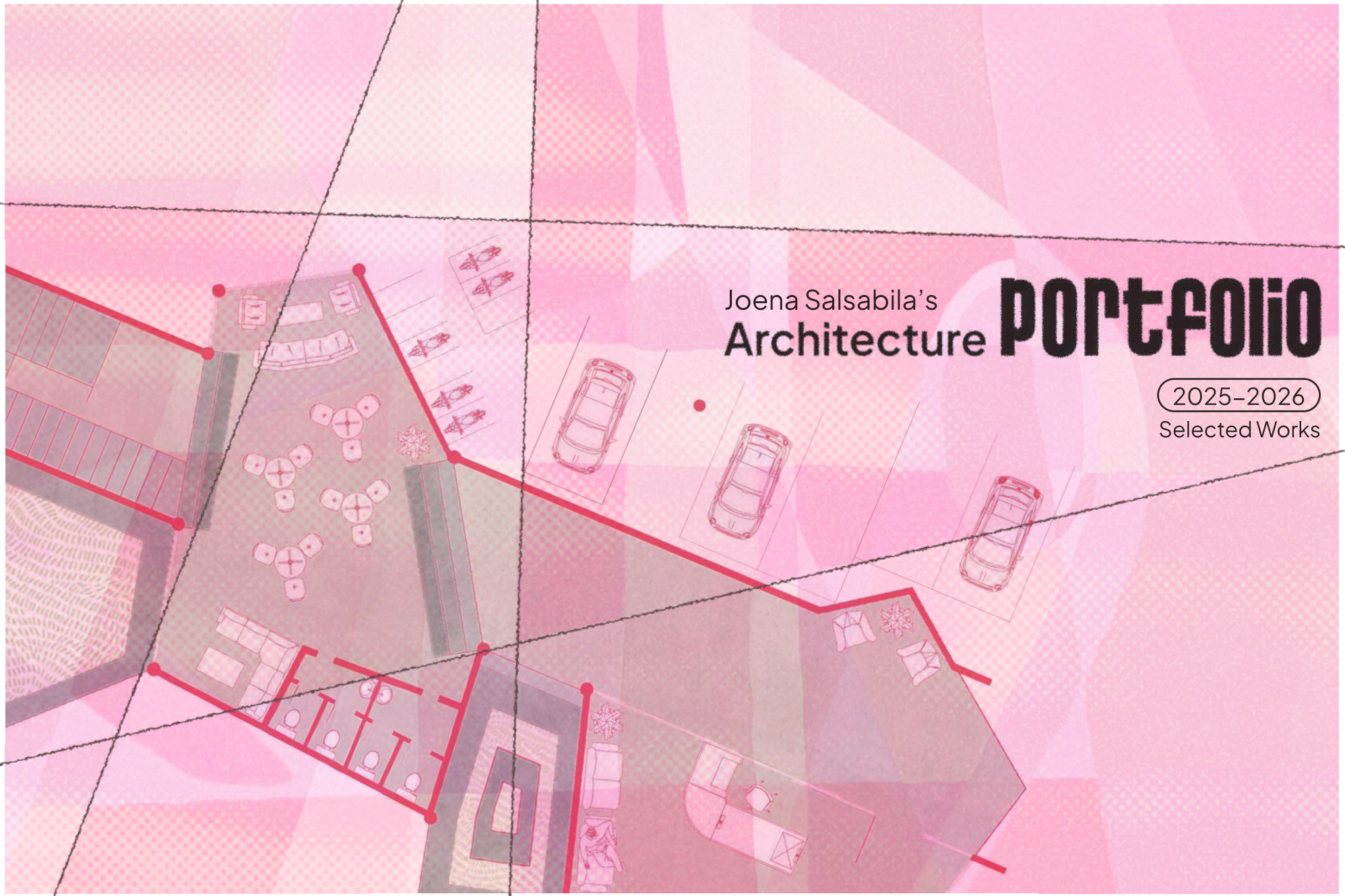


Joena Salsabila's

Architecture Portfolio

2025–2026

Selected Works



Joena Salsabila Subrata

Interior Architecture Fresh Graduate

Aspiring interior architecture fresh graduate with a growing foundation in conceptual thinking, spatial design, and design development. Passionate about interior design, furniture, and visual merchandising, continuously learning ways to shape thoughtful and immersive environments. Particularly interested in the strategic and creative processes behind shaping livable and well-crafted spaces. Combining academic and studio-based experiences with a thoughtful approach to design.

Curriculum Vitae

2 August 2004 | South Tangerang, Banten | +62 81221726606 | jsssubrata@gmail.com

Education

Bachelor of Interior Architecture (S.Ars) — August 2022 - July 2026
Faculty of Engineering, Universitas Indonesia

Highschool Diploma (MIPA) — July 2019 - June 2022
SMAN 2 Kota Tangerang Selatan

Experience

Interior Designer Intern — March - August 2026
CNS Designworks

Head of Sponsorship — March 2025 - February 2026
Ekskursi Arsitektur UI 2025: Tana Toa

Head of Karya Baru Studio — March 2025 - November 2025
Temu Karya Mahasiswa Desain Interior Indonesia 2025

Senior Staff of Student Affair — February - December 2024
Ikatan Mahasiswa Arsitektur FTUI 2024

Staff of Sponsorship — April 2023 - January 2024
Ekskursi Arsitektur UI 2023: Tanah Karo

Staff of Student Affair — February 2023 - February 2024
Ikatan Mahasiswa Arsitektur FTUI 2023

Skills

Technical
SketchUp
Rhinoceros 3D
AutoCAD
D5 Render
Enscape
Adobe Illustrator
Adobe Photoshop

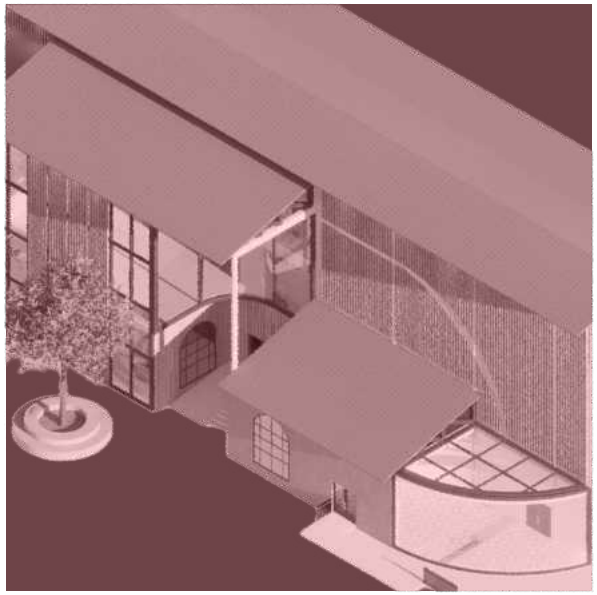
Soft
Responsible
Adaptable
Communicative
Team Player
Curious
Critical Thinker
Problem Solver

Languages

Bahasa Indonesia
Native

English
Professional

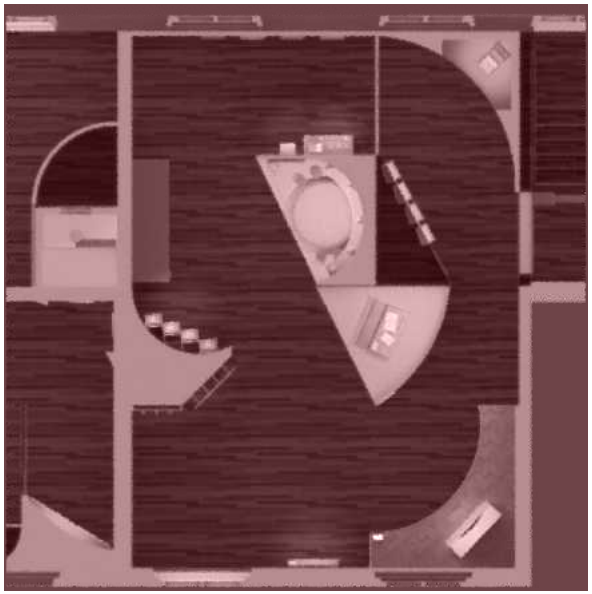
List of Contents



01

Still Moving Pt. 1

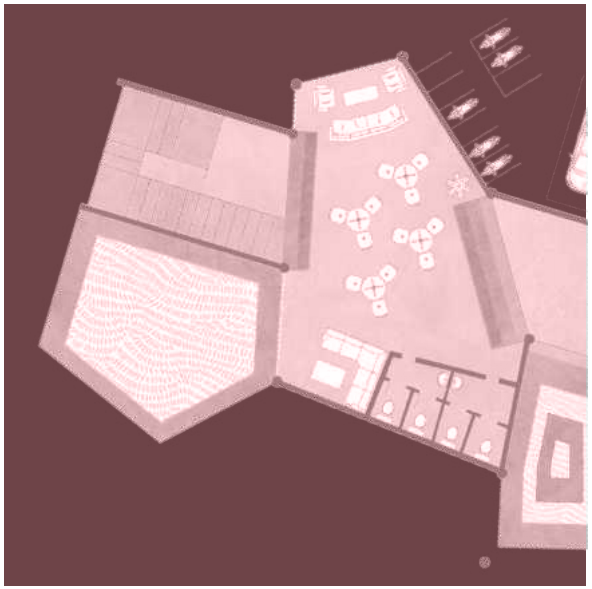
new building mass, building codes



02

Still Moving Pt. 2

exhibition space, interior system



03

Sela Lima

sdg-based, urban scale



04

Arom(atticc)

domestic interior, lighting



05

Kotak Katik

furniture design project



06

Other Works

furniture working drawing, internship

Still Moving Pt. 1

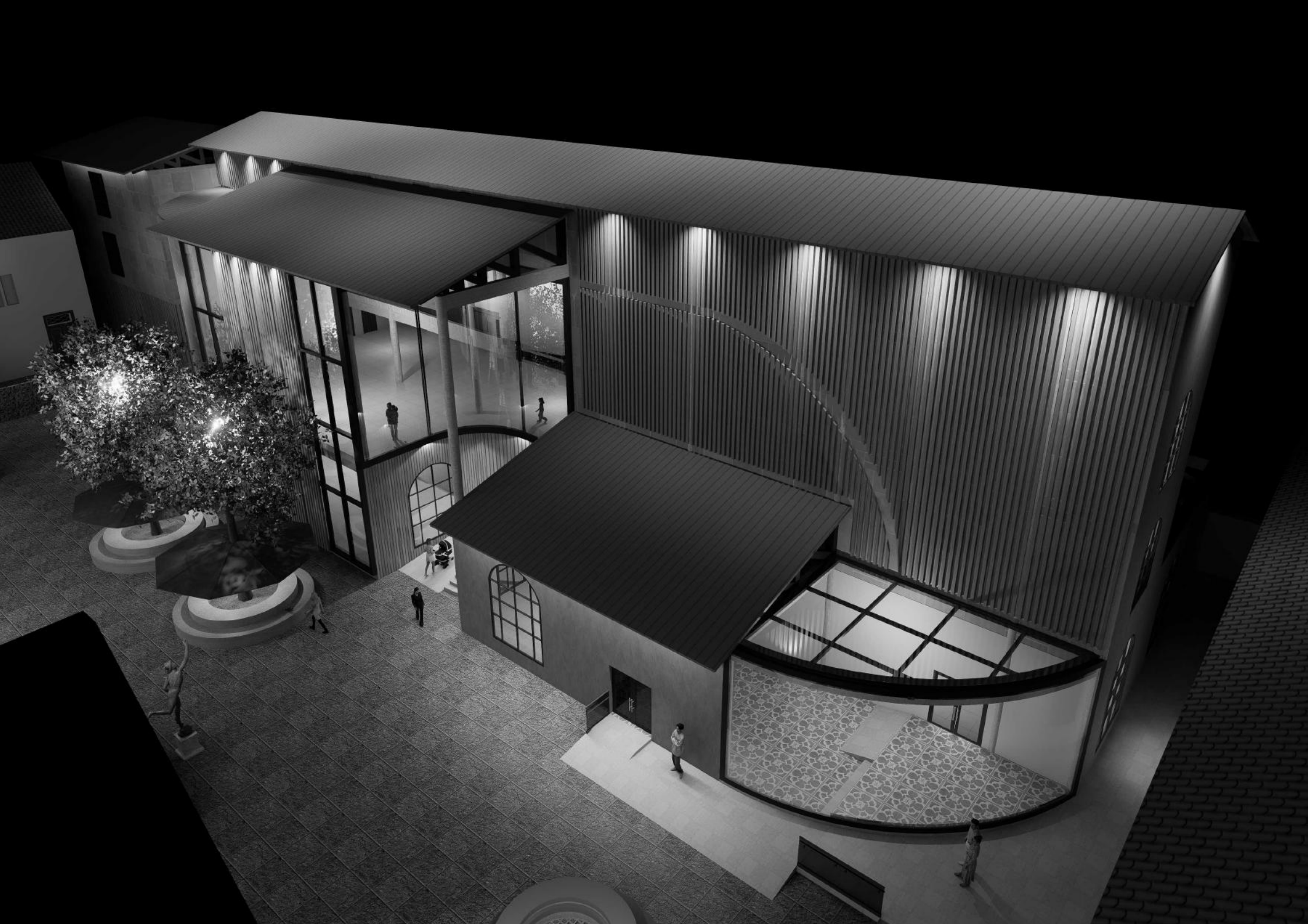
New Building Mass

Building Codes | Historical Museum

Kota Tua, West Jakarta | 2025

This project repositions the museum as a device of liberation by reworking how space is experienced, from confinement toward continuity. Rather than altering the fixed narrative of the existing historic building, the intervention introduces a new spatial layer that addresses the museum's tendency toward isolated rooms and dead ends. The project focuses on transforming moments of spatial stagnation into opportunities for ongoing movement, visual awareness, and exploration.

