

# KULDĪGA

Response to Additional  
Information Request  
of 24 September 2021

## Goldingen in Courland

Nomination for Inscription on  
the UNESCO World Heritage List





## INTRODUCTION

We thank ICOMOS for its kind consideration of our nomination of *Kuldīga / Goldingen in Courland* (Latvia) and the questions which emerged in the process of its review. We would also like to take the opportunity to specifically thank ICOMOS for the very professional arrangement of the evaluation visit and the excellent choice of its technical mission expert. We truly learned a lot during the technical evaluation mission and have already started implementing some of the ideas that emerged from our reflections and discussions.

In the following responses we will consider the three question areas: criteria, history and development as well as comparative analysis separately. For each question, we initially highlight the methodology used for the response – specifically as we are not sure we understood some of the questions very well – to be then followed by the response we compiled towards these questions.

## QUESTION 1: Criteria

*ICOMOS would appreciate if the State Party could explain the rationale used in the choice of criterion (iii) only for the assessment of Outstanding Universal Value.*

### Methodology

We understand that ICOMOS wishes to learn more about why criterion (iii) was the only one selected and which other criteria we considered during the conceptualization of the nomination. Hence, we will initially explain why criterion (iii) was selected and then introduce which other criteria were considered at earlier stages of the nomination preparation.

### Response

Criterion (iii) was selected as we considered it the strongest criterion to summarize the Outstanding Universal Value proposed. Kuldīga, as the former residence of the rulers and only remaining historic center of the Duchy of Courland is the best preserved testimony of the Duchy, an empire which exerted considerable international influence at its time.

However, in the preparation of the nomination we also considered criterion (ii) and criterion (iv) and it appears that elements of these earlier considerations have left their impacts in the justification of criterion (iii) as submitted. We decided to only submit the nomination under criterion (iii) as we did not want to weaken the file with justifications which may appear less strong. When we were debating criteria (ii) and (iv) as possibly being justified, it was for the following reasons:

Criterion (ii): Kuldīga was not only an important administrative center of the Duchy but also a hub for trade and cultural exchanges. The justification presented for criterion (iii) highlights that foreign craftsmen and merchants settled in Kuldīga and, through integrating references to their cultural origins within their houses or architectural productions, left marks on the architectural language of Kuldīga. The most significant references relate to styles from the northern German regions, such as the duchies of Prussia, Mecklenburg and Brandenburg. Through intermarriages with these ruling families several craftsmen from the Prussian and other courts arrived in Kuldīga and introduced their technology and architectural language. However, rather than merely importing these, they merged these newly introduced elements with the local architectural traditions and hence created an architectural language specific to the Duchy of Courland in its integration of German and Latvian architectural traditions. In addition, individual houses also illustrate references to other merchants' origins, such as new citizens from the larger Hanseatic network to which Kuldīga was linked. While Kuldīga (or Courland in general) did not stand out among other Hanse cities in terms of the multiplicity of nationalities who visited, it seems to have encouraged more individuals to actually settle down, based on its political and religious neutrality, which allowed for non-discriminatory integration to the local community. By means of the trade exchanges, in particular also with the Duchy's global diplomatic relations as a colonial power both in Africa and the Caribbean, new buildings materials were introduced, which once more significantly changed the architectural language of the town. The introduction of stone architecture, glass windows and red tile roofs are all result of these new trade relations and materials entering the Duchy. These changes are further illustrated in our response to the question regarding history and development of the property below.

While we understand that this architectural evidence which emerged with intercultural encounters and trade exchanges could be considered as exhibiting important interchanges of human values on developments in architecture and town planning, we felt that these



interchanges are specifically what characterizes the architecture of the Duchy and hence its testimony captures in criterion (iii). Should ICOMOS consider that we may have done better to also include criterion (ii) in our justification of Outstanding Universal Value, we would certainly be very pleased to develop a more detailed justification for criterion (ii).

Criterion (iv): Kuldīga is one of very few historic urban centers of the 17th and 18th century, which have survived in the Baltic Region, a region heavily impacted by multiple wars including the Polish – Swedish War (1600-1629), the First Northern War (1655-1660) and the Great Northern War (1700-1721) during all of which the Duchy remained largely unaffected due to its neutrality between opposing powers; the French Revolutionary (1792-1801) and Napoleonic Wars (1803-1815), World War I (1914-1918), The Baltic War of Liberation (1918-1920), the Russo-Polish War (1919-1920) and World War II (1939-1945). While this list of wars may seem impressive, it cannot highlight enough the amount of destruction which occurred to historic urban ensembles in the Baltic region. Kuldīga has survived all of these wars largely unaffected – with the exception of destruction of the Duke’s Castle – as a result of initially the Duchy’s decisive policy of neutrality while being located between very frequently warring powers and, especially in the 20th century, perhaps mere luck and by then its lack of strategic military importance.

While the urban center of Kuldīga has not been intentionally constructed based on a unique or exceptional layout or form, its mere survival as an urban core dating back to the 16th to 18th century and its exceptional state of preservation and authenticity does make it stand out among other towns in the wider region. The architecture of Kuldīga however could perhaps be said to be a specific type of architecture in relation to what was explained under criterion (ii) above, in particular the combination of German and Latvian architectural language and stylistic elements, which is representative for the Duchy’s territories in the 17th and 18th century. This architectural innovation is not only one of decorative styles but also created specific types of architectural constructions. These aspects will be further detailed in our response to the question on history and development of the property below.

Like for criterion (ii) above we concluded our initial considerations with the understanding that this specific architectural type which was so typical for the Duchy’s time and geographical region, would best be seen as a testimony to the Duchy’s time and interactions than as a specific architectural style. Should ICOMOS however consider that criterion (iv) might be relevant to this nomination, we would gladly develop a more detailed justification based on the initial thoughts put forward here.

Apart from criteria (ii), (iv) and of course (iii) which we presented in our nomination, we did not consider any additional cultural criteria. We had some very early and premature discussions as to the possibility to also include criterion (vii) in recognition of the Ventas Rumba as Europe’s widest waterfall which is also a biodiversity hotspot but we soon understood that proposing Kuldīga as a mixed nomination was not realistic within the World Heritage evaluation standards. Accordingly, we opted for criterion (iii) only, thinking that the justifications we would have provided for criteria (ii) and (iv) were also present in the justification of criterion (iii) and within this best linked to their specific historic context of origin.

## QUESTION 2:

### History and development of the nominated property

Before responding to the specific questions posed we would like to highlight that we consider the existence of the map of 1797 as a strength rather than a weakness as it shows the exact composition of Kuldīga with the end of the Duchy of Courland. In fact, the map has to be understood as a “taking stock” initiative by the arriving Russian rulers, who aimed at documenting the status quo upon arrival. The only weakness of the map is that it is focused exclusively on the residential and commercial buildings but excludes auxiliary wooden buildings, such as barns and stables in the yard of the houses of which some remain preserved until today.

### Methodology:

We approached this question by first briefly introducing the architectural style prevalent in the geo-cultural region before the architectural changes which were initiated during the Duchy of Courland. Subsequently, we aim to illustrate by means of sketched sample houses the newly introduced constructed and stylistic typologies and describe these at a generic level. In the last part we then illustrate a selection of these elements as they remain preserved in the contemporary fabric of Kuldīga’s historic houses.

