

TAKING THE FLOOR

地毯天地

Michael Reagan, Global Business Director: Hand-Knotted of the House of Tai Ping, discusses the world of hand-made bespoke carpeting.

太平地毯集团手编事业部全球业务总监Michael Reagan和我们探讨手工定制地毯的奇妙世界。

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The day before our interview, Michael Reagan, Global Business Director of the Hand-Knotted division of the House of Tai Ping, was working on a hotel in Paris, and the day of our interview, a residence in Palm Springs, California. “Just this afternoon, someone came in to ask if we could create a rug replicating the scenes of erotic debauchery from the ancient Roman city of Pompeii - I said ‘yes’, of course”.

The House of Tai Ping’s creations adorn opulent palaces belonging to the likes of British royalty and the Emir of Qatar; prestigious hotels from Baccarat Hotel New York to The

Peninsulas; upscale boutiques like Chanel and Lane Crawford. They share the same roof as Madonna and Steven Spielberg and can also be found bedecking private jets and superyachts. Yet it aims to expand further by “making luxury more accessible”: not by mass production, as most of its business remains bespoke, but by advancing their repertoire, persistently inventing novel techniques and methods of working with luxury materials - silk, cashmere and Tibetan wool, all natural materials inherently challenging to improve upon.

Established in 1956 in Hong Kong to preserve the venerable skill of Chinese manual carpet-making, Tai Ping is now a globally renowned manufacturer of luxury rugs and carpets, with showrooms on three continents, and master of pretty much every available technique. R&D remains a major investment at its vertically-integrated workshops in Kathmandu, Nepal, and Xiamen, China where among the artisans are engineers specialised solely on Tai Ping’s custom-made tools.

Though launched less than a decade ago, Reagan’s hand-knotted department makes up an impressive 10 per cent of the company’s sales. Along with hand-tufting, originally Tai Ping’s sole handmade division, these techniques rely completely on manual labour and are highly time-consuming — “the good stuff” sought after mainly by HNWI in the residential sector.

A current project, says Reagan, belongs to a private residence in London – runners on the most complex staircase he’s ever seen, an M.C. Escher drawing of sorts. “It’s like an intriguing puzzle, with multiple directions, turns, and landings.”

Despite his architecture background, Reagan admits every client brief is a challenge, whether in installation, performance, regulation or design. “Our products can certainly be considered art, but we approach each project not just like painters, but as architects and engineers.”

However, what cannot be discounted are Tai Ping’s artistic, even playful, aspects, which it does through in-house designers and frequent collaborations with other experts in the world



Stair runners at
The Peninsula Paris
巴黎半岛酒店的楼梯



Hand weaving process at Tai Ping's workshop in Nepal
在太平地毯尼泊尔工作坊的手工编织过程

of art, design, and architecture. Tai Ping participated in the Parisian “Designer’s Days” event several years ago, where its rugs were transformed by artists from Italian residency Fabbrica into a collection of unexpected objets d’art, broadening the conventional perceptions of floor coverings and tapestry.

“Contemporary carpets are at the high end of the complexity spectrum. Clients enjoy intricate designs; China, where we’re expanding, gravitates toward pattern, valuing visual effect with lower preference for simplicity. This is unlike the US, where we sell more solid pieces in a single material or colour, and the focus is often on texture, custom colours and shape. Hospitality is where we get to make the most dramatic pieces, like hotel lobbies.”

With its repertoire of heritage-based skills and relentless innovation, Tai Ping makes a point to provide pieces of varying complexity and materials in every collection, comprising different visual and tactile effects, and therefore different costs.

“The differences in cost are affected by size, density, complexity of design, materials and combinations, but in the end - it’s all luxury.” ✂

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接受我们采访的前一天，太平地毯集团手编部门全球业务总监 Michael Reagan 正与巴黎一家酒店洽谈业务，而在我们接受采访的当天，他已身在位于加利福尼亚棕榈泉的住所。他对我们说：“就在下午，有人问我们是否能设计制作一块地毯，呈现古罗马庞贝城内声色犬马的生活——我回答说‘当然可以’。”

太平地毯集团的许多作品装点着英国皇室和卡塔尔皇室的豪华宫殿、纽约巴卡拉和半岛等顶级酒店、以及香奈儿和连卡佛等高档精品店；地毯还摆放在麦当娜和史蒂文·斯皮尔伯住所内，出现在私人飞机和超级游艇的装饰中。然而，太平地毯集团旨在进一步扩大“让奢侈品更触手可及”的宗旨：不是通过大规模生产，因为大多数的业务仍然是定制的；而是通过积极推广旗下不同产品线，持续创造新技术和新方法，来处理丝绸、羊绒羊毛和羊毛藏毯等高级材料，不断改进所有天然材料的编织技术障碍。

太平地毯集团于1956年在香港成立，旨在保存中国手工地毯制作的古老技艺，现已成为享誉全球的豪华地毯及地毯制造商，在三大洲均设有陈列室，并掌握几乎所有可用的编织技术。在尼泊尔加德满都和中国厦门的垂直



“Queen Anne” from Tai Ping's latest Flourish Collection
太平地毯最新的“Flourish”系列中的“Queen Anne”

集成工厂里，研发一直是投资重点。这些工厂的工匠中有些是专门设计太平定制工具的工程师。

虽然成立不到10年，Reagan的手编部门贡献了公司10%的销售额，业绩令人印象深刻。与手工簇绒一样（最初是太平地毯集团唯一的手工部门），该部门的技术完全依赖于手工制造，非常耗时——这是高净值人士喜爱的家居“好物”。

Reagan说，目前有一个位于伦敦的私家住宅项目，我们要为住宅中的楼梯定制地毯，这组楼梯有点像M.C.埃舍尔的画作中描述的那样，十分错综复杂，“这组楼梯好像是一个有趣的解谜过程，有多个方向、转弯和楼梯平台。”

尽管有建筑学的背景，他承认每一个客户的要求都充满挑战，无论是在安装、性能、管理还是设计上，“我们的产品当然可以被视为艺术品，同时，我们处理每一个项目时又不止是画家，还要身兼建筑师和工程师。”

太平地毯的特色在于其艺术感和充满趣味，这要归功于太平的设计师们与艺术、设计和建筑界其他专家的广泛合作。几年前，太平地毯参加了巴黎的“设计师之日”活动，其地毯被意大利艺术家Fabbrica改造为一批意想不到的艺术品，拓展了人们对地毯和挂毯的传统认知。

Reagan和我们分享说：“现代地毯拥有最错综复杂的色彩和条纹，客户对这些斑驳陆离的设计赞赏有加；在我们努力拓展的中国市场，人们更注重图案和视觉效果，不太喜欢精简设计。这点与美国不同，在美国，我们以单一材料或一种颜色销售更多的纯色产品，重点通常是纹理、定制颜色和形状。我们最引人注目的作品往往出现在酒店大堂。”

凭借传承不息的非凡技能和不懈的创新，太平地毯集团特别注重为每一件地毯藏品赋予复杂性元素和材料，包括不同的视觉和触觉效果，成本也不尽相同。“价格取决于地毯的尺寸、密度、设计的复杂程度、材料组合，每一块都是奢华艺术品，” Reagan说。✂