

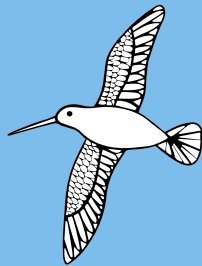
Toku
Kaininga
onzo
Plek

A Beautiful Place

“As keepers and kaitiaki of our stories and our precious taonga, the local museums and galleries and whare taonga play an incredibly important role in our sense of identity as New Zealanders in a multi-cultural sense.

Te Awahou Nieuwe Stroom is a world-class facility.”

The Hon Maggie Barry, Minister of Arts, Culture and Heritage, 2017



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“Whiria te tāngata”

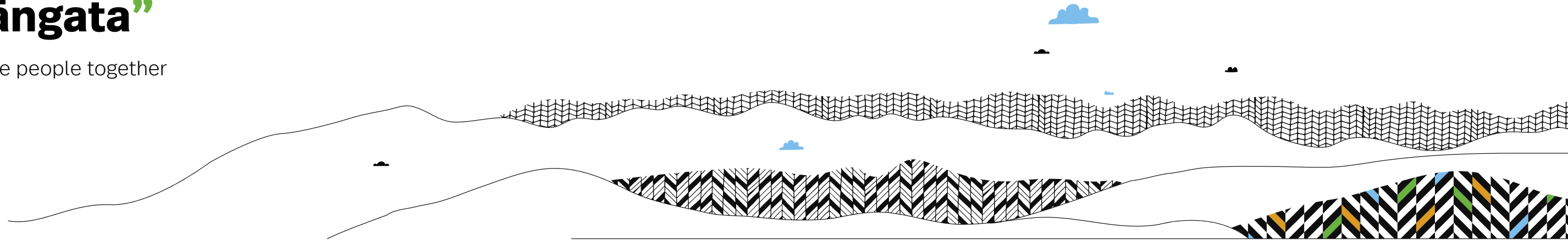
Weave the people together

“Samen staan we sterk”

Together we stand strong

“We all connect to this place and from this place we thrive”

At the entrance of Te Awahou Nieuwe Stroom





A Unique Experience

A step back in time, that offers a glimpse of vision into a harmonious future...

Perhaps that's the perfect paradox to describe Te Awahou Nieuwe Stroom.

It's a place with solid foundations in history and heritage – in a colourful, modern, inviting and spacious setting.

You feel welcomed in, from the moment the doors slide open. And as you walk through the exhibitions and displays, the experience makes you think about the extraordinary potential of partnership and collaboration between different cultures.

Te Awahou Nieuwe Stroom is a beautiful place. It is multi-cultural and multi-lingual, and it serves the local communities just as well as it entertains travellers from around the country – and all parts of the globe.

Visitors can be heard to describe their explorations as soothing for the soul. It has a peaceful, timeless wairua, offering a gentle escape from our more rushed everyday lives.

Here you find space for reflection on what was, and what could be. And it is remarkably inspirational.

Over time – as three Race Relations Commissioners succeeded one another – Te Awahou Nieuwe Stroom started out as a fragile idea, emerged into reality, and flourished as a centre that's relevant for communities of all backgrounds, cultures and ethnicities.

We are enthusiastic about the kaupapa of this unique multi-cultural place, established on solid bi-cultural foundations. A visit offers generous rewards, and a promising perspective on the potential of collaboration. Here, we can glimpse the beauty that partnership can create.

Joris de Bres, Race Relations
Commissioner, 2002-2013

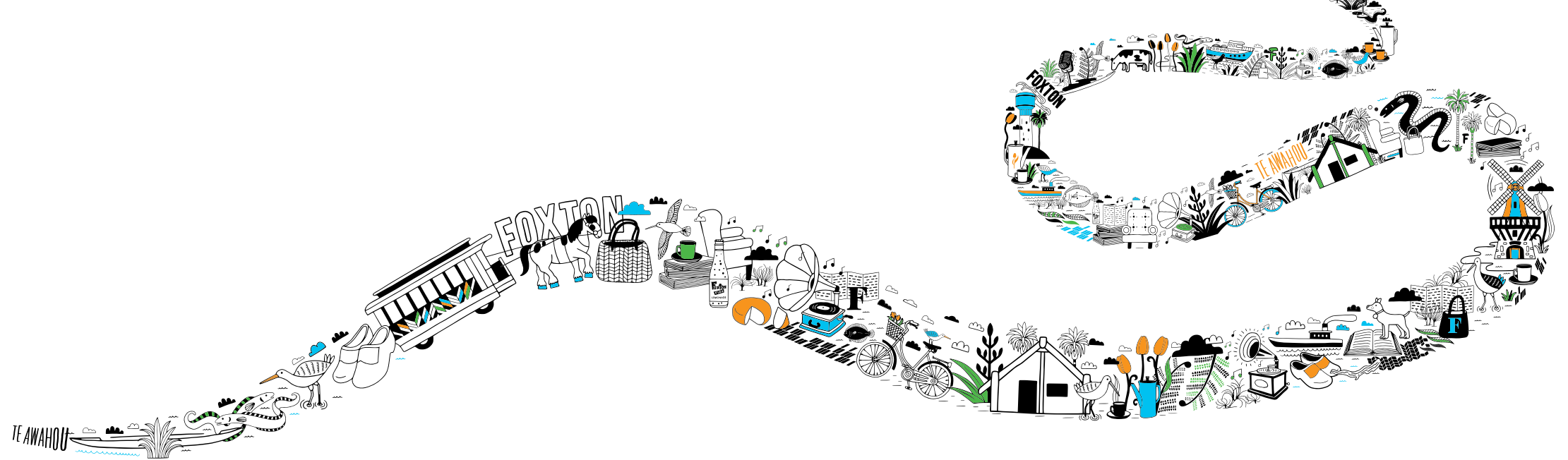
Dame Susan Devoy, Race Relations
Commissioner, 2013-2018

Meng Foon, Race Relations
Commissioner, 2019-2021





Ground-Breaking



Different strands of cultural expression are woven together seamlessly into one exceptional visitor experience – in Te Awahou Nieuwe Stroom.

Within months after its opening, Museums Aotearoa described the project as ‘visionary’, and it received the 2018 ‘Excellence Award’ for its ‘ground-breaking three-way cultural partnership [that offers] a feeling of real community ownership’.

The kaupapa of the place invites visitors to reflect on their own heritage and family roots. The stories that are told in a striking setting – of Ngāti Raukawa ki te Tonga, Dutch immigrants, and Foxton’s pioneering history – reflect the beauty of our diverse nation.

A regional centre

Once travellers discover Te Awahou Nieuwe Stroom they tend to return – usually bringing family and friends. Together with the locals and regulars from throughout the region, over 150,000 visitors a year walk through its doors.

The Foxton folk come for their regular business and activities; families and clubs from further afield look for an enjoyable day out; schools from Waikanae to Whanganui appreciate the learning opportunities outside the classroom; and travellers and tourists alike love soaking up the captivating atmosphere of beauty and goodwill.

For everyone

There’s plenty to explore – for all. A raft of open spaces includes the Piriharakeke and Oranjehof museums and exhibitions areas, the Māpuna Kabinet art gallery, a library knowledge centre, a children’s learning space, an area dedicated to settler and pioneering heritage, community rooms, conference and events facilities, and a café with great food and coffee.

We’ve hosted a Waitangi Tribunal complete with judges, scores of witnesses and spectators. We’ve also celebrated our annual Big Dutch Day Out here, with a Minister and Ambassador as VIPs, festivities and celebrations. The building has eminently hosted it all.

But she’s still a bit of a dark horse...

We’re still waiting though, for many more visitors to find out about the delightful day out that’s on offer in heritage town Foxton. We’re still a bit of an unknown, and we hope this booklet can help change all that. Share it with your friends?

Just over an hour north of Wellington, there’s a taonga worth visiting. And it stands out among the nation’s collection of museums and cultural institutions.

But why...? In Te Awahou Foxton? We often get asked, not without some incredulity...

“Aotearoa’s finest example of how a museum can be a **living community space** isn’t in Wellington but **Foxton** – or **Te Awahou**, as Māori called it... **A museum of bold designs.**”

Mark Amery, Te Hiko Toi: Finding new streams in the landscape, 2021

The Partnership



It took some 10 years, for a collective of local Māori hapū, the Dutch community and Horowhenua District Council to give the Te Awahou Riverside Cultural Park its iconic attraction.

Working together in a unique multi-cultural Partnership, the multi-purpose Te Awahou Nieuwe Stroom facility was created as the modern centre-piece of a heritage Park.

