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CLOTHING THE NOMAD: FASHION AS A REFLECTION OF POSTMODERN IDENTITY

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ABSTRACT

This study explores the intersection of fashion, gender identity, and postmodern nomadism by representing the image of the nomad in contemporary men's fashion. The aim is to examine how nomadic aesthetics shape new visual narratives of masculinity, particularly within the framework of postmodern values such as hybridity, mobility, agender style, and sustainability. The research employs a qualitative visual analysis of selected fashion collections, advertisements, and subcultural imagery, drawing from global case studies. The results demonstrate how clothing becomes a key tool for expressing fragmented, adaptive identities and how urban nomadism reshapes the concept of masculinity through modular, layered, and multifunctional fashion design.

Keywords: design, image, nomadic discourse, reflection, visual narrative

VESTIRE IL NOMADE: LA MODA COME RIFLESSO DELL'IDENTITÀ POSTMODERNA

SINTESI

Questo studio esplora l'intersezione tra moda, identità di genere e nomadismo postmoderno, rappresentando l'immagine del nomade nella moda maschile contemporanea. L'obiettivo è esaminare come l'estetica nomade plasmi nuove narrazioni visive della mascolinità, in particolare nel contesto di valori postmoderni come l'ibridazione, la mobilità, lo stile agender e la sostenibilità. La ricerca si avvale di un'analisi visiva qualitativa di collezioni di moda, pubblicità e immaginari subculturali selezionati, attingendo a casi di studio globali. I risultati dimostrano come l'abbigliamento diventi uno strumento chiave per esprimere identità frammentate e flessibili e come il nomadismo urbano rimodelli il concetto di mascolinità attraverso un design di moda modulare, stratificato e multifunzionale.

Parole chiave: design, immagine, discorso nomade, riflessione, narrazione visiva

INTRODUCTION

New forms of social behavior emerged at the turn of the 20th and 21st centuries, when two distinct eras, modernism and postmodernism, coexisted at once. Nomadism is considered one of these forms, which altered the socio-psychological dynamics of social interaction and contributed to the development of new lifestyles. Nomadism also influenced the appearance of individuals and their consumer preferences, particularly in clothing.

Modern fashion studies show there is a close relation between fashion and the postmodern fragmentation of identity, relativism of meanings, and stylistic eclecticism. Fashion design involves “shaping” the individual as the costume wearer implicitly by assigning specific visual characteristics to their image (Brajato, 2023). Through fashion communication, cultural patterns are formed and disseminated, each carrying distinct symbolic meanings. One such meaning is masculinity, which serves as a means of expressing gender identity. In turn, the costume serves as the material carrier of key characteristics and meanings, generating stereotypes of perception and associations that are influenced by a particular gender identity.

Contemporary fashion studies (Alexander, 2003; Barry et al., 2023) highlight fashion’s critical role in shaping gender identities, particularly by deconstructing traditional masculine representations. While scholars, such as Jäger (2023) and Zhao (2024), have explored the relationship between fashion and masculinity, there remains a notable gap concerning how postmodern aesthetics shapes the nomadic style as a look defined by minimalism, functionality, and agender, tailored to the lifestyle of urban travelers. This approach is especially useful for examining the image of a nomad, which is based on traditional archetypes (traveler, warrior, and shepherd) but is reinterpreted in the context of modern fashion culture (outdoor or military fashion). The transformations caused by the transition from modernism to postmodernism have been reflected in the phenomenon of new masculinity. New masculinity is a concept that destroys traditional stereotypes of masculinity, replacing them with flexibility, emotional openness, and agender. Fashion, as a sensitive sociocultural barometer, records these changes and forms new visual narratives that reflect postmodern subjectivity (Lang, 2024).

Connell’s research (2020) associates the new masculinity with emotional openness and a rejection of toxic stereotypes. This is reflected in the preferences of modern nomads, who value comfort and mobility over making a display of their status. Thus, menswear from Owens’ and Juun’s collections blurs gender boundaries as it often includes elements that are traditionally attributed to femininity (voluminous silhouettes, transparent fabrics, etc.). This shows that the fashion industry is sensitive to any changes; it promptly responds to new lifestyles and customer preferences. Consequently, postmodern or

urban monad fashion developed as to provide individuals with new ways to style their appearance and express or redefine their identity.

