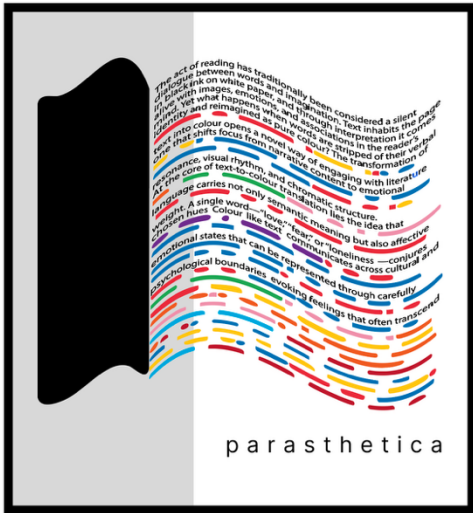


~ Parasthetica ~

## Artworks for GA2025

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### Abstract

Parasthetica transforms eBooks into abstract visual artworks through a character-matching system that maps literary text into chromatic geometric forms. The program positions itself at the crossroads of digital humanities, generative art, and data visualisation. Each text becomes a living artwork, where words are translated into dynamic, colour-based grids that reveal hidden linguistic and structural patterns. Rather than statistical summaries, the visualisations offer immersive aesthetic experiences that

mirror the rhythm, genre, and emotional intensity of the source material.

### Statement of Work

#### Core Methodology

The system operates on a simple but powerful premise: each character contributes toward forming hidden colour words within the text. For instance, when individually encountering the letters “r-e-d,” the word “red” is activated, and its associated colour becomes dominant in the visual field. The same letter may contribute simultaneously toward several colour words (e.g., “red,” “purple,” or “orange”), with the first completed sequence determining the resulting hue.

This creates a constantly shifting chromatic environment, where the artwork evolves in tandem with the book’s linguistic texture. Readers experience a translation of language into a dynamic visual palette, making the otherwise invisible flow of words visible.

### Adaptive Visualisation Framework

Parasthetica adapts its output to each book rather than applying a uniform template. Word count determines page scale: compact texts resolve into A7 formats, while epic works expand to A1 canvases. Early paragraphs are analysed to assess colour complexity, which in turn informs the column layout—denser colour sequences trigger multi-column arrangements.

Genre metadata further influences palette selection. Fantasy works draw upon earthy greens, purples, and metallic golds; horror employs black, crimson, and ashen greys; science fiction activates electric blues and silvers. Multi-genre works allow palette combinations, giving the program a critical flexibility that mirrors the hybrid nature of many narratives.

### Background Generation

Emotional metadata embedded within texts provides a foundational “mood colour” that sets the chromatic background of each visualisation. These mood colours were determined via AI analysis of the text and ensures that each work carries an emotional undertone reflective of its literary world.

### Structural Preservation and Enhancement

The program preserves literary form. Titles are enlarged and appear as bold geometric clusters. Poetry retains indentation and lineation. Paragraph breaks are maintained as white-space rhythm. Blockquotes are offset, ensuring that the artwork respects the textual hierarchy while visually reimaging it.

### Rendering Architecture

Outputs are built from colour squares and rectangles mapped across formatted book pages. Word-level cohesion is achieved by clustering identical hues into larger unified shapes.

Each visualisation begins with a title page featuring metadata and selected palettes, followed by content pages that adapt layout according to text density. Outputs are suitable for both high-resolution digital display and physical print reproduction.

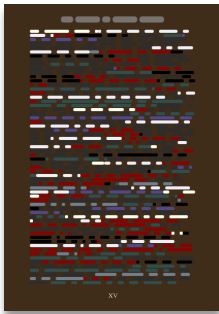
### Implications for Digital Humanities

The project exposes latent linguistic and aesthetic structures within literature. By reinterpreting text as a visual artefact, Parasthetica reveals how genre conventions, vocabulary, and narrative style produce distinct colour “fingerprints.” A single book processed with alternative palettes yields entirely different aesthetic readings, underscoring

how algorithmic interpretation functions as a new form of literary criticism.

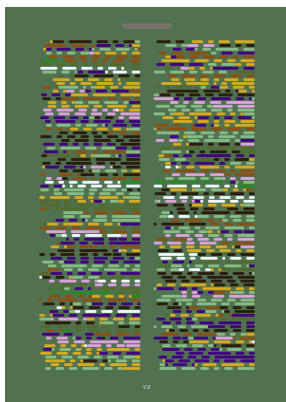
Far from replacing reading, Parasthetica provides a parallel sensory entry into literature—inviting scholars, designers, and general audiences to experience books as chromatic landscapes, where meaning unfolds through both word and colour.

