**European Heritage Awards / Europa Nostra Awards (2026)**
1907-Conservation and Adaptive Reuse 1. Conservation & Adaptive Reuse

# Astruptunet, the garden of Nikolai Astrup

GKWmYjyG

## Entry details

## General information

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| Main country of application | Norway |
| Name of the building, site or work of art | Astruptunet |

Address of the building, site or work of art

> Nikolai Astrups veg 1135, 6847 Vassenden

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| Type (select one type only, as applicable): | ✓ Cultural landscape |

Brief description of the project

> The Savings Bank Foundation DNB initiated a research project, which subequently led to the reconstruct of the garden and rehabilitation of the buildings of the artist Nikolai Astrup's property Astruptunet in Jølster, in western Norway. The project was completed after a total of 9 years.
>
> Nikolai Astrup created Astruptunet from 1912 to 1928. His visions of the planning and use of plants in the garden were remarkable and were used as motives and inspiration for his paintings and prints.
> In itself this remarkable garden may be regarded as a piece of art.

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| Start date of the project | 2020-01-01 |
| Completion date of the project | 2024-06-22 |
| Website(s) of the project/nominee | https://sunnfjord.kommune.no/sok.aspx?MId1=8&searchTerm=Astruptunet<br>https://misf.no/astruptunet |

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| Facebook page of the project, if any | https://www.facebook.com/astruptunet |
| Instagram page of the project, if any | https://www.instagram.com/astruptunet?igsh=dTN4OXV5bjRzMHpz |
| Any other relevant social media | None |
| Does the site or heritage in question have national/regional/ local cultural heritage designation or protection status in its country? | No |

Is the site or heritage in question included on the UNESCO World Heritage List, either as a single World Heritage Site or as part of one larger site? If so, please specify which one.

> No

Is the site or heritage in question designated as a European Heritage Label? If so, please specify which one.

> No

What steps have been taken to ensure that the site / project is inclusive and accessible to as wide an audience as possible?

> The garden is open to the public year-round. The home and the other seven buildings are open during the summer of by appointment.

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## Contact details

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| Name of the entrant | Ms Anita Nordheim |
| Entrant's position | Municipal Diector of Culture and Sports |
| Organisation of the entrant | Municipality of Sunnfjord |
| Address of the entrant | Hafstadvegen 42, N-6802 Førde; Norway |
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| Telephone of the entrant (fixed line) | +4757722000 |
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|---|---|
| Name of the owner | Municipality of Sunnfjord |
| Owner's position | Municipal Director of Culture and Sports |
| Organisation of the owner | Municipality of Sunnfjord |
| Email address of the owner | anita.nordheim@sunnfjord.kommune.no |
| Name of the project leader | Ms Ingeborg Mellgren Mathiesen |
| Project leader's position | Landscape Architect |
| Organisation of the project leader | Arkadia Landskap |
| Email of the project leader | arkadia.landskap@gmail.com |
| Telephone of the project leader | +4791390512 |

Other relevant participants

> Lars Henrik Millert, T2 Prosjekt – project manager, building restoration
> Thor Ove Farsund, project manager Sunnfjord municipality
> Hilde Bjørkum, Former Municipal Director of Culture and Sports

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## Concise summary

Concise summary


> The horticultural research project (2015-2018) carried out by Arkadia Landskap provided knowledge of Nikolai Astrup's artistry and his home Astruptunet in Jølster. This established the foundation for the rehabilitation and reconstruction of the buildings and the garden.
>
> The aim of the reconstruction and the rehabilitation of the garden was to recreate the farm garden which was the basis for the artists central motives during his last years. It was also important to recreate the historical plant material with genetic origin in the traditional plant assortment in Jølster, as well as the material found in Nicolai Astrup's original list of plants. The artist Nikolai Astrup and Asruptunet is a vital part of Jølster cultural heritage, and a rehabilitation of the property is of great importance for the pride and identity of the locals. The project has engaged widely together with good public management and contribution from volunteers.
>
> Astruptunet is remarkable in its lay-out and use of plants, and the property is of an exceptional character on a Norwegian and European scale. The property is one of numerous gardens created by artists in the 19th and 20th century. However, it differs from other artist's gardens in that the plants at Astrutunet were mainly useful plants with decorative value. Astruptunet is created by the artist himself and should therefore be regarded as one his main art works ("gesamtkunstwerk").
>
> The main sources of the reconstruction are Nikolai Astrup's own descriptions of the farm garden in his private letters, his personal list of all plants procured, his artwork, registration in the garden and historical photographs. Archaeological surveys of the garden and use of Nikolai Astrup's own methods for the construction of elements in the garden have been applied by craftsmen and gardeners. This secures the authenticity in the reconstruction work as well as the historic plant material and the final result.

