

Cultural and Historic Resources and Traditional Uses Technical Study for the County of Maui, Department of Parks and Recreation Hoaloha Park Adaptation Plan

Wailuku Ahupua'a, Wailuku Moku, Maui
(TMKs: 3-7-003:002, 3-7-008:008, and -017)

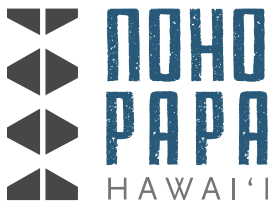


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He Leo Mahalo

Mahalo nui loa to SSFM for the opportunity to gather information and community perspectives essential to planning the future of Hoaloha Park and its navigation of climate change. Mahalo piha to all the community participants who elected to share their deeply valued mana‘o and ‘ike as well as their vision for the future of their home and community.

Introduction

Project Description

The County of Maui, Department of Parks and Recreation (DPR), is completing an Adaptation Plan for for the newly-expanded Hoaloha Park, Wailuku Ahupua‘a, Wailuku Moku, Maui (TMKs: 3-7-003:002, 3-7-008:008, and -017) and greater vicinity. The Adaptation Plan will support the DPR’s future planning and implementation efforts for adaptation, park improvements and the proper stewardship and management of Hoaloha Park. It will also guide the expansion and improvement of Ho‘aloha Park as well as its adaptation to sea level rise impacts and coastal hazards. The goals of the Hoaloha Park Adaptation Plan are: 1) Planning for adaptation to sea level rise impacts and coastal hazards, and, 2) Exploring ideas and perspectives for park improvements and expansion as well as the proper stewardship and management of these lands. The project involves a Project Advisory Committee (PAC) consisting of up to 15 community members and stakeholders whose purpose and goals were to generate community input and perspectives to inform and help direct the Ho‘aloha Park Adaptation Plan. Community ideas and perspectives were specifically sought regarding: 1) Ways that Ho‘aloha Park can adapt to sea level rise impacts and coastal hazards; 2) Desired improvements, expansions of Ho‘aloha Park; and 3) The proper stewardship and management of Ho‘aloha Park. The current project is proactive planning and preparation with no developments or ground disturbance presently proposed. The future expansion and improvement of Ho‘aloha Park is likely to include new development, construction, and/or modifications to existing structures and resources.

Study Area

Natural Environment

The Hoaloha Park study area occupies 5.009 acres of coastal lands at 4 amsl within Kahului Harbor, Wailuku Ahupua‘a, Wailuku Moku, Maui (Google Earth 2024; Figure 1 through Figure 9). It is bounded to the south by the Central Maui dune system, and to the east by marshlands, the majority of which have been in-filled with the exception of Kanahā Pond. Sedimentary deposits associated with the study area and vicinity include fill land, described as “areas filled with material from dredging, excavation from adjacent uplands, garbage and bagasse and slurry from sugar mills,” (Foote et al. 1972:31; Figure 6). Natural-appearing beach and dune sands were observed during the site visit and field inspection conducted for this study by Nohopapa Hawai‘i, which could have been mined from the proximal natural dune system. The study area is bounded to the north by the waters of the Kahului Harbor and the Kahului Harbor Fishery Management Area. Five to six pūnāwai (freshwater springs) are located in the ocean fronting Hoaloha Park (Iokepa Nae‘ole, interview for this study).

