



Theory of the • *Dérive*



Strategy & Specification

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The notion of disguise, closely linked to play.

Strategy

The "Theory of the *Dérive*" is a response to the ISTD Power brief. The publication is a typogeographical interpretation of the original chapter, published in the Situationist International in post-war France by Guy Debord and Asger Jorn in 1958. The Situationists were a group of radically charged avant-garde artists that challenged the imposed logic toward everyday life by societal structures of power. The *Dérive* is an experimental method of drifting through urban space.

This publication was made to instigate new passages of thought in a period where society is mediated by image, administered by algorithm and defined by the erosion of lived experience. This publication inhabits its desired format whilst subtly flouting conventional rules. My audience is urban explorers. One should treat this as a tactile guide to interact with the city in an unorthodox fashion. Understanding the *Dérive*, through a radical approach toward traditional typographic systems alongside suggestive graphic elements has the power to re-establish agency as inhabitants in a destination-oriented (moving from A – B) society. This project demonstrates that typographic structure and its history can be conceptually charged to convey something philosophically abstract. A dynamic approach through movement and experimentation became the directional framework through which I understood the text and developed the constructive techniques of the outcome.

The outcome contains 22 typefaces but predominantly uses two — Baskerville for the body and Niveau Grotesk for the page numbers. Baskerville, a British typeface, was intentionally selected to explore the interplay between a French theorist's text and an English translation. In contrast, Niveau Grotesk, a contemporary sans-serif typeface, positions the page numbers as subtle markers that generate a clear hierarchy when paired with Baskerville and the remaining typefaces.

The publication adopts the dimensions of a Penguin Classic, 198 × 129mm, an institutionalised format reformed by Jan Tschichold in 1949. A 9 × 9 modular overlay and Tschichold-derived grid structure governs the rotated 15° clockwise and anti-clockwise system, producing three structural axes where type drifts rhythmically. Each page, is individually unique in its typographic interpretation but shares the same construction. The grid is defined, then set adrift. Each page is set on Mohawk Superfine 118gsm to maintain the tactile design, maximising the contrast between type and environment. The outcome is 72-spreads that are perfect-hand-bound French folds, adding to the architectural experience for the reader.

Between each page of type, the colourised French folds conceal a half-toned hand scan that was collected whilst *dériving* through London. These scans momentarily appear throughout the publication, acting more like punctuation than aesthetic. The reader has the choice to stop, interrupt the flow of reading and take a glance at the internal scans, collapsing the distance between the text and direct lived experience. The minimal colour palette of black, white and orange allows the variation in typography to hold dominance over image.

My intention is that you as the reader, should use this publication as a reason to interact with the city outside of the bounds of imposed systems, consequently developing a relationship with this text.

One of the best characteristics of the city is its diversity.

Playful - *concentration*

and use the space differently from the rest of the city.

For the city, the most important thing is to have a clear structure.

drop

dis - courage
entry into
or exit
from certain
zones.

domination

#

Being in the city, the most important thing is to have a clear structure.

For the city, the most important thing is to have a clear structure.

purposes, our to favorable more conditions new creating by way built

n' m' s'

1 2 3 4

truly independent from one another.

alone,

+

← VISION A TERRAIN →

EMOTIONALLY ENGAGED →

he observes the surroundings.

FORBIDDEN TO THE PUBLIC

Today the different unities of atmosphere and of dwellings are not precisely marked off, but are surrounded by noise.

tion, explosion, dissolution, disintegration.

That's the extreme limit. It's a miracle it didn't kill us."

This document

This specification document is a record of my outcome for the ISTD Power brief 2026. This document explores the strategy I took to produce the final publication as well as the specific technical details, processes and methods of production.

This project is a continuation of my dissertation topic. I felt that my engagement and perception of Situationist practices required a deeper investigation. In the same way as the Situationists, understanding these methods requires 'enrichment through practice.' (SI, 1958, p.21)

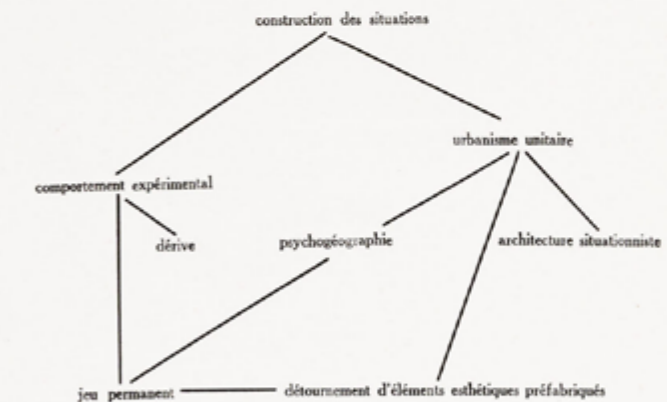
The Situationists believed that the 'literary and artistic heritage of humanity should be used for partisan propaganda purposes,' (1958, p.21) so I saw an opportunity to detourn their works into a new medium, both emotionally and spatially repurposing a chapter of their anthology into a playful adventure of typographic experimentation.

**"Philosophers
have only interpreted the world in various ways;**

the point is to change it."

(Karl Marx, 1845)

NOUVEAU THÉÂTRE D'OPÉRATIONS DANS LA CULTURE



LA DISSOLUTION DES IDEES ANCIENNES VA DE PAIR AVEC LA DISSOLUTION DES ANCIENNES
CONDITIONS D'EXISTENCE :

INTERNATIONALE SITUATIONNISTE

édité par la section française de l'I.S. — 32, rue de la montagne-genevieve, paris 5^e

Typography used

This publication includes 22 different typefaces but predominantly uses two for the duration of the book.

The body uses Baskerville and the page numbers are set in Niveau Grotesk.

Baskerville, a British typeface, was intentionally selected to explore the interplay between a French theorist's text and an English translation. Setting Debord's theories in a British typeface grounds this publication outside of its initial interpretation. Four distinct weights of the same typeface create a typographic conversation within the same narrative, allowing for fractured, disjointed moments of 'explosion, dissolution, dissociation and disintegration.'

This interplay is explored through John Baskerville's rejection by British printing establishments. The French adopted his type as a vehicle for dissenting thought, publishing the complete works of Voltaire at Kehl — a key piece of radical Enlightenment history. Baskerville became the typeface used for the official journal of the French Republic. Designed in Birmingham, rejected in Britain and adopted by France — a British typeface became the main typographic language of the French Revolution.

Niveau Grotesk

Light

0 1 2 3 4 5 6 7 8 9

Helvetica Neue

Brandon Grotesque

Acumin Variable Concept

Times New Roman

Avenir

Gill Sans

Hiragino Sans GB

Papyrus

Superclarendon

Futura PT

Roc Grotesk

Ministry

Aileron

Protestant

ITC Galliard

Songti SC

Aktiv Grotesk

Devanagari Sangam MN

Arial Narrow

Baskerville

Regular

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

a b c d e f g h i j k l m n o p q r s t u v w x y z

0 1 2 3 4 5 6 7 8 9

() ? & ! . , : ; - “ ” ‘ ’

Italic

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

a b c d e f g h i j k l m n o p q r s t u v w x y z

0 1 2 3 4 5 6 7 8 9

() ? & ! . , : ; - “ ” ‘ ’

SemiBold

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

a b c d e f g h i j k l m n o p q r s t u v w x y z

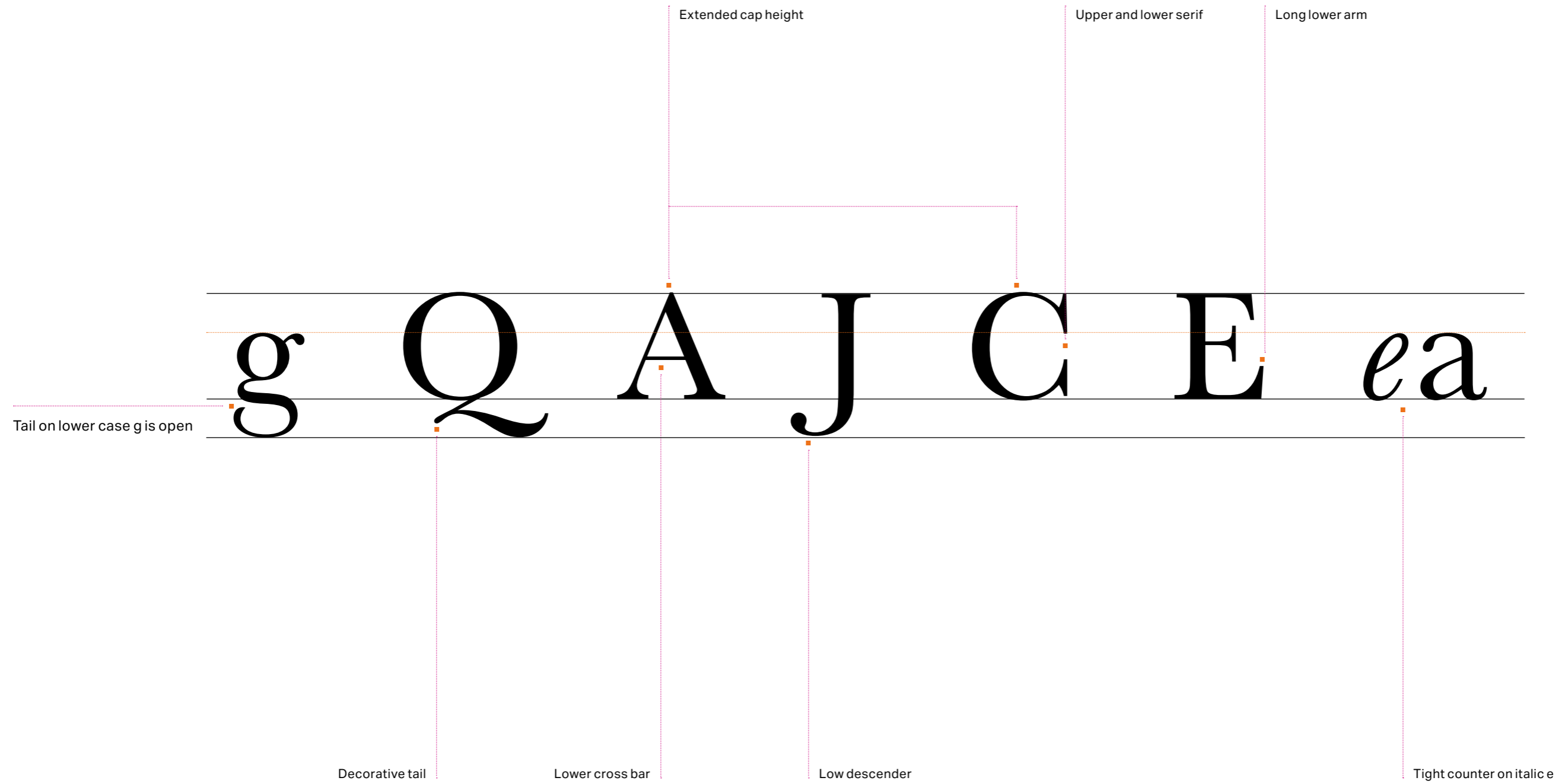
0 1 2 3 4 5 6 7 8 9

() ? & ! . , : ; - “ ” ‘ ’

