

research question

"Of sundry folk, by chance fallen into fellowship, and pilgrims were they all, who toward Canterbury would ride."
The Canterbury Tales, Geoffrey Chaucer, 14th Century

My final proposal is a boutique hotel for travellers in Canterbury, featuring spaces and experiences that foster connections between guests and the local community. This can only be done successfully by fully understanding the users' needs and putting the traveller's experience at the forefront of the design process, while using personal sensitivity to Canterbury's cultural context to craft nuances that can make the proposal interesting and convincing.

designer's note

This project is the result of a self-directed and considered design process, shaped by my creative independence and the goals I set for myself at the outset of this Master's programme. Every decision made, from concept to composition, has been re-elaborated through my own lens as an artist and designer.

This submission is a piece of visual communication. The format, layout, colour scheme, typography, language and tone have all been chosen to reflect the project's intent and to signal the level of care and authorship behind the work; this demonstrates technical execution, independence and a creative practice capable of positioning itself within the professional design context.

As students, we are encouraged to think independently, and I have pursued this intently. Every drawing, narrative and graphic decision is the result of hours of work and reflection, and evidence of a committed and maturing practice.

My aim has been to consolidate skill and to present a project with a format that reflects the true nature of the work I have produced. I invite it to be read with the same sensitivity and creative openness we, as design students, are asked to embody.

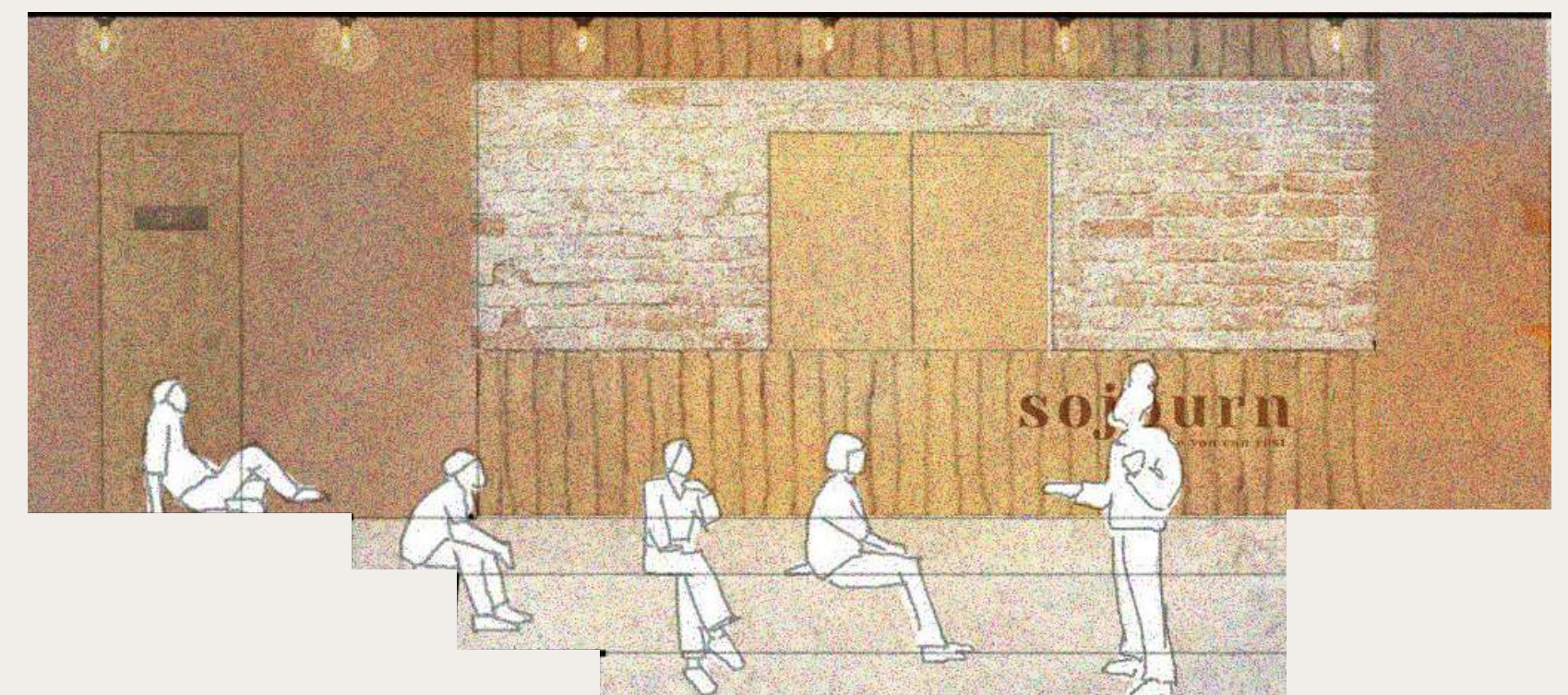
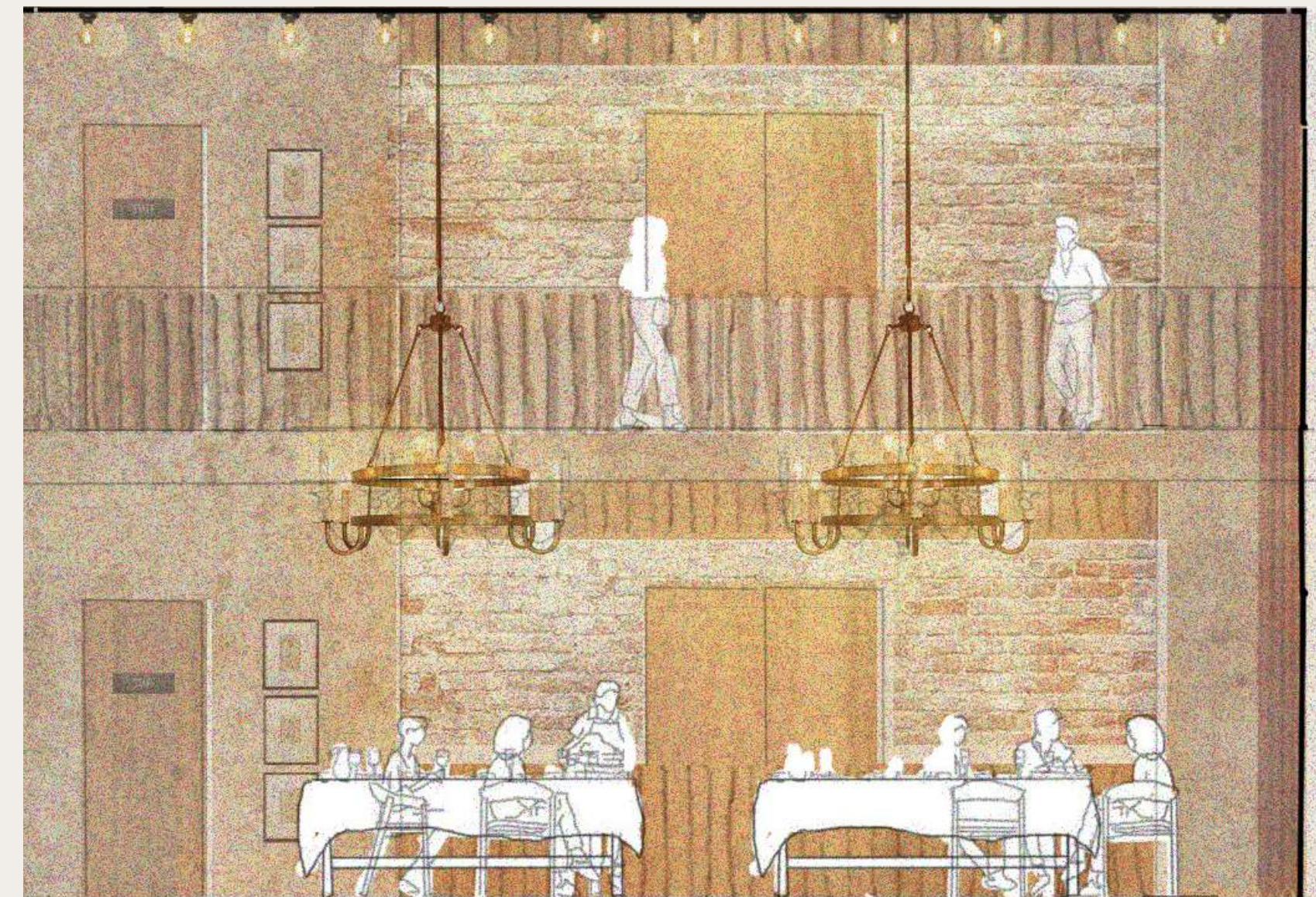
Many thanks.

FINAL REASLISATION

Tracy Esosa Okundia

MA Interior Design

University for the Creative Arts



summary - studio practice, semestre 2

1. TRAVEL AND PILGRIMAGE

This approach creates a dialogue between Canterbury’s medieval heritage and its modern touristic environment. This researched informed the design strategy, approach and narrative to develop an interesting and convincing proposal.

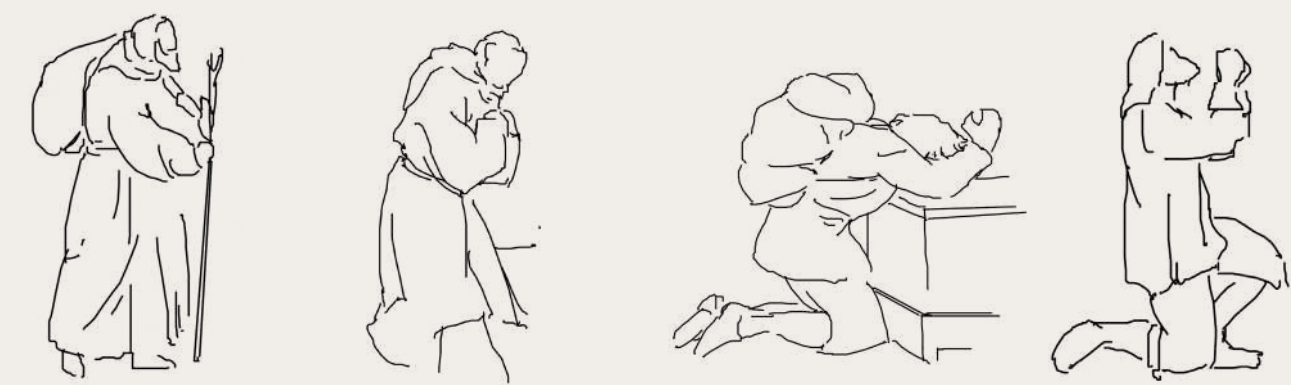


Fig.13: Illustrations of pilgrims travelling and arriving at the Cathedral, Tracy Esosa Okundia, 2025



Medieval pilgrimage concept collage

Modern tourism concept collage

2. DESIGN STRATEGY

The design is developed by fully understanding the users’ needs and putting the traveller’s experience at the forefront of the design process and conceptualising spaces based on the wider narratives regarding the travelling experience.



desire for discovery

experience of tiredness

need for rest and recovery



Fireplace narrative - shared storytelling



Shared meal narrative - new encounters



Rest narrative - privacy and contemplation

3. DESIGN APPROACH

A contemporary reinterpretation of Canterbury’s medieval heritage through the integration of existing textures and organic forms with modern materials, refined surfaces, and precise geometric silhouettes.



Analysis of the existing Debenhams building and characteristics of physical context



Stone surfaces



Organic forms



Engaging spaces

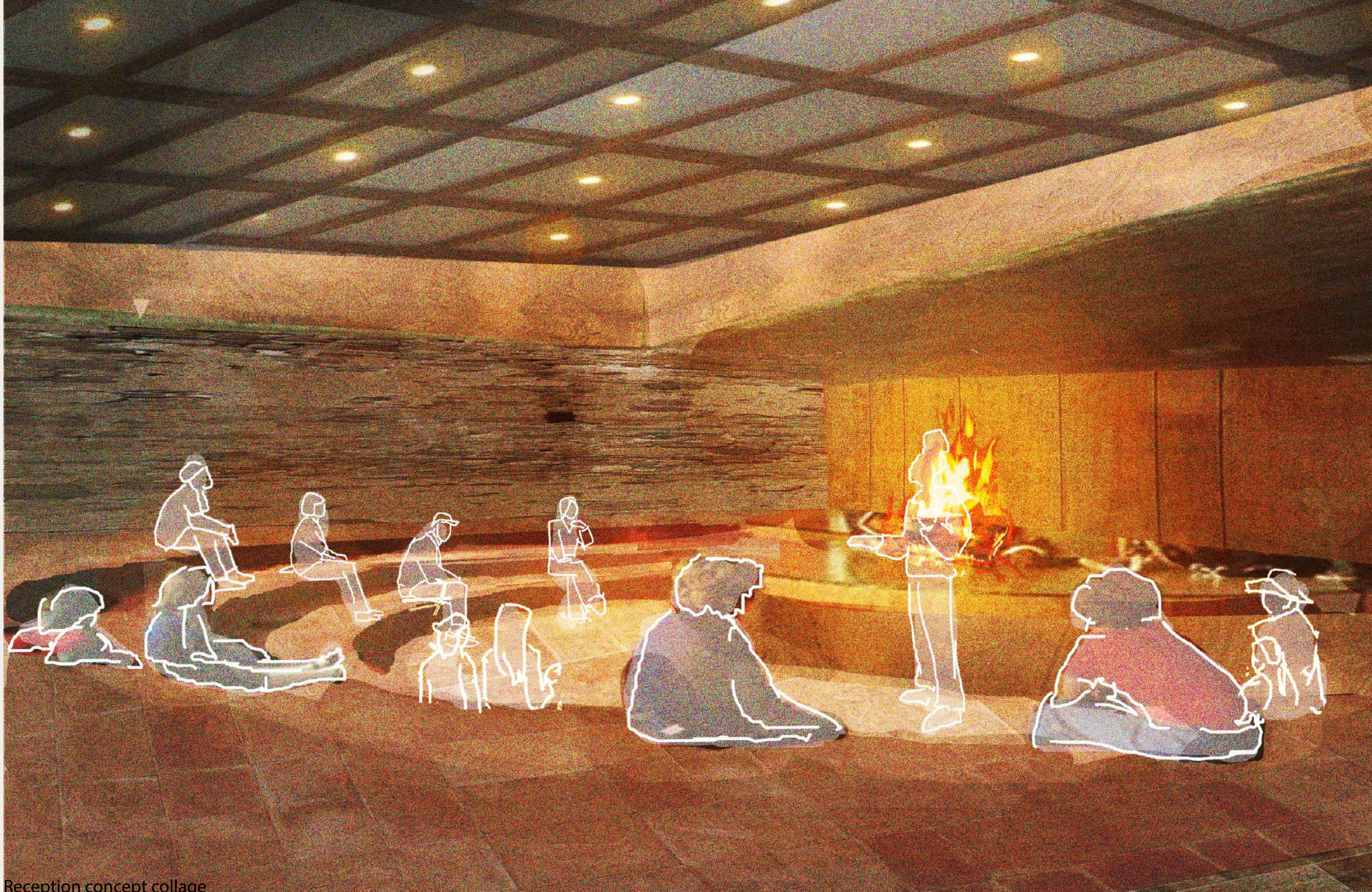
4. SPATIAL PLANNING

Designing spaces that balance private and communal experiences, the hotel caters to the diverse needs of guests while transforming the act of staying into an immersive journey. By integrating thoughtful spatial planning and user-centered design, the hotel becomes more than just accommodation—it becomes a destination to explore and experience.

Left: View of Debenhams store from Canterbury High Street

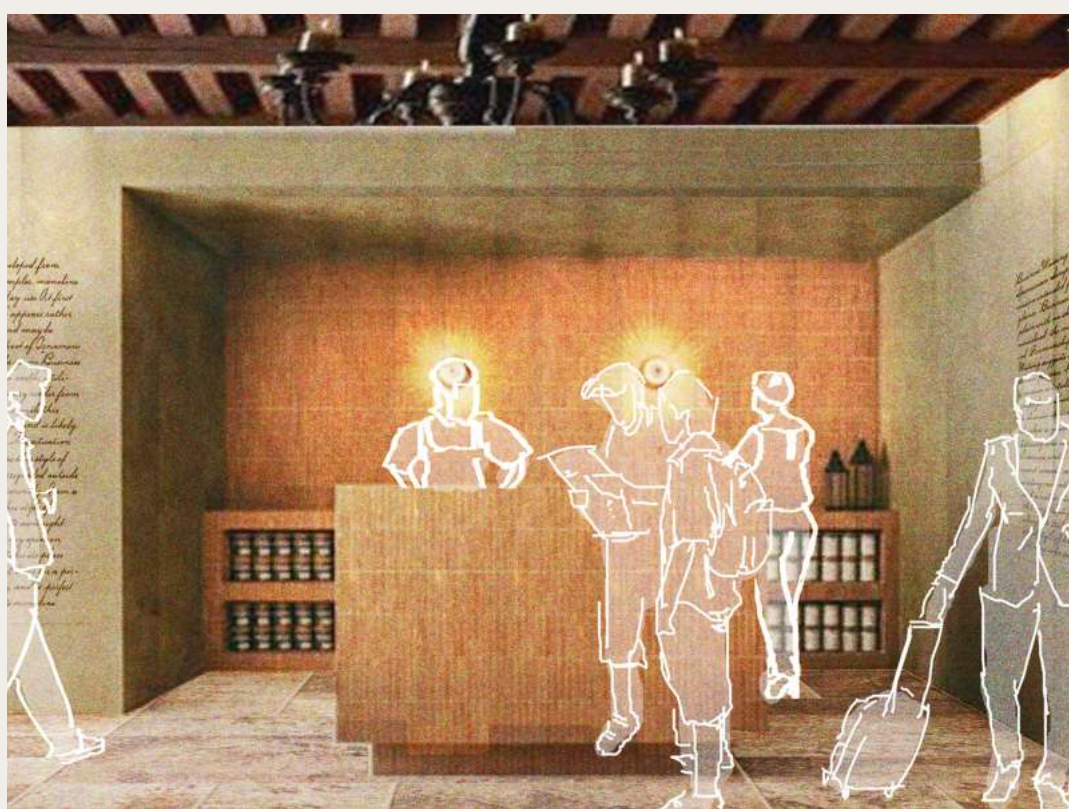
Right: Proposed view of new building





Reception concept collage

Lounge with fireplace concept collage



Reception concept collage



Library concept collage



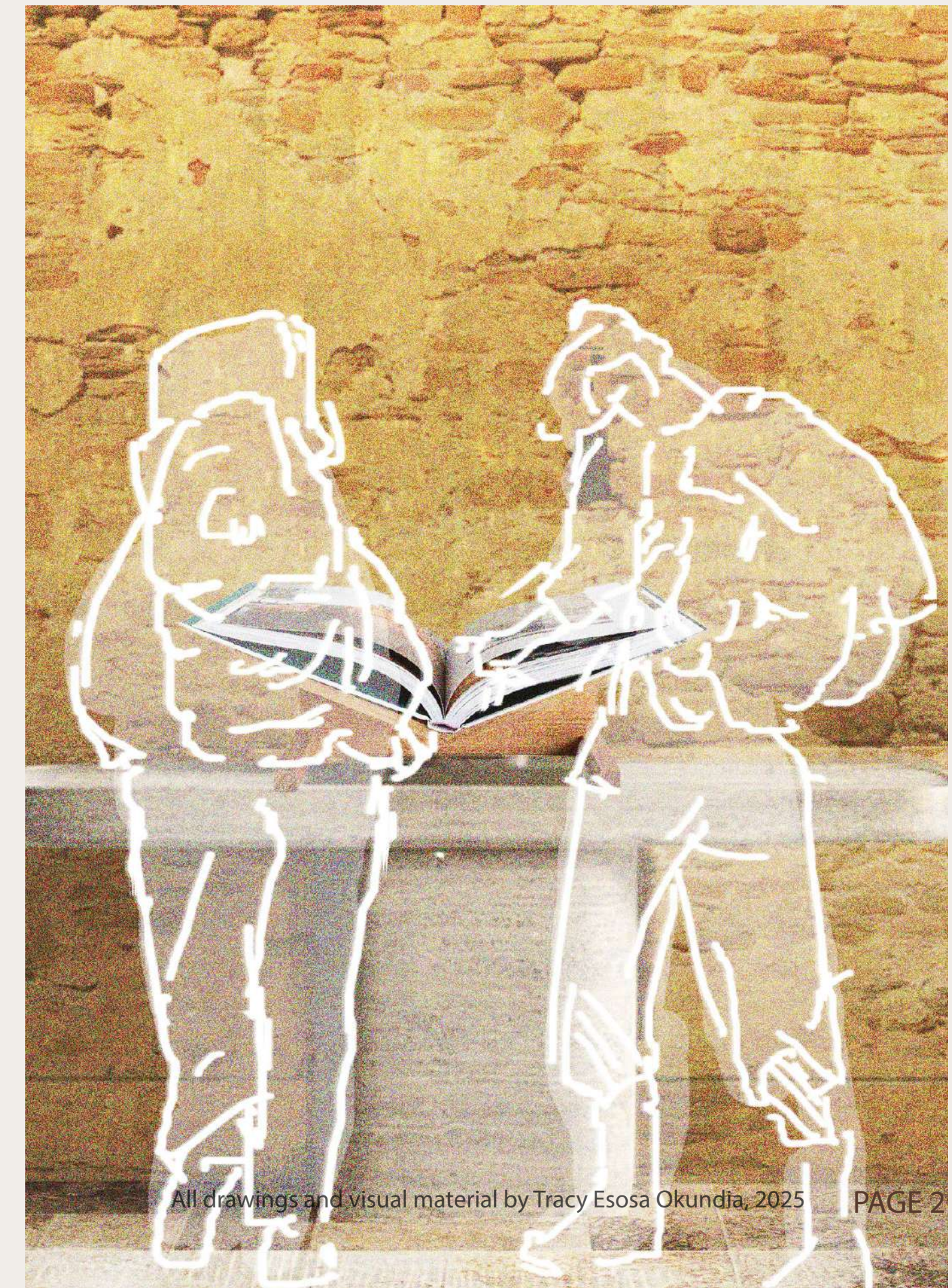
Dining hall concept collage

sojourn

here you can rest.

My final proposal is the refurbishment of the old Debenhams store in Canterbury town centre into a boutique hotel for travellers, featuring spaces and experiences that foster connections between guests and the local community.

The design revolves around the traveller's needs and experience, while using personal sensitivity to Canterbury's cultural context and its historical pilgrimage to craft spaces and narratives that can make the proposal interesting and convincing.



Other than housing rooms for a wide range of travellers and visitors, the boutique hotel presents a dedicated guests' entrance and reception, a library and coworking space, a double height dining hall and a lounge, all also open to local residents.

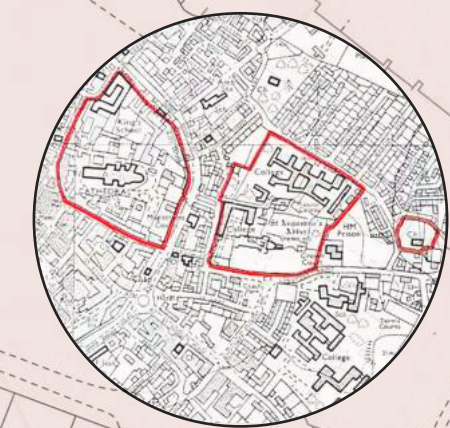
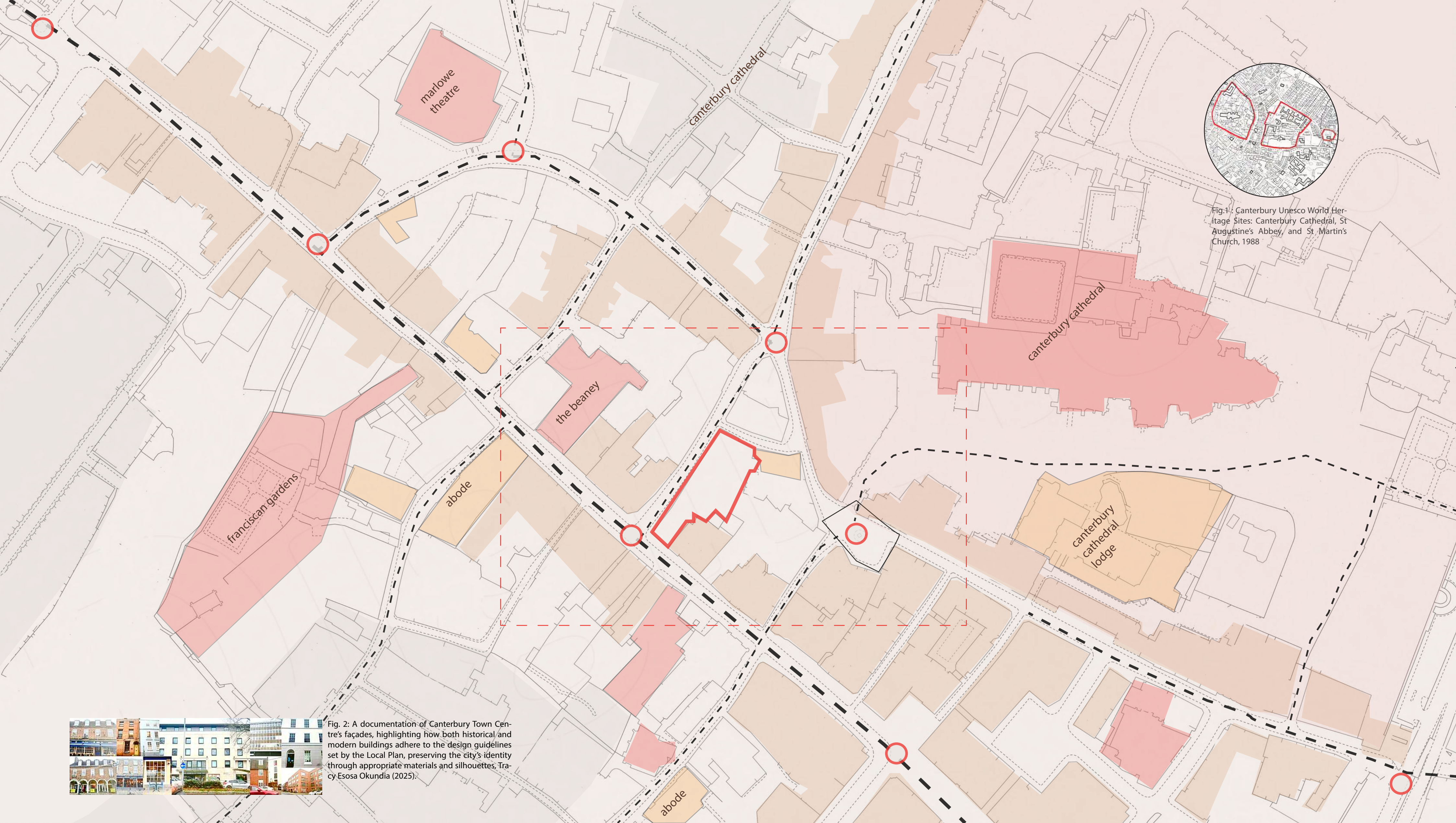


Fig. 1: Canterbury Unesco World Heritage Sites: Canterbury Cathedral, St Augustine's Abbey, and St Martin's Church, 1988



Fig. 2: A documentation of Canterbury Town Centre's façades, highlighting how both historical and modern buildings adhere to the design guidelines set by the Local Plan, preserving the city's identity through appropriate materials and silhouettes, Tracy Esosa Okundia (2025).

