In 2010, Société Réaliste released its first full-length movie, *The Fountainhead*, based on the 1949 capitalist propaganda screenplay and 1943 novel written by Ayn Rand, arch-priestess of American Libertarianism and author of some of its most potent cultural myths. From the original movie, the story of a Promethean modernist architect fighting against collective decadence in the name of his personal genius—a character based on Frank Lloyd Wright—Société Réaliste has removed the sound and deleted all human presence to reduce the film to its decorum, its ideological architecture.

Société Réaliste has recently designed *Commonscript*, a series of 48 panels extracted from *The Fountainhead*. They depict views of the central location of the original film—a locus of power, the top floor office of a Capitalist tycoon—surrounded by skyline views of New York. Interspersed among these are ideological statements from the hero, extracted from the original 1949 screenplay. In this work, however, Société Réaliste has systematically and radically transcribed them, turning a discourse of autonomous individualism into a generalized and plural one.

Significantly, there is a typographical dimension to the work: the inscriptions are made in a new font designed by Société Réaliste called *Falling Haus* (2011). This centaur font is the hybridization of Frank Lloyd Wright’s font *Exhibition* and Josef Albers’ global-abstract font known as *Universal*.