### Response:

The question area lists two questions, which we have structured as follows:

*2a: ICOMOS would appreciate if the State Party could provide more details as to how the architecture of the nominated property in general, and not just in relation to some individual buildings as already described in the nomination dossier, developed during the period of the Duchy. In particular, ICOMOS would welcome further details on the development of “a new architectural language in the town” (referred to on page 76 of the nomination dossier), which was inspired by international encounters as well as the availability of new materials based on trade relations set up under ducal rule.*

The exchanges in both architectural stylistics and materials brought major changes in the architecture of Kuldīga, both stylistically but also technologically. The major differences could be summarized as a general shift from the previous wooden log architecture to timber framed or stone houses, the introduction of glass windows and roof tiles, namely red clay tiles instead of reed roof covers. It might be worthwhile illustrating the local architectural styles in the central Baltics before the Duchy of Courland or during its time but from outside the major administrative centers with assistance of illustrations from the Latvian Ethnographic Open Air Museum.



Traditional building types of wooden log architecture with reed or wooden shingle roofs illustrated through 18th century examples of houses from Courland and Semigallia region (Photos: Latvian Ethnographic Open Air Museum)

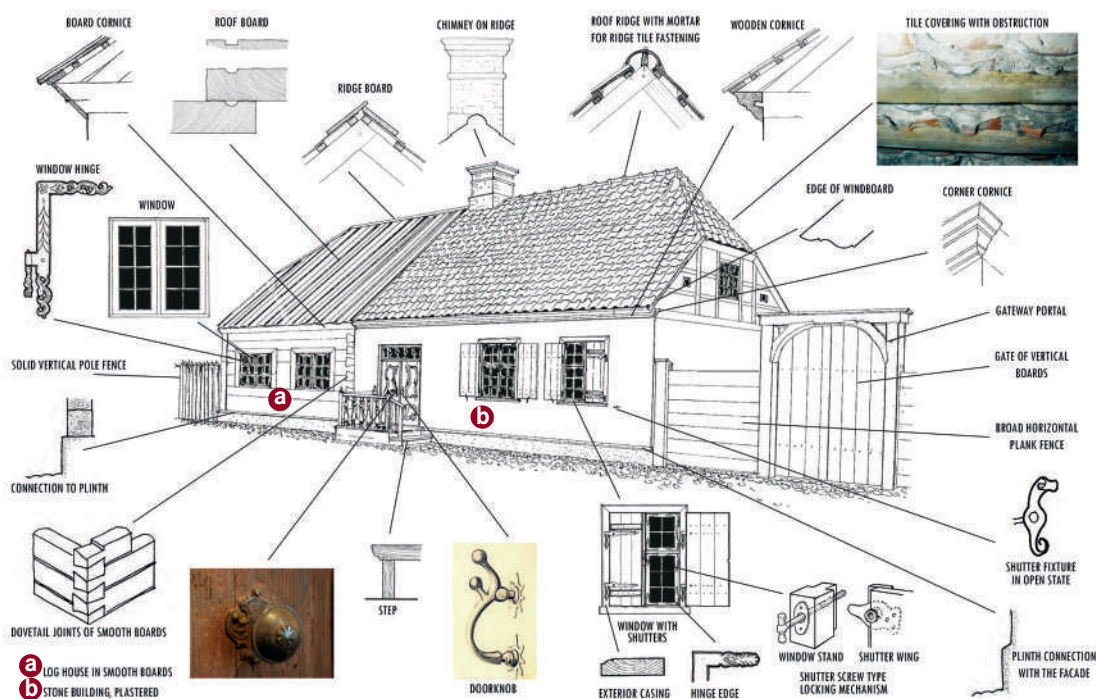
The predominant architectural building types before the Duchy of Courland's new architectural influences were wooden log houses with either reed (Courland region) or wooden shingle roofs (Semigallia region).

While the two examples illustrate houses which date to the 18th century and hence well into the Duchy's time, they were built outside the major urban centers and represent the earlier architectural style also found in the "towns" – which however were not more than a grouping of about 10 to 20 houses near a castle or route juncture. The 18th century construction of these is evident as glass windows and ridge chimneys have already been integrated into the traditional building typology. Yet, the form and stylistics continue to reflect the traditional construction materials, proportions and roof shapes. It is also likely that during the earlier time of the Duchy, during the 16th and 17th century such houses would have still been constructed within Kuldīga.

With the increase in foreign craftsmen and trade, which allowed access to new building materials and technologies in the late 17th and early 18th century, the architectural style changed significantly. The changes can be best illustrated with the help of the following schematic drawings published by the Kuldīga Municipality to explain to its citizens and monument owners the characteristic architectural elements of each specific time:

### Types of historic buildings typical for the building period.

#### Middle of the 18th century – 3rd quarter of the 18th century



This illustration shows the architectural changes for an urban residential house as it would have been constructed in the mid-18th century. The left side of the house illustrates the stylistic changes as applied to wooden log buildings on a plinth, the right side the newly introduced stone buildings with the attic highlighting that also half-timbered constructions were introduced at the time.

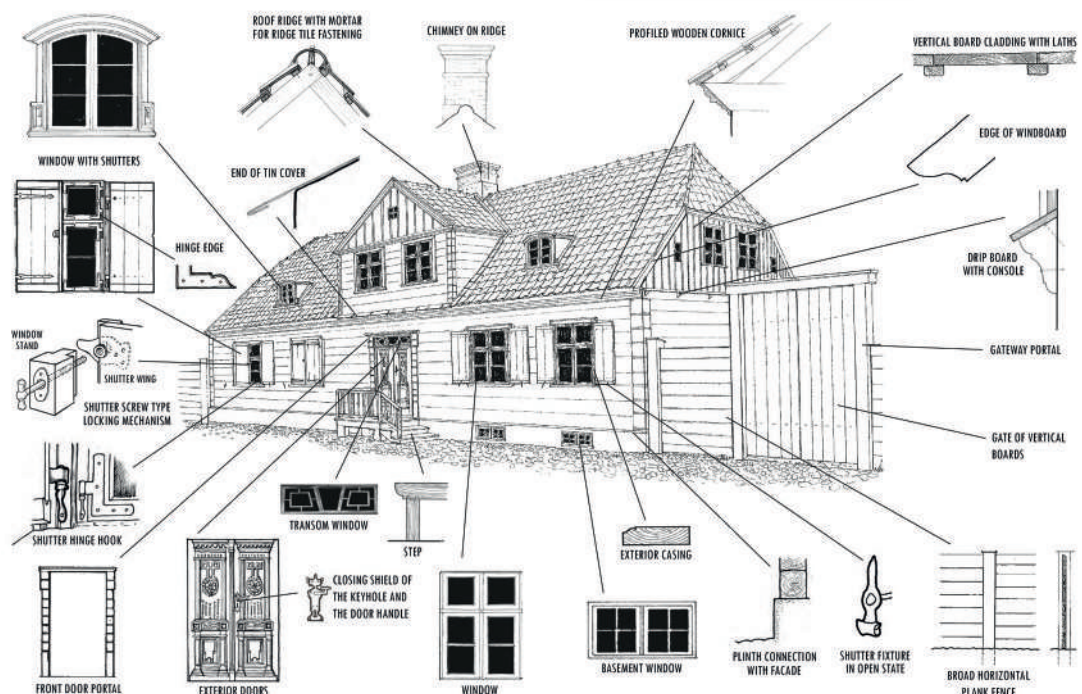
The roofing materials changed from reed and wooden shingles towards wooden roof boards and the more fire-resistant red clay tiles now so characteristic for the roof landscape of Kuldīga. While houses initially remained similar in their overall proportions, the size of windows increased significantly given the easy availability of glass. Decorated window shutters



are introduced as a new architectural element. Houses were built on elevated platforms and even basements and entered by means of up to five steps and a platform in front of the main entrance doors. These at times were decorated with ornate railings.

