

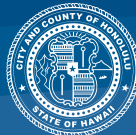
Stories Along Skyline

He Ala Mēheuheu a nā Hānauna

A Customary Path Traveled Over the Generations



April 2024 / Segment 1



HART

HONOLULU AUTHORITY for RAPID TRANSPORTATION

He Huaka'i: He mokupuni ho'oulu huaka'i kēia

JOURNEYS: WE ARE AN ISLAND OF INSPIRED JOURNEYS

Na Inoa

THE STATION NAMES

The station names reflect forgotten place names, historic events, and significant sites in Hawaiian culture. Pursuant to Honolulu City Council Resolution 09-158, an expert working group reviewed community knowledge, ethnographic research, and oral accounts to develop culturally authentic and accurate station names. These station names will perpetuate the traditions, culture, and history of Hawai'i and help knit the rail system into the fabric of O'ahu.

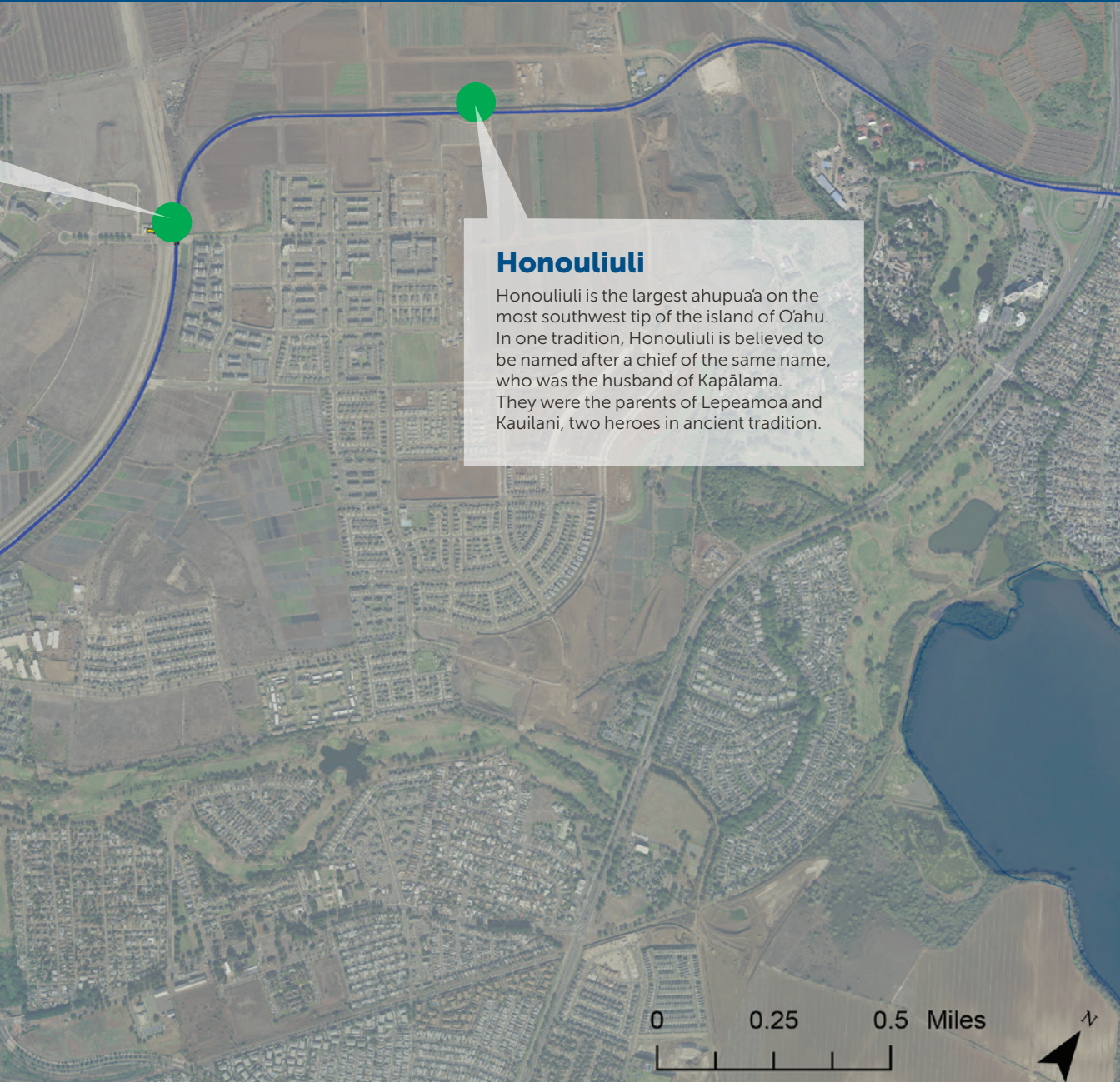


Keone'ae

Keone'ae is a historic farming village that once existed in the area known today as the intersection of Farrington Highway and Kalo'i Gulch.

Kualaka'i

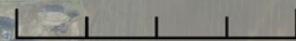
Kualaka'i is the coastal area near Barber's Point and Kalaeloa in the ahupua'a of Honouliuli. There was once a spring just inland of Kualaka'i named, Hoakalei (reflection of a lei). Mo'olelo make mention of Kauluakaha'i (the breadfruit tree of Kaha'i) as being the father of Nāmakaokapā'o'o and planting a breadfruit tree at Kualaka'i where royal garments were also deposited. Kauluakaha'i is a story about travel, navigating and wayfinding.



Honouliuli

Honouliuli is the largest ahupua'a on the most southwest tip of the island of Oahu. In one tradition, Honouliuli is believed to be named after a chief of the same name, who was the husband of Kapalama. They were the parents of Lepeamoia and Kaulani, two heroes in ancient tradition.

0 0.25 0.5 Miles



Ka Mo'olelo: Aia ka wā ma hope i ka wā ma mua

MO'OLELO: OUR FUTURE IS FOUND IN OUR PAST



The aesthetic column designs are layered into three bands that correspond to the Kumulipo, and are described on the following pages.



Papahūlilani

Elements of the sky and heavens



Papahānaumoku

Elements born into this world



Papahūhionua

Elements of the earth and sea

KUALAKA'I STATION

Ma o ke komo 'ana i ka 'ike o ke au i hala i loko o ke 'ano o kēia nohona nei i kūkulu 'ia, pēlā nō e hō'ike mai ai ka hana no'eau i ho'okahiko 'ia ma nā pou kūikawā i nā mo'olelo pili i kēia mau wahi a me nā kānaka, nā loina a me nā mo'omeheu o ia mau wahi.