Through elevated surfaces, layered sightlines, and softened spatial boundaries, the new structure extends the museum experience beyond linear exhibition paths. Movement is no longer confined to a single level or sequence. Instead, visitors are offered multiple trajectories that overlap visually, allowing activities, pauses, and transitions to coexist within the same spatial field. This continuous system encourage visitors to remain engaged without encountering a definitive endpoint.



Museum Sejarah Jakarta

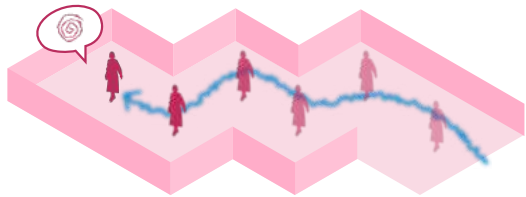


fragmented
linear
static

→ **Dead Ends!** → visitors tend to stop at one point → **NO** visual connection, room for exploration, vertical interaction?

→ space gives **no reason** to move

when they're finish from the exhibition,
"nowhere else to go"



→ **Psychological**
Space perceptually feels stopped, even though physically it can continue
- No sense of direction, absence of directional cues
- High-density spots
- Poor lighting gradient

→ **Physical**
*Provide **no** direction or path forward*
- Physical elements obstruct view or access
- One entrance-exit
- Minimal connection with other spaces

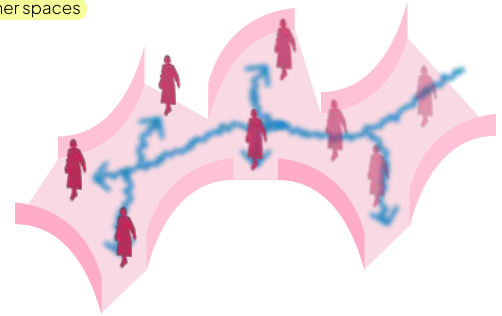
then,
→ How to stimulate the visitors?

give the **"sense of curiosity"**
- → visual overlap
- → different activities in one view
- → in-between space

→ *Museum gives the moment to*

SEE → PAUSE → MOVE

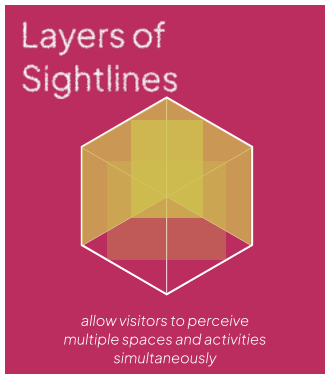
—take time to connect with the space.

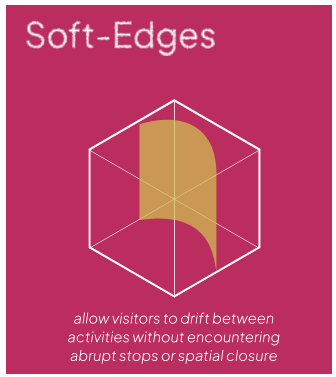


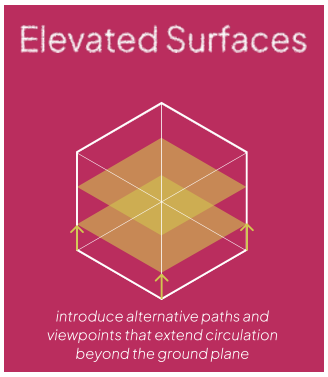
when they're finish from the exhibition,
"where else to go?" *reactivates* → static movement → dynamic movement

- Space gives a reason to move
- Continuity, to give sense of curiosity
- Bringing together different activities in one view

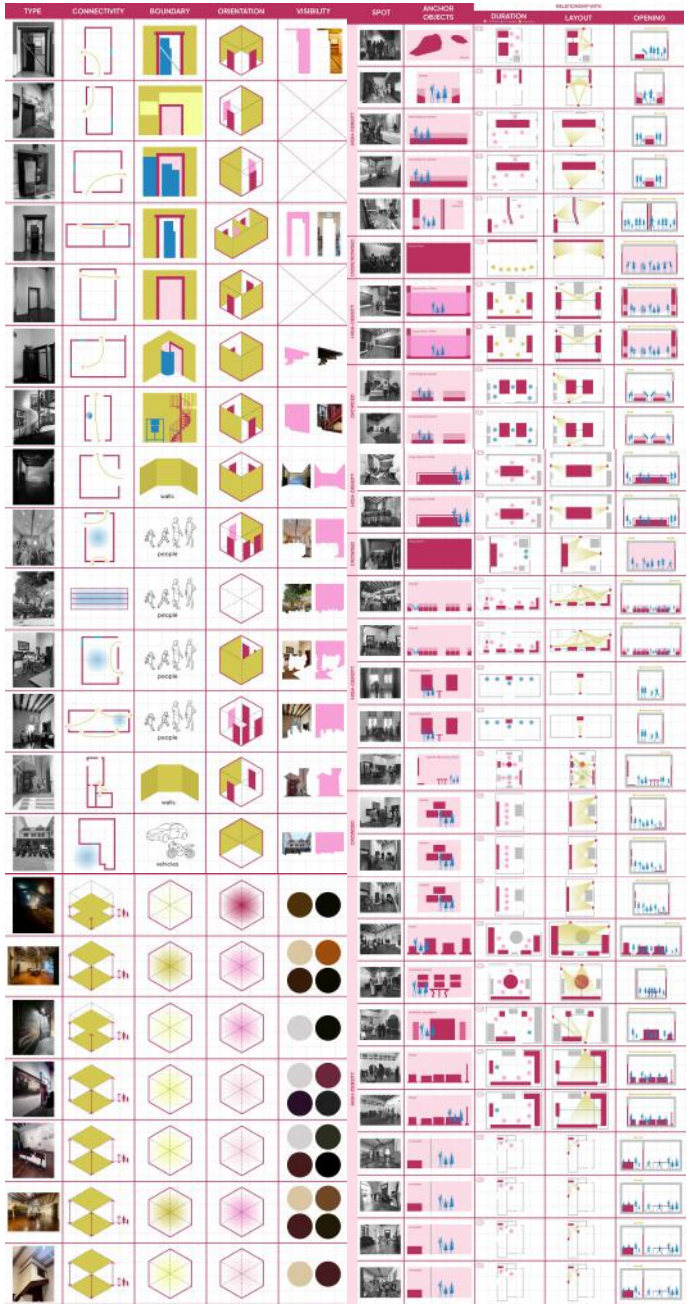
→ **Open-Ended** spaces → *Encourages*
Continuous Movement
Reinterpretation
Interaction
→ perceive multiple possibilities of continuation



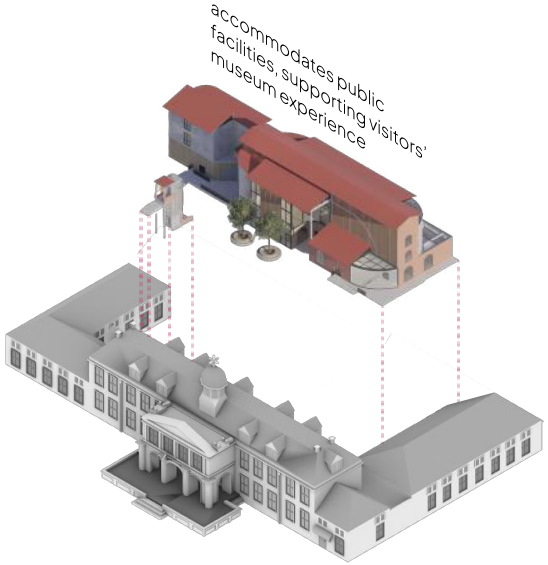




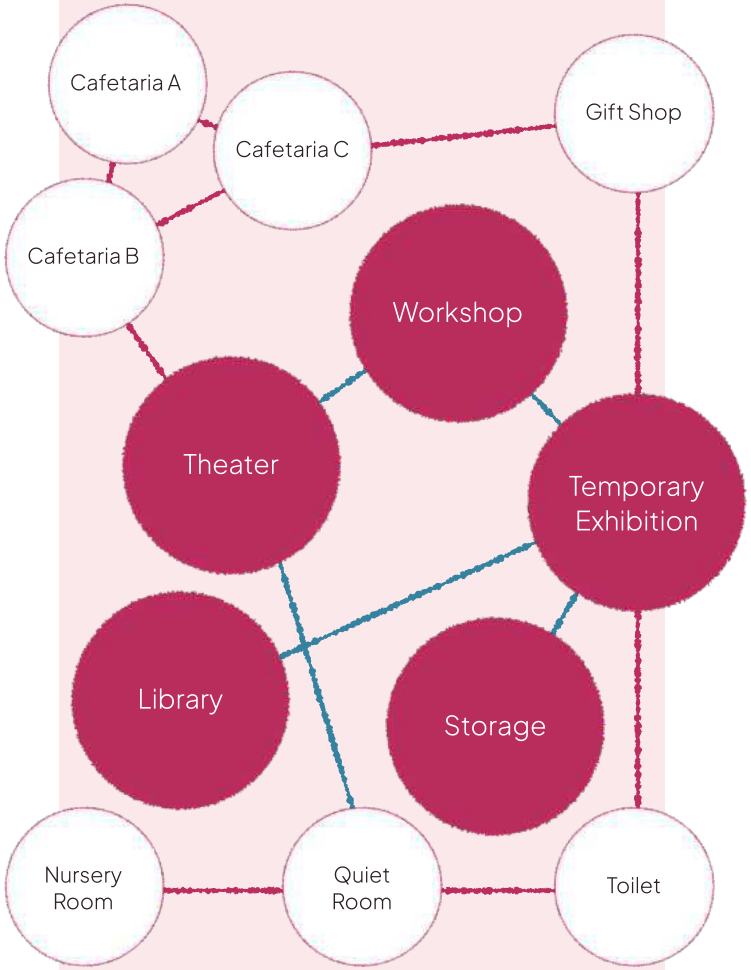
The spatial layout of Museum Sejarah Jakarta (Museum Fatahillah) often results in dead-end moments, where visitors tend to stop without a clear reason to move forward. Challenged by this condition, this project introduce the idea of open-ended space, a more fluid and continuous spatial experience that promotes movement, interaction, and reinterpretation. This strategy developed through three spatial keywords: layers of sightlines, soft-edges, and elevated surfaces.

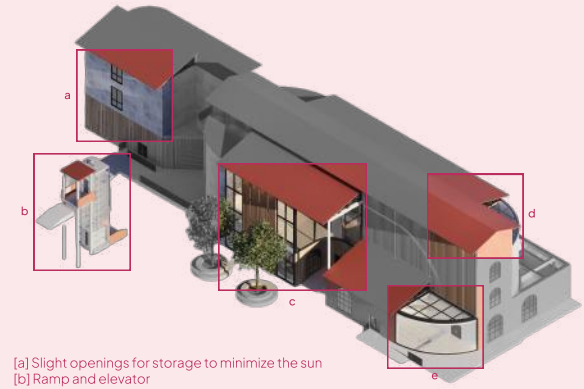


The matrix on the left was developed to identify the different types of dead-end conditions found within Museum Sejarah Jakarta, as well as the presence of anchor objects (spatial focal points) that attract visitors and guide movement toward specific areas.