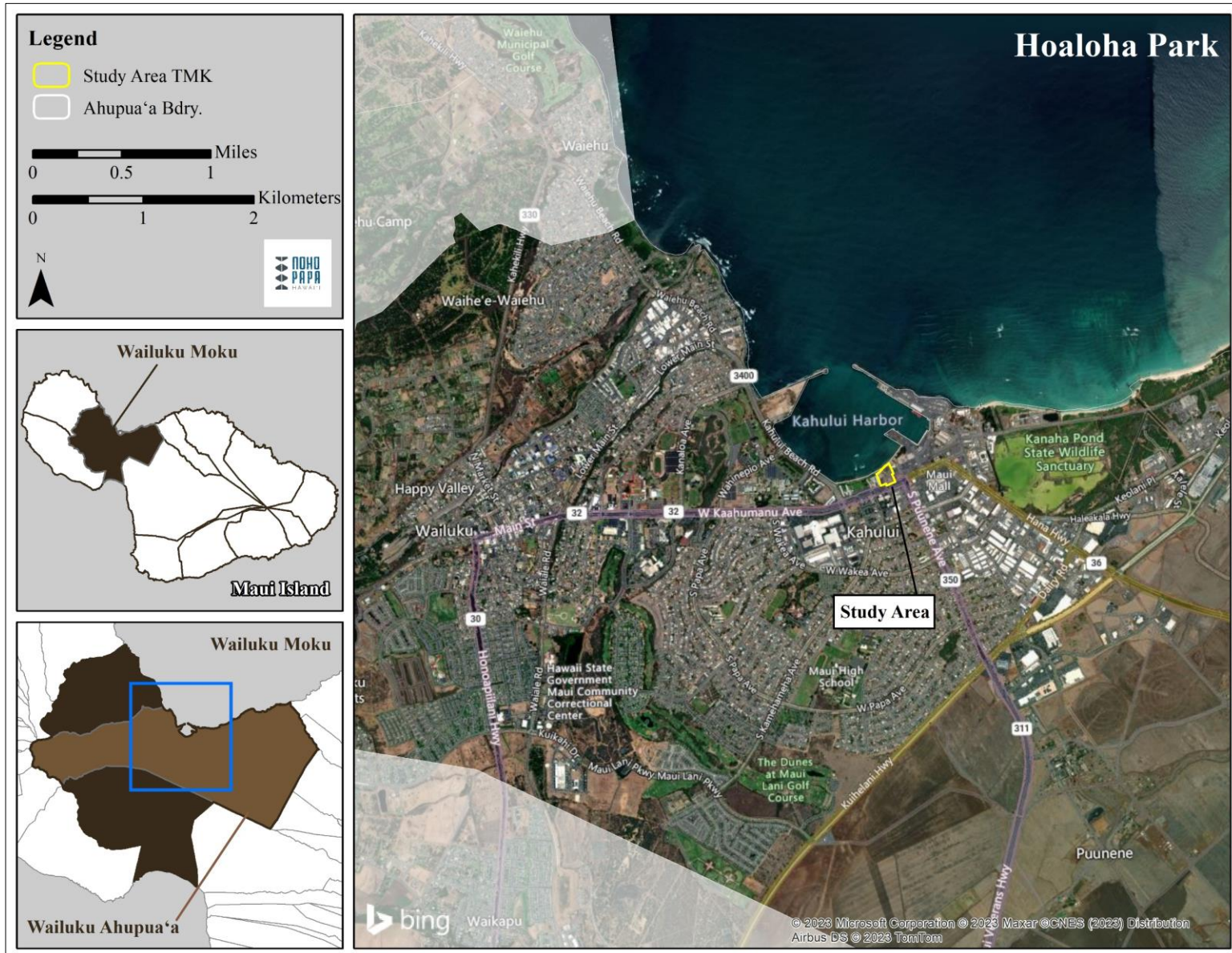


Figure 1. Figure depicting the location of the study area - Hoaloha Park, Wailuku Ahupua'a, Wailuku Moku, Maui (TMKs: 3-7-003:002, 3-7-008:008, and -017) in its greater cultural landscape context