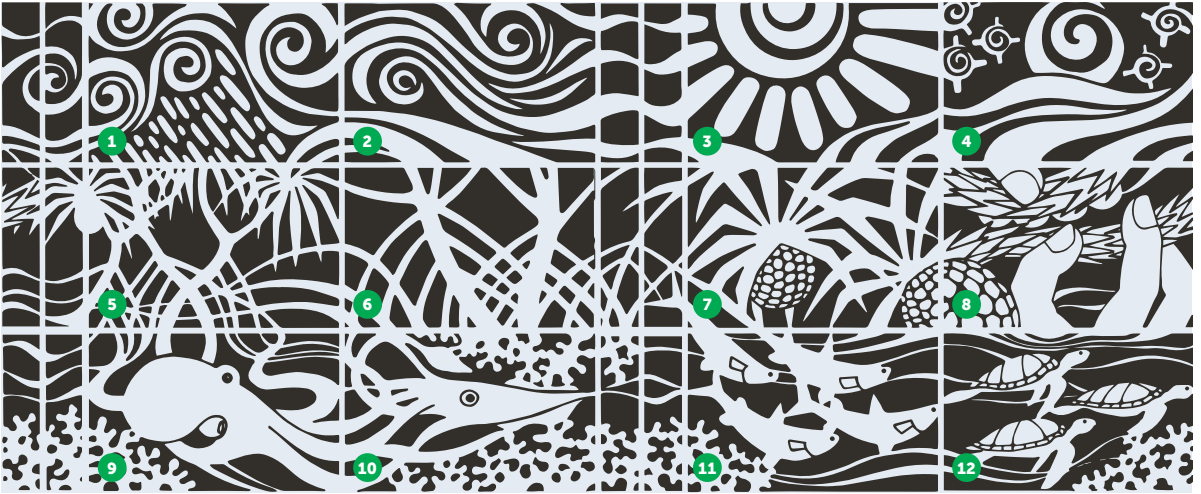
By infusing elements of our past into our built environment, the artworks that adorn special columns near transit stations convey mo'olelo (stories) unique to each location, its people, their culture and traditions.

Wahi a nā mele ko'ihonua, ho'onohonoho 'ia ke ao holo'oko'a ma 'ekolu mau papa like 'ole. 'O ke Kumulipo kekahi o ia mau mele ko'ihonua. He 2,102 lālani mele kona lō'ihī a ho'oka'awale 'ia ma 16 mau wā e helu papa ana i ka mo'okū'auhau o ko ke ao nei.

Traditional mele or chants describe three 'papa' or sections that divided and organized the components of our universe. The Kumulipo was a major foundational creation chant. It is 2,102 lines long and is divided into 16 wā, or eras, that detail the genealogy of everything born into this universe.

Kualakāi

TO SHOW THE WAY, STAND AND LEAD



**Kū hō'ailona ana ka ua me ka makani
no ka Ho'oilio, he kau ho'oulu.**

Ua (rain) and makani (wind) are depicted here representing Ho'oilio (winter), the season for growth.



**Kū hō'ailona ana ka lā no ke Kawela,
he kau ho'maha.**

Lā (sun) is depicted here representing Kawela (summer), the season for rest.



**Ua Pō ke ao ma Pu'uokapolei,
kahi i kū ai he heiau a nā mahi'ai
i kilo ai i Nā Ala Polohiwa a
Kāne me Kanaloa e hō'ōia ana
i nā kau o ka makahiki.**

Pō (night) over Pu'uokapolei, a marker used by farmers to determine the winter & summer solstice that mark the seasons.



**Lupalupa ka hala ma Honouliuli,
he meakanu ko'iko'i i ka Hawai'i.**

**'O ia ko'o ana o nā ulehala i ka pū hala,
like ia me ke kākō'o 'ana ka 'ohana
i kona mau lālā. 'O nā lei e hana 'ia me
ka hua, he hō'ohanohano iā Kapo,
ke kaikua'ana o Pele - "Kapolei."**

Hala (pandanus) flourished in Honouliuli, a staple for utilitarian use. The aerial roots represent 'ohana (family). The fruit was used to fashion lei to honor Kapo, sister of the goddess Pele - "Kapolei".



**'O ka he'e me ka mūhe'e, he mau
kinolau ia no Kanaloa, he akua
pili i ka wai, kai a moana pū.**

He'e (octopus) and Mūhe'e (squid), are both symbols of Kanaloa, god of the sea.

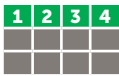
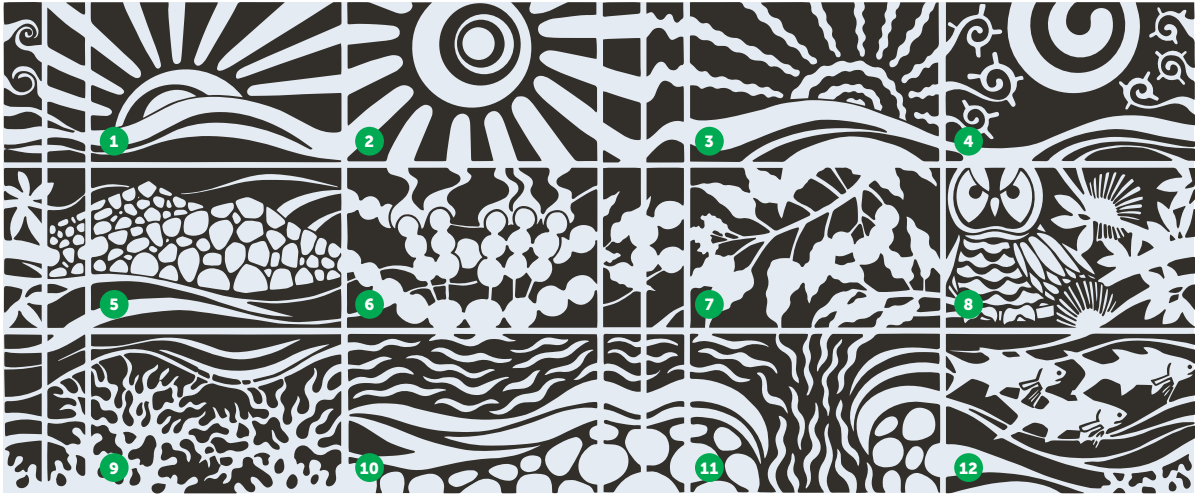


**'O ka laupapa ke 'ano o ka papa e kahua
ana 'o Honouliuli me Kalaeloa mā.**

Laupapa (coral beds), are the foundation of the Honouliuli and Kalaeloa area.

Keone'ae

THE FINE, SOFT, POWDERY SAND



Hō'ike ana nā pānela i nā wā o ka lā. 'O ke kahiaka, he wā ulu. 'O ke 'auinalā, he wā'ohi. 'O ka mōlehu, he wā 'aha'aina. 'O ka Pō, he wā ho'omaha.

The panels depict the course of the day. Kakahiaka (morning), time for growth. 'Auinalā (afternoon), time for harvest. Mōlehu (dusk), time to feast. Pō (night), time for rest.



He heiau no ka lā.

Heiau (shrine) to honor the sun.



Ho'ohana 'ia nā māhele a pau o ke kukui, no ke kapa, ka lei a pētā aku. I hō'ailona no ka ho'omālamalama, ho'ā 'ia ka hua kukui i ihoiho e mā'ama'ama ai ke ala hele.

Every part of the kukui (candlenut) tree was utilized. For items from kapa (cloth) to lei. A symbol of enlightenment, the nuts were set afire and burned like candles to light the way.



Eia ka pueo, he 'aumakua 'ano laha nō ia, e 'ike 'ia ma Honouliuli mā.

Pueo (owl), a familiar 'aumakua (deified ancestors, family god), are found in the Honouliuli area.



'O ka laupapa ke 'ano o ka papa e kahua ana 'o Honouliuli me Kalaeloa mā.

Laupapa (coral beds), are the foundation of the Honouliuli and Kalaeloa area.



Eia mai he kai lawai'a e kahe mai ai ka wai hou mai ka pūnāwai i ka uka o Honouliuli.

Depicted here are the rich fishing grounds fed by a freshwater spring in the hills of Honouliuli.