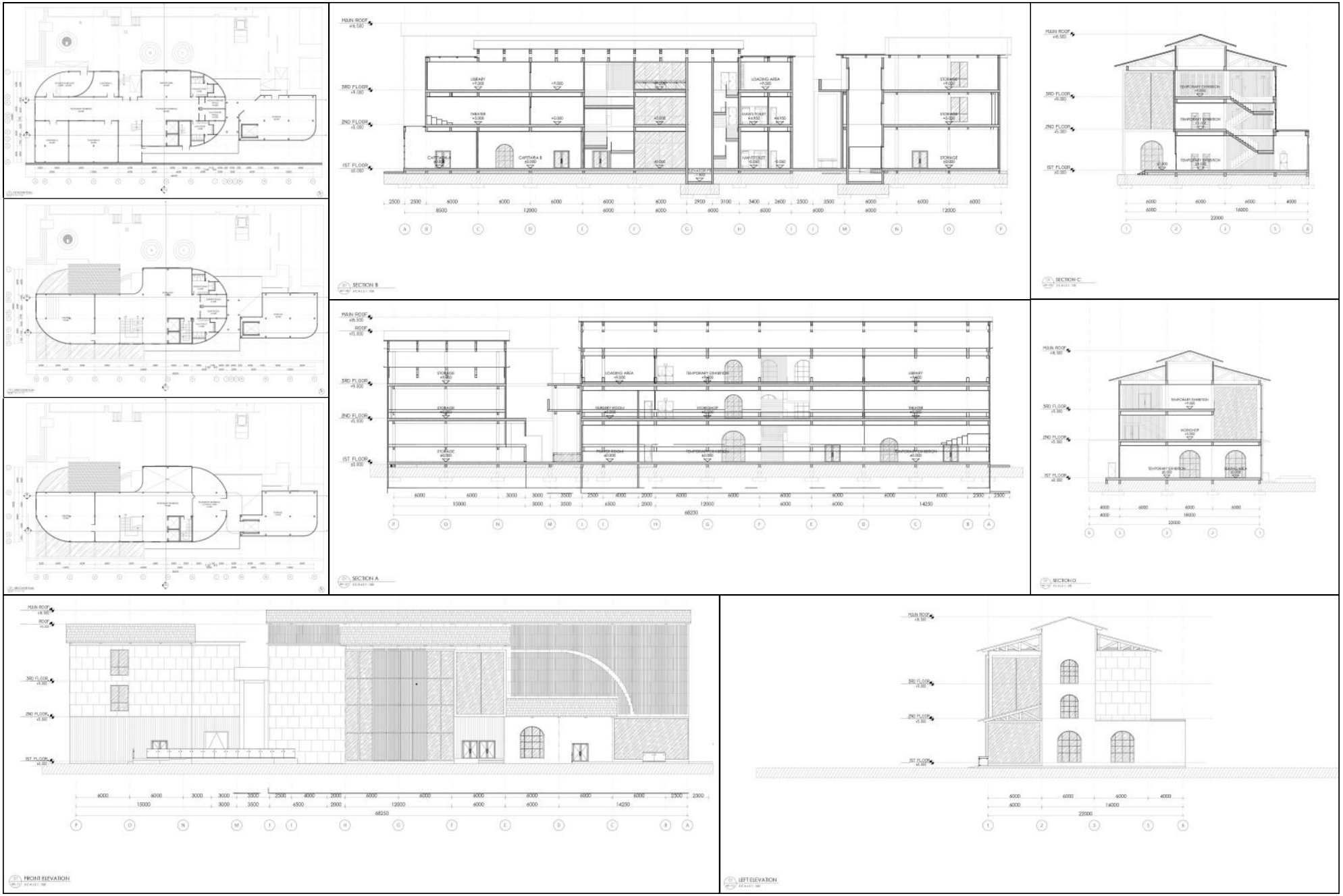


The new building mass functions as a supporting facility for museum visitors. Spatial relationship between rooms are carefully arranged aiming to minimize leftover dead space and ensure that every edge and surface remains actively usable within the visitor experience.





[a] Slight openings for storage to minimize the sun
[b] Ramp and elevator
[c] Main entrance
[d] Different type of roof covering
[e] Gift shop


SECTION B
SECTION C
SECTION A
SECTION D
FRONT ELEVATION
LEFT ELEVATION







Still Moving Pt. 2

Exhibition Space

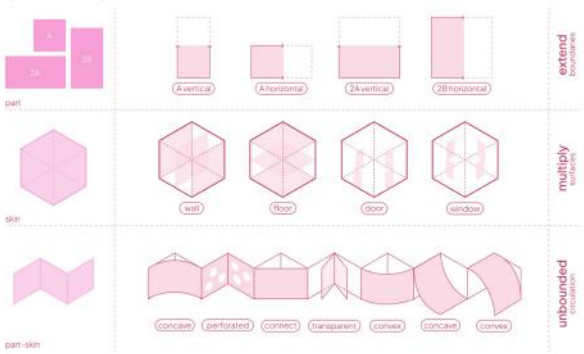
Interior System | Historical Museum

Kota Tua, West Jakarta | 2025

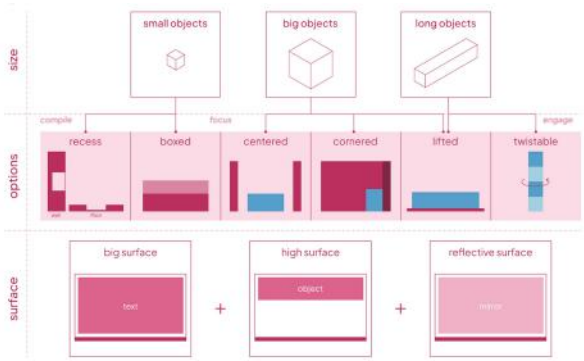
This project repositions the museum as a device of liberation by reworking how space is experienced, from confinement toward continuity. Rather than altering the fixed narrative of the existing historic building, the intervention introduces a new spatial layer that addresses the museum's tendency toward isolated rooms and dead ends. The project focuses on transforming moments of spatial stagnation into opportunities for ongoing movement, visual awareness, and exploration.

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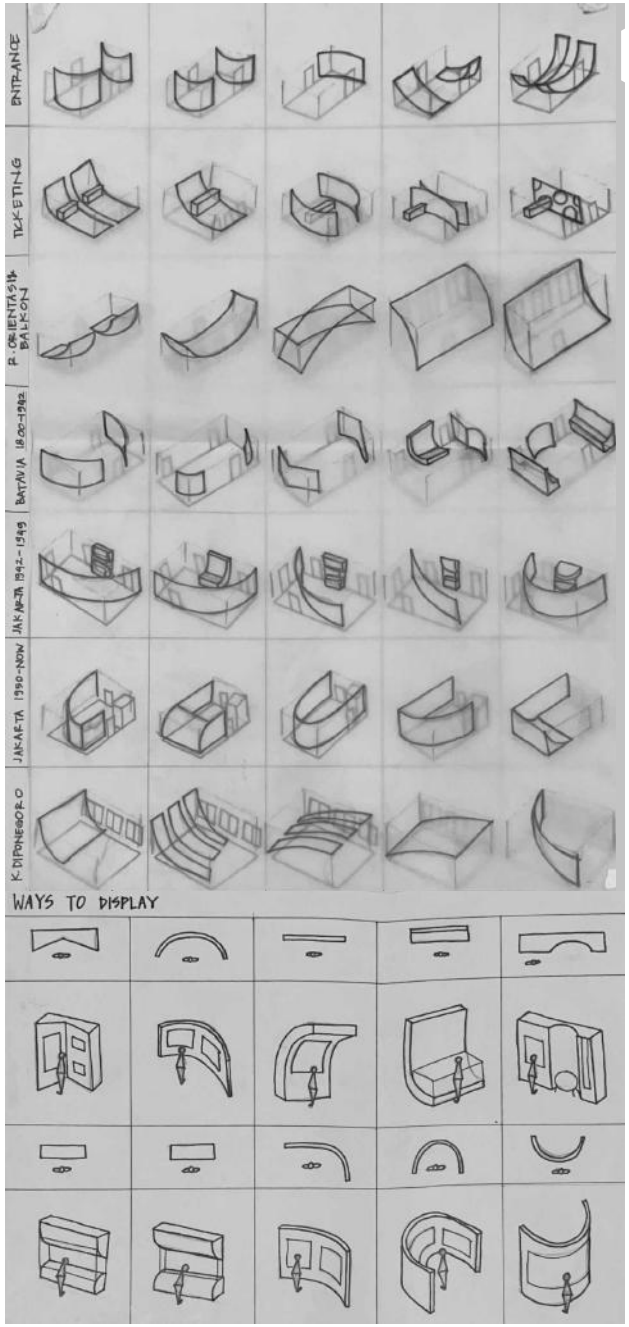

Pemadam
Kebakaran

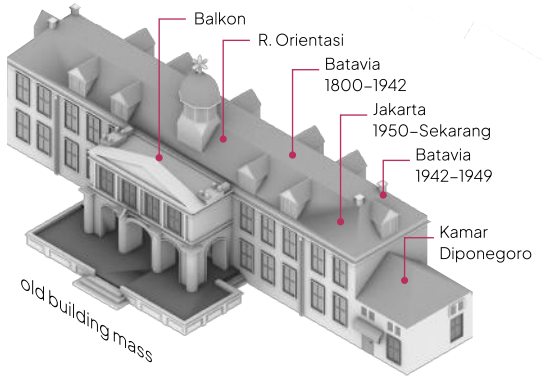


This synthesis shows how boundaries, surfaces, and circulation can be generated from the spatial keywords developed earlier. Each surface condition is then further explored through a set of possibilities, guiding how spatial edges and movements are articulated within the design.



It outlines the potential display methods for exhibition objects according to their dimensions, orientation, and the surfaces provided. This approach is used to experiment with object placement and spatial engagement across the exhibition environment.





Balkon

Explains the old function of the balcony and shows footage of Kota Tua Plaza's

R. Orientasi

There is no specific narrative

Batavia 1800–1942

Presents Batavia as a city in transition during the late 18th and early 19th centuries

Batavia 1942–1949

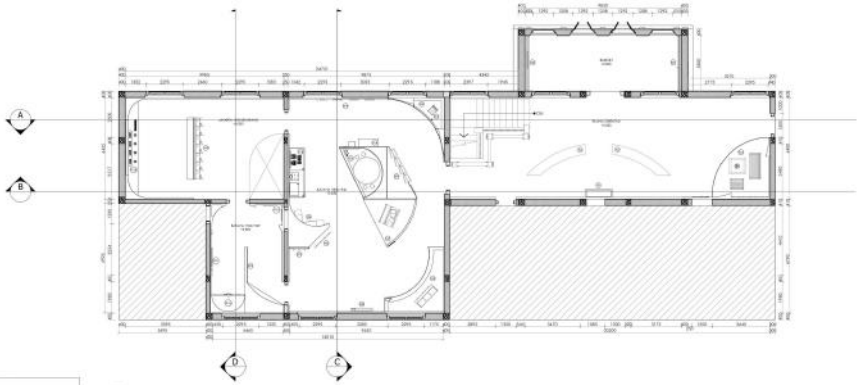
Portrays Batavia during a turbulent transitional period as the Japanese occupation reshaped the city

Jakarta 1950–Sekarang

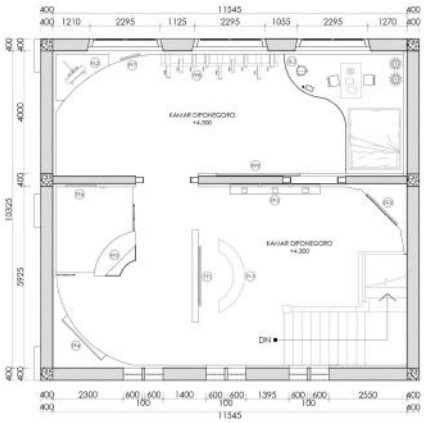
Depicts Jakarta's transformation as a city that continues to adapt to political, economic, and social dynamics

Kamar Diponegoro

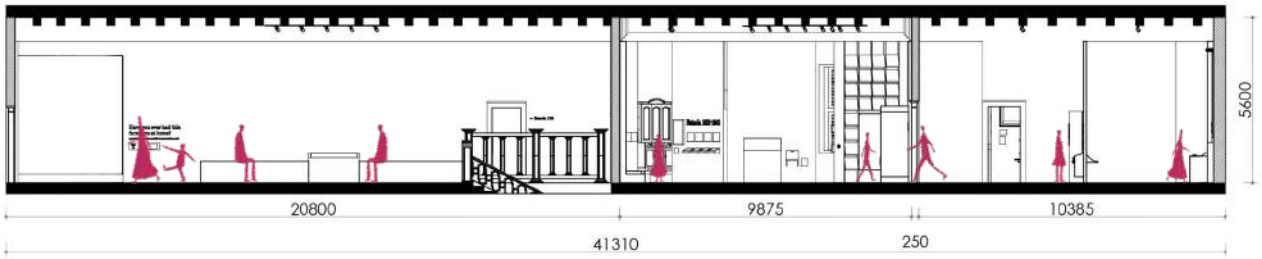
Presents the story of Prince Diponegoro's arrest in Batavia through a reconstructed replica of his exile bedroom



01 INTERIOR FLOOR PLAN EXHIBITION A
IN-01 SCALE1:100



01 INTERIOR FLOOR PLAN EXHIBITION B
IN-02 SCALE1:100



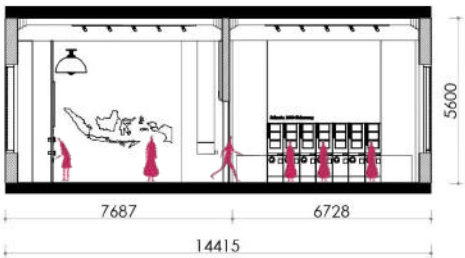
01 INTERIOR ELEVATION A
IN-03 SCALE1:100



