

Experts Warn
Of Weaponry
Left in Syria

Over 100 Sites May Hold
Old Chemical Arms

By MEGHA RAJAGOPALAN

DAMASCUS, Syria — More than 100 chemical weapons sites are suspected to remain in Syria, left behind after the fall of the longtime president, Bashar al-Assad, according to the leading international organization that tracks these weapons.

That number is the first estimate of its kind as the group, the Organization for the Prohibition of Chemical Weapons, seeks to enter Syria to assess what remains of Mr. al-Assad's notorious military program. The figure is far higher than any that Mr. al-Assad has ever acknowledged.

The sites are suspected to have been involved in the research, manufacturing and storage of chemical weapons. Mr. al-Assad used weapons like sarin and chlorine gas against rebel fighters and Syrian civilians during more than a decade of civil war.

The number of sites, and whether they are secured, has been a mystery since rebels toppled Mr. al-Assad last year. Now, the chemicals represent a major test for the caretaker government, which is led by the group Hayat Tahrir al-Sham. The group is designated as a terrorist organization by the United States, but it has renounced its links to Al Qaeda.

The weapons are deadly, particularly when used in densely populated areas. Sarin, a nerve agent, can kill within minutes. Chlorine and mustard gas, weapons made infamous in World War I, burn the eyes and skin and fill the lungs with fluid, seemingly drowning people on land.

Experts are concerned about the potential for militant groups to gain access to poorly secured chemical weapons facilities.

In a surprise visit in March to the global chemical weapons watchdog headquarters at The Hague, Syria's foreign minister said that the government would "destroy any remains of the chemical weapons program developed under the Assad regime" and comply with international law.

Experts are cautiously optimistic about the government's sincerity. It allowed a team from the watchdog to enter the country this year to begin work documenting the sites, according to people with knowledge of the trip.

But Syria remains in a precarious spot. Violence erupted in the coastal region in recent weeks between government forces and groups aligned with Mr. al-Assad. And despite promises, the new government has not yet appointed an ambassador to the watchdog — a key first step that is seen as a

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AGENCE FRANCE-PRESSE — GETTY IMAGES

China's rise as a hypercompetitive trading power challenges the U.S. Above, a factory in Hangzhou.



SIMON MAINA/AGENCE FRANCE-PRESSE — GETTY IMAGES

Making textiles in Kenya. Low-income exporters of commodity goods are hit hard by trade wars.

After Meltdown, Wall St. Braces for More Chaos

This article is by Rob Copeland, Lauren Hirsch and Maureen Farrell.

There was little rest on Wall Street this weekend. There was plenty of anger, anxiety, frustration and fear.

Anger at President Trump for a brash and chaotic rollout of tariffs that erased trillions of dollars in value from the stock market in two days. Anxiety about the state of the private equity industry and other colossal funds with global investments. Frustration among Wall Street's elite at their sudden inability to influence the president and his advisers.

Titans of Finance Who
Backed Trump Face
Tariff Fallout

And fear of what may come next.

Hedge funds tallied up their losses, and bragged if they only lost a little. Bankers and lawyers tore up already sparse calendars for deal making, reasoning that no chief executive would risk a big merger or public offering soon. Major banks played out emergency scenarios to guess whether

one client or another would fail in the cascading effects of an international trade war.

In conversations with The New York Times over the weekend, bankers, executives and traders said they felt flashbacks to the 2007-8 global financial crisis, one that took down a number of Wall Street giants. Leaving out the brutal but relatively short-lived market panic that erupted at the start of the coronavirus pandemic, the velocity of last week's decline — stocks fell 10 percent over two days — was topped only by the waves of selling when Lehman Brothers collapsed in 2008.

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NEWS ANALYSIS

Tariff Barrage
Likely to Push
U.S. to Margin

Endangering Status as
Driver of Global Trade

By MARK LANDLER

LONDON — President Trump's self-proclaimed "liberation day," in which he announced across-the-board tariffs on the United States' trading partners, carries an echo of another moment when an advanced Western economy threw up walls around itself.