Canterbury location plan 1:2500

Canterbury's history as a major pilgrimage destination inspires this project's focus on travel, rest, and reflection. Rooted in the city's legacy of hospitality, the boutique hotel reinterprets the medieval sanctuary for modern travelers, offering a space for connection and rejuvenation.

- The town centre presents a mixtures of commercial and mixed-used buildings to accommodate visitors
- Attractions and landmarks: this includes churches and parrks that attract visitours and travellers
- There Hotels and hopsitality

- Residential areas are situated on the edges of the town centre
- The walking routes in town centre intersect creating urban nodes and high-traffic junctions
- Walking routes



Guildhall Street in Canterbury has a rich history, evolving from a medieval thoroughfare into a key commercial hub. Named after the former Guildhall, it has long been a enter of trade, lined with shops and business

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Debenhams building history and architecture

Fig. 6: Opening of Lefevre department store

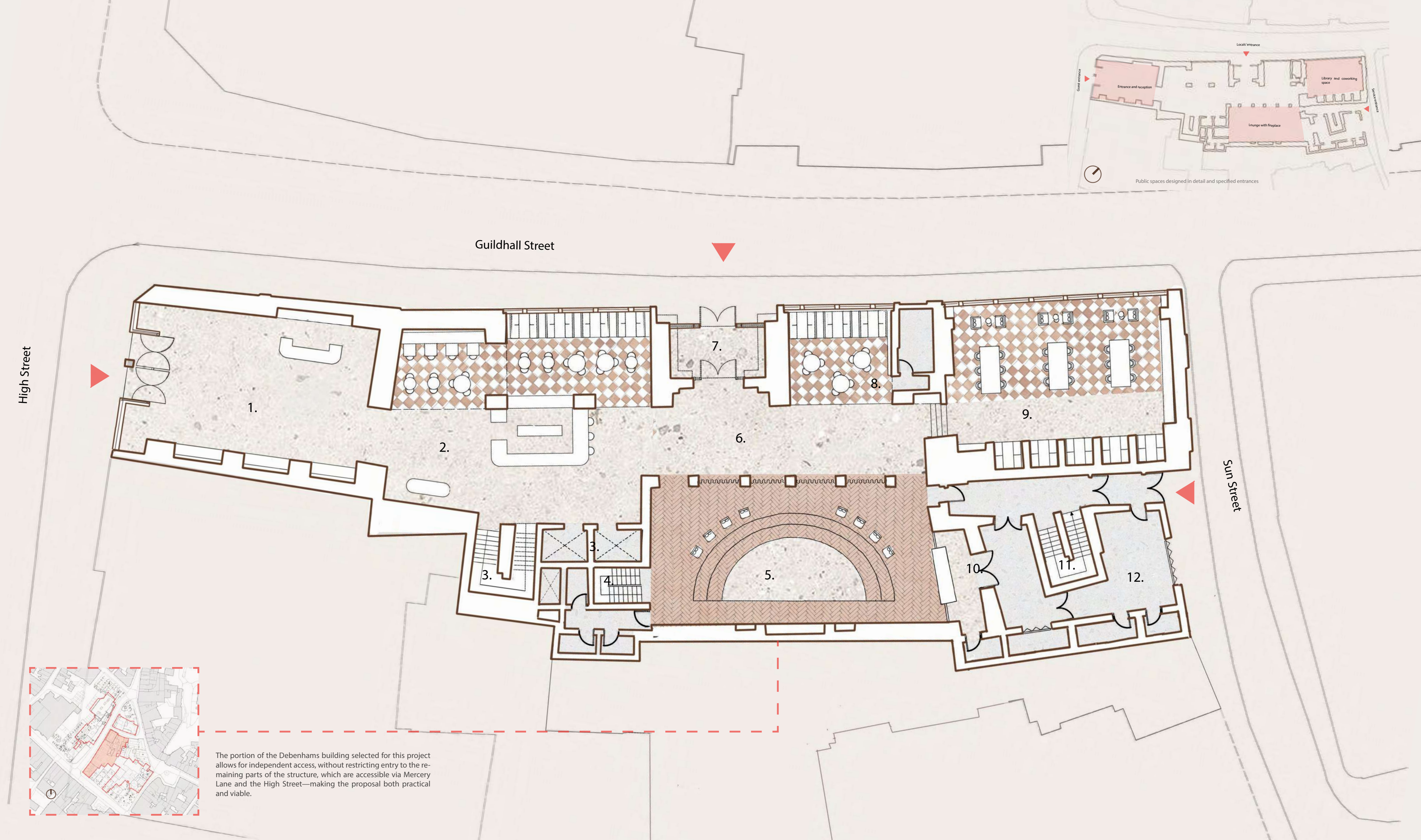
Fig. 7: Acquisition of the Lefevre store by Debenhams

Fig. 8: Store closure in 2020 and damage 2024 fire.

Development of the Debenhams building from 1870s to the 1950s.

Old Debenahms site plan 1:500

Fig. 26: The old Debenhams building in Canterbury is ideal for re-use as a boutique hotel due to its spacious layout, historical significance, and ample natural light. Its transformation from a bustling commercial hub into a sanctuary of rest aligns with the project's vision, offering a balance of communal spaces and quiet retreats.



proposed ground floor plan 1:200

The groundfloor presents a series of public spaces including reception, lounge, and communal areas, encouraging gathering and exchange between travellers and locals.

1. Guest dedicated entrance and reception
2. Cafe and seating area with shared logbook
3. Staircase and elevators
4. Staircase and services
5. Lounge with fireplace
6. Corridor

7. Locals visitors' entrance
8. Seating area with services
9. Library and coworking space
10. Bar and kitchen
11. Service staircase
12. Storage and offices



- 1. Landing with shared logbook
- 2. Staircase and elevators
- 3. Staircase and services
- 4. Communal dining hall
- 5. Bar

- 6. Kitchen
- 7. Offices and staff area
- 8. Service staircase
- 9. Storage
- 10. Corridor

proposed first floor plan 1:200

This level houses private rooms with a communal dining hall separated by a wide corridor. This design ensure privacy of the rooms with natural light and views onto the city and access to communal activities.

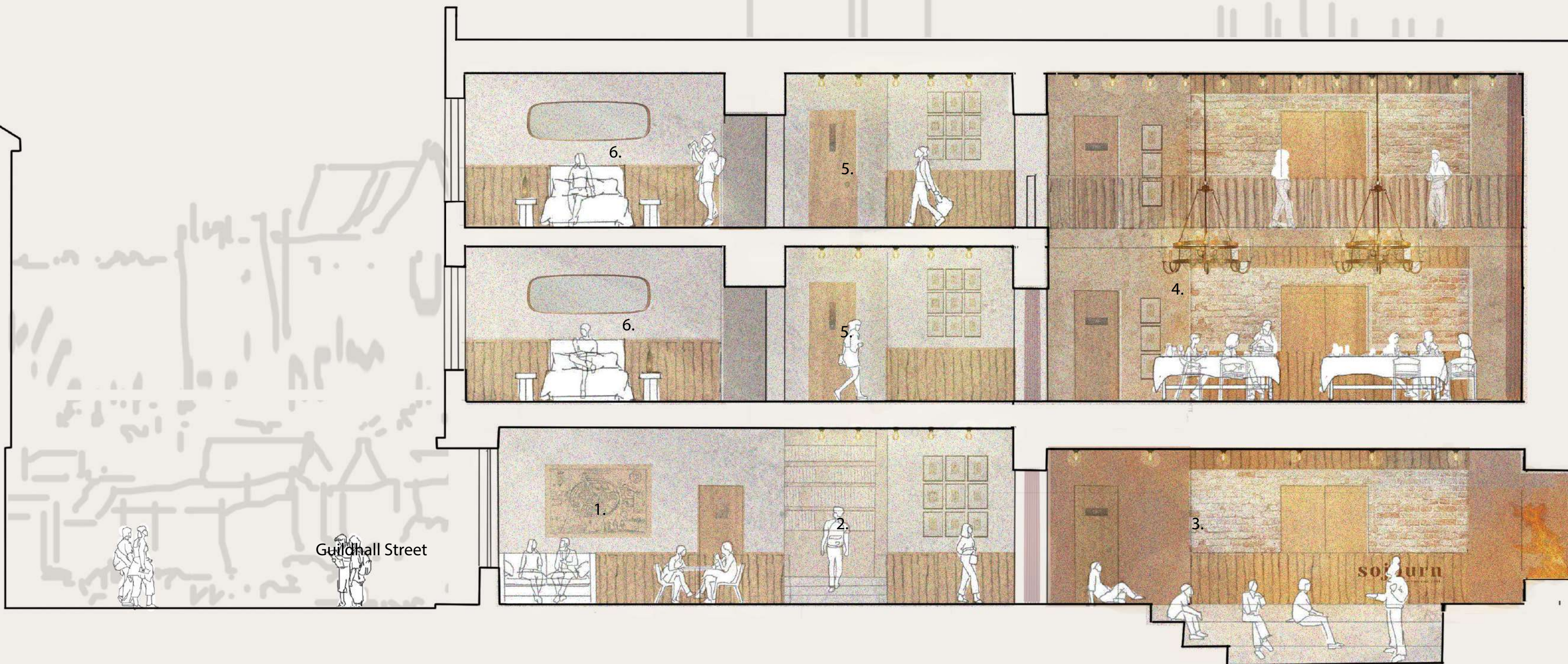


proposed second floor plan 1:200

The upper level contains additional guest rooms, offering more secluded accommodations. The deep corridor continues mediates between quiet rest and the life of the hotel.

1. Landing with shared logbook
2. Staircase and elevators
3. Staircase and services
4. Void on dining hall
5. Bar

6. Kitchen
7. Offices and staff area
8. Service staircase
9. Storage
10. Corridor



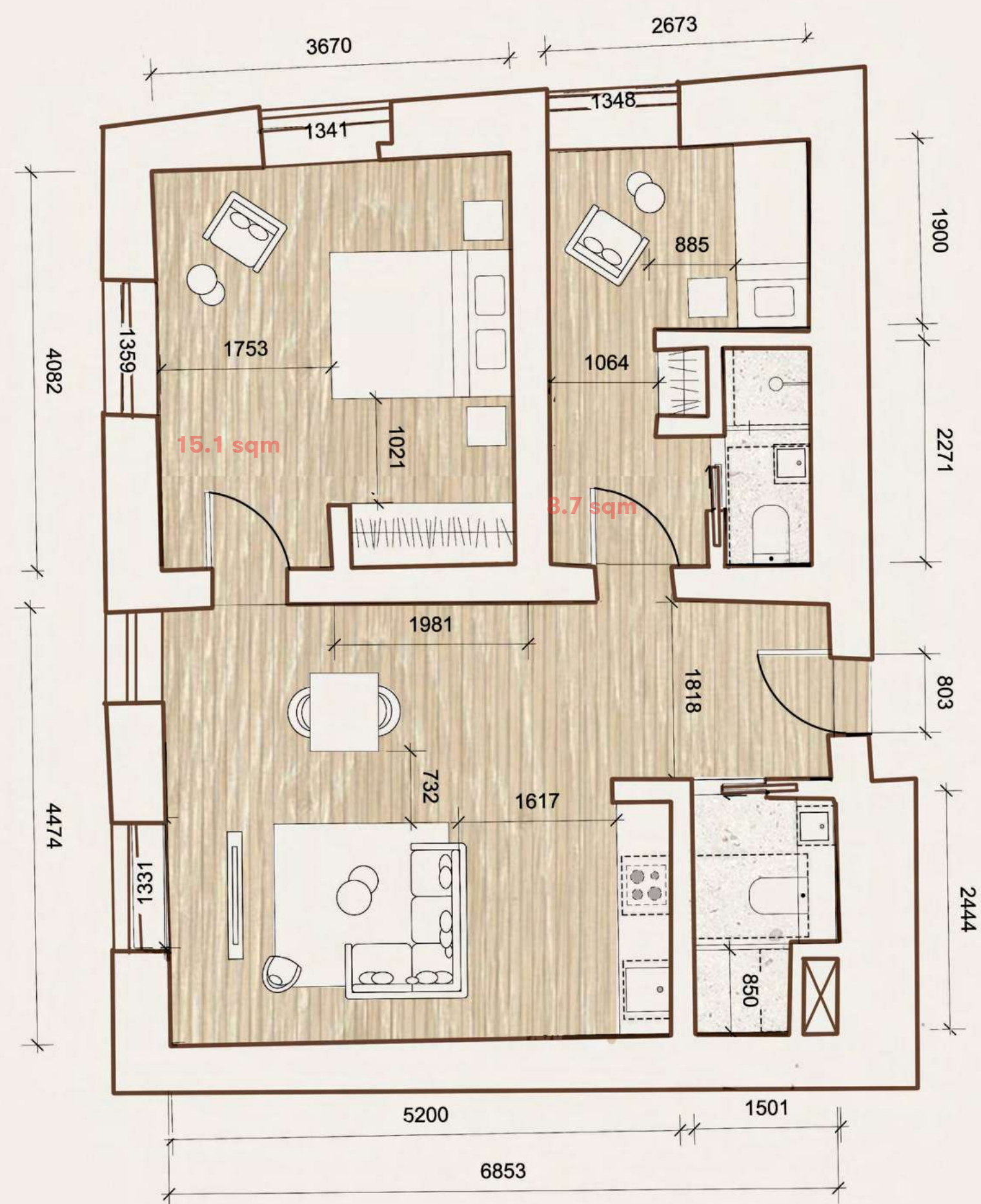
- 1. Seating area
- 2. Corridor
- 3. Lounge and fireplace
- 4. Double-height dining hall
- 5. Corridor
- 6. Double room

Proposed Cross Section (1:100)





Key first floor plan



Riva 1920 Sedia MIA



Nau Nami Rectangle Dining Table

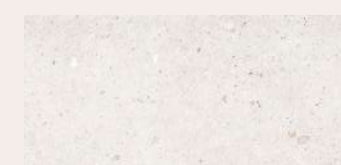


Bever Hemp Rope Rectangular Chandelier

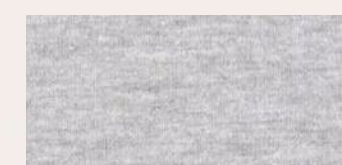


Half Circle Moon Brushed Brass Handles

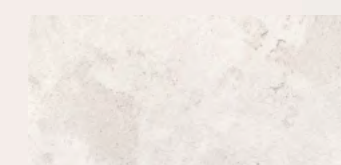
White Terrazzo
Flooring



Grey Upholstery
Fabric



White Stucco
Wall Finish



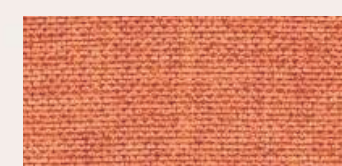
ECO Laminate
White Oak Ceruse



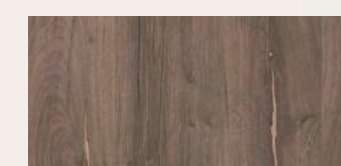
Red Oak Wood



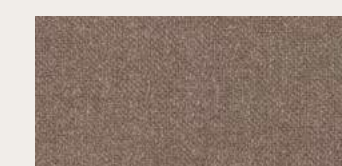
Grey Upholstery
Fabric



Dark Oak Wood



Brown Textured Up-
holstery Fabric



Self-Contained Apartment 1

Capacity: 61 sqm, 2b-3p

Total number of occurrences: 2

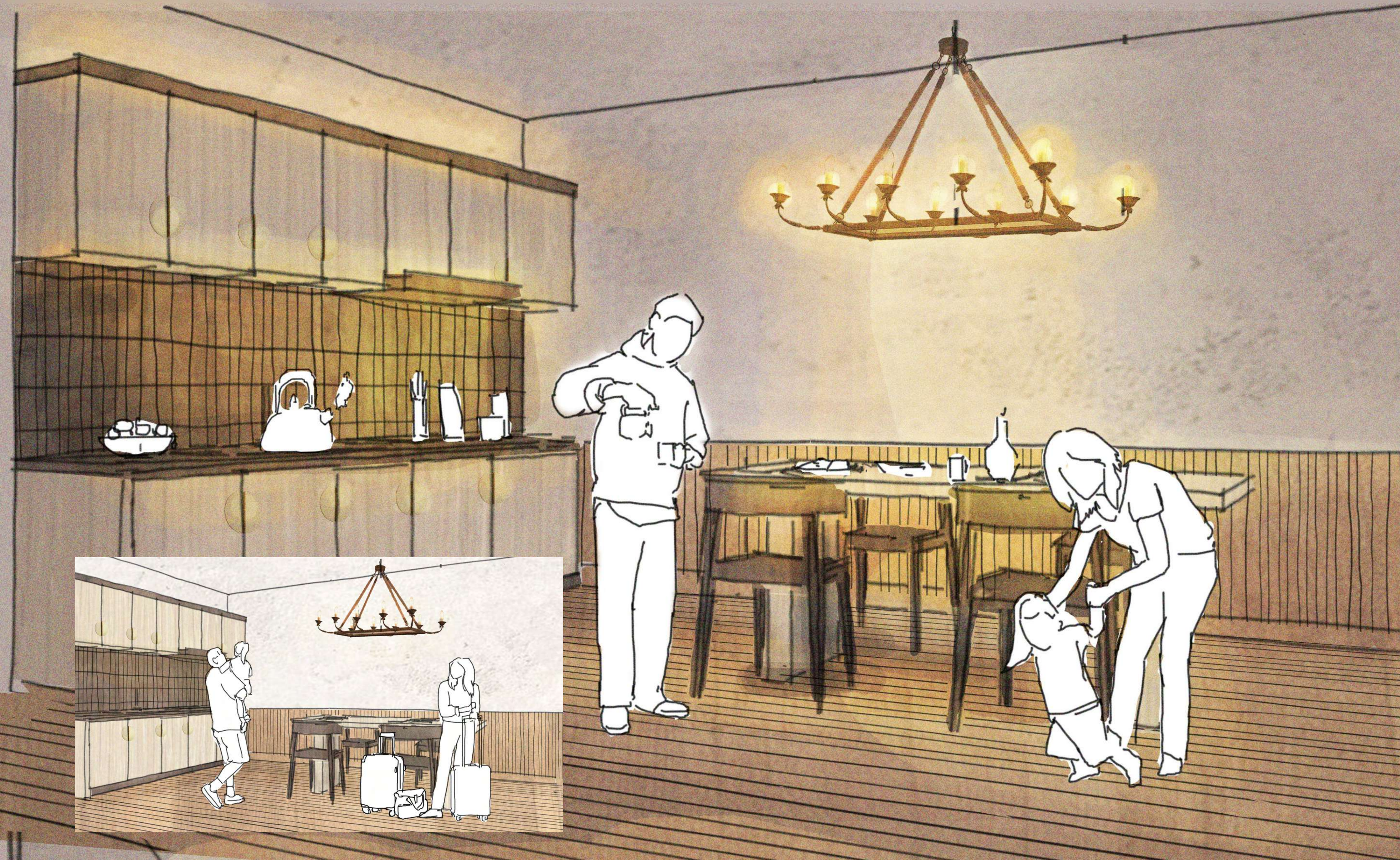
At floors: 1, 2

Proposed Unit Floor Plan
drawing title

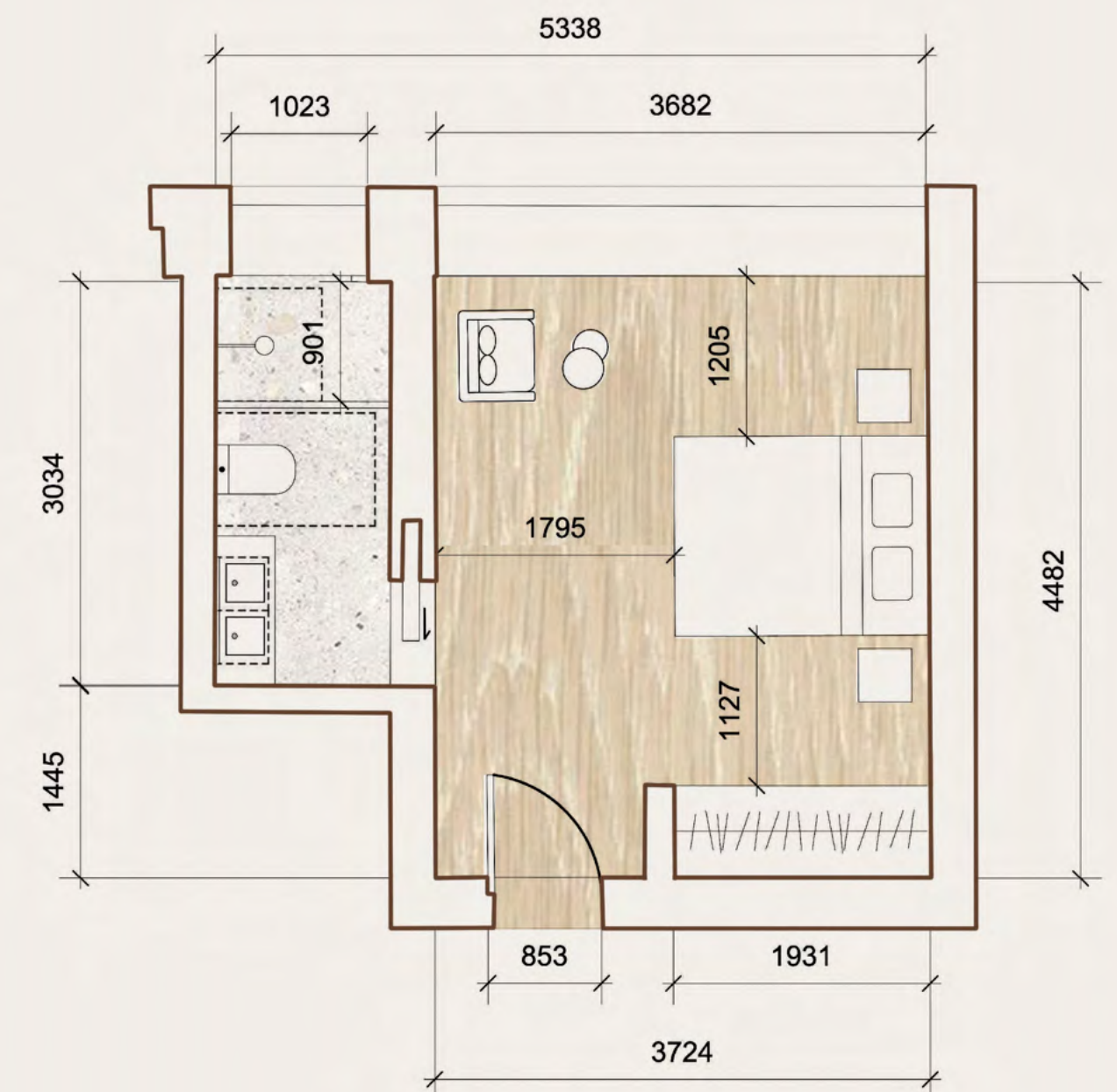
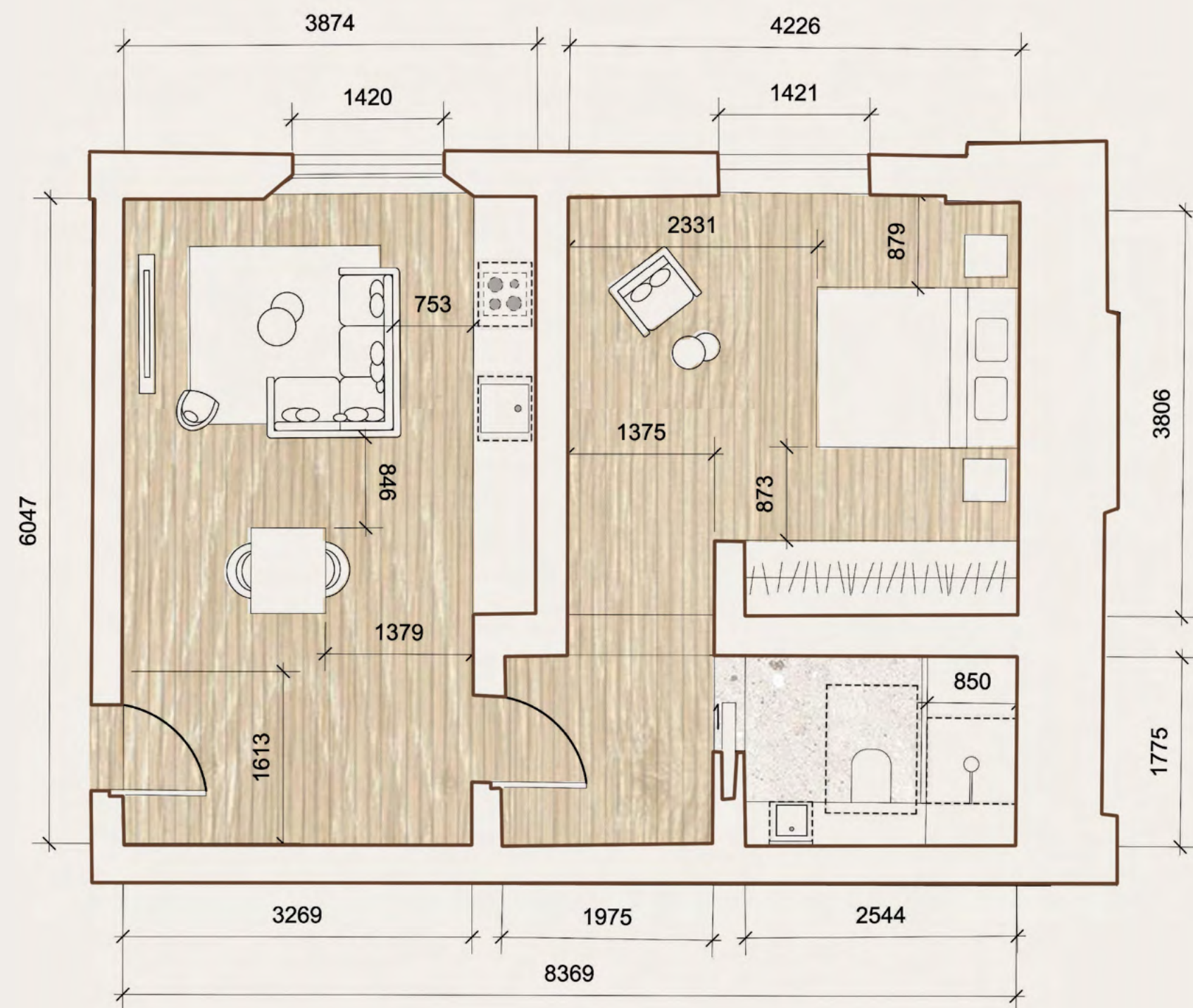
1:50 @ A2
scale

Sojourn
project

tracy esosa



A self-contained apartment with a double bedroom and an en-suite single bedroom. The unit also features a shared bathroom and a communal lounge area integrated with a kitchen. It is well-suited for long-term stays for groups and families.



