

MILAN DESIGN WEEK

TRANSFORMATION

Witnessing a metamorphosis

You should never ask a creative person to do something, Allegra Hicks said. "Because they will do it." Ms. Hicks, an Italian-born artist and designer, knows from experience. For Venice Glass Week in 2022, she painted a 63-square-meter (678-square-foot) tapestry before it was embroidered with 88 pounds of glass beads.

Last fall, she designed an installation for a 18th-century crypt: A diaphanous hanging was unfurled against one wall and a soft, ceiling-high crimson drop was positioned in front of the other. With that work, Ms. Hicks said, she sought "to transform the energy of the space."

The idea of transformation also animates Metamorphosis, Ms. Hicks's 11-piece collection for Nilufar, the Milanese design gallery. A painting on linen immersed in resin becomes a table top. Beneath it, hand-crocheted material cast in bronze becomes its base. Elsewhere, crocheted bronze becomes a lamp. The work, Ms. Hicks said, is about "transforming something that is considered soft and feminine" by giving it strength and "a kind of weight."

Completing the living-room-like display are a silk-embroidered hang-



Allegra Hicks's embroidered sofa.

ing, an embroidered sofa (shown), side tables and a bar cabinet, with a hand-knotted rug tying everything together. Ms. Hicks gave the rug the appearance of a molting lizard's skin — a look that reflects her own creative transformations.

When she was younger, the 63-year-old designer said, she was more cautious. Now, she added, "I don't feel any boundaries."

On view through Sunday at Nilufar, Viale Vincenzo Lancetti 34; nilufar.com/en. MEGAN MCCREA

YOUNG DESIGNERS

Reimagining the home interior

In "Objects May Shift," organized by the Rhode Island School of Design (and RISD's first-ever global multidisciplinary presentation of work, according to a news release), students and faculty members from several departments have produced an exhibition exploring "our ever-evolving relationship to — and experience of — the domestic interior."

Presented at SaloneSatellite — the pavilion at the Salone del Mobile that focuses on the work of young designers — the show is directed by Anais Missakian, a faculty member of the RISD textile department for more than three decades, and Pete Oylar, an associate professor of furniture design.

"Objects May Shift" is the outgrowth of a studio course called Topics in Exhibition that drew from the departments of ceramics, furniture design, glass, graphic design, industrial design, interior architecture and textiles. Among the pieces are "The Knit Wiggle," an upholstered seat that inflates to become a wall, and "Castled (Hoard)," a woven jacquard tapestry that combines A.I.-generated imagery with images of wealth, hoarding and trash. "Chair 03, Amate," a seat with a gridlike



"Objects May Shift" features "Chair 03, Amate," rear right, by Samuel Aguirre and Tony Torres.

structure, was made of cornstarch, cotton, mulberry fiber and post-consumer paper pulp. Referring to the collection's interlacing of disciplines, Ms. Missakian

noted that "good design is porous as well as functional."

On view, through Sunday in booth A10 of the SaloneSatellite; shift.risd.edu. PILAR VILADAS

INDULGENCE

Time for yourself

"There is a great contrast between the solidity of stone and smoothness of steel," Patricia Urquiola said about the marriage of natural and industrial materials in her new bathroom collection for Salviati. The 22-piece group of fixtures and accessories, called the Small Hours, treats the chamber as an indulgent retreat. The name invokes the late night or early morning stretches when everyone around you is fast asleep and the world is yours to enjoy privately.

"It's your own time," said Gabriele Salviati, who leads the company.

Mr. Salviati said he handed the collection's design to Ms. Urquiola because "she has one of the most precious traits every human being should have: the ability to look sideways and challenge the status quo." Both he and his collaborator cited the extensive use of steel as a detour from the norm in upscale bathrooms.

The line includes wall-hung, countertop and free-standing wash basins; a brushed stainless-steel back-splash; LED-illuminated mirrors; storage items; and a round bathtub.

Ms. Urquiola described the production process as "slow and passionate." Humor was also involved. The mirrors can be ordered with the



Patricia Urquiola's bathroom collection for Salviati is called the Small Hours.

words, "Believe me or your eyes," inspired by a famous Marx Brothers quote. The impish gesture, Mr. Salviati said, is reminiscent of a message scrawled in lipstick across the glass.

The collection, which will be available in July, is on view through Sunday in Salviati's showroom at Via Solferino 11; salviatiofficial.com. ARLINE HIRST

BEHIND THE SCENES

A double dose of design

By now, the architect, designer and Milan fixture Piero Lissoni can consider himself a Salone del Mobile veteran. Over the past four decades, he has designed furniture, kitchens and materials for many of the stand-out companies represented at the fair. Even this year, his list of projects sounds more like a life's work. "B&B Italia, Flos, Porro, De Padova, Kartell," he rattled off. "A new generation of kitchens for Boffi. New sofas for Living Divani."