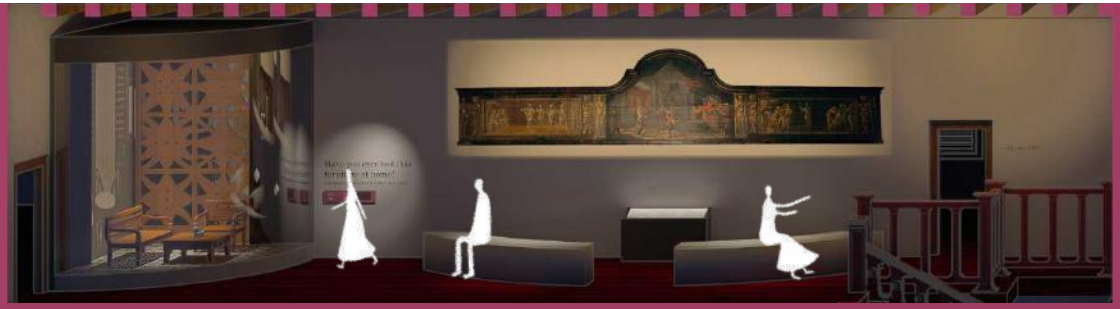
03 INTERIOR ELEVATION C
IN-03 SCALE1:100



02 INTERIOR ELEVATION B
IN-03 SCALE1:100



04 INTERIOR ELEVATION D
IN-03 SCALE1:100





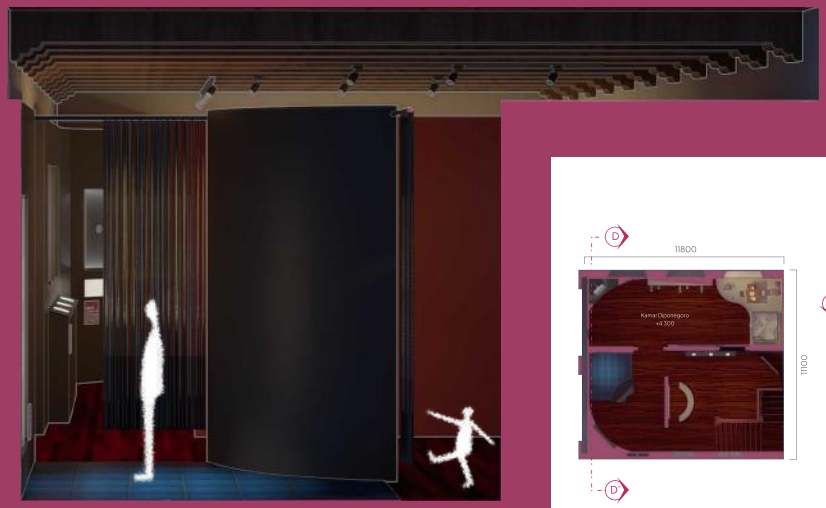












The exhibition space encourages visitor interaction with the displayed exhibits. Multiple experiences may emerge, shaped by how each visitor personally interprets and navigates through the exhibition sequence.



a



Ruang Orientasi

b



Balkon

c



Batavia 1800–1942

d



Batavia 1942–1949

e



Jakarta 1950–Sekarang

f



Kamar Diponegoro



Sela Lima

Accountant's Office

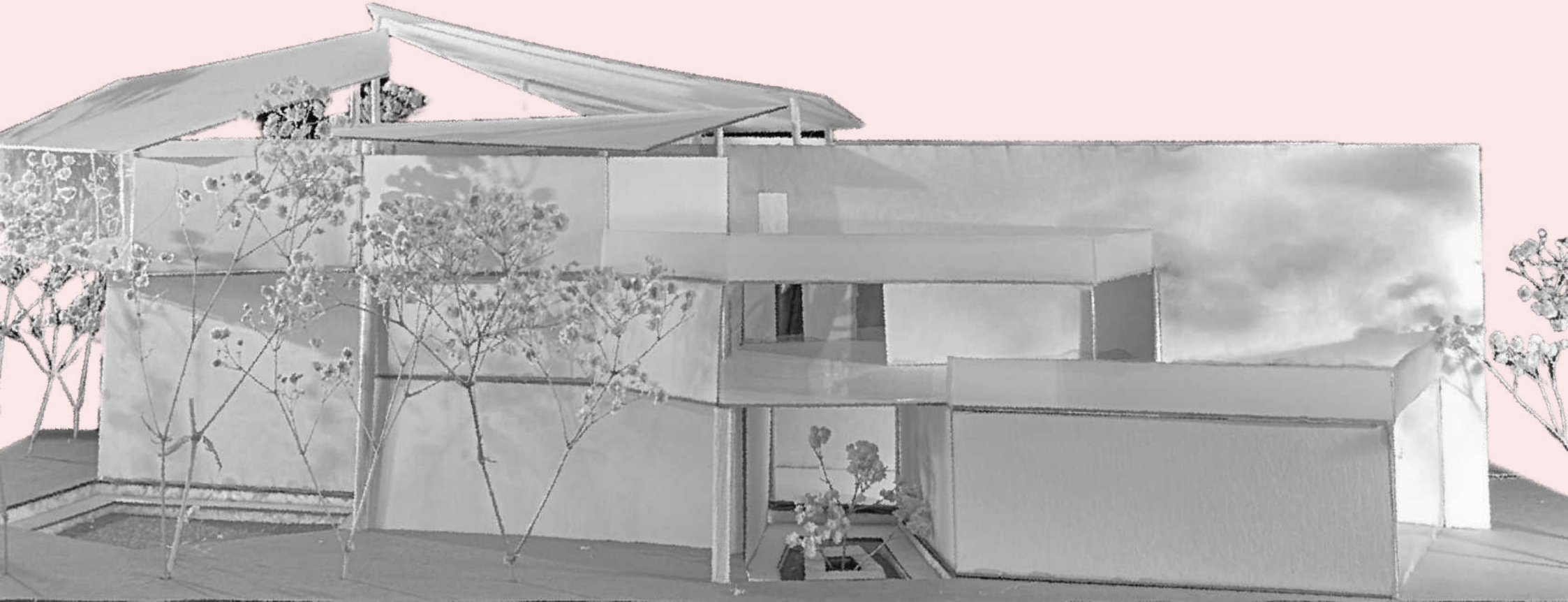
Data-Based, Scripting | Office, Working Space

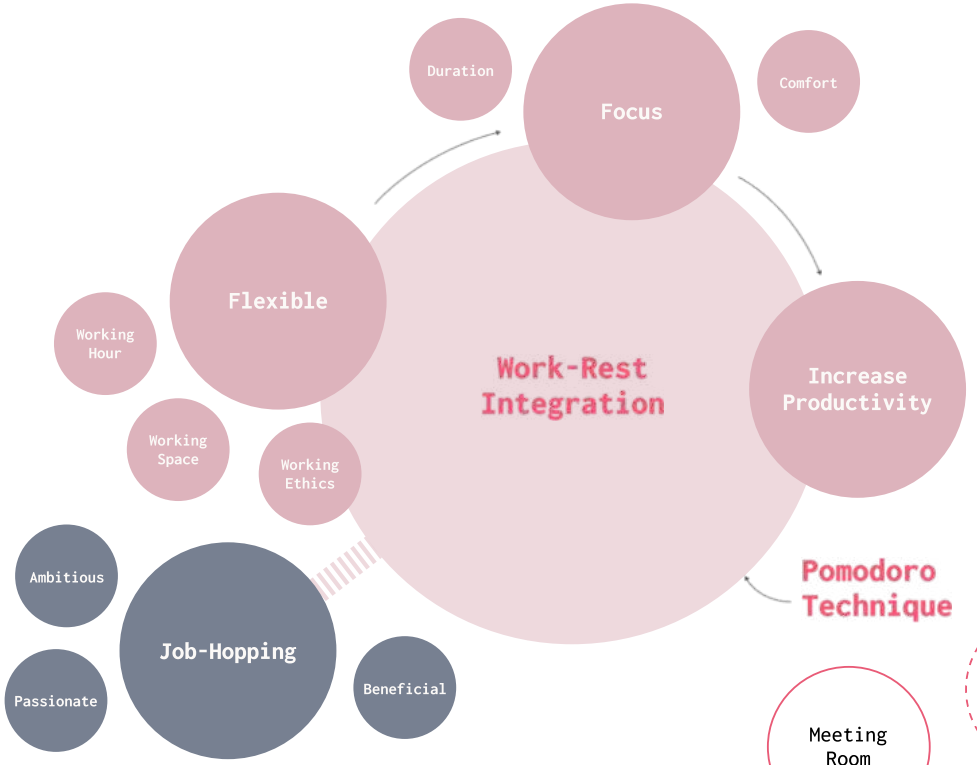
Senayan, South Jakarta | 2025

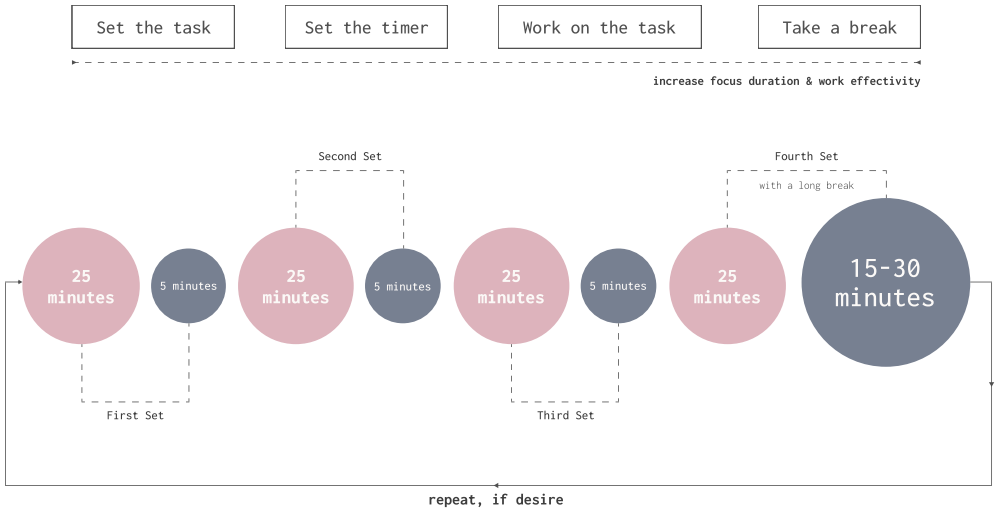
Stands as a sanctuary for the Gen-Z workforce, its design an interplay of form and purpose. At its core, a pronounced void divides the building, a physical pause that reflects the rhythm of work and rest. The pentagonal shapes carve spaces that respond intuitively to varying levels of focus. Sharp-edged rooms fostering intense concentration, while softer, rounded corners invite flexibility and ease.

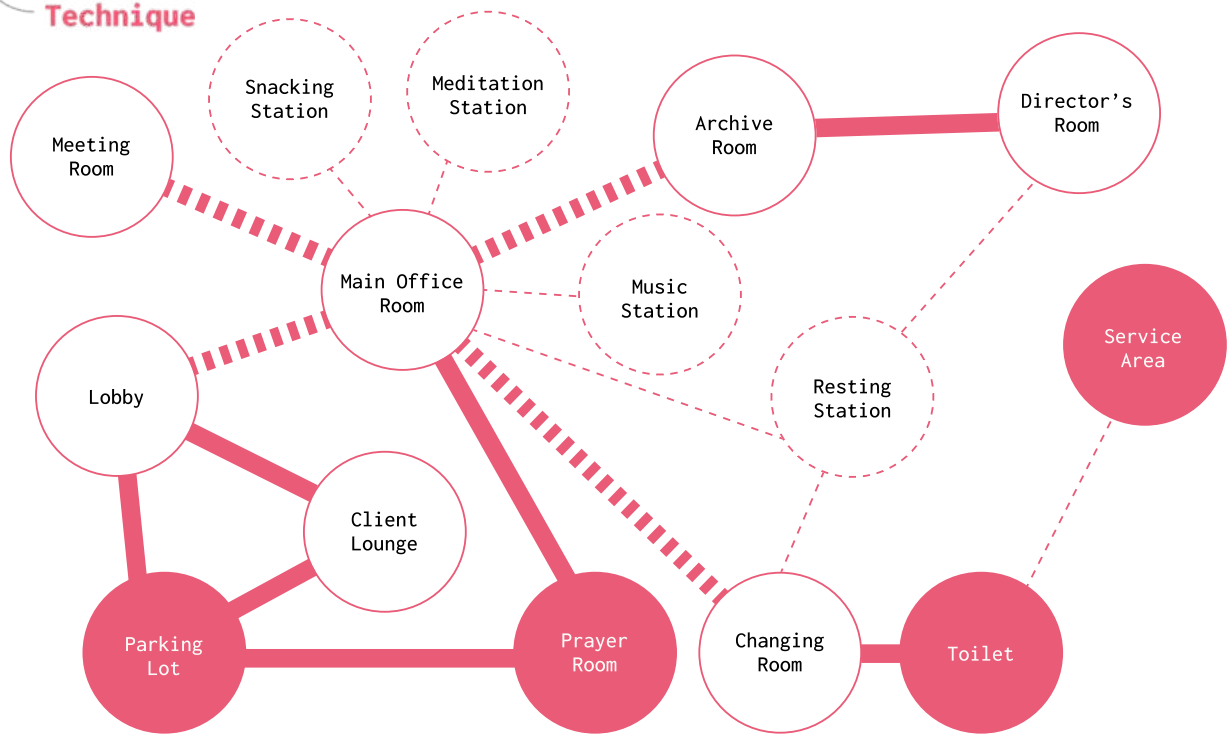
The pomodoro shapes the program, guiding users through cycles of five-minute breaks and longer thirty-minute pauses, ensuring a seamless balance between effort and recovery. The gap at the building's center is a reminder to pause and reset, allowing productivity to flourish through structured intervals. Sela Lima transforms time management into an architectural experience, a space where focus and rest harmonize to elevate the way we work.

