

Research Article

Identification of Characteristics of Traditional Acehese Architecture at SMEA Premium Coffee Shop in Banda Aceh

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ABSTRACT

The city of Banda Aceh has experienced significant development in building infrastructure, particularly in the proliferation of coffee shops. Many open spaces have been repurposed into coffee shops, and this transformation has also brought significant changes to the function and form of the traditional Acehese house, Acehese House (*Rumoh Aceh*), which is now being repurposed into commercial spaces such as coffee shops. This transformation affects both the function and meaning of the buildings in response to evolving needs. This study aims to examine characteristics of traditional Acehese architecture as applied to coffee shops in Banda Aceh. The analysis is based on Hadjad's theoretical framework, which assesses the characteristics of traditional Acehese architecture through 12 elements: stilted structure, roof, columns, walls, space, under floor space, openings, ornaments, orientation, house height, color, and materials. The results of the study show that these coffee shops have retained core elements of Rumoh Aceh, such as the stilted house form, wooden materials, and traditional ornaments, despite undergoing design and functional adaptations for commercial purposes. This study highlights that the application of traditional architecture in public spaces can serve as a medium for cultural education while strengthening local identity amidst the wave of modernization.

Keywords: Architecture; Traditional; House; Acehese; Coffee Shop

1. INTRODUCTION

Indonesia is known as a culturally rich country, possessing a diverse range of regional cultures, resulting from the adaptation process undertaken by people from various regions (Maran R, 2004). The traditional Rumoh Aceh architecture, a source of pride for the people of Aceh Province, is also one of the traditional architectural styles found in Indonesia. The construction of the Rumoh Aceh demonstrates a process of adaptation to its environment, enabling it to survive to this day. The reliability of the Rumoh Aceh architecture is closely linked to the values of local wisdom inherent in the lives of the Acehese people. The need for buildings to support the daily activities of the community in Banda Aceh—as a vessel for accommodating urban mobility—is consistently fulfilled by public and commercial buildings, particularly those that support the local economy. This study focuses on coffee shops in Banda Aceh, which serve as an important economic driver in the city, where the building façade becomes a point of interest in aligning with the characteristics of traditional Acehese architecture. Traditional Acehese architecture is a form of architecture passed down through generations, with construction that preserves tradition (Mirsa, 2013). In the context of Aceh, traditional architecture is not only a physical form but also an expression of cultural identity rich in symbolism, spirituality, and ecological adaptation.

Rumoh Aceh, as the icon of Acehese traditional architecture, reflects customary values through its stilted house form, spatial orientation, and the use of inherited wooden ornaments (Hoesin, 1970). This architectural form is designed not only for functional purposes but also based on the cultural values of the Acehese society. Rumoh Aceh is characterized by a stilted structural system supported by wooden columns, an east–west orientation, and the dominance of natural materials such as wood and rumbia leaves. Symbolic values are manifested in features like an odd number of stairs, wooden joinery without nails, and carvings of flora-fauna motifs and calligraphy. However, over time and with the influence of modernization, the existence of Rumoh Aceh has undergone significant changes. Many traditional buildings have transformed from residential functions into commercial uses, one of which is as coffee shops. Traditional architecture is an integral part of cultural heritage, reflecting the social, religious, and philosophical values of a community (Azzahra, 2024).

Architectural Characteristics of Acehese Houses

1. Roof (Atap)

The roof of *Rumoh* Aceh has a slope of about 45 degrees in one ridge and the roof cover is made of thatmbia leaves, sheets of thatb leaves are arranged and tied, then installed from the left side to the top right. R.n, 2018). The roof is arranged very tightly, where the distance between the leaf bone and the next leaf bone is only 1.5 – 2 cm on average, so that the thickness of the roof of *Rumoh* Aceh serves to protect the house from the hot sun while lightening the burden on the building, making it more resistant to earthquakes. (Iqbal, et.al, 2019). At the east and west ends parallel to the horses, there is a cover that is usually hollowed out and called *tulak angen* (wind repellent). The function of *this wind push* is to neutralize strong winds, from the bottom end of the *neudeuk gaseue* (roof drain) there is a gap that serves to store things, such as mats and pillows called *sanding* (Aulia, et.al 2023).

2. Kolong

(Djamaludin, 2024) *Rumoh* Aceh called *Yup Moh*, an open area between land and a public floor of a house, is usually used as a gathering place or storing agricultural products. Among these columns functioned to store agricultural products and sea catchment, pounding rice, as well as a place to store *jeungki* (rice penmas) and *kongs* (places to store rice) rounded with diameter and height of about 2 meters (Djamaludin, 2024).