For decades, visitors from out of town had already watched Dutch windmill De Molen grind flour on windy days – while in the Whare Manaaki, precious taonga were being crafted, right next door to the Flax Stripper Museum with its cranky vintage machinery and its mighty roar.

But until Te Awahou Nieuwe Stroom opened its doors in November 2017, one thing had been missing in the precinct...

...Something to bind the different experiences together.

A place to tell the stories of each of those communities, and bring diversity together in unity.

Much more than a collection of objects and art

The vision for the new facility was very clear from the beginning. Each of the partners wanted to offer visitors something precious that can't easily be found elsewhere – an interactive experience of participation in authentic living culture.

For that reason, each of the two museums is called a 'centre' – to reflect their role for the communities they represent.

The Piriharakeke Generation Inspiration Centre lets visitors interact with the stories of Ngāti Raukawa ki te Tonga, their taonga, whakapapa and te reo – in a place for the arts and learning, for mana whenua and whānau whānui.

The Oranjehof Dutch Connection Centre is a focal point for the Nederlanders in New Zealand – where all things Dutch come together, in displays of cultural heritage or erfgoed, and a celebration of *de Nederlandse taal*.

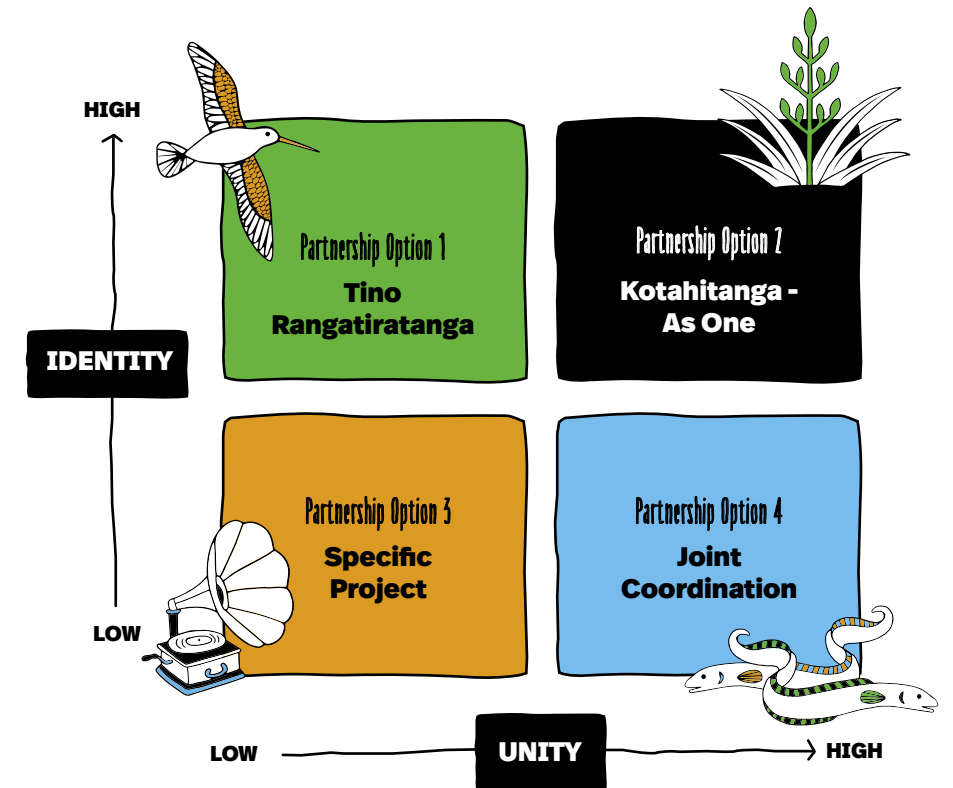
The Foxton Hub tells of the pioneering days – when the town had a flourishing flax industry, Foxton Fizz was a scrumptious summer treat, and a tram, churches, pubs and a grand cinema made the streets come alive.

Kotahitanga Eenheid As One

Te Awahou Nieuwe Stroom brings all these stories together. Each of the three partners exercises Tino Rangatiratanga and Kaitiakitanga in their own area, and is responsible for their own exhibitions (including costs and curatorial work).

At the same time, the partners work closely together to offer visitors a cohesive experience, which visually and experientially makes perfect sense.

This living, breathing celebration of identity and diversity is a shining showcase of what can be achieved in multi-cultural collaboration and partnership.



Learning From Each Other

The process that led to the establishment and management of Te Awahou Nieuwe Stroom was not without trials and errors, but always culminated in a positive end result.

We all went on a journey of learning, about each other and about how to enable full participation – through ongoing consultation and frank, open discussion. The result is a multi-cultural facility, which has solid foundations in the articles of Te Tiriti o Waitangi.

Partnership in a picture

The resulting collaboration can be captured in a Partnership Model. It is simply based on what we – as the three partners in the project – found to work well in practice. The Model enables each partner to be completely in charge of their own projects – like exhibition development. But it also lets us choose to act as one – for example to attract funding from external sources.

The freedom to make choices – depending on what is required for a specific initiatives – requires high levels of trust and enables optimal results. At times, we act from the perspective of our own unique identity. At other times, we act in complete unity.

Piriharakeke Generation Inspiration Centre



The Piriharakeke museum takes visitors on an engaging journey past whakapapa and pride of place, whilst traversing time and whenua.

There are taonga, history and te reo to interact with, through digital displays, soundscapes and a walk past traditional and modern art. The old ways echo from the past, through the presence of an ancient waka and an intricately carved Taurapa (sternpost), whose spiritual origins are hidden by the mists of time.

Kaiwhatu come here to admire the innovative, modern weavings that have the experts wondering how it was done. Art lovers reflect on the imposing Tangiwai carving that was created specifically for the exhibition.

Visitors, after a walk with a kaitiaki or on their own, are often left captivated by the beauty and wairua of the space.

A centre for development

The Piriharakeke Centre is more than a museum. As a place for the arts and learning, it inspires older and younger generations to interact with each other and continue the values, beliefs, rituals and traditions of the past.

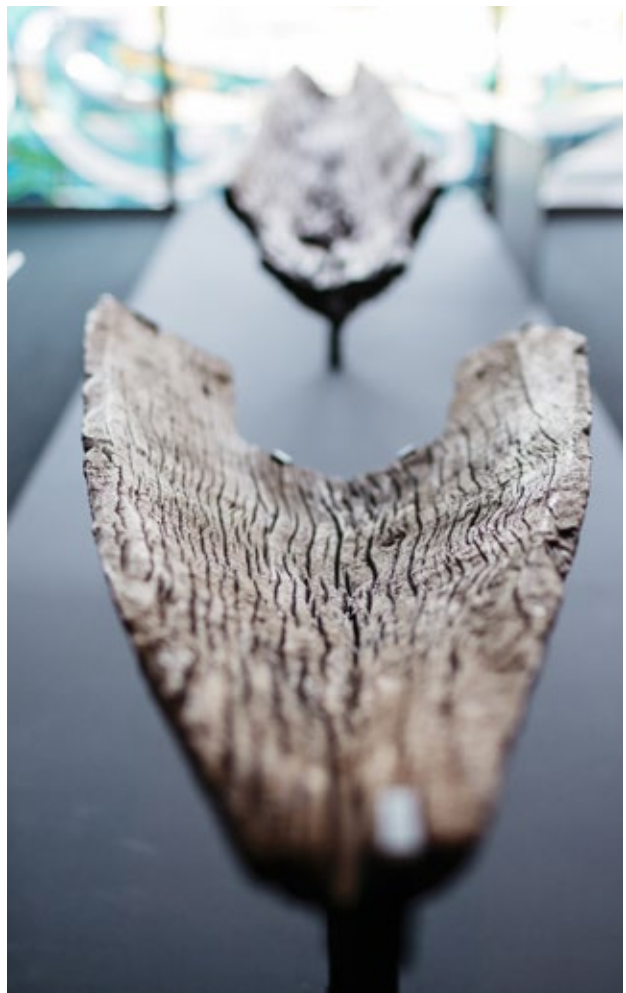
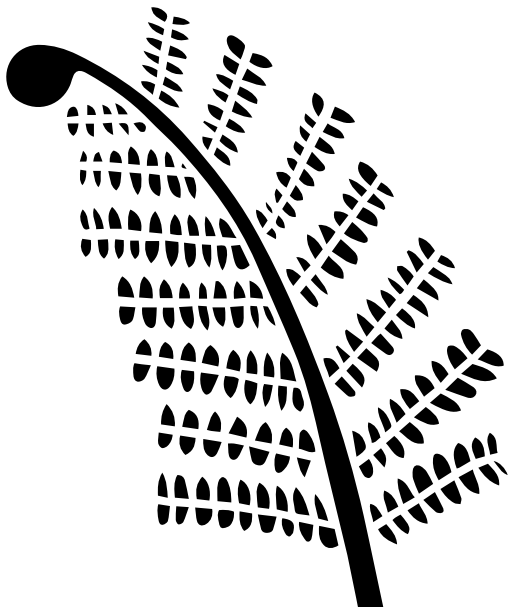
Come to explore and experience:

- Whakapapa – The origins story, as visuals accompanied by a soundscape
- Whenua – An animated on-screen journey, through Ngāti Raukawa ki te Tonga rohe
- The Manawatū River – The relationship with the awa
- Kaumātua – Leaders in their day
- Taonga – Contemporary expressions of culture
- Tohunga – The artists of old: Find out about weaving and carving
- Kaitiakitanga – In a modern context
- Te Reo – Presented through an engaging audio-visual experience

New opportunities and new growth

The Piriharakeke centre was developed and is managed by the Te Taitoa Māori o Te Awahou Trust.