Station Artwork



Kualaka'i Station Art

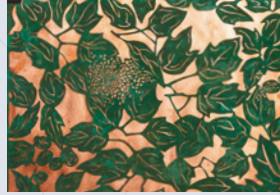
Bob Flint

HA 'AHEO I NĀ HALA A ME NĀ KO'OLOA 'ULA O KUALAKA'I

Cherished Are the Hala and Kō'oloa 'Ula of Kualaka'i

Color Ceramic, 2021

This is inspired by two varieties of native trees that once flourished in the area surrounding Kualaka'i Station. Groves of hala (pandanus) trees, known for leaves skillfully plaited by weavers into mats, sails, and baskets, struck sculptural silhouettes across the plain. Stands of the endangered dryland shrub kō'oloa'ula (*Abutilon menziesii*) once dotted this terrain with their deep maroon flowers, which could be strung into stunning lei.



Keone'ae Station Art

Satoru Abe

KUKUI 'Ā MAU I KE AO MĀLAMALAMA

A Torch That Continues to Burn During the Day

Copper, 2021

The abstracted kukui (candlenut) motif of scattered leaves, branches, kernels, and flower petals honor the University of Hawai'i of West O'ahu's mission. The oily kernels were valued for their use as a lit torch. The torch in the University's official seal visualizes mālamalama (light of knowledge), clarity of thinking, enlightenment, shining, radiant, and clear. Symbolic of one alii's descendants, the light reflects the light of knowledge passed down from generation to generation.

Honouliuli

DARK BAY

Honouliuli National Historic Site

During World War II, the 160-acre U.S. Army camp incarcerated approximately 400 civilians who were Japanese Americans and Japanese nationals. Many were community and business leaders. The site also held 4,000 prisoners of war who were captured on the frontlines and brought to Hawai'i and was operational from 1943-1946.

Honouliuli was referred to as Jigoku-Dani, or Hell Valley, due to being secluded in a deep gulch that trapped heat and moisture. There were at least

17 sites in Hawai'i incarcerating people of Japanese ancestry. Some incarcerated were sent to the continent for family incarceration at War Relocation Authority camps like in Arkansas.

The U.S. government made a formal apology for the mass incarceration of Japanese Americans during WWII with the Civil Liberties Act of 1988. The government found that this occurred through "race prejudice, war hysteria, and the failure of political leadership."



Photo: R. H. Lodge Collection, Hawaii Plantation Villages

Honouliuli Station Art



Karen Lucas
'ULU DAY and 'ULU NIGHT
Glass Mosaic, 2021

Honouliuli Station is located where the 'ulu (breadfruit) tree known as Kauluokaha'i (the breadfruit tree of Kaha'i) once stood. Legend has it that the early Polynesian navigator Kaha'i brought the first breadfruit tree to Hawai'i by way of Kahiki and planted it in 'Ewa. The many stories throughout Polynesia of voyagers retrieving the food-bearing tree from one's birthland and planting it in new home soils have made the breadfruit leaf motif symbolic of one's journey and new beginnings.



‘O ka makani a me ka lā, he mau kumu ikehu kūlohelohe e kilo ‘ia no ka hō‘oia i ka wā o ka makahiki.

Makani (wind) and lā (sun) are sources for natural energy and used to track the seasons.



‘O ka ua, he kinolau no Lono, ke akua pili i ka mahi‘ai. Ua pō ke ao ma Pu‘uokapolei, kahi i kū ai he heiau a nā mahi‘ai i kilo ai i Nā Ala Polohiwa a Kāne me Kanaloa e hō‘oia ana i nā kau o ka makahiki.

Ua (rain) symbolizing Lono, the god of agriculture. Pō (night) over Pu‘uokapolei, a marker used by farmers to determine the winter & summer solstice that mark the seasons.



Ua holo wa‘a ‘o Kaha‘i mai Kahiki a hiki i Pu‘uloa a ua kanu i ke kumu‘ulu mua i laila.

Kaha‘i voyaged from Tahiti by wāā (canoe) and came to Pu‘uloa to plant the first ‘ulu (breadfruit) tree.



Eia mai he ‘ulu, ‘āpapane, me ka ma‘o. He kino ka pua‘a o Kamapua‘a, ke akua hō‘okalakupua, a he kinolau ho‘i o ke akua ‘o Lono.

Depicted are ‘ulu (breadfruit), ‘āpapane (honey creeper), and ma‘o (native cotton plant). The pua‘a (pig) represents Kamapua‘a, a shape-shifting god and manifestation of the god Lono.



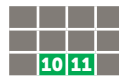
He ponohana ko‘iko‘i ke ko‘i no ke kālai wa‘a mai nā kumulā‘au o Honouliuli.

The adze was an important tool used to carve wa‘a (canoe) from trees grown in Honouliuli.



Ua ulu ohiohi ka limu ma nā laupapa, ka papa e kahua ana ‘o Honouliuli me Kalaeloa mā.

Limu (seaweed) flourished over laupapa (coral beds), the foundation of the Honouliuli and Kalaeloa area.



‘O Kalo‘i ka pūnāwai i kahe i nā lo‘i kalo o ‘ane‘i. He hō‘ailona ia pūnāwai i mole kumu o ka ‘ike. ‘Eli nui ‘ia ka pōhaku pa‘akea ma nā kula o ‘Ewa no ke kūkulu ‘ana.

The Kalo‘i spring and gulch fed the lo‘i kalo (taro patches) of the area. The spring symbolized a source of knowledge. The ‘Ewa plains were a source for limestone used for building.



‘O nā ālialia pa‘akahi, kahi e malo‘o mai ai ka pa‘akai ma nā lua pālolo.

The pākai (sea salt) beds where sea salt was dried on beds of red clay.

Nā Kūpuna: He ʻāina aloha kūpuna ʻo Oʻahu nei

KŪPUNA: OʻAHU IS A PLACE OF REVERED, BELOVED KUPUNA

KAʻULUAKAHAʻI, POKAI, AND NAMAKAOKAPĀOʻO

While there are not many known wahi pana or associated moʻolelo in Hōāeʻae, one important visitor to this area was Kaʻuluakahaʻi.

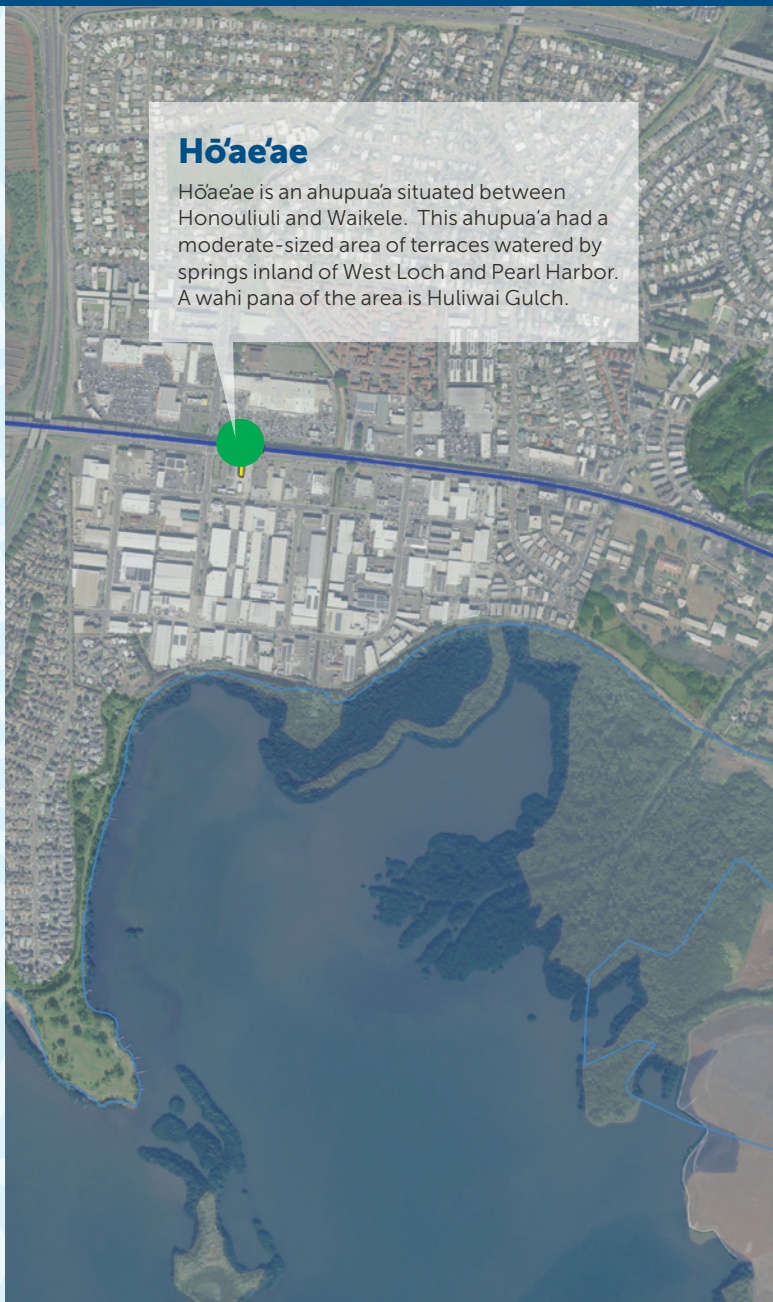
He was a great chief from Kahiki (Tahiti) and was said to have a close relationship to the gods.