3. Color (Warna)

The use of color in *Rumoh* Aceh is a balance between the balance of natural forces and the harmony of human life, while affirming cultural identity in traditional Acehese architecture (Elfira, 2023).

4. Ornament (Ornamen)

Various forms of ornaments, namely *Tendril Motif Placement on the Window Frame*, *Motif: Bulen*, *Star Placement: Tulak Angen*, *Motif: Bungong Mawo*, *Bungong Meulu*, *Bungong To bue Placement: Wall Motif: Awan Meucanek Placement: Tulak Angen*, *motif: Puta Taloe Placement: Wall* (Wijaya Literature, 2022),

5. Ventilation (Ventilasi)

The height of the door in *Rumoh* Aceh ranges from 150 to 180 cm, at the top of the door there is a transverse beam, so everyone who enters the house must bow their head, this meaning symbolizes the attitude of respect for the guests to the owner of the house. The position of the door is generally in the middle or edge of the east side wall (Hendra, 2024).

6. Pintu

The height of the door in *Rumoh* Aceh ranges from 150 to 180 cm, at the top of the door there is a transverse beam, so everyone who enters the house must bow their head, this meaning symbolizes the attitude of respect for the guests to the owner of the house. The position of the door is generally in the middle or edge of the east side wall. Meanwhile, windows in *Rumoh* Aceh are generally 0.6 x 1 meter which are usually placed on the east and south walls. This placement aims to maximize natural lighting and allow cooler air circulation in the house (Kadir 2023).

Banda Aceh, as the center of governance and economy of Aceh Province, is experiencing rapid growth in the service and culinary sectors. According to data from the Banda Aceh City Government (2025), there are more than 800 taxable food and beverage service establishments, approximately 80% of which are coffee shops or coffee-based businesses. This reinforces Banda Aceh's position as the "City of 1001 Coffee Shops," where the coffee-drinking culture is not merely a matter of consumption, but also a vital part of the Acehese community's social identity (Putra and Ekomadyo, 2015). Coffee shops have become new social spaces that replace the roles of *meunasah* and *balai gampong* as places for interaction and discussion. Along with the rapid growth of modern coffee shops, some business owners have begun to reintroduce elements of traditional Acehese architecture into their building designs, both functionally and symbolically. This presents an opportunity to revive cultural heritage in a new form that is more relevant to the present day. However, this design approach is not always complete or consistent; some applications are merely decorative, while others are more functional and structural. It has been shown that elements such as *façades*, *comfort*, and *visual character* significantly influence users' perceptions of commercial spaces. Nevertheless, there has been little research specifically identifying traditional Acehese architectural applications in the context of coffee shops. *Syiah Kuala District*, as the largest area in Banda Aceh and a center of education, is one of the regions experiencing rapid and diverse commercial development. In this area, a number of coffee shops can be found that attempt to incorporate local architectural elements in various forms—from structural features and spatial layouts to decorative ornaments. However, the design approaches used remain highly varied and have not yet been systematically mapped (Haryanto, et all, 2020). Based on the aforementioned background, this study was conducted to examine how traditional Acehese architecture is adapted in contemporary commercial spaces. The aim of this research is to identify the characteristics of traditional Acehese architecture applied in coffee shops in Banda Aceh, while also contributing to the preservation of local cultural values within the context of an ever-evolving modern design landscape.

2. RESEARCH METHOD

This research method employs a qualitative descriptive approach aimed at thoroughly describing and analyzing the characteristics of traditional Acehese architecture as applied to coffee shops in Banda Aceh. This approach was chosen because it allows the researcher to understand architectural phenomena contextually through the interpretation of visual data, interviews, and direct field observations. The study is focused on the Syiah Kuala District of Banda Aceh, with one purposively selected case study object: SMEA Premium Coffe Shop. This object presents a tangible application of traditional Acehese architectural elements in the design of a coffee shop building and serves as a representation of how local architecture is adapted into public spaces. Data collection techniques in this study include direct observation of the building’s physical form both exterior and interior, in-depth interviews with the coffee shop owner or manager, and visual documentation through photographs of architectural elements. In addition, a literature review was conducted to reinforce the theoretical foundation used in the analysis. This study also utilizes the theory of the characteristics of traditional Acehese architecture as explained by Hadjad (1984). In this context, Acehese Rumoeh Architecture is recognizable through several distinctive elements, such as its raised platform shape, the use of natural wood materials, a single-pitched gable roof, small symmetrical windows, and the division of space based on the cosmological concept of head-body-foot. Beyond the physical aspects, traditional symbols such as the number of steps, the function of the undercarriage as a social space, and the building's orientation to certain cardinal directions are integral parts of this architectural character.