But the thrill, he said, never gets old: "The design week, for me, is like a beautiful performance. Every year I discover new things. It's a no-limits invitation to Disneyland."

As usual, Lissoni creations will be distributed among the Salone fairgrounds and major city-center showrooms. But this year the designer is also inviting visitors to peek into his own headquarters in the fashionable Brera district.

"The open studio is a great moment to show the public our day-by-day life," he said. In addition to flaunting the studio's recent architectural projects — like the Dorothea Hotel in Budapest and the spa at the Fontainebleau Las Vegas — the creative team will display the results of its annual in-house competition to design a full-scale installation for Milan Design Week. This year, the entries



Piero Lissoni is inviting the public into his studio during Milan Design Week.

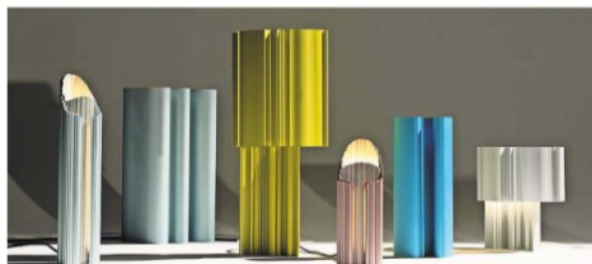
skewed botanic, Mr. Lissoni said. The results are "very poetic; you'll have the feeling of being inside a blossom."

And what does the winner get? "I offer a beautiful coffee and one gin and tonic in the afternoon," he said.

"Listen, it's a good prize." The open studio runs through Friday from 11 a.m. to 5 p.m. at Lissoni & Partners, Via Goito 9; lissoniandpartners.com. LAURA MAY TODD

RECYCLING

Made from scrap



Hydro, a Norwegian renewable energy company, commissioned designers to create housewares from recycled aluminum.

When it comes to the environment, the Norwegian designer Lars Beller Fjetland said he and his peers often wondered: "Are we part of the solution or are we part of the problem?" When he discovered that Hydro, the Norwegian renewable energy company, had developed a method for recycling aluminum entirely from post-consumer scrap, he felt as if, finally, "we have a solution."

For Milan Design Week, Mr. Beller Fjetland worked with Hydro on an exhibition to highlight the design possibilities of the recycled material,

called CIRCAL 100R. He asked seven designers, including Inga Sempé, Max Lamb, Andreas Engesvik, Shane Schneck, Rachel Griffin, John Tree and Philippe Makouin, each to create a home décor item using only the aluminum.

The pieces include lamps, vases, seating and shelving. Many challenge the notion of extruded aluminum as a rigid industrial product, showcasing its ability to be molded and cut into something that looks handmade. Ms. Sempé's Grotto lamp features naturalistic, cavernlike

ridges, and Mr. Schneck's sinuous Nave vessels are reminiscent of an Alvar Aalto Savoy vase. But even with organic details, each item in the exhibition can be easily mass-produced.

"To be invited into this kind of project where you can be part of the solution," Mr. Beller Fjetland said, "it's just very liberating and fun. It just feels good."

The exhibition is open through Sunday at Spazio Maiocchi, Via Achille Maiocchi 7; hydro.com/en. LAUREN REISSMAN

SHOWCASE

Using older spaces for new talent

Lionel Jadot, a Belgian designer and architect, is partial to retrofitting old manufacturing buildings. His own company, Zaventem Ateliers, occupies a 6,000-square-meter (64,583 square foot) 19th-century paper factory near Brussels. During Milan Design Week he is again transforming a run-down industrial site into a showcase for young talent.

He has organized a display of furniture, lighting, textiles and sculpture by more than 30 designers, studios and artists — mostly from Belgium but also a handful from other countries. All these works are presented in a 7,300-square-meter (78,577-square-foot) 1950s industrial building in the Baranzate municipality northwest of central Milan, under the name Baranzate Ateliers, its second appearance at Design Week.

"I'm part of a family of makers since six generations," Mr. Jadot said. "I know what a struggle it is to be in your workshop, to try to produce, to try to connect with people, to create collaboration."