Like Brexit, Britain's fateful vote nearly nine years ago to leave the European Union, Mr. Trump's tariffs struck a hammer blow at the established order. Pulling the United States out of the global economy is not unlike Britain's withdrawing from the Europe-wide trading bloc, and in the view of Brexiters, a comparable act of liberation.

The shock of Mr. Trump's move is reverberating even more widely, given the larger size of the American economy and its place at the fulcrum of global commerce. Yet as with Brexit, its ultimate impact is unsettled: Mr. Trump could yet reverse himself, chastened by plummeting markets or mollified by one-off deals.

More important, economists say, the rise of free trade may be irreversible, its benefits so powerful that the rest of the world finds a way to keep the system going, even without its central player. For all of the setbacks to trade liberalization, and the grievances expressed in Mr. Trump's actions, the barriers have kept falling.

The European Union, optimists point out, did not unravel after Britain's departure. These days, the political talk in London is about ways in which Britain can draw closer to its European neighbors. Still, that sense of possibility has come only after years of turbulence. Economists expect similar chaos to buffet the global trading system as a result of Mr. Trump's theatrical exit.

"It will not be the end of free trade, but it is certainly a retreat from unfettered free trade, which is the way the world seemed to be going," said Eswar S. Prasad, a professor of trade policy at Cornell University. "Logically, this would be a time when the rest of the world bands together to promote free trade among themselves," he said. "The reality is, it's going to be every country for itself."

Such a world will be not only unruly, but also potentially more dangerous. While trade wars do not necessarily spiral into shooting wars, historians note that

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TRUMP ERODING
CYBERDEFENSES
AS PERIL GROWS

THREATS TO ELECTIONS

Waltz Says Priority Shifts
to Offense, but Critics
See Risky Tactics

By DAVID E. SANGER
and NICK CORASANITI

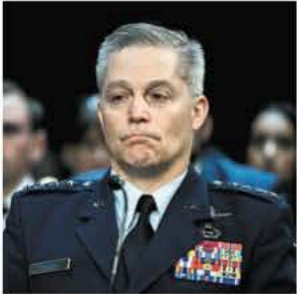
When President Trump abruptly fired the head of the National Security Agency and U.S. Cyber Command on Thursday, it was the latest in a series of moves that have torn away at the country's cyberdefenses just as they are confronting the most sophisticated and sustained attacks in the nation's history.

The commander, Gen. Timothy D. Haugh, had sat atop the enormous infrastructure of American cyberdefenses until his removal, apparently under pressure from the far-right Trump loyalist Laura Loomer. He had been among the American officials most deeply involved in pushing back on Russia, dating to his work countering Moscow's interference in the 2016 election.

His dismissal came after weeks in which the Trump administration swept away nearly all of the government's election-related cyberdefenses beyond the secure N.S.A. command centers at Fort Meade, Md. At the same time, the administration has shrunk much of the nation's complex early-warning system for cyberattacks, a web through which tech firms work with the F.B.I. and intelligence agencies to protect the power grid, pipelines and telecommunications networks.

Cybersecurity experts, election officials and lawmakers — mostly Democrats but a few Republicans — have begun to raise alarms that the United States is knocking down a system that, while still full of holes, has taken a decade to build. It has pushed out some of its most experienced cyberdefenders and fired younger talent brought in to design defenses

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KENNY HOLSTON/THE NEW YORK TIMES

Gen. Timothy D. Haugh was fired as the head of the N.S.A.

In Boston, Land of Colleges, a Funding Attack Strikes at Its Core

By JENNA RUSSELL

BOSTON — For generations, students and researchers from around the world have flocked to Boston, drawn not just to a college or university but to a region where high-minded intellectual life was part of its brand. The Boston area has thrived from their presence, its many schools and top-ranked research hospitals keeping its economy strong and its living standard largely unmatched in the United States.

"It's the densest concentration of academic talent in the world," said Lawrence S. Bacow, who served as president of Harvard University from 2018 to 2023 and as president of Tufts University from 2001 to 2011. "Universities and teaching hospitals are to Boston what cars are to Detroit, what energy is to Houston or finance is to New York."

