UNDERSTANDING THE PSYCHOLOGICAL AND SOCIAL DYNAMICS OF CONSUMER APPEARANCE DECISION: FOUNDATIONS FOR A BRANDING FRAMEWORK FOR REKAH

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Abstract

The research is guided by three questions: how consumers describe the psychological and social pressures they experience when making appearance decisions in visible settings; how these pressures shape the emotions and self-presentation concerns associated with the possibility of repeating outfits; and how consumers interpret the potential role of a sustainable-fashion brand in supporting these decisions. The underlying assumption is that appearance behaviour must be understood through lived experience rather than through attitudes alone. A qualitative and exploratory methodology was used. Fifteen in-depth interviews, one focus-group discussion, and field-note observations were conducted with young women in urban Jakarta who regularly navigate visible social environments. Using open and axial coding, themes were identified and triangulated across data sources. Five theoretical lenses guided interpretation: Impression Management Theory, Subjective Norms and Perceived Behavioural Control within the Theory of Planned Behavior, Self-Efficacy Theory, Appearance-Related Anxiety, and Brand Trust Theory. Findings reveal five recurring patterns. First, participants feel observed and implicitly evaluated when repeating outfits, reflecting strong subjective norms. Second, emotional discomfort such as embarrassment or nervousness often accompanies decisions to rewear clothing in visible contexts. Third, many participants report low styling confidence, making it difficult to create varied looks from existing wardrobes. Fourth, social-media environments amplify comparison pressures and increase sensitivity to being seen in familiar outfits. Fifth, participants perceive limited brand reassurance or styling guidance, noting that most fashion brands emphasise novelty rather than garment longevity. These patterns highlight that sustainable wardrobe behaviour is shaped not only by environmental attitudes but also by social interpretation, emotional vulnerability, styling uncertainty, and weak brand cues. To address this, the study develops a conceptual branding prototype for REKAH titled "Confident Repetition," which consists of three strategic pillars: social reassurance and cultural reframing, simple and supportive styling guidance, and transparent sustainability values and trust signals. This prototype offers an initial direction for REKAH to support users in feeling more comfortable, confident, and intentional in their appearance decisions.

Keywords: Appearance Behaviour, Social Expectations, Styling Confidence, Sustainable Fashion, Branding Strategy

INTRODUCTION

The global fashion industry remains one of the most environmentally harmful sectors, generating around 92 million tons of textile waste annually, comparable to a pickup truck of discarded clothing every second (Ellen MacArthur Foundation, 2019). Between 2000 to 2015, textile production doubled while average garment usage before disposal diminished by 36% (Roos et al., 2019). The industry contributes an estimated 2–8% of global greenhouse gas emissions, consumes 215 trillion liters of water per year, and generates around 9% of microplastic pollution in oceans (United Nations Environment Programme, 2025). In response to these issues, global customer interest in sustainability is rising. According to IBM (2020), 77% of global customers prioritize sustainability, and 57% are prepared to alter their buying patterns to reduce the environmental effect. This transition is particularly evident among younger populations, with 75% of European consumers showing concerns over fashion waste and 64% prefer apparel with authenticated sustainability credentials (Smith, 2020). Yet despite higher awareness, 78% of customers continue to struggle with identifying genuine sustainable products. A significant number relies on third-party certifications (72%), product labeling (34%), internet research (33%), and independent certifications (22%) to

guide their decisions (Case, 2023; Deloitte Center for Integrated Research, 2025). This pattern highlights that sustainability is not only an awareness issue but also a matter of consumer trust and credibility. In Indonesia, sustainable-fashion initiatives continue to grow but remain limited to early-stage independent brands such as Sejauh Mata Memandang and fbudi, which emphasize ethical production and cultural craftsmanship. However, the absence of standardized reporting, transparent sustainability metrics, and third-party verification weakens credibility and makes sustainability claims difficult for consumers to evaluate (Yunita Tanzil et al., 2023). Additionally, Indonesian consumers tend to interpret sustainability in narrow, visible forms (natural dyes, upcycling, slow tailoring, or eco-materials) rather than as a holistic system (Febriani, 2023). This partial interpretation can lead to misalignment between the messages communicated by brands and the ways in which consumers interpret them.