Model

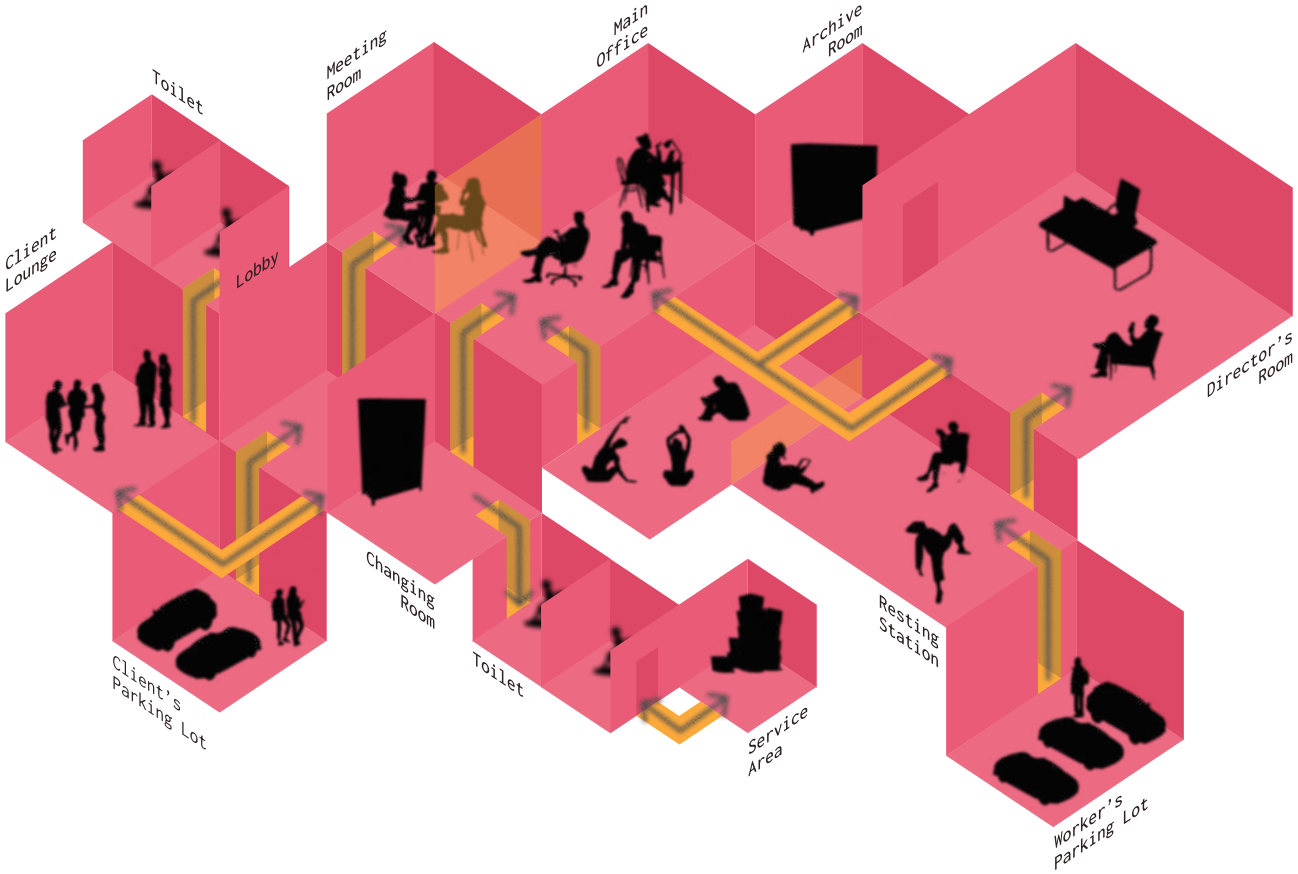


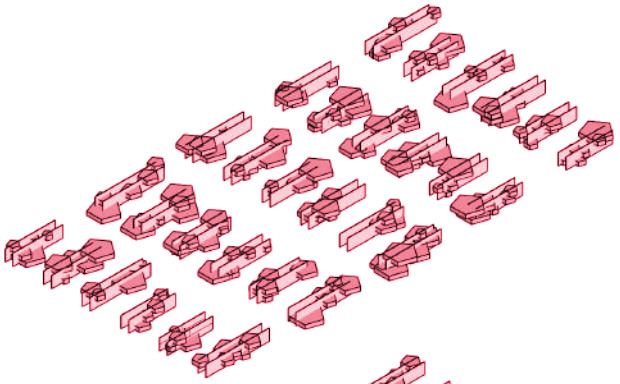


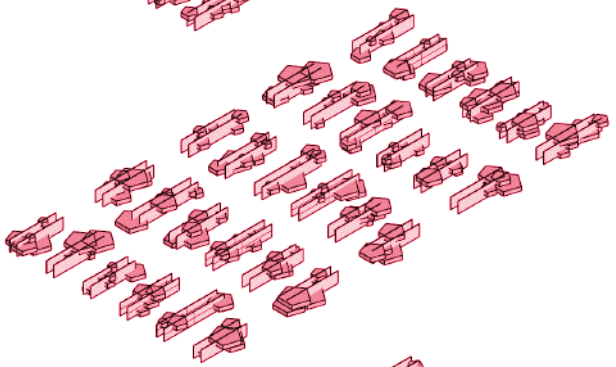


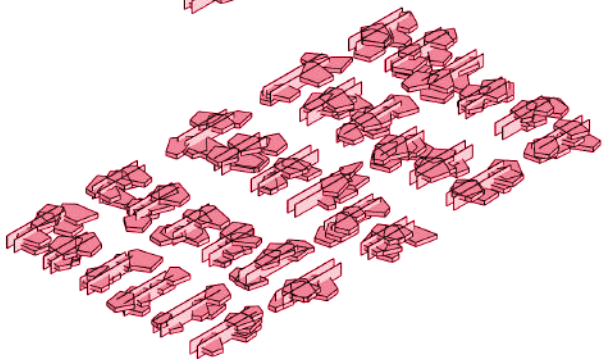


This project addresses the issue of job-hopping among Gen Z, often driven by their ambition and desire to explore new experiences. Rather than viewing this as a weakness, the design focuses on creating a flexible and comfortable work environment, accommodating varied working hours, spaces, and ethics, to help improve focus and long-term productivity. The space incorporates the time-based Pomodoro technique, structured into sets of 25–minute work sessions followed by short breaks, with a longer break after every fourth set.

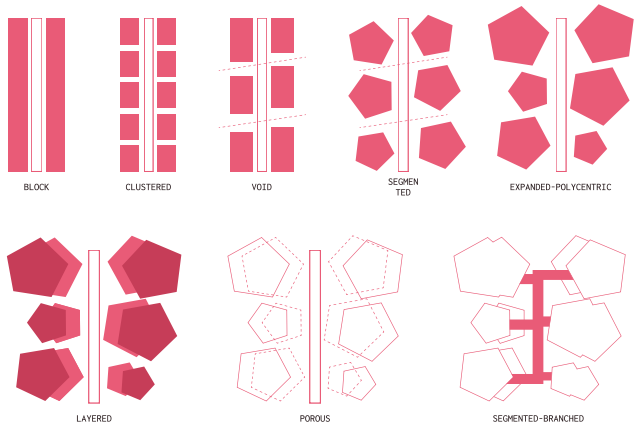


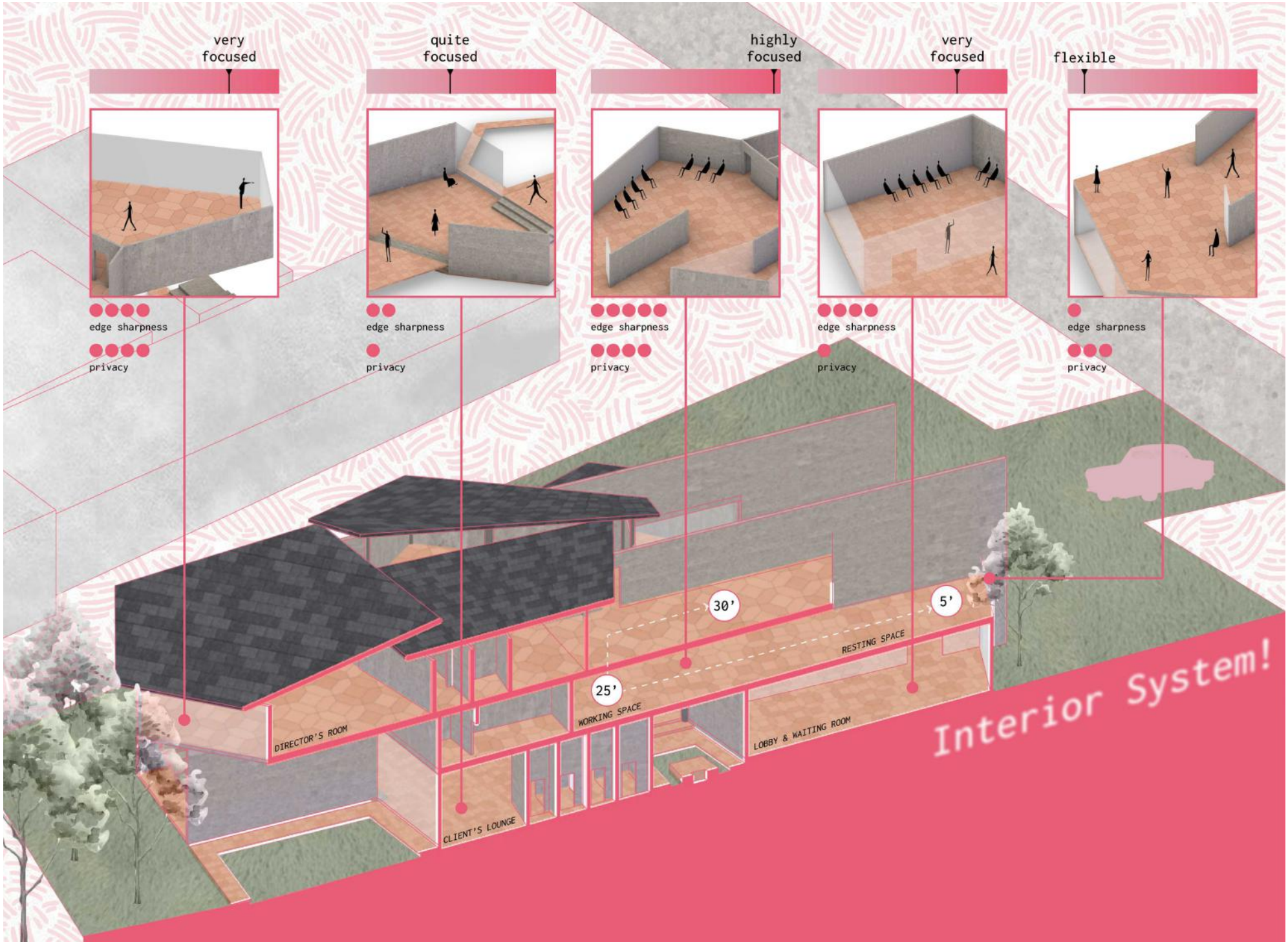






The spatial program is organized based on the level of interaction between areas, categorized into private, semi-private, and public zones. The overall form is a combination of pentagon and rectangle geometries, where the rectangle functions as the central circulation spine, and the pentagon forms are arranged along it as distinct activity spaces. Each room is further defined by its level of focus and privacy, with sharper angles representing higher concentration needs and more enclosed, intimate environments.