Hayden Whiskey Brown Leather Arm Chair



Solid Beech and European Oak Bed



Hudgins Metal Novelty Lamp



Solid walnut rectangular mirror



Demarkus Sterling Grey Pillow



Oak Bedside Table

ECO Laminate
White Oak Ceruse



Red Oak Wood



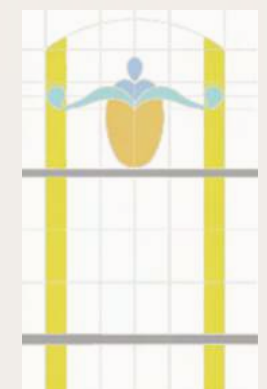
White Stucco
Wall Finish



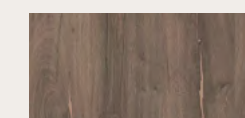
White Terrazzo
Flooring



Exsting Windon
Pattern Decoration



Dark Oak Wood



Brown Textured
Upholstery Fabric



Grey Upholstery
Fabric



Grey Upholstery
Fabric



Self-Contained Apartment 2

Capacity: 51 sqm, 1b-2p

Total number of occurrences: 2

At floors: 1, 2

Single Bedroom En-suite

Capacity: 13.8 sqm, 1b-1p

Total number of occurrences: 6

At floors: 1, 2

Double Bedroom En-suite

Capacity: 21.7 sqm, 1b-2p

Total number of occurrences: 10

At floors: 1, 2

Self-Contained Apartment 2

drawing title

Single Bedroom En-suite

drawing title

Double Bedroom En-suite

drawing title

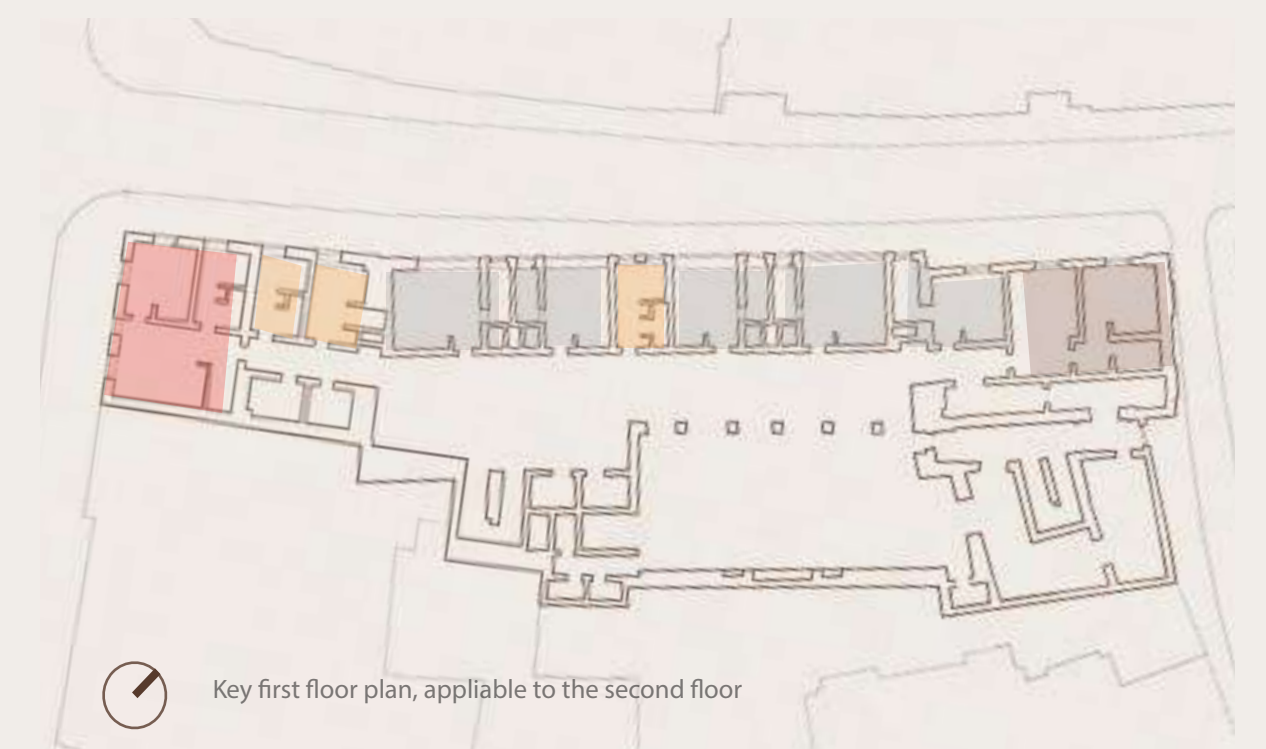
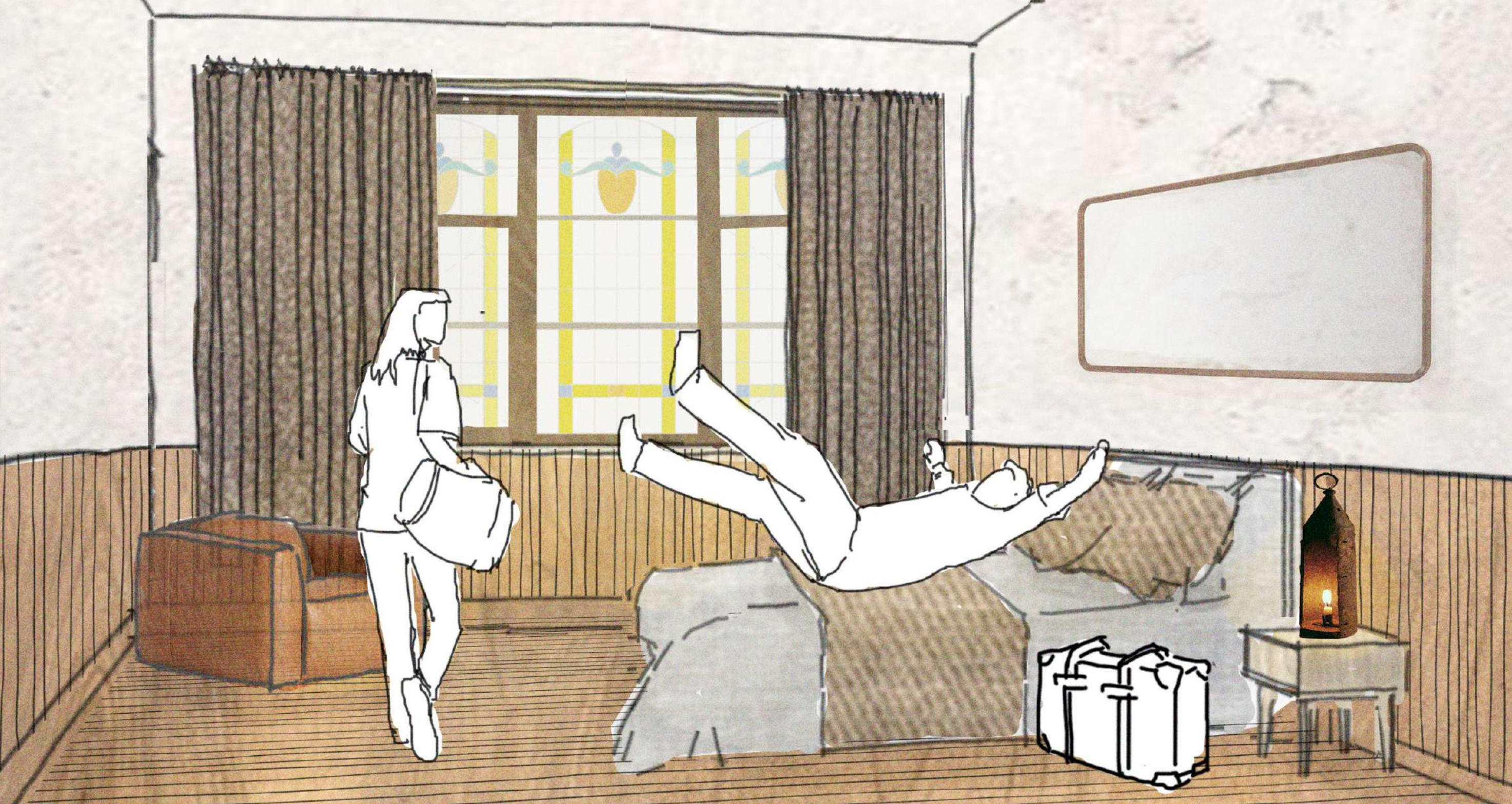
1:50 @ A2

scale

Sojourn

project

tracy esosa



Self-Contained Apartment 1

A self-contained apartment with a double bedroom and an en-suite single bedroom. The unit also features a shared bathroom and a communal lounge area integrated with a kitchen. It is well-suited for long-term stays for groups and families.

Self-Contained Apartment 2

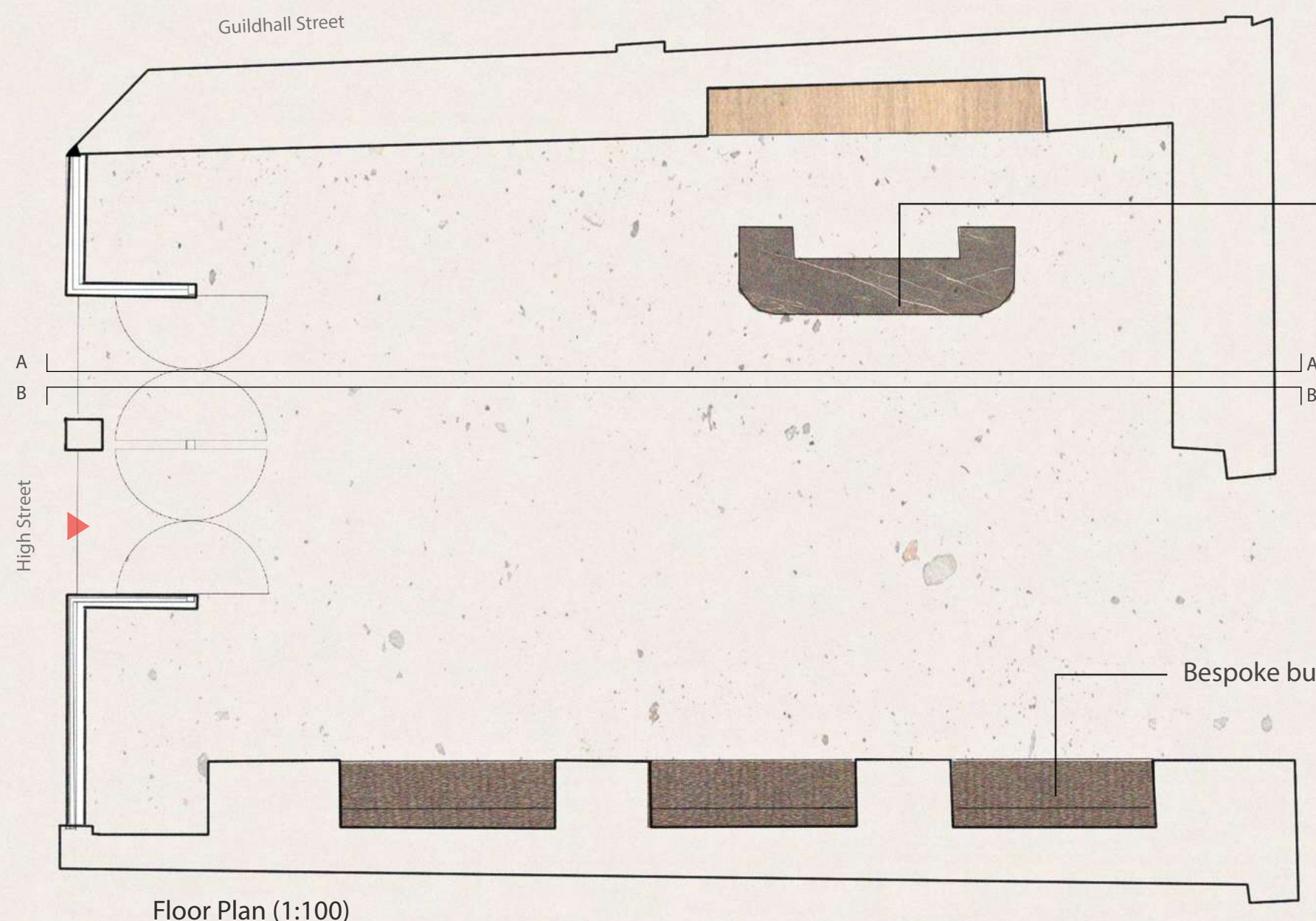
A self-contained apartment featuring a double en-suite bedroom, in addition to a shared bathroom and a communal lounge area with an integrated kitchen. The accommodation is particularly suitable for long-term stays, ideal for couples and new families.

Single Bedroom En-suite

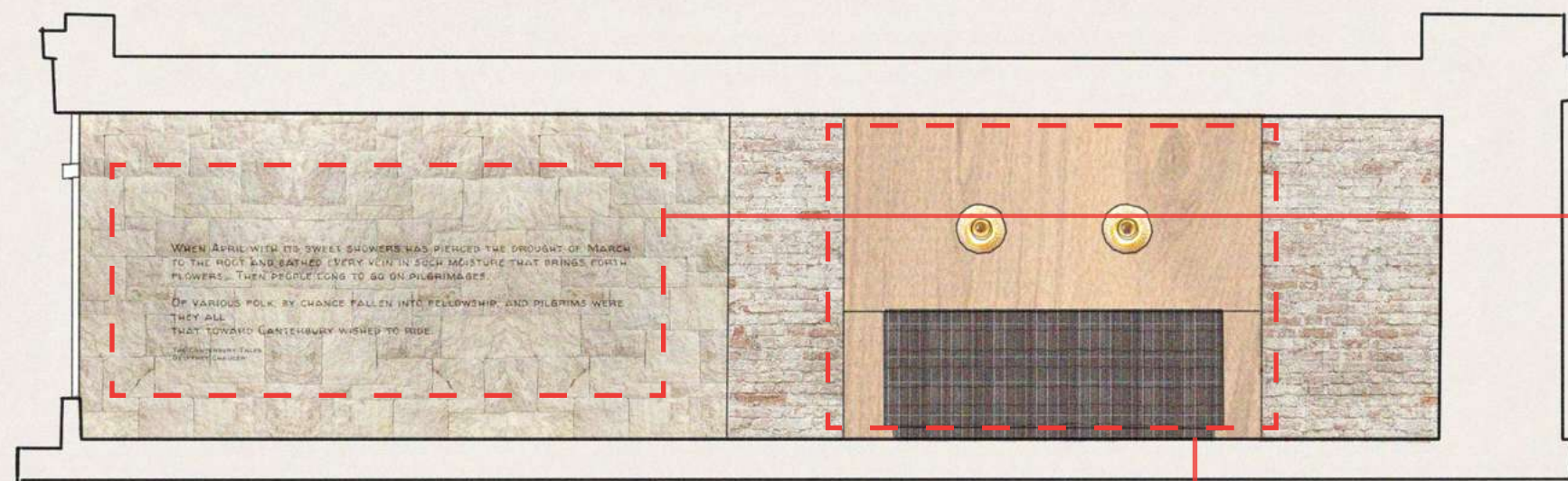
This comfortable, well-lit en-suite single bedroom offers storage and views onto Guildhall Street. It is well-suited for solo travellers seeking a convenient and comfortable accommodation.

Double Bedroom En-suite

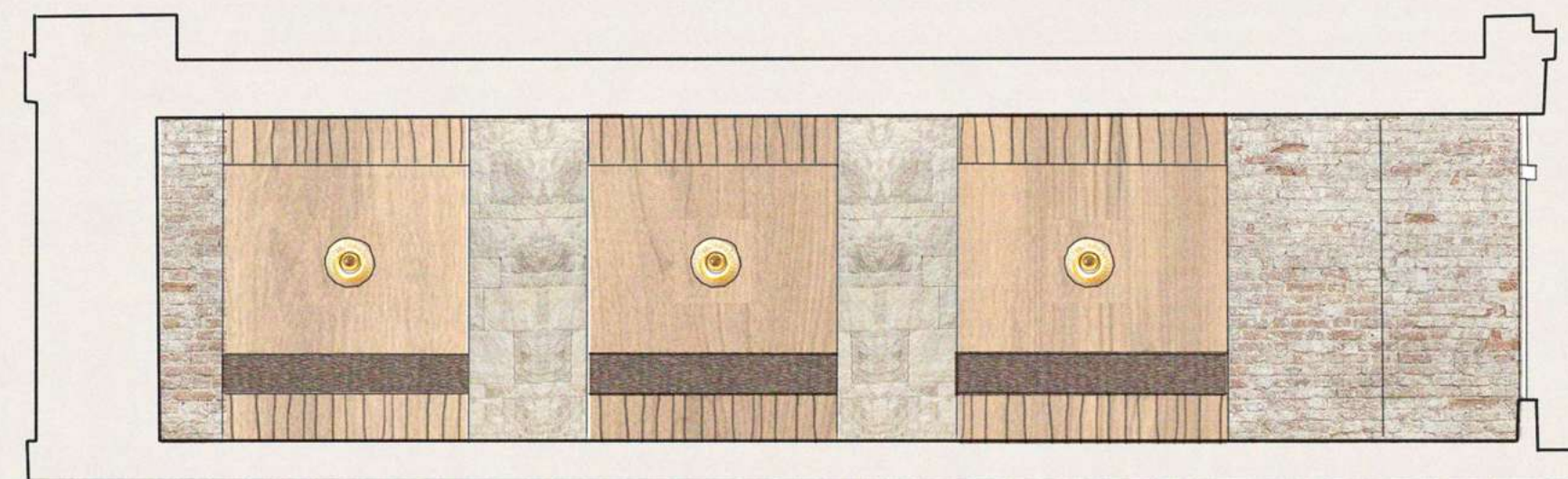
A comfortable, well-lit en-suite double bedroom featuring ample storage and views onto Guildhall Street. This accommodation is suited for couples or solo travellers seeking a spacious and private accommodation.



Floor Plan (1:100)



Section AA (1:100)



Section BB (1:100)

Reception area with
bespoke desk

Bespoke built in seating



Transparent Donut Wall Lamp



Facil - Black steel ceiling light



Bespoke Darkwood Reception Desk



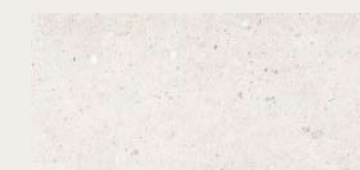
Bespoke Built-in Seating

Engraved writing on stone block wall:

"When April with its sweet showers has
pierced the drought of March to the root
and bathed every vein in such moisture
that brings forth flowers... Then people
long to go on pilgrimages".

The Canterbury Tales, Geoffrey Chaucer, 14th
Century

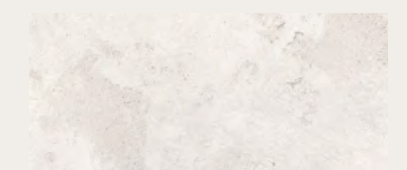
White Terrazzo
Flooring



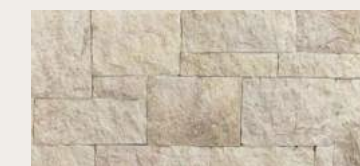
Exposed Existing
Brick Facade



White Stucco
Wall Finish



Sand Stone Block
Wall



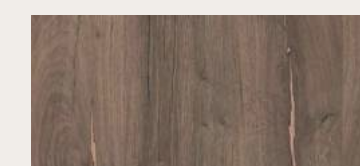
Red Oak Wood



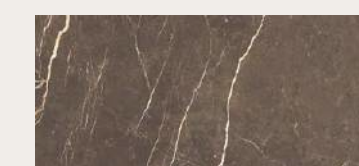
ECO Laminate
White Oak Ceruse



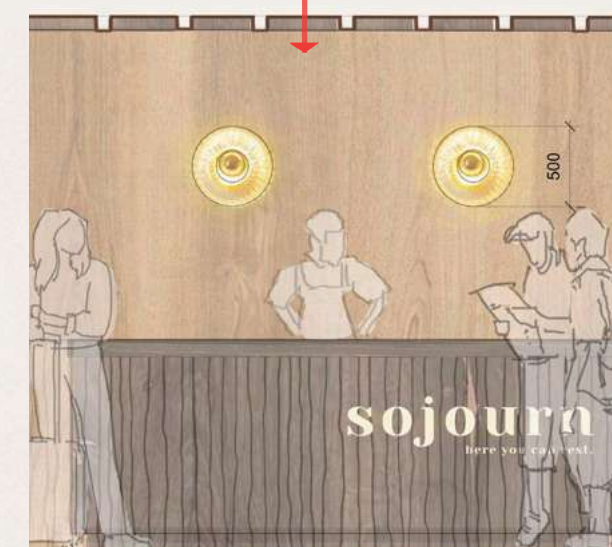
Dark Oak Wood



Armani Brown Mar-
ble



Brown Textured Up-
holstery Fabric



Proposed Reception Plans

drawing title

1:100 @ A2

scale

Sojourn

project

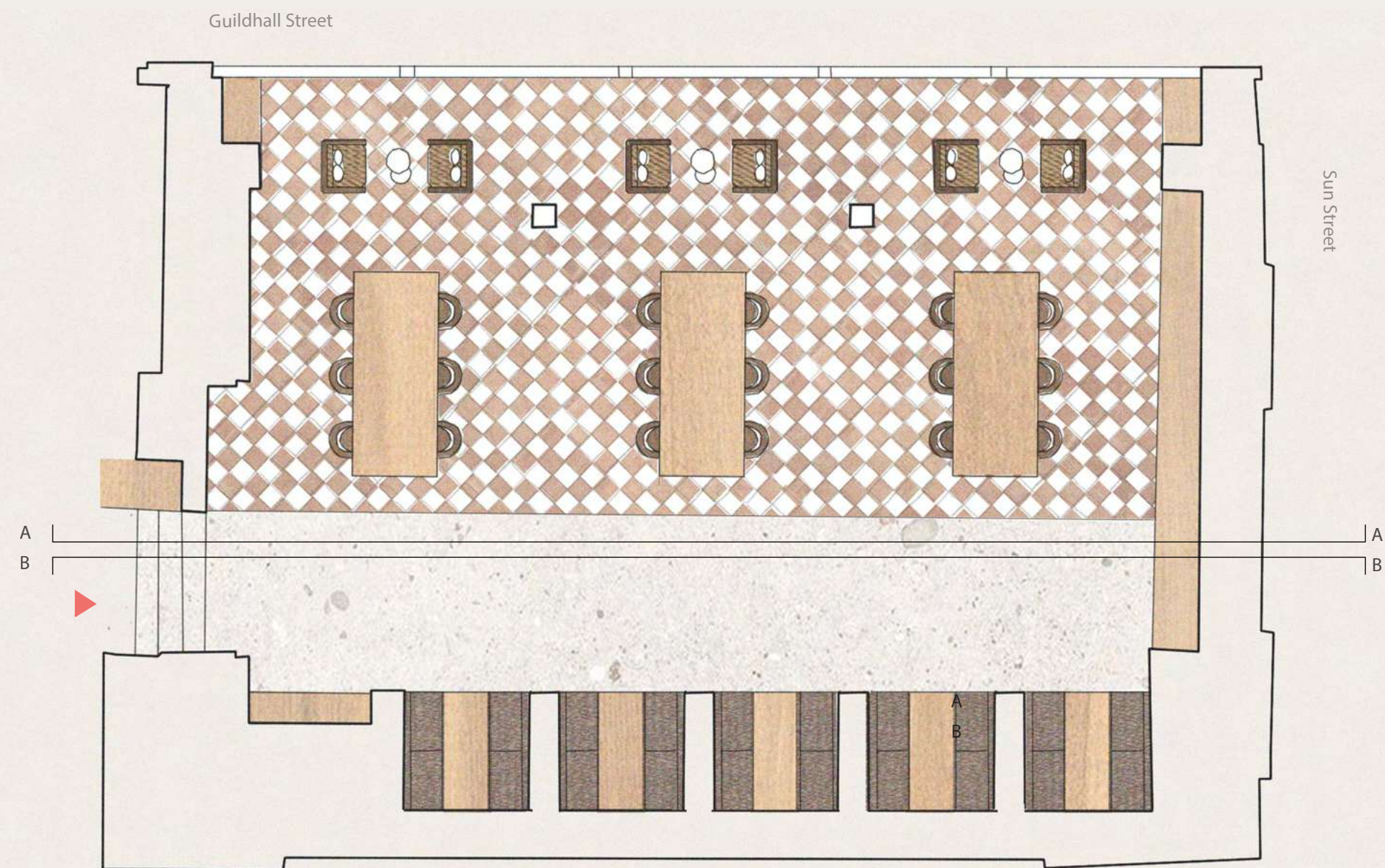
Proposed Reception Sections

drawing title

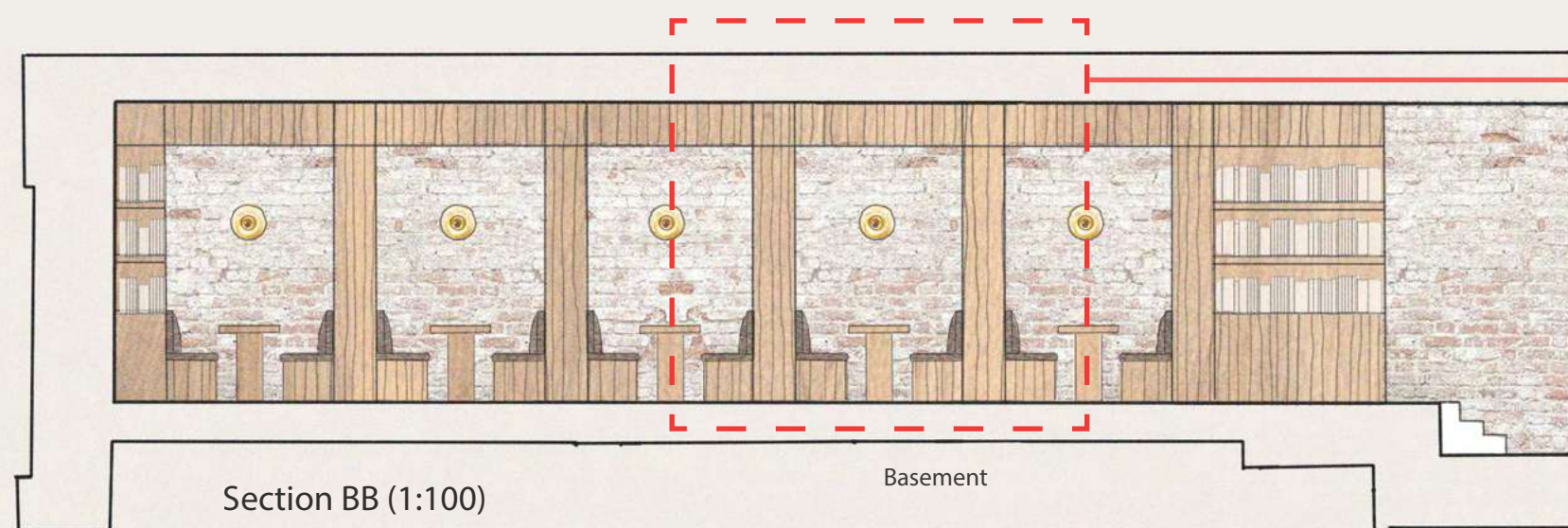
tracy esosa



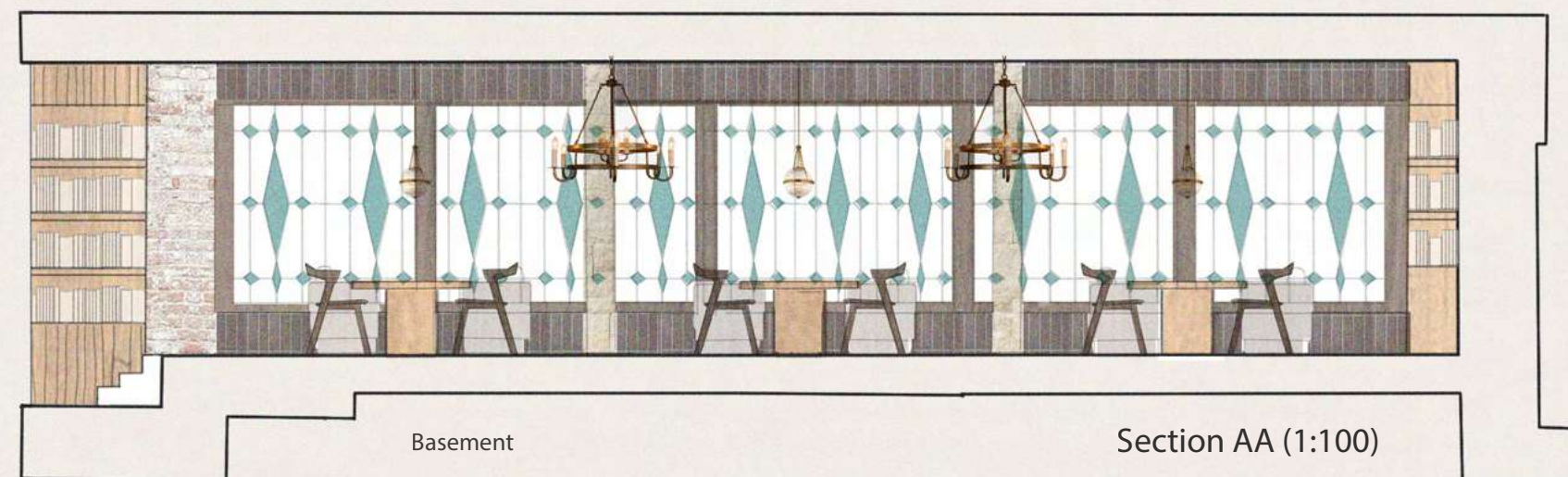
The arrival experience is designed to create a sense of transition, welcoming guests into a space that blends Canterbury's historical essence with contemporary comfort. Natural materials, warm lighting, and subtle references to medieval wayfinding enhance the sense of arrival.