At the same time, the broader Indonesian fashion market continues to be influenced by fast fashion, which offers affordability, convenience, and constant novelty. Research indicates that although sustainability awareness is increasing, awareness alone does not necessarily translate into behavioural change. Many consumers value environmental responsibility but still rely on fast fashion because of price sensitivity, ease of access, and pressures to keep up with trends. Within this landscape, micro, small, and medium sized enterprises represent an important part of the sustainable fashion movement. Some MSMEs have begun to integrate more sustainable practices, including the use of environmentally friendly materials and a stronger emphasis on durability. Prior studies show that consumers value both the functional aspects of sustainable products, such as quality and usability, and the emotional experience associated with purchasing items that align with their identity. However, the extent to which consumers trust the sustainability claims of MSMEs remains a decisive factor influencing their behaviour. Trust becomes a form of reassurance that helps consumers feel confident about the authenticity of a product and its alignment with their values.

Preliminary netnography of 46 consumer comments on TikTok discussions about fast fashion reveals that the barriers to sustainable behavior extend beyond purchasing decisions. A recurrent pattern emerges: many young Indonesian women experience discomfort, hesitation, or embarrassment when repeating outfits, particularly in socially visible settings. Themes appearing across comments (social pressure, confidence issues, mix-and-match difficulties, wardrobe paradoxes, financial constraints, digital comparison, and identity expression) suggest that clothing repetition is experienced as a socially sensitive act rather than a neutral behavioral choice.
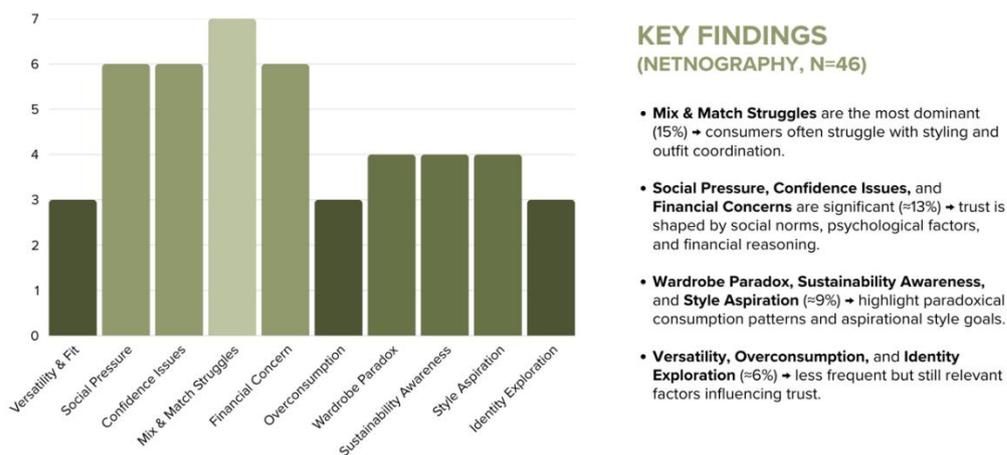

KEY FINDINGS
(NETNOGRAPHY, N=46)

- **Mix & Match Struggles** are the most dominant (15%) → consumers often struggle with styling and outfit coordination.

- **Social Pressure, Confidence Issues,** and **Financial Concerns** are significant (≈13%) → trust is shaped by social norms, psychological factors, and financial reasoning.

- **Wardrobe Paradox, Sustainability Awareness,** and **Style Aspiration** (≈9%) → highlight paradoxical consumption patterns and aspirational style goals.

- **Versatility, Overconsumption,** and **Identity Exploration** (≈6%) → less frequent but still relevant factors influencing trust.

