



THE ARCHITECTURE OF *LANGGAR DHUWUR* IN JAVA: VERNACULAR FORMS IN RELIGIOUS ARCHITECTURE

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ABSTRACT

Research on Friday Mosques dominates the study of religious buildings in Java. Meanwhile, research on small mosques, particularly *Langgar Dhuwur*, remains limited. The purpose of this study is to examine two *Langgar Dhuwur* in Kauman Yogyakarta from architectural and narrative perspectives in order to reveal the architectural characteristics as well as their role in society. Direct visual observations, measured drawings, and narratives about the study's context were conducted. Five major themes from the observations were analyzed and discussed to draw significant conclusions. It is concluded that *Langgar Dhuwur* is a unique architectural type that preserves Indonesia's vernacular and pre-Islamic architecture. *Langgar Dhuwur* in Kauman designated the second floor as a sacred area following the Hindu-Buddhist concept of *Triloka* (*Svarloka*). As a public building, *Langgar Dhuwur* serves as a place of worship as well as a cultural and social center. Therefore, it can be regarded as one of Indonesia's religious architectural treasures due to its distinctive architectural style and rich history. It is recommended that the existence of *Langgar Dhuwur*, which has a multifunction role in community development, be preserved. Future design needs to emphasize an architectural typology that follows residential architecture, flexible space, and an open plan to accommodate various activities in the micro-scale community area.

Keywords:

Religious architecture; *Langgar Dhuwur*; vernacular architecture

1. INTRODUCTION

Friday Mosque continues to be the primary research focus on mosques in Java. Few studies have been conducted on small mosques, commonly as called *Langgar*. The typology of *Langgar* is comparable to that of *Surau* in Sumatra or Malaysia and *Tajug* in West Java. We argue that the existence of *Langgar* in Java is not limited to its function as a private place of worship for the owner's family or the surrounding community but is also related to the emergence of a *Pesantren* (Islamic Boarding School) or *Madrasa* (Islamic School) in the early stages of its development. In many cases, *Langgar* also serves as a community gathering place, with women and children spending most of their time there. Adult men spend most of their time at the Friday Mosque.

Now that more mosques are being constructed, the existence of *Langgar* is dwindling, or *Langgar* is being replaced by the term *Musholla* (a place for prayer in Arabic). In Indonesia, the term *Musholla* is more commonly used to refer to a place of worship, whether it be a dedicated building or a prayer room included in the regular living quarters of a Muslim household. The term *Langgar*, on the other hand, is still commonly used, particularly in older city or rural areas. *Langgar Dhuwur* or *Langgar Tinggi* (*Dhuwur* in Javanese or *Tinggi* in Indonesian means High) is one of the typologies whose existence is on the verge of extinction. The wooden prayer room on this structure's second floor exemplifies the building's unique character. Kauman in Yogyakarta is one of the Javanese Islamic districts that has preserved the *Langgar Dhuwur* architectural style. Since the establishment of Yogyakarta

as the capital of the Ngayogyakarta Hadiningrat Sultanate in the eighteenth century, this region has been inhabited by Muslims.

This study aims to examine two *Langgar Dhuwur* in Kauman from an architectural and narrative perspective to reveal the architectural characteristics as well as the function of the *Langgar Dhuwur* in society so that it can be considered one of the architectural treasures of Nusantara architecture with an Islamic pattern and typology, as well as one of the architectural treasures of Indonesian architecture. Moreover, according to a literature review conducted in certain nations, Islamic religious architecture is primarily or exclusively referred to as a mosque or mosque complex. No other building type is comparable to the *Langgar* building, and this study will reveal its cultural significance, enabling it to be recognized as a cultural heritage that must be preserved architecturally and socio-culturally.

A. MOSQUE ARCHITECTURE IN JAVA

The form of the earliest Indonesian mosques on Java, constructed in the fifteenth century, was determined by a combination of Islamic and indigenous ideas. The origins of multi-tiered roofs (*Tajug*) can be traced back to pre-Islamic temple reliefs and are directly related to Balinese *Meru* roofs [1]. The mosque architecture in Java may have been derived from the local community buildings that can be seen today as *Pendapa* in Java and *Wantilan* in Bali [2], and a sacred building with a five-roof overlap as seen in relief in several temples, including Candi Sukuh in Central Java. The relief from the Sukuh Temple depicts a sacred building with a five-tiered roof and a four-pole building as a public gathering place, which was likely an architectural reference for mosques design.