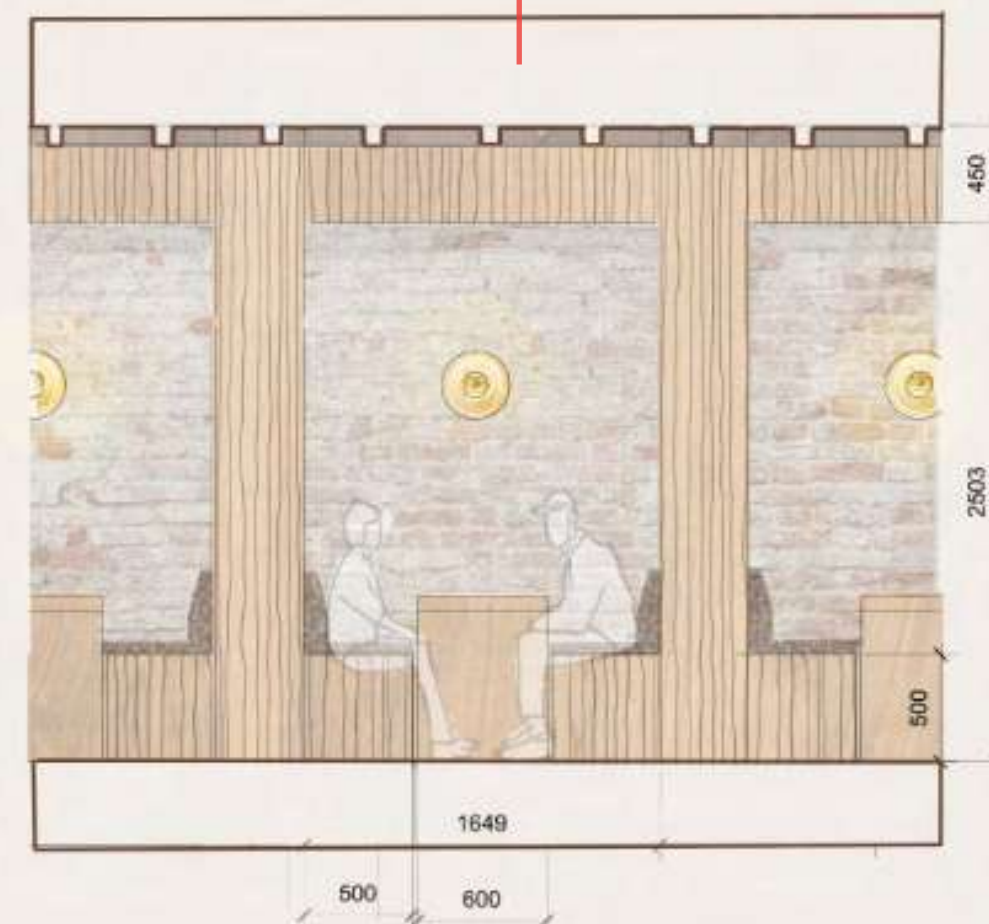
Floor Plan (1:100)



Section BB (1:100)



Section AA (1:100)



Detailed Section (1:25)



Antique and Vintage Tables



Vintage Voyager Chandelier



Facil - Black steel ceiling light



Hayden Whiskey Brown Leather Arm Chair



Key ground floor plan

White Terrazzo
Flooring



Exposed Existing
Brick Facade



White Stucco
Wall Finish



ECO Laminate
White Oak Ceruse



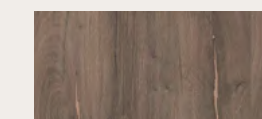
Red Oak Wood



Victorian
Terracotta Tiles



Dark Oak Wood



Armani Brown
Marble



Brown Textured
Upholstery Fabric



Proposed Library Plans

drawing title

1:100 @ A2

scale

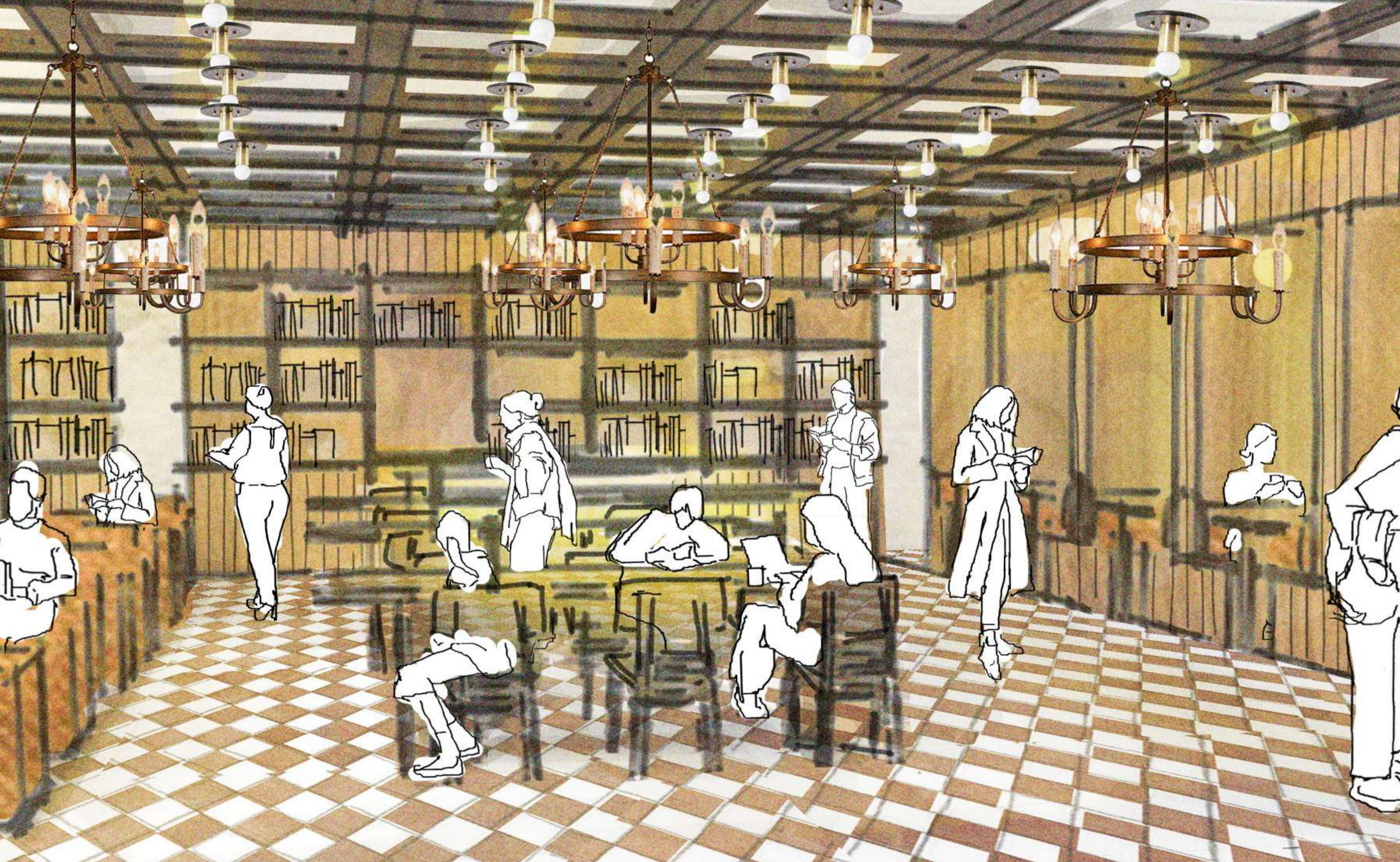
Sojourn

project

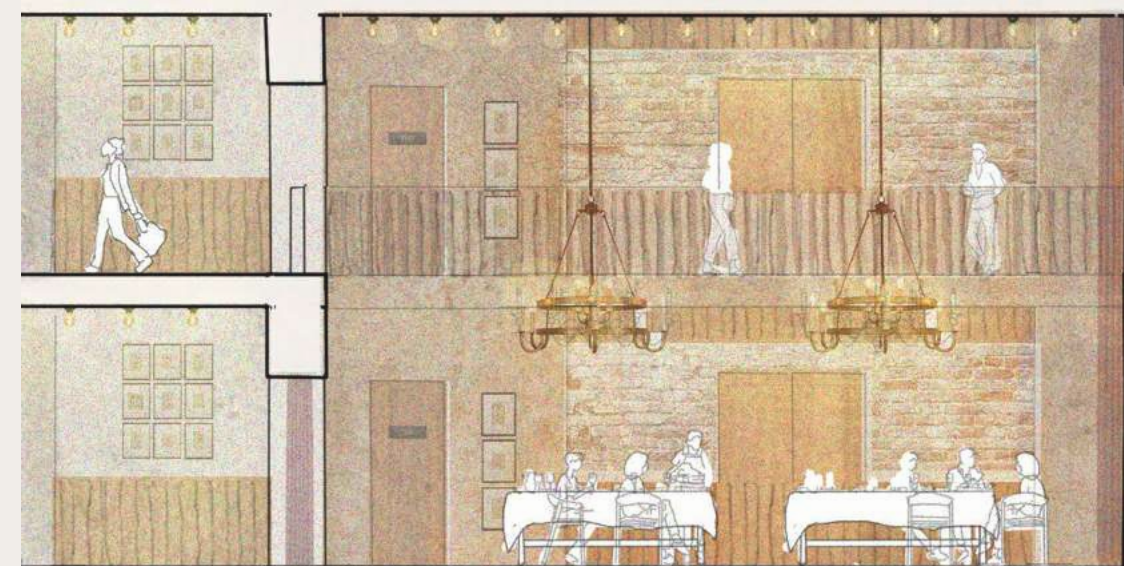
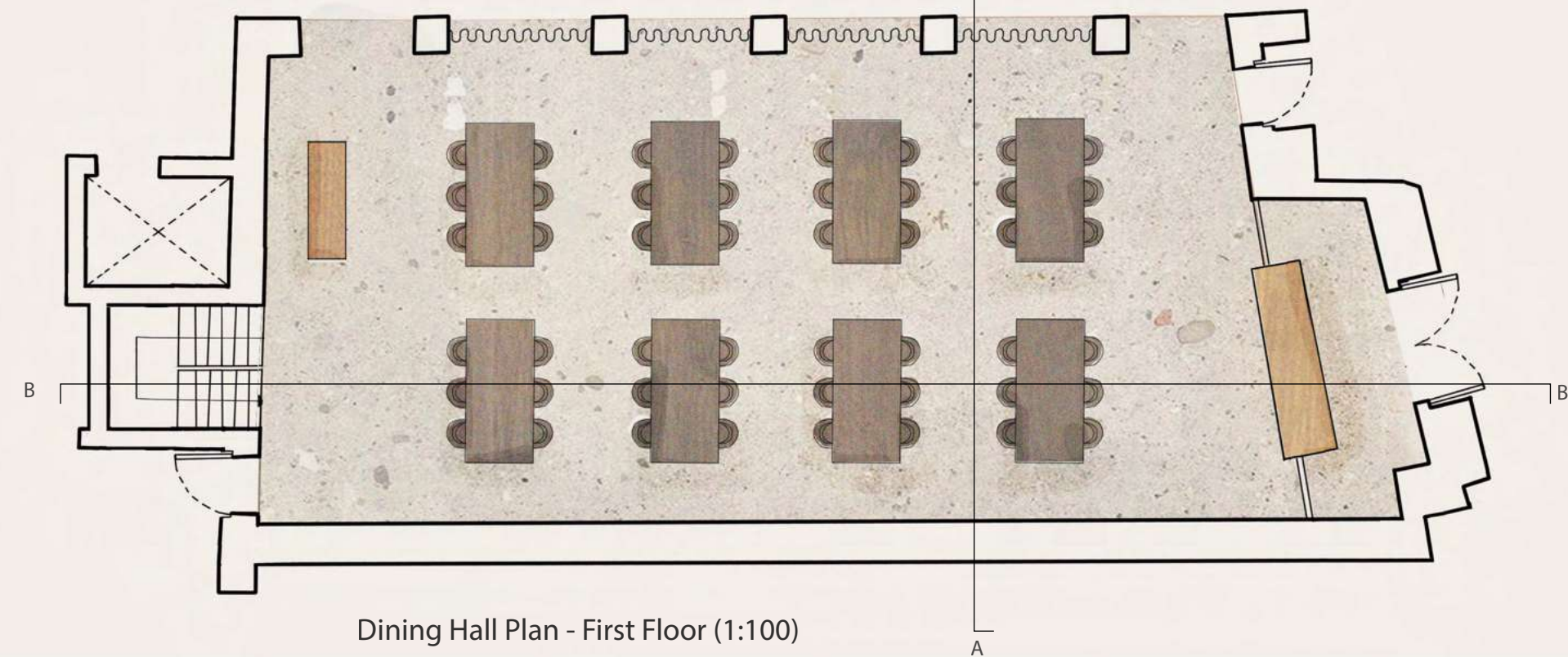
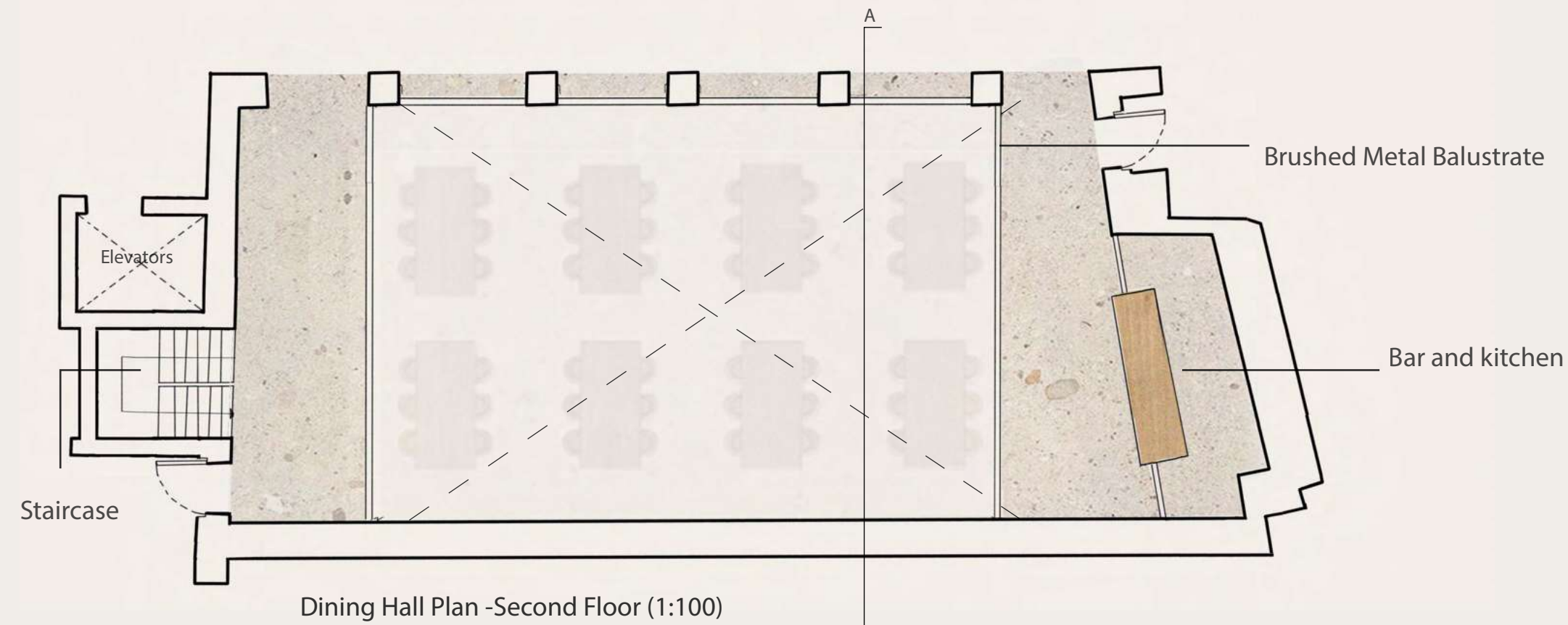
Proposed Library Sections

drawing title

 **tracy esosa**



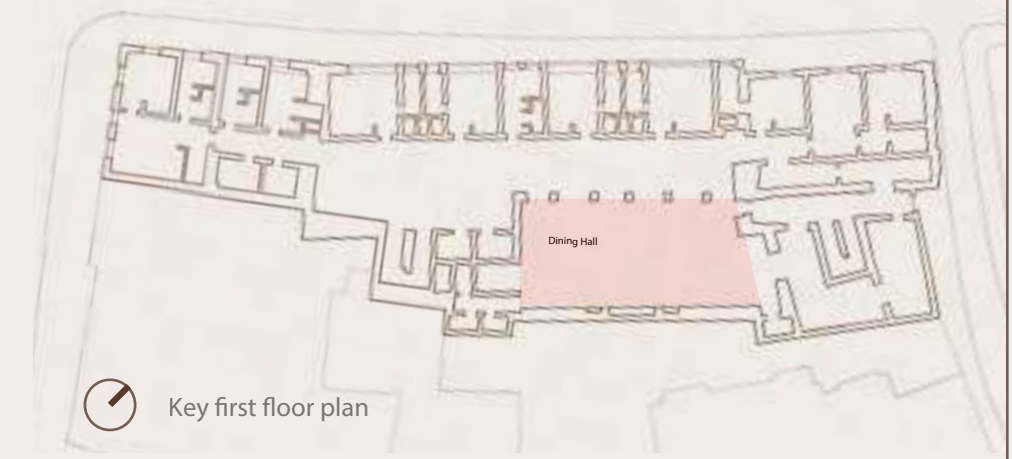
A dedicated space for ready and creative work, the library and coworking area provide a quiet retreat for those seeking solitude or intellectual engagement. Designed with comfortable seating and soft lighting, it offers a balance between focus and relaxation.



Section detail showing double-height space and access and views through corridor



Section detail showing double-height space and void



Vintage Voyager Chandelier



Facil - Black steel ceiling light

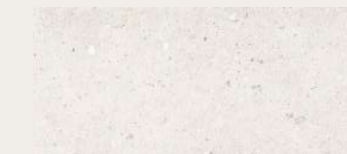


Bespoke Darkwood Reception Desk



Yvette Pencil Pleat Blackout Single Curtain

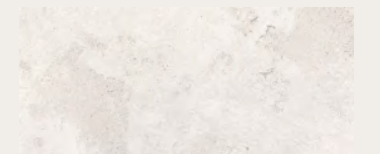
White Terrazzo
Flooring



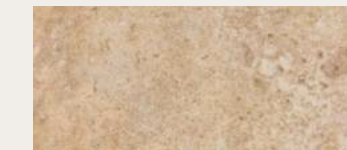
Exposed Existing
Brick Facade



White Stucco
Wall Finish



Brown Stucco
Wall Finish



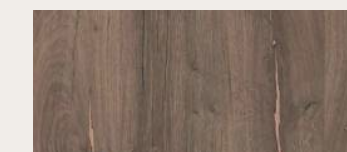
Red Oak Wood



ECO Laminate
White Oak Ceruse



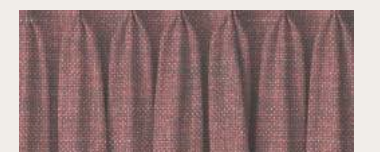
Dark Oak Wood



Flaviker Rebel Bronze



Crimsom Pleat
Blackout Curtain



Proposed Dining Hall Plan - First Floor

drawing title

1:100 @ A2

scale

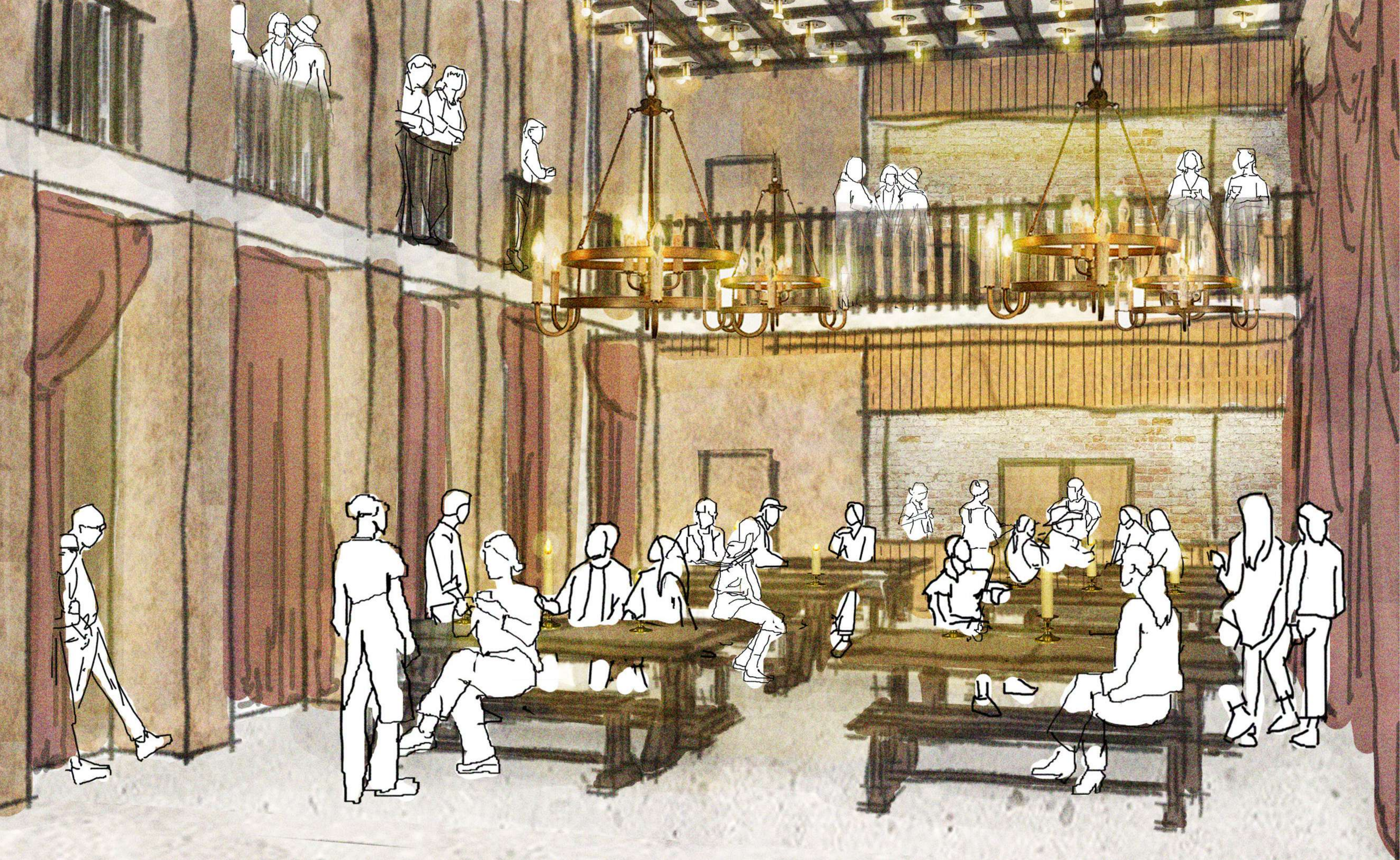
Sojourn

project

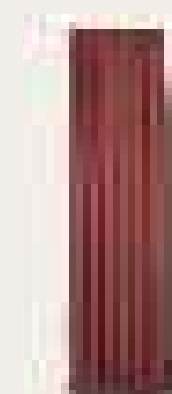
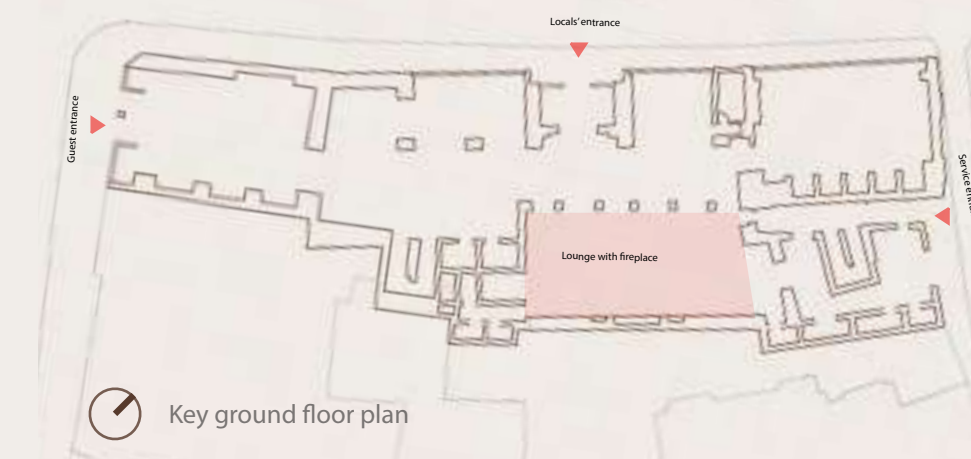
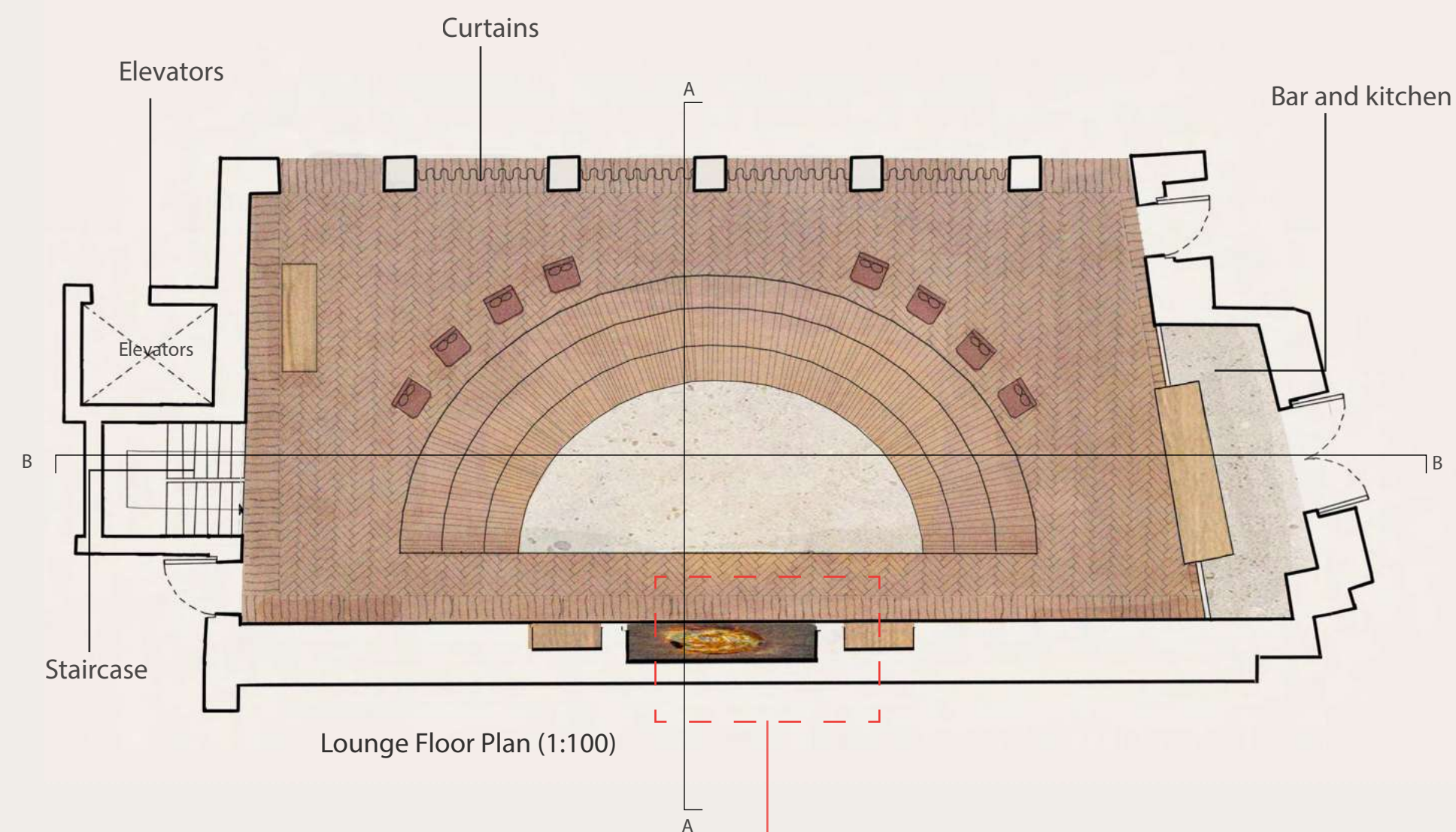
Proposed Dining Hall Plan -Second Floor

drawing title

tracy esosa



The shared meal is a communal experience where the characters meet with strangers and these encounters can be busy and clamorous or intimate and serene. This space is designed to allow for connections between guests, fellow travellers and local visitors.