One of its key objectives is to celebrate and share Ngāti Raukawa ki te Tonga culture and identity with visitors. The aim is to create wider awareness of Te Ao Māori and provide rangatahi with educational and economic opportunities.





“He tina ki runga,
he piriharakeke ki raro
Contented above,
firmly rooted below.”

Milton Rauhihi, Brenda Soutar: in Piriharakeke museum



Inspiration and Aspiration

The genesis point for the Piriharakeke Generation Inspiration Centre was an impressive weaving exhibition in 2007, with taonga crafted by local kaiwhatu Rangimahora Reihana-Mete, on display in Foxton and Te Manawa museum.

Based on that initial success, kuia came together to start the conversation about developing the concept into a museum.

The aim of the Piriharakeke museum is to inspire whānau and rangatahi to connect with taonga, te reo and kaupapa, and get them to see themselves as an important part of that whakapapa. With local schools from throughout the region coming through regularly, to do workshops or enjoy guided tours, the all-important connections with the younger generations are made.

The focus of the centre is to enliven the space by encouraging self-determined projects and activities. Mana whenua and whānau whānui determine and guide the centre into the future and make it come alive with voices, stories and learning.

Whakarākai

At the entrance of the Piriharakeke museum, visitors are welcomed by a visual karanga – Te Whakahuihui. Woven from plied pingao whenu (threads), the cloak expresses the ritual of welcoming calls exchanged by women hosts and visitors.

Nau mai, haere mai, whakatau mai!

This weaving by Pip Devonshire is connected to the work of Rangimahora Reihana-Mete, who left a weaving legacy that reaches back into the 19th century through her mother and collaborator Ranginui Parawahawaha Leonard.

Rohe

In April 2021, the stories of resistance to colonisation came alive at a Waitangi Tribunal, held in Te Awahou Nieuwe Stroom. Witnesses – emotional at times – recalled events that took place ever since a number of chiefs signed the Treaty of Waitangi in 1840.

Next to an interactive display about the Rohe – and all the places special to hapū – sits a feature wall that lists the stories of loss and alienation of land. A telling piece of evidence is an exchange between Governor Grey and Parakaia te Pouepa, during a meeting in Ōtaki, in 1867.

Governor Grey: “If you fear me, give your assent. I am a wrathful Governor; assent!”

Parakaia: “I trust he [the Governor] will soon see he is angry without just cause.”

He tikanga whakairo

Carver Hokowhitu McGregor’s 19th century legacy is preserved and honoured in his great-grandson Tamati McGregor’s impressive Tangiwai work. The large white eyes unmistakably refer back to Hokowhitu’s original style which can be traced back through the photos of the Takihiku whare that was built in 1905.

This kaupapa highlights the legacy of artistry prevalent in the local whakairo traditions that continue today in the Whare Manaaki – next to Te Awahou Nieuwe Stroom. Resident master carver Heemi te Peeti and the other whakairo artists in the Whare continue to inspire hapū and rangatahi today, to reflect on the old traditions.

Oranjarah Dutch Connection Centre



Oranjarah is a museum with a difference. It's got a quirky humour of its own. It's cute and cosy – or *gezellig* – and delightfully colourful.

The story of the Dutch in Aotearoa New Zealand touches on many aspects of Kiwi life. And this is the place where all things Dutch come together.

Whether it's the Vogel's bread we eat, with a slice of Verkerks salami or Gouda cheese. Or those smartly-designed Lockwood homes. The Friesian cows or Texel sheep. Or our coffee culture, with its origins in iconic 1960s cafés like Suzy's Coffee Lounge in Wellington and Chez Eelco's in Nelson...¹

There are many links to this fascinating 'touch of Dutch' that has a presence just about anywhere in *Nieuw Zeeland* – even in our country's name, thanks to Abel Tasman.²

Explore an unknown story

The Dutch – and their children and grandkids – have helped create a more diverse, multi-cultural nation since the 1950s and 1960s. After all, they arrived as the first big wave of non-English speaking immigrants in what was – back then – still considered a predominantly 'British' nation.

In those days, Dutch migrants were issued an Alien Pass and told to become 'New Britishers'. They merged into mainstream society.³

Oranjarah is the place – *onze plek* – where we've made the 'Invisible Immigrants' visible again. These industrious new arrivals influenced our nation – in the arts and design, dance, religion, food, business, agriculture and horticulture, and much more. Today, one in every 40 or so New Zealanders has a 'Dutch' background.⁴

Different Dutch connections

Oranjarah is the centrepiece for the Dutch community in New Zealand. The aim is to let visitors discover their own personal connections and get in touch with things Dutch.

Oranjarah tells eye-opening stories in fun and interactive ways – through personal treasures, story-telling, videos, art and design, *Nederlandse taal en leuke dingen*.

By linking up past and present, and Nederland with New Zealand we can create a future with a little more enjoyable 'Dutchness'. *Plezier en gezelligheid*.

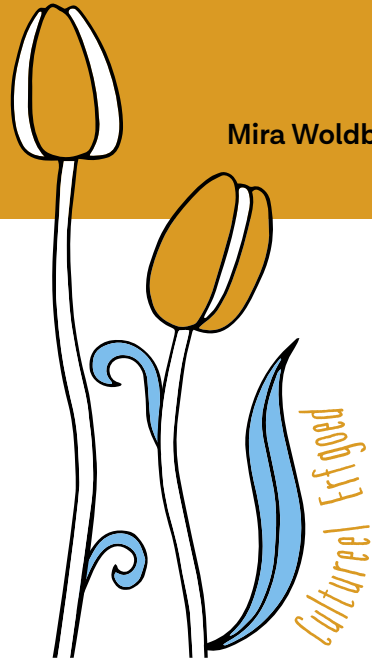


^{1,2,3} Tasman's Legacy. The New Zealand Dutch Connection by Hank Schouten, 1992.

18 ⁴ The Case of Dutch Kiwis. Research Report No. 4/2011. By Suzan Van der Pas and Jacques Poot.

“The stories of the migrants and their descendants in Oranjestad are all about building a life in a new home country, about resilience and a culture linked to Dutch heritage.”

Mira Woldberg, Ambassador of the Kingdom of the Netherlands to Aotearoa New Zealand



Cultural Heritage

Most visitors – whether Dutch, or not – start telling the story of their family’s journey to Aotearoa, as they walk through Oranjestad. It’s a contemplative space that makes you reflect on your *voorouders*, and your origins somewhere in the world – probably with a smile, possibly with a tinge of sadness.

The story of immigration is a common one. There are the joys of new beginnings. There is the hurt of saying goodbye to everyone you know, and the difficulties of being an ‘outsider’ in a country with a different language and peculiar ways of doing things. There are the small victories of finally finding your feet, making an impact, and feeling at home in two worlds.

Many visitors tell us that Oranjestad reminds them of this Dutchman who... Or a Dutchwoman that used to... And then they have a suitable, entertaining tale to share.

Oranjestad tells the story of *de Nederlanders* in *Nieuw Zeeland*. But in many ways, these are also the generic stories of many immigrants. They reflect the experiences of people who arrived on our shores from afar – forefathers, friends, neighbours or distant family. It reflects who we are, who we know, and how we came to be a multi-cultural nation.



Abel Tasman

He arrived 127 years before Captain Cook, with 110 men, on two wooden ships. It was the first time Ngāti Tumatakokiri saw Pākehā and heard cannons fire, and the first time Europeans met Māori and witnessed the power of a haka. The encounter was immortalised in a drawing, and recorded in Commander Abel Tasman’s log.