Now, though, the city is seized

with anxiety. The Trump administration's assault on funding for higher education poses a bigger threat to Boston and the surrounding region than perhaps anywhere else in the country. Harvard is facing a government review of \$9 billion in federal grants and contracts, several universities are freezing hiring and rescinding admissions offers, research labs are closing, and international students are being targeted for deportation.

And Boston is confronting a once-improbable question: Will its core identity survive?

"Boston is the target in this fight," Mayor Michelle Wu said in her State of the City speech last month. "We were built on the values this federal administration seeks to tear down."

There has rarely been cause to question that key component of the city's identity, since John Har-

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SOPHIE PARK FOR THE NEW YORK TIMES

Flowers marked the spot in Somerville, Mass., where Rumeysa Ozturk, a Tufts student, was detained by federal officials.

Trump's Strength on Economy
May Turn Into G.O.P. Liability

The time after a presidential election can feel like a moment of clarity. The results, after all, are finally in.

But over the last two decades, the post-election period hasn't offered any clarity at all about the future of American politics. The winning party repeatedly con-

vinces itself it has won a mandate, or even a generational advantage. The shellshocked losers retreat into internal debate. And then just a few months later, it becomes clear that the next phase of American politics will not be what the winners imagined.

Last week, the next two years of American politics began to come into focus, and it does not look like a MAGA or Republican

"golden age." The special House elections in Florida and the Supreme Court election in Wisconsin confirmed that Democratic voters were not, in fact, stunned into submission by last November's election. More important, President Trump's sweeping tariffs — and the economic downturn that may follow — have created enormous political risks for Republicans.

In one key respect, the elections on Tuesday were not significant: They do not suggest that Democrats solved any of the problems that cost them the last election. Instead, they mostly reflect the party's advantage among the most highly informed, educated and civically engaged voters. This advantage has allowed Democrats to excel in

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MILAN DESIGN WEEK

BY HAND

A ceramicist tackles teapots

For about a decade, Loewe, the Spanish fashion house, has shown a collection of home décor during Milan's design week. The presentations began in 2015 with a focus on a specific category — baskets, chairs, lamps and the like — and always with an emphasis on craft.

This year, 25 artists, designers and architects from 10 countries were invited to create a teapot or tea set in ceramic. Among them was Dan McCarthy, an American ceramicist known for his "Facepots."

Mr. McCarthy had never made a teapot before. "I had to buy special clay and special glazes and fire at temperatures I don't usually fire at," he said.

Functionality was not a requirement (only about half the teapots in the group can be used), but he steamed ahead with a workable model: "I wanted to make something that felt loose and accessible and said, 'I've arrived here in my gooey magical way.'"

The artist, who is originally from Hawaii, undertook the challenge from his home in the Catskills in New York. In the end, he made 10 teapots for Loewe to choose from, each about a



Two pieces made by Dan McCarthy for "Loewe Teapots." Each is about a foot tall.

foot tall. "I wanted to show off a little bit, so I made them kind of big," he said. (Two were selected.) He gave special attention to the handle, which, in order to remain upright, was fashioned from an oak dowel and wire

normally used for mending fences. This way, he said, the teapot is always at the ready.

"Loewe Teapots" is on view Monday through Sunday at Palazzo Citterio, 12 Via Brera. RIMA SUQI

UNDERFOOT

Rugs, with a sense of humor



Part of the nine-piece collection "Playing With Tradition" by the Dutch designer Richard Hutten for Jaipur Rugs.

The last thing you want to see on a rug is a banana — that is, unless Richard Hutten is the one who dropped it there. The Dutch designer, who is known for his sense of humor, has put a spin on the antique craft of hand-woven Indian carpets with his nine-piece collection for Jaipur Rugs, called "Playing With Tradition."

Mr. Hutten started with classic floral motifs in Indian carpets whose

beauty he said he admired, but added what he described as "an extra layer" to make them contemporary and optimistic.

His first experiments involved dropping in balloon and egg shapes. These fell flat, quite literally. "Each knot is like a pixel of a picture," he said, so he sprinkled higher-resolution images like bananas and confetti over the traditional patterns. (The confetti's vivid colors are reminiscent

of a Holi festival.) In another rug, a variety of cubic forms seem to levitate above the botanical background. "Only very strong shapes worked within my concept," he said.