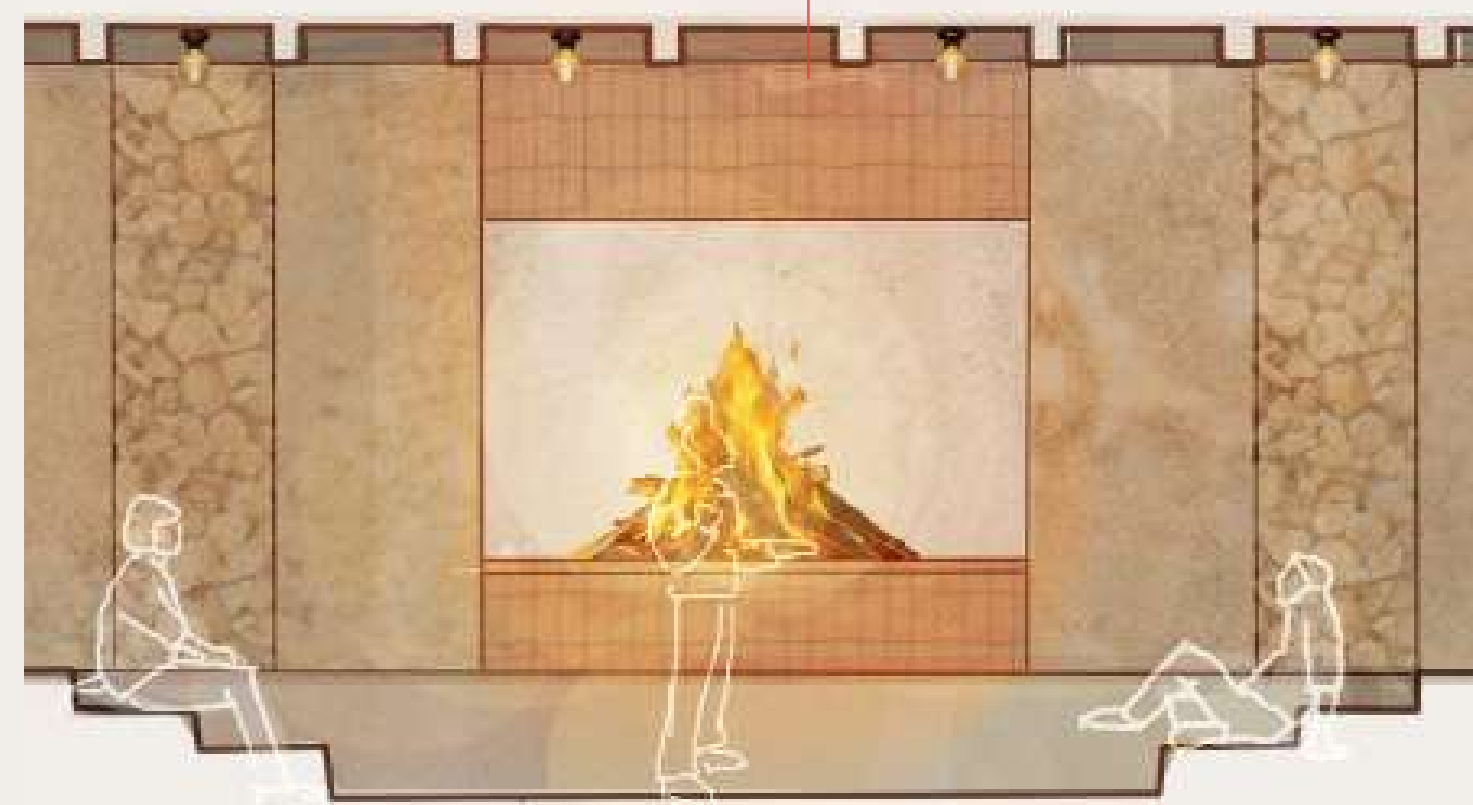
Yvette Pencil Pleat Blackout Single Curtain



Round Pintuck Floor Pillow



Facil - Black steel ceiling light



Fireplace Detail



Fig.9 : B Gardens Complex, 3andwich Design, He Wei Studio, Dabie Mountains, China, 2017

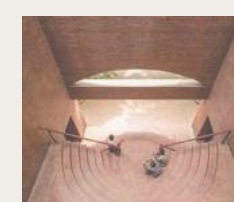


Fig.10 : Community centre project

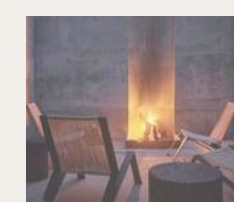


Fig.11 : Fireplace visualisation

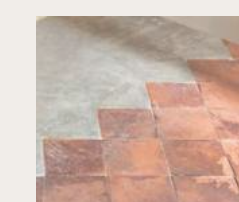
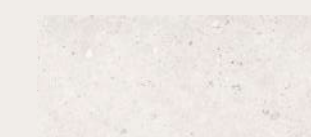


Fig.12 : Flooring detail

White Terrazzo Flooring



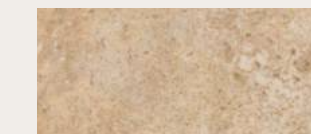
Exposed Existing Brick Facade



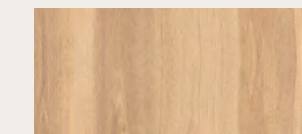
White Stucco Wall Finish



Brown Stucco Wall Finish



Red Oak Wood



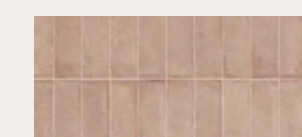
Dark Oak Wood



Herringbone Terracotta Tiles



Amuri Matt 53x300 Cotto Terracotta



Red Chenille Textured Upholstery Fabric



Proposed Lounge Floor Plan
drawing title

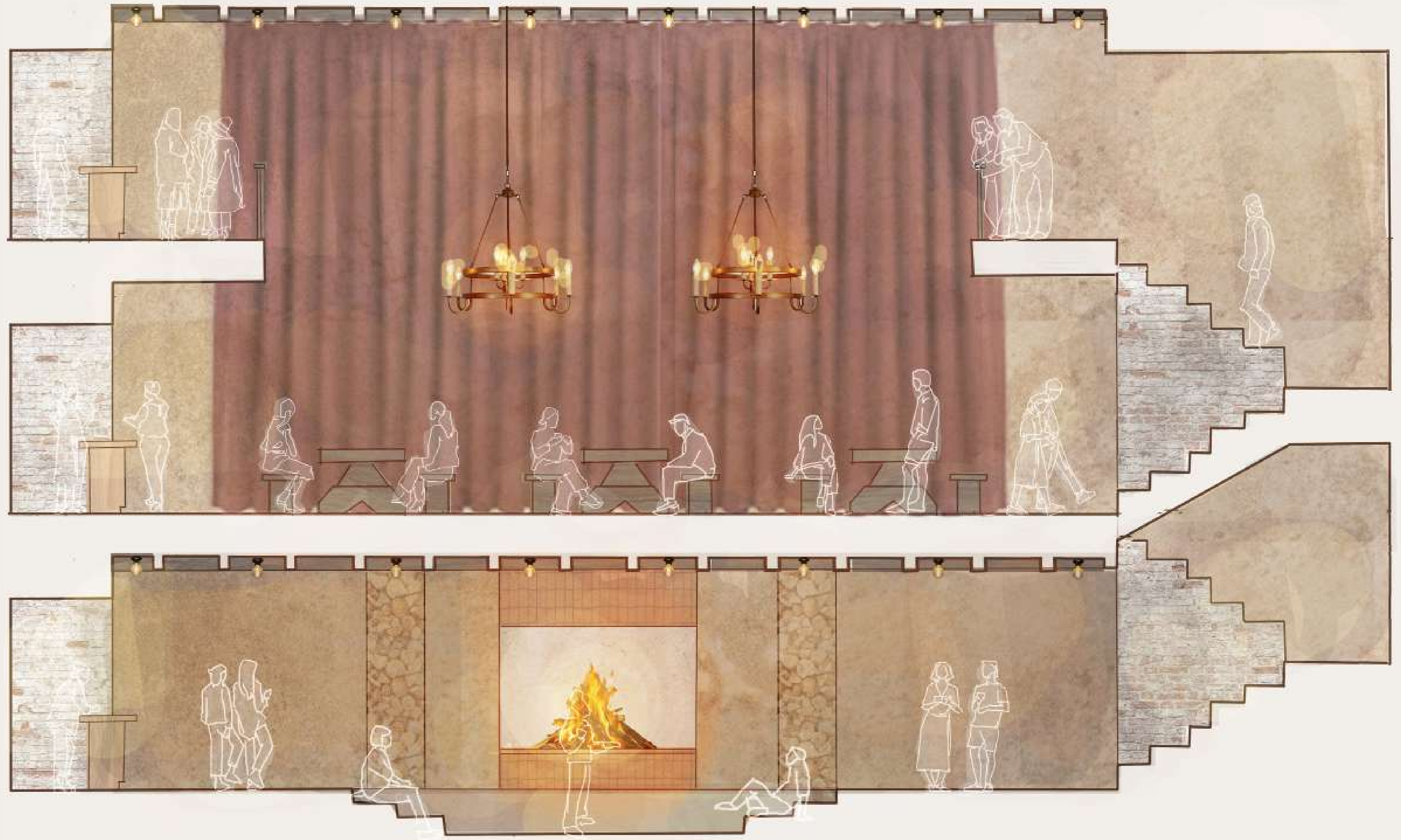
1:100 @ A2
scale

Sojourn
project

tracy esosa



The lounge, centered around a grand fireplace, serves as a sanctuary for rest and conversation. Inspired by traditional inns, it encourages guests and locals to gather, share stories, and experience the warmth of hospitality in an intimate setting.

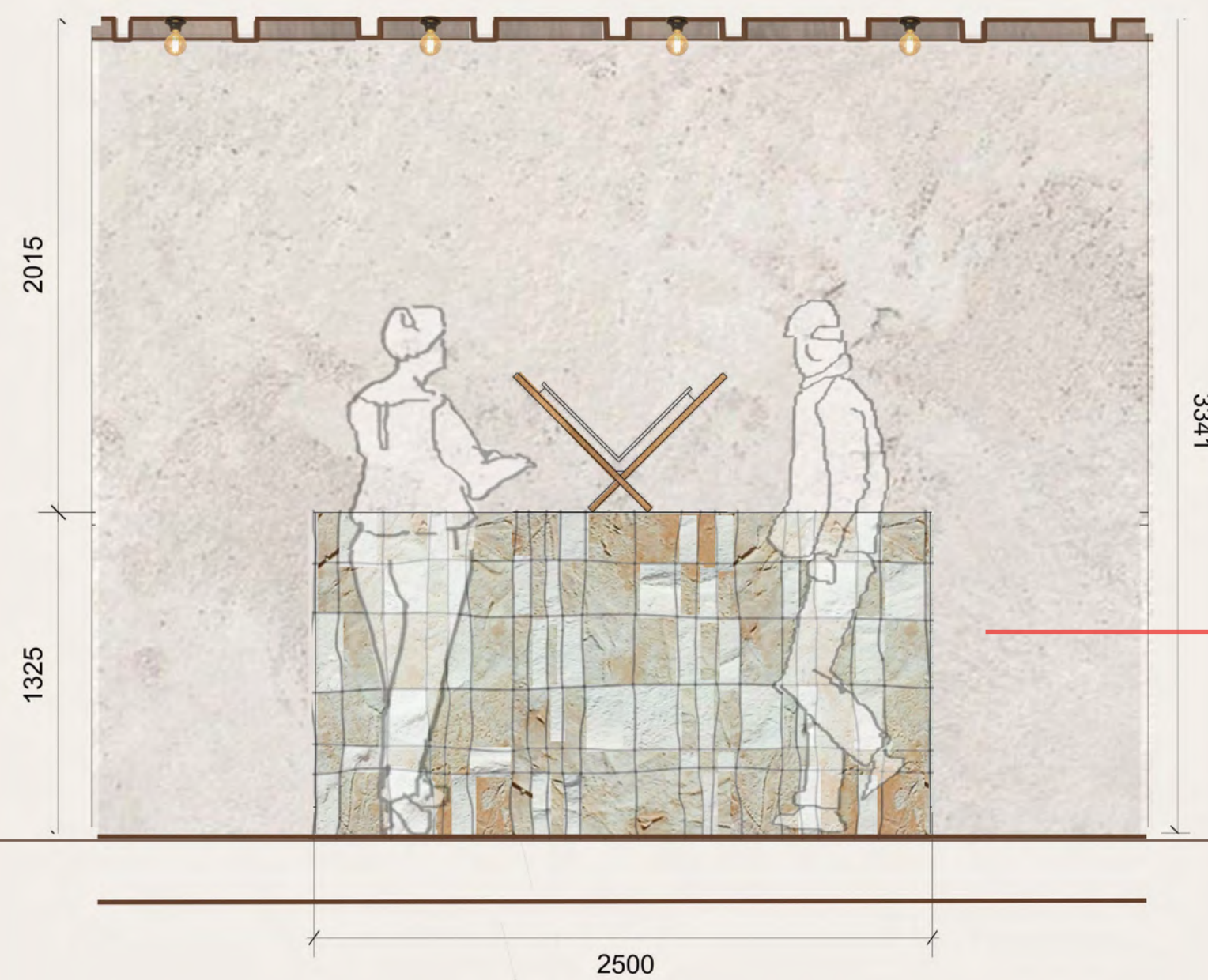
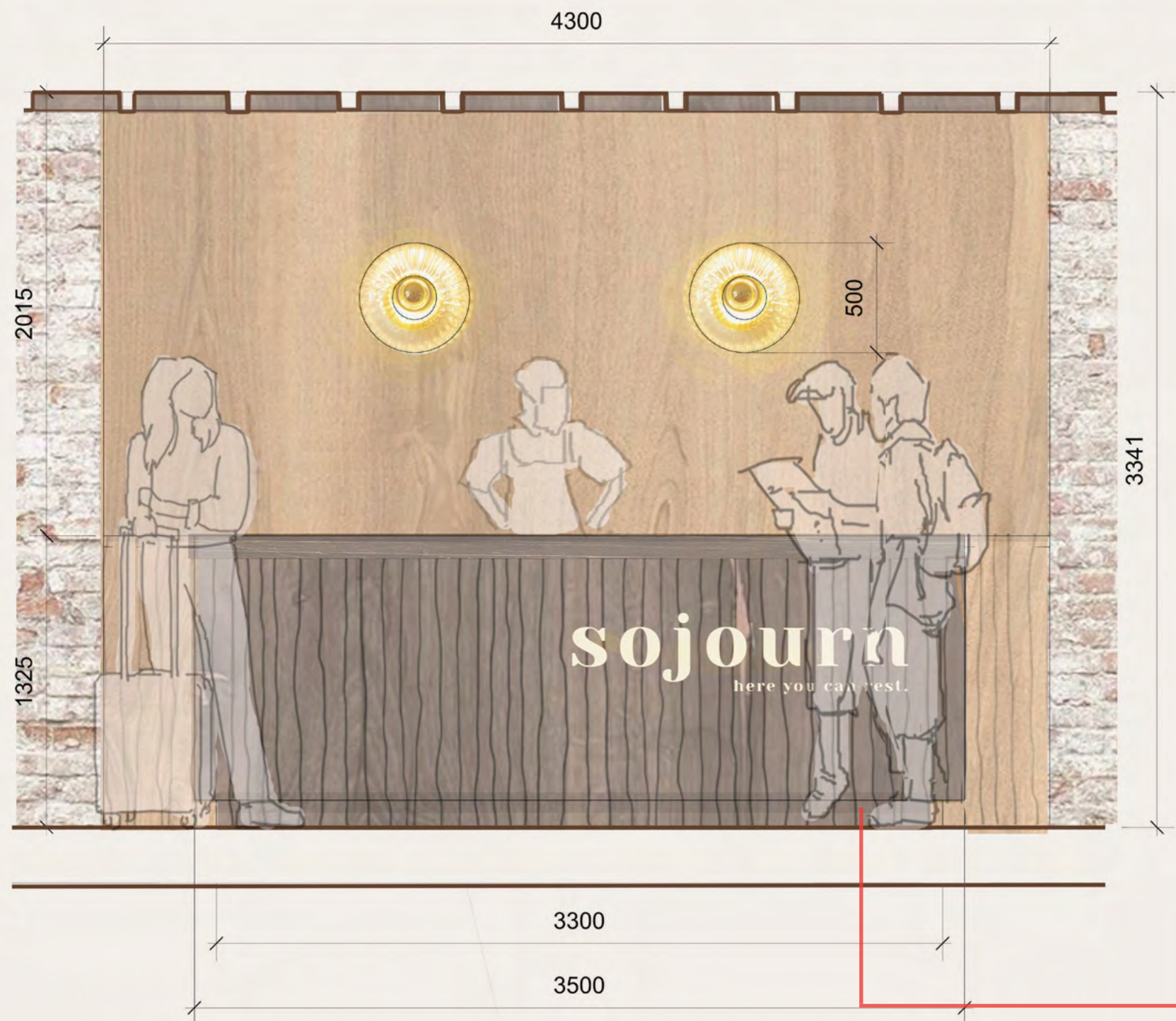


Section BB through lounge and dining hall
drawing title

1:50 @ A2
scale

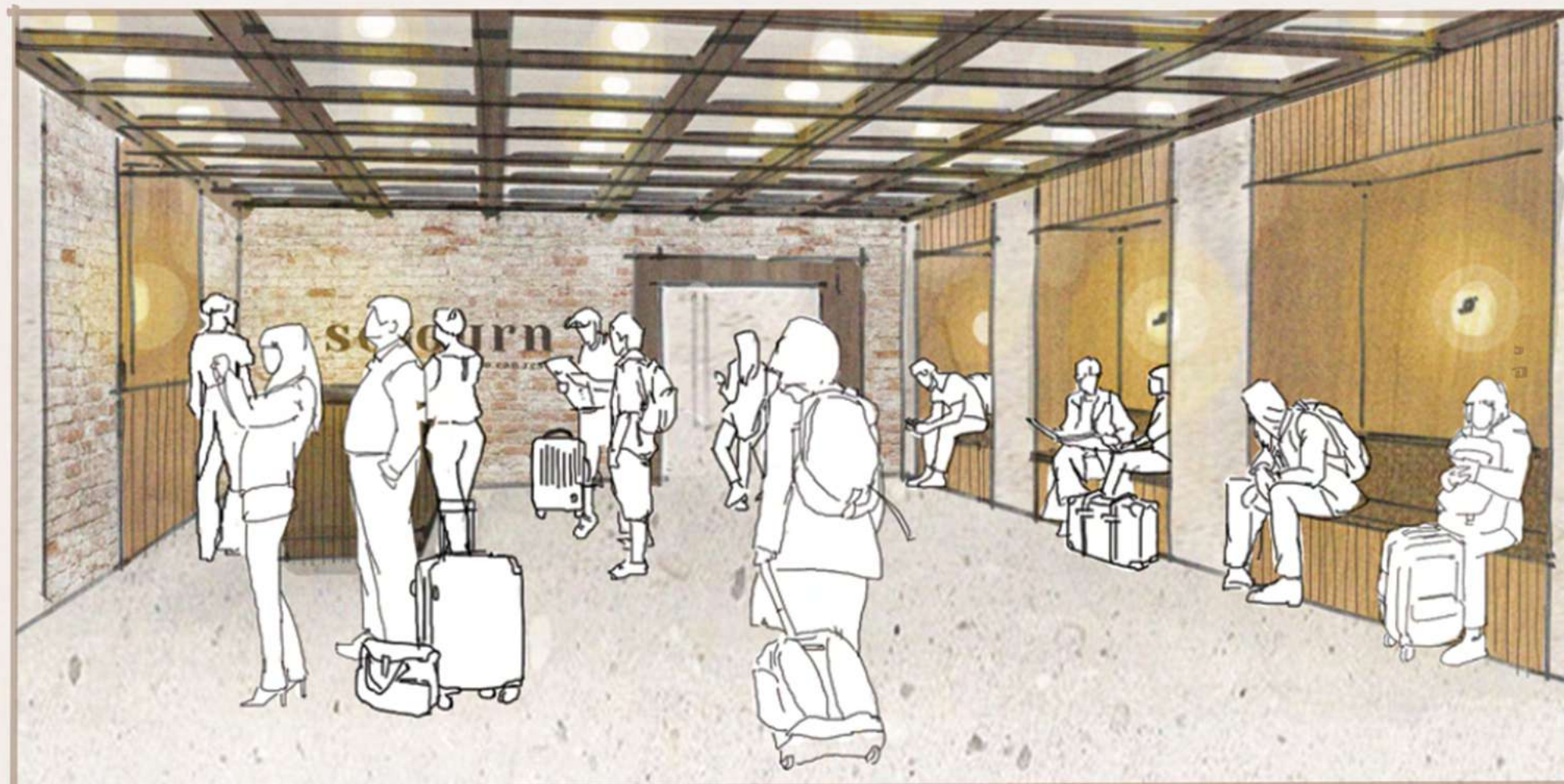
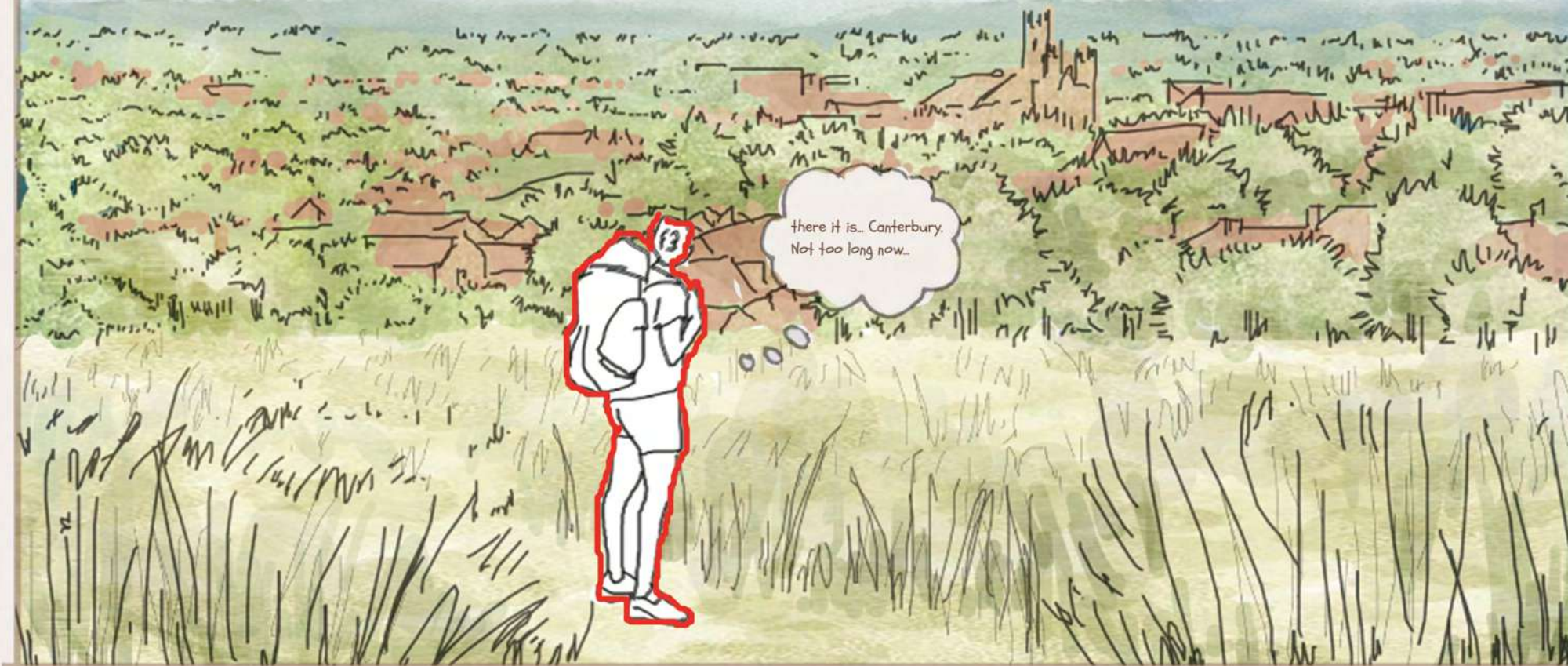
Sojourn
project

