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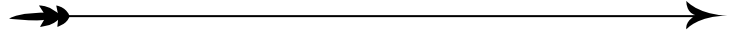
ON THE COVER:
CHRISTIAN KLEIN OF DROPHOUSE DESIGN. CHRISTIAN IS WEARING A COAT FROM THE LIMITED EDITION PENDLETON PORTLAND COLLECTION EXCLUSIVELY SOLD IN AUSTIN AT STAG. PHOTOGRAPHY BY MICHAEL THAD CARTER

CLOCKWISE FROM TOP LEFT: ARIEL EVANS PHOTO BY MICHAEL A. MULLER; IGOR SIDDIQUI PHOTO BY WYNN MYERS; DAVID CLARK PHOTO BY MICHAEL THAD CARTER; TAKE HEART PHOTO BY CHELSEA FULLERTON; MICHELLE TEAGUE AND FAMILY PHOTO BY SHANNON MCINTYRE; PHOTO COURTESY OF RENE GADE CRAFT FAIR HOLIDAY MARKET.



An architect by education, Igor Siddiqui has shifted his focus to product design, temporary installations, interior environments and entire buildings. Although a professor at UT (pictured in his studio at the university), he is working on projects across the world.

IGOR SIDDIQUI, ISSSSTUDIO



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- Igor Siddiqui

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“Perhaps the most challenging project in one’s career could be to redesign what it means to be an architect,” Igor Siddiqui says. And that is just what he is doing. Working on a site specific installation for a prominent art fair in New York City that opens in January, a competition entry for a sustainable open market in Casablanca and a renovation of an early digitally fabricated house are just a few examples of current projects. From his home base in Austin, he is designing products, temporary installations, interior environments and entire buildings across the world (from Australia to Tokyo). “Throughout my work, the issue of how we make something—both in terms of how it is conceived through the design process as well as how it is eventually fabricated, manufactured or built—is very important,” he says. “Digital technology, especially in the realm of fabrication, has played an important part in that thinking as it offers new possibilities for innovation. There is a tradition of thinking about technologies as extensions of our bodies, and for a maker in the twenty-first century, someone who really makes things with their hands, engaging with digital technology is necessary and exciting.”

An architect by academic education (a Tulane and Yale graduate), professional training and licensure, Siddiqui came to Austin four years ago to teach at UT, a job that he says felt like an invitation for adventure. His only Texas experience was Marfa during an art pilgrimage in 1997, and he was ready to come back. “It has been a thrilling experience ever since I moved here, both contributing to the life of the University and living in this wonderful city. I love the big Texas sky, and the sense of space and openness beneath it. I know that it may sound like a cliché, but living here does give me the kind of space that I feel like I need to think and make,” he says. “I love that there is little self-consciousness here. When you dream up an idea, you don’t worry what anyone would think; instead you just go ahead and make it and as such evaluate things by doing them.” It’s difficult for Siddiqui to pick just one project as a favorite, as he sees his entire body of work as a single project. When we asked him what he enjoys most about working with his hands, he couldn’t have summed this entire story any better—“Learning by doing: it’s what makers live by!” Visit issstudio.com to view Siddiqui’s work.

