



FLOATING LAGOS (MAKOKO).

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LAGOS NIGERIA

FLOATING LAGOS

THIS COLLECTION IS A STUDY OF MAKOKO, THE WORLD'S LARGEST FLOATING COMMUNITY. ESTABLISHED IN THE 19TH CENTURY AS A FISHING SETTLEMENT BY THE EGUN PEOPLE, IT IS A MASTERPIECE OF AQUATIC ARCHITECTURE BUILT ON OPEPE WOOD STILTS.



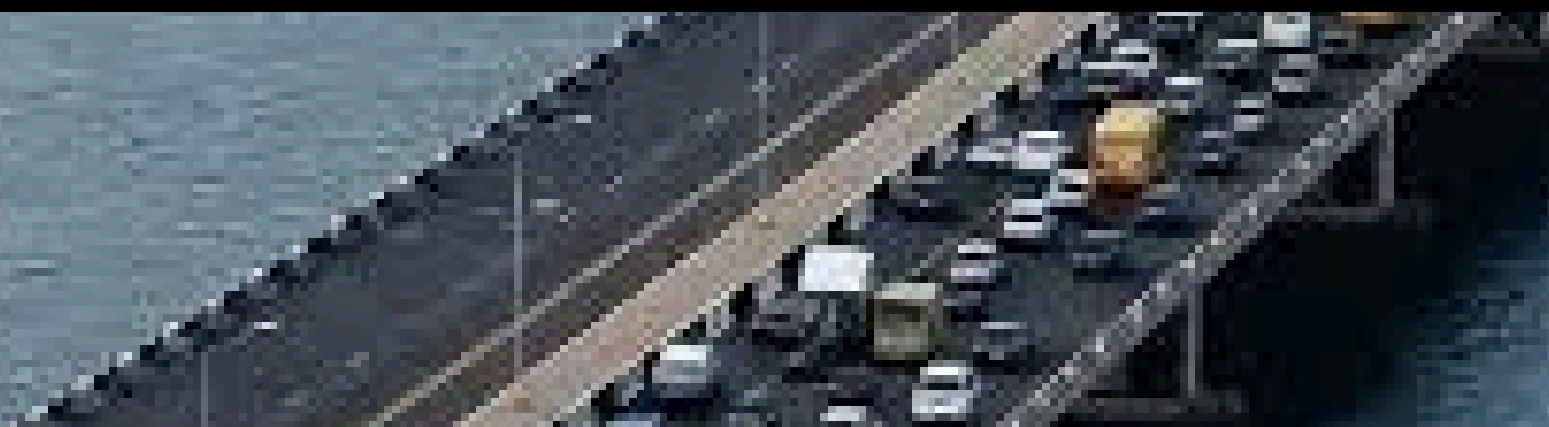
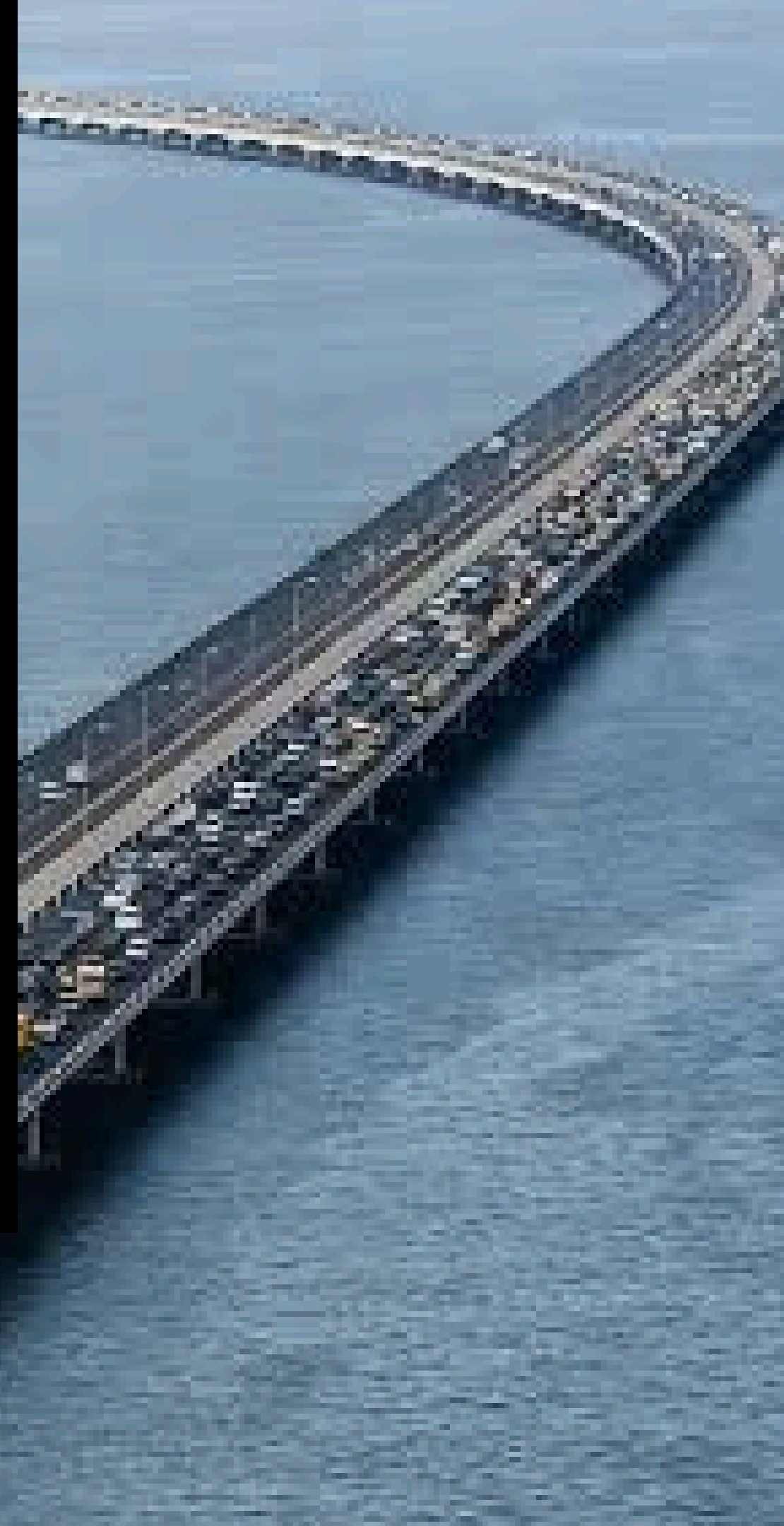
INSPIRATION