A specifically new architectural element are the double-framed windows including ornate window hinges, casing and shutters, which combine imported craft skills with local forms and patterns, mostly inspired by natural patterns and plant forms. The same applies to shutter fixtures and door knobs which illustrate similar locally inspired naturalistic patterns. Changes in roof construction lead to additional architectural details like roof ridges or ridge boards in tiles or wood, chimneys on the ridge and wooden cornices, which show rather local decorative patterns and bands while generally being influenced by carpentry approaches and profiles originating from Scandinavia which can still be found in Norway. New fencing types occurred which were built also in the historic towns, such as solid vertical pole fences or horizontal plank fences at times with gateway portals into the inner yards and towards barn and stable buildings towards the back of the properties.

### Log building with a smooth corner. End of the 18th century – 1808



Towards the end of the Duchy and the 18th century further architectural details were introduced. The then prevalent tile roofs which had completely replaced wooden roof boards for residential buildings were protected by a tile-fastened roof ridge filled with mortar. Tin covers and wind boards feature as new elements in addition to even more elaborate wooden cornices. Likewise, the door and window decorations gained more detail and elaboration. Ornate shutter hinge hooks, shutter screws, hinges and fixtures become the norm. The window forms gain more variety with at times rounded shapes and richly ornate transom windows above the main entrance door. In the second half of the 18th century the first dormer windows are integrated in the pitched roofs. Additional windows in the gable illustrate the increased use of the attic as residential space. Also basements become a standard feature then with basement windows providing both light and air to these subterranean storage rooms. The entrance doors become more decorated now integrating references to European fashion with local stylistic patterns. The doors and at times windows are surrounded by largely decorative frames applied to the facade providing a portal like framing.

We think that Kuldīga is uniquely suited to illustrate these changes of the 17th and 18th century as the features introduced through increased local standards and inspirations by travelling craftsmen remain legible in the town's contemporary fabric. The images below illustrate these elements photographed in Kuldīga today exemplarily. All elements occur multiple times and the below photos are intended to illustrate examples of each typology and stylistic element.

**Roof changes:** 1) roof boards, 2) red clay tiles, 3) roof ridges with tile fastening, 4) chimney on ridge, 5) board cornices 6) wooden cornices, 7) profiled board cornices, 8) wind boards, 9) corner cornices, 10) drip boards, 11) tin covers.



Roof boards at Bell tower Pētera Street,  
photo: Krists Spruksts, 2020



Red tiles with mortar applied for  
ridge tile fastening at 6 Raiņa Street,  
photo: Krists Spruksts, 2020



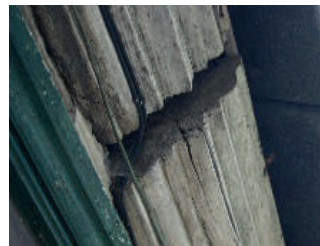
Roof ridge with chimney at 4 Pils  
Street, photo: Kuldīga Municipality  
archive.



Board cornice, 6 Raiņa Street,  
photo: Krists Spruksts, 2020

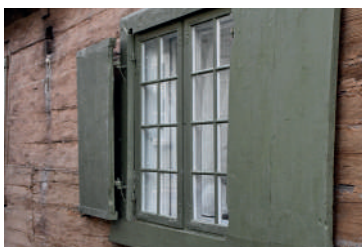


Wooden profiled cornice, 34 Baznī-  
cas Street, photo: Kuldīga Municipal-  
ity archive



Wooden cornice, 15 Kalna Street,  
photo: Kuldīga Municipality archive

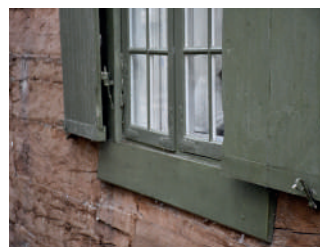
**Window changes:** 1) window shutters, 2) exterior casing, 3) window hinge, 4) hinge edge, 5) basement windows, 6) shutter screw type, 7) locking mechanism, 8) shutter wing.



Window shutters, shutter screw type,  
locking mechanism, window stand, shutter  
wing, 5 Pasta Street,  
photo: Ričards Sotaks, 2021.



Exterior Casing, Street of 1905,  
photo: Krists Spruksts, 2020.



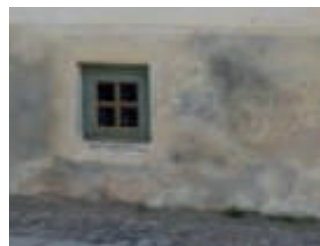
Window hinge, 5 Pasta Street,  
photo: Ričards Sotaks, 2021.



Window with shutters, 15 Kalna Street,  
photo: Jānis Mertens, 2021.



Window hinge edge, Rumbas Street 7,  
photo: Jānis Mertens, 2021.



Basement Window, 13 Kalna Street,  
photo: Jānis Mertens, 2021.



**Door changes:** 1) exterior doors, 2) doorknob, 3) door handle, 4) closing shield of the keyhole, 5) front door portal, 6) shutter hinge hook.



Exterior Doors, Kuldīga District Museum Collection, photo: Jānis Mertens, 2021.



Doorknob, Kuldīga District Museum Collection, photo: Jānis Mertens, 2021.



Door Handle, Kuldīga District Museum Collection, photo: Jānis Mertens, 2021.



Exterior Door, 32 Jelgavas Street, photo: Jānis Mertens, 2021.



Closing Shield of the keyhole and the knob handle, 5 Raiņa Street, photo: Jānis Mertens, 2021.



Doorknob, photo: Kuldīga Municipality archive, 2008.



Exterior door with front door portal, 17 Baznīcas Street, photo: Jānis Mertens, 2021.



Shutter Hinge Hook, photo: Kuldīga Municipality archive, 2008.

**Construction and facade changes:** 1) basements, 2) vertical board cladding, 3) plinth connections.



Basement window, 17 Baznīcas street, photo: Jānis Mertens, 2021.



Connection to plinth, 6 Raiņa Street, photo: Krists Spruksts, 2020.



Vertical board cladding with laths, 3A Liepājas Street, photo: Krists Spruksts, 2020.



*2b: Furthermore, ICOMOS would appreciate if the State Party could clarify on what year the Duchy is considered to have been established, given that both the dates of 1561 and 1562 are mentioned in the nomination dossier.*

The breakdown of the four Livonian bishoprics of Livonia and the Livonian Order State occurred between 1558 and 1562. As it was a complex process, which occurred subsequently in different geographic locations, there is in fact a scholarly dispute as to which historic moment constitutes the official establishment of the Duchy. Yet, since the large majority of scholars date the official establishment to coincide with the adoption of the Treaty of Vilnius which was concluded on 28 November 1561. We would hence kindly request ICOMOS to select 1561 as a starting date and apologize for the confusion caused when relying in our references also on scholars, which referred to 1562.