Figure 1. Scene from the *Sudamala* Story, Sukuh Temple, Central Java, 15th century [3]

B. LANGGAR DHUWUR AS A VERNACULAR FORM OF RELIGIOUS ARCHITECTURE

Langgar is a small prayer house, typically attached to an individual house or a separate structure [4], used for five times daily prayer but not for Friday prayers [5], [6], a merchant-built small mosque on a pole [2], [7]. The term *Langgar* is related to *Sanggar* (the Sanskrit word for a place for learning, studio, or place of worship) [8], which refers to a place of worship that is part of an ancient Javanese home or within the scope of a family [9].

Langgar is frequently interchanged with *Surau* (in Sumatra and Malaysia) and *Tajug* (in West Java). In addition, due to the development of the language, the term *Musholla* is more commonly used to refer to small mosques in Indonesian (from the Arabic word *Musholla*, which means a place for prayer). *Walisongo* (refer to Nine Pioneer Wali or *Ulama* who spread Islam in Java in the 15th century) did not necessarily change the cosmography of a *Sanggar* or *Langgar* to *Musholla* to make it more "Islamic". Instead, they kept their original vocabulary as an acculturative preaching strategy towards the existing Javanese belief culture (*Kapitayan* or *Kejawen*) and Hindu Buddhist communities [9].

According to [10], there are four styles of *Langgar* architecture in Java, including the *Langgar Tropo* or *Angkringan*, consisting of a wooden house on stilts, bamboo booths, and a saddle roof. *Langgar Gedong* is frequently a variant of *Langgar Tropo*. The structure is no longer a stilted house but has a stone foundation, brick walls, tiled floors, and a pool for bath (*Blumbang*). The final is the *Langgar Meru*, so named because the roof is three-tiered (*Tajug*), permanent, with a mix of masonry and exquisitely carved teak wood walls, a tiled roof using *Mustaka* with flower bud motifs, and the *Langgar* room is decorated with numerous ornaments and calligraphy, typically built by wealthy people of his time.



Figure 2. A Replica of *Langgar Tropo* Nearby Yogyakarta

Functionally, *Langgar* is the smallest religious building entity or Islamic institution in Javanese society [11]. In Madura Island (a small island to the north of Java), *Langgar* is designated as a neighborhood school where children learn fundamental religious lessons, such as reciting the Qur'an and performing rituals such as daily prayers [12]. According to Geertz [4], *Langgar* serves as a school, a place of worship, and a location for religious brotherhood, all connected to the Javanese and the larger Islamic society. *Tarekat* was another form of mysticism practiced by the *Langgar*. In terms of ownership, *Langgar* is typically constructed by aristocrats (*Priyayi*) and Hajj (*Haji*), who are wealthy individuals who endow (*waqf*) their land to be used as a place of worship as part of the community's responsibilities that wealthy individuals must assist the less fortunate [1].



Figure 3. Map of *Langgar Dhuwur* in Java

Langgar Dhuwur is a family mosque located within a compound for family or community prayers [13], with a simple wooden platform architecture and a traditional Hip roof (*Limasan*)[14]. Figure 3 demonstrates the distribution of *Langgar Dhuwur* in Java. From Jakarta in West Java to Surabaya in East Java, at least 11 *Langgar Dhuwur* still exist today, according to a review of the relevant literature. A *Langgar Dhuwur* in Tegal and Jakarta, cities on Coastal Java, was constructed to conduct religious activities for seafarers from Arab (Moors), Indian (Koja), and Gujarati seafarers [6] [15]. *Langgar Dhuwur* in Lamongan (constructed in the 1920s) is the birthplace of *Pesantren* (Islami Boarding School) Tahfidhul Qur'an, which was established by Kyai Haji Mastur Asnawi [14]. *Langgar Dhuwur*'s role as the birthplace of *Pesantren* was also played out in *Langgar Dhuwur* Kyai Haji Muhsen Kauman Yogyakarta.