IT ALL STARTED ON THE THIRD MAINLAND BRIDGE (THE ICONIC 12KM ARTERY OF LAGOS AND ONE OF THE LONGEST BRIDGES IN AFRICA).

MY CAB STALLED OUT IN THE MIDDLE OF LAGOS TRAFFIC, LEAVING ME SUSPENDED OVER THE LAGOON. LOOKING OVER THE EDGE, I SAW MAKOKO NOT JUST A SETTLEMENT, BUT AN ENTIRE CIVILIZATION FLOATING ON THE WATER.

IT BLEW MY MIND.

MAKOKO IS AN ARCHITECTURAL MIRACLE. IT'S A COMMUNITY OF EGUN NAVIGATORS WHO REFUSE TO BE TIED TO THE LAND. THEY LIVE ON STILTS, MOVE BY CANOE, AND EXIST IN TOTAL HARMONY WITH THE WATER.



PROBLEM / SOLUTION

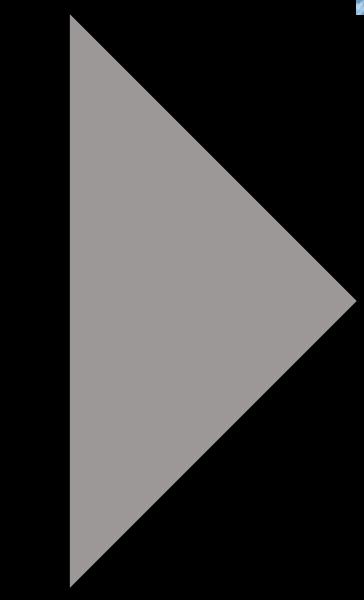


MAKOKO'S LAGOON IS CURRENTLY STRANGLING UNDER A MOUNTAIN OF INDUSTRIAL FILTH.