### QUESTION 3: Comparative Analysis

*ICOMOS would appreciate if the State Party could expand the provided comparative analysis to focus the comparisons on the four main types of attributes largely identified for the nominated property, namely: the urban layout and streetscape; the architecture (but extending it in terms of architectural typologies and styles); the local craftsmanship inspired by international exchanges during the duration of the Duchy; and the landscape elements.*

*ICOMOS notes that the first part of the comparative analysis at present concludes that “. . . no other property currently exists that can convey the narrative of the development of urban centres of the Duchy of Courland and Semigallia” (page 147). It also notes that on page 169, the conclusions presented seem to relate mainly to the importance of the Duchy of Courland itself, when it is stated for instance that “. . . in terms of trade relations, diplomacy and colonial activities, the Duchy of Courland was far more advanced than Prussia.” As to the conclusions related to the nominated property specifically, the nomination dossier states that “. . . the Comparative Analysis showed that Kuldīga stands out not necessarily because it was historically more important than other towns of Courland but because of its exemplary state of conservation and its completeness, which reflect the era when the small Duchy of Courland and Semigallia partook in international trade alongside the most powerful European nations” (page 170).*

*Given that each heritage place always has a distinctive history, ICOMOS kindly requests that the State Party also expands the conclusions of the comparative analysis as to how the combination of values and attributes expressed by the nominated property can be considered exceptional and not just unique or distinctive from other historic urban centres and/or settlements, located within the relevant geo-cultural area.*

We thank ICOMOS also for this question. With regard to the formulation of the question, which requests to expand on “how the combination of values and attributes (...) can be considered exceptional and not just unique” we are not entirely sure we understood correctly the difference. Criterion (iii) is formulated as bearing a “unique or at least exceptional testimony” testimony, which appears to suggest that uniqueness is perhaps more important than exceptionality. It hence seems difficult in our eyes to argue that Kuldīga is not unique but exceptional. We will accordingly present an expanded comparative analysis, which we hope can illustrate that Kuldīga is both, unique and exceptional.

#### Methodology

We understand that ICOMOS wishes to better understand the uniqueness and exceptionality of Kuldīga regarding the specific combination of the main types of attributes mentioned above, especially in comparison to other historic urban centres of the same geo-cultural region. For this purpose, we expanded the Comparative Analysis provided in the nomination dossier and additionally analysed towns in the Baltic States, Poland and Belarus, which were not historically located in the Duchy of Courland. All towns within the territory of the Duchy had already been compared in the original nomination dossier.

Due to the limited time available for preparing our responses, we summarized our findings to this question in different sets of tables that include pictures and short explicatory statements for each category. Additionally, we formulated a summary which is located at the end of the response section of this question, following the tables.

Contrary to the proposal made by ICOMOS to assess the urban layout and streetscape together, we decided to prepare separate statements for both types of attributes, as in some places only one of the two can be identified. Regarding the urban layout, we tried to

compare the historical and current situation, wherever possible. However, due to the limited time frame and prevailing Covid-19 related access restrictions to public archives, we had to exclusively rely on information available online, and hence could not find historical maps of all towns, which made a comparison on this level challenging. Should ICOMOS wish for us to further develop our response in this regard, we gladly contact the relevant archives in the different countries and request the necessary historical maps to provide more specific answers. If ICOMOS wishes for us to proceed in this way, we highly appreciate corresponding indications soon to initiate the necessary actions as soon as possible.

Regarding the streetscape, we largely focused on analysing the homogeneity of the historical urban fabric from the 16th to 18th century and tried to assess its authenticity and integrity as far as this is possible by technical means, such as Google Earth and Google Street View. In the context of architectural typologies, we summarized the main aspects of our answer given to question 2 above, and directly compared the dominant architecture preserved in the chosen historical urban centres to the architectural style present in Kuldīga. In the context of local craftsmanship, we aimed at identifying the continuity of crafts of the 16th to 18th century, by analysing new buildings and their usage of traditional methods and styles. Additionally, we identified similar styles in testimonies to craftsmanship which developed during the time of the Duchy of Courland and Semigalia. Finally, we intended to expand the Comparative Analysis regarding the continuity of landscape elements. In Kuldīga, the continuity of the landscape was mentioned in the nomination dossier as it considerably supports and strengthens the historical setting of the property and hence the other attributes thereby reinforcing the authenticity and integrity of the environmental context of the old town. This said, we found a comparison with landscape elements of other towns a rather difficult task, as landscapes naturally differ from each other. Nevertheless, we tried to integrate this element into our response and hope to clarify any doubts that may have existed before.

## Response

The following comparison focuses on towns that largely developed in the 16th to 18th century and lie within a similar geo-cultural context as Kuldīga. Additionally, the regional importance of the towns as well as their trading activities and international exchanges were taken into consideration, as they largely influence the development of local crafts and architectural styles.

As stated in our answer to question 2, some of the most significant international influences came from the Duchy of Prussia, which is why a comparison with urban centres of this region was the first step of the expansion of our Comparative Analysis. The 17th century Duchy of Prussia was located mainly in the area that today surrounds the city of Kaliningrad. Due to this area forming a region of intense confrontation between opposing armies in both World Wars, many towns, such as Węgorzewo (Angerburg) and Kętrzyn (Rastenburg), Poland, suffered from severe destruction in the first half of the 20th century, leaving little historical urban fabric that could be compared to Kuldīga. In Estonia, several towns were found that seem to show partial similarities with Kuldīga, but which were discarded due to their small size and lack of regional importance during the 17th and 18th century. Mõisaküla and Kilingi-Nõmme are only two examples of such places. Their historical centres do not compare to the scope of Kuldīga and were hence not found to be relevant for further comparison. In Lithuania, three additional towns were considered for comparison: Kėdainiai has a preserved town centre from the 17th century which in fact includes individual buildings following a similar architectural typology as the buildings in Kuldīga. However, these houses are scarce, and the overall image

of the town is dominated by architecture from later periods. Rokiškis, on the other hand, is an interesting point of reference in the context of the continuity of local craftsmanship. As this is the only element comparable for the site, it was excluded from further examination. Telšiai proved to not follow a strict historical design and hence was not considered expedient for further comparison. The Belarusian town of Ashmyany was a historically important regional centre and hence was initially considered for comparison. However, the town was deliberately burnt down in the first half of the 19th century and had to be entirely rebuilt. The lack of relevant historical urban fabric made this example irrelevant for further comparison.

The following map gives an overview of all towns mentioned in our response to question 3. While the ones marked in orange will be further discussed in the tables below, the towns that were discarded are marked in purple.



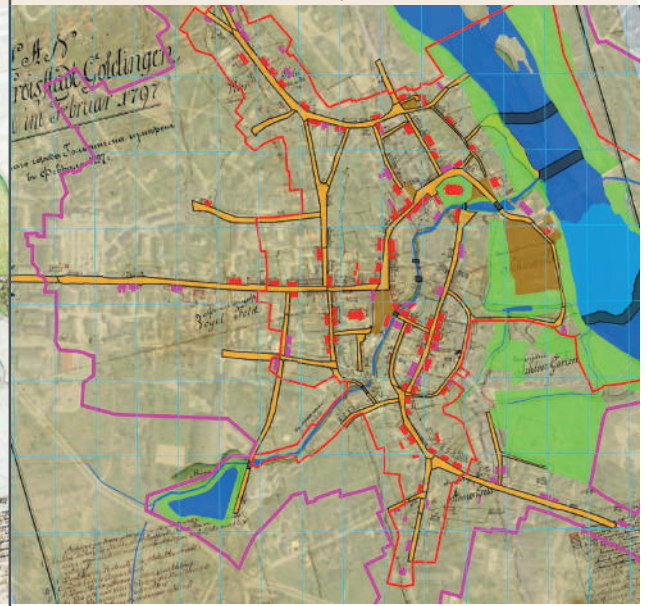


Historically

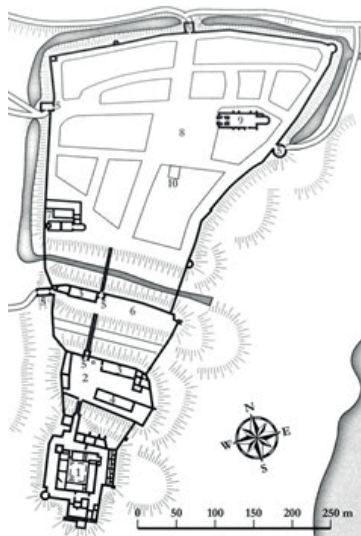


The oldest map of Kuldīga dates to 1797. It includes detailed accounts of streets, squares, public buildings, private buildings, water crossings as well as landscape elements existing at the end of the 18<sup>th</sup> century.