2. METHODS

As a starting point for this investigation, we conducted direct visual observations of religious structures in Kauman, Yogyakarta. In the next section, we will examine the two case studies, *Langgar Dhuwur* Kyai Haji Muhsen and *Langgar Dhuwur* Kyai Haji Ahmad Dahlan, in greater detail. Our direct observations allowed us to understand

the area's context better, and our outputs of photographs, building sketches, and measured drawings allowed us to see in detail the existing condition of the two *Langgar Dhuwur* structures' form and spatial organization. The attention to detail and ornamentation were also considered to identify the building's distinguishing features. During the measured drawing process, there was extensive communication with the building's owner/manager to collect information about its history, function, form, and significance to the local community. Open-ended interviews were conducted with critical questions prepared in advance, and dynamic development occurred on the ground. After collecting primary data through field observation, we organized it into the five major themes explained in Table 1.

Table 1. Parameter of *Langgar Dhuwur* as Religious Architecture [modified from [16],[17]]

No	Parameter
1	<i>Langgar Dhuwur</i> and Religious Architecture in Kauman
2	<i>Langgar Dhuwur</i> and Vernacular Architecture in Indonesia
3	<i>Langgar Dhuwur</i> as Public-Private Prayer Space
4	<i>Langgar Dhuwur</i> as Gathering Space of the Society
5	<i>Langgar Dhuwur</i> as Architectural Heritage

3. RESULT AND DISCUSSION

A. LANGGAR DHUWUR AND RELIGIOUS ARCHITECTURE IN KAUMAN

Kauman is in the heart of Yogyakarta, close to the Great Mosque Complex. Spatially, Kauman is an inseparable part of the four main elements of Yogyakarta. Yogyakarta was founded in 1755, adhering to the ancient city planning inherited from the Kingdom of Majapahit, specifically the *Catur Gatra Tunggal* city planning concept. This concept identifies the Palace, the City Square, the Great Mosque, and the Market as the four major elements of the city. *Kauman's* location is west of the city square, around the mosque complex.

The term *Kauman* comes from the word *Pakauman* or the land where the *Kaum* lives, which in Javanese or Indonesian are scholars and leaders in Islamic society [18]. It is believed to have evolved after the Kingdom of Demak and Islamic Mataram [19]. Kauman district is found in several Central and East Java cities. It specifically refers to a residential area inhabited by a devout Muslim community. Therefore, Kauman is typically close to the mosque as the hub of Muslim community activities. Spatially, Kauman is usually located behind the mosque (on the west side of the mosque) of the city, which is usually not far from the city center and is characterized by elements of the city square, Palace, and market. Although Kauman's location is very close to the Palace, both the Mosque and Kauman are outside the Yogyakarta Palace Wall.



Figure 4: Religious Architecture in Kauman Yogyakarta, Indonesia [20]

At least ten mosques and *Langgars* are in Kauman, as shown in Figure 4, although only eight are currently in use. Figure 5 depicts the distribution of religious buildings in Kauman with various facades and their current state. Despite community's building size and distance differences, the distribution appears relatively even

throughout the area. According to the appearance of the buildings, there appears to be a variety of architectural styles that can be classified in Figure 5.