AS PLASTIC DEBRIS AND CHEMICAL WASTE CLOG THE VERY CHANNELS THAT SUSTAIN THE COMMUNITY, THE FLOATING HOMES FACE AN EXISTENTIAL THREAT. THIS PROJECT ASKS: HOW DOES A VIBRANT COMMUNITY REMAIN STANDING WHEN ITS FOUNDATION IS BEING SYSTEMATICALLY POISONED?

LEATHER ACTS AS THE PROTECTIVE CORE OF THIS SOLUTION; BY FUSING THE RAW TEXTURES OF STILT HOME WOOD AND HAND WOVEN FISHING NETS, THIS GARMENT STANDS AGAINST THE TOXIC SYNTHETICS CHOKING THE WATER. IT CONVERTS DISCARDED INDUSTRIAL LEFTOVERS INTO A SHIELD OF RESILIENCE, ARCHITECTING A CLEANER, FIERCER FUTURE FOR MAKOKO.

VISUAL REPRESENTATION



***ME DURING RESEARCH
AT THE MAKOKO COMMUNITY 2026***



Brown

#895129

Cream

#FDFBD4



MOOD BOARD



White

#FFFFFF

CRUSTACEAN BRA TOP



I am planning to up cycle a thrifted bra and add leather on the straps and lining alongside the sea shells

The Process: I'm going to the local fish markets to source actual periwinkle shells, crab shells that are usually thrown away. I'll be cleaning the hem thoroughly before hand sewing each piece directly onto the leather base.

The Why: I'm connecting the garment to the utility of the lagoon. It's meant to look like the sea has claimed the wearer, turning waste and shells into a protective armor.

MAXI GOWN



I am planning to make the skirt panels look exactly like the weathered wooden stilts that hold up the houses in the lagoon.

The Asymmetry: I am cutting the skirt asymmetrically to mimic the "tilted" reality of Makoko. Nothing is perfectly straight on the water; the houses lean, and the water shifts. This uneven cut makes the dress look like it's moving with the tide.

The Technique: I'm going to use a controlled burn on the leather slats, but the key is the saltwater treatment. I'm planning to douse the burnt leather in salty water to get that specific "crusty," dried-out texture that happens when timber is constantly soaked and then baked by the sun.



FISHERMANS NET

I am planning to bridge the gap between the heavy "wood" skirt and the "crustacean" top using open netting and ropes that fishermen use for fishing at their community symbolizing peace and harmony .