### Visual Samples:



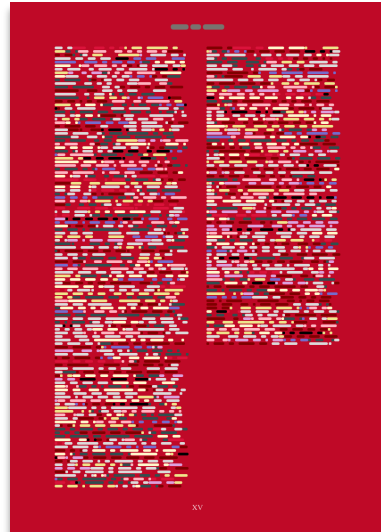
Gothic \_ 1|| \_ A7

The Legend of Sleepy Hollow by Washington Irving



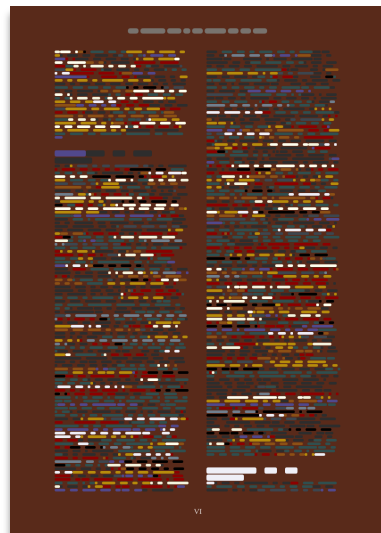
Weird \_ 2|| \_ A6

Metamorphosis by Franz Kafka



Romance \_ 2|| \_ A5

Romeo and Juliet by William Shakespeare

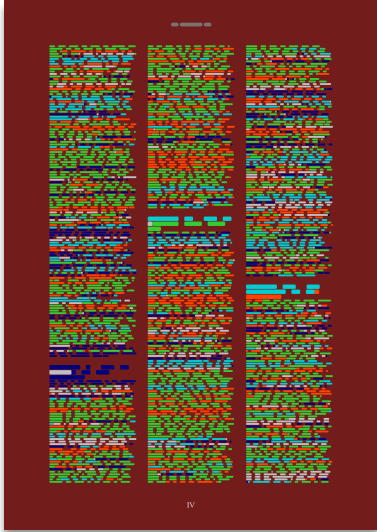


Detective \_ 2|| \_ A5

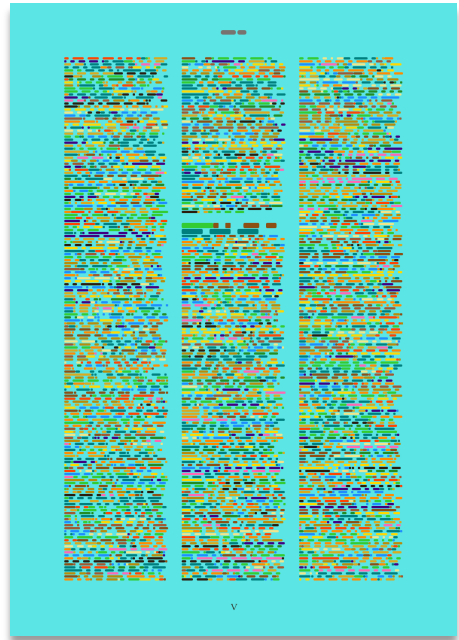
The Strange Case of Dr Jekyll and Mr Hyde

by Robert Louis Stevenson

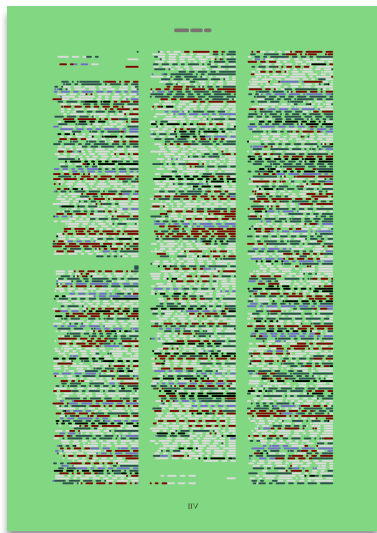
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Science Fiction \_ 3|| \_ A4  
The Invisible Man by H.G. Wells