The restoration project was carried out with a total cost of Euro 3,3 mill.  of which the Savings Bank Foundation DNB contributed Euro 2,6 mill with the Municipal of Sunnfjord providing the balance.

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## Historical background

Historical background with dates

1912: Nikolai Astrup acquires a small crofter's farm, on a steep slope, facing north by Lake Jølster on the West Coast of Norway.
1912-1918: He establishes a farm garden with turf walls, cultivating plots, an orchard and a vegetable garden.
1913-1918: The garden is planted according to a list of plants.
1913-1925: The buildings are restored and a studio built.
1928: Nikolai Astrup's death.
1928-1966: His widow maintains the property in the spirit of her husband.
1966: The property is acquired by the Municipality of Jølster and establishes a museum, Astruptunet.
2015-2018: The research work related to the history of the property is carried out by Arkadia Landskap, supported by The Savings Bank Foundation DNB.
2020-2024:  The Municipality of Sunnfjord manages the reconstruction of the garden based on the above mentioned research and Nikolai Astrup's plants and techniques, funded by The Savings Bank Foundartion DNB and The Municipality of Sunnfjord.

Value and significance in its local/regional/national context

Astruptunet is an exceptional property in a Norwegian as well as a European context, with its location in the western part of Norway surrounded by spectacular nature, mountains, lakes and a colourful and lush vegetation. The garden was developed as a self-supporting farmer garden securing food for Nicolai Astrup's growing family. This was a challenge considering the poor soil and dramatic topography of the small property. Astruptunet was a constant souce of inspiration and motives for the rest of his short life as seen in his paintings and prints. His spirit coloured the place and his ideas could be seen everywhere.

For the locals, Nikolai Astrup's willingness to share his seeds, plants and gardening knowledge was of great importance, as they were living a rather insular and isolated life.

For the Norwegians the art of Nikolai Astrup is easily identified with their perception of the ideas of their country.

Former and new use of the building/site, if applicable

Astruptunet was the home of the painter Nikolai Astrup and his family. It was a venue for the family, local friends and Norwegian artists. Today the property is owned and maintained by the Municipality of Sunnfjord. The County Museum of Sogn and Fjordane is responsible for the management of the museum and exhibitions as well as dissemination of knowledge about Nikolai Astrup's life and garden.  The traditional fruit trees and berry bushes will be used for horticulturel education allowing visitors to participate in the harvesting, pruning and inoculation.
The harvest may be sold to the public.

State of conservation of the building/site/work of art before the project commenced

Over the years 1966-2015 Astruptunet gradually lost its large and diversified universe of plants. The fruit trees were cut down, the berry bushes disappeared and all that remained were a couple of large fruit trees and some of Mrs Astrup's perennials. When Nikolai Astrup lived the property was filled with rhubarb and other plants with wide leaves. Of those only two remained.

The buildings had been maintained based on traditional carpentry, but nevertheless, the whole property had been uninhabitable for nearly 50 years and gradually decayed.

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## Conservation work undertaken

Aims and objectives of the project.

The restoration project is based on the rearch project by Arkadia Landskap of the historic roots of the Astruptunet property which took place during 2015-2018. The aim of the project was to show that the garden served a double purpose, self-sufficiency and artistic inspiration. This was achieved by trying to recreate the multitude of his garden by focusing on his own use of plants and working techniques as well as showcasing the role of the garden in his art. The objective was also to show what makes Astruptunet unique compared to other homes of artists as well as what unites these types of gardens.

