

TITLE OF THE MANUSCRIPT (NO MORE THAN 20 WORDS)

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ABSTRACT

The title must be included again, on the same page and immediately before the abstract. The abstract should contain a thorough overview or comprehensive summary of the article's contents (American Psychological Association, 2020), and should not be more than **250 words**, including **the aim of study, method in brief, and main results/findings**.

Keywords: Three to five keywords or phrases; lower case except names

INTRODUCTION

Introduction section states why the problem under study is important (e.g., Perneger & Hudelson, 2004; Gilmore et al. 2006; American Psychological Association, 2020). It may be gaps, inconsistencies and or controversies (Gilmore et al. 2006). This section states the aim of study or the research question to address the problem (e.g., Perneger & Hudelson, 2004; Gilmore et al. 2006; American Psychological Association, 2020). This section also states how the study relates to previous research (American Psychological Association, 2020), and how the significant position of the study (Gilmore et al. 2006).

Especially for the manuscript reporting the hypotheses testing, this section should state each hypothesis that is tested (American Psychological Association, 2020). The hypotheses should be derived from theoretical framework or conceptual framework (e.g., Imenda, 2014; American Psychological Association, 2020).

METHOD

This section explains how the research or design inquiry was conducted, detailing the methodology and process used to address the research objectives or design questions. In fashion design research, this may include a combination of artistic, practice-based, qualitative, and exploratory methods. When applicable, ethical considerations (e.g., informed consent, anonymity) and tools or instruments used (e.g., mood boards, interview guides, or

design frameworks) should be described. The integration between creative practice and reflective inquiry is encouraged to demonstrate the knowledge generated through design.

RESULTS

This section presents the key findings of the study or design exploration in relation to the research objectives or design brief. For practice-based design research, results may take the form of design outputs, such as garments, prototypes, material explorations, or visual artifacts. The author should describe how these outputs embody or respond to the underlying concept, user needs, cultural references, or sustainability goals.

For fashion studies or contextual research, this section may include findings from data such as interviews, surveys, ethnographic observations, or visual/textual analysis. Themes, patterns, or insights should be clearly articulated and supported by relevant data examples (e.g., quotes, images, or case evidence).

Authors may incorporate:

Visual documentation (e.g., photos of prototypes or design stages)

Narrative insights (e.g., emergent themes from user feedback or expert interviews)

Tables or diagrams where needed to summarize findings or categorize design iterations

DISCUSSION

This section offers an interpretative analysis of the results. Authors should reflect on how the outcomes of the research or design inquiry relate to existing literature, theory, or cultural context. The discussion may include:

The relevance and originality of the design or findings

The implications for fashion design practice, sustainability, education, or the broader fashion industry

How the findings challenge, extend, or align with previous studies or design approaches

Reflections on the creative process or user responses

In fashion practice-based research, authors may also reflect on the design decision-making, unexpected discoveries, or tensions between concept and execution. Limitations of the study or creative process should be acknowledged, as well as suggestions for future research or iterations.

CONCLUSION

This section summarizes the main insights derived from the research or design project. Authors should concisely restate the core findings or outcomes and highlight their relevance to the broader field of fashion design, sustainability, business, or cultural studies.

For practice-based research, the conclusion may reflect on how the design outputs achieved the intended goals, contributed new perspectives to the field, or revealed opportunities for further development.

For fashion studies, it should emphasize the theoretical or practical contributions of the work, such as new understandings of consumer behavior, cultural identity, or material innovation in fashion.

Avoid merely repeating content from the abstract or discussion. Instead, focus on how the work contributes to the advancement of knowledge or practice in fashion. Authors are encouraged to suggest future research directions, possible applications, or implications for industry and education.

REFERENCES

- American Psychological Association. (2020). *Publication Manual of the American Psychological Association* (7th ed.). Washington, DC: Author.
- Creswell, J. W., & Creswell, J. D. (2022). *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches* (6th ed.). Thousand Oaks, CA: Sage Publications.
- Gilmore, A., Carson, D., & Perry, C. (2006). Academic Publishing: Best Practice for Editors, Guest Editors, Authors and Reviewers. *European Business Review*, 18(6), 468-478.

<https://doi.org/10.1108/09555340610711094>.

Imenda, S. (2014). Is There a Conceptual Difference Between Theoretical and Conceptual Frameworks? *Journal of Social Sciences*, 38(2), 185-195. <https://doi.org/10.1080/09718923.2014.11893249> Perneger, T. V., & Hudelson, P. M. (2004). Writing a Research Article: Advice to Beginners. *International Journal for Quality in Health Care*, 16(3), 191-192. <https://doi.org/10.1093/intqhc/mzh053>.

Table 1. Fashion Collection Development

Summary **(Example)**

Look No	Design Concept	Key Materials/Techniques
Look 1	xxx	x.xx
Look 2	xxx	x.xx
Look 3	xxx	x.xx
Look 4	xxx	x.xx
Look 5	xxx	x.xx



Figure 1. Conceptual Framework **(Example)**