tracy esosa

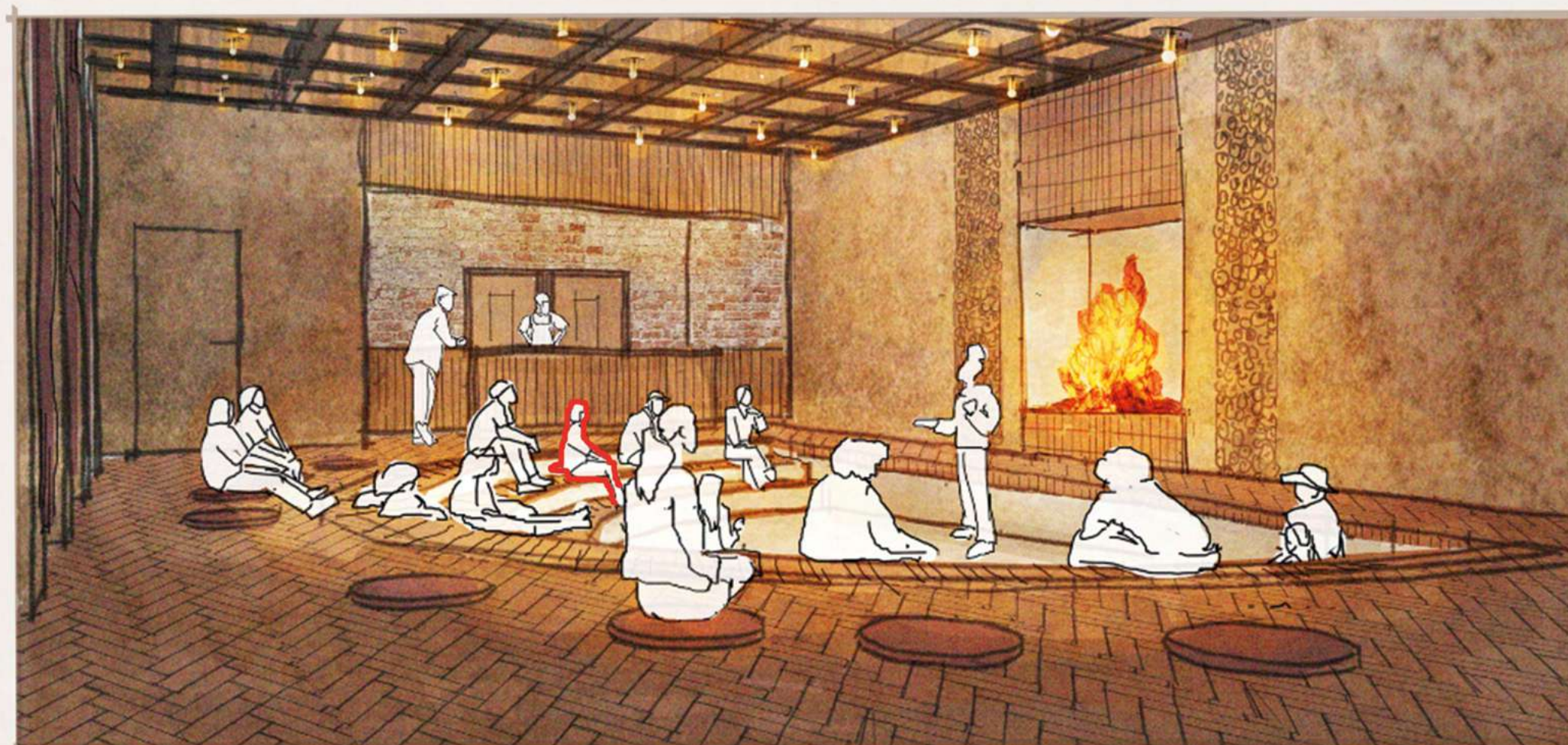
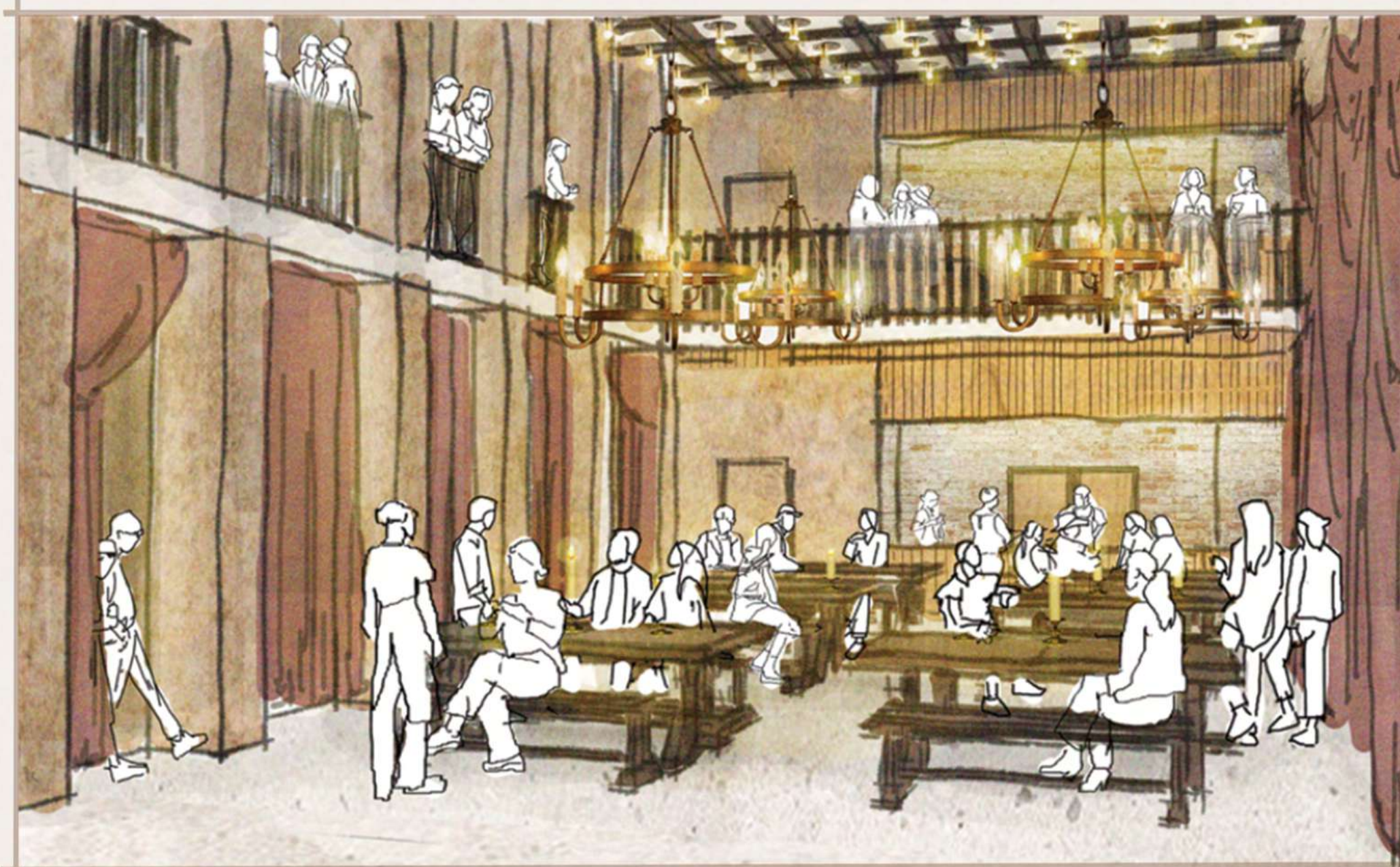
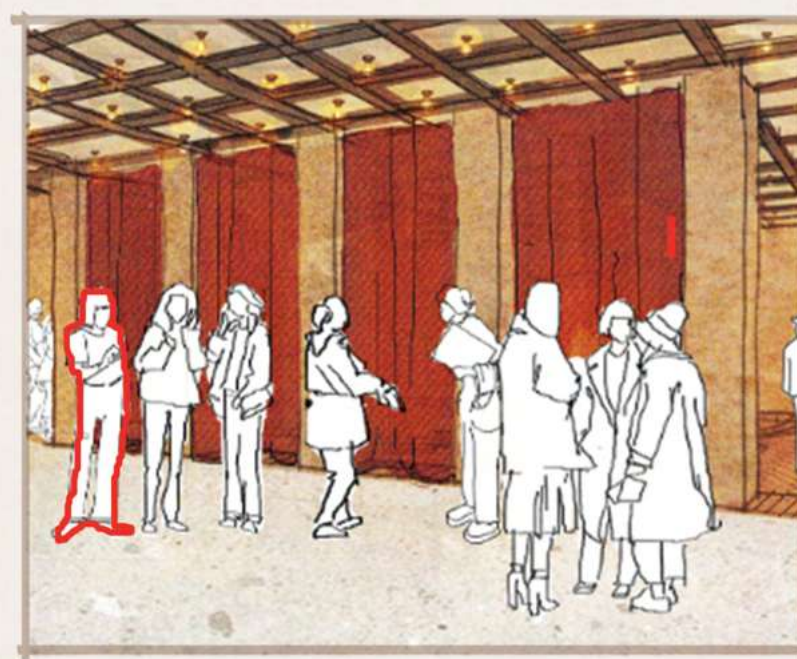
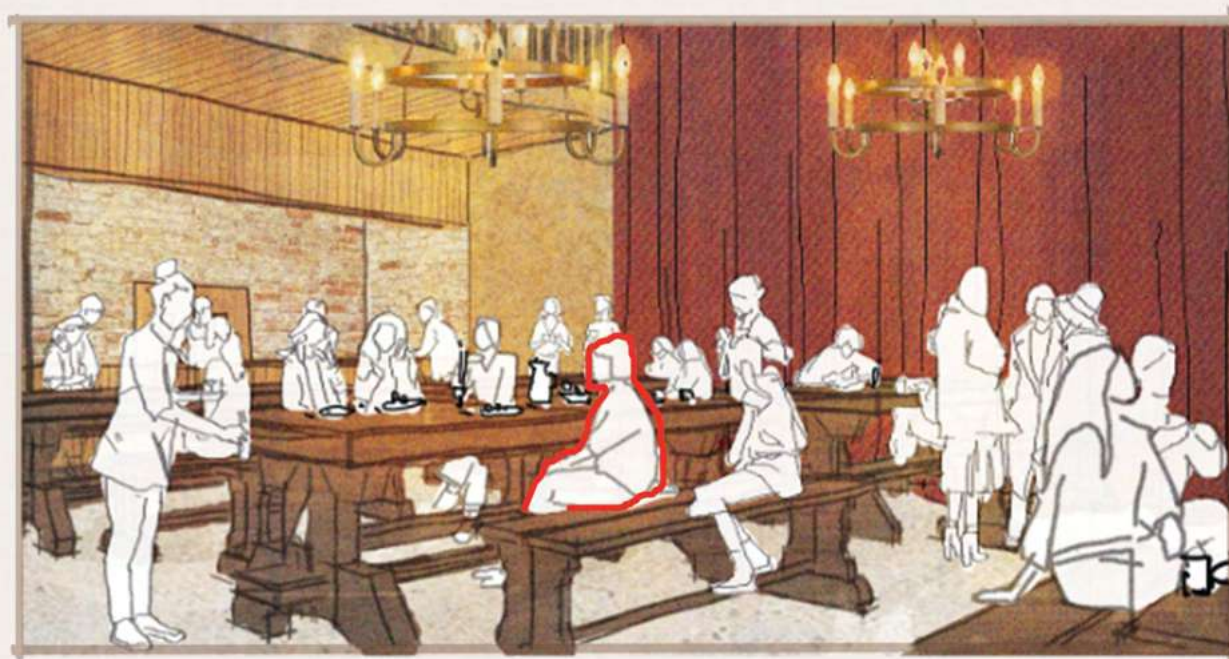
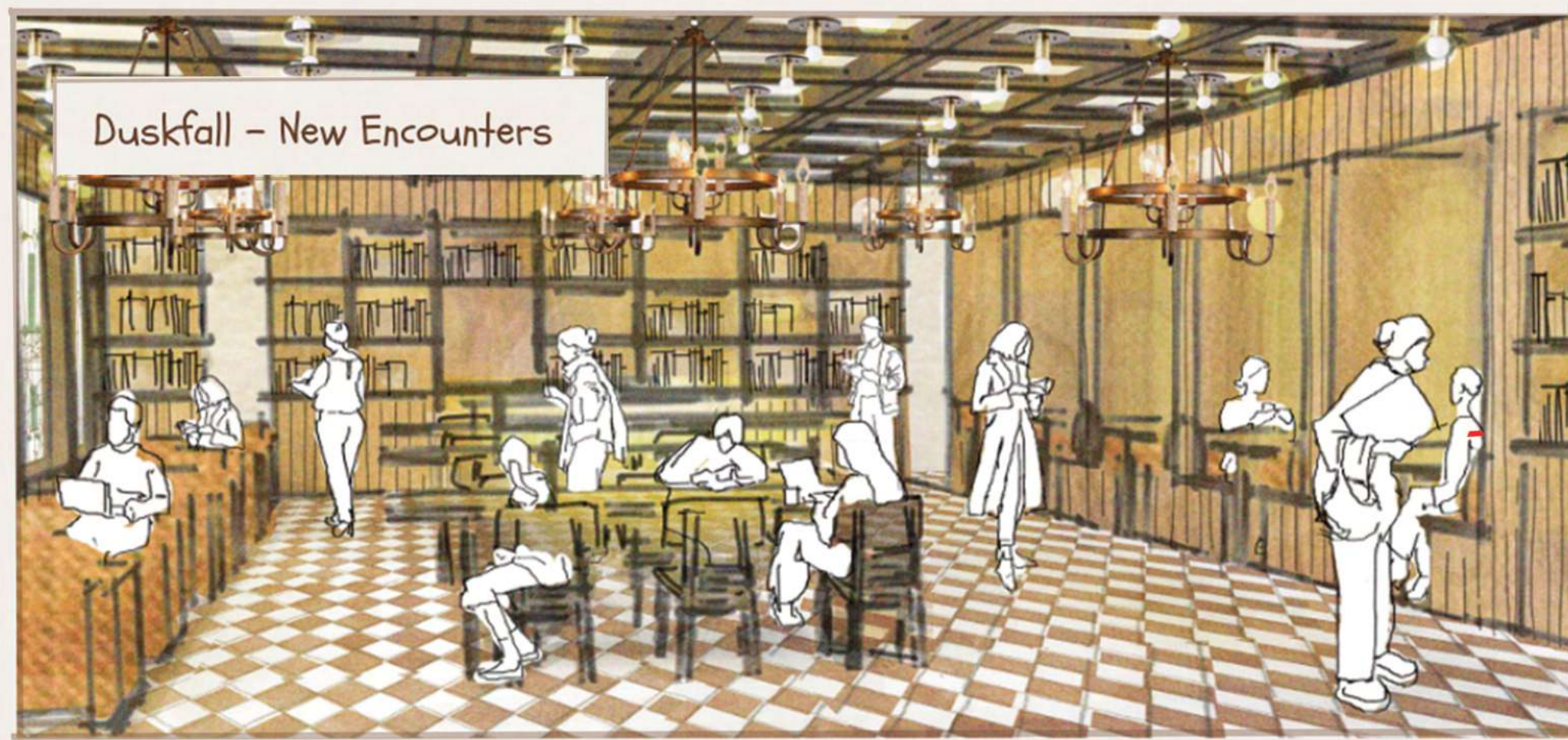


Key ground floor plan showing the guests and locals entrance

Arrival - Rest in Sight

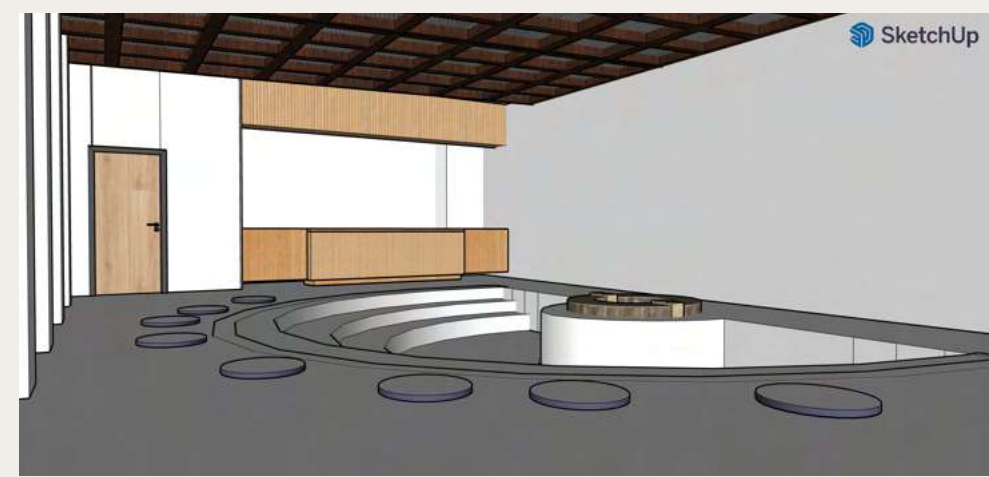
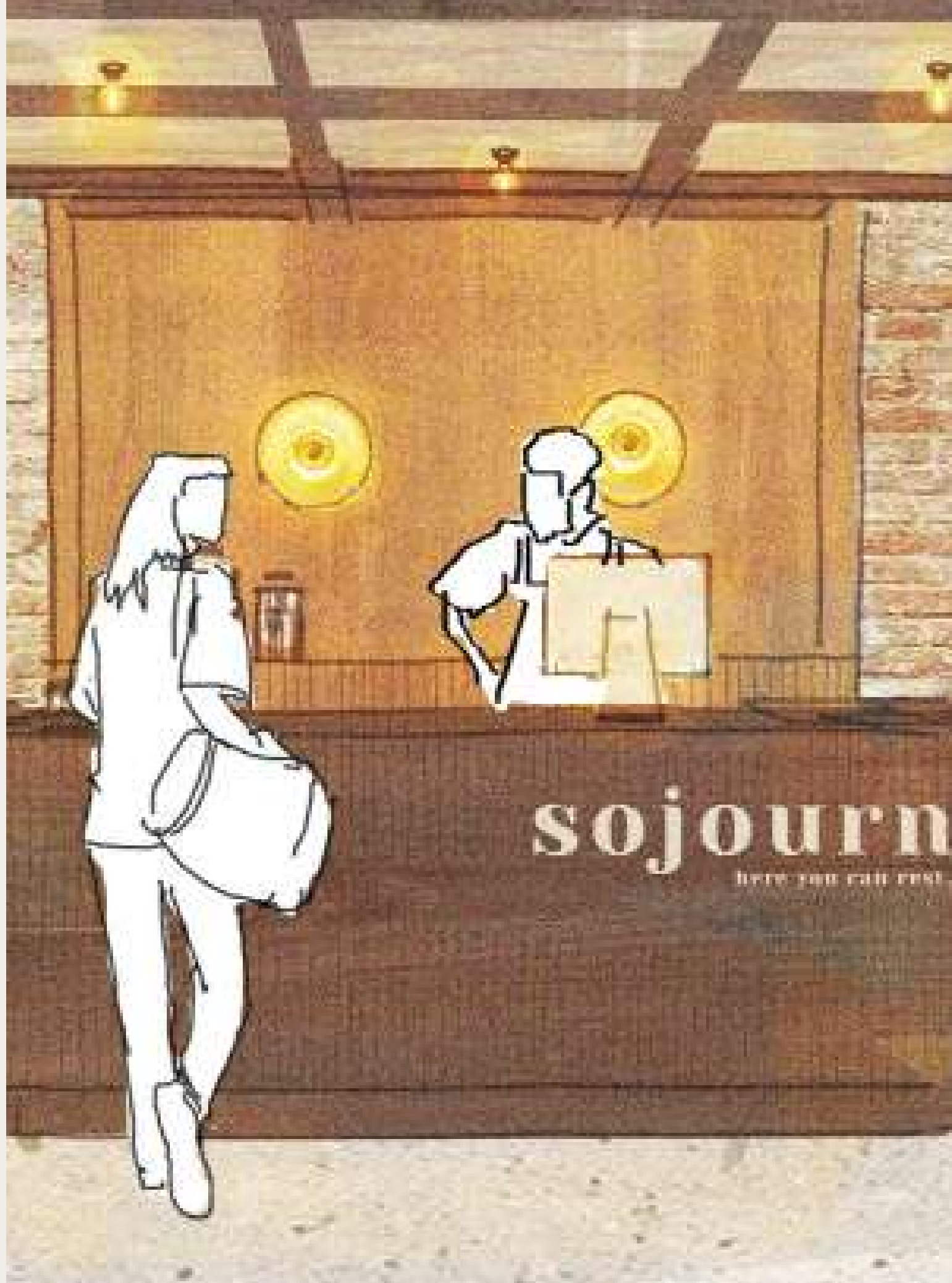


The traveller arrives in Canterbury on foot and follows the towering cathedral into the town. Once at the hotel, she waited her turn, watching fellow travellers move with the same fatigue. In her room at last, she sat by the window, gazing out over the street below, letting the stillness settle in.

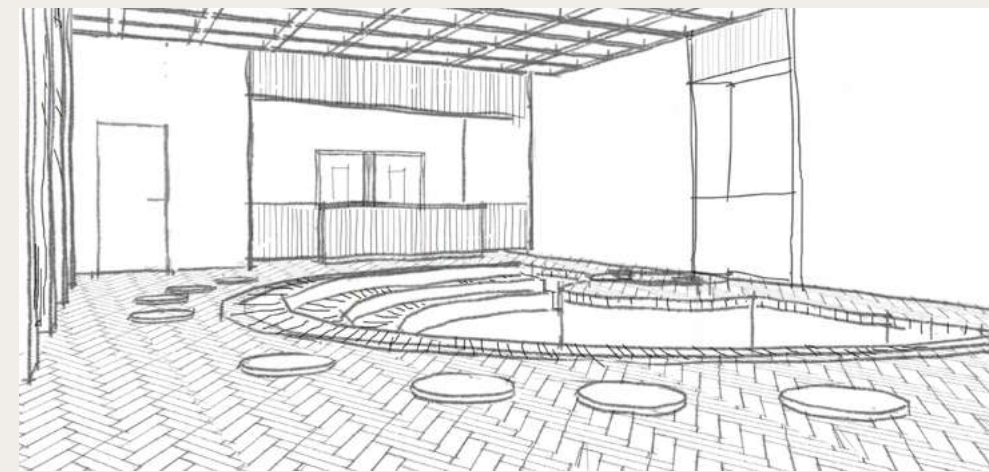


As the day darkened, strangers became companions over a shared meal, visitors and locals bonded over stories and tales by the fire. The words and the experience lingered in the mind of the travellers as, with the poems in front of her, she reflected on her journey so far and on the road ahead.





1. Export of rough SketchUp 3D Model



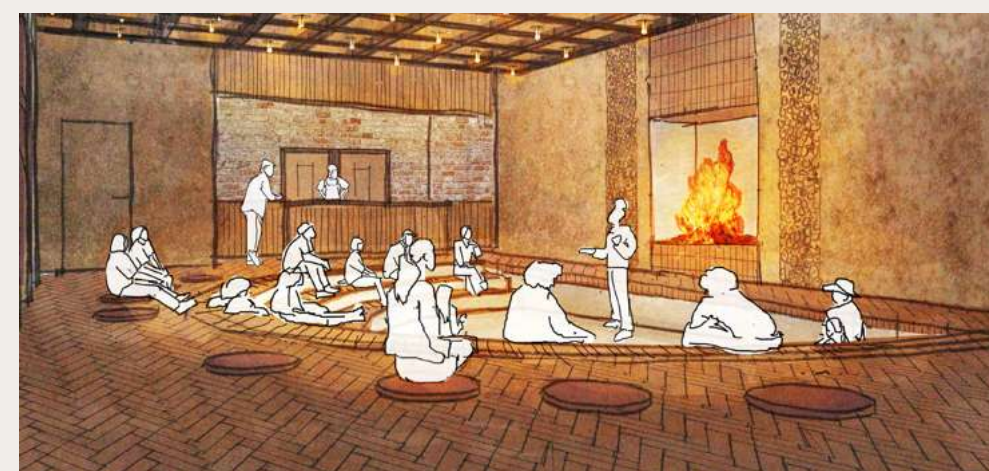
2. Scan of hand drawing uploaded on Photoshop. Textured surfaces added textures as separate layers



3. Initial drawing changed, each material added on a separate layer using mask layers and lowering opacity to 70%



4. Effects added to achieve the desired atmosphere using separate layers eg. SHADOWS, WARMER, HIGHLIGHT etc.



5. Appropriate figures sourced, traces and filled in using separate layers and layer masks

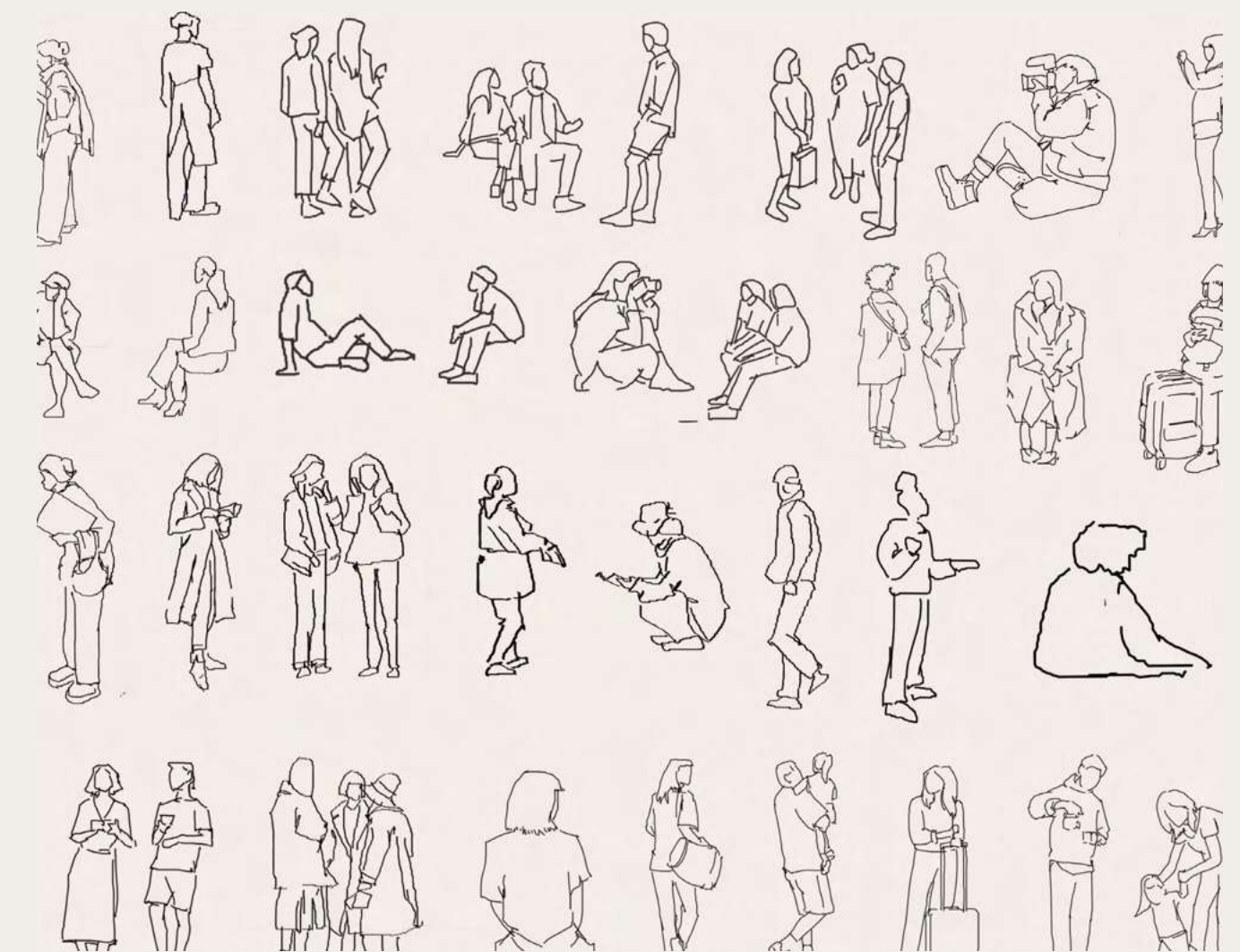


Fig. 25: Hand drawn figure library I have collected and compiled over the course of this academic year



Fig. 26: JPG of furniture library compiled for the project

visual storytelling - the process

My visualisation approach is grounded in the mastery of drawing techniques, digital illustration, and Photoshop, combined with methods such as hand drawing and scanning to create bespoke, narrative-driven imagery. Rather than building models, I focus on constructing carefully curated drawings where every element—from materials and furniture to lighting and atmosphere—is intentionally selected to support the story I want to tell.