Basker

vile

Baskerville Anatomy



Typography sizing

12pt with 11pt leading →

Heading

10pt with 11pt leading →

Subheading

10pt with 12pt leading →

Body

10pt with 11pt leading →

Brief body

8pt with 11pt leading →

Caption Text

8pt with 10pt leading →

Footnote

4pt with 8pt leading →

Tiny

20pt with 23 pt leading →

Numbering

45pt with 62pt leading →

Instruction

60pt with 62pt leading →

Independent

258pt glyph →

#

Typography bounds

4pt with 8pt leading

Smallest type

60pt with 62pt leading

Largest type

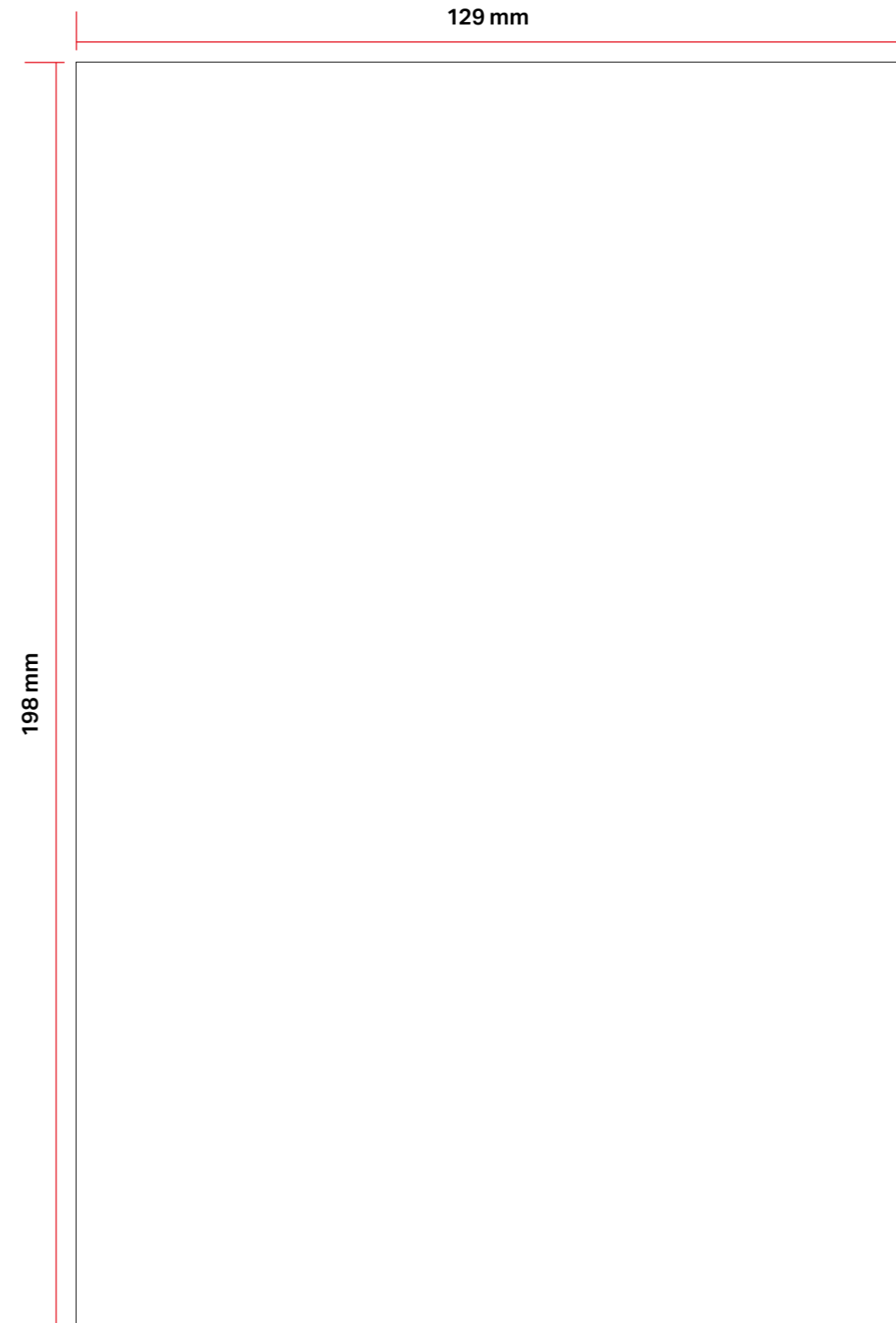
Page sizing

The publication's page size is 198mm by 129mm. Adopting the same dimensions as a Penguin Classic due to its recognisable and portable format that suggests an association with established literary and philosophical content. A pocket-sized, tactile edition is easy to produce and therefore distribute, which enables effective mass distribution in the same way that Guy Debord wanted the Internationale Situationniste to move through and be passed on by different groups, resisting the static authority of the archive or the institution. This publication was produced to be used while moving and therefore must be sized to accommodate that purpose.

The book attempts to house radically charged typographic experimentations within the respectable uniform of a culturally authoritative 'classic.' This was an intentional choice whereby the somewhat generic format is actively contradicted and challenged by the variations of non-conventional content.

The outcome is representative of the anti-disciplinary mindset constructed during post-war France by the Situationists in 1958. The format acts as the institutionalised strategies or systems where tactics of anti-establishment are able to take place — the type.

This juxtaposing format, is a simple nod towards a deceptively conformist publication that treads the fine line of what is conventionally acceptable.



Grid system

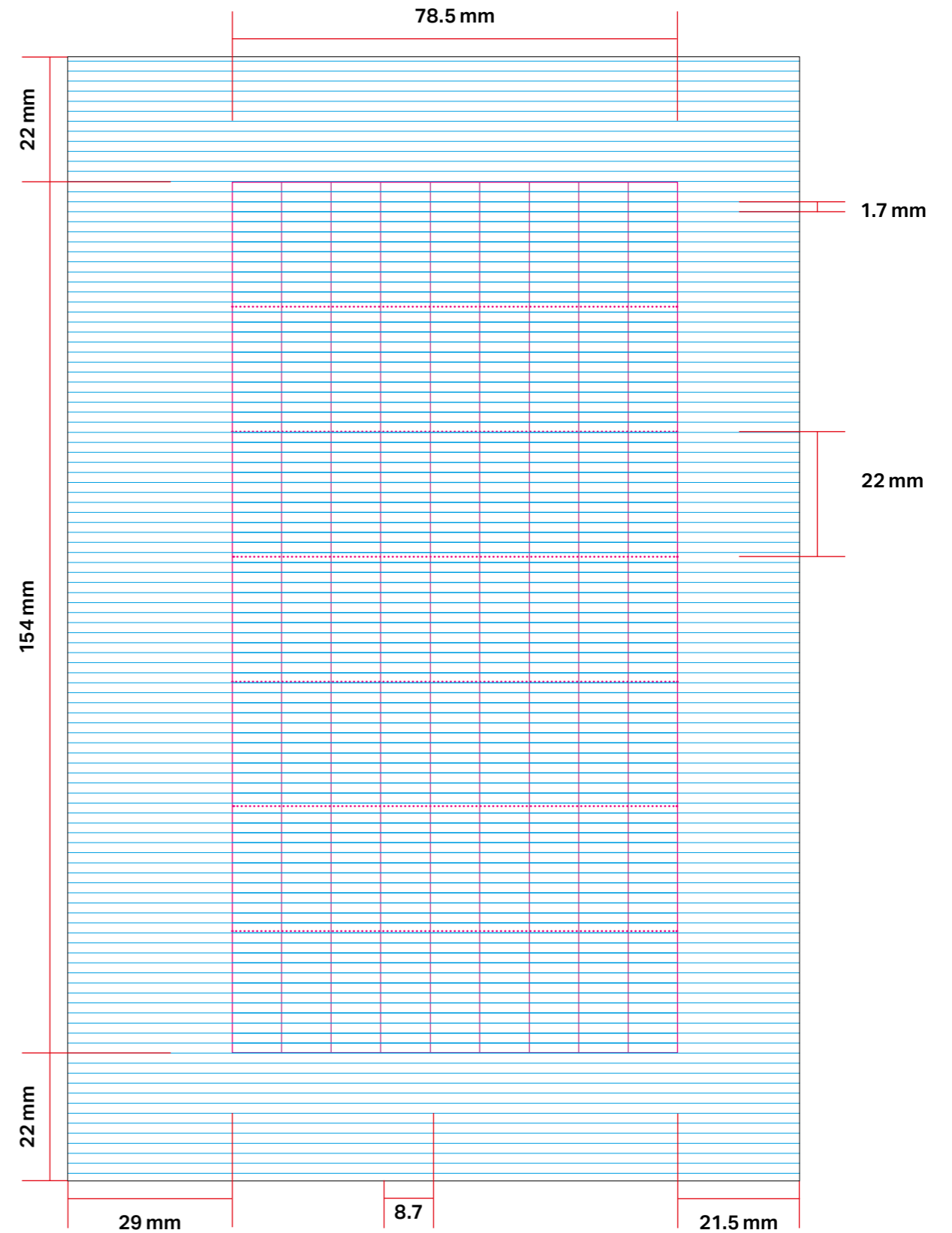
The publication uses nine columns, each 8.7mm wide, with a 7-row grid allowing for variation and flexibility within each layout through the variety of column widths and shapes. The nine columns are treated as both single and half cell increments that allow for more complex typographic interpretations of the text to function.