One of the major ambitions was to recreate the universe of plantes not only visually but also through the use of genetic plant material from his own garden. His paintings were also used to recreate the garden in the way that he perceived it. In this way the visitors will recognize what the artist conveyed in his art.

Historical and technical research undertaken for the project.

Garden history research project:

- Botanic registation of the property.
- Registration of acheology in the garden.
- Reseach in archives for primary souces: Private and public documents , his extensive lists of plants , historical photographies, films / radio broadcasts as well as Astrup's paintings, prints and drawings.
- Search in historical and recent maps.
- Interviews with informants, including his son, grandchildren, great grandchildren and older neighbours.
- Sensus lists and agricultural surveys.
- Seach in literature and other written documents about the artist and Astruptunet.
- Multiple talks within and outside of the local community to present the intention of the project and collect information from the audience.

This resulted in a report with recommendations of principles of restoration and period chosen for the reconstruction. In the reconstruction of the garden and buildings the techniques that Astrup described in his letters were used. As were traditional methods and techniques, traces of which were identified in the garden and buildings. Documentation, restauration and reconstruction were carried out by professionals who were specialists in their fields, within landscape architecture, architecture, and traditional crafts. They had previously worked on heritage restoration projects of high national value. A gene bank with historic plant material was essential to provide the original plant material in the garden. Astrup share seeds and plants from his garden with neighbours and relatives. Therefore, seeds from the Astrup garden were important in the reconstruction work. The same applied to older gardens along the Lake Jølster, where there were still plants from Astrup's garden to be found. In addition, national and regional gene banks were used to provide pant material that was no longer available. The property is located on a very steep hill were heavy rain causes sliding of rocks and land slips may threaten the heritage. Consequently, national geological authorities were contacted to assess possible future threats.

Stages of implementation of the project.

1. The Savings Bank Foundation DNB and the Municipality of Jølster initiate a project documenting the garden.
2. 2015-2018: The foundation engaged Arkadia Landskap to execute a garden historic research report. Registration on the property and the search for sources lead to a report, vetted by the Scientific Committee. Arkadia Landskap prepared a plan with historic maps, suggestions for use of plants based on Nikolai Astrup's old list of plants. This in turn was presented to the foundation and the Scientific Committee and methods were agreed on. The foundation and the municipality set aside Euro 2,3 mill and 0,85 mill. respectively, the municipality being responsible for management and the completion of the project.
3. 2018-2020: The landscape architect prepared a working plan and a budget for the total project. The municipality provided a professional work force.
4. Spring 2020: Work starts. Nikolai Astrup's way of thinking and his integration with nature was explained to all involved, to ensure a better understanding of the project. Scions were collected and sent to Germany for analysis of diseases and arts definition.
5. Spring 2021: The reconstruction work started, and the first stone walls were restored. More scions were collected from historic fruit trees from Astruptunet and the Jølster area, and the local nursery did the grafts for 60 new fruit trees. A full-time gardener was employed.
6. 2021-2024: Restoration of the buildings and reconstruction of the garden, including the reconstruction of turf walls, useful plant gardens, restoration of trails and gravel paths, reconstruction of walls and the planting of useful and decorative plants on the property. At the end Astruptunet was fully reconstructed and restored.
7. 2024, Astruptunet is opened to the public by H.M. Queen Sonja of Norway. The final reports are submitted.

Description of the design and conservation work undertaken, including the rationale behind key decisions made during the process.