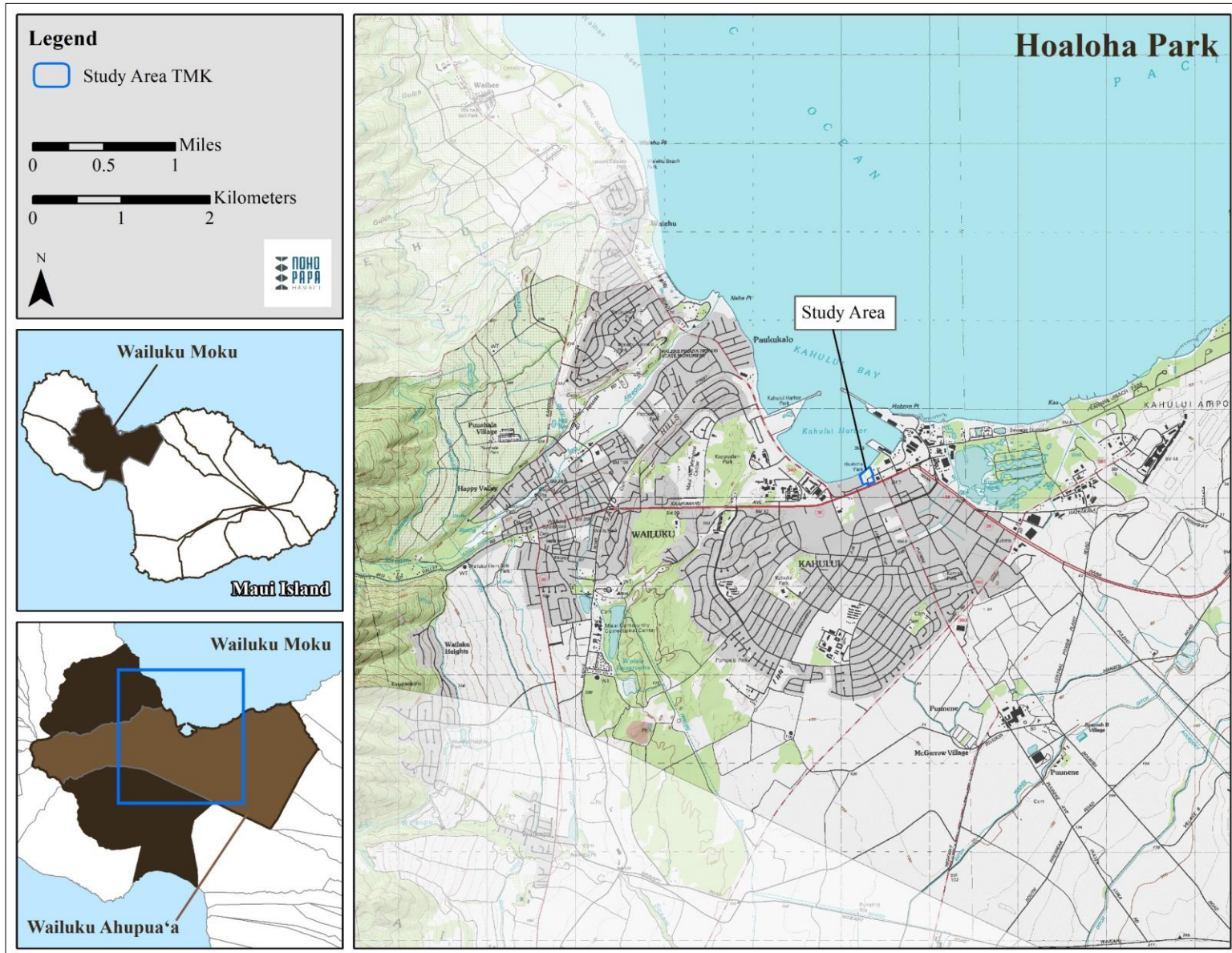


Figure 2. Map of the location of the study area - Hoaloha Park, Wailuku Ahupua'a, Wailuku Moku, Maui (TMKs: 3-7-003:002, 3-7-008:008, and -017) in its greater cultural landscape context



Figure 3. Close-up aerial overview of the study area at Hoaloha Park, Wailuku Ahupua‘a, Wailuku Moku, Maui (TMKs: 3-7-003:002, 3-7-008:008, and -017)