Due to the publication being French folded — whereby the printed sheet is folded inward so that the outer edge becomes the binding — the outer edge of the digital document is actually the inner binding edge. The outer margin is the smallest at 21.5mm wide, with the page numbers positioned half a column width in. The publication does not emphasise the page numbers as they are not crucial to the form of the text itself.

The inner margin is 29mm and is intentionally larger in order to accommodate the scans on the inner pages, as well as allowing the reader to hold the pages and still read the text while moving through the city.

The top and bottom margins have an equal width of 22mm, allowing for equal balance and consistency across the header and footer. This consistency draws attention to the moments the type breaks that structure.

This publication is underlined by a 5mm baseline grid with 10pt type, which acts as a conventional guide to the main body of the text — one that is consistently flouted.



Tschicholds grid

Baskerville is justified across several layers, but the most formally precise justification lies in the relationship between the typeface and the grid system itself. Baskerville is a transitional typeface, a refinement of the Old-style typefaces that preceded it. This mirrors the Situationists' resistance to categorisation. Its physical construction imitates the Tschichold-derived grid system it resides in. The regular weight sits square to the baseline whilst the italic sits on a 12–15° slant from the baseline. The Tschichold-derived grid operates across three rotational states — the orthogonal origin at 0°, and two derivative axes displaced 15° clockwise and anti-clockwise. The architectural grid system of the publication is therefore in correlation with its variable letterform — the characters sit at the same angle as the grid.



Baskerville
Italic
Offset
+(12-15°)