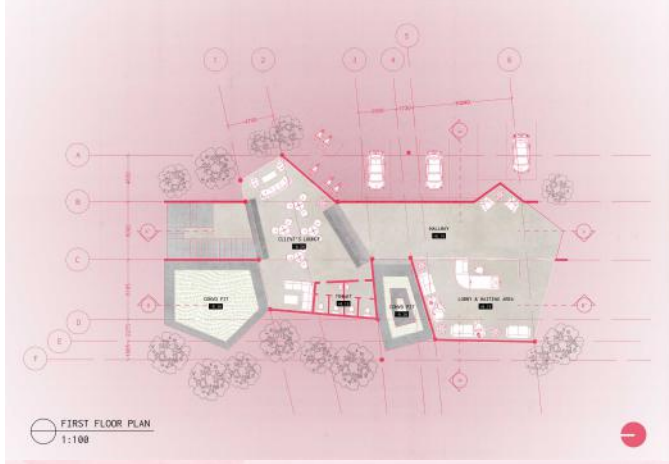


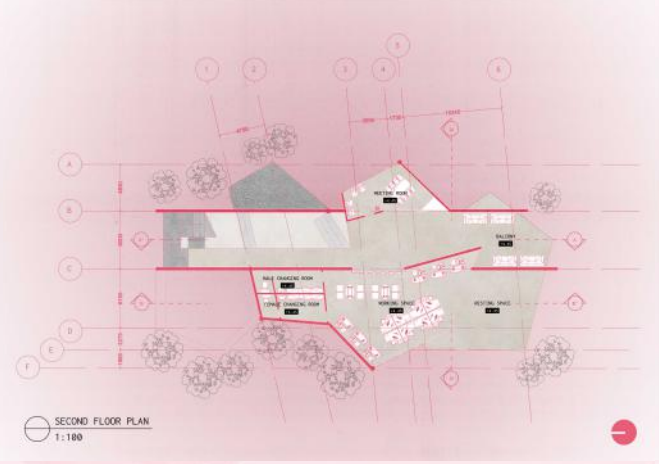

very focused
quite focused
highly focused
very focused
flexible
edge sharpness
privacy
edge sharpness
privacy
edge sharpness
privacy
edge sharpness
privacy
edge sharpness
privacy
30'
5'
25'
RESTING SPACE
WORKING SPACE
DIRECTOR'S ROOM
CLIENT'S LOUNGE
LOBBY & WAITING ROOM
Interior System!

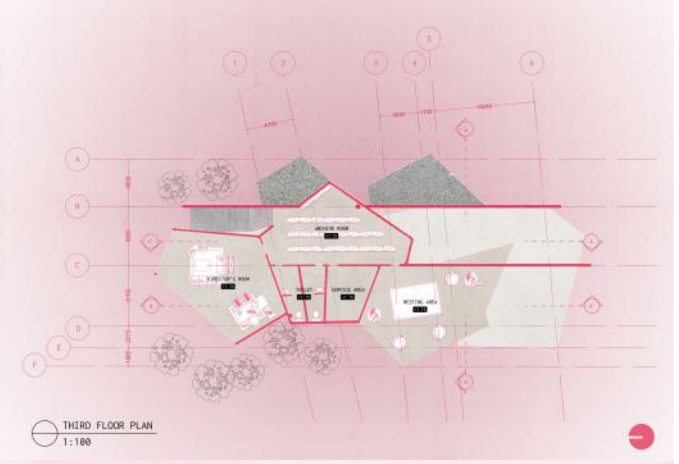


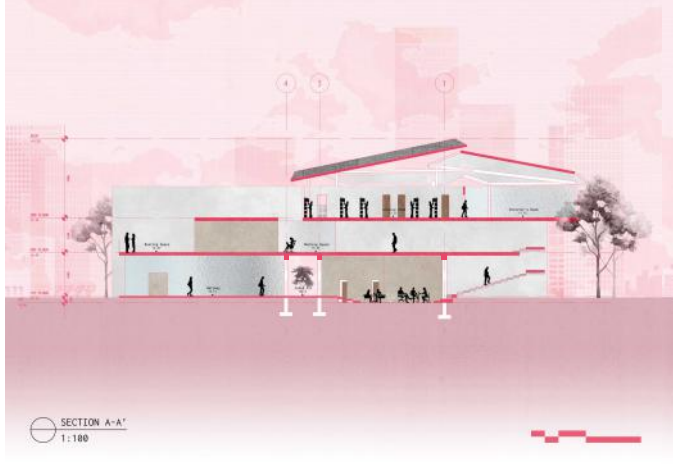





FIRST FLOOR PLAN
1:100


SECOND FLOOR PLAN
1:100


THIRD FLOOR PLAN
1:100


SECTION A-A'
1:100


SECTION B-B'
1:100


SECTION C-C'
1:100

[22]

Arom(atticc)

Compact Kitchen and Garden

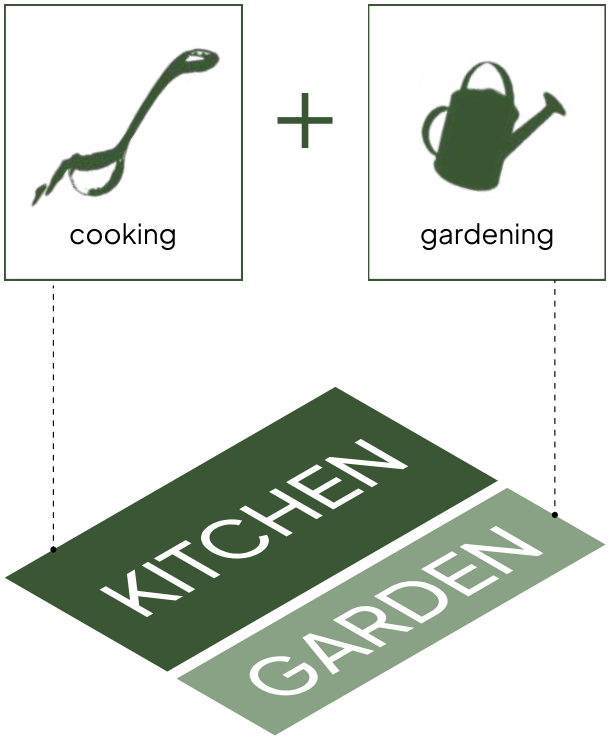
Natural & Artificial Lighting | Domestic Interior

South Tangerang | 2025

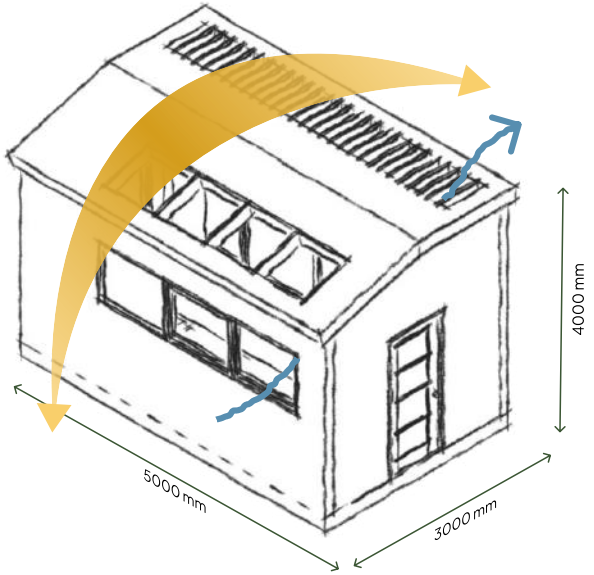
This project reimagines a compact space for everyday rituals of cooking and gardening. Located at the back of the house, the design responds to limited spatial conditions by prioritizing natural light, cross-ventilation, and direct engagement with greenery. The space is shaped by sensory experiences, where the scent of food and plants becomes an integral part of daily life.



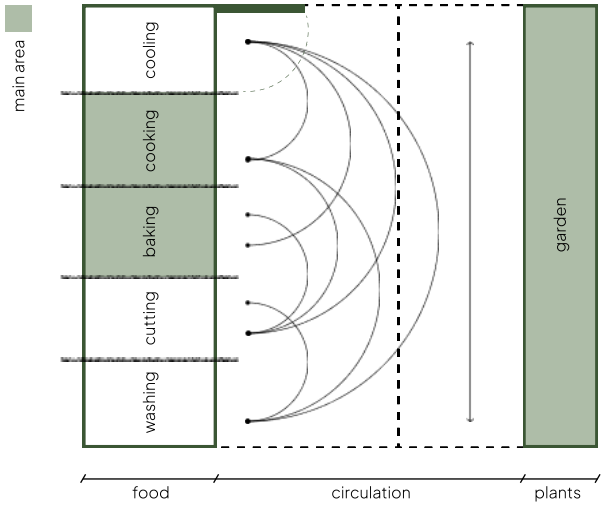
This space is designed for my parents. While my mother finds joy in preparing meals, my father spends much time to take care of the plants. The spatial arrangement allows them to share moments of cooking and gardening in a space closely connected to light, air, and greenery.



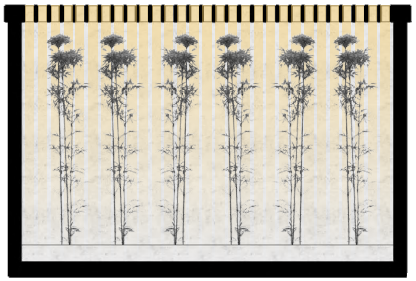
Situated at the rear of the house and directly adjacent to a neighbor's building. This project explores how a small and elongated space can be optimized to accommodate cooking and gardening activities while maintaining comfort and spatial efficiency.



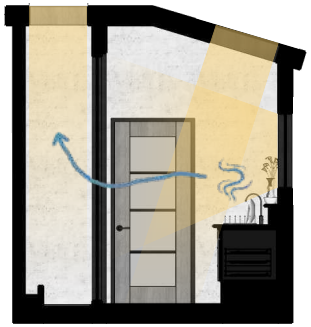
Daylight becomes the main source of illumination, emphasizing the bright and calm atmosphere during the day. The adjacent garden creates a visual connection with nature and serves as a natural ventilation system that can be opened or closed according to the kitchen's activities.



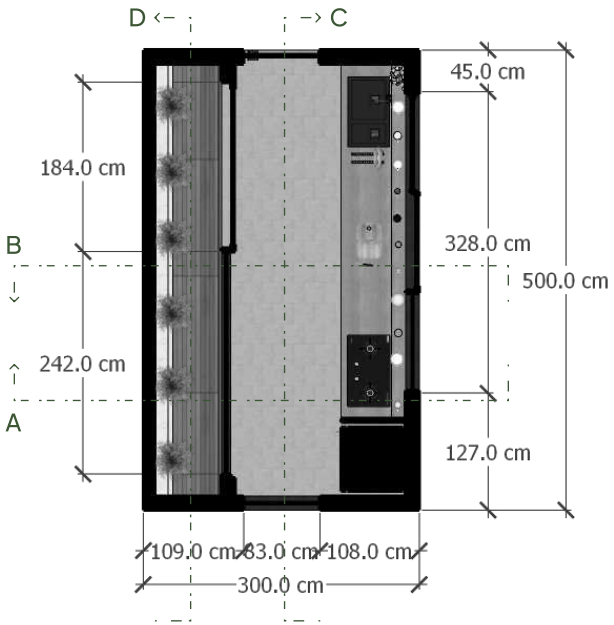




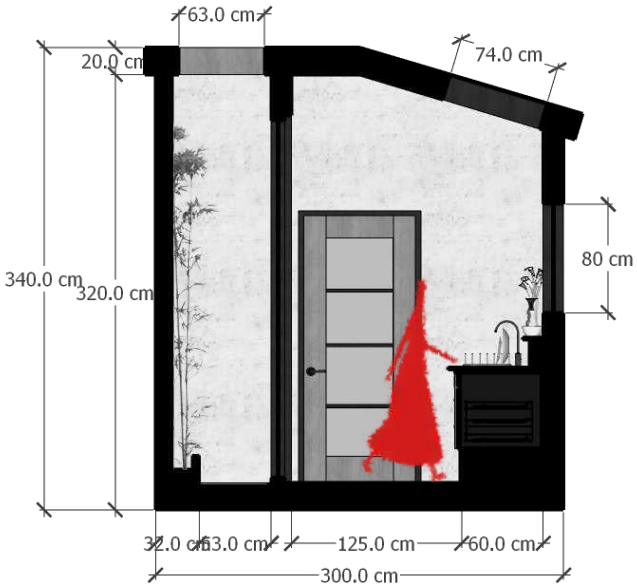




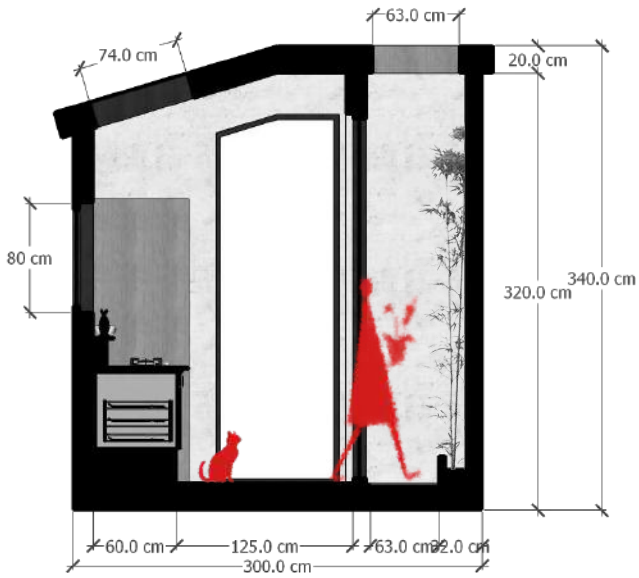
Each opening is positioned to support their cooking and gardening routines, ensuring for comfort, freshness, and a sense of intimacy with the surrounding landscape.