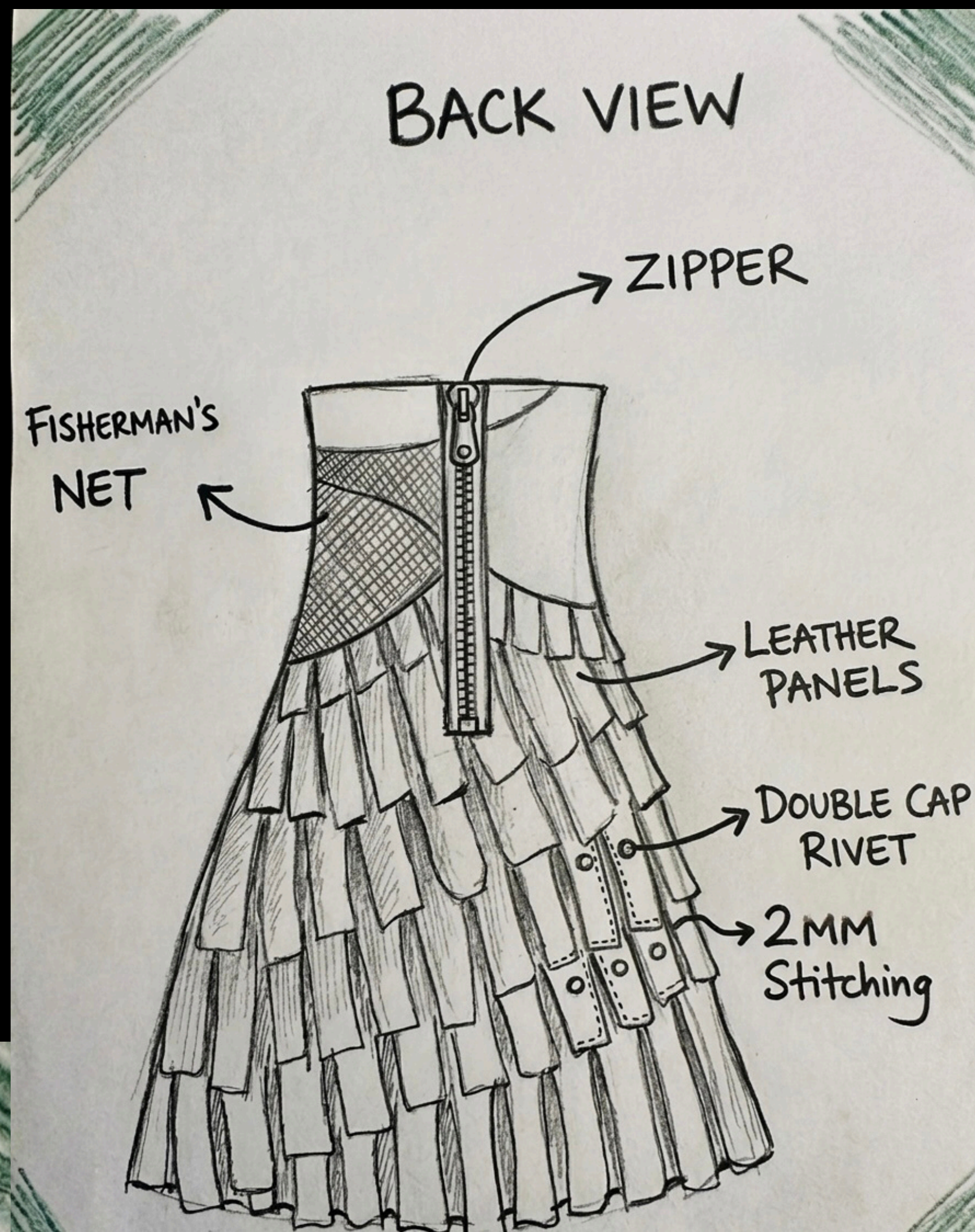
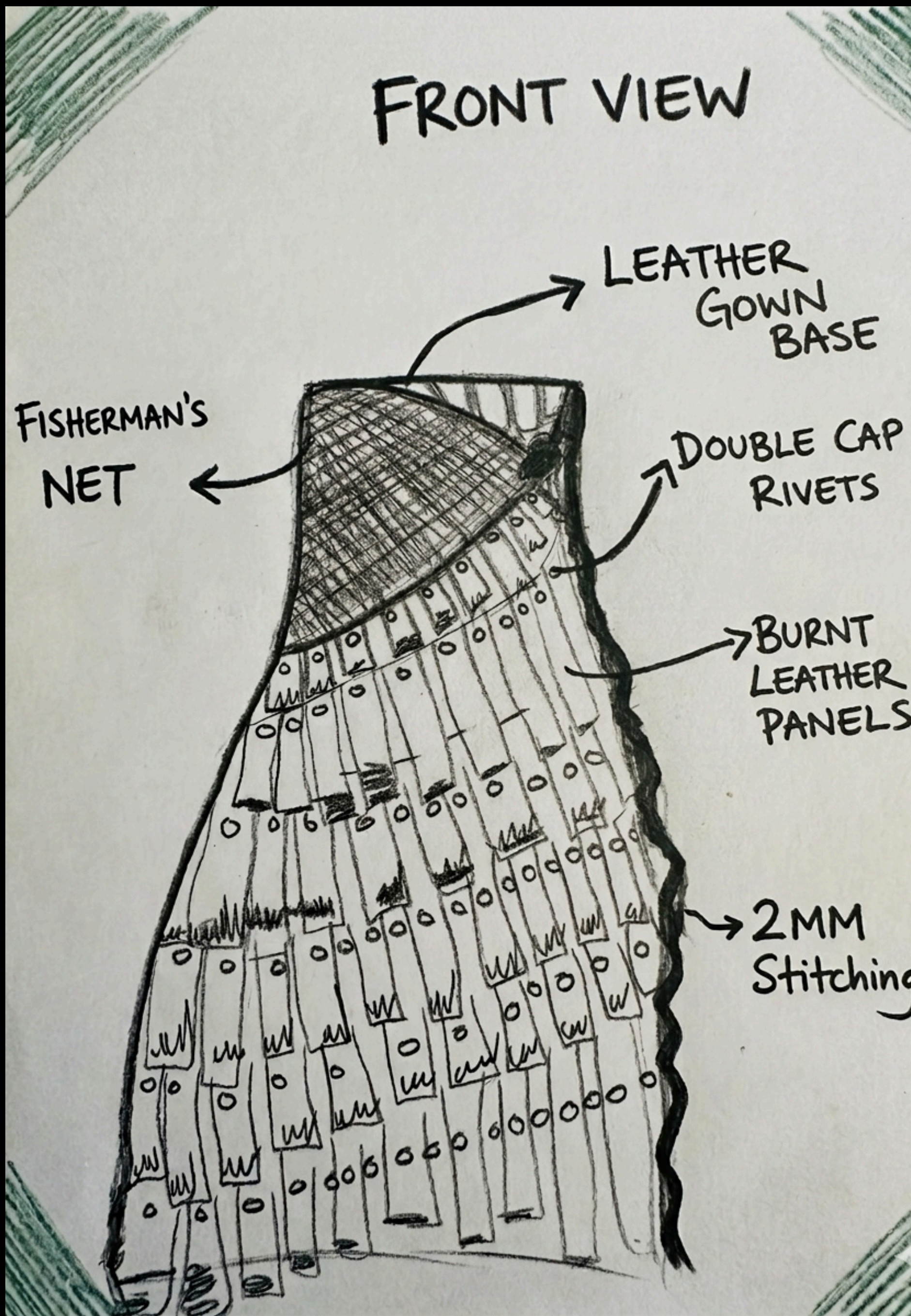