Document

French fold
Non-binding edge

3mm Bleed

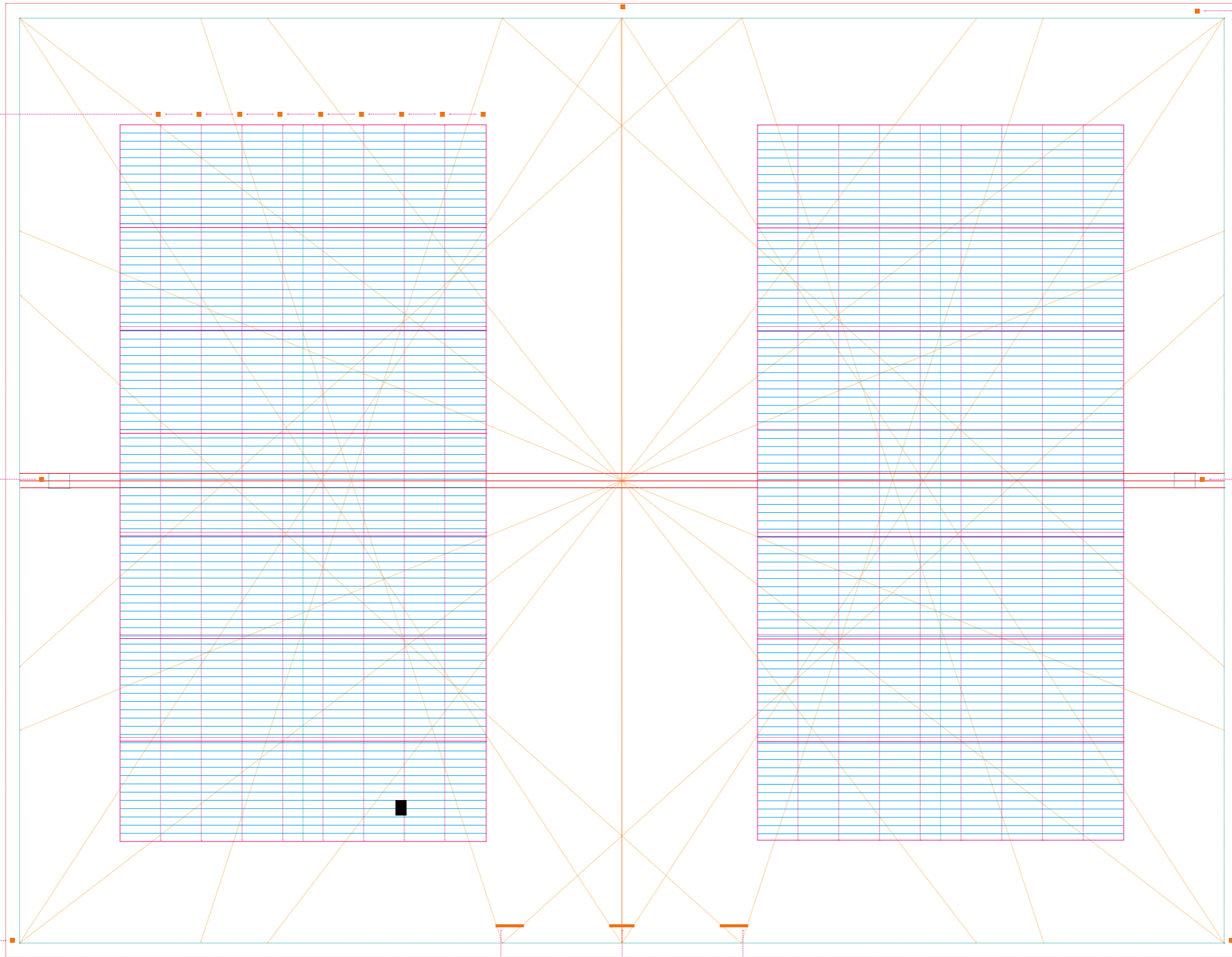
9 column grid

Page number

Page number

Binding edge

Binding edge



Tschichold grid
Offset
-15°
Japanese dot

Tschichold grid
0°

Tschichold grid
Offset
+15°
Japanese dot

French fold

Fold line

3mm Bleed

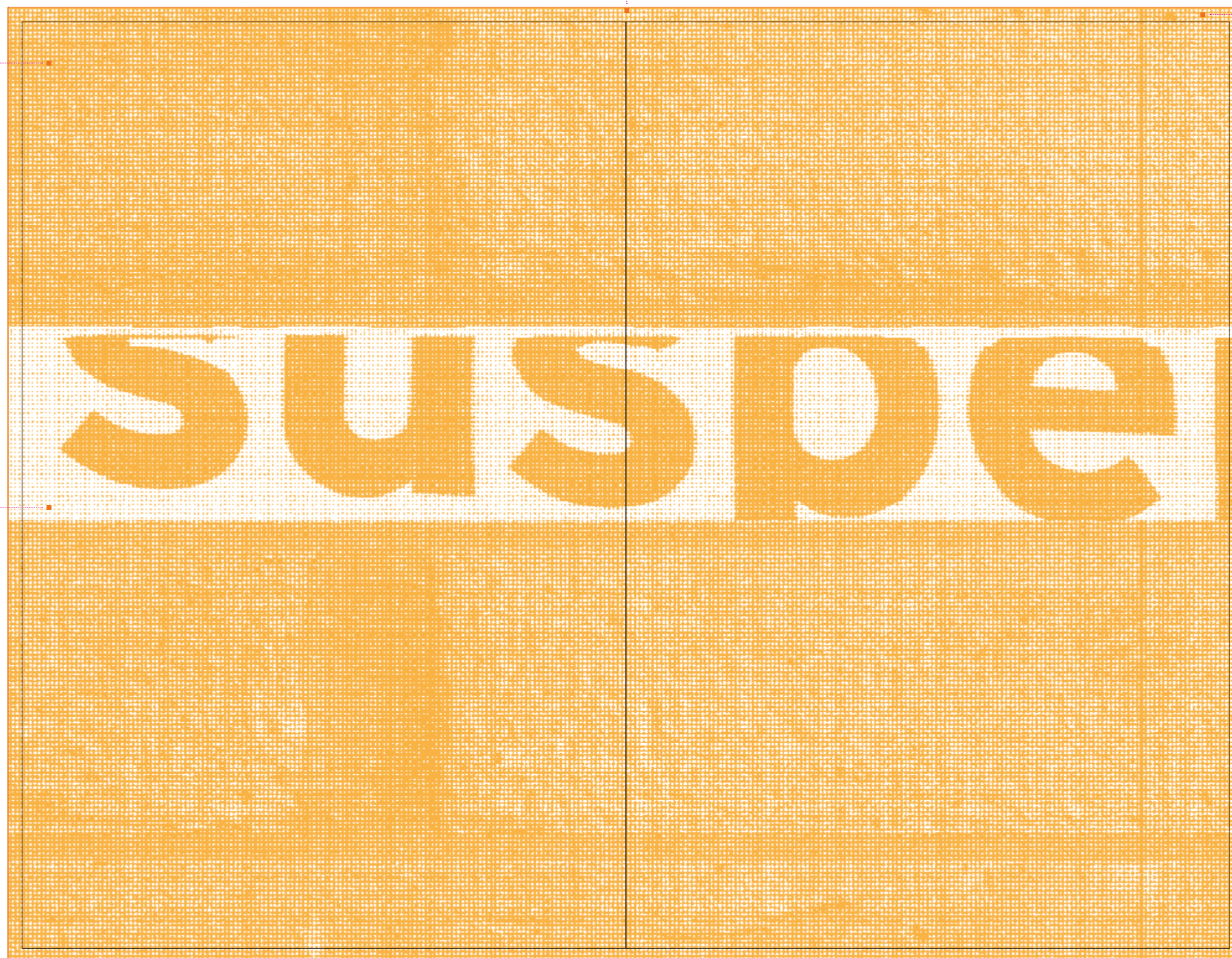
Hand scan

Whilst drifting through London
600dpi
Orange 100% tint

C	0
M	35
Y	79.42
K	0

Hand scan

Halftoned in Spectrolite
Colourised in Indesign



French fold
Non-binding edge

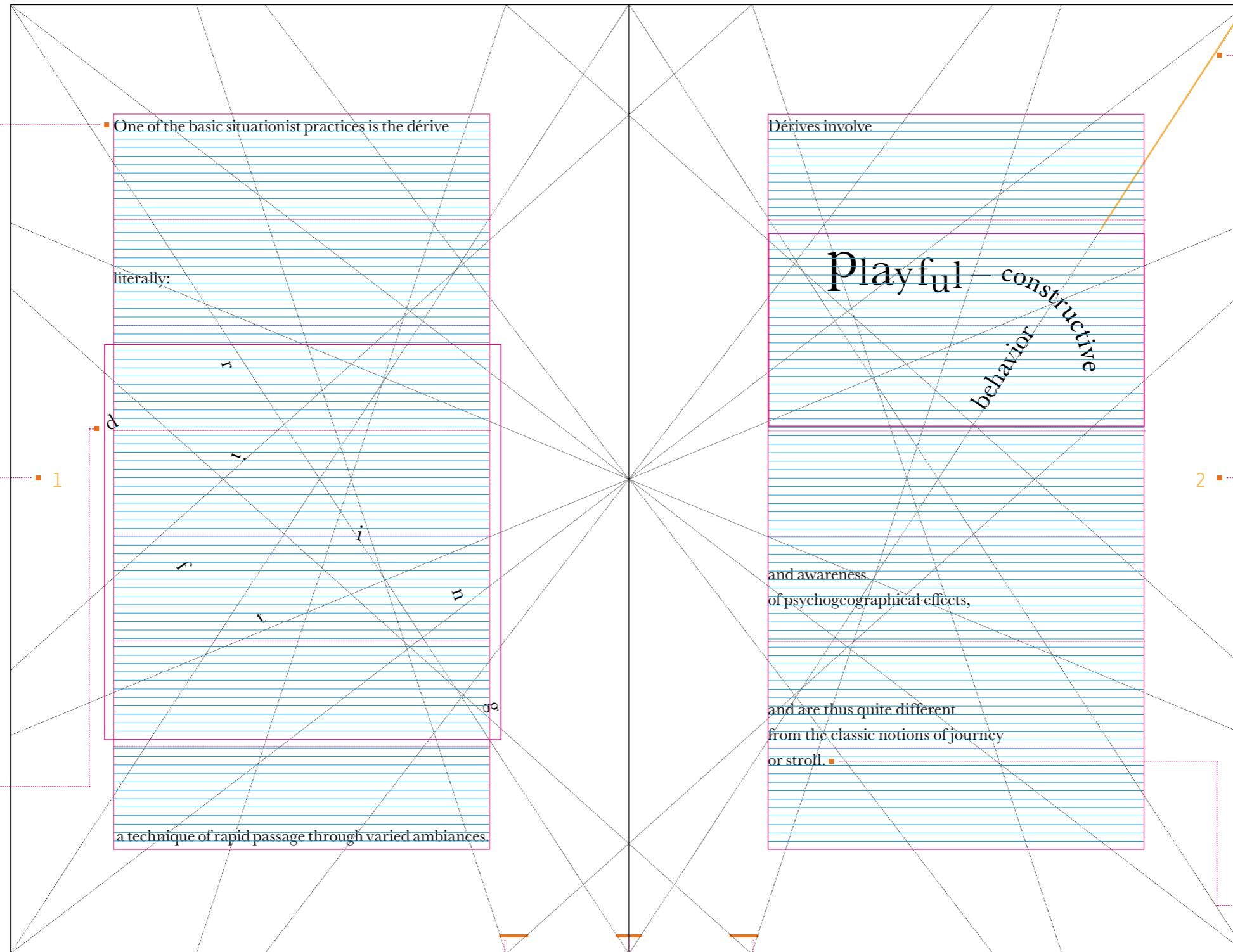
Body
Baskerville
Regular
10pt
11pt leading
0 em
Black 100% tint

Page number
Niveau Grotesk
Light
12pt
10pt leading
Orange 100% tint

C	0
M	35
Y	79.42
K	0

'drifting'
Baskerville
Regular
13pt
5000 em
Black 100% tint

C	0
M	0
Y	0
K	100



Constructivist line

Regular
1pt
Orange 100% tint

C	0
M	35
Y	79.42
K	0

Page number

Niveau Grotesk
Light
12pt
10pt leading
Orange 100% tint

C	0
M	35
Y	79.42
K	0

Body

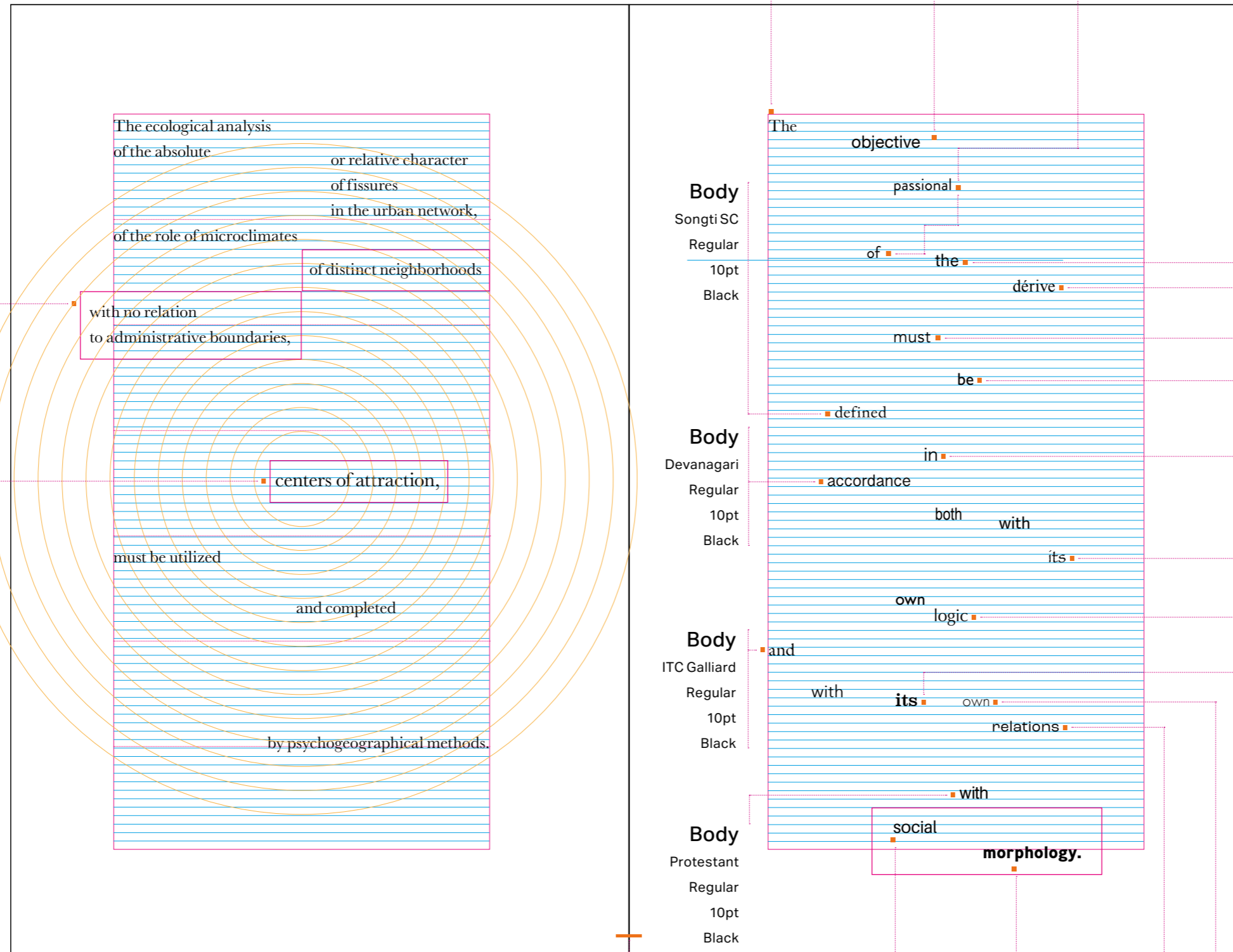
Baskerville
Regular
10pt
11pt leading
0 em
Black 100% tint

Tschichold grid
Offset
-15\u00b0
Japanese dot

Tschichold grid
0\u00b0

Tschichold grid
Offset
+15\u00b0
Japanese dot

French fold



Body
Baskerville
Regular
10pt
Black

Body
Helvetica Neue
Regular
10pt
Black

Body
Brandon Grotesque
Regular
10pt
Black

Body
Acumin Variable Concept
Regular
10pt
Black

Body
Times New Roman
Regular
10pt
Black

Body
Avenir
Book
10pt
Black

Body
Gill Sans
W3
10pt
Black

Body
Papyrus
Regular
10pt
Black

Body
Hiragino Sans GB
W3
10pt
Black

Body
Superclarendon
Regular
10pt
Black

Body
Optima
Regular
10pt
Black

Body
Songti SC
Regular
10pt
Black

Body
Devanagari
Regular
10pt
Black

Body
ITC Galliard
Regular
10pt
Black

Body
Protestant
Regular
10pt
Black

Spatial arrangement

Baskerville
Regular
10pt
Black

Spatial arrangement

Baskerville
Regular
12pt
Black

NO Tschichold grid

Body
Aileron
Regular
10pt
Black

Body
Ministry
Bold
11pt
Black

Body
Roc Grotesk
Regular
10pt
Black

Body
Futura PT
Light
10pt
Black

Octothorpe

Aktiv Grotesk	C	0
258 pt	M	35
Orange	Y	79.42
	K	0

Body

Baskerville
Regular
10pt
11pt leading
0 em
Black 100% tint

In his study
Paris et l'agglomération parisienne
(Bibliothèque de Sociologie Contemporaine,
P.U.F., 1952)
Chombart de Lauwe
notes that

“an urban neighborhood
is determined

not only by geographical
and economic factors,

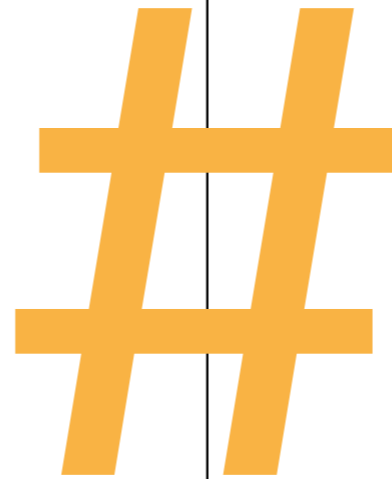
but also by the image that its inhabitants

and those of other
neighborhoods have of it.”