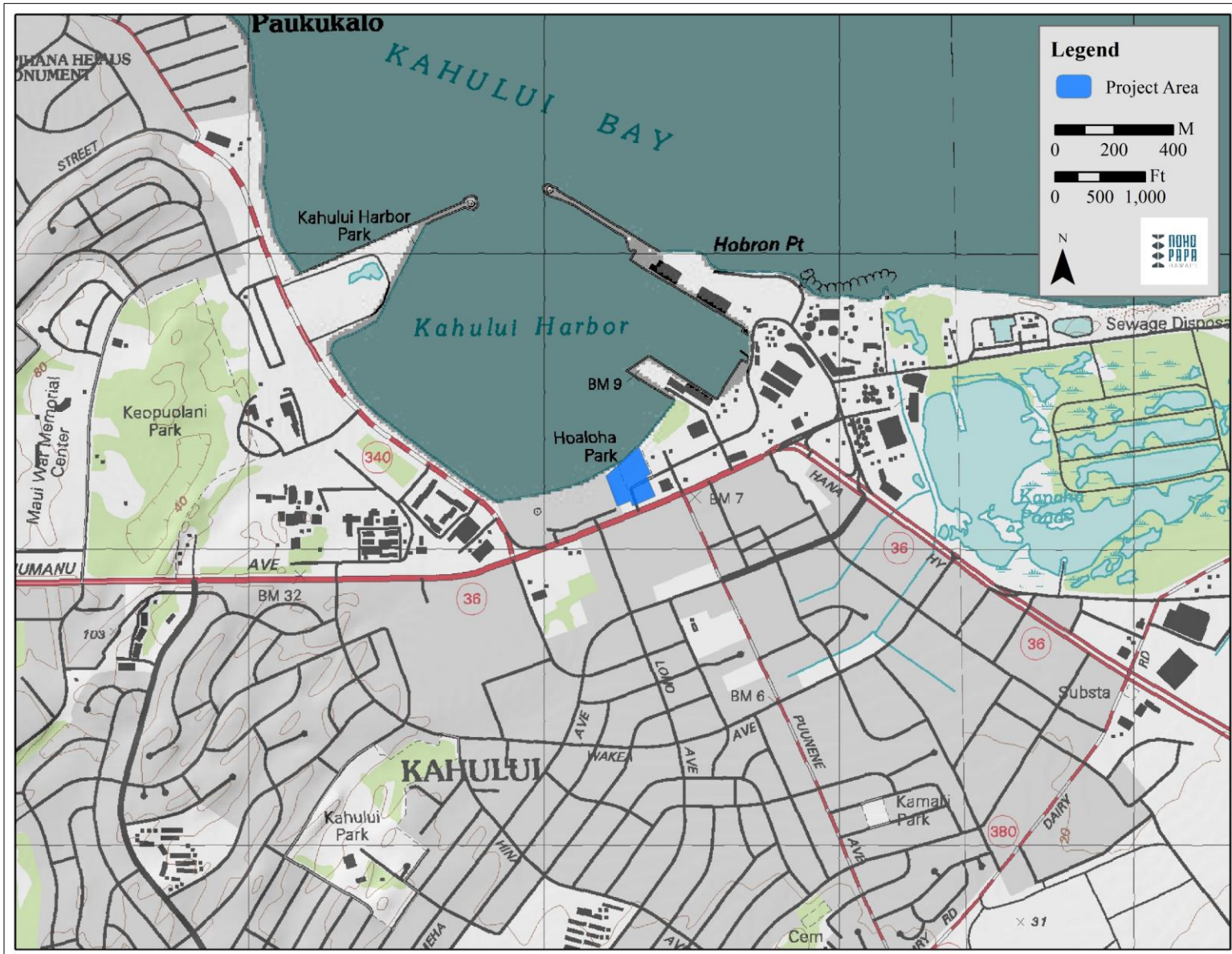


Figure 4. Map showing the study area at Hoaloha Park, Wailuku Ahupua‘a, Wailuku Moku, Maui (TMKs: 3-7-003:002, 3-7-008:008, and -017) directly south of Kahului Harbor