Figure 1. Preliminary Study Netnography Chart

These concerns align with existing theories. Impression-management and appearance-related self-consciousness (Goffman, 1959; Leary & Kowalski, 1990) help explain why individuals worry about being judged for repeated outfits. Ajzen's (1991) Theory of Planned Behavior clarifies how subjective norms and perceived behavioral control shape intention, while styling self-efficacy research (Rhee & Johnson, 2012) shows how low confidence reduces willingness to rewear garments. In sustainable fashion, emotional and social dynamics often outweigh environmental attitudes in predicting behavior (Cho et al., 2024; Aida & Widayati, 2025). These insights indicate that a major barrier to sustainability in Indonesia is not only how people buy clothing, but how they use it. The discomfort surrounding outfit repetition, conceptualized in this thesis as rewear anxiety, reflects a gap that has not yet been addressed by sustainable-fashion branding strategies. Most brands promote novelty, collections, and seasonal drops, unintentionally reinforcing the very norms that discourage more mindful wardrobe use.

This combination of environmental urgency, rising sustainability discourse, fast-fashion cultural norms, and the emerging psychological barrier of rewear anxiety creates a specific opportunity for brands positioned around intentional, meaningful wardrobe use. It is within this context that REKAH was established. The next section introduces REKAH's origins, philosophy, and strategic position as an emerging sustainable-fashion brand aiming to address these behavioral and emotional challenges.
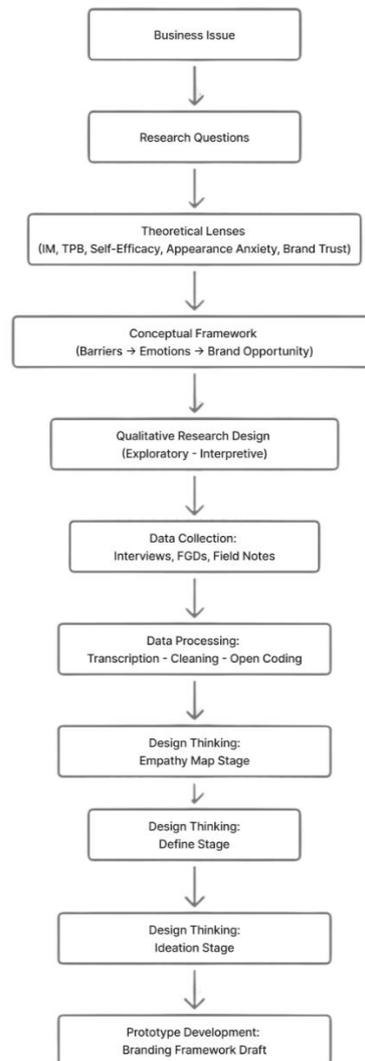
METHODOLOGY

Figure 2. Research Design Flow

This research adopts a qualitative, exploratory, and interpretive design that aligns with the subjective nature of the phenomenon being studied. The inquiry begins from REKAH's business issue, which centres on the lack of understanding of how social expectations, emotional discomfort, and styling confidence influence consumers' clothing decisions. From this issue, the study formulates three research questions that explore (1) psychological and situational barriers, (2) emotional consequences, and (3) the perceived role of a sustainable-fashion brand. These questions guide the methodological flow and are interpreted using the theoretical lenses introduced in Chapter II, namely impression-management (Goffman, 1959), subjective norms and perceived behavioural control from the Theory of Planned Behavior (Ajzen, 1991), self-efficacy (Bandura, 1977), appearance anxiety, and brand trust These concepts are used not as variables or predictive factors but as interpretive tools to understand how participants make sense of their experiences. The theoretical lenses are integrated into a conceptual framework that organises the phenomenon into three interpretive blocks: barriers, emotions, and brand opportunities. The framework serves as the conceptual anchor for the qualitative design, which follows an exploratory rather than causal structure. Data collection is carried out through in-depth semi-structured interviews, focus-group discussions, and observational field notes. These three data sources allow the researcher to capture both personal narratives and shared social norms,