This process is both intricate and deeply involved, requiring the layering of effects in Photoshop, the sourcing and editing of contextual figures, and the thoughtful composition of space and detail. It is a time-intensive practice that demands precision, patience, and creativity, often taking long hours and months to develop. My goal has been to use this project as a platform to refine a distinct visual language—one that leverages my artistic abilities to communicate design ideas in a compelling and memorable way, and to set myself apart in my future design career.



Fig. 22: Screenshot of my library folders containing figures, materials and textures

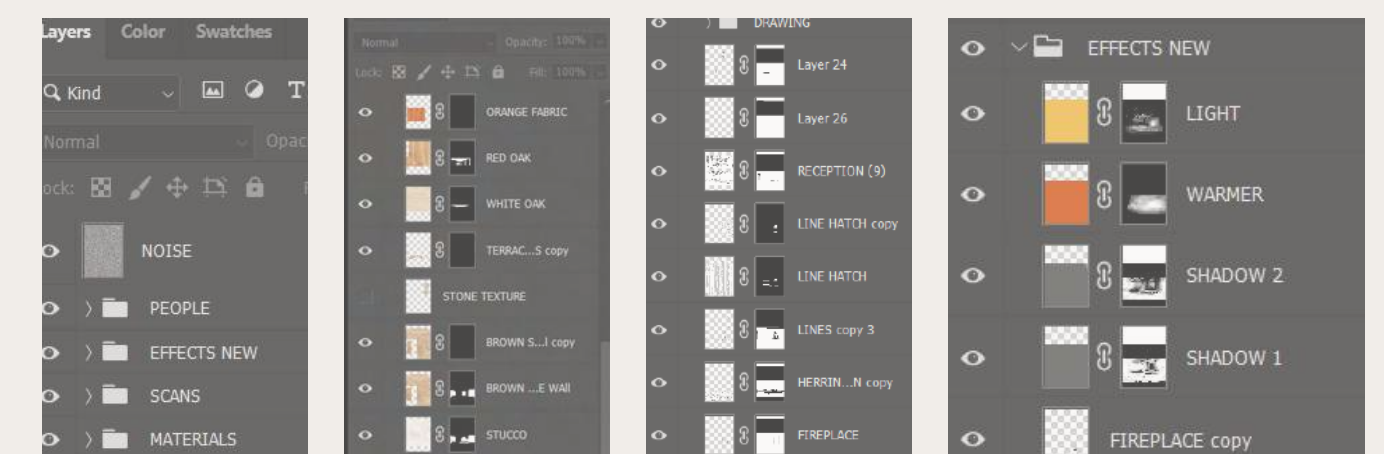


Fig. 22: Screenshot of my Photoshop layers organised in separate and labelled groups

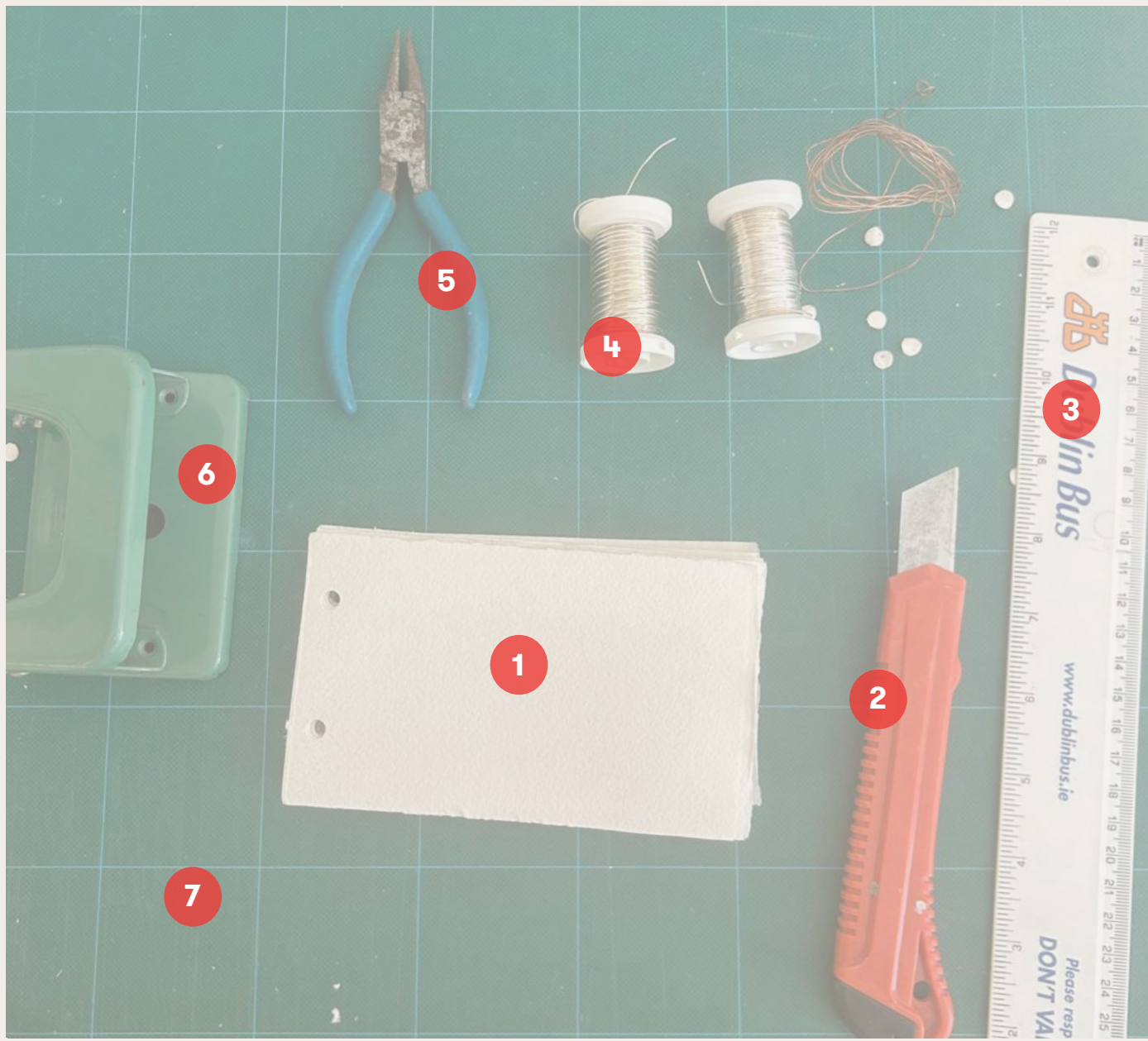
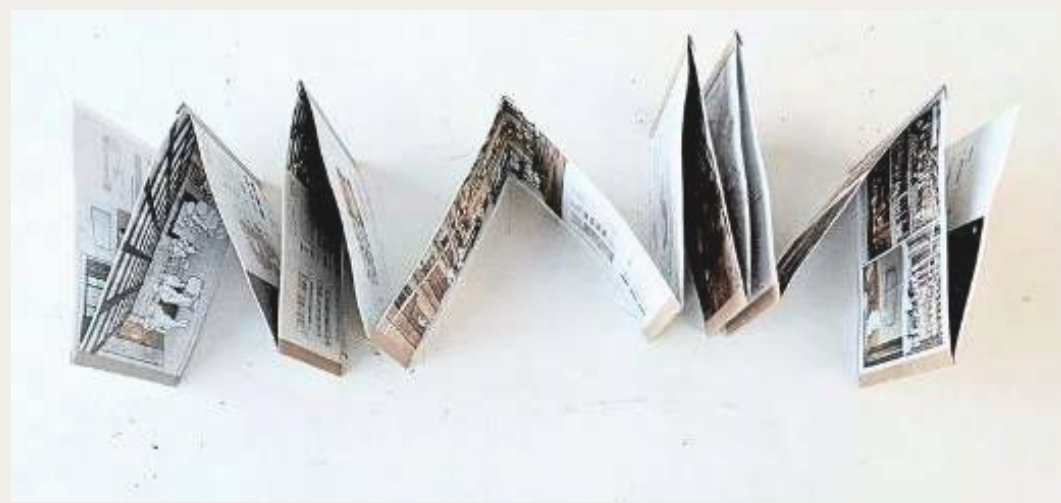
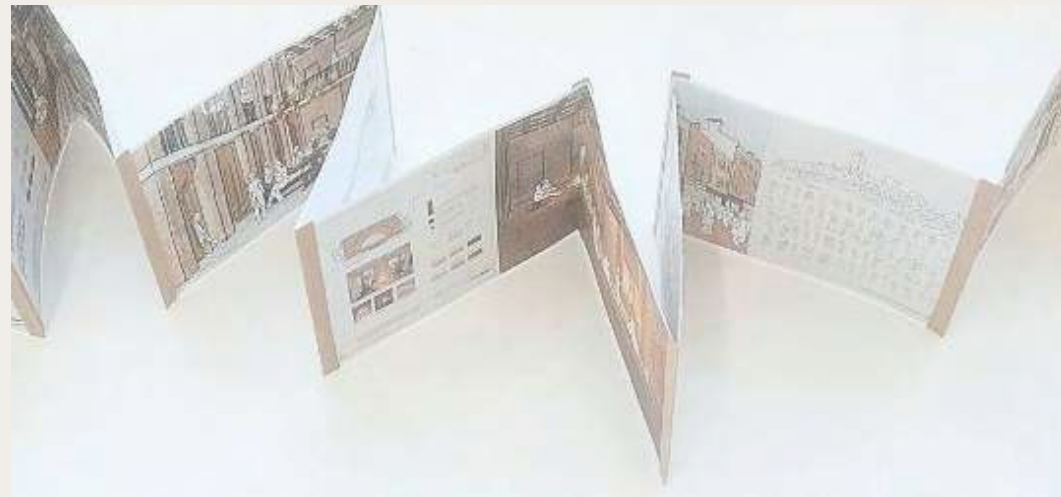


Fig. 22: Photograph of working table while working on prototype

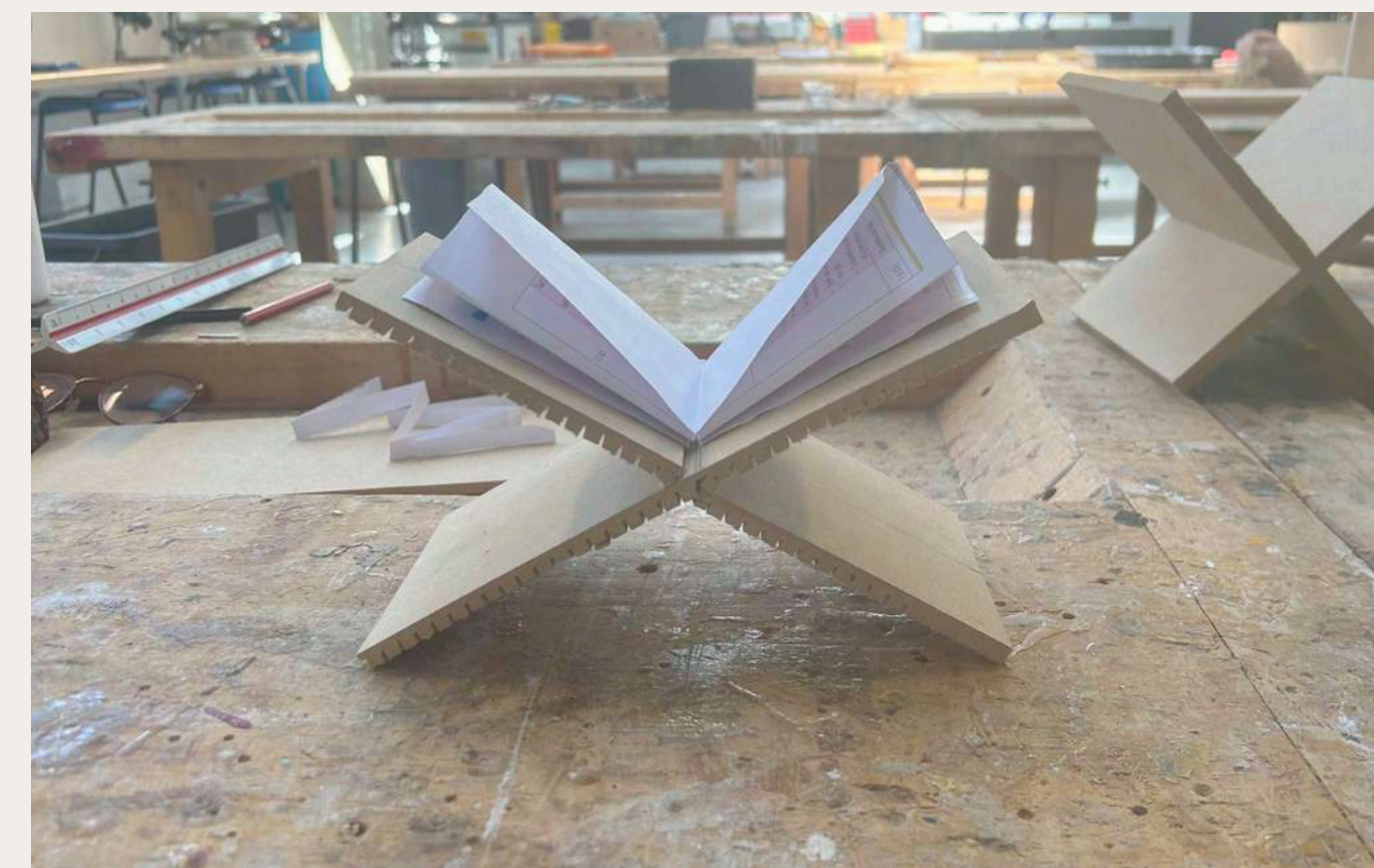
1. 150 mg paper, 10.5 x 14.8 cm
2. Cutter
3. 30 cm ruler
4. Thin silver wire
5. Wire plier
6. Hole puncher
7. Cutting mat



This is a published zine by currently archived in the UCA Canterbury library. I used it as inspiration for my project. I experimented with handmade zines to explore storytelling in a more tactile format. I used cutting, folding, and layering paper to create a physical narrative to be held and experienced.

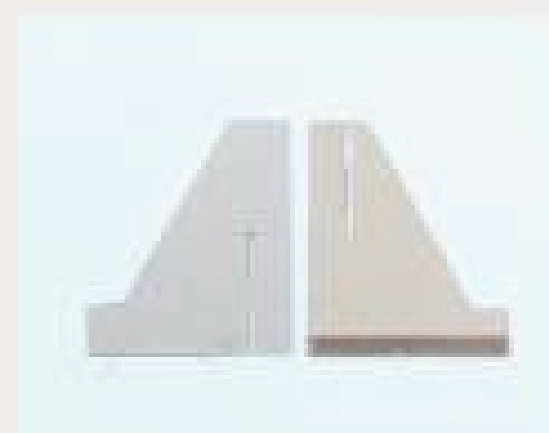
These small publications became a way to translate the themes of my boutique hotel—temporality, journey, and connection—into a tangible, sensory object, stepping away from the screen and engage with materials.

I designed, printed, and hand-crafted a double-sided zine to translate my design project into a tactile, narrative-driven experience.

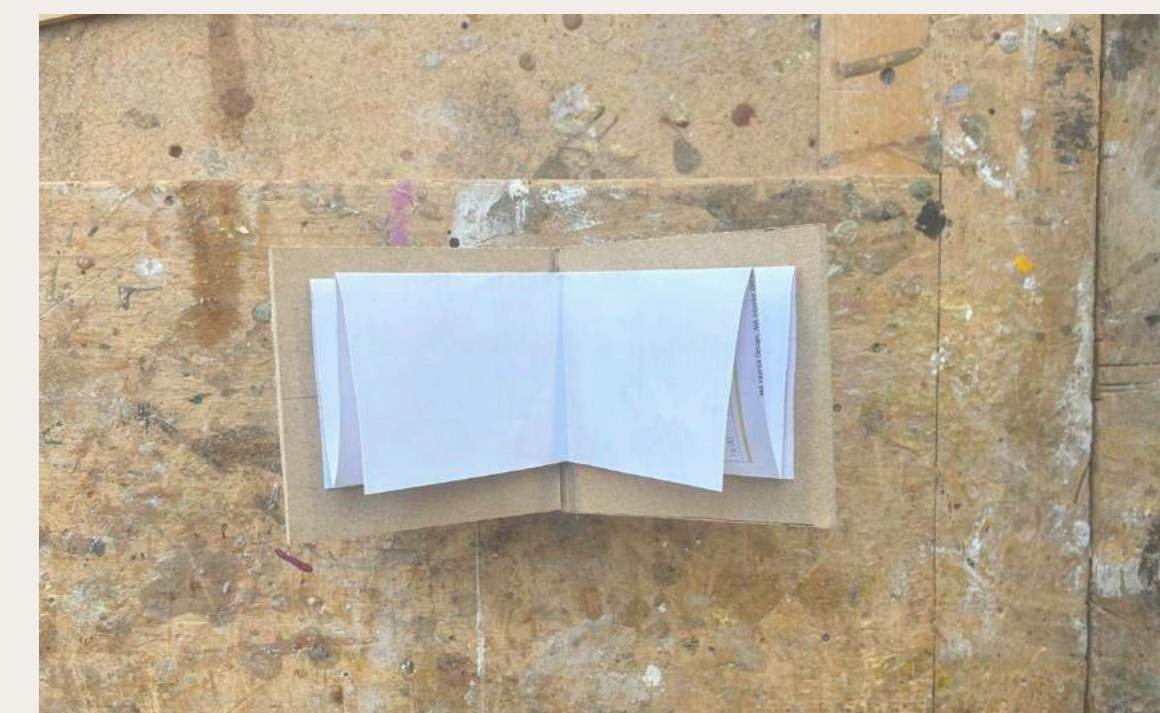
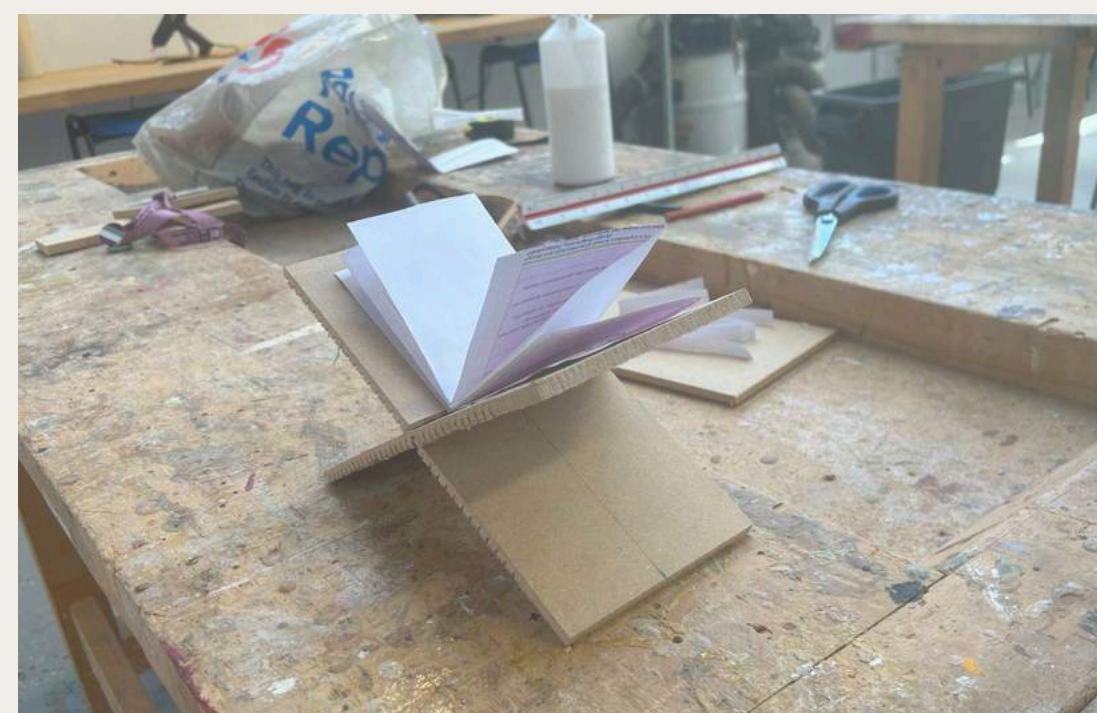


1. Wood sourcing and testing - semester 3

2. A6 wood prototype testing using slotting technique - semester 3



3. not-to-scale cardboard maquettes testing designs and slotting techniques - semester 2



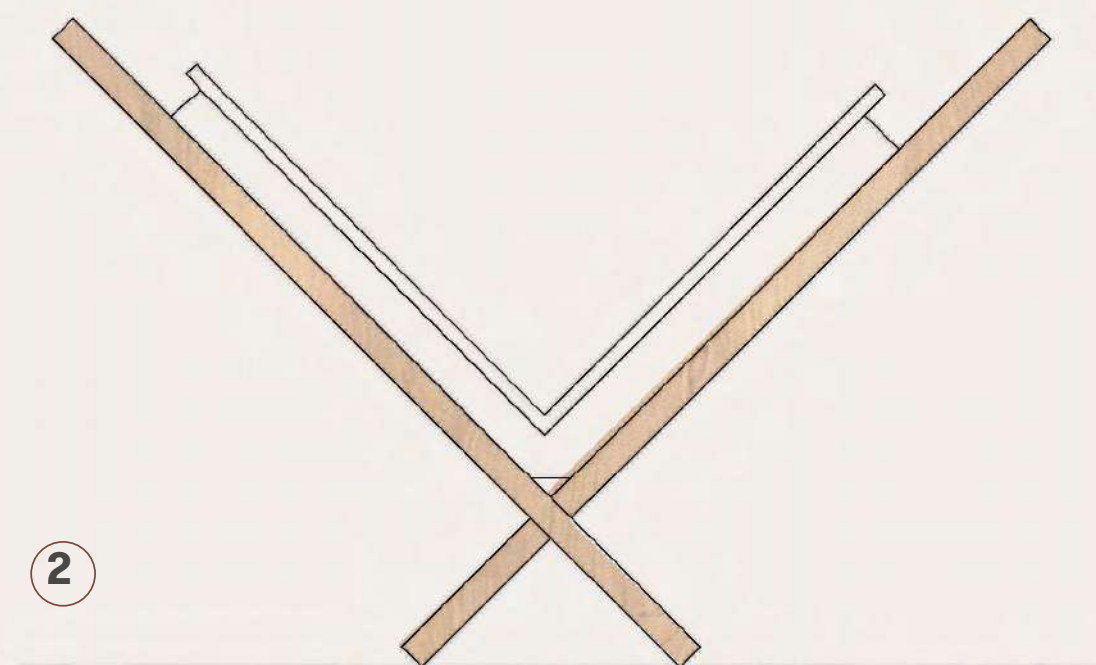
4. A6 wood prototype testing using slotting technique - semester 3

5. A6 wood prototype testing using slotting technique - semester 3

bookstand fabrication - the process

As part of my exploration into the physical expression of narrative, I experimented with fabricating a bookstand inspired by the journey of the pilgrim. I began by testing slotting techniques with cardboard, refining the geometry before moving to wood. With guidance from workshop technicians, I learned how to cut and angle each piece precisely to achieve a stable, functional form.

Using tools such as hand saws, band saws, and chisels, I translated my design from sketch to prototype. This spread documents the full process—initial sketches, material tests, technical calculations, and photographs of each stage—showing how hands-on making became a key method of design thinking in my project.