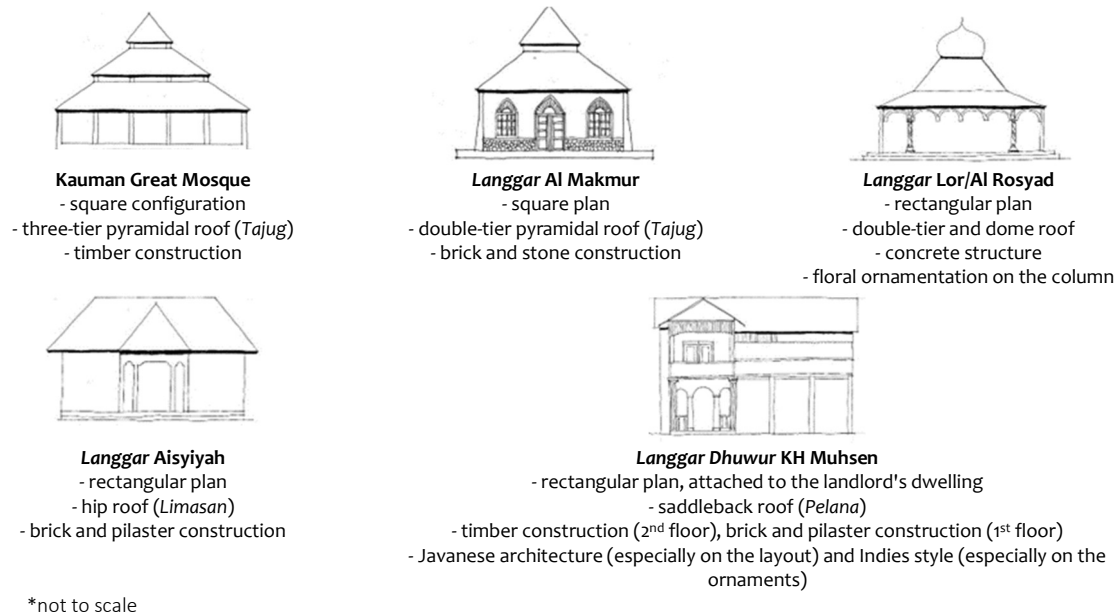


Figure 5. Morphology and spatial arrangement of religious structures in Kauman

Figure 5 depicts the variety of religious architectural styles in Kauman. The largest entity is the Great Mosque of Kauman. The great mosque retains the three-tiered pyramidal roof typology (*Tajug*), which is an acculturation of the previously developed Hindu-Buddhist culture in Java [7], [21]. In the era following Islamization in Java, the pyramidal roof, or *Tajug* roof, developed into a building typology "exclusively" intended for religious structures, particularly mosques, even though the pyramidal roof was a typology of Hindu-Buddhist temples that represented *Meru* as the eternal peak where the gods lived in a previous cultural era. *Langgar Makmur*, on the other hand, has a two-tiered pyramidal roof, indicating a lower hierarchy than the Great Mosque. Meanwhile, *Langgar Lor* and *Langgar Al Rosyad* combine a pyramidal roof with an additional dome in an imported style (Arabic) atop the roof. This is significant because, in addition to preserving the typology of the archipelago's mosque roofs, *Langgar* adheres to the growingly popular dome-shaped mosque style in Indonesia. *Langgar Aisiyyah* and *Langgar Dhuwur* KH Ahmad Dahlan are both *Langgar Dhuwur* with a Hip roof (*Limasan*). There are three additional *Langgars* in Kauman. In contrast, *Langgar Dhuwur* KH Muhsen has a saddleback roof. Hip and saddleback roof styles are utilized more frequently in residential construction than religious structures.

B. LANGGAR DHUWUR AND RELIGIOUS ARCHITECTURE IN KAUMAN

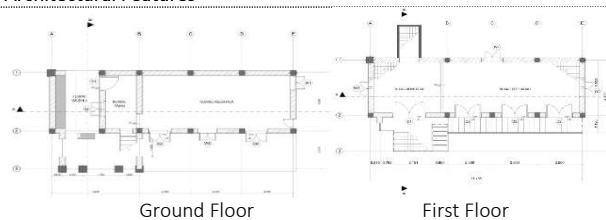
Figure 6 depicts the *Langgar Dhuwur* Kyai Haji Muhsen, and Ahmad Dahlan employs the Indies architecture typology, which refers to Indonesian colonial architecture based on Dutch architecture that has been adapted to the tropical climate. *Langgar Dhuwur* Kyai Haji Muhsen has a rectangular floor plan that blends with the owner's house. The ground floor is a passageway to the outside Kauman area and an ablution area under the stairs leading to *Langgar*. On the first floor, the prayer room with a wooden mihrab wall jutting from its rectangular plan. The style is an indie building with classic Doric columns, while the first floor is equipped with a Javanese wooden ornamentation style.

Langgar Dhuwur KH Muhsen's architecture is influenced by the *Kalang* architectural style, a synthesis of traditional Javanese and classical colonial architecture that developed in the early twentieth century in several bourgeois areas of Yogyakarta, including Kauman and Kotagede [22]. The *Kalang* architecture is designed to reflect the social status of merchants, such as batik merchants and silver artisans.