reflecting the dual psychological and social dimensions of the topic. All audio data are then transcribed, cleaned, and prepared for analysis through open coding. To organise the insights meaningfully, the study incorporates the early stages of the design-thinking framework. Insights from interviews and FGDs are first mapped into an empathy map to summarise what participants think, feel, say, and do regarding outfit repetition. This corresponds to the "empathise" stage and ensures that consumer voices remain at the centre of the interpretation process. The empathy map then informs the define stage, where key tensions, needs, and patterns are synthesised into problem statements that represent the core psychological and emotional dynamics uncovered in the field. After the define stage, participants are invited to imagine how a sustainable-fashion brand might support them, forming the ideation stage. Their responses provide early direction for what supportive brand interventions might look like, without assuming any predetermined solution. The output of these stages is an initial prototype in the form of a branding-framework draft. This prototype is conceptual, representing a structured synthesis of user insights, theoretical interpretation, and ideation results. It forms the basis for the recommendations in Chapter V and aligns with the thesis template's guidance that design thinking may be used to support user understanding and solution exploration without extending into testing phases.

RESULTS AND DISCUSSION
Ideation Stage
The Ideation stage explores how participants imagine potential roles for a sustainable fashion brand in supporting their experience with outfit repetition. During the interviews and the focus-group discussion, participants were encouraged to reflect on the insights from the Empathise stage and to consider how a brand might offer reassurance, styling support, or emotional comfort in situations where repetition feels socially sensitive. This stage follows a design-thinking logic in which ideation is used to generate possibilities and reframe user challenges, rather than to test solutions or establish causality (Brown, 2008; Liedtka, 2018). The ideation process in this study is interpretive rather than evaluative. Its purpose is to surface patterns in how users envision helpful forms of brand involvement and to translate these patterns into emerging concept directions for REKAH. Ideas were treated as qualitative inputs and organised through thematic clustering, following exploratory and narrative-oriented analysis principles (Creswell and Poth, 2018; Braun and Clarke, 2006).

Ideas originated from two sources. During the interviews, participants offered spontaneous suggestions when discussing what would make them feel more comfortable repeating outfits. During the focus-group session, guided imagination prompts helped participants respond to examples of potential brand messages, repetition-friendly content, or styling support, encouraging reflection on usefulness and emotional resonance. The group discussion format allowed participants to build on or challenge each other's suggestions, highlighting shared expectations and boundaries, which reflects the value of focus groups in exploring collective meaning-making (Morgan, 1997; Krueger and Casey, 2015)

Gathering and Organising Idea Inputs
In line with the exploratory nature of the study, the Ideation stage focuses on generating and organising possibilities rather than selecting or testing a single best solution. Ideas emerged from two main sources. First, during the interviews, participants offered spontaneous suggestions when discussing what would make them feel more comfortable repeating outfits. These ideas included brands showing repeated looks, offering mix-and-match guidance, or explicitly endorsing repetition. Second, the focus-group discussion used guided imagination prompts that invited participants to react to examples of potential brand messages, repetition-friendly content, or styling support. Participants were encouraged to reflect on perceived usefulness and emotional resonance. The group discussion format allowed them to build on or question each other's suggestions, highlighting shared expectations and boundaries. This reflects the value of focus groups in exploring collective meaning-making (Morgan, 1997; Krueger and Casey, 2015). These raw ideas were recorded, grouped into preliminary clusters, and reviewed against the design criteria established in the Define stage. The purpose was not to reach consensus but to identify patterns that consistently addressed users' social, emotional, and practical needs.

Emerging Idea Clusters
The analysis of idea statements produced three main clusters that structure participant's expectations of brand support.

Social Reassurance Narratives

Participants envisioned campaigns, captions, or stories that normalise outfit repetition by showing it as part of a thoughtful, confident lifestyle. They proposed messages that frame repetition as intentional, creative, and aligned with personal values rather than as a fallback option. This cluster reflects the unmet need for social reassurance and emotional comfort and aligns with literature on subjective norms, impression management, and brand trust (Ajzen, 1991; Goffman, 1959; Leary and Kowalski, 1990; Delgado-Ballester, 2004).