In the same work, in order to illustrate

“the narrowness of the real Paris
in which each individual lives . . .

within a geographical area



11

12

Map Illustration

0.3pt
Japanese dot
Orange 100% tint

C	0
M	35
Y	79.42
K	0

Page number

Niveau Grotesk
Light
12pt
10pt leading
Orange 100% tint

C	0
M	35
Y	79.42
K	0

NO Tschichold grid

Pages 19 + 20

Random

Baskerville
Regular, Semibold
10,15,20, 40, 50pt
Black

r

Baskerville
Regular
10pt
Black

n

Baskerville
Regular
40pt
Black

e

Baskerville
Semibold
10pt
Black

a

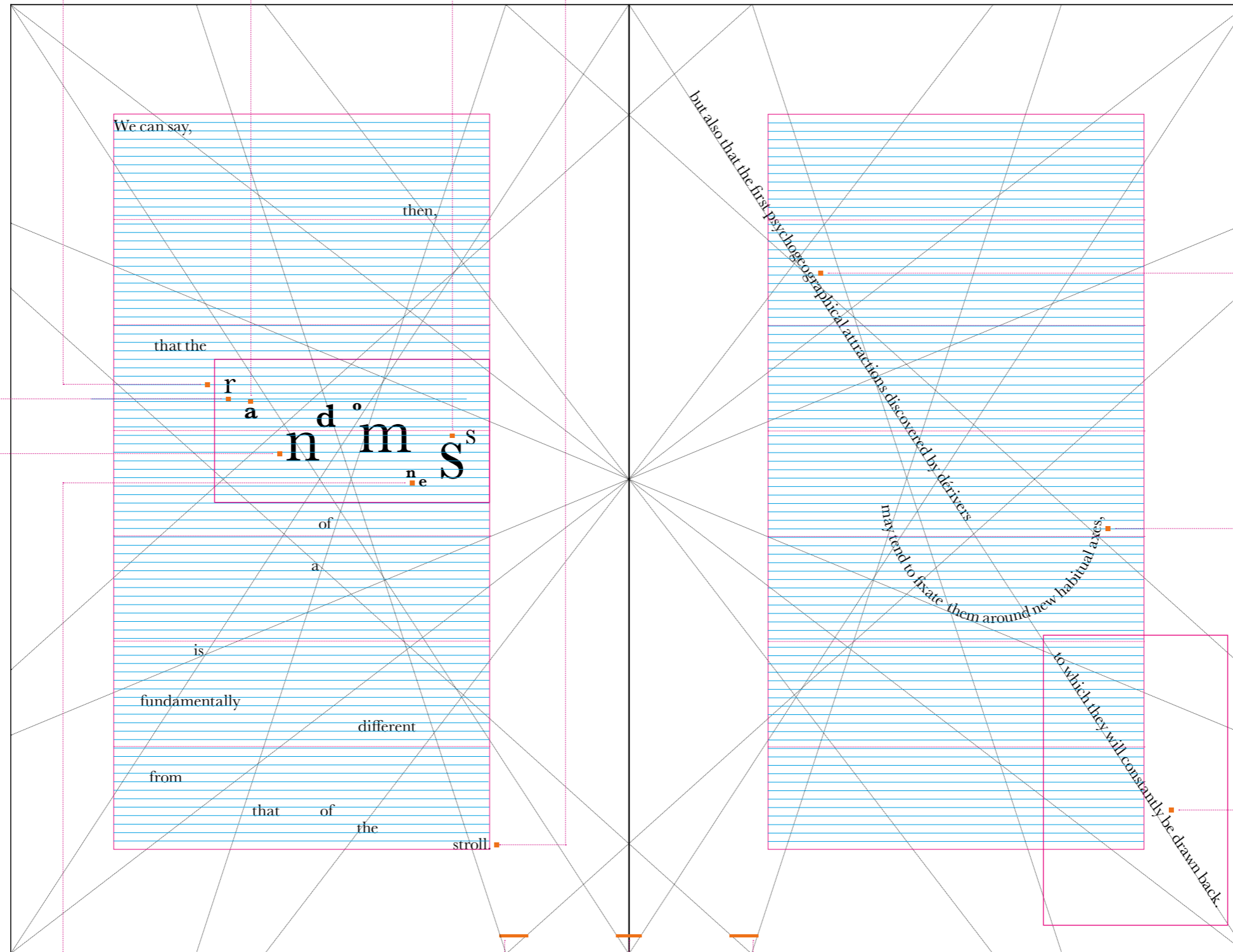
Baskerville
Semibold
15pt
Black

s

Baskerville
Semibold
50pt
Black

Spatial arrangement

Baskerville
Regular
10pt
Black



Body

Baskerville
Regular
10pt
0° slant
Black

Curved Body

Baskerville
Regular
10pt
0° slant
46mm circle
Black

Drawn Body

Baskerville
Regular
10pt
-4° slant
Black

Tschichold grid

Offset
-15°
Japanese dot

Tschichold grid

0°

Tschichold grid

Offset
+15°
Japanese dot

Noiſe

before the clarity...