Subcultures also play a key role in reinterpreting masculinity. An excellent example can be Vivienne Westwood’s collections, where gender neutrality becomes the basis of fashion design. Subcultures open up possibilities for new, unstable manifestations of masculinity; they are not fixed in rigid gender codes but shift between archetypes. There is currently growing interest in the concepts of hybrid masculinity (Gilligan, 2023) and alternative masculine style (Mercer & Smith, 2025), which suggest viewing male subjectivity not as holistic or unified but as contextually dependent and aesthetically variable.

Even though the scope of research on fashion as a tool of gender identity is considerable, there remains a gap in the conceptualization of nomadism as the intersection of gender, spatiality, and mobility. This study addresses this gap by considering the nomad a stylistic and semiotic model of the contemporary male image in fashion rather than a historical or ethnographic figure. This article aims to fill these gaps through a systematic analysis of the nomadic discourse in men’s fashion. Given the above, it is necessary to determine the influence of postmodern nomadism on shaping a new social-psychological type of individual, namely the urban nomad. Informational sources on nomadism and nomads as a social-psychological type of individual should be analyzed, and the influence of nomadism on the creativity of fashion designers should be identified. Furthermore, preferences of nomads in clothes and appearance as consumers should be determined, including artistic, stylistic, functional, and technological aspects.

The research is based on a retrospective analysis of visual sources, comparative methodology, and a critical review of theoretical works on postmodernism (Siles, 2025), fashion semiotics (de Medeiros Dantas et al., 2025), and gender studies (Mida, 2024). In this study, the term “nomad” is used exclusively to describe a socio-psychological type whose image is being actualized in contemporary fashion design. Nomadism does not involve a political or philosophical concept in this study; instead, this concept focuses on its embodiment in fashion collections and its connection with trends (for example, agender and eco-design). The study navigates three distinct cultural and geographical contexts, namely Ukraine, the United States, and Mongolia. These case studies represent different but cross-relevant notions of mobility, tradition, and postmodern flexibility of identity. In Ukraine, traditional culture, artisanal practices, and the collective memory of war form the foundation for a new national design that redefines belonging, renewal, and resistance. In urban environments across the United States, the nomadic lifestyle of digital workers and the blending of subcultures are shaping a new urban aesthetic. Within this reality, fashion becomes a tool for self-expression amid unstable identities and the pressures of

global capitalism. Finally, Mongolia serves as an example of a culture with a deeply rooted nomadic lifestyle. Even though the lifestyle is transforming under the influence of modernity, it preserves an archaic material language (clothing, yurts, and survival technologies), which are a source of inspiration for designers around the world.

Navigating these contexts, the study traces how the figure of the nomad and notions of mobility serve as platforms for aesthetic production, symbolic representation, and even protest in different social environments. It also highlights how contemporary fashion design and consumption are shaped by the interaction of local experiences (trauma, memory, survival) and global discourses (postmodernism, sustainability, decoloniality). Such a juxtaposition substantiates the cultural heterogeneity of approaches to fashion; it demonstrates that mobility, whether literal or metaphorical, becomes key to understanding new models of subjectivity, corporeality, and creative adaptation.

Thus, the scientific novelty of the research involves identifying the connection between the nomadic image, eco-design, and the agender approach, which forms an alternative concept of masculinity. The article expands the boundaries of fashion research and introduces a new toolkit for analyzing how fashion interacts with sociocultural change and design in a globalized, unstable world. Future studies could explore comparisons between the nomadic style and other archetypes, or examine its influence on related areas such as accessory design and minimalist spatial concepts.

MATERIALS AND METHODS

The study is based on qualitative visual analysis that identifies and interprets fashion representations of nomadic image as a construct of new masculinity in the postmodern cultural environment. The research materials are visual sources representing a nomadic image in the context of modern fashion, with a special focus on men's clothing. The research materials are selected from open internet platforms according to the criteria of relevance to the themes of postmodern stylistics, the reconfiguration of masculinity, and the aesthetics of mobility and adaptability. These materials helped identify the basic characteristics of nomadic clothing, such as functionality, layering, and adaptation to changing climatic conditions.