We will never know for sure what caused a violent exchange to take place, on that fateful day in December 1642. But some 1,000 kms of our coastline would forever after feature on western world maps. (And the name *Nieuw Zeeland* stuck...)



Koffers – Suitcases

An agreement was signed after World War II, between the Dutch and New Zealand Governments, to bring workers to a nation that had lost a great many men.

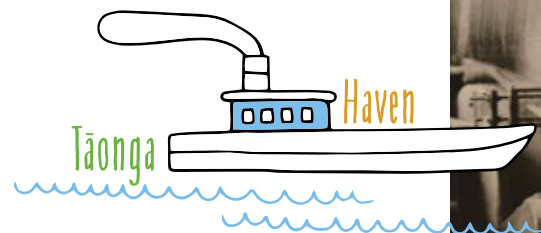
Most arrived with a suitcase and not much else, apart from a keenness to make things work. The term ‘Industrious Dutchie’ caught on quickly, as sharemilkers bought farms, building companies were started, and cafés and bakeries sprung up all over the place.⁵



Kunst – The arts

In those days, that exceptional ‘Continental’ Dutch approach didn’t just result in real coffee replacing instant, or artisan cheeses and delicious small-goods entering the delis. It also resulted in modern designers re-imagining furniture, homewares and housing, and unexplored directions in modern art.⁶

Dutch artists like Petrus van de Velden, Theo Schoon and Ans Westra each made an indelible mark on the art scene. And that influence continues today, whether in atmospheric landscape painting with Gerda Leenards, or through exceptional sculptures by Leon van den Eijkel or Ronnie van Hout.



Heritage and Pioneering

Once upon a time, the flax industry was huge in Foxton, and the story of the town is closely interwoven with the story of the tall, tough harakeke that grew abundantly in the wetlands along the Manawatū River.

No less than 50 flax mills produced matting, wool packs and rope in those days, and employment was plentiful.

History, workers and records

Today, people from throughout the region still come to the Heritage Room in Te Awahou Nieuwe Stroom, to talk to the librarian and find the names and records of forefathers and mothers who worked in the industry, and lived in the town that locals still refer to as 'The Flax Capital of New Zealand'.



In 1916 alone, some 97,000 bales of flax were shipped around the country and overseas, with steamers regularly frequenting its busy port.

Over time though, Palmerston North overtook Te Awahou Foxton as the regional centre, once the railway line from Wellington was extended. The port finally suffered its death knell, as the river slowly silted up and an accident at the Whirokino river cut – created to prevent flooding – changed the flow of the Manawatū forever, avoiding the town and its port after 1944.

Stories of importance – of then and now

These stories are all on display in the Foxton section of Te Awahou Nieuwe Stroom. The tales of days gone by are illustrated by old photos of Te Awahou Foxton in its glory days, along with objects from the

flax industry and the local grand cinema. There's an iconic Foxton Fizz crate as a reminder of nostalgia, with the different bottles and flavours that provided families and kids with summer treats since 1918. There's also a model of one of the local churches, along with an old bible, to talk about the more spiritual side of life.

Waka on the awa

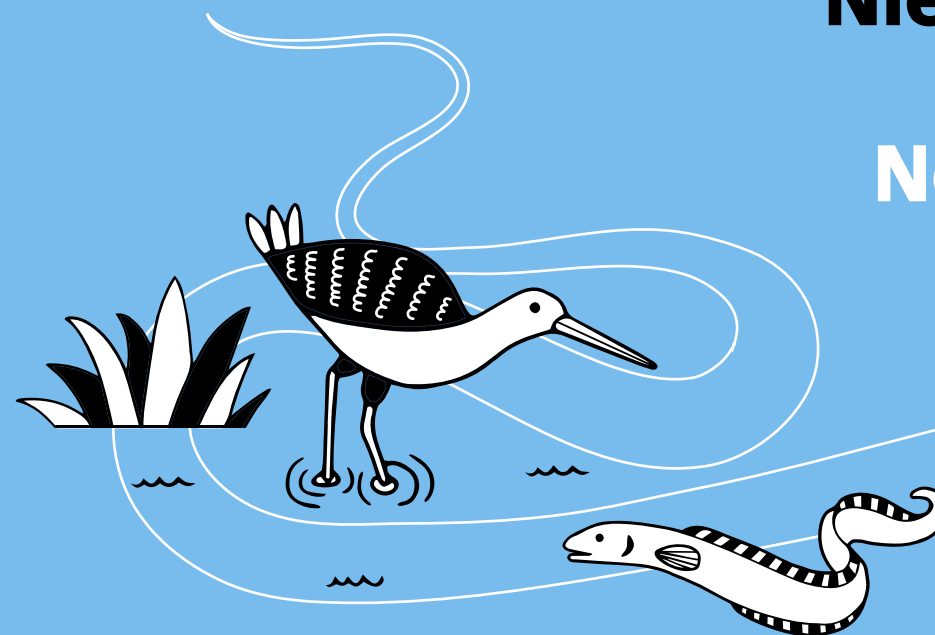
The story of today's biggest issue for Te Awahou Foxton is on display as well – continuing the urgently needed clean-up of the Manawatū river loop.

More weed areas must be removed and the water flow restored, so that whitebait and tuna or eels can return, along with more wetlands birds. So that kids can swim again. And waka, kayaks and sailing boats can make the tidal river come alive again, with laughter and a spontaneous race or two.

Te Awahou Nieuwe Stroom A Name with Meaning

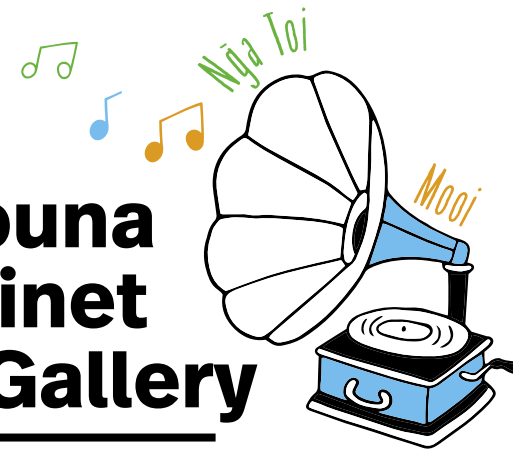
Te Awahou
A New Stream
Name of local kuia
Original name of the area

Nieuwe Stroom
New Stream
New Direction
New Energy





Māpuna Kabinet Art Gallery



Walking through the wide open spaces of the foyer, visitors are automatically drawn to the oversized entrance into the art gallery. The high ceilings, the simplicity of the space, and the way the tempered light falls through the windows from above, give it a sense of tranquillity. This is a place for quiet contemplation and an immersion into the artistic works on display.

The transcendental quality of the space has become apparent during numerous exhibitions.

Ngā Hau Ngākau (Breath of Mine) was an exhibition featuring luminous paintings of mythical and natural Māori themes, intricately carved tāonga puoro and exquisite music

that, as part of a video, wove everything together.

One weekend during the exhibition, tohunga whakairo Heemi te Peeti could be witnessed applying a traditional facial moko as he rhythmically tapped a traditional uhi, fashioned from the wing bone of an albatross, along cheeks and chin.

The ancient process had bystanders in hushed tones watching the centuries old proceedings take place and tā moko appear. The event perspired in the presence of brightly coloured symbolism and birds, to the melodies of traditional flutes.

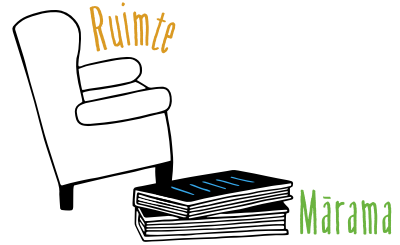
Exhibitions that tell many stories

Other exhibition examples include Rembrandt Digitally Remastered, that took visitors back to the 17th century through life-like photos of

the originals; the Toi Whakarā kai display of traditional and modern weavings by artists from Te Wānanga o Raukawa in Ōtaki; and the Anne Frank story of the holocaust that had a fair few of the 1000s of attendees shedding some tears of emotion.

The three partners in Te Awahou Nieuwe Stroom share the gallery space. Each takes turns with their own exhibitions, making any key decisions in close consultation with each other. Plus they jointly organise shared events and displays like Matariki, in which everybody participates.

The Partnership model keeps the gallery's exhibition schedule fresh and surprising, as the different themes draw in different audiences.



Spacious Architecture

When architect Pete Bossley starts a new project, he first goes in search of its essence.

