

# THE VINSON VIEW

Inside man and master shopper Nick Vinson on the who, what, when, where and why



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The music man's mischievous musings

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Just because, well, it's Bergdorf Goodman and Barneys

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Naturally

## 01 The antisocial network

Social media has its benefits, but it's not always good to share

Facebook never appealed, Foursquare seems pointless, Twitter has its uses, but it's Instagram that has me hooked. It's visual, it entertains, informs, inspires and acts like a pocket networking device. Postings among my connections (industry chiefs, fashion and design brands, editors and designers, department and independent stores) lead retailers to new products, restaurants and hotels to new clients, talent to be hired, new stores to be visited and stuff to be sold. It's a fast track for communicating among a curated community – if you know who to follow, it's rich with pickings, and those of us with special access have the most to offer.

During the September and October show season, the fashion houses were catching on and catching up, and it's interesting to see who gets Instagram and who doesn't. Some post too much of dubious interest and low quality, while others get confused and use the first person (fine for a blogger, not for a big brand). Those providing unique content will lead the flock as engagement will only remain if postings are worthy. Quality networks will ultimately do more than those based on quantity alone. Launches are tailor-made social media fodder – invitations to shows now come complete with hashtags like #missoniway and #ChloeLive, and smartly printed cards are dished out at events, inviting us to 'share our shots or experiences' with official event hashtags. WiFi is usually thoughtfully

provided, although often not quite enough bandwidth for, say, 1,500 guests at a show like Louis Vuitton, where a sharing frenzy seemed to overwhelm it within minutes.

After the editor of *WSJ* magazine told me in Milan that she was regularly circulating screenshots of my posts to her team (#unofficialmarketeditor, very flattering, yes, beautiful magazine, but I work for *Wallpaper\**, not *WSJ*), I began to consider how foolishly we share valuable information we gather on our travels. Yet the biggest danger is that we're so busy sharing, we're not paying proper attention to what we are seeing nor are we having any meaningful dialogue with the creators we came to meet. Snap, type, filter, post – I think of it as antisocial media. Worse still, we are devaluing our access and jeopardising our participation – if anyone can 'be there' and we facilitate that, why are we there at all? Attending the Sofia Coppola Louis Vuitton window launch at Bon Marché in Paris in September, Vuitton CEO Michael Burke asked me if I had been to see the ten windows. No need, was my reply, as I had seen them all on Instagram already.

No photos are allowed in the Céline showroom, and many photo shoots for advertising and editorial in New York now specify a 'strictly no social media' rule on the call sheet – disobey and you won't get paid or rebooked. If social media is antisocial, then perhaps no social media is the way to get the luxury back. ✱



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## On the 2014 radar

Look out for Aldo Bakker's Sèvres porcelain (above) at PAD Paris in March, followed by a new range of ceramics and silverware in the spring; Scholten & Baijings' collaboration with Italian marble specialist Henraux; Doshi Levien's first show at Galerie Kreo in Paris; and Konstantin Grcic's solo show at the Vitra Design Museum, Weil Am Rhein.



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## Coming in spring...

Chamber, ex-Moss Bureau staffer Juan Garcia Mosqueda's new concept in guest-curated retailing of editions and unique works from the likes of Wim Crouwel and Maarten Baas, in a MOS Architects-designed space within West 23rd Street, New York.