A research methodology involves the following methods: retrospective systemic analysis, abstract method, monitoring method, image-stylistic analysis, comparative analysis, reconstruction method. Retrospective systemic analysis of visual samples helped evaluate data collected from media sources over a selected period of time. The abstract method was used to identify key concepts and categories, such as nomadism and fashion. The monitoring method made it possible to collect, systematize, and analyze information about identity in the postmodern era. Methods of image-stylistic analysis involved

evaluating the appearance of a specific object through observation. This scientific method helped to form an image of a modern nomad based on knowledge of their appearance. Comparative analysis method allowed the authors to compare sedentary and nomadic lifestyles and highlight the features of the latter. Reconstruction method made it possible to embody the lifestyle of a nomad and understand the features of the urban nomad. Discursive analysis is used to interpret the results, making it possible to trace how the figure of the nomad functions as more than just a fashion image. It becomes part of broader socio-cultural narratives, reflecting the crisis of stable masculinity, evolving ideas of space and mobility, and new concepts of survival and aesthetics in a world shaped by turbulent modernity.

The main purpose for using these methods was to establish the figurative, formal-aesthetic, and symbolic characteristics of the nomad in art discourse and design practices within the fashion industry. The analysis encompassed the websites and social media platforms of technical and outdoor brands, focusing on visual stylistics, marketing messages, and compositional strategies employed in advertising campaigns. The study analyzed such brands as The North Face Urban Exploration, Patagonia, and Snow Peak. These brands rely on the aesthetics of the urban nomad in their design, where urban nomad is a man distinguished by mobility, endurance, self-sufficiency, and high aesthetic sensitivity. Some photo and video art, where the figure of the nomad serves as a metaphor for postmodern identity, were used as additional intertextual sources.

The article applies three visual examples, selected from open online sources, that provide a representative spectrum of contemporary nomadism in fashion. Thus, the image of traditional Mongolian nomads functions as an ethnographic starting point for comparison. A couple in technical clothing, photographed near a mountain, illustrates a contemporary version of mobility and adaptability, which shapes a new masculinity combined with an aesthetic of survival. Finally, a catwalk presentation of designer collections, combining technical fabrics, layered silhouettes, and deconstructed shapes, demonstrates the stylization of nomadism as a fashion concept. All three examples were analyzed using the technique of semiotic visual analysis, considering the denotative and connotative levels of the image. They were compared as manifestations of different types of visual nomadism: traditional (ethnographic), outdoor, and aestheticized (fashion runway).

The limitations of such a sample are geographical and typological; therefore, these examples are not considered universal but illustrative fragments of a wider visual field. In the future, the analysis could be strengthened by systematically expanding the data set through digital ethnography and the use of machine learning to detect recurring motifs in fashion imagery. This approach would allow for more robust validation of the conclusions presented.

The study limitations are related to the predominantly visual nature of the sources (online representations, web archives, virtual displays), which prevent tracing the audience's reception or the designers' original intentions.

RESULTS AND DISCUSSION

Traditional (ethnographic) nomad: functional masculinity

In contemporary scholarship, nomadism is interpreted through two primary lenses. First, it is understood as a traditional mode of subsistence linked to nomadic agriculture and pastoralism, which emerged within ancient cultures (Knysh, 2020). A representative historical example is the Ukrainian *chumaks*, a male-dominated group whose practices were deeply embedded in the socio-economic and cultural fabric of pre-industrial Ukrainian society. Second, nomadism is conceptualized as a distinctive social strategy in the context of post-modernity, characterized by the rejection of sedentary lifestyles and conventional socio-cultural norms. This view challenges the long-standing belief that social and technological progress is inherently tied to the stability and permanence of settled life (Khellaf, 2020).

The conceptualization of nomadism unfolds along two interrelated dimensions. The first is the social one, where scholars interpret nomadism as a manifestation

of the crisis of identity (Dychkovsky, 2020; Krasnoselska, 2020). Typically, this is associated with a natural environment devoid of urban features. There is an absence of performative posing; the body is presented as functional and deeply embedded in everyday life. The male body remains concealed, emphasizing the image of a resilient, working individual who is organically integrated into the landscape. Masculinity is conveyed through spatial control and bodily confidence rather than aesthetic display. Within this framework, the subject's self-perception is a *world citizen* (Tidball, 2021). The second dimension is the ontological one, wherein nomadism is interpreted as a response to the accelerated tempo of goal attainment in postmodern societies, resulting in a redefined experience of both space and time (Khellaf, 2020).