The garden was returned to its appearance in the period 1912-28. This was a time when Nikolai Astrup lived at Astruptunet and the place was described in his art. The landscape architect and the Scientific Committee chose to include the period 1928-66 in the restoration work as well. During those years the wife of Nikolai Astrup lived at Astruptunet and maintained the property in the spirit of her husband. The reconstruction relates in loyalty to the list of plants, photographs from 1915-1966 and sketches and information from the family about the property. Prior to the restauration a plan was prepared where specific plots were designated "areas of character" to strengthen the experience of each area and its content in the farm garden. In the reconstruction of the plant material in the garden, plants were fetched from the actual garden and older gardens in the Jølster aera. The fruit trees were grafted at the local nursery. In this way the garden of Astruptunet is an exceptional gene bank of the historic variations of berries, fruits, perennials and wild plants to be found in Nikolai Astrup's farm garden.

Problems encountered and justification for the decisions taken to overcome these problems, both before and during the project.

The character and final composition of the traditional log buildings at Astruptunet were based on ideas and physical work by Nikolai Astrup. However, his poor economy limited his ability to act. Nevertheless, his building techniques, architectual ideas and international inspirations gave some of these buildings a distict appearance. Over the years the buildings have lost their character and orginalty

Prior to the rehabilitation of the buildings the Norwegian Institute of Heritage Research completed a report in 2016 on the conditions of each of the buildings. Further documentation was provided and old photosr and paintings examined more carefully. A restoration plan was made for each of the buildings. In the spirit of Nikolai Astrup, reversability of modern materials, reuse of older materials and local soucing of various supplies were guiding the restoration work, bringing back some of the special character and orginality of these buildings.

The work took place from 2020 to 2024 and was conducted by highly qualified professional craftsmen. A comprehensive final report has been submitted, making recommendations for the long term upkeep of the buildings as well.

Description of the building and conservation techniques and principles applied, materials employed and any traditional crafts and skills used.

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## European significance

European significance of the project/initiative/nominee.

> Astruptunet is unique in a national and European context. The techniques applied are taken from local traditional crafts and agricultural techniques mixed with impulses from the artist's travels abroad.
>
> The construction of the garden implies inspirational souces far away from Norway, and yet it can be closely tied up to local building traditions. The use of the plants was mainly local, but in addition Nikolai Astrup, got hold of seeds from far away to his garden.
>
> The research done and the people involved reflect the international width of Nikolai Astrup. A conservator from the Royal Academy of Art, a landscape architect and heritage advisor both from Britain, a German and a Norwegian conservator and a Norwegian landscape architect made up the Scientific Committee. Together this laid the foundation for the restauration, but also for the more recent internationalisation of the artist Nicolai Astrup.

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## Results and impact

Summary of the main results achieved and knowledge that has been gained. List the ways that the project/initiative contributes to the preservation and/or enhancement of the historical, cultural, environmental, educational and/or social values of the heritage in question. Mention the project's impact on conservation policy and practice, if any.

> An increasing interest nationally as well as internationally for artists and "the modern garden" led to a new assessment of Nikolai Astrup's farm garden. The aim of the completed restoration was to reconstruct the main features in the farm garden by use of Nikolai Astrup's own techniques, vegetation and mindset. In this way future generations may be more familiar with the artists thoughts about the manifold of nature, conservation of nature and the mind of ecology.
>
> The result of the reconstruction and the completion of the project were in every respect striking. The research has provided new knowledge about the artwork of Nicolai Astrup, not only on the level of botany but also artistically. The implementation of the actual restoration and reconstruction work was completed by craftsmen of great experience and stand out as an example to others. The interplay between the landscape architect and construction gardeners,

architect and carpenters, academics, volunteers and public management has contributed substantially to this project. This knowledge will always act as a base for the understanding of Nicolai Astrup and his artwork.

From an artistic point of view this remarkable garden is a work of art, whether or not it was an inspiration or background for other works of art by the artist. The farm garden is a living heritage and a work of art in continuous change. Our future task is to take care of this heritage and disseminate Nikolai Astrup's love for Jølster with deference and respect in such a way that future generations will be able to understand Nikolai Astrup's ambitions for Astruptunet.

Astruptunet reflects the building tradition of the area, while at the same time the architecture challenge established norms. In the same way Nikolai Astrup started using traditional useful plants and building and cultivation techniques in his farm garden.

Aspects of the project that can be considered innovative within its area or field.