Traditional Acehese architecture is one of Indonesia's customs and cultures, characterized by distinctive building forms that reflect the life and philosophy of the Acehese people. This traditional Acehese house is derived from the similar form of ancient Acehese houses, namely a raised platform and equipped with a front porch, a central porch, and a rear porch. Hence, it is called the Acehese Traditional House. The application of traditional Acehese house architecture, reviewed from an architectural perspective. Acehese houses encompass several factors seen in Smea Premium, including the wide roof structure, columns resembling the tameh in Acehese houses, the presence of tulak angen, the raised platform, and the addition of distinctive Acehese ornaments. Judging from the architectural identity of traditional Acehese houses, based on existing theory, the facade of Smea Premium still applies elements of traditional Acehese house architecture.

Table 1. Research variables

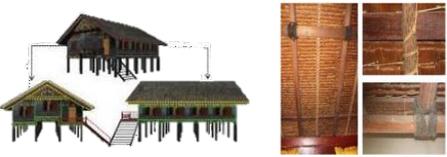
Theory	Research Variables	Indicators
Hadjad (1984)	The Characteristics of traditional Acehese architecture	Stage structure
		Roof
		Pilar
		Wall
		Room
		Under
		Window
		Ornament
		Orientation
		House Height
		Colour
		Material

3. RESULTS AND DISCUSSION

3.1 The Characteristic of Traditional Acehese Architecture

The application of Traditional Acehese House Architecture in Smea Premium is reviewed from the wide roof structure, the column shape resembles tameh in rumoh Aceh, the presence of tulak angen, shaped like a stage, and the addition of typical Acehese ornaments. Reviewed from the identity of Traditional Acehese House architecture based on Hadjad's theory (1984) applying elements of the Traditional Acehese House architectural concept as a reflection or treasure of the region, where the Acehese House building as a whole uses wood material. The application of traditional Acehese Architecture it’s observed from the physical form of the Smea Premium building itself, it is more typical of traditional architecture. The discussion above has represented the introduction of Acehese houses, thus a summary of the characteristics of Acehese architecture can be made in the form of **Table 2**.

The characteristics of Acehnese architecture can be made in the form of **Table 2**.

Characteristics	Figure
<p>Roof (Atap) Acehnese roofs are typically planar, and the materials used for these roofs are generally lightweight, covered with palm leaves. The trusses, purlins, and rafters are made from local coconut wood, while split bamboo is usually used. The rafters are held together with palm fiber rope or leather rope.</p>	 <p>(a) (b)</p> <p>a. The roof shape of an Acehnese house. b. Roof details with wood and rumbia leaf materials and tied with coconut fiber and rattan rope.</p>
<p>Pole The posts and beams are typically notched to connect them. The posts are then fitted with flat stone foundations. Other base materials, typically stone or cast concrete, separate the wooden columns from the ground to prevent moisture from rotting.</p>	
<p>Colors The color selection for Acehnese houses does not have a specific standard, but green and wood dominate the colors of Acehnese houses. Green is used because it has an Islamic impression, while wood colors are generally made from wood that is only polished without painting.</p>	
<p>Ornament Acehnese house ornaments primarily consist of shapes and plants. These human-like shapes became more common after Islam arrived in Aceh. These ornaments serve not only beauty but also ventilation.</p>	
<p>Ventilation The windows of Acehnese houses are not very big but there are many windows on the side of the houses so that the Acehnese house gets enough light and air, which is very beneficial for people's health so that the house materials are not damaged and last a long time.</p>	

3.2. Research Location

The research location is in the city of Banda Aceh, Syiah Kuala District. Objects that are the focus of the study consist of three coffee shops selected based on visual and architectural criteria, namely Lambada Kupi, Rumah Aceh Kopi Luwak, and SMEA Premium. Results and Discussion Contain results obtained by Author During the Research Activities. The results of the research submitted in advanced as whole which continued by doing the discussion. The discussion is presenting systematically from general to the specific. The data can be presented with tables or figures. Results and discussion must also interconnect with theory that used. Avoid Excessive Use of Citations and Discussion of Published Literature.