Social identification shaped by lifestyle-based stereotypes has significantly influenced the evolution of contemporary fashion design. A proper example is the contrast between urban and rural Mongolian youth. Urban youth predominantly adopt Western styles of dress, consume Western media, and engage with Western languages and cultural products. This stands in sharp contrast to rural students, who are often depicted as custodians of traditional nomadic heritage (Gardelle & Zhao, 2019). In these rural contexts, the nomadic ethos has persisted, preserving cultural continuity amidst broader processes of globalization (Figure 1).



Figure 1: Rural men in Mongolia (Pxhere, 2017).

Figure 1 confirms the idea that the clothing of a traditional nomad reflects their environmental adaptation, utilitarian needs, and cultural symbolism. For example, a deel, a traditional long robe secured with a sash, is not only suited for horse-back riding and nomadic mobility, but also carries generational significance.

Thus, key features of traditional nomads include loose, layered silhouettes that facilitate movement and adjust to temperature fluctuations, as well as voluminous robes, wide belts, and head coverings that serve both practical and ceremonial purposes. Their clothing also incorporates embroidery, trims, and symbolic patterns that convey tribal identity, social status, and ancestral lineage. The use of bold colors and specific motifs also serves as a visual language, communicating affiliation with a particular ethnic or geographic group.

Technical (outdoor) nomad: aesthetic mobility

The modern era is characterized by the growth and consolidation of urban centers, the emergence of urban culture, and the establishment of residential practices tied to permanent workplaces and leisure spaces such as restaurants, clubs, stadiums, and cinemas. As a result, urban dwellers cultivated specific lifestyles; their wardrobes and footwear reflect the quality and quantity of consumer demands (Twigg, 2020). It is a markedly different paradigm of living that aligns with the postmodern individual, whose lifestyle resists classification as “settled” (Tidball, 2021). This new mode of existence is marked by frequent relocations, a pronounced desire for global mobility, and employment shifts that span not only domestic but also international contexts. The image of an individual moving through life with a suitcase has become a commonplace phenomenon, symbolizing a tangible embodiment of the modern technical nomad (Figure 2).

In society, nomads can play any role, adapting the mask of any other socio-psychological type when needed or advantageous. Accordingly, nomads can change and stylize their appearance, primarily through clothing. The key is to achieve this with a limited number of durable, versatile, and multifunctional items that the nomad always carries. Their wardrobes are minimal but compact, containing all the essentials (from underwear to outerwear). All items are combinable, interchangeable, and serve multiple purposes. The interview by Kyiv resident Viktoria given to the *M Journal* confirms all the above. Viktoria became a forced nomad due to the start of a full-scale Russian invasion of Ukraine. She noted, “[s]ince you live out of a suitcase, there is no opportunity to get hold of things. You limit yourself

in everything. You constantly need to control the number of things you have... As for clothing, this is great because you see what you have and what you do not wear. However, you sometimes have to give up what you desire. You need to limit yourself not only in clothing” (Vitiuk, 2023).

Betsy and Bob from the USA represent another striking example of modern nomadism. Betsy worked for an NGO where she made a modest salary. Faced with a debilitating immune disease in her 60s, she had the choice between living in a tiny apartment she couldn’t afford or a home for the poor elderly. Instead, she set out, as she puts it, “in any direction I wanted.” Betsy is 72 years old, and her home is a 2013 minivan with 180,000 miles on it. She has been traveling for seven years. Her soul is at peace, and she has given up her medication. Betsy blogs and writes a memoir “Driving Through a Rainbow.” Betsy’s example can be considered partly a forced nomadism since she had an alternative but chose to be a nomad. Bob travels with Betsy; a modern nomad lifestyle has become his conscious choice. He has always loved to travel. In 2015, he even sold his house in New York. “I traveled for six months every year



Figure 2: Modern technical nomads (Mullen-Buick, 2025).

anyway. At home, I spent most of my time renovating the house and preparing for the next adventure,” he said (Weir, 2023). Based on these examples, one can distinguish the main difference between modern nomads, which lies in the territorial area of their migration. It is the territory that shapes their habits and determines the food they eat, the clothes they wear, and the attitude of society towards them.