Today



Most elements of the urban layout described in the map from 1797 still exist today and can be recognised as such. This includes streets, squares, public buildings, private buildings, water crossings as well as landscape elements. Later buildings were built on foundations of buildings from the 18<sup>th</sup> century, giving continuation to the plot layout of the time of the Duchy of Courland and Semigallia and hence providing an exceptional continuity of the urban layout of the 18<sup>th</sup> century.









(plan of the town and the castle in the Middle Ages by T. Borowski after K. von Löwis of Menar taken from [medievalheritage.eu](http://medievalheritage.eu))

There is no historic town map of Viljandi. However, schemes based on archaeological findings estimate the earliest historic town to have followed the pattern seen above. This outline allows comparing streets and squares to the layout of the town today but does not indicate the location of single buildings.











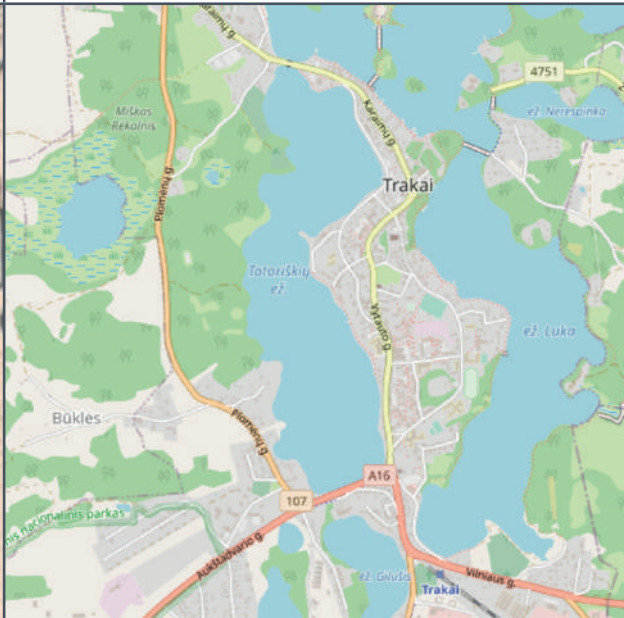
The historic urban layout of Viljandi, as illustrated in the scheme, is still largely recognizable today. The blocks and the connecting streets resemble the historical structure. Large streets built in later times as well as maintained landscape elements retrace the historical boundaries of the town.



Site	Urban layout	
Pärnu, Estonia	<p style="text-align: center;"><i>Historically</i></p>  <p>(<a href="https://www.avenzamaps.com/maps/640961/parnu-town-plan-from-1938">https://www.avenzamaps.com/maps/640961/parnu-town-plan-from-1938</a>)  The earliest publicly available town map of Pärnu is from 1938 and hence does not allow for a judgement of the continuity of the urban layout since the 18<sup>th</sup> century.</p>	<p style="text-align: center;"><i>Today</i></p>  <p>Within the boundaries defined by the water bodies and green spaces, it seems that the street network was preserved in an early stage of the town's development. Based on the 1938 map, a continuity of the town centre since before the second World War can be confirmed.</p>
Võru, Estonia	 <p>(<a href="https://maps.arcanum.com/en/geoname/estonia/voru-linn-7522484/">https://maps.arcanum.com/en/geoname/estonia/voru-linn-7522484/</a>)  This map from the late 19<sup>th</sup> century shows the defining water bodies of the town as well as the main square with the church and several streets and buildings that allow for a comparison with the current urban layout.</p>	 <p>A comparison with the historical map shows that the urban layout of Võru has been conserved. Some of the historical roads have been transformed into bigger streets, nevertheless respecting the historical urban layout.</p>
Tykocin, Poland	 <p>(<a href="http://chartae-antiquae.cz/en/maps/44934">http://chartae-antiquae.cz/en/maps/44934</a>)  The map of Tykocin is only available in Russian and indicates the development of the town along three main roads crossing the town from West to East and several smaller streets connecting them. Individual buildings are indicated, including the main church.</p>	 <p>The urban layout of Tykocin shows continuity, especially in the northern part of the town. The dominant streets have been preserved until today. The south-eastern area has been built up and additional streets were added in this area. A bridge now connects the town to the opposite river bench.</p>



Site	Urban layout	
Chełmno, Poland	<p data-bbox="469 230 600 259"><i>Historically</i></p>  <p data-bbox="228 748 841 873">(C. A. Mann, Lithographisches Institut von C. G. Kanter, Marienwerder - Franz Brandstätter: <a href="#">Die Weichsel. Historisch, topographisch, malerisch.</a> Marienwerder 2855, p. 288)</p> <p data-bbox="228 907 841 1032">A lithography from 1855 shows four church towers in the town, as well as the tower of the town hall. As no town map is publicly available from this time, it is the only point of reference available to assess the continuity of the urban layout.</p>	<p data-bbox="1134 230 1198 259"><i>Today</i></p>   <p data-bbox="857 748 1473 808">(wikimedia commons, <a href="#">Jerzy Strzelecki</a>, Chełmno - panorama z opisem zabytków)</p> <p data-bbox="857 808 1473 934">A panorama of the town today shows that all the public buildings shown in 1855 have been preserved, which suggests a general continuity of proportions and relations of public spaces in the old town.</p> <p data-bbox="857 969 1473 1126">The urban layout of the old town which is clearly surrounded by diverse landscape elements, and which stands out due to its division into strict quarters, seems to have been preserved. However, this can only be confirmed by a historical map, which is not publicly available online.</p>
Kazimeżdolni, Poland	 <p data-bbox="228 1480 841 1541">(<a href="https://maps.arcanum.com/en/map/europe-19century-thirdsurvey">https://maps.arcanum.com/en/map/europe-19century-thirdsurvey</a>)</p> <p data-bbox="228 1574 841 1700">This 19<sup>th</sup> century map shows the rough urban layout of Kazimeżdolni. However, it does not give clear indications regarding the street layout or the location of specific public buildings.</p>	 <p data-bbox="857 1480 1473 1700">The Old Town of Kazimeżdolni has been preserved in its layout from the late 16<sup>th</sup> and 17<sup>th</sup> century, when it was an economically successful town. The sea as well as Grodarz river and defined park areas strengthen the historical setting. The existing historical map does not provide enough detail to understand the continuity of the historical urban layout in detail.</p>

Site	Urban layout	
Reszel, Poland	<p data-cs="2" data-kind="parent">Historically</p> <p data-kind="ghost"></p>  <p>The earliest map is from 1892 and shows the central rectangular square as well as surrounding later extensions to the town.</p>	<p data-cs="2" data-kind="parent">Today</p> <p data-kind="ghost"></p>  <p>Development seems to have expanded towards the outside areas of the city, especially in the northern and eastern parts. The old town has kept some degree of integrity in terms of size, and all new constructions happened surrounding the old city, including Soviet style architecture. The map also shows a lake or ponded area (Mühl) that doesn't appear in the current urban setting.</p>
	 <p>This map from the 19<sup>th</sup> century clearly shows the main road of the town as well as some additional smaller roads.</p>	 <p>The streets mentioned on the historical map can still be found today. The existence of many historical houses especially on Karaimy street, close to the castle island, insinuates that the historical street layout was conserved in this area. This is also supported by the buildings surrounding the oldest church of the town.</p>





*The streetscape of Kuldīga is predominantly formed by facades of the 17<sup>th</sup> and 18<sup>th</sup> centuries; giving a unique continuation of the visual qualities of a town developed during the times of the Duchy of Courland and Semigallia. The streets are entirely covered in cobblestone and roofs are covered in clay tiles. The historical urban fabric of the old town fulfils the highest standards of authenticity and integrity.*



*(picture taken from Google Earth pro at 8 Vaike-Turu)*  
*The overall streetscape of Viljandi is comparable to Kuldīga as it conveys the image of a homogenous architectural development manifested through historical urban fabric remaining in buildings as well as partially in street covers. The streetscape is well preserved and provides an authentic image of the historical urban fabric of the town.*



(picture taken from Google Street View at 4 Uus)

Due to an air raid in 1944, over half of the town of Pärnu was destroyed, leaving little historical urban fabric. Major parts of the town have been rebuilt and the overall streetscape is heterogeneous, with buildings from different time periods. There are no historic street covers and roofs are not from the same time as the houses. Pärnu does not compare to Kuldīga in terms of authenticity and integrity of the streetscape.