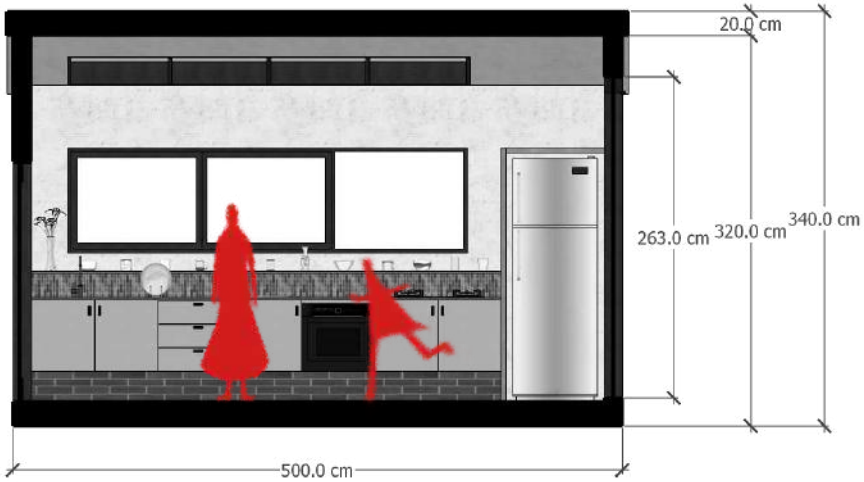
Denah



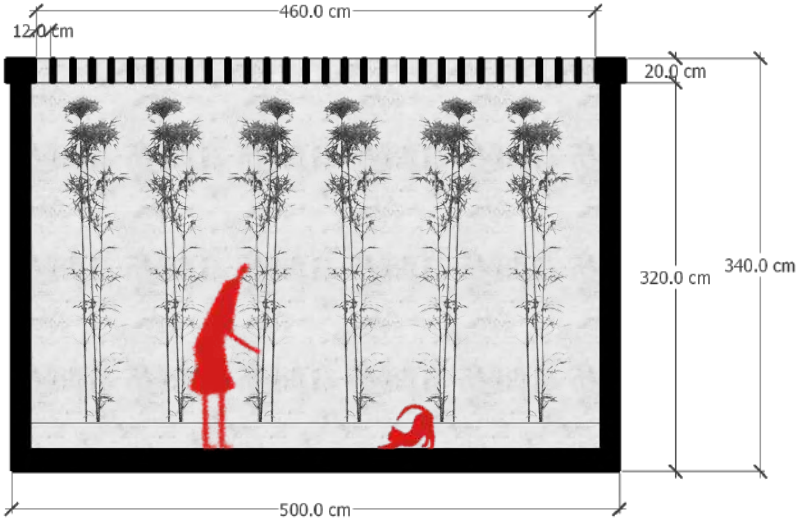
Potongan A-A'



Potongan B-B'



Potongan C-C'



Potongan D-D'


Day Time


Night Time

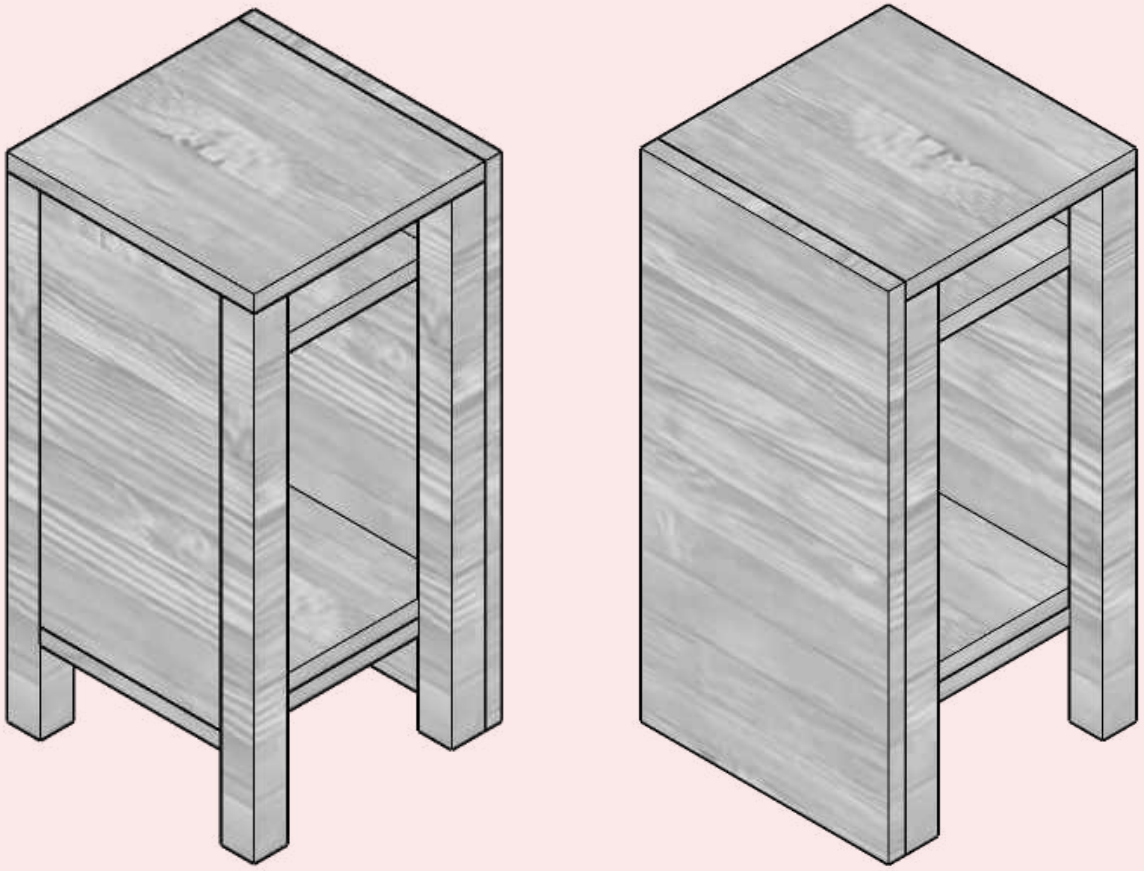
Kotak Katik

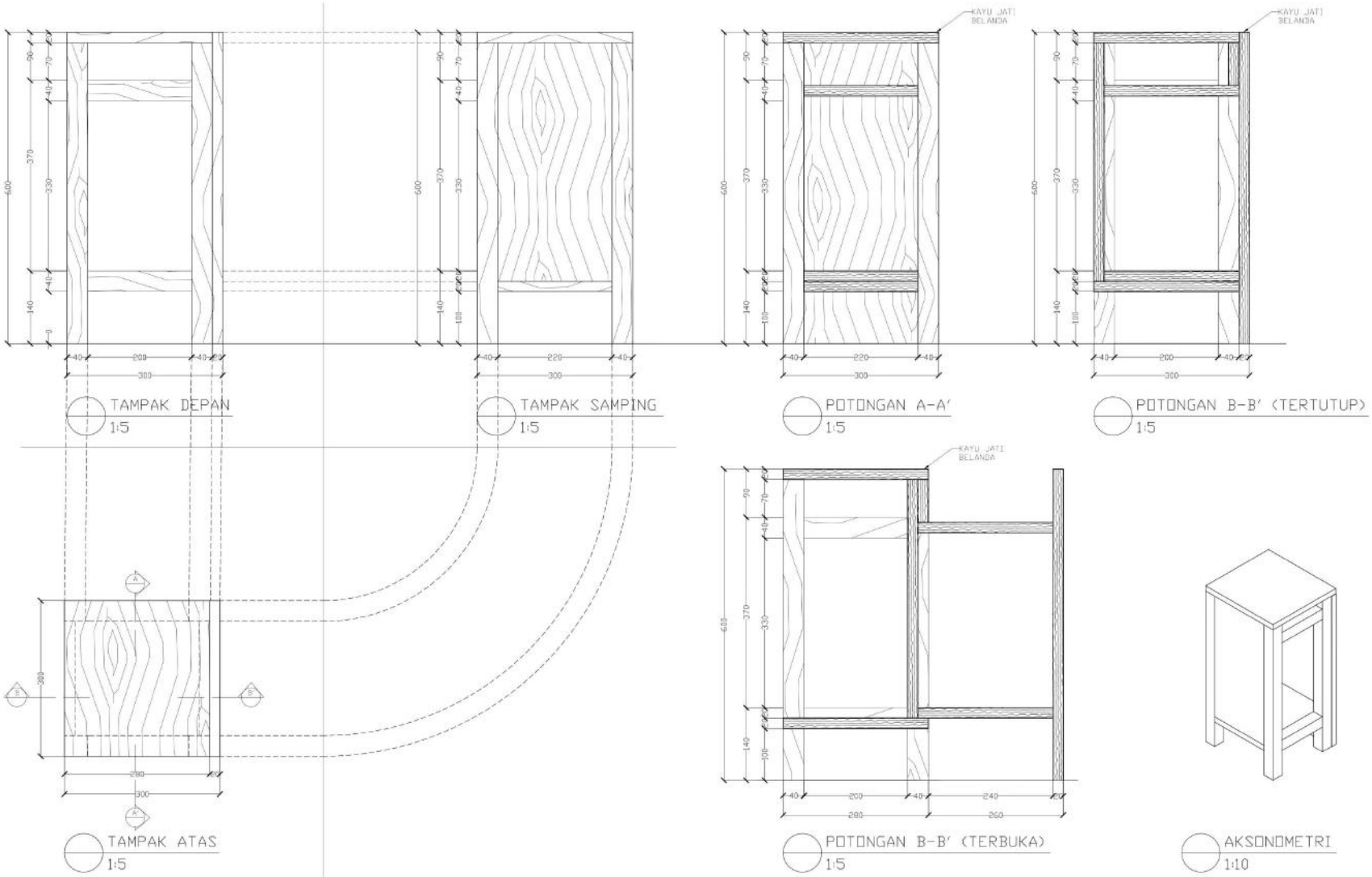
Multipurpose Furniture

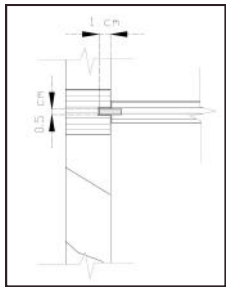
Furniture Making | 2025

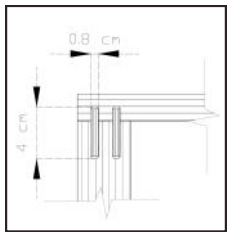
Furniture that is used as a nightstand, a stool, a side table, or multi-purpose storage unit. This furniture is an exploration model that consists of two modular pieces which can be arranged based on the desired use. Developed as part of the *furniture system* class, this project explores flexibility, functionality, and spatial efficiency through modular design.

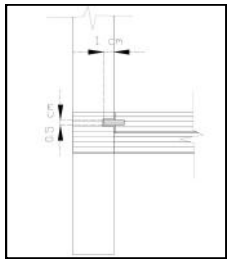
This furniture is showcased in HOMEDEC (HDII Jakarta's Booth), KBS TKMDII XVII, and AFAIR UI.




TAMPAK DEPAN
1:5
TAMPAK SAMPING
1:5
POTONGAN A-A'
1:5
POTONGAN B-B' (TERTUTUP)
1:5
KAYU JATI BELANDA
TAMPAK ATAS
1:5
POTONGAN B-B' (TERBUKA)
1:5
AKSONOMETRI
1:10


1 cm
0.5 cm


0.8 cm
4 cm

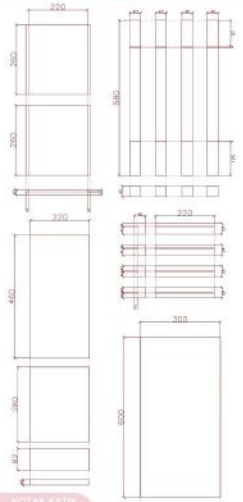

1 cm

KOTAK KATIK

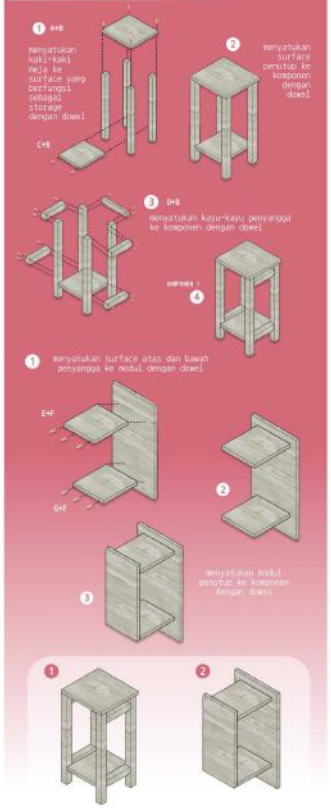


Kotak-Katik merupakan furnitur yang digunakan sebagai nakas, tempat duduk layaknya stool, meja samping, maupun unit penyimpanan serbaguna. Furnitur ini terdiri dari dua modular yang sesuai namanya, dapat diatur berdasarkan kegunaan yang diinginkan.