In the years before the build of Te Awahou Nieuwe Stroom – when he was simply helping out, and providing his time and creativity for free – you could often see him walking around the area, with camera and sketchbook in hand. He would appear to be in a meditative mood, taking things in, drawing images, taking notes.

The end result of that process? The building that Pete and his partner Peter Sisam eventually designed, has a simplicity about it that completely belies the complex problems it had to resolve.

How to make three cultures come together, in one single visitor experience? How to turn an old Mitre 10 building (an ugly giant shed,

really...) into an outstanding cultural facility? How to create additional community space, and make everything multi-functional? How to reinforce the link between Main Street and the river?

Playing with...

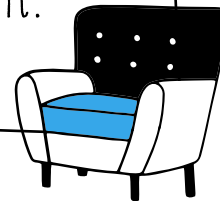
Visitors who walk into Te Awahou Nieuwe Stroom, face an interior that appears playful and inviting – with big open spaces full of light, and high ceilings that somehow still exude an intimate atmosphere where you feel at home.

... Light

One key feature that creates those effects, is Pete's careful arrangement of windows – in a place where it is important to protect taonga from damage and discoloration caused by direct sunlight.

"... in architecture, creating space and animating it with light... are the critical facts. Light and space, more than details or materials, suggest the essence ... of an architecture."

Pete Bossley: One Year Drawn, 2019



... Space

Another smart highlight is a long and imposing mezzanine walkway on raking steel columns, which lowers the ceiling in the centre of the building. It visually separates the parallel spaces for museums and creates an intimate library. And stretching right along the centre of the building, the walkway contains attractive first floor meeting rooms which project out at both ends, reaching outwards to Main Street and Harbour Street.

The complexities of Te Awahou Nieuwe Stroom are craftily cloaked in a semblance of simplicity.



Creating the Experience



From day one, when the three partners went in search of an exhibition development company, the Workshop e team displayed an appreciation for everyone's ideas, ideals and aspirations.

To make the experience accessible to a wide range of visitors – across ages, ethnicities and audiences – was a huge undertaking. After all, the building serves multiple functions and there were three separate cultural components, values and languages to accommodate.

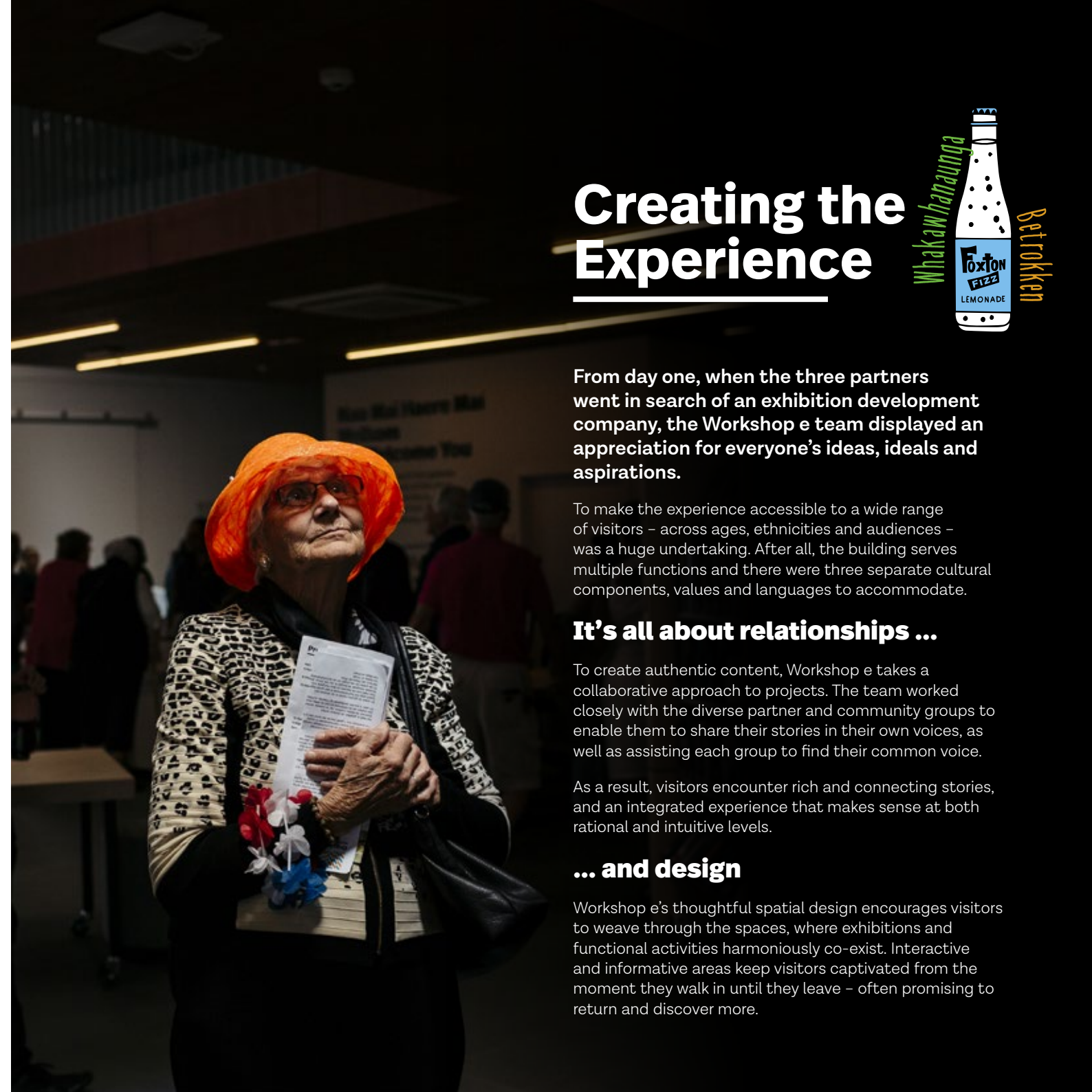
It's all about relationships ...

To create authentic content, Workshop e takes a collaborative approach to projects. The team worked closely with the diverse partner and community groups to enable them to share their stories in their own voices, as well as assisting each group to find their common voice.

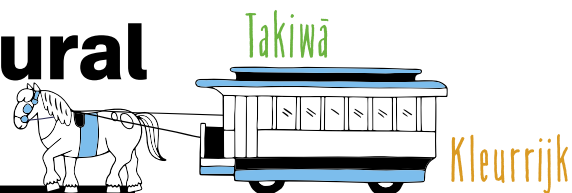
As a result, visitors encounter rich and connecting stories, and an integrated experience that makes sense at both rational and intuitive levels.

... and design

Workshop e's thoughtful spatial design encourages visitors to weave through the spaces, where exhibitions and functional activities harmoniously co-exist. Interactive and informative areas keep visitors captivated from the moment they walk in until they leave – often promising to return and discover more.



A Cultural Park



Travellers on State Highway 1 are often lured into Foxton as – to their surprise – they spot the blades of a windmill spinning majestically in the wind. A quick 500 metre drive leads them into Main Street, where they encounter the striking sight that is Te Awahou Riverside Cultural Park. There are bright colours, sculptural effects and plenty of greenery to invite them in.

The Park's attractive grounds feature impressive carvings, way-finder pou, award-winning architecture, vivid art, quirky historic buildings, a century old magnolia tree, manicured lawns for a picnic, and a terrace in front of a bright orange café to sit down and enjoy a coffee or a bite in the sun.

Overlooking it all, flour-grinding windmill De Molen stretches its sails some 30 metres into the sky, offering a viewing platform to watch Foxton's small-town world go by. Even at night, atmospheric lighting instils a sense of awe on casual passers-by.

In this place, eye-catching heritage and taonga exude a sense that the history of bygone ages remains carefully preserved by their kaitiaki.

Diversity

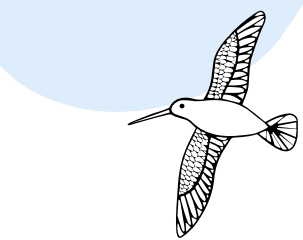
Te Awahou Nieuwe Stroom: Its serene and effortless minimalist looks, make for an overpowering but calm statement – an anchor point – in what otherwise could have been merely a quirky jumble of diverse buildings.

Simplicity and clean modern lines define an elegant space that combines glass walls and subtle, warm colours to invite passers-by to come in and have a peek. A bright red and white Maihi carving on the façade signifies straightaway that this is a facility with meaning.

Te Awahou Nieuwe Stroom unifies all the individual stories that are told in the Cultural Park.

The result is that visitors tend to reflect on their own heritage and cultural roots – and the beauty of living in one of the most diverse nations in the world.