It was in Hōāeʻae where he met his wife Pokai and together had a son named Namakaokapāoʻo.

However, before his son was born, Kaʻuluakahaʻi returned to Kahiki. Destitute, Pokai and Namakaokapāoʻo sought a new life with a fisherman named Pualii, with whom they resided on the plains of Keahumoa in Hōāeʻae.

Hōāeʻae

Hōāeʻae is an ahupuaʻa situated between Honouliuli and Waikēle. This ahupuaʻa had a moderate-sized area of terraces watered by springs inland of West Loch and Pearl Harbor. A wahi pana of the area is Huliwai Gulch.





Hālaulani

Hālaulani is an ʻili situated between the ponds of Hanaloa, Eō and Hanapōuli and the government road. Situated in the land of Hālaulani, the heiau was called Ahuʻena or Hāena, which was used in the time of Kamehameha I. The heiau was last cared for by John Papa ʻIi, who was granted fee-simple interest in the land during the Māhele.

Pouhala

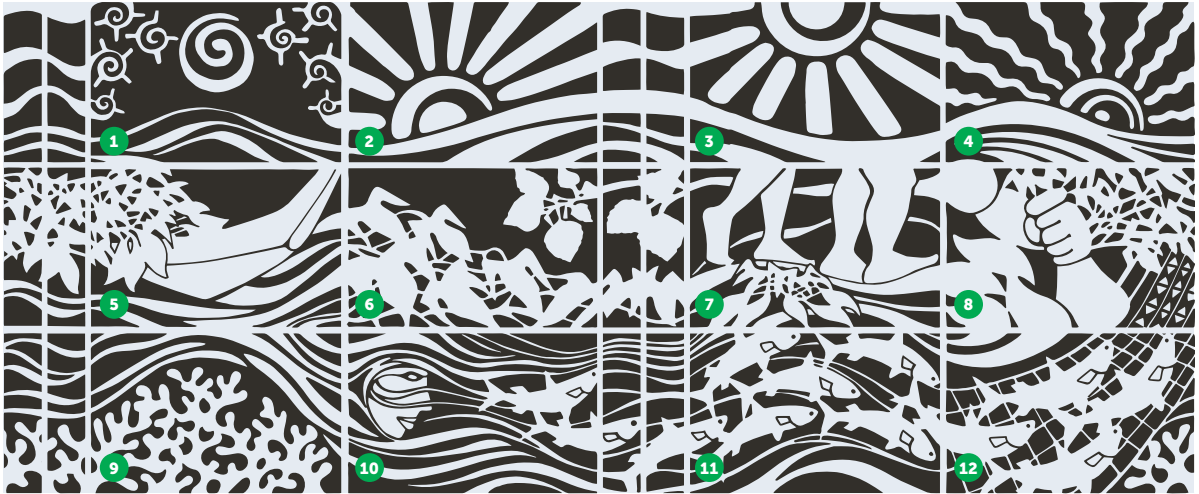
Pouhala was a historically important fishpond of the area and land division near Pearl Harbor. Today, it is known as a 70 acre marsh between Waipahu Depot Road and West Loch that is a wetland habitat for birds.

0 0.25 0.5 Miles



Hō'ae'ae

TO MAKE SOFT OR FINE



'O nā huihui hōkū o ka pō, kilo 'ia no ka holomoana 'ana. 'O ke 'auinalā, he wā 'ohi. 'O ka mōlehu, he wā 'aha'aina. 'O ka pō, he wā ho'omaha.

Hōkū (stars) in the night (pō), used for navigation. Kakahiaka (morning), time for growth. 'Auinalā (afternoon), time for harvest. Mōlehu (dusk), time to feast.



'O ko Māweke holo wa'a ana kēia mai Rapanui mai me lawe 'ana mai i ka 'uala.

These depict the voyage of Māweke, who voyaged by wa'a (canoe) from Rapanui to Hawai'i bringing 'uala (sweet potato).



Ua holo o Māweke ma waena o Lā'ie me Kaihuopala'ai me ke ka'ana a kanu i ka 'uala me ko kēlā mau moku. Hana 'ia mai ka poi 'uala.

Māweke journeyed to and from Lā'ie to Kaihuopala'ai, sharing and planting 'uala (sweet potato) in other regions of the island. "Blue poi" was made from the 'uala.



'O ka laupapa ke 'ano o ka papa e kahua ana 'o Honouliuli me Kalaeloa mā.

Āko'ako'a (coral), foundation of the Honouliuli and Kalaeloa area.



'O Hina'aimalama, he akua pili i ka lawa'ia a 'o ia ka makuahine o Kaihuopala'ai.

Hina'aimalama, the fish goddess, mother of Kaihuopala'ai.

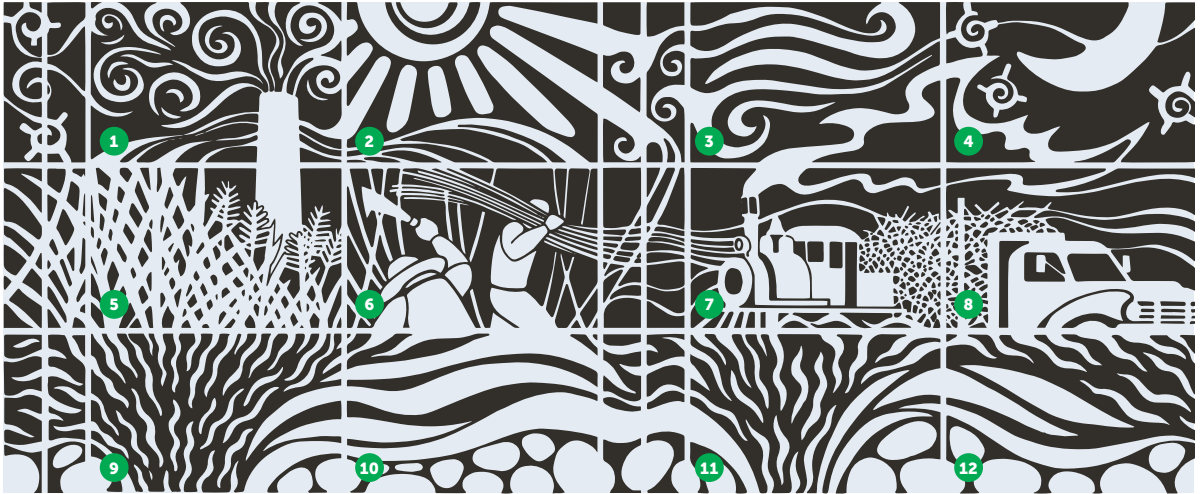


'Ume 'ia ka 'anae i ka 'upena me ka 'uala.