SEA SHELLS AND PEARLS

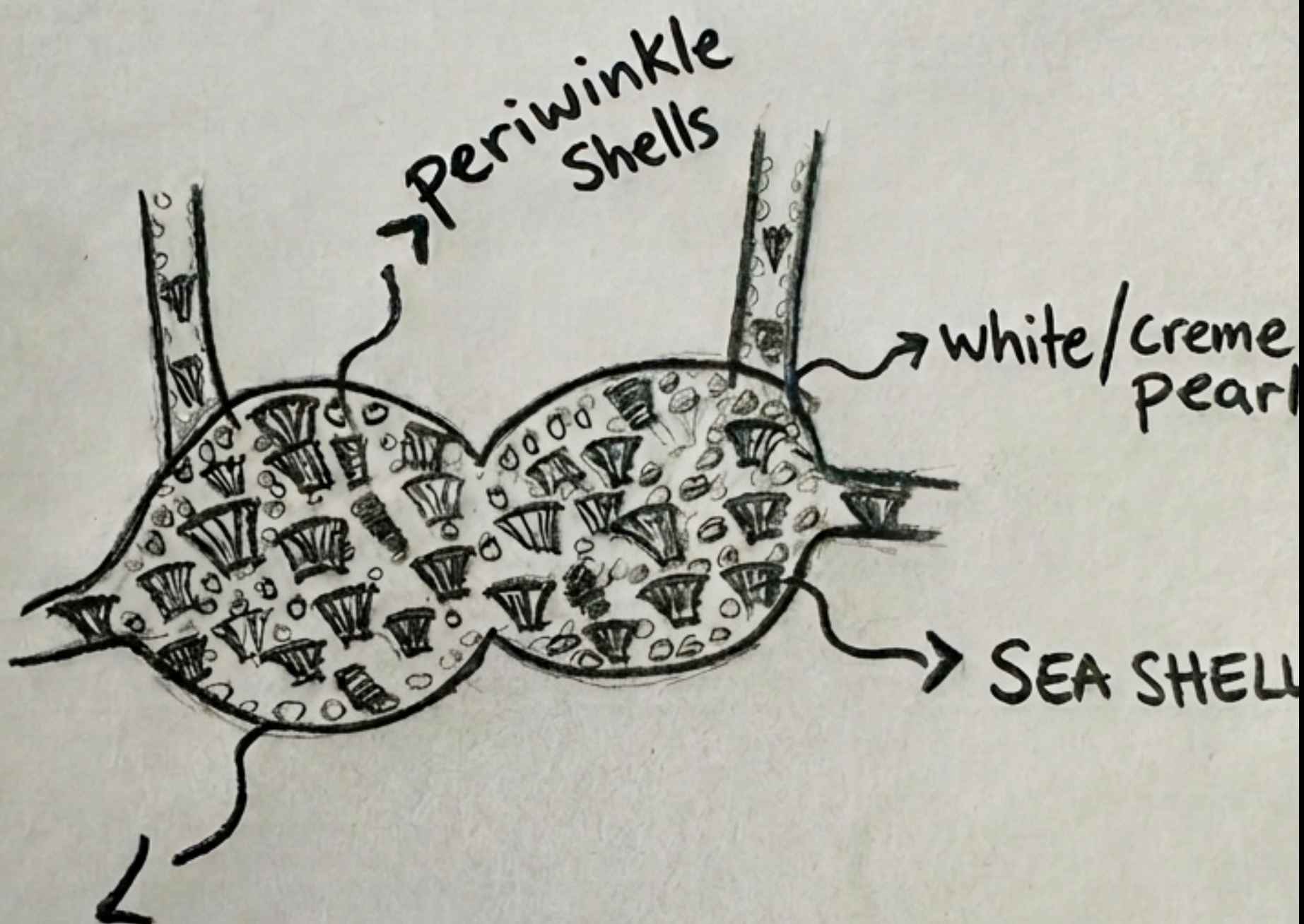
these shells and pearls represent the delicate balance between the sea and the community. By incorporating these organic elements into the netting, I am softening the transition between the structural 'crustacean' bodice and the earthy, wooden skirt. They act as symbols of peace