The reconstruction of the garden is based on a technique where the historic list of plants and photos are combined with the artists own interpretation of the garden as expressed in his paintings and prints. This requires from the garden historian that the reconstruction work combine these elements to come as close as possible to the physical reality of the garden and the artists interpretation of the same.

Throughout her work the garden historian/landscape architect has been working closely with the craftsmen, construction workers/gardeners to maintain the idea of "the spirit of Nikolai Astrup" as a guide to all their work. The techniques of Nikolai Astrup for developing his garden have several sustainable environmental and nature friendly methods. By having used methods of the past, we have gained knowledge which has been used in this project, and which may be used in modern design and landscape architecture.

Steps taken to reach people who have not previously interacted with the site/project. This might include youth, local communities, non-traditional audiences, people with disabilities, etc.

Throughout, the project management has arranged public meetings and addresses, locally, nationally and internationally about the project. Locally, this has contributed to a growing interest in Astruptunet, and school classes, pensioners and locals have participated in voluntary work. The character of Astruptunet with its small buildings is suitable for different user groups, facilitated by different foot paths and walks, resting places and reposes. The public is getting close to the different elements of the garden and the plants along the paths and numerous seating places provide good positions for admiring the property and scenery. The gallery and a new café in the basement of the main building is fit for wheelchairs with necessary facilities. The floral scent of the garden gives a good experience for people with poor sight. The babbling brooks which flow through the property creates a lively element to the joy of everyone.

Project's interaction with the surrounding community and landscape.

The restoration work has engaged the whole community, the regional politicians and administration. In a national context the Director General of Heritage has also been involved.

At the start of the work Astruptunet was hidden between solid vegetation and a cultural landscape which had not been properly looked after. During the process of restoration new sight lines were opened between the property and the surrounding landscape allowing Nikolai Astrup's world of motives to reappear. The property was given back its original diversity of ornamental shrubs and useful plants, and gradually turned into to an oasis. At the same time the surrounding landscape was cleared, cut with a scythe and taken care of by grazing animals. In this way Astruptunet once again gained a central place in the spectacular landscape of Jølster.

Environmental, social, and economic sustainability of the project (e.g. contribution to climate action and environmental protection; measures to ensure long-term financial sustainability or future viability; benefits for people and communities, where relevant).

> Nikolai Astrup took great care in all aspects of the living nature and may be described as the first conservationist in Norway. He was engaged in biological horticulture, without fertilizer and pesticides, and inspired by traditional techniques in the cultivation of plants and the framing of the buildings. At the same time, he was inspired by techniques and a great many species from other parts of Norway and abroad. In the future, care and maintenance of the courtyard will be based on these important principles, securing biological diversity, caring for red listed species, vulnerable vegetation in grazing land and meadows, and maintaining farmhouses by use of traditional carpentry.
>
> Astruptunet functioned as a meeting place among locals and visitors from faraway places in Norway and abroad. It is the intention to keep Astruptunet open and available for different groups of visitors like school classes, pensioners, and groups with interests like art, ecological gardening, as well as experts and scientists within these fields. The municipality has employed a gardener and other professionals to care for and maintain the garden and the houses. Through a management agreement between the Municipal of Sunnfjord and the County Museum of Sogn and Fjordane Astruptunet has secured professional dissemination of knowledge and conservation work.
>
> The Municipality of Sunnfjord is currently in the final stage of completing the funding of a new Visiting Centre under planning at Astruptunet. The project has also recently received funding from the government. The major aspect of the visiting centre will be to protect the heritage of Astruptunet, its farm gardens and buildings from wear, and the increasing number of visitors. At the same time the building will provide optimal facilities for art exhibitions, reseachers, guest lectures and staff. The future visiting centre was chosen after an extensive international competition. The building will be integrated with the spectacular nature and cultural landscape in Jølster, which were central to the motives in Nikolai Astrup's paintings and prints. A respectful approach to Jølster's motives and landscape will be one of the success factors for the project. The regulation plan for the area is in its final stage. The visitor centre at Astruptunet will contribute to the confirmation of Nikolai Astrup as one of the foremost and dearest artists in the country.