'Anae holo (mullet were lured) into fishing nets with 'uala (sweet potato).

Pouhala

ANDANUS POST OR PILLAR



He hō'ailona kaulana kēia puka uahi hale wili kō no Waipahū.

The sugar mill smoke stack is a visual icon of Waipahū.



'O ka lā, he pono ia no ka ho'oulu mahi'ai.

Lā (sun), a necessity for cultivation.



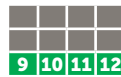
He pili kēia ki'i o ke kino 'ōpe'ape'a ma nā ao i ke ka'ao o Maui me Pe'ape'amakawalu, he mo'olelo o kēia 'āina 'o Waipahū.

The legend of Maui & Pe'ape'amakawalu is represented here with a depiction of a cloud formation of a bat, the story of which took place here in Waipahū.



He ho'omana'o kēia mau pānela i nā limahana komone'e i hō'ea mai i Hawai'i no ka hana mahikō. He meulu laha loa ke kō ma Waipahū. 'Ohi 'ia ke kō a halihali 'ia i nā hale wili kō ma nā ka'aahi a kalaka.

These panels honor the immigrant workers who migrated to Hawai'i to work in the kō (sugar cane) plantations. Sugar cane was a staple crop of Waipahū. The kō was harvested and then transported to the mills by ka'aahi (trains) and kalaka (trucks).

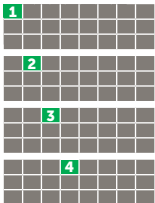
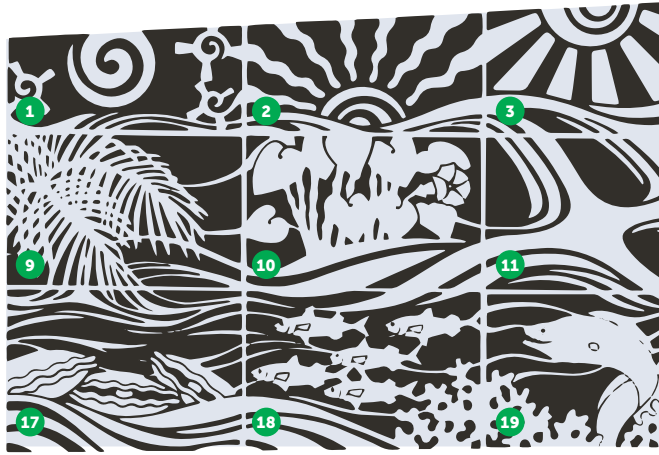


Pili ka inoa o Waipahū i ka wai hū o ia wahi e kahe ana i ka lepo momona 'ula'ula.

Waipahū derives its name from the natural gushing springs of the area which spread over fertile red dirt. Wai (water) and pahū (burst or gush).

Hālaulani

HEAVENLY HALAU,
CHIEF'S HOUSE, NAME OF A STAR



Mahina (moon)



Napo'ō'ana o ka lā (sunset)



Ka Lā (the sun)



'O ka Moa'e, he makani ia e lohe 'ia ai kona inoa ma kekahi mele no Pu'uloa.

Moae was the name of the tradewind referenced in a mele (song) about Pu'uloa.



'O ka Kiu, he makani kauahehe ia o Pu'uloa.

Kiu was the name of a soft wind associated with Pu'uloa.



'O ka Nāulu, he ua o Pu'uloa i lohe 'ia kona inoa ma nā mele a Hi'ikaikapoliopete.

Nāulu was the name of a rain associated with Pu'uloa mentioned in mele (song) by Hi'ikaikapoliopete.



'O ka Mānuunu, he makani ikaika ia o Pu'uloa.

Mānuunu was the name of a strong wind associated with Pu'uloa.



Puka 'ana o ka lā (sunrise)



He mahi'ai a lawai'a 'o Maihea i pule kāheha aku iā Kāne me Kanaloa a ma ko lāua hō'ea i Hawai'i a 'ike i ka 'āina o Waiawa, ua oli no ka 'ike 'ana i ke kumu niu ma Hape.

Maihea, a farmer & fisherman, called the gods Kāne and Kanaloa to Hawai'i. As they looked over the lands of Waiawa, they chanted about seeing a lone niu (coconut tree) at Hape.



He mahi'ai a lawai'a 'o Maihea i pule kāheha aku iā Kāne me Kanaloa a ma ko lāua hō'ea i Hawai'i a 'ike i ka 'āina o Waiawa, ua oli no ka 'ike 'ana i ka 'awa mō'i ma Kalāhikiola.

Maihea, a farmer & fisherman, called the gods Kāne and Kanaloa to Hawai'i. As they looked over the lands of Waiawa, they chanted about seeing 'awa mō'i (variety of kava) at Kalāhikiola.



Eia mai nā ālialia o Nīnauele.

Ālialia (salt beds) of Nīnauele.



He mahi'ai a lawai'a 'o Maihea i pule kāheha aku iā Kāne me Kanaloa a ma ko lāua hō'ea i Hawai'i a 'ike i ka 'āina o Waiawa, ua oli no ka 'ike 'ana i ke kalo ma Moka'alika.

Maihea, a farmer & fisherman, called the gods Kāne and Kanaloa to Hawai'i. As they looked over the lands of Waiawa, they chanted about seeing kalo (taro) at Moka'alika.



‘O Pu‘uloa kēia, i kapa ‘ia ‘o Pearl Harbor ma ka Pelekānia no ka nui pipi o laila.

Pu‘uloa is the location of Pearl Harbor. It was name for the pipi (pearl oysters) that were prevalent here.



‘He mahi‘ai a lawai‘a ‘o Maihea i pule kāhea aku iā Kāne me Kanaloa a ma ko lāua hō‘ea i Hawai‘i a ‘ike i ka ‘āina o Waiawa, ua oli no ka ‘ike ‘ana i ka ‘anae ma Kuhialoko.

Maihea, a farmer & fisherman, called the gods Kāne and Kanaloa to Hawai‘i. As they looked over the lands of Waiawa, they chanted about seeing ‘anae (mullet) at Kuhialoko.



‘He mahi‘ai a lawai‘a ‘o Maihea i pule kāhea aku iā Kāne me Kanaloa a ma ko lāua hō‘ea i Hawai‘i a ‘ike i ka ‘āina o Waiawa, ua oli no ka ‘ike ‘ana i ka puhi ma Hanaloa.

Maihea, a farmer & fisherman, called the gods Kāne and Kanaloa to Hawai‘i. As they looked over the lands of Waiawa, they chanted about seeing puhi (eel) at Hanaloa.



‘He mahi‘ai a lawai‘a ‘o Maihea i pule kāhea aku iā Kāne me Kanaloa a ma ko lāua hō‘ea i Hawai‘i a ‘ike i ka ‘āina o Waiawa, ua oli no ka ‘ike ‘ana i ka limu ma Kuhiawaho.

Maihea, a farmer & fisherman, called the gods Kāne and Kanaloa to Hawai‘i. As they looked over the lands of Waiawa, they chanted about seeing limu (seaweed) at Kuhiawaho.