In contrast to Mongolian nomads, technical nomads are not bound to traditions in their clothing; they determine what and how to wear and under what conditions to express themselves. Technical nomad can be called an umbrella term, encompassing real-world traveling nomads, digital nomads who travel exclusively virtually, futuristic nomads, avant-garde nomads, dreamer nomads, anthropologist nomads, and many others. However, they all share a demand for specific comfort: a minimal wardrobe, item multifunctionality, comfort, convenience, practicality, color neutrality, or conversely, expressive contrast in the combination of open colors, reliable protection (environmental friendliness, water resistance, etc.).

Aestheticized nomads

In contemporary fashion discourse, a nomad ceases to be merely an ethnographic or historical category but transforms into a symbolic construct that embodies postmodern notions of mobility, impermanence, and autonomy (Lin & Lahoda, 2023). The image of the nomad manifests in several interconnected planes: as a stylistic motif in designer collections, as a representative figure in fashion campaigns and advertising visuals, as an aesthetic paradigm in the work of independent artists, and as a sociocultural idea in the discourse of the “nomadic subject” analyzed in poststructuralist and feminist theories (Chatoupi, 2021; Kaiser & Green, 2021).

However, there is no need for a person to leave home to be considered a nomad today, as the world has lost its boundaries. The illusion of constant readiness for change is created. Masculinity here is hybrid; it combines technocratic power and control with aesthetic balance. In fashion design, the nomadic image is materialized through multifunctional, transformable clothing designed for movement and adaptation. For example, jackets turn into tents, layers of fabric resemble traveling luggage, or asymmetrical silhouettes evoke associations with traditional nomadic clothing of different peoples (Sparke, 2013; Korpela, 2020). In advertising strategies, the nomadic image is often associated with the aesthetics of the “new wildness” (new primitivism), meaning freedom outside the city and the unity of man and nature. In subcultures (digital nomads, urban explorers, or co-activists), the nomad appears

as a criticism of excessive materialism and a metaphor for a flexible, non-standard lifestyle that does not fit into the framework of settled consumption practices (Lahoda, 2018; Kolinko, 2019).

The absence of rigid constraints in design regarding shape, silhouette, or proportion characterizes the urban nomad in fashion aesthetics. The fashion aesthetics of urban nomads involves form-fitting elastic clothing with looser, oversized elements, reflecting adaptability and functional diversity (Norman, 2020). Each piece of clothing in a nomad’s wardrobe has its structural logic; it serves the specific function, as does the material it is made of. The overall compositional and structural solutions for each piece of clothing are grounded in anthropological insights and correspond to ergonomic principles, ensuring both comfort and usability (Lahoda & Lin, 2021). The choice of color palette is dependent on the socio-psychological type of the consumer, their lifestyle, and preferences. Primarily, it involves a natural color palette in the entire spectrum of its shades (ochres, olives, greens, emeralds, etc.). The richness of the color palette is enhanced by various fabric textures (Figure 3).



Figure 3: Urban nomads in fashion aesthetics (Chouak, 2020).

The color palette is dominated by shades of gray and black, resembling the so-called techno-ascetic aesthetic. Models pose against urban backdrops featuring concrete, glass, and infrastructural elements, which creates a visual context of industrial modernity. Models are often depicted alone, emphasizing a sense of isolation and detachment within the frame. Masculinity in this context appears as a hybrid construct, combining technocratic power and control with a refined aesthetic sensibility. Thus, the urban nomad in fashion represents a visual narrative of contemporary masculinity: one that navigates the tension between nature and technology, identity and transgression. The image of urban nomad transmits a symbolic autonomy, not rooted in traditional self-sufficiency but enhanced and mediated by technology (Krasnoselska, 2020).

Thus, the juxtaposed types of visual nomadism, namely traditional (ethnographic), outdoor, and aestheticized, demonstrate how the image of the nomad is transformed from a visual code of survival into a metaphor for the postmodern male experience: mobile, isolated, lonely, yet autonomous. Fashion here appears not as a reflection of reality, but as a language that reconstructs masculinity.

MOBILITY IN POST-INDUSTRIAL FASHION DESIGN: ANALYSIS OF URBAN NOMADS' WARDROBE

Many contemporary designers and fashion houses engage with the aesthetics and functionality of nomadic clothing. Notable among them are Juun J., Olivier Rousteing, Jenna Rankin, Brunello Cucinelli, Rick Owens, and Vivienne Westwood, as well as fashion brands such as Kenzo, Chanel, Balmain, Louis Vuitton, Marni, Sacai Resort, and Stella McCartney. Juun J., in particular, consistently experiments with the integration of diverse materials and distinctive agender tailoring. His collections are often characterized by monochromatic palettes (primarily black and gray) paired with bold silhouettes and intricate detailing (Smith, 2020). An example of the described approach can be seen in Figure 4.