Practical Styling Support

Many ideas centred on concrete help in mixing and matching, such as capsule-wardrobe examples, "one piece, many looks" content, or simple styling tips for everyday contexts. Participants emphasised that guidance should reduce decision fatigue and increase confidence, rather than introduce new styling pressures. This cluster responds to the need for higher styling self-efficacy and perceived behavioural control and reflects findings that brand-provided styling guidance can enhance consumers' confidence and flexibility in garment use (Rhee and Johnson, 2012), while functional value influences sustainable-fashion intention (Aida and Widayati, 2025; Cho et al., 2024).

Brand Transparency and Ethical Positioning

The third cluster centred on the importance of transparent and value-driven communication. Participants indicated that they would trust repetition-focused messaging only if the brand clearly articulated its sustainability principles and demonstrated coherence between these values and its practices. They wanted to understand why repetition matters and how it aligns with the brand's philosophy. This reflects the need for credible brand support and is consistent with literature on green trust, environmental integrity, and transparency in sustainable fashion (Aida and Widayati, 2025; Chen, 2010; Cho et al., 2024).

Refining Ideas Through Prioritisation

Once clustered, ideas were reviewed for relevance to the research questions and alignment with REKAH's brand identity. A qualitative prioritisation approach was used by grouping ideas into three categories, guided by strength of data support and strategic fit rather than numerical scoring. Essential ideas addressed the most prominent unmet needs and appeared consistently across data sources. These included narratives that normalise outfit repetition and styling guidance that supports confidence in everyday contexts. Valuable ideas complemented the essential ones but might require additional development, such as collaborations with creators who model repeated looks or value-focused communication explaining REKAH's sustainability stance. Optional ideas appeared less frequently or required broader operational changes, such as wardrobe-tracking features or resale models, which fall beyond the immediate scope of a branding framework.

This prioritisation reflects design thinking's iterative decision-making process, where concept directions are selected based on user desirability and alignment with strategic purpose rather than novelty alone (Brown, 2008; Liedtka, 2018). It preserves the exploratory character of the study by framing ideas as provisional directions rather than final recommendations.

Rationale for the Emerging Concept Direction

The prioritised concepts were retained because they address the psychological and social needs identified earlier in this chapter. Social reassurance narratives respond to the need for reduced social vulnerability. Practical styling support responds to the need for greater styling confidence. Transparent and sustainability-led positioning responds to the need for credible brand guidance. These concept directions reflect the interplay of subjective norms, emotional experiences, perceived capability, and brand trust observed throughout the data (Ajzen, 1991; Leary and Kowalski, 1990; Aida and Widayati, 2025; Cho et al., 2024). At this stage, the concepts are not intended as definitive interventions. They represent emerging directions that guide the development of a conceptual branding-framework prototype for REKAH. This approach aligns with the logic of exploratory qualitative research, where findings inform the next design cycle rather than conclude the inquiry (Creswell and Poth, 2018; Brown, 2008). The Ideation stage therefore identifies promising directions that reflect what users find supportive, credible, and emotionally resonant and prepares these directions for integration in the Prototyping stage.

Prototyping Stage

The Prototyping stage translates the concept directions that emerged during Ideation into an initial branding framework for REKAH. In this qualitative and exploratory study, prototyping does not refer to the creation of physical garments or high-fidelity digital materials. Instead, it is understood as the development of a conceptual representation that organises the ideas shared by participants into a coherent strategic direction. This approach is consistent with design-thinking principles, where prototypes often take the form of low-fidelity models that help clarify intent, structure emerging insights, and prepare the ground for future refinement (Brown, 2008; Liedtka, 2018). The prototype presented here consolidates the core patterns that surfaced during interviews and the focus group, as well as the pain points and unmet needs that shaped participants' perceptions of outfit repetition. It also reflects REKAH's positioning as a brand that values quiet confidence, modern heritage, and muted botanical elegance. The outcome of this stage is a structured branding framework that is exploratory and interpretive rather than prescriptive.

