No particular man among the dozens in authority. No one cared to permit it or to stop it. No one was responsible. NO one can be held to account. Such is the nature of all collective action.

I did not receive the payment I asked. But the owners of Cortlandt got what they need from me. They wanted a scheme devised to build a structure as cheaply as possible. They found no one else who could do it to their satisfaction. I could and did. they took the benefit of my work and made me contribute it as a gift. But I am not an altruist. i do not contribute gifts of this nature.

It is said that I have destroyed the home of the destitute. It is forgotten that but for me the destitute could not have had this particular home. Those who were concerned with the poor had to come to me, who have never been concerned, in order to help the poor. It is believed that the poverty of the future tenants gave them a right to my work. that their need constituted a claim on my life. That it was my duty to contribute anything demanded of me. This is the second-hander's credo now swallowing the world.

I came here to say that I do not recognize anyone's right to one minute of my life. Nor to any part of my energy. Nor to any achievement of mine. No matter who makes the claim, how large their number or how great their need.

I wished to come here and say that I am a man who does not exist for others.

It had to be said. The world is perishing from an orgy of self-sacrificing.

I wished to come here and say that the integrity of a man's creative work is of greater importance than any charitable endeavor. Those of you who do not understand this are the men who're destroying the world.

I wished to come here and state my terms. I do not care to exist on any others.

I recognize no obligations toward men except one: to respect their freedom and to take no part in a slave society. To my country, i wish to give the ten years which I will spend in jail if my country exists no longer. I will spend them in memory and in gratitude for what my country has been. It will be my act of loyalty, my refusal to live or work in what has taken its place.

My act of loyalty to every creator who ever lived and was made to suffer by the force responsible for the Cortlandt I dynamited. To every tortured hour of loneliness, denial, frustration, abuse he was made to spend--and to the battles he won. To every creator who was destroyed in body or in spirit. To Henry Cameron. To Steven Mallory. To a man who doesn't want to be named, but who is sitting in this courtroom and knows that I am speaking of him.