(picture taken from Google Earth at 55 Võru-Verijärve)

Close to the shores of Lake Tamula, the streetscape is dominated by wooden buildings from the founding time of the town at the end of the 18<sup>th</sup> century. There are single buildings resembling those of Kuldīga; however, the overall streetscape differs significantly and is largely interrupted by buildings of later times that interfere with the authenticity of the town.





(picture taken from Google Street View at 6 Place Czarnieckiego)

The streetscape of Tykocin features masonry and wooden structures of the 18<sup>th</sup> century as well as cobblestone street surfaces. However, several dwellings (especially on the main square) are set back from the street and have front gardens. The plots are often surrounded by fences and streets are comparatively wide, which gives the town an overall more suburban feel and which differs substantially from the town centre of Kuldīga. In terms of authenticity the site is largely comparable to Kuldīga.



(picture taken from Google Street View at 12 sw. Ducha)

The streetscape of Chełmno is largely shaped by masonry structures of the 19<sup>th</sup> century, hence testifying to a different time frame than Kuldīga. The general state of conservation is not comparable to the exceptionally well preserved old town of Kuldīga.



(picture taken from Google Earth at 24 Podzamcze)

The streetscape of Kazimeżdolini combines buildings remaining from the 16<sup>th</sup> and 17<sup>th</sup> centuries with later additions and hence must be considered largely heterogeneous in architectural styles. It cannot be compared to Kuldīga in communicating a single historical period authentically.



There is indeed architectural cohesiveness in the town's streetscape, but the buildings do not look as homogenous as in Kuldīga, and one can perceive different tendencies with facade and roof designs. Streets in the city centre have kept the cobblestone covering, and clay tile roofs seem cohesive throughout the old city. However, some facades show clear signs of modernization and rehabilitation (probably new plaster layers to cover imperfections and different paint colours) and cannot compare to Kuldīga regarding their authenticity.





*(picture taken from Google Street View at 20 Vytauto g.)*

*The streetscape of Trakai is preserved in its historical urban fabric and provides an overall homogeneous image of the development of the time at a specific historical period of the town's development. It provides high levels of authenticity and integrity and is well preserved.*



*The town has a variety of wooden, masonry and brick as well as half-timbered houses that integrate influences from other Hanseatic towns and Scandinavia as well as elements of vernacular architecture. Vernacular elements include high gable roofs as well as a tripartite layout with a mantel-chimney in the centre. Clay tile roofs and glass windows, on the other hand, show a change of materials inspired by international exchange in the 17<sup>th</sup> and 18<sup>th</sup> centuries. In this context, window shutters with fixation hinges made from tin developed to conserve the heat and to protect the delicate material from damage. The new roofing materials were commonly placed on the old roof, hence leaving a gap between the two roof layers. To prevent water damage, this gap was closed by delicately carved and ornamented windboards and cornices (influenced by both German and Norwegian designs), which can be seen all over the town until today. In the 18<sup>th</sup> century, front door portals were added to the houses, as well as semi-hipped and mansard roofs. Basements and attics were increasingly used, which led to the development of basement and gable windows.*





(picture taken from Google Street View)

The Estonian town of Viljandi compares to Kuldīga regarding its combination of wooden, masonry and brick buildings. Many of the buildings sit on stone plinths and have roof extensions with gable windows. Many doors have transom windows and are carved from wood with ornamental details. While these elements show common developments of both towns in the context of international exchange of members of the Hanseatic league, certain architectural elements typical for Kuldīga can only be found in a handful of buildings in Viljandi. This includes window shutters and architectural ornamentation. Roofing is largely heterogeneous.



(picture taken from Google Street View at 10 Pühvaimu)

Typologically, there are similarities between the architecture of Pärnu and that of Kuldīga. Both towns feature buildings that were influenced by international exchange of Hanseatic towns in the 17<sup>th</sup> and 18<sup>th</sup> centuries. Like Kuldīga, Pärnu has a variety of wooden houses on stone plinths with roof extensions as well as carved wooden doors with transom windows. There are also a few examples of half-timbered houses. Roofs are of newer materials and differ from house to house. It seems that Pärnu developed a somewhat comparable architectural style. Due to severe destructions of the town in 1944, only a few examples of this architecture can however be found throughout the town today, significantly limiting the integrity of the site. This proves once more the exceptionality of Kuldīga in preserving most of its historical urban fabric from the time of the Duchy.



*(Picture taken from Google Street View at 27 Friedrich Reinhold Kreutzwaldi)*

*In Võru, the dominant architectural style of the historical urban fabric consists of wooden houses of one and two storeys with high gabled roofs from corrugated iron and windows without shutters. As the town's founding date is only some years earlier (1784) than the dissolution of the Duchy of Courland and Semigallia (1795), the timeframe of construction even of the earliest building is naturally later than that of most of Kuldīga's dwelling houses. Buildings corresponding to the architecture of Kuldīga are rare exceptions, as are roofs from clay tiles and carved doors with transom windows. Many of the buildings suffer from later changes that take away from their authenticity. The architectural typology does not compare to Kuldīga.*



*(Picture taken from Google Street View at 10 Plac Czarnieckiego)*

*The typology of dwellings that developed in Tykocin is somewhat similar to Kuldīga. The town has various masonry structures with semi-hipped roofs covered in clay tiles, some featuring windows with wooden shutters, however lacking fixation hinges. Commonly, there are no basement or gable windows indicating the usage of these spaces provoked by growing population numbers due to economic growth. Wooden buildings with high gable roofs as well as individual examples of timber-framed houses add to architectural styles used in the town. While the general architectural style compares to Kuldīga, the houses found in Tykocin are lacking various elements typical for the architectural development represented by Kuldīga.*





*(Karol Sawicki, taken from Google Earth)*

*Chełmno is influenced by many different historical periods, which results in a combination of buildings from different timeframes that do not follow a single architectural typology. One can find newly constructed houses next to older, less conserved buildings. The general typology differs greatly from Kuldīga, as it is shaped by large masonry buildings of the late 18<sup>th</sup> and especially the 19<sup>th</sup> century. The town is not comparable to Kuldīga with regard to architectural typologies and styles.*



*([Jakub Hałun](#), taken from Wikimedia commons)*

*The market square of Kazimeżdolni, which was originally built in the 16<sup>th</sup> century, is listed as a national monument as it preserves buildings from the high times of the merchant town in the early 17<sup>th</sup> century. Despite thematic similarities in being trading hubs of the 17<sup>th</sup> century, the architectural styles of the towns differ significantly and Kazimeżdolni is not comparable to Kuldīga in terms of architectural typology.*



*Although the streetscape is mostly homogeneous, most constructions use a later architectural style than in Kuldīga, which is the result of a big fire in 1806 which destroyed most of the town centre. Houses mostly have two floors, using the cellars and attics as additional floors that have window openings oriented towards the streets. Facades display a sober design in terms of decoration, often painted with pastel neutral colours (beige, light blue, grey, mustard...). There is not usually added decoration on doors and windows and elements that define the architectural typology of buildings in Kuldīga can hardly be found.*





(Picture taken from Google Street View at 7 Karaimų g.)