The features of clothing shown in Figure 4 make it attractive specifically for desert or dune types. This clothing is comfortable for crossing desert terrain. The footwear is designed for walking on dunes with open parts for the skin to "breathe" in order to prevent foot abscesses and potential foot skin diseases. All other clothing elements are designed to prevent overheating and maintain body temperature at night.



Figure 4: Aesthetics of nomadic garment (Pixabay, 2024).



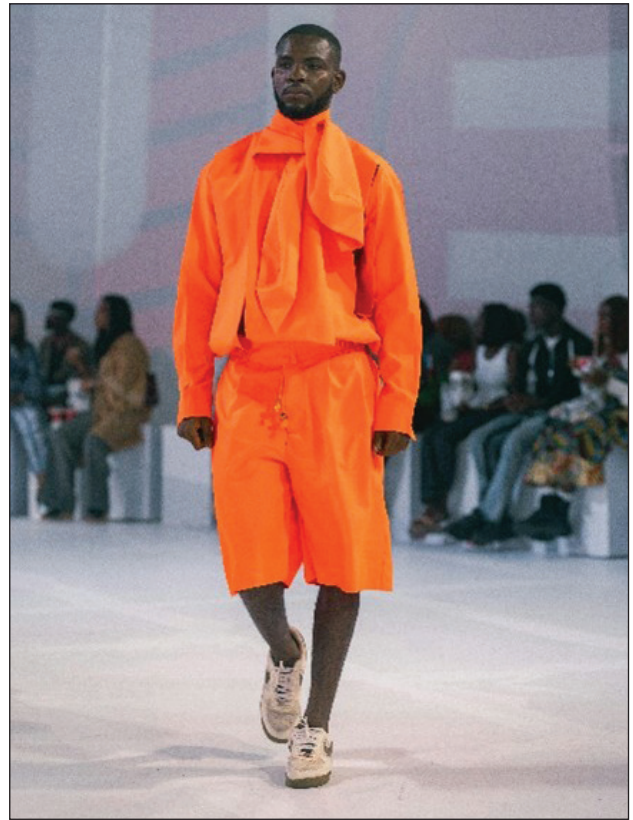
Collections from Chanel, Balmain, Louis Vuitton, and Marni typically offer casual-style clothing combined with elements of sportswear. However, the pieces are elegant, sophisticated in cut, made from expensive and high-quality materials, and distinguished by exceptional comfort. Brunello Cucinelli develops more romantic yet unconventional models characterized by an atmospheric, fresh breath of travel and imagination. For example, a luxurious backpack made of soft, supple leather is large enough to hold the essentials of the digital nomad.

The nomad fashion is closely intertwined with zero-waste principles, as both concepts are based on minimalism and functionality. For example, in the collections of Brunello Cucinelli, the multi-layered nature of clothing allows for a reduction in the number of items, and the use of natural fabrics promotes recycling. This is not just aesthetics but a response to the needs of modern nomadic consumers. The examples of zero-waste principles reflected in the nomad fashion is given in Figure 5.

Avant-garde spirit is present in the collections of Rick Owens and Vivienne Westwood, while minimalist functionalism defines the works of Stella McCartney. As a sincere advocate of sustainable fashion, McCartney meticulously considers every detail, preferring comfortable clothing in a neutral color palette made from high-quality ecological materials. Jenna Rankin's designs carry a futuristic character. On the other hand, Sacai Resort's collections are



Figure 5: Examples of zero-waste nomad fashion (Lunde, 2018; Trento, 2021; Pixabay, 2025).



characterized by youthful drive, individuality, and a blend of “careless sophistication” and ruggedness. The hybrid style of nomad fashion influenced the attitude towards bricolage (Figure 6).

The visual-analytical analysis of the works of the mentioned designers and brands helped identify characteristics of the nomads’ wardrobe. Practically all designer collections offer a structured wardrobe, including items from various assortment groups (Budyak, 2018). For instance, underwear is predominantly represented by concise knitted models in a sporty style. It is designed to be worn independently when necessary. Nomads’ wardrobes are dominated by trousers of various styles and materials, while jeans are virtually absent. Instead, knitted trousers are quite common, often appearing in elegant classic or casual-sporty styles. Wide, voluminous, straight pants with numerous pockets, detachable details, cargo pants, and pants made from different fabrics are also present in the nomads’ wardrobe.