Pages 23 + 24

Body balance

Baskerville
Regular
10pt
Black

French fold

External
Guiding
Influence

91mm x 61mm rectangle
Black

Body

Baskerville
Regular
10pt
0 em
Black 100% tint

Tadpole pool

79mm x 79 mm
No stroke

23

Random Body

Baskerville
Semibold
10pt
No leading
Black 100% tint

Tadpoles

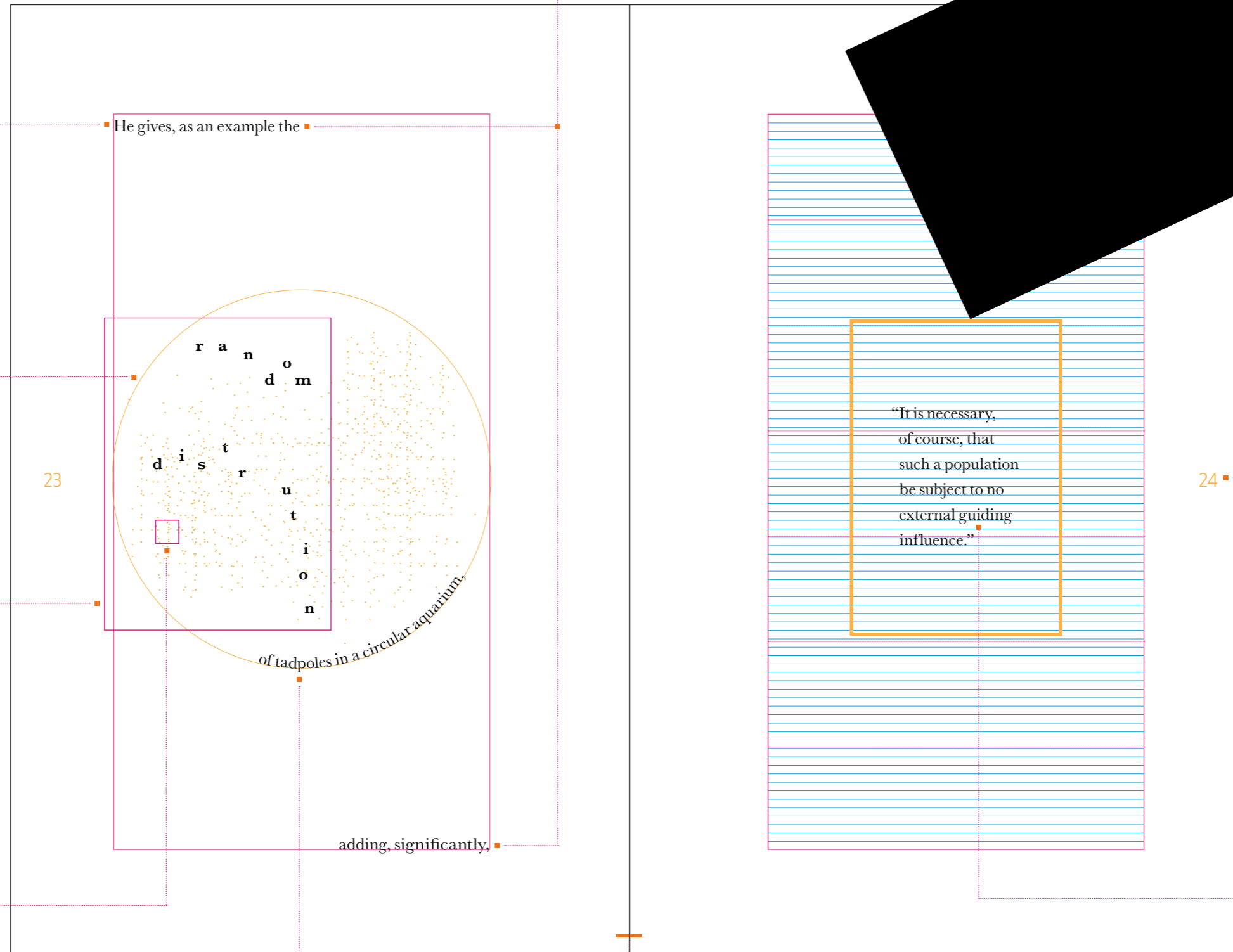
0.3mm x 0.3mm
No stroke

Orange	
C	0
M	35
Y	79.42
K	0

Spatial
arrangement

Baskerville
Regular
10pt
Black

NO Tschichold grid



Page number

Niveau Grotesk
Light
12pt
10pt leading
Orange 100% tint

	0
C	35
M	79.42
Y	0
K	

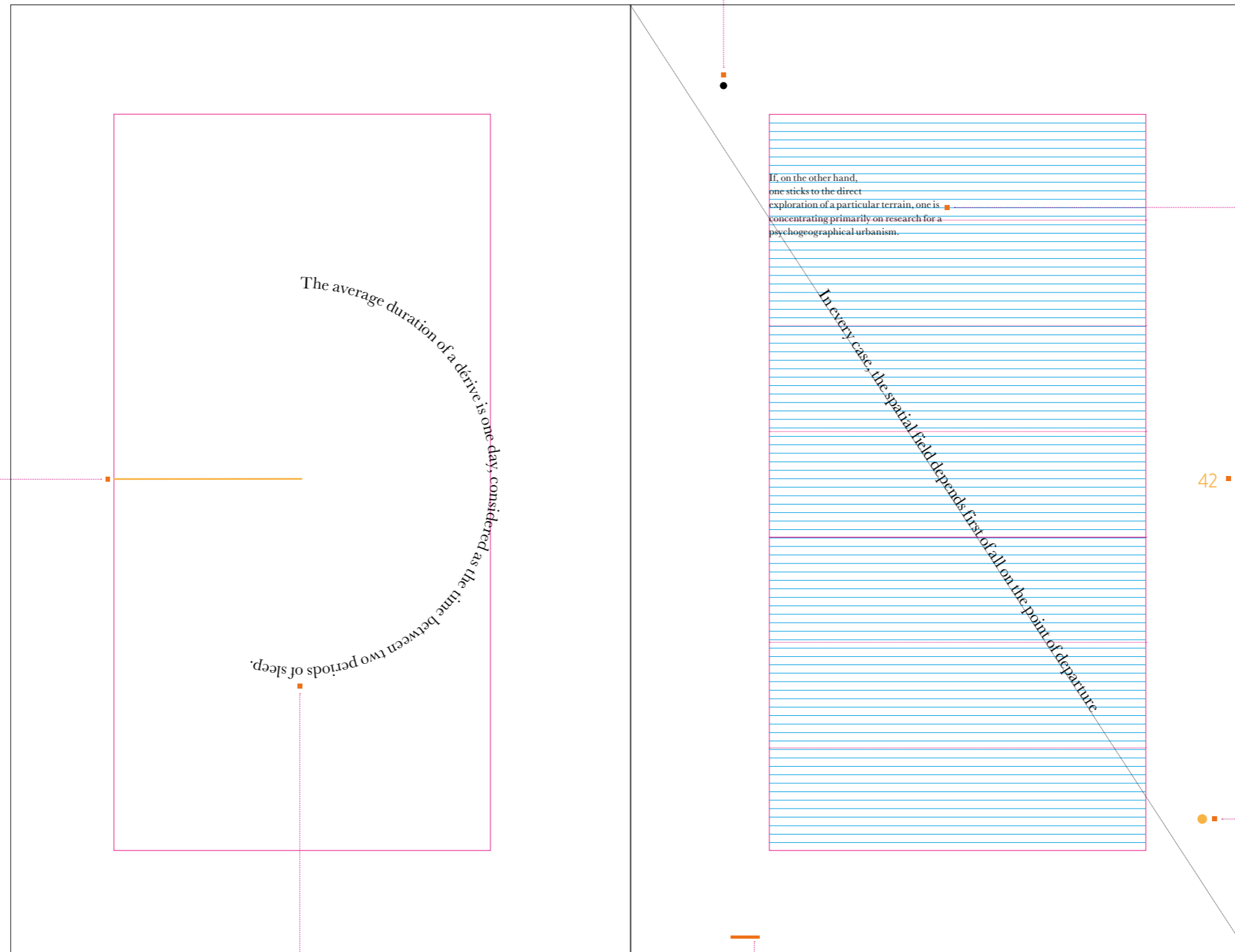
Body

Baskerville
Regular
10pt
11pt leading
Black

French fold

Point of entry

1.5mm x 1.5mm
Black



Constructivist line

Regular
1pt
Orange 100% tint

C	0
M	35
Y	79.42
K	0

Concentrated Body

Baskerville
Regular
6pt
8pt leading
Black

Page number

Niveau Grotesk
Light
8pt
10pt leading
Orange 100% tint

C	0
M	35
Y	79.42
K	0

Point of exit

1.5mm x 1.5mm
Orange

C	0
M	35
Y	79.42
K	0

Circular Body

Indicates time
Baskerville
Regular
10pt
Black

Tschichold grid

Offset
+15°
Japanese dot

Pages 57 + 58

Body

Baskerville
Regular
20pt leading
Black

24pt

22pt

20pt

18pt

16pt

14pt

12pt

10pt

8pt

6pt

4pt

Disappearing body

Baskerville
Regular
24, 22, 20, 18, 16, 14, 12, 10, 8, 6, 4pt
Black 100% tint

Today the different
unities of atmosphere
and of dwellings are not
precisely marked off,
but are surrounded by more
or less extended
and indistinct bordering regions.
The most general change
that derive experience leads to proposing
is the constant diminution of these border regions,
up to the point of their complete suppression.

French fold

NO Tschichold grid

Labyrinth Body

Baskerville
Regular
10pt
Black

modern techniques of construction.

Within architecture itself
the taste for deriving
new forms of labyrinths
tends to promote all sorts of
made possible by

Labyrinth Body

Baskerville
Regular
65mm x 65mm
10pt
Black

Labyrinth Body

Baskerville
Regular
55mm x 55mm
10pt
Black

Labyrinth Body

Baskerville
Regular
45mm x 45mm
10pt
Black

Labyrinth Body

Baskerville
Regular
35mm x 35mm
10pt
Black

Tilted body

Baskerville
Regular
10pt
-1° tilt
Black

Labyrinth Body

Baskerville
Regular
25mm x 25mm
10pt
Black


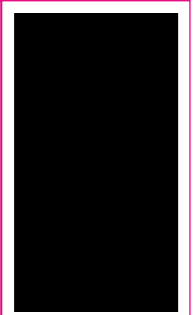
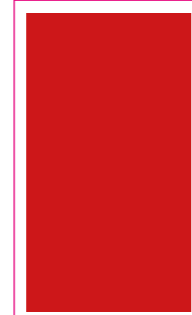
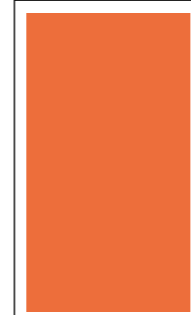


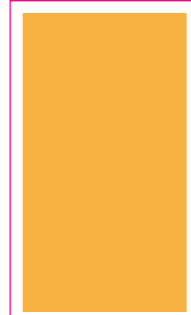
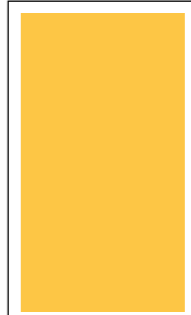
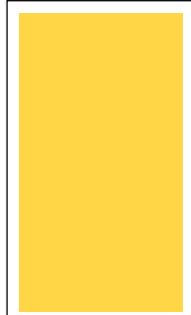
Colours