(Picture taken from Google Street View at 33 Karaimų g.)

Dwelling houses in Trakai are mainly wooden buildings with high gable roofs made from corrugated iron. The buildings follow a different architectural style, closer to vernacular shapes that lack the elements inspired by international exchange which can be found in Kuldīga. Window shutters as well as carved front doors are no significant element of the local architecture; semi-hipped and mansard roofs only exist sporadically. Clay tiles cannot be found. Overall, the town of Trakai, located approximately 400 km south of the former Duchy of Courland and Semigallia, confirms that the architectural style that developed in Kuldīga is in fact different from architectural styles in the wider geo-cultural region.



*In Kuldīga, several crafts developed based on the international exchanges and the new materials accessible to the craftsmen during the 17<sup>th</sup> and 18<sup>th</sup> centuries. The newly developed crafts mainly focused on tin and glass works as well as wood carving. The results of these works can be found in the windboards placed on roofs, in transom and gable windows, in window hinges and in doors. All these elements play an important role in the ornamentation of houses in Kuldīga until today and are considered in the construction of new buildings for them to blend in with the historical urban fabric. Materials and methods used during the Duchy of Courland and Semigallia were passed down from generations and are used in the construction of new buildings within the old town. The local craftsmanship is an important point of identification for the local population. The first image shows a recently added building (see the grey building in the centre of the image) in the historic town centre, which is entirely based on the tradition of regional craft skills but which can be identified as recent addition based on typology and architectural details. The second image also shows a recent addition to an existing building (see on the left).*



**Site** Local craftsmanship inspired by international exchanges during the duration of the Duchy

**Viljandi, Estonia**



*(Picture taken on Google Earth at 10 Tartu)*

*Like Kuldīga, Viljandi was a member of the Hanseatic league that was originally founded by the Teutonic Order. The towns were influenced by similar international exchanges, with the difference that Viljandi was historically situated within the Duchy of Livonia. Unlike Kuldīga, the city centre and the main square of Viljandi include new buildings that do not follow the historic architecture and the traditional crafts used in their construction. The new buildings stick out in the in comparison to the older buildings within the area.*

**Pärnu, Estonia**



*(Picture taken on Google Street View at 16 Kuninga)*

*Like Kuldīga, the town features architectural details that originate from its international trade with members of the Hanseatic League, such as metal anchors on the front facades between the ground and first floor of buildings. The doors of the remaining wooden buildings are decoratively carved. The transom windows, however, are less sophisticated than in Kuldīga and there are only few examples of window shutters and fixation hinges. In the context of new constructions, there are both houses that follow the traditional crafts of the town and buildings that are completely unaware of this aspect in close proximity to each other. The town hence partially compares to Kuldīga with regard of the continuation of local craftsmanship inspired by international exchange. Yet, there seem to be no comparably strong guidelines regarding the usage of traditional crafts in building new houses.*



*(Picture taken on Google Street View at 34 Friedrich Reinhold Kreutzwaldi)*

Very few of the elements of local craftsmanship found in Kuldīga can be found in the buildings of Võru. As features such as single examples of carved wooden doors can only be found in single spots, most of the buildings in the near surroundings of these elements seem rather modern and do not consider the craftsmanship of the area. New constructions can be spotted next to buildings from different centuries. The above-mentioned elements have not been included in newer constructions and are therefore not an important feature of the architecture today. There is no evident continuity of local craftsmanship.



*(Picture taken on Google Street View at 8 DW671)*

Whereas the architecture of Tykocin is often similar to the architectural styles of Kuldīga, there are several differences regarding the local craftsmanship. One element typical for local craftsmanship in Kuldīga is the use of tin for functional as well as ornamental details. Such elements cannot be found in the architecture of Tykocin. In the context of new constructions, several buildings incorporate the architectural style of the historical urban fabric, insinuating a continuation of local craft traditions. However, there are even more new constructions that are insensitive to local craftsmanship, leaving behind a mixture of different styles. A general continuity of local craftsmanship on a big scale like in Kuldīga cannot be found.



**Site** Local craftsmanship inspired by international exchanges during the duration of the Duchy

Chełmno, Poland



(Picture taken from Google Street View at 22 Wodna)

The town of Chełmno does not seem to have developed a specific craft tradition that could be identified in the buildings constructed in the town. Buildings reflect different building periods and follow the respective building style of the time, without integrating certain elements that could be considered a typical local tradition.

Kazimeżdolini, Poland



(Picture taken from Google Street View at 5 Nadwiślańska)

At the end of the 17<sup>th</sup> century, Armenian, Greek and Jewish merchants settled in the town and until today, the town is known as a centre for the arts and crafts. The elements of local craftsmanship, however, cannot be compared to the ones in Kuldīga. Like Kuldīga, the town has international influences in craftsmanship, which, however, have different origins and hence follow different craft traditions than in Kuldīga. New constructions do not show any continuity of local craftsmanship and cannot compare to new constructions in Kuldīga.



*While in the city centre constructions seem to work in accordance with the streetscape, in the outside areas the cohesive narrative is not followed. In the outside areas, although historical maps suggest there must have been edifications, we can find examples of Soviet-like housing buildings that contrast the old city centre in terms of architectural style. A continuation of local craftsmanship does not seem to be a defining element of new constructions.*



*(Picture taken on Google Street View at 53 Karaimy g.)*  
 The town was under Lithuanian and later Polish rule and is largely shaped by the existence of a big Karaim community, which can also be seen in the existing wooden synagogue from the 18<sup>th</sup> century. None of the elements of local craftsmanship found in Kuldīga can be found in the buildings of Trakai. Additionally, the traditional houses are often surrounded by new buildings that are insensitive to the traditional architecture and craftsmanship, showing less awareness for the continuity of local craftsmanship than in Kuldīga.



Site	Continuity of landscape elements
<b>Kuldīga/ Goldingen in Courland</b>	<i>Kuldīga was founded next to the waterfall Ventas Rumba, in the south of Venta River. Alekšupīte is a second river playing a key role in the town development of Kuldīga. The water bodies as well as the green spaces correspond to those mentioned on the 1797 map, hence confirming a continuity of landscape elements and no human intervention with them. They continue to define the boundaries of the historical old town.</i>
<b>Viljandi, Estonia</b>	<i>The town of Viljandi was founded on a hill just above Viljandi lake. The remains of the Order Castle are embedded in a park; the castle territory can be clearly distinguished by a ditch surrounding it. Through the continuity of these landscape elements, the historical boundaries of the town can still be perceived today.</i>
<b>Pärnu, Estonia</b>	<i>The setting of the old town of Pärnu is framed by Pärnu river to the north of the town and the Baltic Sea to the south. South of Louna street there are several park territories that insinuate the historical boundaries of the old town and the castle at its centre.</i>
<b>Võru, Estonia</b>	<i>The town of Võru is defined by Lake Tamula to the south, Vanajõgi river to the west and Koreli oja river to the north, which mark the founding territory of the old town until today.</i>
<b>Tykocin, Poland</b>	<i>Tykocin was founded on the southern border of Narew River. No other landscape elements can be distinguished that would have defined the original setting of the old town.</i>
<b>Chełmno, Poland</b>	<i>Chełmno is delimited by Visla River to the north, Fryba River surrounding the town from the west to the south, and different green spaces to the East. The original setting of the old town is hence clearly visible in today's layout of the town.</i>
<b>Kazimeżdolni, Poland</b>	<i>Kazimeżdolni was founded on the bank of the Visla River. The historic relation of the town and the river, as well as other landscape elements, has been preserved.</i>
<b>Reszel, Poland</b>	<i>The town is delimited by Sajna River to its eastern and western side and green spaces give further continuation to the original boundaries of the town.</i>
<b>Trakai, Lithuania</b>	<i>The town of Trakai was founded in 1337 in a distinctive location on the Lake Galve. The two castles, as well as the entire town that developed around them, are surrounded by water. This location makes for a high continuity of landscape elements.</i>

## Summary

We consider that the expansion of the Comparative Analysis as proposed by ICOMOS was very useful to show that Kuldīga / Goldingen in Courland, in its unique combination of a continuous urban layout, an uninterrupted streetscape of the 17th and 18th century, a particular architectural style influenced by local traditions and international exchanges and the continued usage of traditional crafts developed in the course of international encounters, all embedded in its original landscape setting, in fact stands out not only within the former territory of the Duchy of Courland and Semigallia but also in the wider geo-political region.