SKETCHES



CRUSTACEAN BRA



UPCYCLED/Thrifted

VISUAL ILLUSTRATION



WHY LEATHER?

This garment utilizes 60% Upcycled Cowhide. By using local food industry byproducts, we replace synthetic fabrics that shed microplastics with a natural material that eventually biodegrades. It is a local solution to a global waste crisis.



Materials & Costs

NON LEATHER MATERIALS

1. *Hardware: Metallic zippers , hook and eye,*
2. *recycled bra for the base of the crustacean relic*
3. *Decorative Appliqué : periwinkle shells, sea shells, pearls*
4. *., glistening shells, cowries*
5. *Double cup rivets*
6. *fishing line*
7. **TOTAL COST \$225**

LEATHER

1. *Type: Cowhide veg tan leather*
2. *Thickness: Light - weight 0.9-1.1 mm for easy flow and breathability*
3. *Source: Ethically sourced from Nigerian suppliers at mushin leather market*
4. *leather price approximately N420,000 (300\$)*

PRODUCTION

1. Machine stitched seams at 2m spacing
2. *Hand-finished hem using french seams*
3. *Hand sewn appliqué fo shells and pearls attached with woven wax thread size 6 after drilling each*
4. Salt and fire solution for panel construction on gown and brittle look to represent wooden boards
5. *Draping to form net on waist*
6. **USE OF DOUBLE CAP RIVETS TO FASTEN PANELS TO GOWN SEAMLESSLY**

COMMERCIAL VIABILITY – FROM COUTURE TO CAPSULE

THE CRUSTACEAN TOP (RESORT & FESTIVAL WEAR)

- ***The Product:*** The upcycled shell and leather bra is designed to be detached and sold as a standalone luxury statement piece.
- ***The Market:*** Targeted at high-end resort wear and the booming global Afrobeats festival circuit. It pairs effortlessly with basic linen trousers, swimwear, or simple skirts.

THE STILT SKIRT (EVERYDAY LUXURY)

- ***The Product:*** The heavy, asymmetrical panels of the runway skirt are simplified for retail.
- ***The Market:*** By standardizing the veg tan leather panels and removing the heavy theatrical fire distressing, the design becomes a clean, structured leather maxi skirt. It retains the architectural edge of the Makoko inspiration but is lightweight and practical for everyday luxury wear.

SCALABLE PRODUCTION & PRICING

- ***The Production:*** Breaking the hero piece into separates allows for faster, cheaper production while keeping the brand 100% sustainable.
- ***The Price Points:*** Depending on the level of detailing, production effort, and market demand, the ready to wear pieces can be scaled across three accessible pricing tiers: \$150, \$300, and \$450.