POLA KOMPONEN



LANGKAH KONSTRUKSI



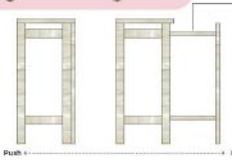
ANALISIS AWAL DAN PENGEMBANGAN DESAIN



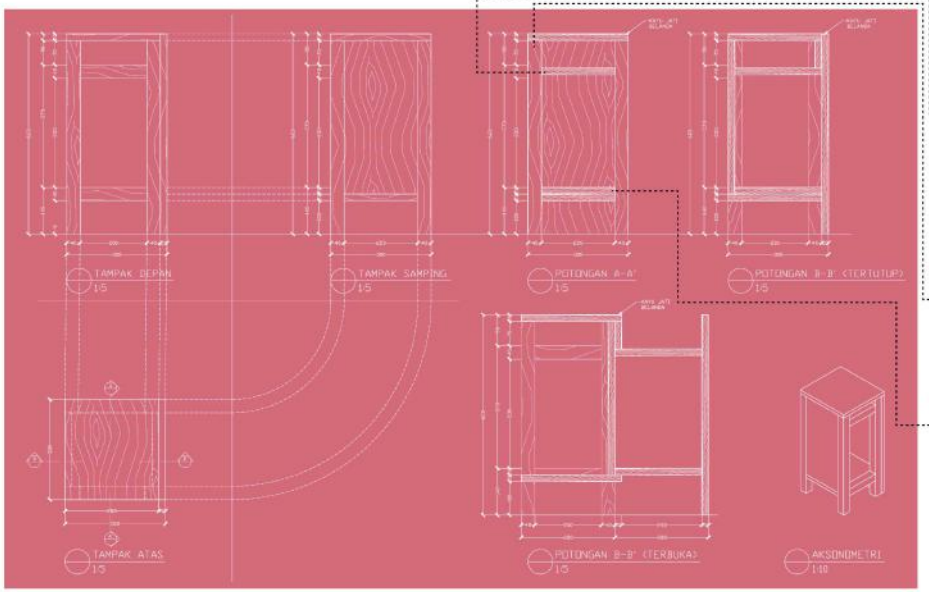
DESAIN FINAL



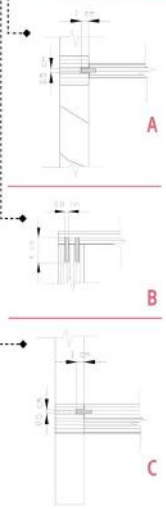








DETAIL SAMBUNGAN



KELOMPOK 1 Kemala Zidanaia A (2206814740) | Joena Salsabila Subrata (2206813744) | Chelsy Nursal Sabila (2206062485) | Desfitria Rinjani Berlianasari (2206030584) | Ari Anggraini Syahputri Ningrum (1906383873)



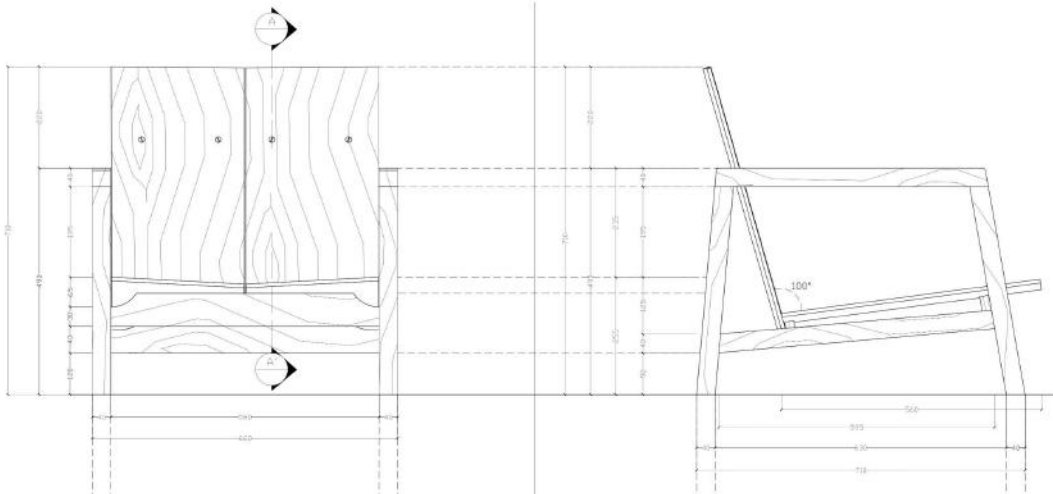


Others

Lounge Chair Model 655 by Lewis Butler

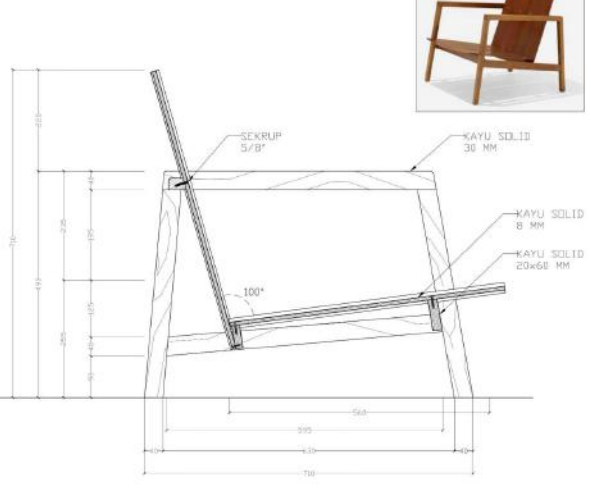
Orthographic Drawing | Reconstructing | 2025

This project, developed in the *furniture system* course, focused on reconstructing a designer chair solely based on visual references. The task required analysis of form, proportion, and construction logic in order to produce precise and functional working drawings that could support real-world fabrication.

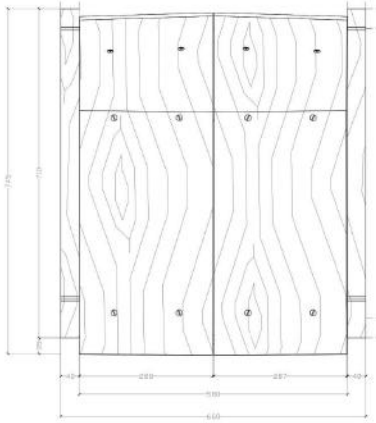


TAMPAK DEPAN
1:5

TAMPAK SAMPING
1:5



POTONGAN A-A'
1:5



TAMPAK ATAS
1:5



AKSONOMETRI
1:5

TUGAS GAMBAR
GAMBAR KERJA
SARANA DUDUK

NILAI

KETERANGAN :

NAMA : JOENA
SALSABILA S.
NPM : 2206813744

KELAS SISTEM FURNITUR
UNIVERSITAS INDONESIA

NO. HAL
01

Others

Previous Internship Works

Interior Design 2026

Assisted in a total of 8 interior design projects, with varying responsibilities across each project. My contributions included assisting in design development, mood board preparation, architectural material and product selection, 3D modeling, working drawings, and design visualization.

All works presented are part of projects undertaken during my internship and are showcased with courtesy to the respective design firm. All project outputs remain the intellectual property of the firm.

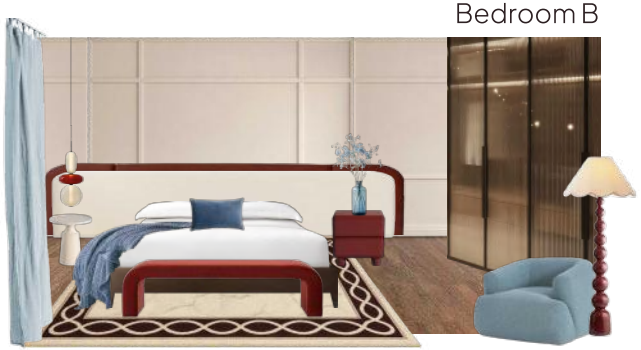


Bedroom A



timeless, eclectic

Bedroom B

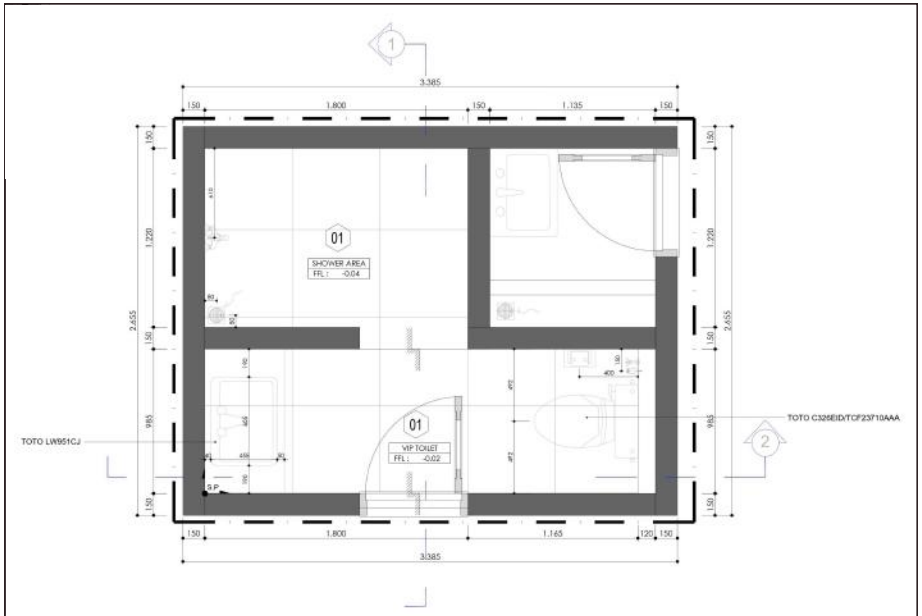


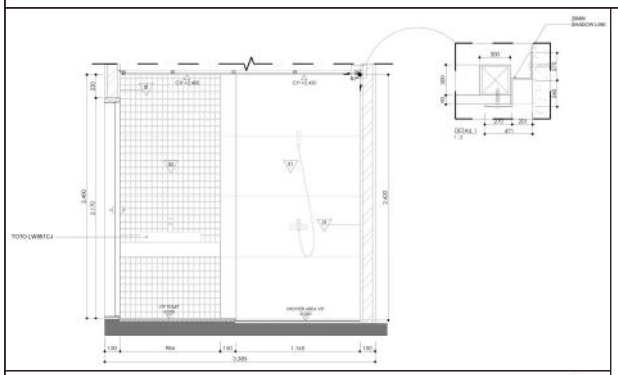
chic, playful

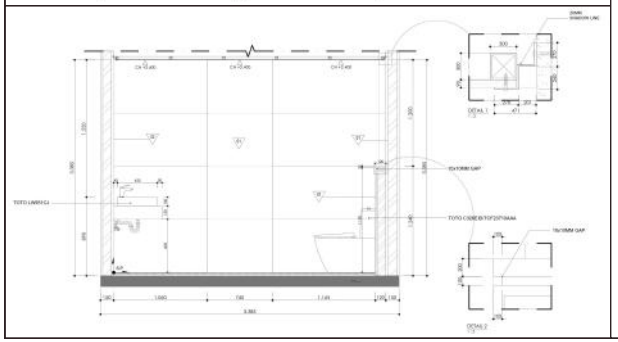
warm, vintage

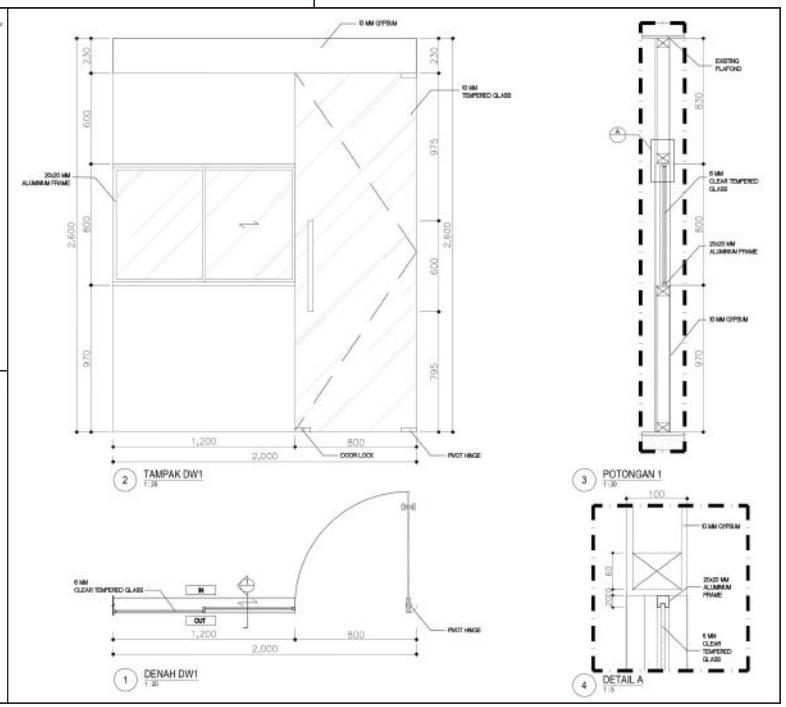
Cafe











Involved in developing interior layouts, refining furniture arrangements and architectural details, preparing technical drawings, producing 3D visualizations and rendered images to communicate the design intent across hospitality, commercial, residential, and office projects.














Villa Cafe Office Chocolatier

thank you.

+62 81221726606
jsssubrata@gmail.com
linkedin.com/in/joenasalsabila