The prototyping process involved several interpretive steps. First, the idea clusters generated during Ideation were reframed as broader branding principles that capture the essence of what participants found supportive, believable, and emotionally reassuring. Second, these principles were developed into thematic pillars that represent potential areas of brand intervention. Finally, these pillars were assembled into a conceptual branding framework titled "Confident Repetition," which offers a preliminary vision of how REKAH might support women in feeling socially and emotionally comfortable repeating outfits. This prototype is intended as a foundation for ongoing iteration rather than as a finished solution.

Translating Idea Clusters into Branding Principles

The idea clusters that emerged during Ideation, such as social reassurance, practical styling support, and transparent sustainability communication, were examined collectively and interpreted as broader branding principles. This interpretive step follows the logic of qualitative coding, where specific suggestions are elevated into more general categories while remaining grounded in the lived experiences of participants. The first principle emphasises that outfit repetition can be presented as a confident and intentional style choice. Participants expressed a clear need for reassurance that repetition is socially acceptable, especially in settings where presentation carries social meaning. They imagined brands showing repeated looks, using language that validates familiarity with one's wardrobe, and reframing repetition as an elegant decision rather than as a sign of effortlessness or lack. This principle responds to the influence of subjective norms and impression-management concerns that shape many clothing decisions.

The second principle highlights the importance of accessible and encouraging styling guidance. Many participants described uncertainty about how to create varied looks using familiar garments. They associated repetition not with a lack of desire but with a lack of perceived styling capability. Suggestions such as simple mix-and-match ideas, small modular changes, or realistic lookbooks reflect a desire for practical support that enhances confidence rather than prescribes fashion rules. This principle aligns with the role of perceived behavioural control and styling self-efficacy in shaping everyday choices. The third principle concerns the need for authentic and transparent sustainability communication. Participants consistently stated that they would trust repetition-focused messaging only if a brand demonstrated sincerity in its sustainability values. They wanted clear explanations of how repetition supports environmental care, as well as evidence that a brand's wider practices align with this message. This principle draws from the importance of trust and value alignment in sustainable-fashion contexts.

Developing Thematic Prototype Pillars

Each branding principle was then developed into a thematic pillar that represents a potential area of branding focus for REKAH. These pillars are conceptual categories that organise the ways in which the brand could respond to the psychological and social challenges identified earlier. They are exploratory in nature and not intended to function as operational models. The first pillar, Social Reassurance and Cultural Reframing, addresses the need to normalise outfit repetition within social and digital spaces. It encompasses narrative and visual strategies that reframe repetition as a sign of intentionality and personal style. It includes ideas such as repetition-friendly campaign language, authentic brand stories about attachment to garments, and visual content that shows the same item worn across different contexts. The second pillar, Simple and Supportive Styling Guidance, responds to participant's desire for practical help with styling. It focuses on tools that build styling confidence, such as capsule-wardrobe examples, short tutorials, and context-specific ideas for office, campus, or semi-formal settings. This pillar is grounded in the insight that many participants want to rewear clothing but feel unsure about how to vary their looks.

The third pillar, Transparent Sustainability Values and Trust Signals, reflects the importance of credible communication. Participants noted that they would trust repetition narratives only when supported by visible evidence of a brand's environmental responsibility. This pillar therefore captures suggestions related to garment longevity, mindful consumption, and care practices that extend the life of clothing, all expressed in a tone consistent with REKAH's aesthetic identity.

Assembling the Branding-Framework Prototype

The final step of the Prototyping stage involved assembling these three pillars into a unified conceptual framework titled "Confident Repetition." This framework expresses how REKAH may support users in navigating social expectations, styling uncertainty, and sustainability values through a cohesive brand experience. The core promise of the framework is that REKAH helps women feel appropriate, stylish, and intentional when using their wardrobes meaningfully, especially in contexts where repetition feels socially sensitive. The prototype positions the brand as a source of reassurance, creativity, and quiet guidance, in line with participants' descriptions of what would help them feel more comfortable repeating outfits.