It could be shown that while there are several historical urban centres that developed in the region in a similar timeframe, and hence compare in the context of the regional-chronological framework, none presents a comparable combination of the identified types of attributes. Based on a thematic comparison, Viljandi (Estonia), Trakai (Lithuania) and Kazimeždolni (Poland) somewhat resemble Kuldīga regarding their engagement in international trade and their regional importance. When considering the typological framework, none of the discussed towns entirely compares to Kuldīga, as they either lack authenticity or integrity, or do not show the same level of integration of internationally inspired elements into local architectural traditions.

Site	Chronological-regional framework	Thematic framework		Typological framework
	16-18th century	Town of regional importance	Trading hub	Architecture
Kuldīga/ Goldingen in Courland				
Viljandi, Estonia				
Pärnu, Estonia				
Võru, Estonia				
Tykocin, Poland				
Chełmno, Poland				
Kazimeždolni, Poland				
Reszel, Poland				
Trakai, Lithuania				

In the combination of all attributes, Viljandi, Estonia, is the best comparable town outside of Latvia. Similar to Kuldīga, Viljandi shows continuity of the urban layout as well as landscape elements that preserve the historical setting of the town centre that developed in the relevant period. The streetscape is homogenous and can be considered authentic regarding the preserved historical urban fabric. The architectural style found in Viljandi shows similar influences of international encounters that are expressed especially in the combination of materials. However, it showed that most craft elements that are typical for the architecture of Kuldīga lack from the buildings in Viljandi, showing a different development of local craftsmanship. Newer buildings are not built in consideration of local craft traditions as carefully as it is the case for Kuldīga. While Viljandi



is comparable to Kuldīga regarding the chronological-regional as well as the thematic framework, a typological comparison shows different stages of development. Viljandi cannot express the development and continuity of crafts inspired by international encounters that we see in Kuldīga. The differences regarding local craftsmanship and the lack of architectural elements typical for the style that developed in Courland, limit the level to which the towns can be compared in context of the Outstanding Universal Value proposed in the nomination dossier.

For Pärnu, Estonia, the historical landscape setting and the urban layout of its centre can still be perceived today. Both towns were shaped by international encounters with members of the Hanseatic League. The integration of these elements into vernacular architecture, and especially their continuation in the construction of new buildings nowadays, is, however, significantly stronger in Kuldīga than it is in Pärnu. The biggest difference must be noted in the context of the streetscape of the towns, as that of Pärnu is largely heterogeneous, as the city was severely destroyed during World War II. Albeit existing similarities regarding the architectural typology, the destructions from 1944 largely affect the integrity of the old town. Given the outstanding levels of authenticity and integrity seen in Kuldīga and the severe destruction of Pärnu, Pärnu cannot compare to Kuldīga, even though it might be considered the town that comes closest to Kuldīga regarding its architectural style influenced by the Hanseatic League.

The town of Võru, Estonia, was founded at the end of the 18th century. The historical map of the town as well as the continuity of landscape elements suggest the continuity of the urban layout designed in the 1780s within the boundaries defined by the landscape elements. The historic streetscape is shaped by wooden buildings that have often been altered and has been largely interrupted by buildings of later times that interfere with the authenticity of the town. Typologically, the houses differ, and elements of the craftsmanship found in Kuldīga cannot be found here.

With Latvia's northern neighbour providing the most similar examples, there are also some similarities that can be found in towns of Poland. The small town of Tykocin, which was a county seat in the 16th to 18th century, on the first impression seems very similar to Kuldīga, especially regarding its architectural typology, which combines buildings of different materials and shows similar elements as Kuldīga, such as clay tiles and wooden shutters. Nevertheless, the streetscape lacks the urban character of a trading hub of the 17th century, and due to the smaller size of the town certain elements characteristic for the architectural style that developed at the time in Kuldīga, such as gable windows, are not present in the streetscape.

For Chełmno, Poland, a lithography from 1855 allows for an understanding of the continuity of public spaces in its historic centre, which is until today embedded in its natural setting defined by green spaces and water bodies. The architectural typology shows a later development than Kuldīga, with a strong focus on multi-storey masonry buildings of the 19th century and only few examples of wooden structures from earlier times. As a result of several wars that affected the town in the 17th century, it cannot communicate the town's development of the 17th and 18th century and hence does not compare to Kuldīga.

The town of Kazimeždolni has strong thematic similarities to Kuldīga as a trading hub of the 17th century. The urban layout of the time has been partially conserved around the central square of the town. Typologically, Kazimeždolni was influenced by different international encounters than Kuldīga, showing Italian influences, among others. The streetscape presents a large mixture of different architectural styles and does not communicate its development in the relevant timeframe. Kazimeždolni cannot compare to Kuldīga.

Reszel was widely known as a crafts centre in the 16th century, especially regarding goldsmithing and carpentry. Due to a big fire at the beginning of the 19th century, the city was however widely destroyed and the influence that the local craftsmanship might have had on the development of the architecture at the time is difficult to judge. It can no longer testify to the timeframe in question and does not compare to Kuldīga regarding authenticity and integrity of historical urban fabric from the 17th and 18th century.

Finally, the Lithuanian town of Trakai was also compared more closely. It shows similarities regarding its historical importance as regional centre of one of the two parts of the Duchy of Lithuania in the 14th and 15th century, hence pre-dating the timeframe of Kuldīga. It shows continuity regarding its urban layout and has large areas of a homogeneous streetscape consisting of traditional architecture. Due to its unique location on several islands on Lake Galve, the landscape elements have been preserved. A comparison of architectural typology however proved that the architecture greatly differs from the style seen in Kuldīga, as it is closer to vernacular architecture and less influenced by international encounters. The same applies for local craftsmanship.

In conclusion, the expansion of the Comparative Analysis, as suggested by ICOMOS, reinforced the exceptionality of Kuldīga / Goldingen in Courland as a representation not only of an urban centre of the Duchy of Courland and Semigallia but also as a unique testimony to urban development of the 16th to 18th century in North-Eastern Europe as a whole. Its high levels of authenticity and integrity, the homogeneous streetscape, and the continuity of local craftsmanship that developed during the Duchy of Courland and Semigallia cannot be matched by any other town in the relevant geo-cultural area.

Site	Urban layout	Streetscape	Architectural typologies and styles	Local craftsmanship inspired by international exchanges during the duration of the Duchy	Continuity of landscape elements
Kuldīga/ Goldingen in Courland					
Viljandi, Estonia					
Pärnu, Estonia					
Võru, Estonia					
Tykocin, Poland					
Chełmno, Poland					
Kazimeżdolni, Poland					
Reszel, Poland					
Trakai, Lithuania					