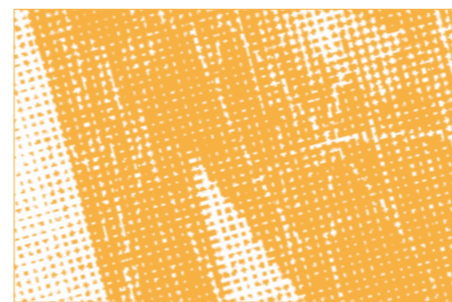
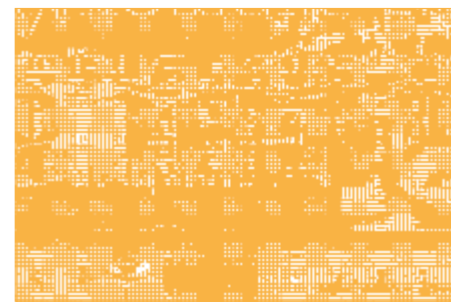
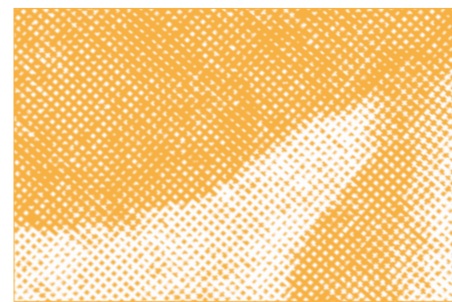
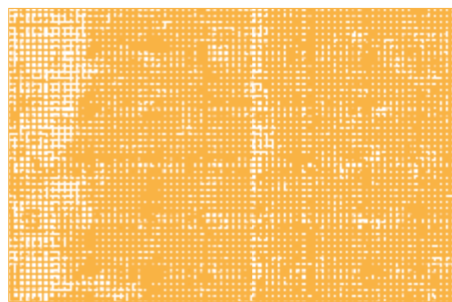
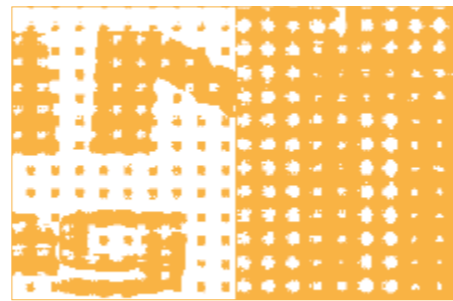
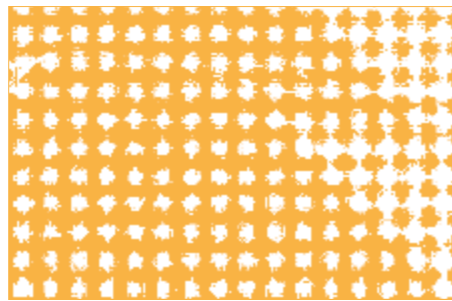
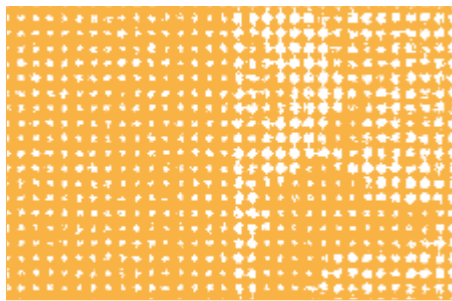
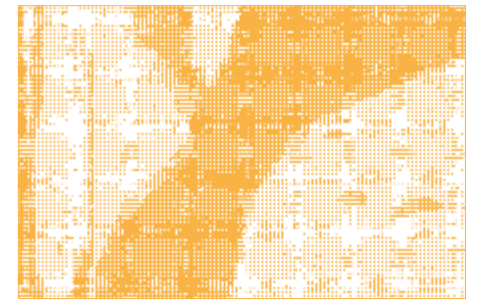
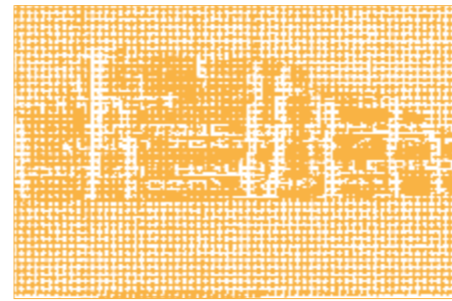
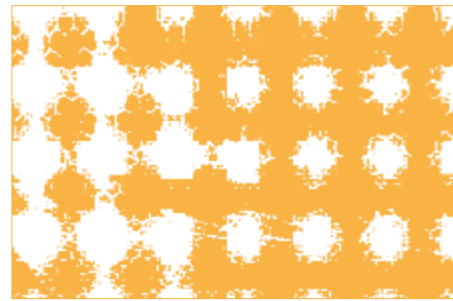
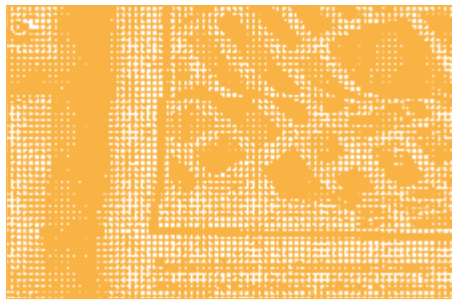
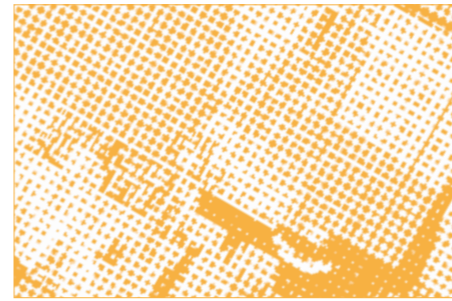
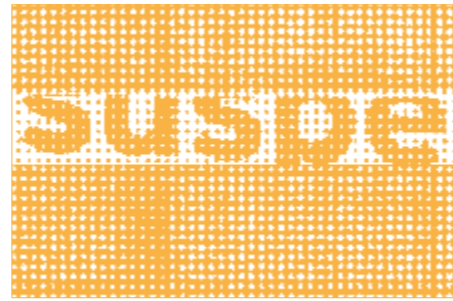
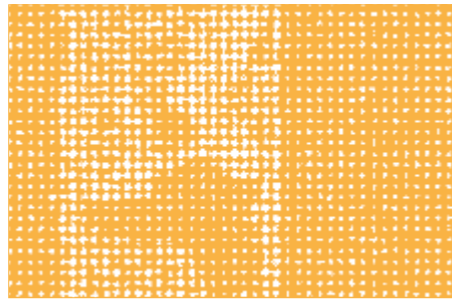
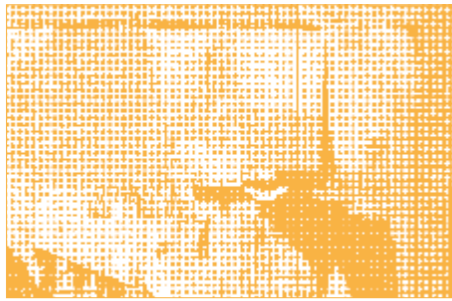
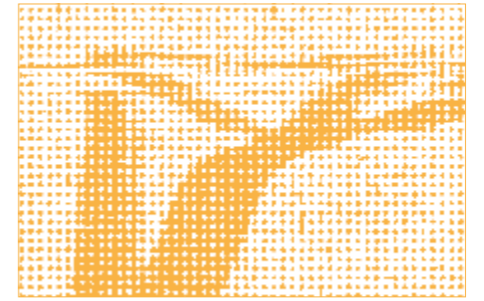
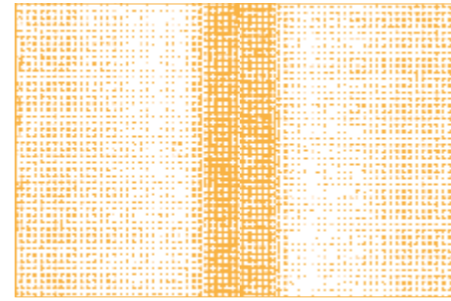
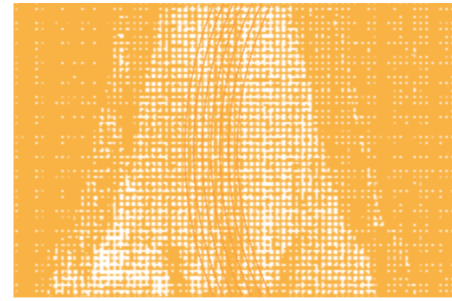
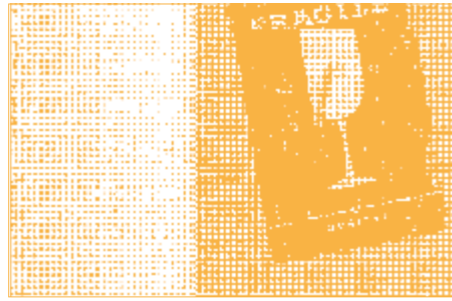
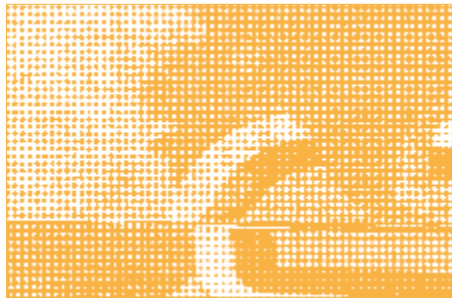
Since this book adopted a Penguin Classics format, I knew I wanted to subtly suggest variations of the traditional colour palette of orange, black and white. Penguin uses a colour coding system; orange is used to signify fiction, which again was a nod to the continuing play of respectably dressed radicalism, temporarily borrowing the visual appearance of a recognised format.

The shade of orange used by Penguin is recognised as Cadmium Orange ('#FF6600'). I experimented with a range of orange variations and resulted in using colour 7 as it was distinguishable and subtle.

The restricted colour palette of black, white, orange and a hint of red maintains the urban language through its application. Black type on white paper stock adheres to the typical conventions of printed communication, while the orange really disrupts that. The choice of orange coincides with the colour of urban infrastructure, perhaps a traffic cone, which punctuates each page with a brief hint of disruption, in the same way that the *dérive's* intention is to interrupt the continuous flow of everyday life.

The splices of illustrative shape and coloured scans appear momentarily throughout the publication, acting more like punctuation than aesthetic. These intermittent flashes of temporary colour emulate the notion of what it is like to be on a *dérive*. These moments arrive somewhat unexpectedly, disrupting the drifting black and white field of glyphs.

1	2	USED	3	USED	4	TEST	5	TEST	6	TEST	7	USED	8	TEST	9	TEST	
																	
C	0	C	0	C	0	C	0	C	0	C	0	C	0	C	0	C	0
M	0	M	0	M	0	M	67.65	M	55	M	45	M	35	M	25	M	15
Y	0	Y	0	Y	100	Y	79.42	Y	79.42	Y	79.42	Y	79.42	Y	79.42	Y	79.42
K	0	K	100	K	100	K	0	K	0	K	0	K	0	K	0	K	0



Paper Stock

To maintain the tactile design of this publication the paper choice had to be bright white, maximising the contrast between type and ground. There is a productive tension in producing a book about drift, impermanence, and the rejection of institutional authority on a paper built to last.

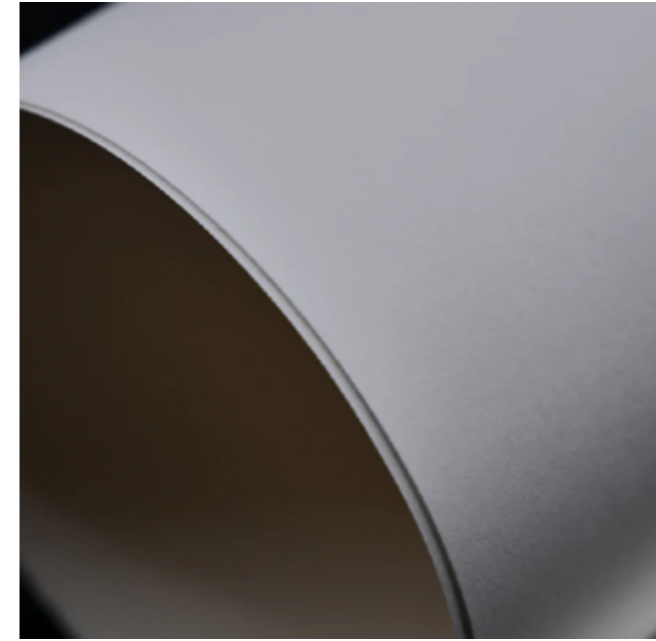
The Situationists anticipated post-structuralist thinking and would therefore resist the idea of imposed authority — their ideas and theories deserve permanence.

Mohawk Superfine 118gsm was used for this publication. Physically, 118gsm is substantial enough to construct a French fold whilst remaining lightweight, with a super smooth finish to support the fine serifs of Baskerville and the variety of point sizes throughout.

The outcome was designed to be held and carried through urban space. This publication aims to support the unconventional angles across a complex grid system through its material and production qualities. Mohawk Superfine supports an experimental layout through its quality finish and crisp printability.

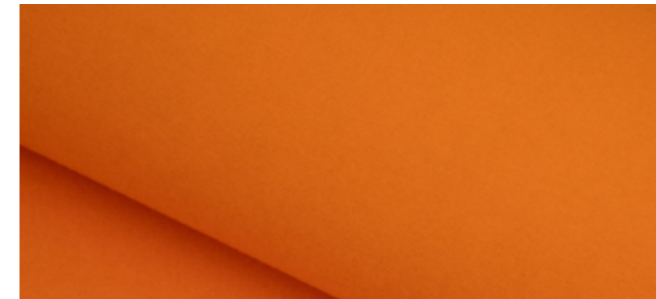
The orange book cloth was purchased at Shepherd's, Pimlico and mounted on to 160gsm paper. The final edition was printed on a XEROX(R) C310 Color for both the pages and the cover.