Measures adopted to ensure the longer term maintenance of the site.

> To secure the long-term management of Astruptunet the Municipality of Sunnfjord has entered into a long-term agreement with The County Museum of Sogn and Fjordane. They have the responsibility for the dissemination of knowledge and the management of the home of the Astrup family as well as the other 7 buildings. In addition, the municipality has employed two experienced gardeners responsible for the upkeep of the garden, as well as contributing with their knowledge to the public. The gardeners have been an active and important part in the restoration project from 2020-2024.
>
> A final report of the project has been prepared together with a reviewing of future initiatives needed in the garden in addition to regular maintenance. The gardeners have prepared a survey of the monthly tasks important for the continuity and upkeep. Similarly, the carpenters have prepared plans for regular upkeep and maintenance of the log buildings.
>
> The aim of the Municipality of Sunnfjord is to have the gardeners and landlandscape architect carry out a common inspection once or twice a year to ensure that the progress of the ground achieves the ambitions and visions presented in the completed research work of the historic garden.

Dissemination of the project's results and knowledge gained and any outreach or educational activities.

Throughout the project phase discoveries made and knowledge gained during the research work and the reconstruction of the property have been disseminated. The Nikolai Astrup home has been open to the public during the period. The museum, the municipality and the landscape architect has communicated the process. In addition, talks have been held. Newspapers, magazines, radio and TV-stations national and international have reported on the process of the project. Additionally, the property has been visited by Norwegian as well as international conservators and senior heritage people.

The website with a short description, photos, and a video from the reopening of the site can be found here:

Astruptunet ferdig restaurert | Astruptunet

Transferability of the initiative to other contexts and its scalability potential.

The main sponsor The Savings Bank Foundation DNB, has lived up to its social mission and provided substantial funds to the execution of the project, as has the Municipality of Sunnfjord, responsible for the maintenance of this heritage. The handling and restoration of the property have been in accordance with the guidelines for research, reconstruction and authenticity, required by the reconstruction of a historical garden (The Florece Charter of 1981) and the restoration of log building. All the professionals involved have been specialists in their fields and have maintained the professional standards through collaboration and respect for the property. Historical garden

The approach applied to Astruptunet, a farm garden the size of an acre, is applicable to a range of other restoration projects of historic  gardens in the Nordic countries and Europe.

Any related work that still needs to be completed, if applicable.

The challenge for the future will be the upkeep of the property to maintain todays standard, while the vegetation is growing, maturing and renewed.

The final ambition is to secure a listing of Astruptunet.

Interim or Final Evaluation Report

| | |
|---|---|
| PDF | Dokumentasjonsrapport Hag... (43.2 MiB download) |

## Costs of the project/initiative

Costs of the project (in euro), financial and management arrangements, funding partners and/or the type of funding.

The research project initiated by The Savings Bank Foundation DNB, became the basis for the restoration of Astruptunet.
The Foundation supported the restoration project of the garden with a total of Euro 2,9 mill. Estimates of the cost were made based on the research report provided by Arcadia Landskap and their plans for the restoration of the garden. The report by the Norwegian Institute of Heritage Reseearch established the cost for the rehabilitation of the buildings. Total cost amounted to Euro 3,56 mill. of which Euro 650.000 was funded by the Municipality of Sunnfjord, the owner of the propery, for the rehabiliation of the buildings.

Funding provided by the European Union or the EEA/Norway Grants (including programme, year and amount of the Grant), if any.

> no

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## Additional information

How would winning the European Heritage Award / Europa Nostra Award benefit you, your project and/or your organisation?

> To be awarded the European Heritage /Prize Europa Nostra Awards will be an important recognition of the research and reconstruction work implemented in the project.
>
> To receive a price would also raise the recognition of the heritage Astruptunet in Norway and abroad and bring focus to the green heritage as represented by this type of sight.
>
> It would be a recognition of the potential in establishing joint public/private projects when undertaking larger local projects.