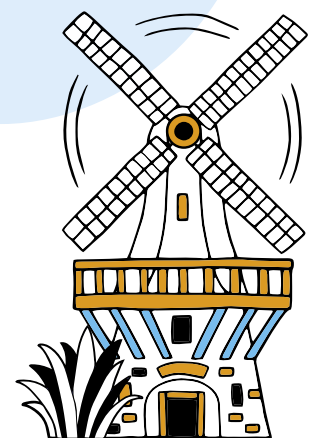


Whare Manaaki

The workshop was originally set up to house a grand waka. Today, it tells stories of artistry and immersion in the old traditions.

Visitors can witness a whakairo master carver or tā moko tattooist in action – as wood becomes taonga, and skin takes on new meanings that signify whakapapa.

Some of the impressive collection of carvings, like a patu or taiaha, are offered for sale, or visitors can commission a work of their own.

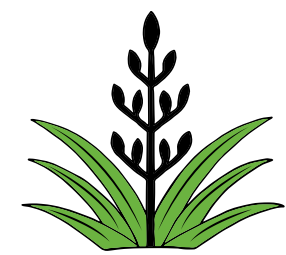


De Molen

This flour-grinding windmill was built with drawings from the 17th century – the days when Tasman set sail for Aotearoa.

On windy days, engineering technology that is some 400 years old powers wooden cogs and wheels into action, which move the heavy limestone millstones that grind wheat, buckwheat and rye. The noise, smells and the power generated by the blades offer a truly impressive experience.

Visitors climb the steep stairs, and talk to the miller who explains how it all works. The downstairs Dutch Deli sells stone-ground flour, hand-crafted sausages and rookworst, artisan Gouda kaas and plenty of other traditional treats like speculaas.



Flax Stripper Museum

This is where Foxton's past with its once thriving flax industry comes to life, reliving the days when the town was the 'Flax Capital of New Zealand'.

The Flax Stripper Museum holds one of the last two working flax stripper machines in the world. The local historian will start it up on request, and let its grunty roar sound the way it has for a hundred years or so.

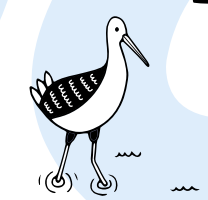
The piriharakeke that is still harvested and brought in, is in demand – even today – by artisans throughout the country.

Dutch and Kiwi cafés

De Molen Café has a Dutch reputation for yumminess to uphold, and does that with their *gevulde speculaas en koffie met appeltaart*. For a filling lunch there is a *kroket met mosterd* or a *patat friet met mayonaisse*.

Sweet Dreams Café bakes its own delicious cakes and pies. Here you can still taste the awesome flavours of yesteryear.

All these cakes and foods are tasty treats. *Lekker en heerlijk!*

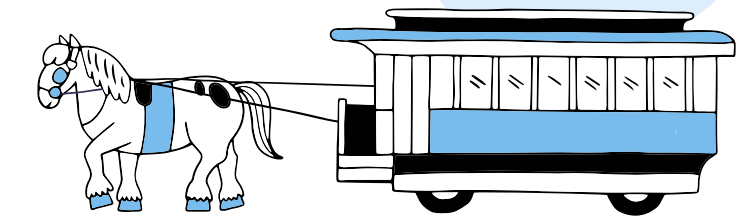


Art and heritage

New sculptures and murals pop up, on a regular basis, to beautify town – with reputable artists flocking to Foxton, to add their energy and creativity.

The same goes for cultural heritage items of historic importance. In recent times, a well-preserved giant anchor and an entire restored cottage were added to the precinct – each well over 150 years old.

Just walk around, discover and enjoy...

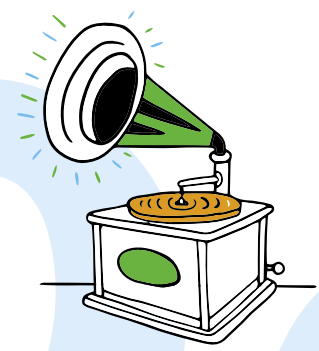


Cultural festivities

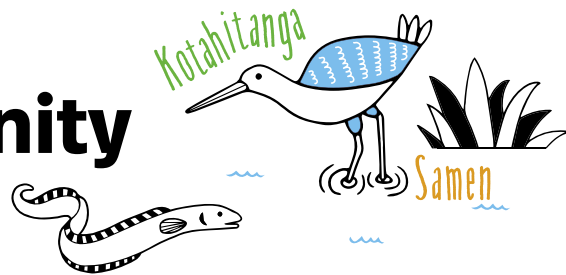
During the year, a range of cultural occasions are celebrated with festivities that attract visitors from throughout the region.

Whether it's a gathering to look at the stars during Matariki; a special concert just before Christmas; a Teddy Bears' Picnic in the Park on Waitangi Day; or the annual Big Dutch Day Out at Koningsdag...

Te Awahou Riverside Cultural Park makes itself relevant and popular with a widely diverse range of folks and whanau – all year round.



Community Energy



Across our nation many thousands of volunteers and hau kāinga freely give their time and energy to make marae come alive, schools flourish, sports teams successful and communities thrive. So it's hard to claim that one town stands out for its commitment.

Still, without a doubt, Te Awahou Foxton is special when it comes to community initiatives and accomplishments. It would take a long list to detail everything that happens at iwi and hapū level, with the rugby club, the environmental and birdlife groups, or at the Foxton Horse Racing Club. The hours that are invested into Foxton, by volunteers, are literally countless. And it's no different for Te Awahou Riverside Cultural Park.

The work of many hands

The cultural precinct at the centre of town came into being through organic growth, over a period that spans decades, as more and more attractions were added.

The Whare Manaaki started as a whānau initiative, to bring waka back to the river. And evolved into a workshop first for weaving, and now for carving and moko artistry.

History lovers collected the artefacts and machinery from the local flax boom heydays, to create and run the Flax Stripper Museum.

The century-old railway station was relocated, to open as a café and the home of the Horse Drawn Tram. The Clydesdale horses that trot through town on Sundays, as the streets resound with the rhythm of heavy hooves, take many hours of care and training.

As an icon of their presence in Aotearoa, the Dutch community decided to build a '17th century' windmill. And it took some 10

years of fundraising and help from local builders – and experts in the Netherlands – to get those mighty blades of De Molen spinning.

Just about all of this was undertaken at the initiative of volunteers from the local community. A remarkable feat.

Creating things together

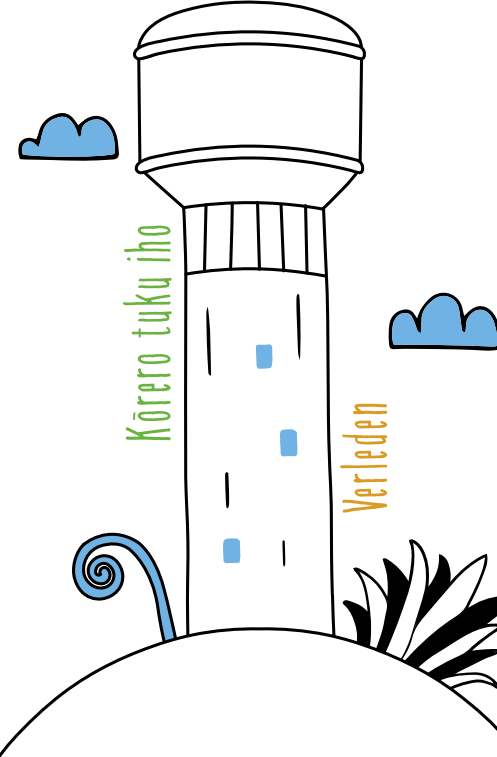
As the Cultural Park slowly took shape, the addition of Te Awahou Nieuwe Stroom almost seemed like an inescapable, logical conclusion to what had emerged naturally over time. A three-way partnership to establish the facility, simply seemed the natural way to go. And, of course, the Piriharakeke and Oranjehof museums are also run by community volunteers.

The cultural centre of Te Awahou Foxton is a living, breathing celebration of identity and diversity – infused with unity, *eenheid* and *kotahitanga*. It is an exceptional showcase of what can be achieved through collaboration and community effort.





Ambiance of Another Age



A casual stroll through town leads past century-old heritage buildings that tell of the glory days when Te Awahou Foxton hosted a busy port, a railway line and a thriving flax industry.

The old Court House and jail can tell plenty of tales of swaggering men who frequented the numerous hotels. And the rickety 1918 Foxton Fizz factory may not survive the next big earthquake, but it is still used today to store and sell the iconic fizzy drink.