Figure 1. Smea Premium Coffe Shop

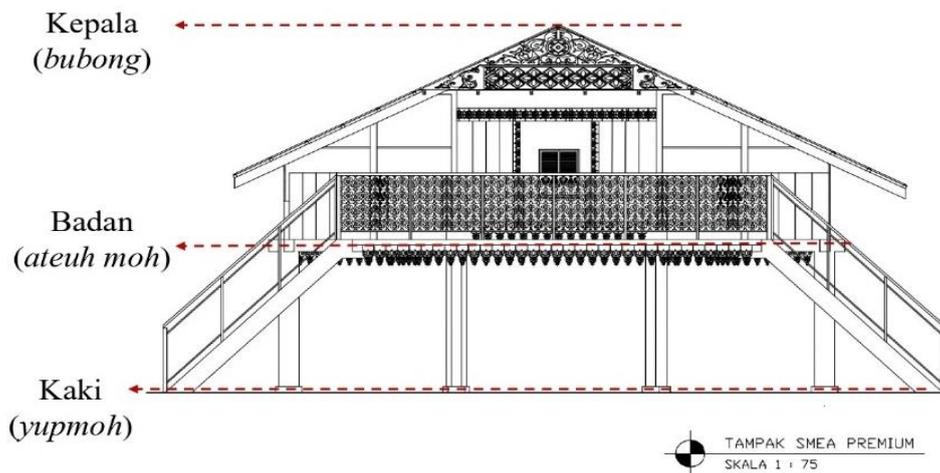


Figure 2. Smea Premium

Table 2. Characteristics Traditional Acehese House at Smea Premium

Characteristics of Acehese Traditional Architecture	Figure	Analysis Results
<p>Roof of Rumoh Aceh The roof of Rumoh Aceh is saddle-shaped with a single ridge line at the top. One of its distinctive features is the rabong or tampong satu, a ridge that extends horizontally from the left to the right side of the house. The roof has overhangs at the front and back, which function to channel rainwater away from the house structure.</p>		<p>SMEA Premium is a coffee shop that retains the traditional stilt-house structure, consisting of three main elements: the roof ridge (bubong), the main roof (ateuh rumoh), and the supporting pillars (yup moh)</p>
<p>The Space Beneath the House (Kolong) The kolong refers to the open space beneath the house, supported by the yup moh (main supporting pillars). This area is typically left open and serves multiple purposes in Acehese traditional houses. It is commonly used as a gathering space, a resting area, and a storage place for agricultural produce. Structurally, the kolong consists of vertical wooden posts that support the upper part of the house.</p>		<ol style="list-style-type: none"> 1. The underfloor space of the stilt house (kolong) has been repurposed as a public zone. 2. This area is used as a seating space for relaxing and engaging in discussions among coffee shop visitors. 3. The floor surface of the kolong is finished with ceramic tiles featuring natural stone patterns.

Color

Originally, the color of Rumoh Aceh followed the natural tones of the building materials, primarily the color of wood. However, traditional Acehnese houses today are often painted in brighter colors such as yellow, red, green, and white.



1. The entire building features a dark brown color, enhanced with a layer of varnish (plitur) to highlight the natural texture of the wood. The building's paintwork was last updated three years ago as part of regular maintenance and preservation efforts.
2. White and black are used as accent colors on the tulak angen, a prominent architectural element located at the center of the facade. These colors reflect the values of simplicity and carry a spiritual philosophy rooted in Acehnese culture.

Ornamentation

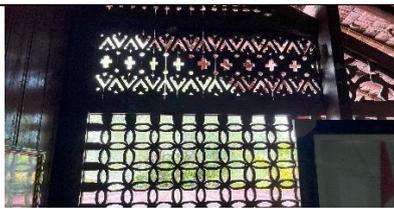
The ornaments on Rumoh Aceh are typically in the form of carvings, adapted from various motifs such as floral patterns, animal forms, geometric shapes, and Islamic elements, particularly Arabic calligraphy.



Motif Pucok Rebong



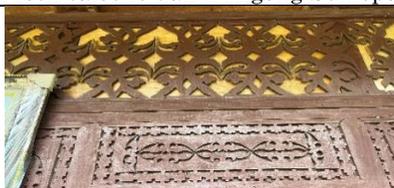
Motif Awan Meuisan



Motif taloe ie dan Bungong Seulepok

1. The wall ventilation panels are decorated with traditional Acehnese floral motifs, including pucok reubong, bungong seuleupok, and taloe ie patterns.
2. The front wall of the building features the geubang floral motif and the panto geometric motif as decorative elements.
3. The tulak angen (central facade panel) is adorned with the awan meuisan motif, characterized by curved shapes resembling clouds.

The ornamentation on both the walls and the tulak angen is created using the scroll carving technique, known for its flowing and continuous lines that enhance the visual elegance of traditional Acehnese woodwork.



Motif geubang dan panto

Ventilation

The openings in Rumoh Aceh consist of doors, windows, wall ventilations, and stairs. On the east and west sides, each room typically contains only one window, while on the north and south sides, the windows are arranged in a continuous row along the wall.