The wool-and-silk rugs are hand-knotted in the state of Rajasthan. "Playing With Tradition" will be exhibited Monday through Sunday at the Jaipur Rugs showroom at 8 Via Marco Minghetti; jaipurrugs.com. YELENA MOROZ ALPERT

FOUNDATIONS

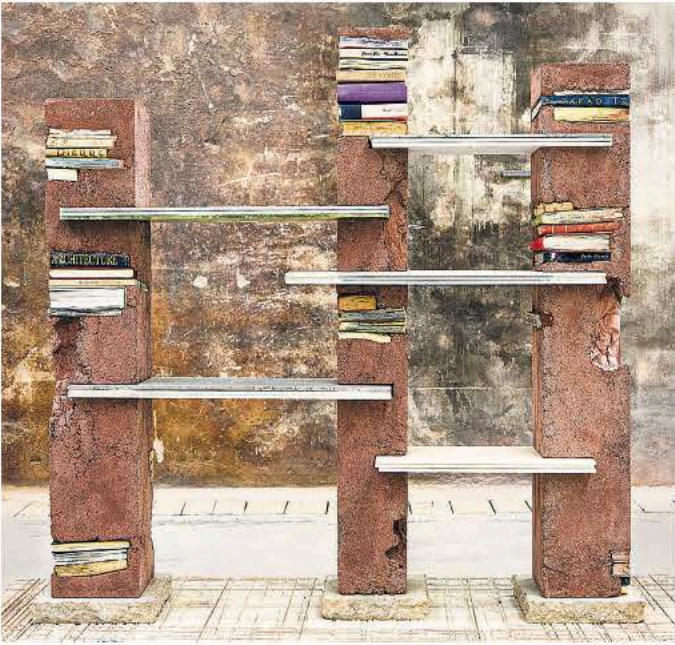
Built with books and memories

"I was saved by literature," said Aline Asmar d'Amman of her exhibition at Galleria Rossana Orlandi called "The Power of Tenderness." "These books that I imbed into concrete are the bricks and mortar of my inner foundation."

Ms. d'Amman is a Lebanese-born architect and interior designer. Her firm, Culture in Architecture, with offices in Beirut and Paris, has refurbished suites at the Hôtel de Crillon with the fashion designer Karl Lagerfeld. It is currently renovating the Orient Express Hotel Palazzo Donà Giovannelli in Venice, as well as the Dream of the Desert train, being developed with Saudi Arabia's Ministry of Culture.

Ms. d'Amman has often spoken of her childhood in a war-torn country where she soothed herself by reading. She still thinks of books as her companions, she said: "Their physical presence is a necessary oxygen."

The new pieces are created entirely by hand. Ms. d'Amman works side by side with artisans at the Laboratorio Morsetto in Vicenza, Italy, and uses simple ingredients: books that she has collected over the years, concrete, and scraps of marble and other stones. She has described the resulting pieces — shelves, pedestals, tables and bookends — as "contemporary archaeological compositions," but some may see in them survivors of war.



Aline Asmar d'Amman works with books, concrete, and marble and other stones.

"Being Lebanese and going through years of war," Ms. d'Amman said, "your eye is marked by the ruins, and by the beauty and the nobility of what remains."

"The Power of Tenderness" opened on April 6 and is on view through the year at Galleria Rossana Orlandi, 14 Via Matteo Bandello; rossanaorlandi.com. RIMA SUQI

INDUSTRIAL

Designing locally with aluminum



EINAR ASLAKSEN

Last year, Norsk Hydro, the Norwegian aluminum and renewable energy company, collaborated with seven designers to create home décor items made entirely from Hydro's 100 percent post-consumer aluminum. This project, unveiled at Milan Design Week, explored the design possibilities of the material.

In this second installment of Hydro's CIRCAL 100R series, the company seeks to minimize the material's carbon footprint as it is converted into a design object by focusing on "extremely local production," said Jacob Nielsen, a communications director at Hydro. For the project, titled R100, all parts of the manufacturing and design process had to be done within a 100-kilometer (about

62-mile) radius, including the collection of post-consumer scrap and the assembly of the final prototypes.