The 1926 cinema – now the audio-visual technology MAVtech museum – has entertained crowds from throughout the region for almost 100 years, and still shows old 35-mm films on the only two working 1938 classic carbon-arc projectors left in the country.

Heritage

Foxton always was and still is a popular destination for visitors from around the country. The town is home to a Main Street full of quirky boutique retailers – including a milliner who makes hats to order, and a raft of craft and antique shops. It’s a welcoming place where people still say ‘Kia ora’ or ‘Giddy’ to each other in

the streets – whether you’re a stranger, or a local.

Foxton Beach has attracted the crowds in summer and in the weekends for over a century, whether that’s swimmers or fishermen keen to throw out a line, or kite surfers.

These days, there’s not only traditional takeaways kai to be had, like classic burgers or freshly caught fish, but also craft beers and innovative Kiwi cuisine. Several classy cafés cater to the nation’s coffee culture addiction.

The Manawatū estuary nearby attracts the bird-watchers, with its Unesco-status wetlands birds reserve and the godwits that settle down every year to escape the icy northern hemisphere winters.

A heartland town

Foxton has a friendly and laid-back feel that harkens back to the old days when things were different, more relaxed and at ease.

The beach has stunning sunsets, with its unique natural setting against the backdrop of the Tararua Ranges. Marae are dotted around the place. There are baches as well as historic buildings.

This piece of heartland offers a very special, welcoming ambiance, a sense of another age, with a wairua all of its own.

A Riverside Future



The story of the creation of Te Awahou Nieuwe Stroom and the Riverside Cultural Park hasn't finished quite yet.

We are situated right on the idyllic banks of the Manawatū River Loop, flanked by reserves and an abundance of harakeke. But the awa – cut off from the main river in 1943 by a flood, combined with a Department of Works engineering ‘mistake’ – gets clogged with weeds, silt and willow trees. What was once a mighty river, has narrowed by some 100 meters over the decades, with serious pollution creeping in.

The challenge

The Save Our River Trust (SORT) and its predecessor have been fighting a long battle to get Government to ‘right the wrongs’, including a petition to Parliament in 1986.

In 2020, the Provincial Growth Fund made \$3.8 million available for silt removal and development of the River Loop. A thorough clean-up and restoration of its flow, along with tree planting and the addition of walk and cycleways, has created an attractive River Loop Reserve with art, BBQs and a playground.

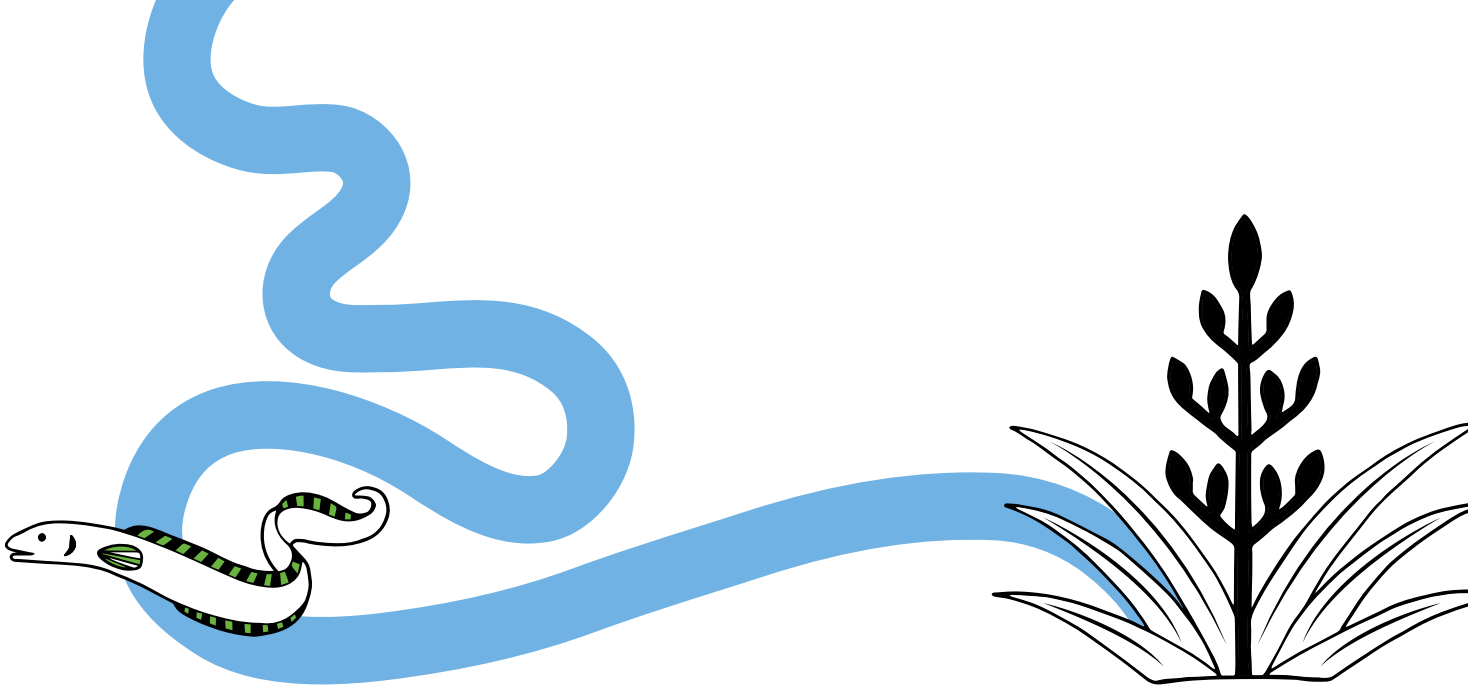
Giving the town back its healthy awa is also of key importance to the further development of Foxton as a tourism destination, and keeping the estuary and birdlife downstream in good health.

A great opportunity

Once upon a time the town had bustling waterside port. And now there is huge potential to re-focus attention to the water – this time for recreation and water sports – and add it all to the attractions of the Cultural Park.

Matakarapa Island, with its green paddocks, is just across the water, with its enormous historic significance to local hapū. And there's usually the screechings of birds, as they fly by in their ritual crossings between estuary, farmland and town.

Walkways across the island could lead into the Unesco recognised Ramsar wetlands of international significance, at the estuary of the Manawatū River. The salt marshes and mudflats there feed some 95



species of wetland birds – including godwits from Siberia and Alaska in summer, spoonbills from Kāpiti Island, and around one percent of the world population of wrybills.

All this needs to be preserved properly for future generations.

A promising future

Extending the Cultural Park towards the river offers opportunities for additional attractions. The vision is to, once more, achieve these new initiatives as a close collaboration between Council, mana whenua and local community.

Waka ama and rowing clubs are keen to get water sports going, and annual river events are already under way. Private initiatives are also buying

into the vision of further Riverside development. The oldest cottage in the district has been relocated next to the Park – fully restored in its original 1860s state. A little further down the road, the Wildlife Foxton trust is constantly expanding its collection of aquariums and terrariums with all kinds of critters that delight children and adults alike. Other entrepreneurs are also planning new initiatives like an art gallery and a residential compomound.

Establishing Te Awahou Nieuwe Stroom has been a game-changer for Foxton. The developments related to the River Loop clean-up will create even broader visitor appeal – and will supplement the missing links to connect Foxton with the Beach and the bird reserve wetlands.

A place for whānau

Te Awahou Foxton has the potential to reinvent itself as a tourism destination, ideally situated between Tongariro National Park and Wellington. And all that depends on the River Loop being restored to its former glory – this time not as a commercial port, but as a place for family leisure and water sports and events.

A Clean Awa



The mood of the nation is shifting. Not that long ago, cleaning up rivers was radical eco-warrior territory. Nowadays it's slowly becoming national policy.

Community and Council can not do it alone. Central Government involvement and support is crucial, to help the town reinvent itself and create new life and energy.

New beginnings

Let's continue that journey that was started all those decades ago, when the community came together to create the attractions that are now Te Awahou Riverside Cultural Park.

With the words Te Awahou Nieuwe Stroom carrying the meaning 'a new stream, new energy, new direction' – we can deliver on that promise.

Its presence can become the start of something much bigger, as the River Loop developments accelerate and the water becomes a hub of recreational and leisure activities on the site of the once-bustling old port and the places of earliest Māori settlement.

Right where it all began...

The transformation of historic Te Awahou Foxton will continue, as it evolves into yet another phase of its historic lifecycle.