In case this submission is the winner of the Grand Prix, what will the monetary award be used for?

> The money will be used for arranging one or more seminars at Astruptunet for garden historians"
> How did you find out about the European Heritage Awards

In case this submission is the winner of the Grand Prix, who will be the recipient of the monetary award?

> The Mayor of Sunnfjord Municipality and Anita Nordheim municipal Diector of Culture and Sports

| | |
|---|---|
| How did you find out about the European Heritage Awards / Europa Nostra Awards? | Word of mouth |
| Is this the first time that this entry has been submitted to the European Heritage Awards / Europa Nostra Awards? | Yes |
| On a scale of 1-10, how satisfied are you with this online submission form? | ✓ 9 |
| By submitting your data, photographs and other material to the European Heritage Awards / Europa Nostra Awards you agree to the processing and sharing of your data in accordance with Europa Nostra's Privacy Policy.<br>Please check the box to indicate you agree with the Privacy Policy. | ✓ |

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ASTRUPTUNE F... 1.1 MiB



ASTRUPTUNE F... 882 KiB



ASTRUPTUNE F... 706 KiB



ASTRUPTUNE F... 978 KiB



ASTRUPTUNE F... 1.0 MiB



ASTRUPTUNE F... 1.1 MiB



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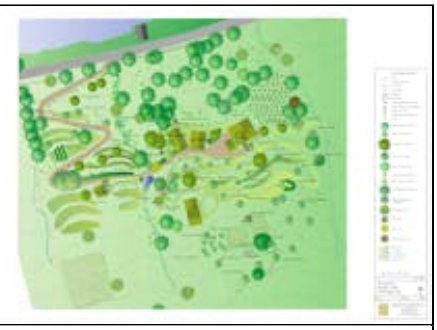
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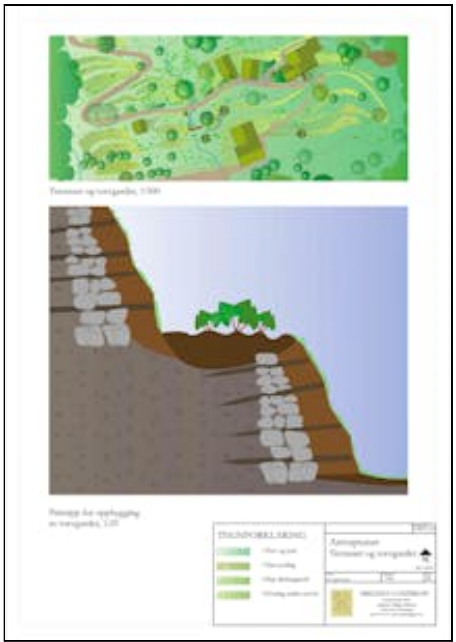
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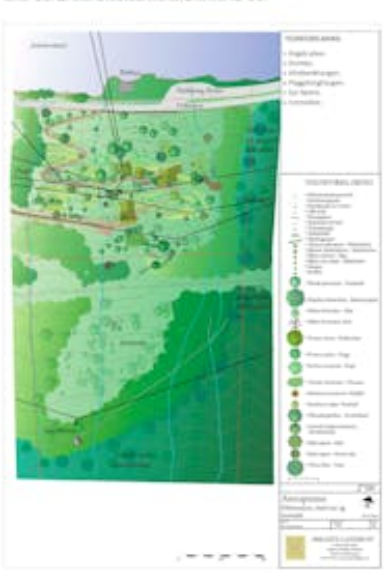
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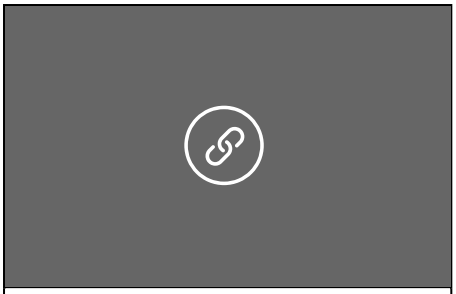
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