Wood Bookstand

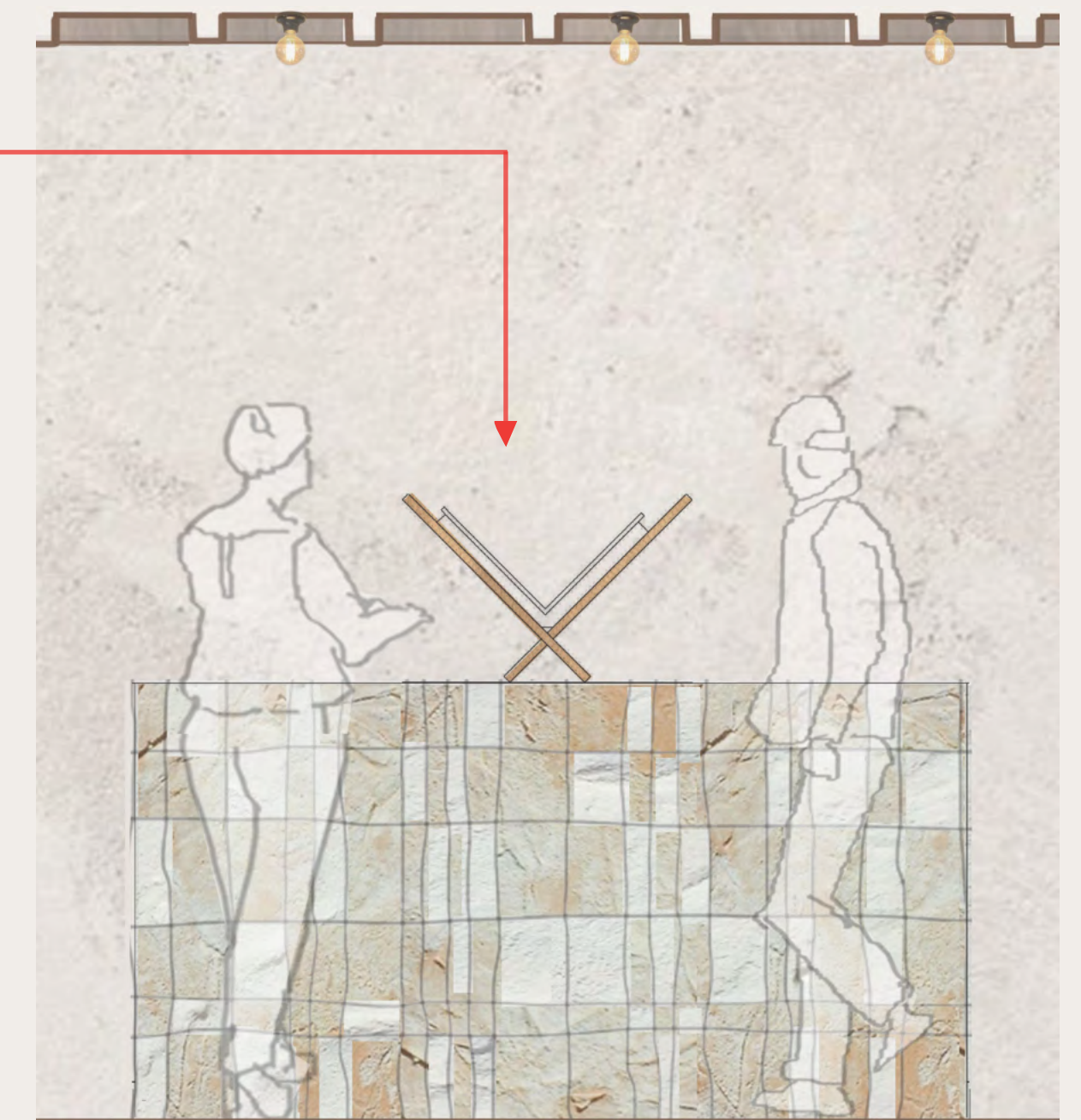
Scale: 1:5

Drawing 1: Plan view

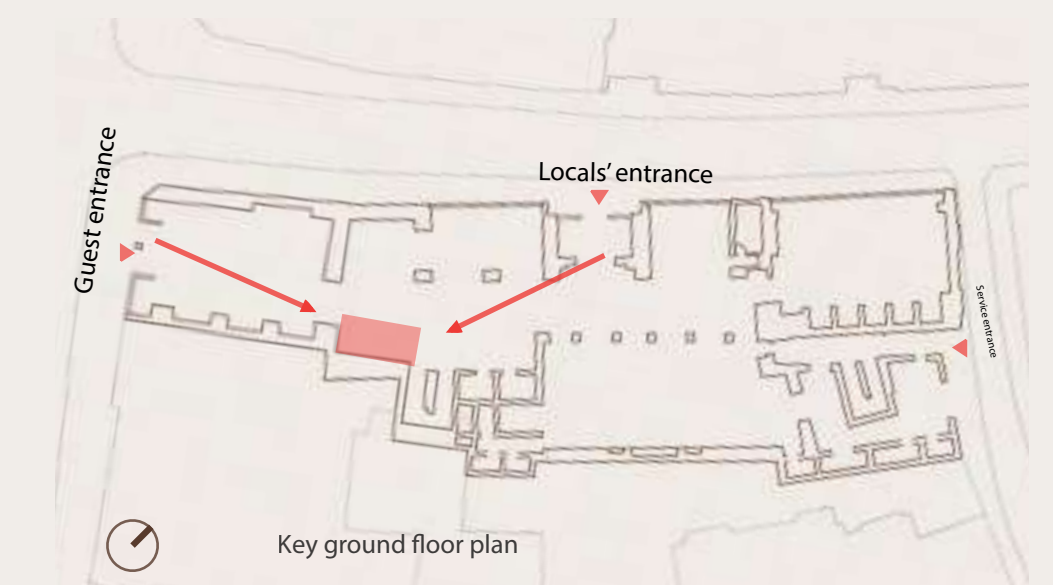
Drawing 2: Front View



In semester 2, I created a set stone tiles and material samples using a combination of wood bases and paper, chalk, and plaster to achieve the stone-like finish. In semester 3, I tested these samples on the the surface of this bespoke table that supports the communal log book in the scheme.



Proposed surface detail using samples made in semester 2





skills and development

The academic environment plays a vital role in fostering the development of diverse skills through a balance of structure and self-direction. It encourages students to take ownership of their learning, explore new methods, and refine their personal voice within design.

Reflecting on this journey reveals not only how much technical and conceptual knowledge has been gained, but also how one has learned to think critically, adapt creatively, and work independently.

This self-driven exploration allows for the integration of experimentation, research, industry engagement, storytelling, and spatial awareness into a cohesive and narrative-driven creative and design practice—one that is now ready to be tested, challenged, and refined within a professional context.

1. EXPERIMENTATION

I explored diverse methods such as collage, handmade stone samples, and concept illustration to develop and communicate design ideas creatively.



1. Experimentation: collage, stone sample making, concept illustration

2. DOCUMENTATION

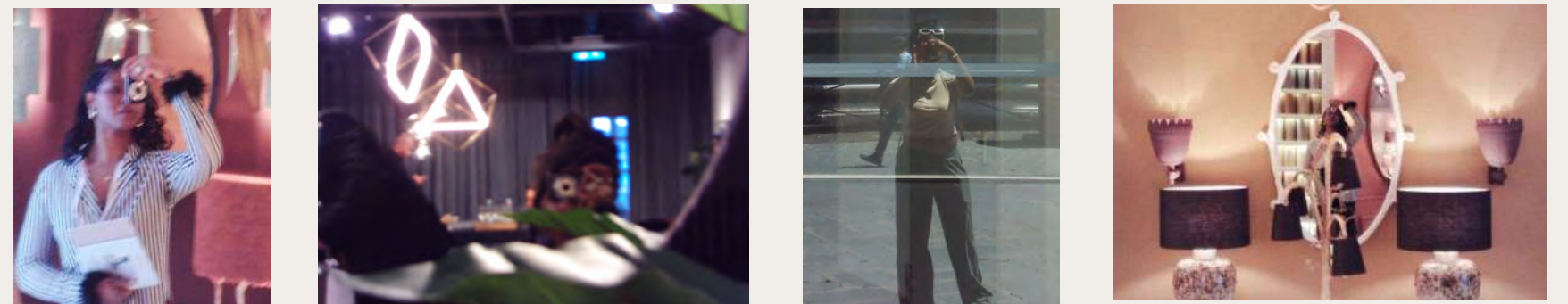
I documented my trips, visits and research through detailed, high-quality photography that captures materiality, atmosphere, and design intent.



2. Documentation: photography of sites, facades and textures

3. INDUSTRY ENGAGEMENT

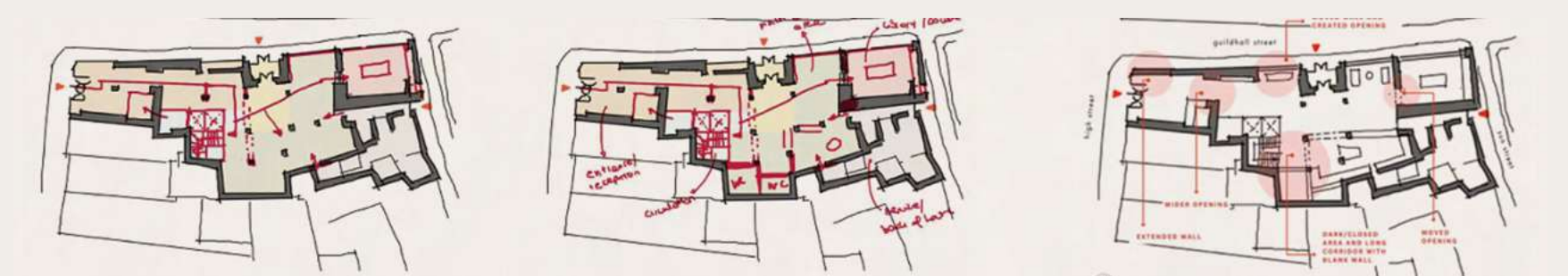
I actively engaged with the design industry by visiting fairs and exhibitions, and speaking directly with professionals to deepen my understanding and stay current with trends.



3. Attendance of fairs, galleries and exhibitions

4. SPATIAL PLANNING

I developed creative spatial solutions through iterative studies, balancing functionality with conceptual and aesthetic considerations.



4. Iterative planar studies

5. ILLUSTRATION & STORYTELLING

I have refined illustration and storytelling into my strongest skills, using them to convey complex design narratives with clarity, emotion, and impact



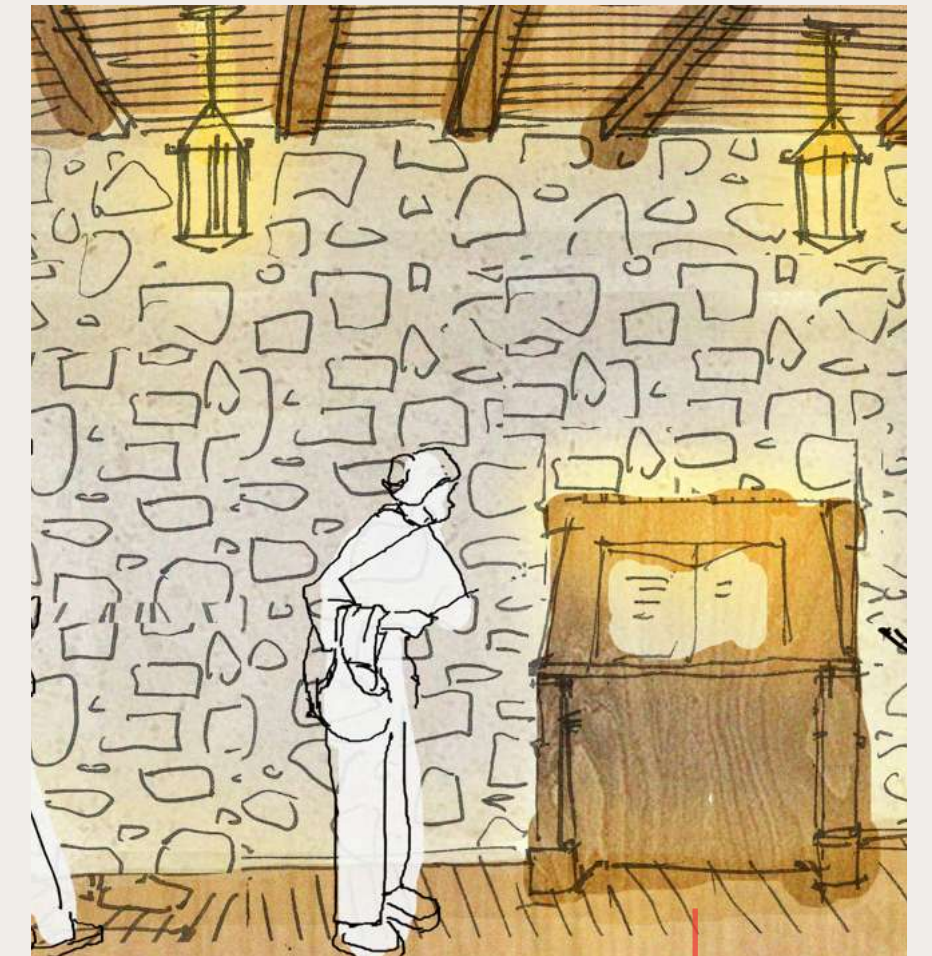
1. SEMINAL COLLAGES

Initial collages capturing raw mood and early spatial instincts.



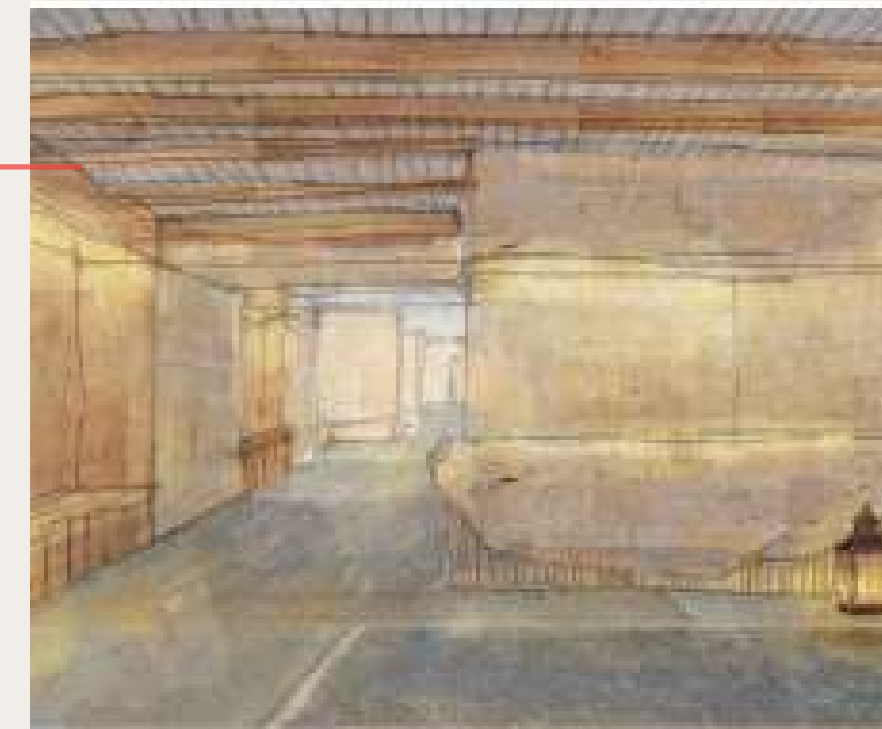
2. INITIAL CONCEPTS

Early concept sketch that captured the project's emotional core, despite its roughness.



4. ITERATIVE TESTS - 2

Adding life, detail, and human presence to develop narrative and scale.



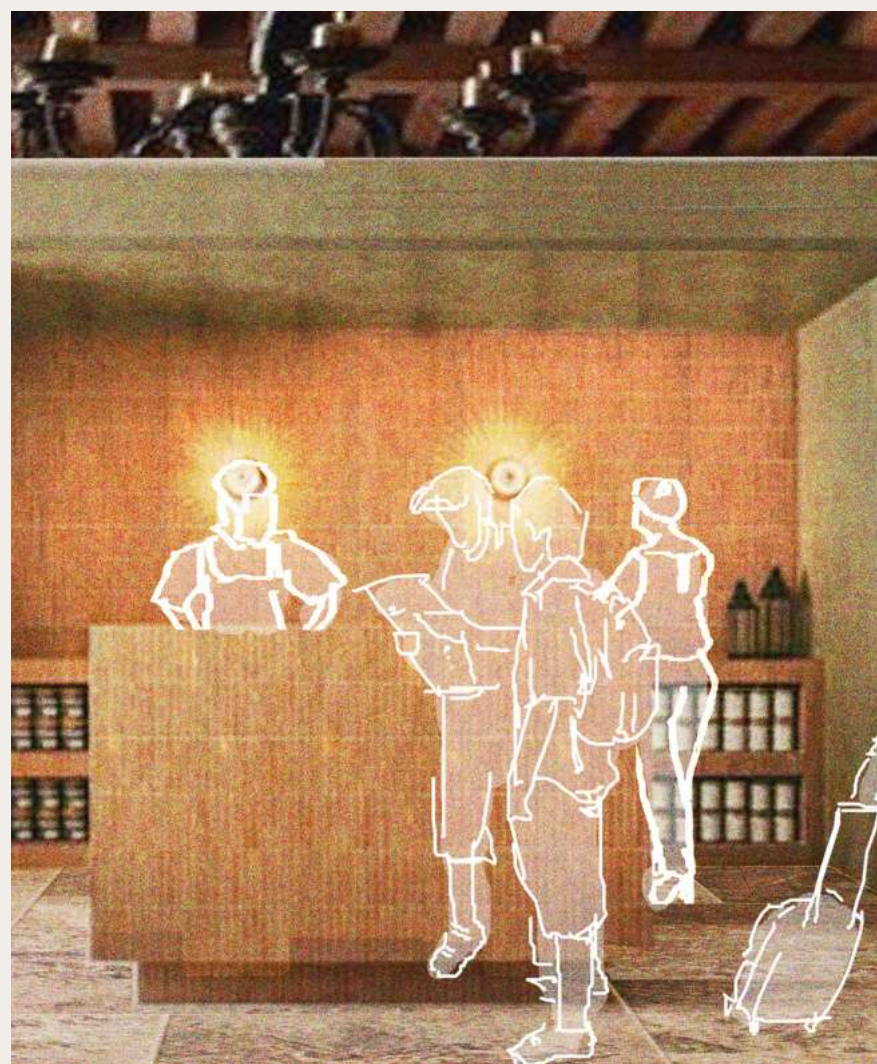
3. ITERATIVE TESTS - 1

Testing atmosphere, colour, and materiality through repeated spatial studies.



5. FINAL COLLAGES

Polished collages distilling concept and atmosphere into cohesive visuals.



6. FINAL ILLUSTRATIONS

Resolved illustrations combining all elements into a final spatial vision.





industry engagement

I have engaged deeply with the design industry across various European countries, developing a wide cultural perspective and a strong sensitivity to context and nuance. My passion for design drives me to attend fairs, connect with professionals, and build a rich archive of catalogues and references.

I regularly practice illustration, drawing inspiration from the works of esteemed artists, designers, and illustrators. Throughout my time in school, I have pursued these interests to the fullest, and I now look forward to a smooth transition into the professional world following our upcoming graduation.



TRACY

United Kingdom iamtracyesosa@gmail.com 07404549266

Architectural and Interior Designer - Architectural Illustrator

OKUNDIA

Hard Skills - Technical Expertise

- Technical Drafting
- Planning & Spatial Strategy
- Illustration & Visualisation
- Visual Identity Design
- Storyboarding & Narrative Design
- Presentation Design & Layout
- Material & Moodboard Creation
- Model Making (Digital & Physical)
- Collage Techniques
- Adobe Creative Suite
- SketchUp / Rhino / Vectorworks
- Hand Drawing

Soft Skills - Work Ethic

- Visual Communication
- Narrative Thinking
- Concept Development
- Empathy in Design
- Collaborative Mindset
- Art Direction & Styling
- Presentation & Storytelling Confidence
- Adaptability Across Scales & Media
- Curiosity & Willingness to Explore Ideas

Soft Skills - Work Ethic

- English - Fluent
- Italian - Fluent
- Spanish - Beginner
- Dutch - Beginner

education • **MA INTERIOR DESIGN** Sept 2024 - Sept 2025
UCA Canterbury **United Kingdom**

Specialised in interior planning, concept development and bespoke visualisation, branding and identity.

BA ARCHITECTURE Sept 2020 - Sept 2023
University of Kent **United Kingdom**

Spatial planning, urban, residential and public design, technology, environment and sustainability.

experience • **ARCHITECTURAL INTERN** Sept 2023 - Feb 2024
Concrete Amsterdam **The Netherlands**

Residential and commercial design, residential units layouts, design meetings, design fairs, model making, drawing and illustration.

DESIGN APPRENTICE Mar 2024 - Aug 2024
Rossetti **Italy**

Concept design, material sourcing, mood boards, site visit, engagement with suppliers and contractors.

DESIGN COLLABOURATOR Feb 2025 - Apr 2025
Studio S/HE **United Kingdom**

Concept illustration, application booklet, grant request, engagement with sponsors.

hello!

I am a designer working across interior design, architecture, and visual communication, with a practice grounded in drawing, narrative, and material. Having lived and studied in the United Kingdom, the Netherlands, and Italy, I've developed a way of thinking that is both visually driven and open to different cultural approaches to design. This has shaped not only how I work, but also how I understand and tell the stories behind the spaces and systems we create.

With degrees in both interior design and architecture, I have developed a way of working that blends narrative, craft, and clarity. My work often begins with drawing — whether physical or digital — as a way to explore, test, and ultimately communicate design ideas. I specialise in creating bespoke visual material that not only captures the essence of a project but also makes it legible and convincing to others, whether they are clients, colleagues, or collaborators.

Over the years, my approach has been recognised for its immersive quality and precision. Feedback — even the critical kind — has often pointed to how my presentations carry conviction, not only because of the strength of the ideas but because of the way they are communicated. Visual craft is something I care deeply about. It sits at the core of how I design and how I connect with others through design.

I am interested in contributing to a studio that shares this care for quality — where detail matters, and where stories are built with intention and visual intelligence. From what I have seen of your work, these values are present, and I would enjoy the opportunity to be part of that conversation.

Thank you for taking the time to read this. I would be glad to continue the exchange if and when the moment feels right.

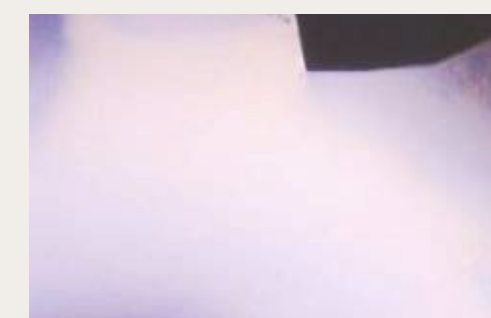
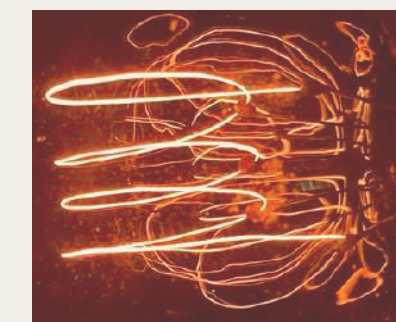


illustration list

Fig.1: Canterbury Unesco World Heritage Sites (1988) Canterbury Cathedral, St Augustine’s Abbey, and St Martin’s Church [Image] At: <https://whc.unesco.org/en/list/496/maps/>

Fig.2: Okundia, T. (2025) A documentation of Canterbury Town Centre’s façades [Image] In possession of: the author

Fig.3: The old Debenhams building in Canterbury, view from High Street. [Image] In possession of: Canterbury

Fig.4: Beaney House of Art and Knowledge [Image] At: <https://www.alamy.com/the-beaney-house-of-art-and-knowledge-royal-museum-and-free-library-at-18-high-street-canterbury-kent-england-uk-gb-europe-image434954983.html>

Fig.5: View of Buttermarket Square in Canterbury. [Image] At: <https://www.gpsmycity.com/attractions/the-old-buttermarket-51374.html>

Fig.6: Canterbury Historical and Archaeological Society (n.d.) Opening of Lefevre department store [Image] At: <https://www.canterbury-archaeology.org.uk/lefevre-charles-william>

Fig.7: Alamy (2019) Acquisition of the Lefevre store by Debenhams [Image] At: Debenhams Store in Canterbury prior to closure Stock Photo - Alamy

Fig.8: Kent Online (2020) Store closure in 2020 and damage from the fire in 2024 [Image] At: Debenhams in Canterbury closes after 47 years on high street

Fig.9: 3andwich Design and He Wei Studio (2017) B Gardens Complex, Dabie Mountains, China [Image] At: 35 Fireplaces that Spark Architectural Interest | ArchDaily

Fig.10: Hamidur Rahman Community Centre (2014-2019) Hamidur Rahman Community Center | MTA

Fig.11: Fireplace visualisation [Image] At: <https://pin.it/WQfD1GqeZ>

Fig.12: Flooring detail [Image] At: <https://pin.it/66Yk3R8l7>

Page 1: Okundia, T. (2025) All drawings and visual material by Tracy Esosa Okundia. In possession of: the author

Page 2: Okundia, T. (2025) All drawings and visual material by Tracy Esosa Okundia. In possession of: the author

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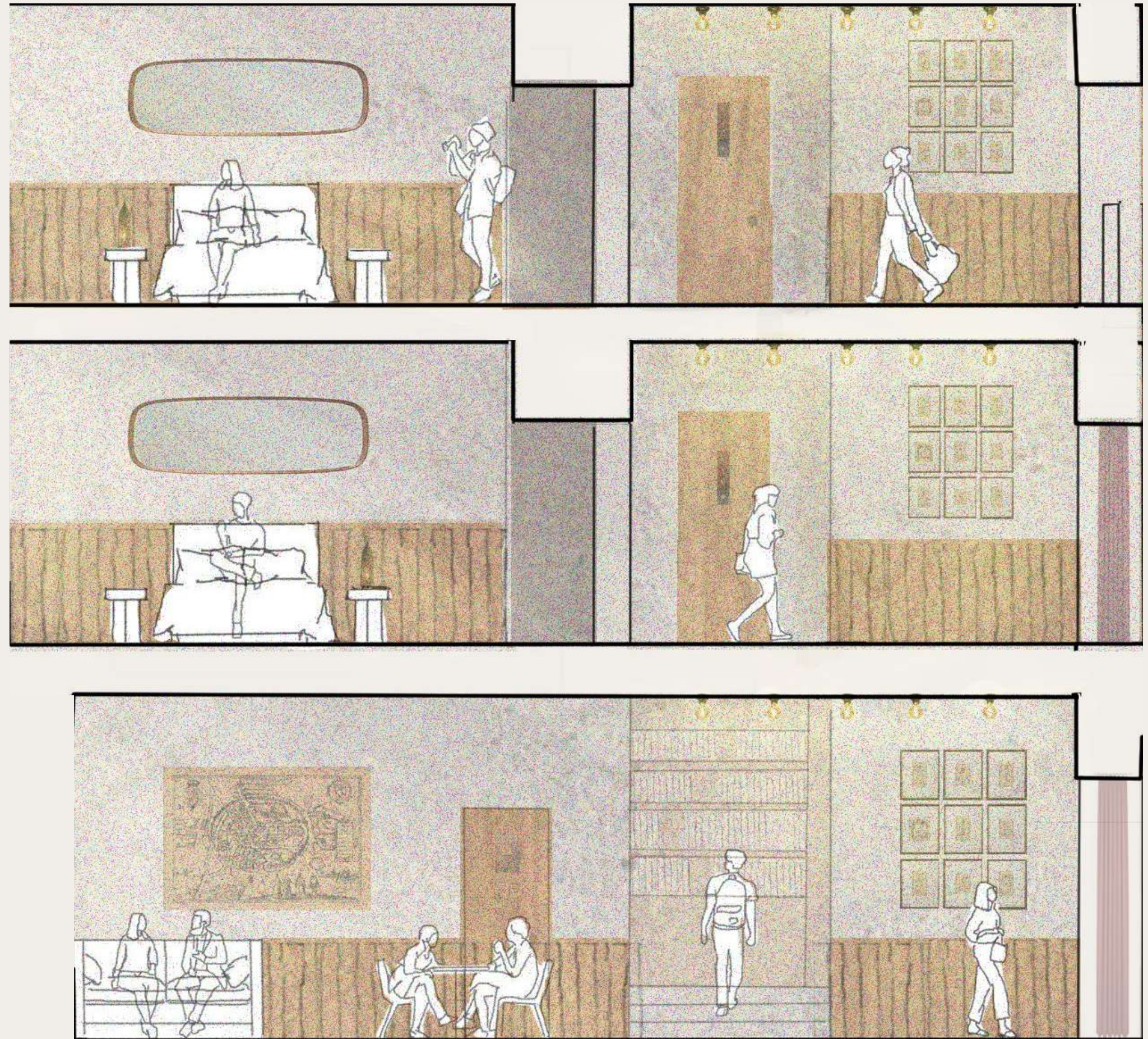
Page 28: Okundia, T. (2025) All drawings and visual material by Tracy Esosa Okundia. In possession of: the author

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Page 30: Okundia, T. (2025) All drawings and visual material by Tracy Esosa Okundia. In possession of: the author

sojourn

here you can rest.



Project and booklet designed, illustrated and written by Tracy Esosa Okundia, 2025