The three strategic pillars form the foundation of the prototype:

1. **Social Reassurance,** which addresses concerns about judgment and reframes repetition as elegant and thoughtful.
2. **Styling Capability Support,** which offers accessible styling inspiration that shows how familiar items can be worn in varied ways.
3. **Sustainability Transparency,** which links repetition to environmental care and communicates authenticity in REKAH's sustainability commitments.

These pillars translate into a range of potential communication themes such as "styled with intention," "repeat with confidence," or "one piece, many moods." They also guide potential touchpoints, including repetition-oriented lookbooks, short styling videos, educational inserts, and reflective content on garment longevity. These touchpoints provide early examples of how the framework could be enacted in future creative work.

Visual Model and Mapping

To make the relationships within the framework explicit, the thesis will include a conceptual visual diagram titled "Conceptual Visual Diagram of the Prototype Framework" (Figure IV.1). This diagram will position the core promise of "Confident Repetition" at the centre, linked to the three strategic pillars, which in turn connect to user challenges such as social evaluation, emotional discomfort, and styling limitations, as well as to expected outcomes such as greater comfort with repetition, increased styling confidence, and strengthened trust in REKAH as a sustainable brand. In addition, a simple mapping table can be developed to show how specific user needs translate into branding responses. For instance, one row might map "fear of being judged for repeating outfits" to the principle of "repetition as confident style," the Social Reassurance and Cultural Reframing pillar, and a potential touchpoint such as a "repeat diary" campaign that documents and celebrates repeated looks over time. Similar mappings can be outlined for styling confidence, linked to simple tutorials and capsule examples, and for sustainability trust, linked to transparent communication about materials, durability, and care.
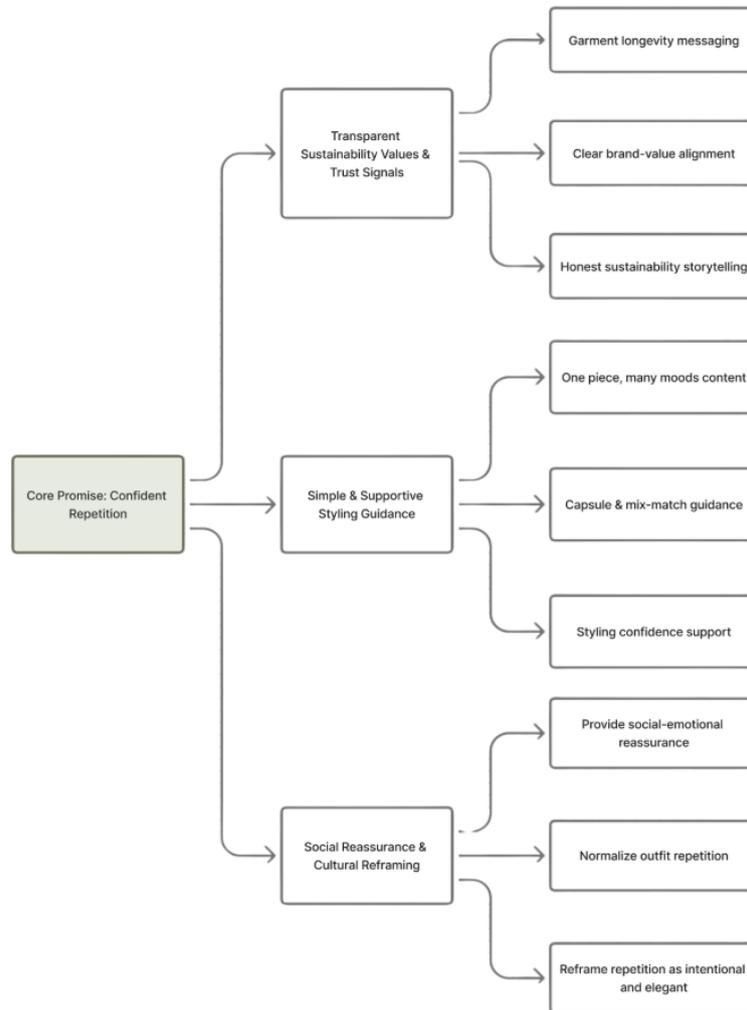
Figure 3. Prototype of Branding Framework for REKAH