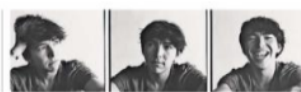
Many of the pieces straddle the line between furniture and sculpture. Mircea Anghel, a designer in Lisbon, makes tables and chairs from rough stones and polished wood. Studio Élémentaires in Belgium combines bits of the urban fabric (aluminum, motors, reflective filters) with LEDs to create kinetic lighting. KRIST Studio in Belgium weaves tapestries



KRIST Studio's Kappa tapestry will be on display at Baranzate Ateliers.

with "the monstrous creatures that haunt our dreams, not as external threats, but rather as mirrors of our own dark side," said Justine de Moriamé, a founder with Erika Schillebeeckx of the studio, which is displaying examples of such work, including the hanging called Kappa. The tapestries are inspired by the phenomenon of pareidolia, or the

tendency to see shapes or make pictures out of randomness. "It is these harmonious or chaotic reveries that form the basis of our imaginations and personal mythologies," Ms. Schillebeeckx added. Baranzate Ateliers is on view through Sunday at Via Gaudenzio Fantoli 16/3; baranzateateliers.com. STEPHEN TRAPPENGER



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Israel mustn't follow Iran's big mistake



Thomas L. Friedman

OPINION

It would be easy to be dazzled by the way Israeli, American and other allied militaries shot down virtually every Iranian drone, cruise missile and ballistic missile launched at Israel on Saturday and conclude that Iran had made its point — retaliating for Israel's allegedly killing a top Iranian commander operating against Israel from Syria — and now we can call it a day.

That would be a dangerous misreading of what just happened and a huge geopolitical mistake by the West and the world at large.

There now needs to be a massive, sustained, global initiative to isolate Iran — not only to deter it from trying

such an adventure again but also to give reason to Israel not to automatically retaliate militarily. That would be a grievous error, too. Iran has a regional network, and Israel needs a regional

alliance, along with the U.S., to deter it over the long run.

So there must be major diplomatic and economic consequences for Iran, with countries like China finally stepping up: When Tehran fired all those drones and missiles, it could not know that virtually all of them would be intercepted. Some were shot down over Jerusalem. A missile could have hit Al-Aqsa Mosque, one of Islam's holiest shrines. (You can see pictures online of Iranian rockets being intercepted in the skies right over the mosque.) Another could have hit the Israeli Parliament or a high-rise apartment house, causing massive casualties.

In other words, we are talking about an escalation without precedent in the long-running, tightly contained, shadow war between Iran and Israel that had almost exclusively been limited to targeted Israeli strikes against Islamic Revolutionary Guards Corps units in Lebanon and Syria — where they have no business being in the first place — and Iran retaliating by having its Lebanese proxy militia, Hezbollah, fire rockets at Israel.

But Israel has never launched such a massive missile strike directly at Iran, and Iran had never done so to Israel, either, before this. Indeed, no country

The New York Times publishes opinion from a wide range of perspectives in hopes of promoting constructive debate about consequential questions.

MAIDUGURI, NIGERIA

Kidnapped with 275 girls in 2014, she escaped at last. Many remain missing.

BY ISMAIL ALFA AND RUTH MACLEAN

Saratu Dauda had been kidnapped. It was 2014, she was 16, and she was in a truck packed with her classmates heading into the bush in northeastern Nigeria, a member of the terrorist group Boko Haram at the wheel. The girls' boarding school in Chibok, miles behind them, had been set on fire.

Then she noticed that some girls were jumping off the back of the truck, she said, some alone, others in pairs, holding hands. They ran and hid in the scrub as the truck continued toward what, for Ms. Dauda, would prove a life-changing nine years in captivity.

"If she hadn't shouted that, we would have all escaped," Ms. Dauda said in a series of interviews last week in the city of Maiduguri, the birthplace of Boko Haram's violent insurgency.

Kidnapped from their dormitory almost exactly 10 years ago, the 276 captives known as the Chibok Girls were catapulted to fame by Michelle Obama, by churches that took up the mostly Christian students' cause and by campaigners using the slogan "Bring Back Our Girls."

"The only crime of these girls was to go to school," said Allen Manasseh, a youth leader from Chibok who has spent years pushing for their release.

Their lives have taken wildly different turns since the abduction. Some escaped almost immediately; 103 were released a few years later after negotiations. A dozen or so now live abroad, including in the United States. As many as 82 are still missing, perhaps killed or still held hostage.

Chibok was the first mass kidnapping from a school in Nigeria — but far from the last. Today, kidnapping — including of large groups of children — has become a business across the West African country, with ransom payments the main motivation.

"The tragedy of Chibok plays over and over every week," said Pat Griffiths, a spokesman with the International Committee of the Red Cross in Maiduguri.

The Chibok Girls are only the most prominent victims of a 15-year conflict with Islamist militants that, despite the hundreds of thousands of people killed and millions uprooted, has largely been forgotten amid other wars.

More than 23,000 people in northeastern Nigeria are registered as missing with the Red Cross — globally, its second biggest caseload after Iraq. But that is a vast underestimate, Mr. Griffiths said.

Before she was abducted, Ms. Dauda said, she was a happy teenager in a large, close-knit Christian family. She loved playing with dolls and dreamed of becoming a fashion designer. She was



Saratu Dauda was one of 276 girls abducted by Boko Haram in Chibok, Nigeria, in 2014. The case set off a global campaign for their return.

her father's pet and adored her mother.