Dresses or skirts are rarely found in the nomads’ wardrobe. An exception might be the currently popular shirt dresses, which are worn either untucked over pants or tucked in, securing one end with a belt. The ensemble can be complemented by a creatively designed vest, such as a leather, quilted, or padded one. A corset, as a standalone



Figure 6: Combination of sportswear and suit elements in nomad fashion (Sümmer, 2021a; Sümmer, 2021b; Iwara, 2024).

wardrobe item, can be paired with all its other components. Interestingly, men are the ones daring enough to wear corsets, stylized to resemble protective suit details, essentially serving as a kind of armored vest imitation.

Upper garments typically include oversized jackets of various lengths. Underneath their volume, everything listed above should comfortably fit when needed. In addition to jackets, coat-like jackets and coats are offered, made according to the latest fashion trends. As an addition to the mentioned list, there's footwear – chunky shoes on high platforms or flat soles, always made from natural materials, comfortable and oversized (sometimes more than necessary), suitable for extended periods of wear during travels. Various scarves, shawls, and hats are often the focal points of the entire ensemble. They can be brightly colored or feature an interesting print. An indispensable accessory for a nomad is backpacks of various shapes and sizes, pouches that can easily be tucked into large pockets of pants or jackets. Sunglasses, masks, or their imitation, which gained relevance during the pandemic, gloves, and belts also remain trendy.

PHILOSOPHY, TRENDS, AND CUSTOM IN NOMAD FASHION

A photo bank analyzed millions of images on the Internet and presented a forecast of trends that will influence clothing design in the coming years. Among the top trends, attention should be drawn to several specific ones that seamlessly integrate into the nomadic discourse of modern men's fashion. First and foremost is the trend "yesterday's tomorrow," meaning that everything "old" has become "new" again. In other words, it's a retro trend that optimistically revives the era of early technologies. It involves the distinctiveness of visual forms enriched with handmaid textures and the Zero Waste concept – a popular Western eco-direction promoting conscious consumption and waste reduction (Zero Waste Lifestyle, 2022). Among the current trends, environmentally oriented ones prevail, such as the "plastic-free world" trend, which focuses on important processes like reducing consumption, recycling used items, and reusing. Giving items new life, possibly in new objects with new functions, emphasizes redesign, upcycling, and customization, embraced by an increasing number of fashion industry brands.

An alternative approach involves creating durable, high-quality items, primarily from natural materials that can be easily recycled. This has contributed to the revival of various artisanal textile techniques and technologies, reinterpreted by designers in the context of contemporary trends. For example, the

search query for Kalamkari – a type of Indian fabric painting art – has grown by 160%. This art form is characterized by natural colors and intricate patterns. Overall, the impact of art on clothing design over the past decades has been demonstrative. Various historical art styles, movements, and trends of the 20th century manifest themselves in contemporary costume design (Carter, 2019). Vintage patterns and floral ornaments, elegant color combinations, and textures are most frequently observed. Quite often, they transform into kaleidoscopic allusions, creating an immersive design. However, regardless of which trend a man who travels the world without a home and transportation, family, or friends prefers, he will inevitably seek manifestations of his own freedom, self-expression, and self-assertion. His lifestyle will undoubtedly be associated with the comfort of staying anywhere: clean, practical, maximally convenient, neat, without unnecessary details, following the principle of "carry everything with me," hence – minimalistic and functional.

The nomad will only have universal and multi-functional items. There will be only a few of them, but they will be of high quality and environmentally friendly: mostly made from natural materials, neutral colors with a few accents. The clothing should have numerous pockets of various sizes and configurations to accommodate many small but necessary items. All items should complement each other, allowing the wearer to layer them simultaneously to minimize the amount of luggage while traveling. Additionally, this versatility ensures the ability to adjust warmth, protection from cold weather, and adaptability to various climatic conditions and daily situations.

Thus, the nomads' wardrobe is structured on the principles of a rational, minimalist wardrobe that includes the following assortment: underwear, shoulder and thigh clothing, outerwear, accessories, and additions. All wardrobe items can be paired and combined in various ways, depending on the situation, purpose, and key function at a given moment. The assortment of items is designed so that nomads can layer most items onto each other, thus avoiding unnecessary baggage during moves or extended walks. This same principle of layering different clothes on top of each other allows them to easily adapt to different climatic conditions.