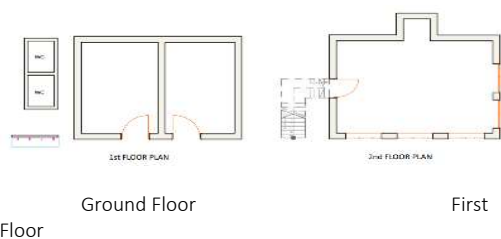
The plan of *Langgar Dhuwur* Kyai Haji Ahmad Dahlan is rectangular, with the addition of a rectangular mihrab protrusion in the direction of the Qibla. This building is attached to the owner's U-shaped residential building. The ground floor is used to receive guests of the homeowner, and the first floor is a prayer room area. A gable roof with brick construction and pilasters is used with eaves to protect the building from tropical heat and rain. The ornamentation on this building is minimal or non-existent, so it gives the impression of an Indies building in the modern architectural era of the early 20th century.

Langgar Dhuwur KH Muhsen

Architectural Features



Langgar Dhuwur KH Ahmad Dahlan



Elevation



Details



Architectural Style

Kalang Architecture

Javanese architecture (especially on the layout) and Indies style (especially on the ornaments)

Indies Architecture

Originally *Langgar Dhuwur* Kyai Haji Ahmad Dahlan was built with a timber structure. Still, it was burned during the early establishment of Muhammadiyah and rebuilt in the Indies architectural style, a combination of Colonial (Dutch) and tropical architecture.

Year of Built

Early 20th century

Early 20th century

Figure 6. Architectural Characteristics of *Langgar Dhuwur* in Kauman [22]

Langgar Dhuwur Kyai Haji Ahmad Dahlan's architectural representation is relevant to his view of progressive Islam, which he represents in his daily life by wearing western-style clothing (suits) combined with

Javanese *Sarong* and *Sorban*. The minimalist Indies architectural style with no ornamentation appears to have been chosen with this perspective in mind.



Figure 7. KH Ahmad Dahlan (middle row, fourth from the right) receiving his fellow Alhasimi and students in 1919 [23]

The architecture of *Langgar Dhuwur* adheres to the platform house architectural tradition of the Indonesian archipelago, with the ground floor serving as domestic and service areas and the upper floor as a prayer room. This typology of space is reminiscent of the *Triloka* concept found in Hindu-Buddhist temples in Indonesia [24], which developed during the classical era (8-12 centuries AD), as well as the Indonesian archipelago's architecture, which features a vertically divided building figure. Symbolically, the building is divided into three sections, reflecting the archipelago community's understanding of the universe, which divides nature vertically into three parts [25], with the upper universe serving as the most sacred area due to its use by worshipers. The upper universe (*Svarloka*) is home to ancestors or gods, the middle universe (*Bhuvarloka*) is home to purified humans, and the lower universe is home to humans, lower forces, and animals (*Bhurloka*). This demonstrates the adoption and adaptation of *Langgar* architecture during the previous period of Indonesian vernacular architecture. This finding is consistent with previous research indicating that Javanese architecture, specifically *Joglo* architecture, appears to have been developed in Java during the previous Hindu Buddha [26]. However, Javanese domestic architecture has evolved from a platform house with a space below the first floor to a house with no such space. Indeed, the architecture of *Langgar Dhuwur* is based on the archipelagic type of platform architecture, with service rooms on the ground level and prayer rooms on the upper level. Figure 8 depicts panel no. 65 in the *Karmawibhangga* relief section of the ninth-century Borobudur Temple reveals that Javanese houses are constructed on the platform, with the ground floor serving as a service room and pet cages.



Figure 8. Hindu Buddhist Temple and Traditional Indonesian House [35]

Generally, the house in Kauman is a single-story building. Meanwhile, a second floor is added for the prayer room in both cases. This strengthens *Langgar Dhuwur*'s position as a symbol of the most sacred area in Java's Hindu-Buddhist temple structures, known as *Svarloka*. However, *Langgar Dhuwur* does not use two or three-tiered pyramidal roofs as a typology for mosques in the Indonesian archipelago, but rather Hip Roof (*Limasan*) and Gable Roof (*Pelana*), which are commonly used as traditional roofing for dwellings, not religious buildings.