Five industrial designers worked with the project's art director, Lars Beller Fjetland, to create the aluminum objects, exercising total freedom in the size and type of extrusions. One participant, Daniel Rybakken, a Norwegian designer who runs a studio in Sweden, said he saw this as "a once-in-a-lifetime opportunity that you get the chance to do kind of whatever you want."

For his project, "Fields," Mr. Rybakken created a sculpture that has no inherent practical function. He said he originally considered more traditional typologies, like an extruded lamp, but then thought, "Why not

Daniel Rybakken created "Fields," a sculpture with no inherent practical function.

do something that no manufacturer would touch in normal cases?"

Resembling an architectural model, his piece mediates between the cold industrial components and a warm, poetic object.

"That was actually the most challenging part of it, because it's the balance of an abstraction," Mr. Rybakken said. "Where it's recognized as something and not being too literal at the same time."

The R100 objects are on display Tuesday through Sunday at Spazio Maiocchi, 7 Via Achille Maiocchi; hydro.com. MORGAN MALGET

HERITAGE

Agrarian inspired

For his Anachron collection shown at the Alcova design fair this week, Doruk Kubilay, founder of Studio Lugo in Istanbul, produced fringed lamps, silk upholstered stools and geometric storage pieces that had a single conceptual source: Anatolia's more than 10,000-year agrarian heritage. This inspired Mr. Kubilay to do a bit of time traveling when he created, say, a wood-veneer room organizer with a tuft of horsehair at the top evoking farm labor of the past, and with conical steel feet at the bottom that pointed to an industrial future.

The designer — a self-proclaimed extrovert — said he tapped into the "deeply ingrained human need to gather and unite" by making his work a focal point for get-togethers. The zigzag outlines of his pendant lights, for instance, exert a kind of magnetic force like lightning. He imagined "a subtle ritualistic fire filtering through wheat fields," he said. "In these moments, objects and geometries come together, and so do people, concentrating their energy toward the center."

The Anachron series can be seen at Alcova, Monday through Sunday, at Villa Bagatti Valsecchi, 48 Via Vittorio Emanuele II, Varedo, Italy; studiolumo.com.

YELENA MOROZ ALPERT

Globe lights, left, and Totem, a wood-veneer room organizer with a tuft of horsehair at the top evoking farm labor, from Studio Lugo.



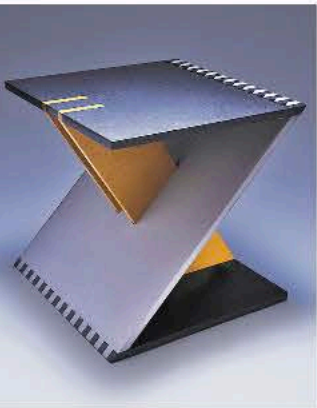
PURE ESSENTIALS

A thing of beauty and harmony

The octogenarian Swiss architect Mario Botta dug deeply into his own past and decades of furniture history for inspiration while designing fiberboard pieces for the Italian manufacturer Alias.

Mr. Botta's line of Zeta stools, which have zigzagging profiles, perforated rims and palettes of yellow, black, brown and gray, riff off the sharply angular wooden armchairs in red and blue that the Dutch designer Gerrit Rietveld introduced in the 1910s.

Mr. Botta said that he had long considered Rietveld "my master of essentiality," whose primary-colored armchair remained "an archetype of beauty and harmony for a domestic object." He added that in designing the stools, he also drew upon his memories of "the



Mario Botta found inspiration for his Zeta stool in Gerrit Rietveld's designs.

poorer and cheaper seats" of rural buildings that surrounded him during his childhood in southern Switzerland.

He was asked what reactions have been elicited by Zeta's shape so far. Do the toothy edges perhaps remind people of piano keys, hair combs or the punched cards used on early computers? Have the diagonal braces been likened to crisscrossing bridge railings or skyscraper reinforcements? He simply replied that he welcomed maximally diverse interpretation: "The object of design cannot be univocal."

The new line is part of the Alias presentation on view Monday through Sunday at Fondazione Luciana Matalon, 67 Foro Buonaparte; alias.design. EVE M. KAHN