He inoa ‘āina ‘o Kuka‘eki ma Mohoa, kahi o ka uapo ma luna o ke awāwa ‘o Waiawa. Kapa inoa ‘ia ia wahi no kā Piliamo‘o kāne, ‘o Kuka‘eki.

Kuka‘eki was place name of area at Mohoa, Waiawa where the bridge crosses Waiawa Gulch. It was named for goddess Piliamo‘o’s husband Kua‘eki.



‘He kino pāpālua ko ke akua wahine ‘o Piliamo‘o me kāna kāne ‘o Kuka‘eki i lilo lāua he mau mo‘o.

The goddess Piliamo‘o & her husband Kuka‘eki had dual body forms and eventually took the form of the mo‘o (lizard).



‘He mahi‘ai a lawai‘a ‘o Maihea i pule kāhea aku iā Kāne me Kanaloa a ma ko lāua hō‘ea i Hawai‘i a ‘ike i ka ‘āina o Waiawa, ua oli no ka ‘ike ‘ana i ka pūnāwai ma Ka‘aimalu.

Maihea, a farmer & fisherman, called the gods Kāne and Kanaloa to Hawai‘i. As they looked over the lands of Waiawa, they chanted about seeing a pūnāwai (spring) at Ka‘aimalu.

Hālaulani Station Art

Donald Lipski

HE KAUHULU 'ANAE

A Gathering of Mullet
Metalized Fiberglass, 2021

Historical loko i'a (fishponds) once flourished near this station, providing a steady abundance of fish for the early settlers of this area. This sculpture is inspired by the legend of Maihea, who lived at Waimalu. He evoked the gods daily for continued prosperity of his cultivated crops. The gods Kane and Kanaloa came and stood at the top of Ha'upu, now the area of Leeward Community College. Looking towards 'Ewa at the adjacent lowlands and loko i'a, they offered a chant to name and bless the surrounding sustainable resources:

"... May the fish ponds down at Waiawa be as the stars in the sky above."



The Story of Hāupu



KAHIKUONALANI, 1851 (PAUL EMMERT)

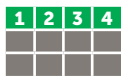
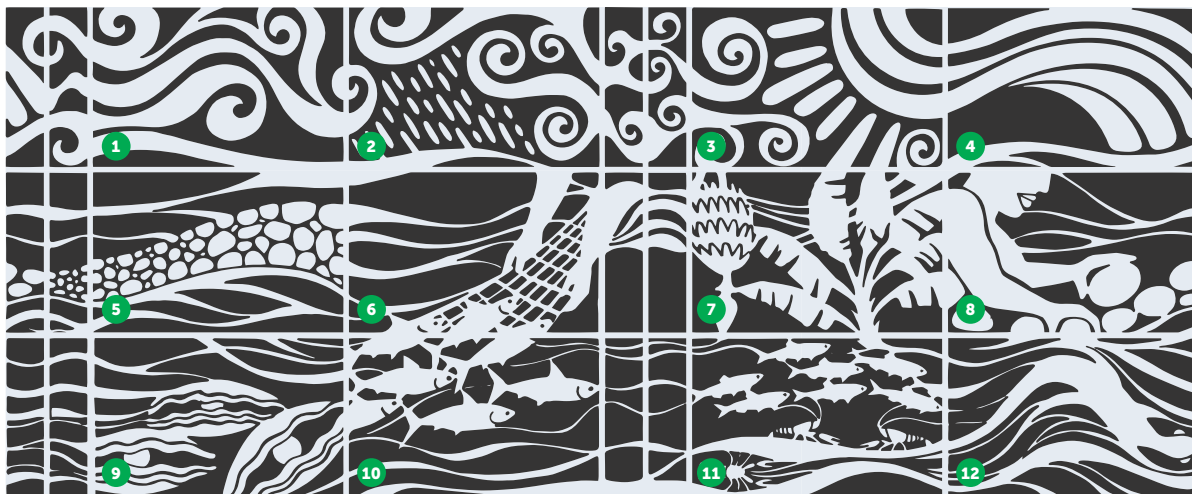
Source: Mission House Museum Library, Honolulu; reprinted in Gowans.

A noted wahi pana (storied or sacred place) in Waiawa is Hāupu — also known as Haupuu. This was a low hill rising from the shore. There was once an ancient village site, a kahua maika ('ulu maika game field) and a heiau (temple). Hāupu is the site where the Ewa mission church (Protestant), Kahikuonālani, was situated.

When the Gods Kāne and Kanaloa walked the lands of 'Ewa, giving life and sustaining resources to those people who were worshipful, they traveled to and stood atop the summit of Hāupu. From their vantage point, they looked out across the landscape. Kāne called out in a chant describing the scene, naming noted places and resources of the land.

Waiawa

MILKFISH WATER



**‘O nā ao, ka ua, a me ka lā;
he mau kumumea e hua mai ai
he ānuenuē ‘ālohilohi.**

Ao (billowing clouds), ua (rain), and lā (sun); combined elements that result in a vibrant ānuenuē (rainbow).



Nui nā kuapā na ka Hawai‘i ma kēia wahi.

Fishpond walls built by kānaka maoli (native Hawaiians) were prevalent in this area.



**He ‘upena kēia i ho‘ohana ‘ia e
nā lawa‘a ma ka holoholo i nā
lokoī‘a he nui o kēia wahi.**

An ‘upena used by fishermen to harvest fish from the many fishponds in the area.



**Mau ka ho‘oulū ‘ia o ka maī‘a
ma kēia wahi a i kēia lā.**

Maī‘a (banana) continues to be cultivated in these areas today.



**‘O kekahi inoa no ka pipi, ‘o ia ka
“ī‘a hāmau leo” ‘oiai ‘ohi ‘ia me ka
hāmau loa o ka leo i ‘ole e pū‘iwa ka
pipi a ‘eli i loko loa o ke one. Kapa inoa
‘ia kēia wahi no ia pipi.**

Pipi (Hawaiian pearl oysters) were also called “ī‘a hāmau leo” (silencing fish) because they were gathered in silence to prevent them from being startled and burrowing deep into the sand. The area is named after these pearl oysters.



**Nui ka loa‘a o ke awa, ka nehu, a me ka
‘ōpae ma kēia wahi, e pēia pū ka pipi.**

Awa (milkfish), Nehu (anchovies), and ‘ōpae (shrimp) were prevalent in the area in addition to the pipi.



**‘O Kanekua‘ana kēia, ka mo‘owahine o
ke awa, nāna mai nā mea ola o ke kai,
‘o ka pipi pū kekahi, ma ke awa ‘o Pu‘uloa.**

Kānekua‘ana is depicted here. She is the mo‘o (lizard) goddess of the harbor who brought all the sea life, including the pipi (Hawaiian pearl oysters) to the harbor.

