

GOODS

## TAG—THESE ARE IT

Lose that old ribbon and let a real luggage tag do the talking.

—BROOKE PORTER KATZ



Clockwise from top left: Printed leather tag by Jonathan Adler; rubber tag by Flight 001 (also available: WTF; LOL); customizable leather label from Owen & Fred; tear-proof Tyvek tag by Herb Lester (other options: Sea, Land, Air). SEE BUYER'S GUIDE, PAGE 159

## Confessions of a Parking Valet

A car attendant at a high-end Miami hotel and restaurant reveals what actually happens after you hand over the keys.

I've parked tons of celebrities' cars, and it's shocking how cheap they are. Most never bother to tip. Maybe I'll get a "thank you."

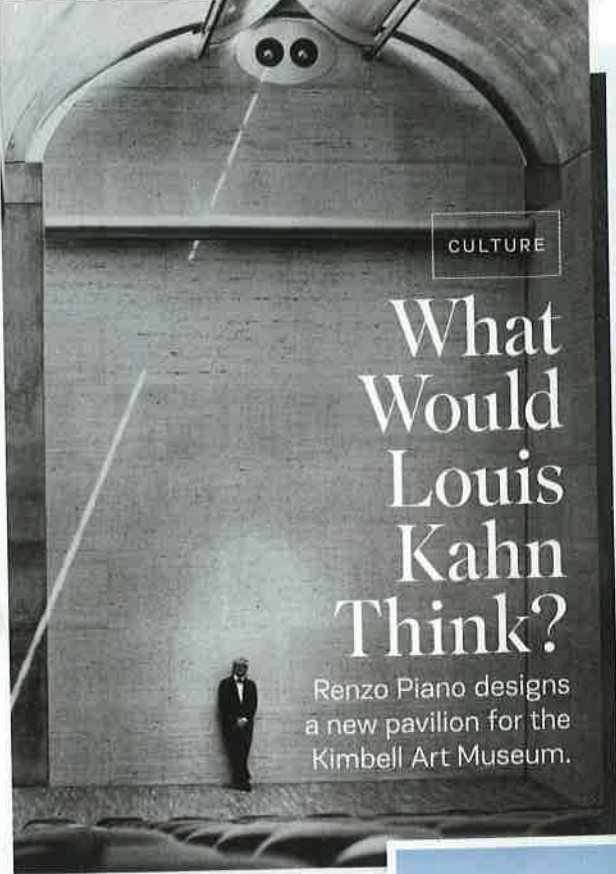
Yes: **we do take your cars out for joyrides**—and sometimes crash them. My buddy once totaled a Corvette Z06, and I dented a Range Rover belonging to a friend of a famous boxer. Let's just say I'm lucky he didn't find out.

People are such slobbs—they **leave their stuff all over**. I've seen everything from thongs to sex toys just sitting out on the floor.

CULTURE

## What Would Louis Kahn Think?

Renzo Piano designs a new pavilion for the Kimbell Art Museum.



Top: Architect Louis Kahn at the Kimbell in 1972. Above: The Renzo Piano Pavilion.

A masterpiece of 20th-century architecture just got a new neighbor. The stark concrete-and-travertine forms of Fort Worth's 1972 **Kimbell Art Museum**—designed by Louis Kahn and famous for skylit vaults that diffuse the silvery Texas light—has been joined by a Renzo Piano annex.

The addition, constructed of silky, pale concrete and whitewashed wood—and respectfully distanced from the original building by a grove of elms and red oaks—also uses sunlight to great effect, filtering it through a diaphanous glass roof shaded by computer-controlled louvers. "The light seems ethereal. You can almost feel it," says Eric M. Lee, the museum's director. The building will house temporary exhibitions as well as the Kimbell's pre-Columbian, African, and Asian art, freeing up space in the main building for European painting and sculpture. And how does the Piano pavilion compare with its iconic predecessor? "It's like looking at a Titian and a Rubens," Lee says. "They come from the same tradition, though they each have their own definite style. You'd never mistake one for the other." [kimbellart.org](http://kimbellart.org). —RAUL BARRENECHE