

Michel Maffesoli and Zygmunt Bauman add the traits of Benjamin's flâneur to the (neo-)nomad, namely his „flâneur“ gaze and his relation to commodities. But in the concept of nomad these traits gain specific nature – on the field of fashion they transform nomad into migrant, who is capable of creative work with vanitas. Nomad as a travelling flâneur is a stranger-guest and becomes a tourist, willingly getting lost in the city and voluntarily being surprised by unexpected encounters. Tourists relation to his memories could be described with Benjamin's description of mémoire involontaire as a revived punctum. A tourist prepares his memories like a nicely descending ruins.

Souvenir is his materialised memory. It's not only a duplicated plastic Eiffel tower, but a magic artifact. It's a collective aura, what's on Benjamin's mind when he writes about aura regression. The private aura comes instead, turning things to talismans, reenchanting the world. The era of postmechanical reproduction reminds one, that there is a way to reproduce not just mechanically but biologically: a bricolage remix is made.

Souvenirs descend and take shape of homogenous rummage which reveals the fundamental form of postmodern metamorphosis: recyclation. This metamorphosis can finally be used when analyzing the settler turn into nomad (terms of Gilles Deleuze and Félix Guattari) as a literary or film motif. It appears that the metamorphosis into a “noble“ nomad is never ideal. That is because one can never fully cut of his roots. The metamorphosis of a settler to a nomad is more likely synthetic with a never-frozen tourist as its result. The dead breeds the living and so the dead is never completely dead, outliving as an experience enabling self reflexion.