How the Prototype Adresses Identified Challenges

Finally, the framework can be considered in relation to the challenges identified in the Empathise and Define stages. The Social Reassurance and Cultural Reframing pillar speaks directly to the psychological and social dimensions of outfit repetition by providing alternative narratives and images that normalise repetition and reduce the perceived risk of negative evaluation. The Simple and Supportive Styling Guidance pillar addresses practical styling limitations and low perceived behavioural control by equipping users with accessible ways to vary repeated outfits. The Transparent Sustainability Values and Trust Signals pillar responds to the gap between pro-sustainability attitudes and actual clothing-use behaviour by offering credible reasons and cues to treat repetition as a meaningful, brand-endorsed sustainable practice. Together, these pillars offer a coherent and user-centred interpretation of how a sustainable-fashion brand such as REKAH can engage with the psychological, emotional, and social mechanisms that influence decisions around outfit repetition, while remaining consistent with its identity as a brand where her quiet confidence blooms.

CONCLUSION

This study set out to understand how young urban women experience outfit repetition in their everyday lives and how a sustainable-fashion brand such as REKAH can respond to these experiences through branding strategy. Using the design-thinking framework, the analysis focused on how users interpret social expectations, emotional responses, styling capability, and brand communication in relation to repeating outfits. The findings answer the three research questions and provide a clear foundation for REKAH's future branding direction. First, the results show that users experience strong social expectations around appearing fresh, prepared, and visually updated. These expectations are communicated subtly through workplace, campus, and peer interactions. Users internalise these cues as subjective norms that make repeated outfits feel visible and open to judgment. This finding answers Research

Question 1 by demonstrating that social pressure operates not through explicit criticism but through quiet cues that shape what users consider acceptable. Second, the study finds that emotional responses play a significant role in shaping outfit repetition. Many users feel embarrassed, uneasy, or less confident when imagining or engaging in repetition, particularly in contexts where impressions matter. These emotions arise even when users believe that repetition is reasonable and sustainable. This answers Research Question 2 by showing that rewear behaviour is shaped by emotional vulnerability, self-presentation concerns, and low styling self-efficacy rather than by sustainability attitudes alone. Third, the findings show that users want brand involvement that reduces uncertainty and affirms repetition as an intentional and respectable choice. Participants consistently expressed the need for social reassurance, practical styling guidance, and credible sustainability communication. They are more willing to repeat outfits when brand cues legitimise the behaviour. This answers Research Question 3 by demonstrating that brands can meaningfully influence rewear acceptance when they offer guidance, reassurance, and authentic environmental values.

Integrating these insights, the study concludes that the primary barrier to outfit repetition is not lack of sustainability knowledge but a combination of social expectations, emotional discomfort, perceived lack of styling capability, and ambiguous brand signals. The branding framework developed in this study, titled "Confident Repetition," responds to these barriers through three strategic pillars: Social Reassurance and Cultural Reframing, Simple and Supportive Styling Guidance, and Transparent Sustainability Values and Trust Signals. These pillars align directly with the problem definition and provide REKAH with an initial conceptual model for encouraging more meaningful and confident wardrobe use. Overall, the study provides a qualitative and user-centred understanding of rewear behaviour that contributes both to design-thinking practice and to sustainable-fashion branding research. It demonstrates that a thoughtful branding approach can help reduce the psychological and social barriers that prevent young women from repeating outfits, even when they value sustainability.

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