Ke Awalau o Pu'uloa

KŪPUNA: O'AHU IS A PLACE OF REVERED, BELOVED KUPUNA

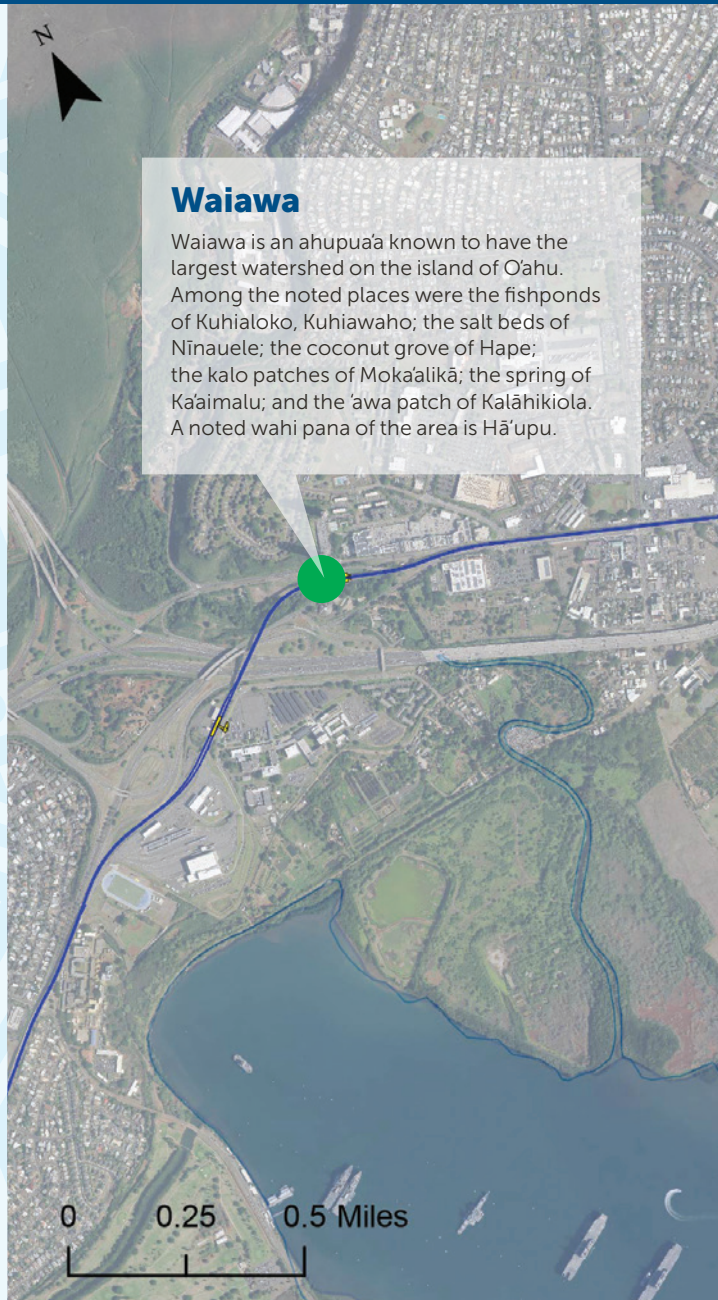
Quonset Hut 33



Photo: Naval History and Heritage Command

"A Single Quonset Hut is all that remains of Manana Barracks—the largest World War II base for African American servicemen in the world..."

During WWII, there were some 4,000 African American service men and women at Pearl Harbor, Hickam, and Manana Barracks. There was routine abuse of enlisted personnel during the early years of the war, but, by 1944, the first desegregated Seabee units were formed at Manana and sent to build forward bases across the Pacific.



Waiawa

Waiawa is an ahupua'a known to have the largest watershed on the island of Oahu. Among the noted places were the fishponds of Kuhialoko, Kuhiawaho; the salt beds of Nīnauele; the coconut grove of Hape; the kalo patches of Mokaalikā; the spring of Ka'aimalu; and the 'awa patch of Kalāhikiola. A noted wahi pana of the area is Hā'upu.



Kalauao

Kalauao is an ahupuaʻa with the famed wahi pana, Kūkiʻiāhu. 500 years ago, Mōi Wahine Kalanimanuʻia, Queen of Oʻahu, resided at this site, and at Pāāiau, for most of her life. In 1794, a battle was fought here between Kāeokūlani and Kalanikūpule. Kāeokūlani, the father of Kaumualiʻi, and all of his followers lost their lives.

Hālawa

Hālawa is the last ahupuaʻa of the ʻEwa district before traversing into Moanalua, the first ahupuaʻa of the Kona district. Here you will find the wahi pana Kapuʻukapu (the forbidden hill), which by name implies the area once held religious and ceremonial significance.

Kalauao

TO RISE AT DAYLIGHT; A MULTITUDE OF CLOUDS



‘O Mānuunu ka inoa o ka makani ikaika a me ka lā e pā ikaika mai ana kēia wahi.
Mānuunu was a name for the strong wind and sun of this area.



‘O Kalauao ka inoa o kēia wahi ma Hālawā, i pili ho‘i i ka “nui a lau o nā ao.”
This area in Hālawā is known as Kalauao, which literally translates “to rise at daylight; the multitude of clouds.”



He ki‘i kēia o ka hānau ‘ia ‘ana o Ka‘ahupāhau i kona makuahine e ‘ohi limu ana. Ma hope, lilo ‘o Ka‘ahupāhau he manō e kia‘i ana iā Pu‘uloa.
This depicts the birth of Ka‘ahupāhau as her mother gathers limu. Ka‘ahupāhau later becomes a shark and the protector of Pu‘uloa.



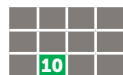
He ahu hau i kūkulu ‘ia na ko Ka‘ahupāhau makuahine i pā e kū ai ‘o ia ma ka hānai a mālama iā Ka‘ahupāhau.
Ahu hau (a heap of hau) which was built by Ka‘ahupāhau’s mother to help care for the young shark.



Ulu nui ke kō a me ka lēkō ma kēia wahi.
Kō (sugar cane), kalo (taro), and lēkō (watercress) were prevalent in the area.



‘O Kea‘ali‘i ke ana ma ke komo ‘ana i ke awa o Pu‘uloa. ‘O ia kahi i noho ai ‘o Kamoawa, ka manō kia‘i iā Ka‘ahupāhau.
Kea‘ali‘i are the caves at the entrance to Pu‘uloa Harbor. The caves are the home to Kamoawa, the guardian shark that protects the waters of Ka‘ahupāhau.



‘O Ka‘ahupāhau me Kahi‘ukā, he kaikuahine a kaikunāne a nā aku i ho‘olilo aku ai he mau kino manō ho‘okalakupua.
Ka‘ahupāhau and Kahi‘ukā were sister and brother that were chosen by the gods to become supernatural beings in the form of sharks.



He wahi ho‘omaha punahele ke kahawai ‘o Kalauao no nā ali‘i. Ma mua, kahe ana ia kahawai i nā mahi kō a mahi lēkō o ‘ane‘i.
Kalauao Stream was once a favorite resting place for chiefs. It once fed the taro, sugar cane and watercress farms of the area.

Kalauao Station Art

Robert Kushner

PUKANA LĀ MA O'AHU

Oahu Sunrise and O'ahu Sunset

Glass Mosaic, 2021

A natural subterranean aquifer running beneath the Waimalu ahupua'a has kept this area irrigated for centuries. Hawaiians, the original stewards of these lands, grew kalo (taro). When Chinese farmers arrived, they planted laiki (rice). Watercress, introduced by Japanese farmers, is still grown today in the crisp waters of Kalauao.



Loko Pā'āiau (Fishpond)

Loko i'a Pā'āiau is located in the moku of 'Ewa, in the ahupua'a of Kalauao, and in the 'ili of Pā'āiau. The loko i'a is situated within Ke Awa Lau o Pu'uloa, the many harbored sea of Pu'uloa which once housed upwards of 30 different loko i'a within the 'Ewa moku. Today, only 3 loko i'a remain and Pā'āiau is one of them.

Loko Pā'āiau was built about 500 years ago (1500s - 1600s) by Mōi Wahine Kalanimanuia. Kalanimanuia was the daughter of Kūkaniloko and came from a family with a royal lineage to O'ahu. She was the second Mōi wahine and reigned for 65 years. Her

reign was marked as a time of peace, which is attributed to her efforts to keep agricultural and food resources abundant.