For months after being captured, Ms. Dauda said, the girls slept outside in the Sambisa forest, Boko Haram's hide-out, listened to a steady stream of Islamic

preachers and fought over limited water supplies. When two girls tried to escape, she said, they were whipped in front of the others.

Then, she said, they were given a choice: Get married or become a slave who could be summoned for housework or sex.

Ms. Dauda chose marriage, converted to Islam and changed her first name to Aisha. She was presented with a man in his late 20s whose job was to shoot video of Boko Haram's battles.

Hours after they met, they were married.

He was not cruel to her, she said, but after a few months, he came home one day and found her playing with a doll she had fashioned out of clay and made a dress for.

"You're playing with dolls? You want NIGERIA, PAGE 2

Arab nations fear conflict may be hard to contain

NEWS ANALYSIS

Middle East on high alert after Iran's strikes on Israel heighten risks of escalation

BY ALISSA J. RUBIN AND VIVIAN NEREIM

Arab countries, including the United Arab Emirates, Oman, Jordan and Egypt, have tried for months to tamp down the conflict between Israel and Hamas, especially after it widened to include armed groups backed by Iran and embedded deep within the Arab world. Some of them, like the Houthis in Yemen, threaten Arab governments as well. But the Iranian drone and missile attack on Israel over the weekend, which put the entire region on alert, made the new reality unavoidable: Unlike past Israel-Palestinian conflicts, and even those involving Israel and Lebanon or Syria, this one keeps expanding.

"Part of why these wars were contained was that they were not a direct confrontation between Israel and Iran," said Randa Slim, a senior fellow at the Washington-based Middle East Institute. "But now we are entering this era where a direct confrontation between Israel and Iran — that could drag the region into the conflict and that could drag the U.S. in — now that prospect of a regional war is going to be on the table all the time."

For the moment, the only countervailing force is the desire of both the United States and its longtime foe Iran to avoid a widening of the conflict, said Joost Hiltermann, the International Crisis Group's program director for the Middle East and North Africa.

"I am heartened by the fact that the only ones who want a war are Israel and Hamas," he said. "The Iranians are still talking to the Americans," he said, referring to messages sent in recent days between the two by intermediaries including Switzerland and Oman.

The Iranian message, Mr. Hiltermann said, made clear they were looking to demonstrate their power, not expand the war. "They said, 'There is going to be an attack, but we are going to keep it limited,'" he said.

Still, for citizens of Arab countries, many of whom watched scores of drones and missiles streaking across their skies on Saturday, professions of desire to avoid a wider war are a slender thread on which to hang their future. Dismay over the attack was evident in many public comments, and in private ones, too, though others celebrated it.

Officials and analysts in the region were divided over whether Iran's attack would spur countries with longstanding ties to the United States to push for still more engagement — and security guarantees — from Washington or to distance themselves in an effort to keep MIDDLE EAST, PAGE 5

Salman Rushdie's vision is undiminished



In "Knife," Salman Rushdie pays tribute to his wife, Rachel Eliza Griffiths. "I wanted to write a book which was about both love and hatred — one overcoming the other," he said.

The author's new memoir, "Knife," addresses the 2022 attack that maimed him

BY SARAH LYALL

Last May, nine months after the knife attack that nearly killed him, Salman Rushdie made a surprise appearance at the 2023 PEN America literary gala. His voice was weak and he was noticeably thinner than usual; one of his eyeglass lenses was blacked out, because his right eye had been blinded in the assault. But anyone wondering whether the author was still his old exuberant self would have been immediately reassured by the way he began his remarks, with a racy impromptu joke.

"I want to remind people in the room who might not remember that 'Valley of the Dolls' was published in the same publishing season as Philip Roth's 'Portnoy's Complaint,'" he said, riffing on an earlier speaker's mention of Jacqueline Susann's potboiler. "And when Jacqueline

Susann was asked what she thought about Philip Roth's great novel" — with its enthusiastically self-pleasuring main character — "she said, 'I think he's very talented but I wouldn't want to shake his hand.'"

It was classic Rushdie, improvisational literary wit deployed during a solemn occasion, in this case his acceptance of the organization's Centenary Courage Award. It was also a triumphant signal that his brush with death — more than three decades after Ayatollah Ruhollah Khomeini of Iran issued a fatwa calling for Rushdie's murder over the novel "The Satanic Verses" — had dampened neither his spirit nor his determination to live life in the open.

His new book, "Knife," which will be published on Tuesday, is a harrowing account of the attack and its aftermath, and a reminder of how gravely injured he was. It's also a deeply moving love story that attributes much of his recovery and good spirits to the tender, brave support of his wife of three years, the poet and novelist Rachel Eliza Griffiths. RUSHIE, PAGE 2

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