Restore what once was

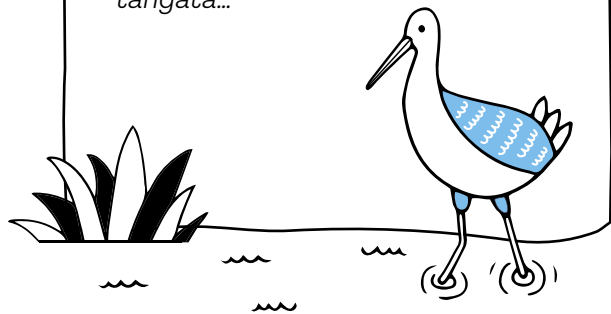
May the harakeke bushes once again flourish on the banks of the Manawatū River Loop, clinging their roots deeply into the soil – as they have done for thousands of years.

May the Tūi return to drink the nectar from its flowers, and delight us with their song.

May the weavers harvest the flax leaves as they have since bygone times, and create taonga for all of us to admire.

Let all of us, together, weave the wairua of harmony between culture and nature.

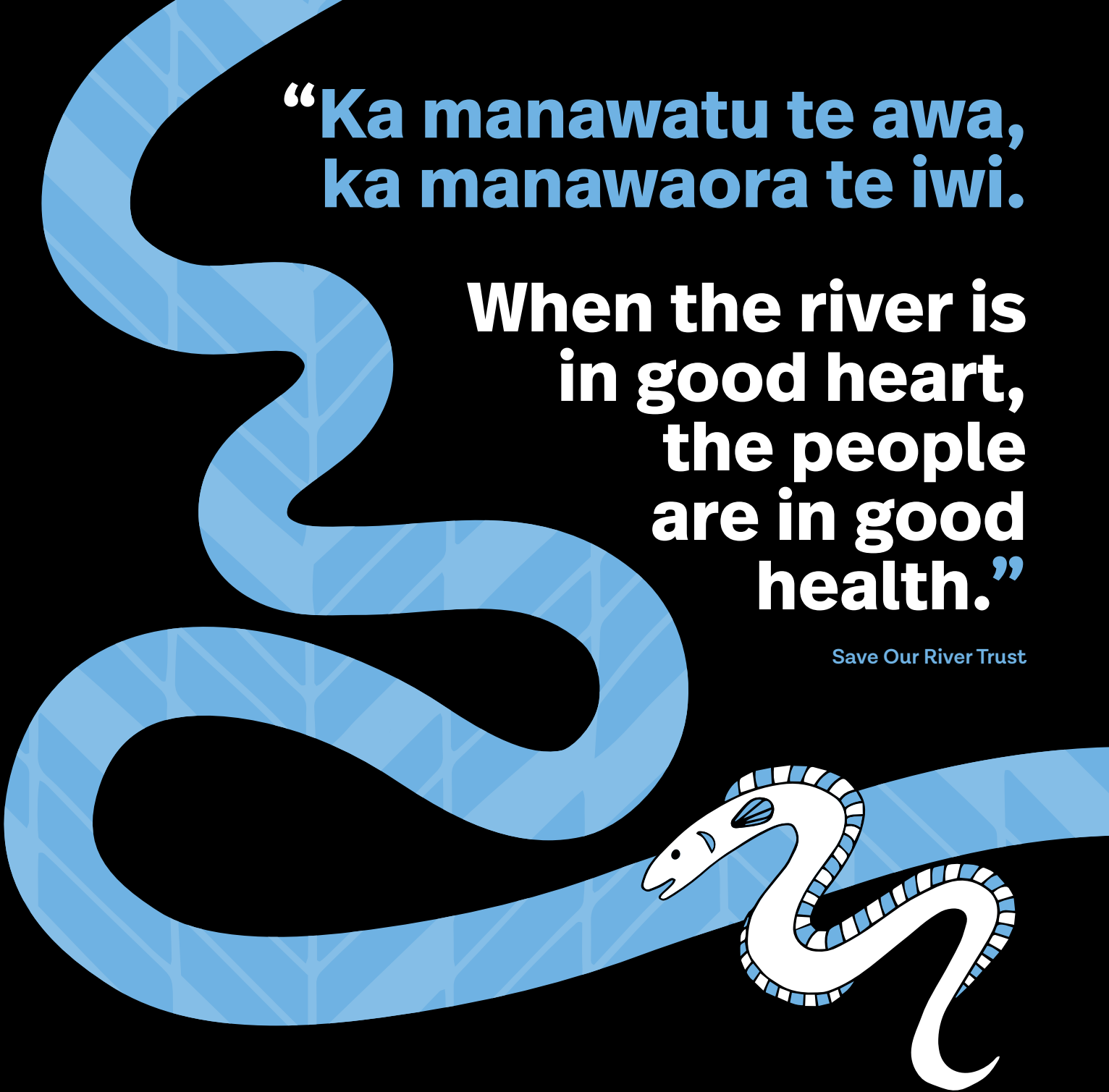
So we can all connect and flourish, woven together in unity, eenheid and kotahitanga. Whenua, awa, te tangata...



“Ka manawatu te awa,
ka manawaora te iwi.

When the river is
in good heart,
the people
are in good
health.”

Save Our River Trust



Public Art in the Cultural Park

- 1. *Maihi and Paepaeroa*
By Heemi te Peeti
- 2. *Pingao Rua Mano*
By Reweti Arapere
- 3. *A Flavour of Amsterdam: Art mural*
By Jan van der Ploeg
- 4. *Urban Bonsai Tree*
By Leon van den Eijkel
- Five Pou**
By Māori, local and Dutch artists:
- 5. *Tangata Whenua*,
by Ivan Ngarotata
- 6. *Kavels - Fields*,
by Leon van den Eijkel
- 7. *The Ranges and the River*,
by Natalie MacDonald
- 8. *Tulpen - Tulips*,
by Leon van den Eijkel
- 9. *Te Rehu o te Pātiki*,
by Piri-Hira Tukapua
- 10. Nine Murals**
By various artists, including:
 - Debra Bustin
 - Tony Matthews
 - Sonja Hart and others



Art in Te Awahou Nieuwe Stroom

- 11. *Te Mārenatanga*
By Chris Gerretzen
- 12. *Whakahuihuio Mai*
By Pip Devonshire
- 13. *Tangiwai*
By Tamati McGregor
- 14. *E Tere Ana Ngā Whakatupuranga*
By Ruth Oliphant
- 15. *Pā Harakeke: ideas towards healing*
By Huhana Smith
- 16. *Light of Colour 25*
By Leon van den Eijkel
- 17. *People and places: Ngāti Raukawa ki te Tonga*
By Ans Westra
- 18. *Abel Janszoon Tasman*
By Anthony Stones
- 19. *First Encounter: Delft Blue tile tableau*
By Anneke Borren
- Page 14**
Āio
By Azriel Ratu
- Tukuna te wai, kia rere*
By Anaru Bowler

Facts of Togetherness

Official Opening

18 November 2017 – By Ministers, Kaumatua, the Ambassador, the Mayor, Supporters from all over Aotearoa

The Three Partners

Te Taitoa Maori o Te Awahou Trust
Hayley Bell and the team

Dutch Connection Museum Trust

Yolande van de Wetering,
Arjan van der Boon and the team

Horowhenua District Council

David Clapperton and his team

Original Building Owner

Jacob (Jake) Slijkhuis

Architect

Bossley Architects – Pete Bossley
and his team

Exhibition Design

Workshop e – Az James and her team

Project Manager

Cathy McCartney

Visitor Experience

Lily Frederikse

Brand / Graphic Design

Open Lab – Thomas Le Bas
Lemonface Design – Sarah-Jayne Shine
Philip Sue

Video producer

Ro Tierney

Translators

Milton Rauhihi
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Joost de Bruin

Researchers

Te Kenehi Teira
Arjan van der Boon

Contributors

Too many individuals to mention, from
throughout the country –
Thank You!

Sponsors and Donors

Too many generous organisations,
companies, individuals to mention –
Thank you so much! Come and check
out the long list on our walls

Booklet

Author

Arjan van der Boon

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Lemonface Design – Sarah-Jayne Shine

Print

Graphic Press

Photography

Arjan van der Boon
Brad Boniface

Awards

**Museum Project Excellence Award,
2018** New Zealand Museum Awards

NEC Project of the Year, 2018
NEC Awards, London

Public Architecture Award, 2018
Western Architecture Awards

Best Creative Place, Finalist, 2018
Local Government Excellence Awards

**Community of the year, Certificate
of Achievement: Oranjehof Museum,
2019**
New Zealander of the Year Awards

**Most Beautiful Small Town, Finalist,
2021**
Arts and heritage town,
Te Awahou Foxton



Piriharakeke
Generation
Inspiration
Centre



Te Awahou
Nieuwe Stroom



Oranjestad
Dutch
Connection
Centre