The packaging that the publication was sent in, is a hand made box that has an open section to easily remove the book when walking around the city. This was more for protection than aesthetic.



Paperstock

Mohawk
Superfine
White Smooth
118gsm (LG)



Coverstock

Bookcloth
Orange



Packaging

1.4mm (300gsm)
Black
Hand bound

Cover

Cover adaptation

Page 43
Adds continuity
Suggestive of content
Contours

Spine edge

Cover adaptation

Page 23
Adds continuity
Playful
Subjective

Cover type

Baskerville
Semibold
40pt
Black
Reflected

Point of entry /exit

1.5mm x 1.5mm
No stroke
Black

Outer contours

Formulaic
130mm - 200mm
0.1pt
Black

Inner contours

Random
0.1pt
Red

Spine width

17mm

Tadpoles

Random
0.3mm x 0.3mm
0.1 black stroke

Cover type

Baskerville
Semibold
12pt
Black

Cover drift

Focal point
Baskerville
Semibold
16pt
Black

Cover

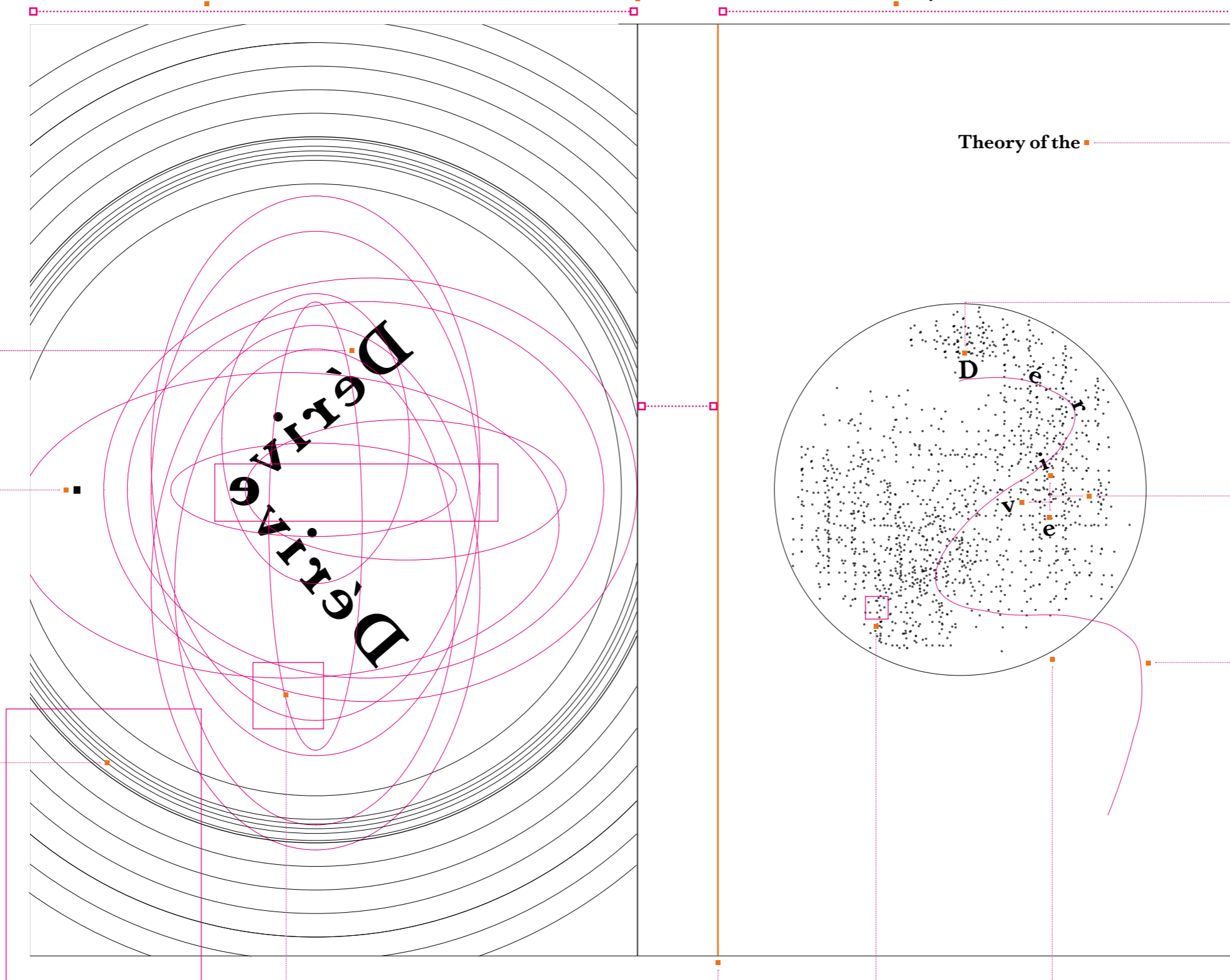
'i' - 22°
'v' - 9.5°
'e' - 12°

Type on path

Foreshadows page 1
0pt
-34.75°

Circle

79mm x 79mm
No stroke



Binding

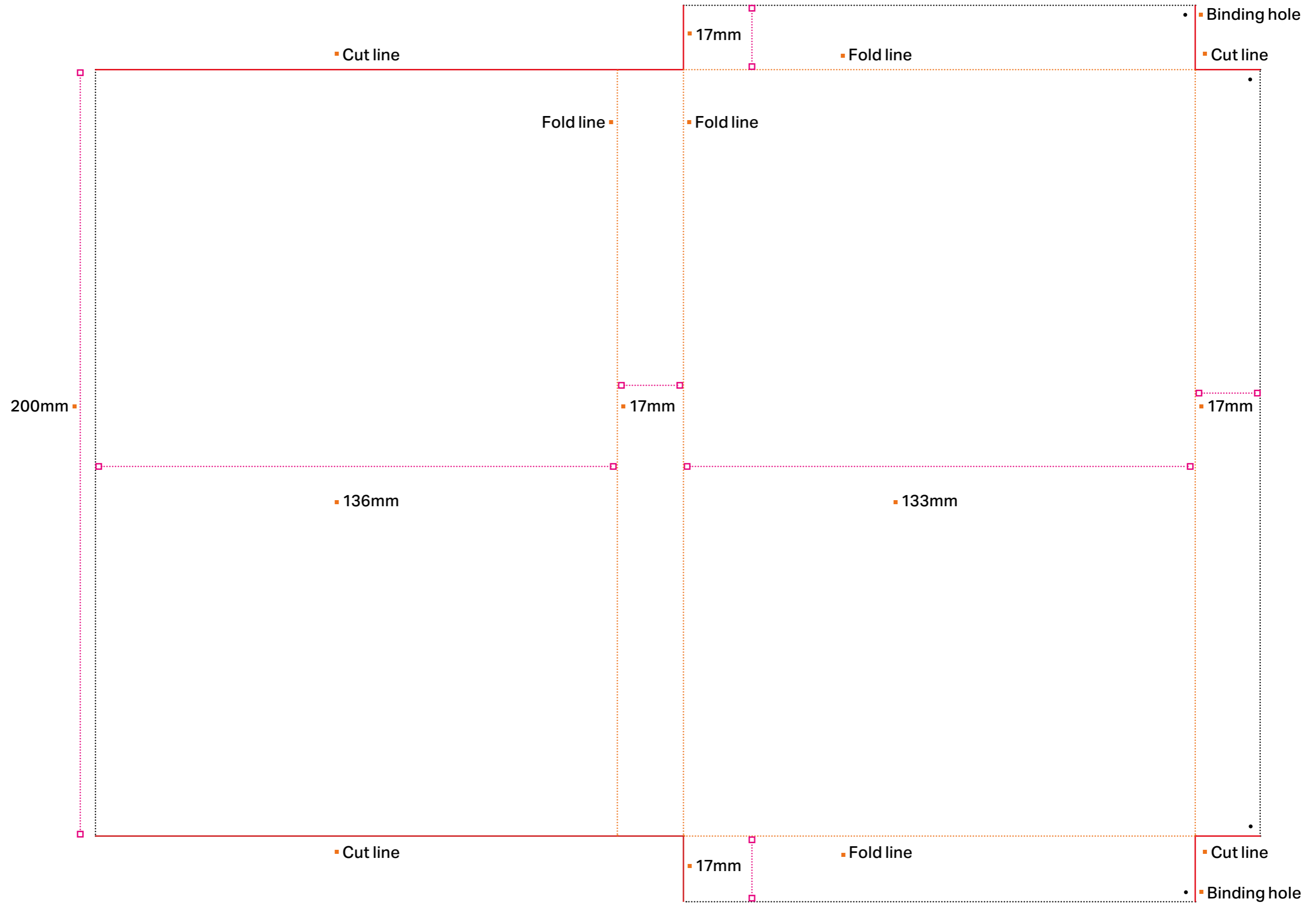
This publication is 84 French folded spreads, perfectly glue bound by hand. The bind has 7 layers of PVA glue followed by a mole cloth and then a further 3 layers of glue. The bound pages were then mounted into the cover stock, a perfect glue bind is reproducible and tactile.

This adds to the consideration of how the publication could be used, providing durability and permanence while remaining in keeping with the Situationist mindset of accessibility and wider distribution.

For a publication about drifting, the perfect bind has a specific recognisable feel, with a solid flat spine and slight resistance when opened. The Mohawk Superfine paper stock and the French fold construction, provide a considered rigidity and durability for a book that should be carried, bagged, pocketed and used.



Packaging Template





e

x

t



Theory of the

D e m o n s t r a t i v e

Outcome

There is a fine line between cheesy concrete poetry and expressive typographic experimentation. What once sat at 4 pages of conventional type is now intentionally placed across 72 pages with the hope that these methodologies behold more purpose and recognisability. I thought I understood the text after the third draft but I didn't comprehend the overall meaning until I had scrutinised each and every word and the typographic connotations they each carried.

Antidisciplines need to be practiced and illustrated through different mediums for them to be fully understood.

Dérive
Dérive

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**Theory of
the**

Dérive

Strategy & Specification