C. LANGGAR DHUWUR AND RELIGIOUS ARCHITECTURE IN KAUMAN

According to the interviews with current homeowners, the existence of *Langgar Dhuwur* KH Ahmad Dahlan and KH Muhsen is strongly influenced by the two landlords or *Kyai Haji*. In the early twentieth century, most clerics in Kauman established educational institutions such as the small *Pesantren* (Islamic Boarding School).

The *Langgar* turns into a classroom led by a *Kyai* using the *Sorogan* system, a method of learning classical manuscripts (*Kitab Kuning*) in which students offer the *Kyai* the lesson they wish to study [27].

After returning from Mecca to study, KH Ahmad Dahlan established an Islamic organization called Muhammadiyah and began teaching Islam in Kauman. In addition to being a preacher, KH Ahmad Dahlan is a batik merchant, contributing to his wide acceptance in the community [28]. *Langgar*, which he established next to his house, played a significant role, particularly during the early stages of Muhammadiyah's establishment, if not earlier. Meanwhile, *Langgar Dhuwur* KH Muhsen established Jam'iyah Matla'ul Anwar, a boarding school in his *Langgar*. In contrast to KH Ahmad Dahlan, KH Muhsen maintains a traditional Islamic understanding and continues to practice various traditions originating from pre-Islamic Java. This divergence of views frequently results in friction between the two. However, KH Muhsen retained his position to carry out Islam traditionally by developing his Pesantren in Kauman until his death. *Langgar*'s close relationship with the house's owner was confirmed in a previous study on *Langgar* in Pati, which revealed *Kyai Langgar*'s role as a 'patriarch' who guided the people in various aspects of life, both as an imam and a local Islamic community leader [29].



Figure 9. Prayer Room in *Langgar Dhuwur* KH Muhsen and Family Room on the Ground Floor of *Langgar Dhuwur* KH Ahmad Dahlan.

In addition, Figure 9 shows *Langgar Dhuwur*, which is attached to the owner's house in his capacity as *Kyai* or leader of the Islamic community, is a private place of worship, particularly during the month of Ramadan. In Islamic history, it is recorded that Prophet Muhammad PBUH began his spiritual activities in the Cave of Hira', ultimately designated as the site of the first revelation [30]. Though many Sufis continue to worship individually after the prophetic period of the Prophet [31], the tradition of worship in more private mosques has been preserved by many Sufis, including those in Indonesia [4],[32]. This also aligns with findings [34], which stated that public spaces for worship in *Langgar* then move to homes through *Tahlilan* and *Yasinan*, and some recite Qur'an activities. So, it can be stated that *Langgar Dhuwur* is a place for public and private prayer.

D. LANGGAR DHUWUR AS A SOCIETY GATHERING SPACE

The two *Langgar Dhuwur* served as centers for the five daily prayers and as small Islamic boarding schools founded by KH Ahmad Dahlan and KH Muhsen. In addition, the *Langgar* serves as a meeting place for various activities, including celebrating Islamic holidays and other social gatherings. In the evenings, it is typically used as a gathering place for men to discuss various issues concerning residents' problems. During Ramadan, residents, primarily children and women, will concentrate their activities in *Langgar*, beginning with five daily prayers: night prayer (*Tarawih*), dawn lectures, breaking the fast, reciting the Qur'an (*Tadarus*), and so on. If a mosque is in the immediate vicinity, adult men will concentrate their activities there rather than in the *Langgar*. Thus, *Langgar* can be confirmed as a Muslim institution in Java that serves multiple religious, cultural, and social functions [10].

After the deaths of KH Ahmad Dahlan and KH Muhsen, the roles of the two *Langgar Dhuwur* changed. With the construction of classrooms for Muhammadiyah schools to the east and south of KH Ahmad Dahlan's residence, the Education function at *Langgar Dhuwur* KH Ahmad Dahlan continues to grow and develop. *Langgar Dhuwur* KH Ahmad Dahlan continues to serve as a place for children to study the Qur'an (Al-Quran Educational Park), even though it is no longer regularly used for the five daily prayers. This result is consistent with the findings of previous research [34], [35], which contend that *Langgar* is the oldest educational institution in the Islamic community in Indonesia, even though its role is shifting with the emergence of the Al-Quran Educational Park (TPA). Interestingly, *Langgar Dhuwur* KH Ahmad Dahlan changed his education pattern to TPA, consistent with the Progressive Islam Movement slogan of Muhammadiyah [36].

