

Concordia University  
Faculty of Fine Arts  
Department of Design and Computation Arts

## REFLECTION 2

**Jim Campbell**

CART 263  
Creative Computation II  
Sabine Rosenberg  
Section B

Submitted By:  
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Osman Khan is a Pakistani-American artist known for his work in computational art, interactive media, and installation. His practice explores themes of migration, identity, and cultural displacement, often using technology to critically examine how these ideas are shaped by socio-political forces. Having a background in both engineering and new media art, Khan integrates physical computing, electronics, and digital systems into his works, making computation both a conceptual tool and an artistic medium. He often focuses on the tension between technology and culture, highlighting how digital processes can alter the way we perceive space, memory, and belonging. His work challenges dominant narratives around identity and representation, particularly within the context of the Muslim diaspora and post-9/11 surveillance culture. Khan's ability to merge traditional artistic forms with algorithmic structures and generative processes places him within the broader discourse of creative computation, where digital technology is not just a medium but a means of social critique.

His installation *House* is a minimal yet thought-provoking representation of domesticity, technology, and identity, consisting of a neon-lit wireframe structure resembling a house, accompanied by exposed wiring and an old CRT television. The illuminated framework suggests a digital rendering or architectural wireframe, symbolizing the increasingly virtualized and algorithmically controlled nature of modern living spaces. The juxtaposition of the glowing digital aesthetic with outdated analog media highlights the evolving role of technology in shaping our environment. The presence of a smaller nested frame within the larger structure reinforces ideas of recursion and generative design, core principles in computational aesthetics. By deconstructing the familiar iconography of a home, Khan prompts viewers to question the fragility of belonging and the influence of computation on physical spaces. This work directly ties into *Creative Computation II*, demonstrating how digital frameworks and algorithmic thinking can shape artistic expression and social commentary in contemporary media art.