Kalanimanuia lived in Kalauao and is responsible for building Loko Pā'āiau, as well as Loko Opu and Loko Pa'akea. These loko i'a were valuable resources that supplied the people with food and sustenance, which kept a time of peace and prosperity on O'ahu. Loko Pā'āiau was traditionally fed by water supplied from nearby lo'i kalo. It is said that manō akua Kā'ahupāhau, her brother Kahi'ukā, and the mo'ō akua, Kānekuā'ana, are guardians of the entire harbor.



Photo: U.S. Geological Survey

Hālawā

CURVE

Hawaiians look at their ‘āina as a honua ola (living landscape) that is embodied by the akua (gods) and their physical forms, as well as their ancestors. Hawaiians traditionally view the ‘āina as one of their eldest ancestors, which shapes the cultural landscapes that exist today. The honua ola is considered sacred and has sustained people for nearly 1,000 years. Knowledge of place ensured community well-being in traditional times. While landscapes change over time, ‘āina is still the foundation by which Hawaiians connect to their culture and traditions.

In a traditional Hawaiian context, nature and culture are one and the same; there is no division between the two. The wealth and limitations of the land and ocean resources gave birth to and shaped the Hawaiian world view. The ‘āina (land – that which feeds the people), wai (water – that which proved the wealth of life), kai (ocean – that which serves as the path of the ancestors and provides the protein of life), and lewa (sky – the heavens) were the foundation of life and the source of the spiritual relationship between people and their environs.



‘O Lono ke akua pili i ka ua a me ka ho’oulu, a pēia nā ‘ino anilā o ka hema.

Lono was the god of fertility and rain, identified with the storms of the south.



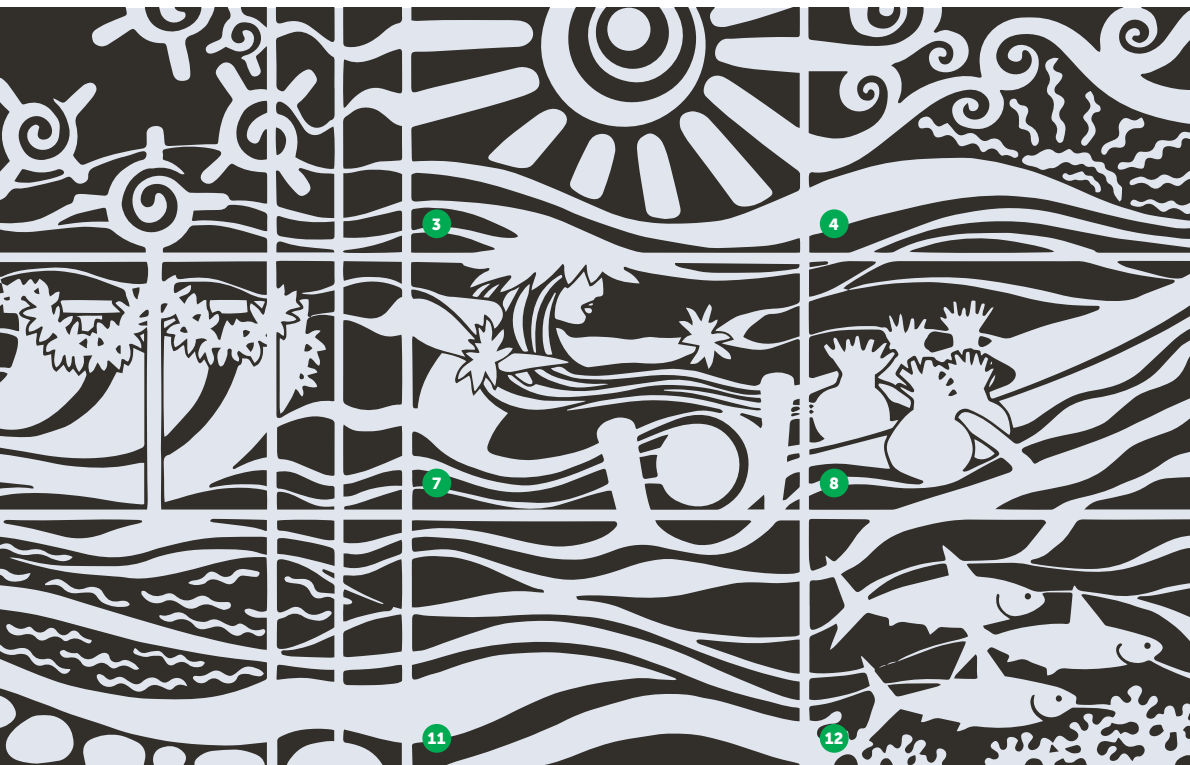
He hō‘ailona ka ‘ike ‘ia o ka huihui hōkū ‘o Makali‘i i ka ho‘omaka o wā ‘o Makahiki, he wā e ‘ohi‘ohi a kākā‘ahi ‘ia aku ai ka loa‘a o ka makahiki.

The appearance of the Pleiades constellation in October/November marked the beginning of the Makahiki season, a time to gather and redistribute the year’s harvests.



I ho‘ohanohano ‘ia ma ka pau ‘ana o ka wā ‘o Makahiki, ‘o Kahoalī‘i he me‘e kā‘ao i pili iā Mila, kahi e pō‘ele‘ele ai ka lā.

Honored at the end of the Makahiki season, Kahoalī‘i was a mythical hero associated with the underworld where the sun turns to dusk.



He 'ehā mahina ka lō'ihī o ka wā 'o Makahiki i kū ai ka mahī'ai, lawai'a, a me ke kaua pū. He wā ia no Lono a he wā ho'olaule'a me ka mahalo i ka loa'a o ka makahiki.

Makahiki was a four-month festival when all farming, fishing and war was stopped to honor Lono and celebrate the year's harvests.



'O e akua loa, he pou lō'ihī ia i kāpili 'ia ai he 'āmana i luna loa a ho'okau 'ia kahi po'o i kālai 'ia i waena konu a kau lewa ana nā 'āpana kapa mai luna iho. He hō'ailona ia no Lono a kūkala ana i ka ho'omaka o ka wā 'o Makahiki.

Akua Lono was a staff topped by a small figure draped with white kapa cloth. It represented Lono and signaled the beginning of the Makahiki festival.



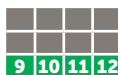
'Ike nui 'ia nā pā'ani e like me ka 'ulu maika'i a pēia pū ka hula ma ka wā 'o Makahiki.

Pa'ani (sports/games), such as 'ulu maika (bowling) and hula, were part of the Makahiki festival



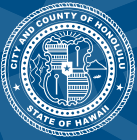
He mau ho'okupu no Lono. Hauhoa 'ia i nā wa'a a ho'olana 'ia aku i hō'ailona o ka pau 'ana o ka wā 'o Makahiki.

Ho'okupu were offerings to Lono. They were lashed to canoes and set adrift marking the end of the Makahiki festival.



Ho'olalau ana nā 'auwai i ka ua, he makana ho'i na Lono. Ho'oma'u ana ka ua i ka lepo i mākaukau no ke kanu hou 'ana. Ma ka pau 'ana o ia wā 'o Makahiki, noa ke kapu ma ka mahī'ai a me ka lawai'a.

Irrigation ditches diverted the rains, gifts from Lono. The rains then softened and nurtured the soil in time for the new planting season. At the end of the season, the kapu (restriction) on fishing and farming was lifted.



HART

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