The doors are generally between 150–180 cm in height, intentionally designed to require guests to bow slightly when entering the house, as a sign of respect and humility. The main door is usually located either at the center or the edge of the eastern wall, as well as in the seuramoe kue (rear veranda).



1. The entrance of the building maintains the traditional Acehnese door design, with dimensions of 184 x 84 cm for the main door and 186 x 82 cm for the bedroom doors. All doors are constructed from solid wood.
2. A total of eight windows, each measuring 80 x 60 cm, are positioned along the building's exterior walls to ensure adequate lighting and ventilation.
3. Additional airflow is facilitated by small carved openings integrated into the wooden wall surfaces, which serve both functional and decorative purposes.

A unique cultural feature of Rumoh Aceh is the odd number of stair steps, traditionally in sequences such as 7, 9, 11, 13, and so on, reflecting symbolic meanings and customary beliefs in Acehese tradition.



5. Access to the raised platform of the house is provided by two staircases, each consisting of nine steps, located symmetrically on the right and left sides of the seuramoe.

4. CONCLUSION

Based on the analysis and discussion presented in the previous chapter, the conclusion that can be drawn from this research on Acehese traditional architecture in coffee shops in Banda Aceh is that these coffee shop buildings were originally traditional Acehese houses intended for residential purposes, but have since transformed into commercial or public spaces. This transformation is evident in both the physical form and functional adaptation of the buildings. Despite several modifications, these coffee shops still preserve traditional architectural forms and materials, demonstrating a respectful integration of cultural heritage within a new commercial context. Although some traditional elements have been removed or adapted to suit the operational needs and design concept of a coffee shop, the core structure and identity of the traditional house remain intact. These buildings continue to function effectively and now serve as cultural assets that help promote Acehese identity and heritage in a commercial setting. Based on the physical form and use of traditional materials, architectural experts classify these buildings under the category of traditional architecture.

1. Form

The coffee shops in Banda Aceh exhibit formal characteristics that align with traditional Acehese architecture, which consists of three main structural elements: the bubong (roof) representing the head, the ateuh moh (main body of the house) as the body, and the yup moh (understructure or stilts) as the feet. The primary construction material used is wood, and the buildings retain a significant number of floral and faunal ornaments on various architectural elements, preserving their distinctive traditional character. In terms of spatial organization, these coffee shops tend to adopt an open-space concept, with minimal partitions or even walls, especially in service areas. The space beneath the building (kolong) is utilized as a public area for visitors, which is consistent with the traditional use of the kolong in Rumoh Aceh as a social gathering space.

2. Similarities in the Characteristics of Traditional Acehese Architecture

The coffee shop demonstrates several characteristic similarities with traditional Acehese architecture, particularly in its use of a stilt structure composed of three main elements. The entire wall and structural framework of the building is constructed using wood as the primary material. The space beneath the building (kolong) is utilized as a public seating area for visitors, reflecting the Acehese tradition that regards the kolong as an important social space. In addition, the coffee shop maintains a total building height of approximately 6 meters, which supports both the proportional balance and the functional aspects of the overall structure.

3. Differences in the Characteristics of Traditional Acehese Architecture

The coffee shop adopts a saddle-shaped roof, and SMEA Premium features 20 structural pillars, maintaining the traditional stilt-house form. One distinctive element preserved at SMEA Premium is the Rumoh Inong, which has been repurposed as a private area for staff. In terms of openings, SMEA Premium still includes traditional doors and windows, and continues to display floral and faunal ornaments as part of its decorative elements. However, a key deviation from traditional norms is the orientation of the building, which does not follow the typical north-south axis as seen in conventional Rumoh Aceh. Additionally, the color scheme of SMEA Premium is derived from the natural wood tones of the building materials, rather than the vibrant painted colors found in many preserved traditional houses. This conclusion offers valuable insights into how the characteristics of traditional Acehese architecture are both preserved and modified in contemporary functions. It also highlights the importance of documenting and conserving traditional architecture. This research is expected to contribute meaningfully to the study of Acehese vernacular architecture and support broader efforts toward its holistic preservation.

RECOMMENDATION

Authors recommendations or suggestions from the results of their research findings to related institutions or to other researchers in the future.

ACKNOWLEDGEMENTS

The authors would like to thanks the students of University of Malikussaleh Lhokseumawe Aceh for their assistance in the completed this study.

AUTHOR'S CONTRIBUTIONS

All authors discussed the results and contributed to from the start to final manuscript.

CONFLICT OF INTEREST

The authors declare that they have no competing interests.

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