Fantasy \_ 3|| \_ A3  
Peter Pan by J.M. Barrie

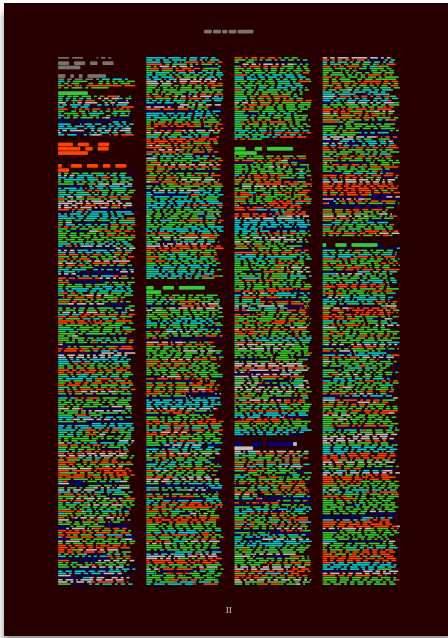


Tragedy \_ 3|| \_ A4  
The Great Gatsby by F Scott Fitzgerald



Thriller \_ 4|| \_ A3  
The Man Who Was Thursday by G.K. Chesterton

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Science Fiction \_ 4|| \_ A3  
The War of the Worlds by H.G. Wells



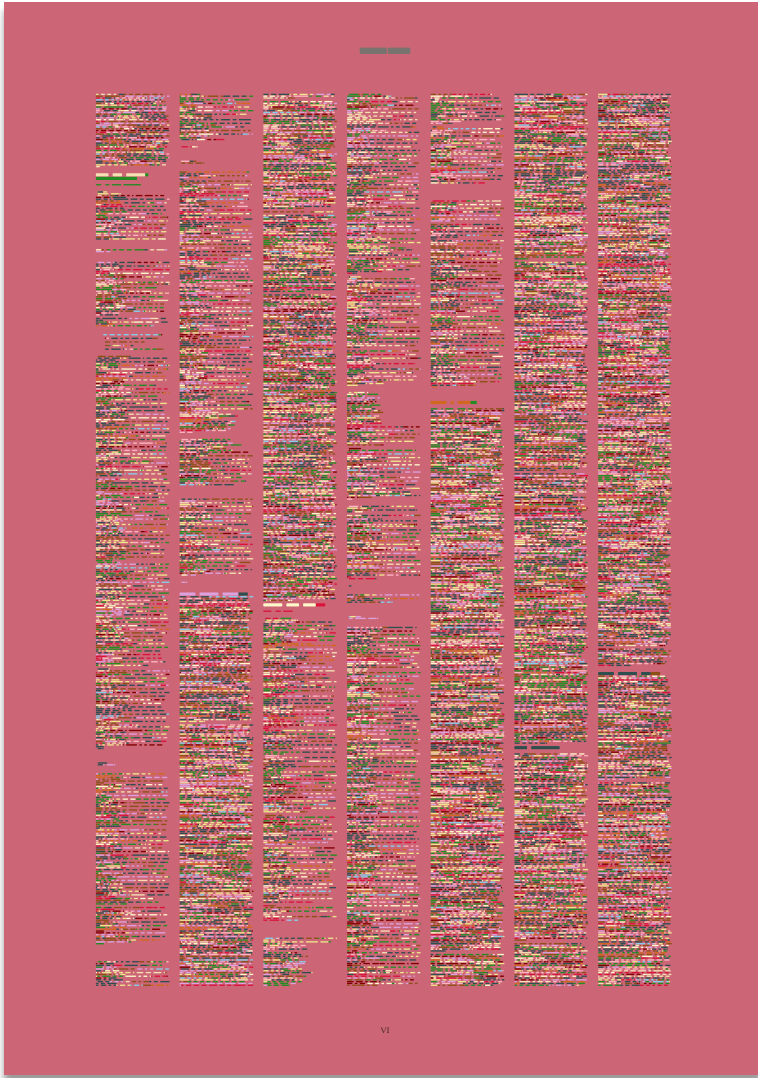
Fairy Tale \_ 7|| \_ A2  
Grimm's Fairy Tales by Jacob Grimm and Wilhelm Grimm



Children \_ 4|| \_ A3  
The Jungle Book by Rudyard Kipling



Historical\_7||\_A1  
War and Peace by Lev Nikolayevich Tolstoy



Coming of Age\_ 7|| \_A1  
Little Women by Louisa May Alcott