The *Langgar*'s ground floor has been repurposed as a Muhammadiyah Photo Gallery, a new function for the historic site and the organization. *Langgar Dhuwur* KH Muhsen is now fully functional as a family prayer

space frequently used for rest. Even though this structure no longer serves a social purpose, the local people refer to it as *Langgar Dhuwur* to reflect its original purpose as a place of worship.

E. LANGGAR DHUWUR AS ARCHITECTURAL HERITAGE

Langgar Dhuwur and its surroundings have the potential to be architecturally and historically significant cultural heritage sites that must be preserved. The *Langgar Dhuwur* building is unique because it represents a typology of Islamic religious buildings attached to the kyai's residence that cannot be found in mosque buildings outside Java or other parts of the world. This construction carries on the tradition of the Prophet Muhammad PBUH, who built the Nabawi Mosque near his home before expanding it into a larger structure. *Langgar Dhuwur* did not undergo the same transformation as the Prophet's Mosque, particularly after the death of its founding figure, and has remained an integral part of the residence to the present day.

Langgar Dhuwur, according to the second argument, is a house with three vertical figures that characterize *Langgar*, who is continuing the tradition of vernacular and Hindu-Buddhist architecture in Indonesia, which is represented by a house with three vertical figures. According to the architecture of the period, both *Langgar Dhuwur* followed the architectural trends of the early twentieth century, specifically Indies architecture and *Kalang* architecture. These two architectural styles have significantly contributed to the history of architecture, particularly in Java.

In addition, these structures have been crucial to the historical evolution of Islam in Indonesia, which is the third point of contention. *Langgar*, like *Surau* in Sumatra and Malaysia, contributed significantly to the spread of Islam in Java and the surrounding area. It serves multiple purposes as a place of worship, a hub for social and cultural activities, and a public gathering space. *Langgar* serves an essential purpose as a social gathering place and informal school "institution" for the surrounding community.

4. CONCLUSION

Langgar Dhuwur in Kauman is a distinctive architectural style that preserves Indonesia's vernacular architectural tradition. With the development of *Langgar* architecture in the form of a freestanding structure known as the Musholla in Indonesia, the prevalence of this type began to decline. Due to Java's larger Muslim population, numerous *Langgar* have expanded to become mosques that serve the five daily prayers and Friday prayers.

This study demonstrates that *Langgar Dhuwur* in Kauman placed a prayer space on the second floor, consistent with the pre-Islamic concept of *Triloka* in Java, namely, designating the upper floor as a sacred area (*Svarloka*). This is a concept that the Mosque typology does not share, as it places prayer space on the ground floor without leaving any space beneath. However, *Langgar Dhuwur's* typology demonstrates its *Gestalt* by combining traditional architecture with imported styles (colonial architecture), now used for residential architecture, instead of utilizing a dome as a mosque architectural style, which became a new trend in Java.

As a religious structure, *Langgar Dhuwur* serves a dual purpose, both public and private. As a public structure, *Langgar Dhuwur* serves not only as a place of worship but also as a cultural and social center. *Langgar Dhuwur* can serve as a private prayer space or contemplative space, continuing the Prophet Muhammad PBUH and Javanese Sufi tradition of residing in mosques. Finally, this study demonstrates the significance of *Langgar Dhuwur* as a cultural heritage site that must be preserved. It is one of the architectural treasures of the Indonesian archipelago and one of the architectural treasures of Indonesian architecture due to its distinctive architecture and rich history.

Langgar Dhuwur, as an architectural entity, needs to continue its role in the development of Islamic society. As an architectural entity close to the community, design recommendations must be considered to maximize its role. However, the typology of *Langgar Dhuwur* as part of residential architecture should not need to be too symbolic with a three-tiered roof, for example, similar to the Friday mosque. The position of *Langgar Dhuwur* on the top floor has shown its symbolic significance as a holy place, as in the *Triloka*. We suggest that *Langgar Dhuwur's* design should be flexible, with a simple open-plan layout accommodating various community activities. Regarding dimensions, it also does not require a large gathering space because the number of users is relatively small, usually children and women. After all, adult men generally spend more time at the Friday mosque for community activities.

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