CONCLUSION

Thus, the conducted research once again demonstrates that fashion is a complex social and aesthetic phenomenon, which in contemporary conditions has a branching multi-semantic structure. In the fashion industry, this structure is in constant communicative interaction between designers and consumers and is directly influenced

by external factors regarding fashion as a system of influences, especially from the perspective of social and cultural factors. The integrative nature of fashion is embodied in the design process regarding form creation, both in socio-cultural (social-demographic, moral-psychological) and aesthetic (artistic-imagistic, style-forming) aspects, remaining a significant focus of contemporary research. Stylistic and structural changes in clothing forms within the context of nomadic discourse as a new reality of contemporary postmodern society acquire new resonances and meanings.

Emphasis on the communicative role of attire (positioning, self-presentation, etc.) becomes relevant, practically blurring the specificity of elitist and mass aspects, enhancing the playful principle of reinterpreting and transforming form, a certain marginalization based on agender and ageless characteristics. The dominant approach to form creation becomes deconstruction, as a result of the loss of valuable reference points, rooted in traditional cultures. Men's fashion at the turn of the 20th to the 21st centuries is considered

a marginal eclectic socio-cultural phenomenon in light of the aforementioned. The Urban Nomad archetype, as a contemporary archetype, requires detailed and in-depth analysis as a symbol of "new masculinity" and a design project of the 21st-century fashion industry, as it inherently preserves a key element of fashion – clothing form as a representative aspect of the socio-cultural and aesthetic dimensions of the cultural phenomenon. An interesting topic for further research could also be a comparison of the images of the nomad and the "global nomad" aka glomad in the context of symbolizing the "new masculinity", since glomads are less studied and their clothing differs from that of the nomads, although it also represents them in the socio-cultural and aesthetic aspects of the cultural phenomenon.

The nomad in contemporary fashion is expressed through specific design codes: modularity, agender, and the use of sustainable materials. Further research could explore how this image influences other aspects of the fashion industry, such as footwear or accessories, or the architecture of minimalist spaces.

OBLAČENJE NOMADA: MODA KOT ODRAZ POSTMODERNE IDENTITETE

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POVZETEK

Prispevek obravnava presečišče mode, spolne identitete in postmodernega nomadizma s kritično analizo tega, kako je podoba nomada predstavljena in reinterpretirana v sodobni moški modi. Cilj je preučiti, kako nomadska estetika oblikuje nove vizualne pripovedi o moškosti, zlasti v kontekstu postmodernih vrednot, kot so hibridnost, mobilnost, nespolni slog in trajnost. Metodološko raziskava uporablja kvalitativno vizualno analizo modnih kolekcij, oglasov in izbranih subkulturnih podob, pri čemer se opira na globalne študije primerov, vključno z Ukrajino, Združenimi državami Amerike in Mongolijo. Uporabljene so primerjalne in semiotične metode za prepoznavanje simbolnih, funkcionalnih in estetskih značilnosti nomadskih oblačil v treh tipologijah: tradicionalnih (etnografskih), tehničnih (na prostem) in estetiziranih (modna revija). Ugotovitve kažejo, kako oblačila postanejo ključno orodje za izražanje razdrobljenih in prilagodljivih identitet ter kako urbani nomadski stil preoblikuje koncept moškosti z modularnim, večplastnim in večfunkcijskim modnim oblikovanjem. Študija tudi opredeljuje, kako modne znamke uporabljajo lik nomada za posredovanje med tradicijo in inovacijo, materialnostjo in simboliko. Novost raziskave je v tem, da nomada ne konceptualizira kot zgodovinsko-kulturno figuro, temveč kot sociopsihološko tipologijo, katere garderoba odraža širše premike v postmodernistični identiteti, trajnosti in fluidnosti spolov. Ugotovitve prispevajo k teoriji mode z uvedbo večdimenzionalnega okvira za interpretacijo nomadskega subjekta v oblikovanju in s predlaganjem nomada kot vizualnega in ideološkega prototipa nove moškosti.

Ključne besede: oblikovanje, podoba, nomadski diskurz, refleksija, vizualna pripoved

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