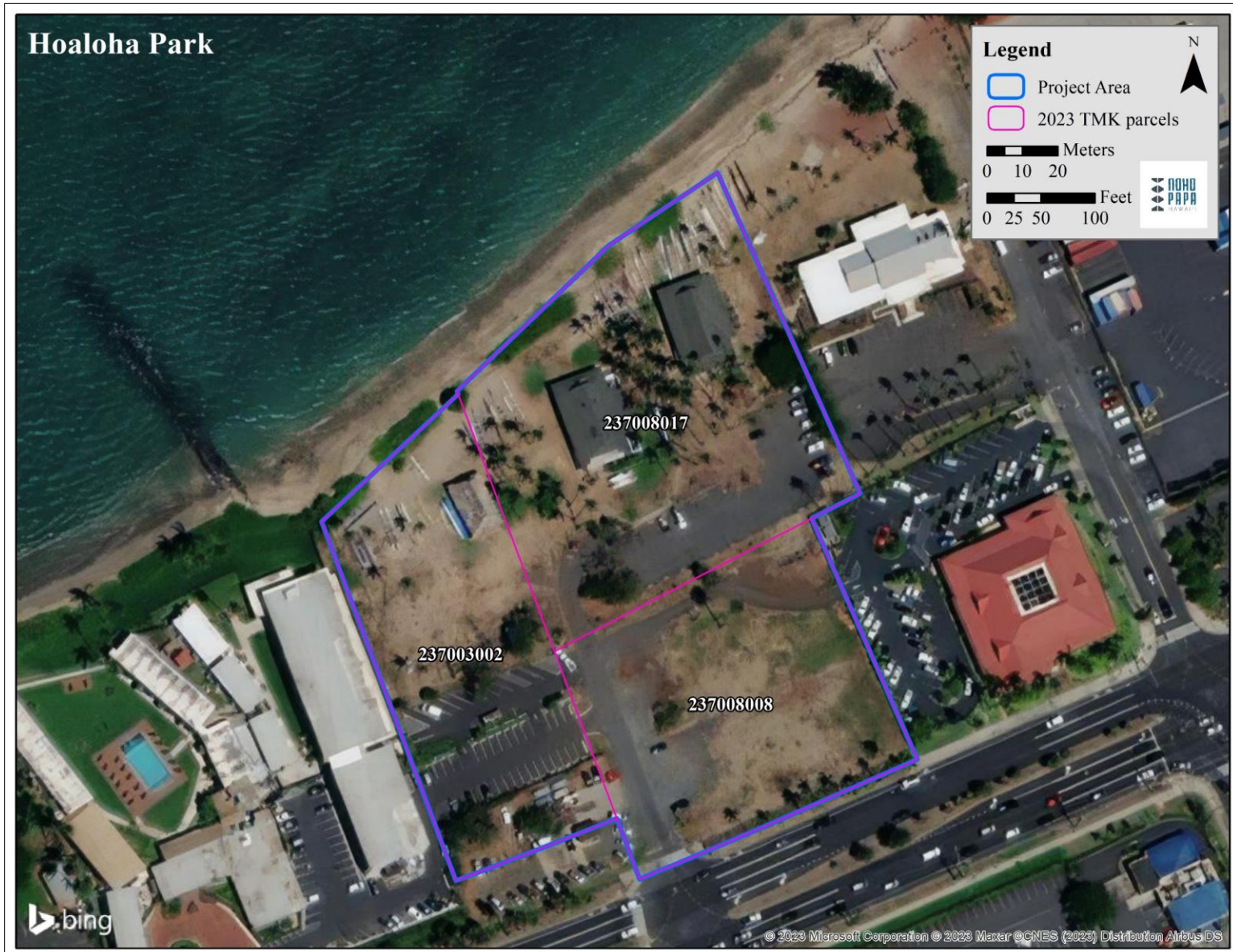


Figure 5. Aerial image overlain with the boundaries and numbers of the TMKs (3-7-003:002, 3-7-008:008, and -017) comprising the study area at Hoaloha Park, Wailuku Ahupua‘a, Wailuku Moku, Maui



Figure 6. Aerial overview of the location of the study area of Hoaloha Park overlain with soil types comprising subsurface sedimentation



Figure 7. Hoaloha Park sign at an entrance with the single traditional hale on site, and one of two modern canoe club storage hale in the background (Nohopapa Hawai‘i 2024)



Figure 8. Overview of the study area of Hoaloha Park with the West Maui Mountains visible in the background (Nohopapa Hawai‘i 2024)



Figure 9. Overview of the study area of Hoaloha Park looking makai (seaward), with a traditional and modern canoe hale visible in the background (Nohopapa Hawai‘i 2024)

Built Environment

Hoaloha Park is situated within Kahului town, in the center of the heavily dredged, filled, and developed Kahului Harbor. Traditional and modern canoe storage hale as well as imu (earth ovens) installed and utilized in an ongoing cultural practice are present at Hoaloha Park (Figure 10 and Figure 11). Hoaloha Park is bordered to the west by the Maui Seaside Hotel, to the east by Pu‘unēnē Avenue and commercial development, and to the south by Ka‘ahumanu Avenue and an admixture of commercial and residential infrastructure and development.



Figure 10. The traditional hale present in the study area of Hoaloha Park (Nohopapa Hawai‘i 2024)



Figure 11. One of the imu (earth ovens) installed and utilized in an ongoing cultural practice at Hoaloha Park comprising its current built environment (Nohopapa Hawai‘i 2024)

Study Purpose

On behalf of the DPR, SSFM International, Inc., commissioned Nohopapa Hawai‘i to generate a Cultural and Historic Resources and Traditional Uses Technical Study. The study will be one of several technical analysis combined with community input from the PAC to inform the Hoaloha Park Adaptation Plan with an adaptive pathways-driven approach. The purpose and goals of the Cultural and Historic Resources and Traditional Uses Technical Study are to develop a more place-based, culturally accurate, local understanding of wahi kūpuna (Native Hawaiian ancestral places), historic properties, and other cultural resources valued by stakeholders at Hoaloha Park and Wailuku Ahupua‘a.

Methods

This study gathered information and community mana‘o (perspectives) by weaving together three knowledge streams:

1. Original, primary-source background research from ‘Ōlelo Hawai‘i and other relevant ethnohistorical and historical resources, including original translations of nūpepa ‘Ōlelo Hawai‘i (Hawaiian language newspapers) and ‘āina(land) records;
2. Community ethnography that gathers and respectfully conveys mana‘o and ‘ike (knowledge) from a diversity of voices amongst our living community repositories, and;
3. A review and synthesis of previous academic and compliance archaeological studies that identify information essential to short and long-term cultural and historical resource stewardship, protection, and planning.

Project Team

Nohopapa Hawai‘i Founder and Principal Kelley Uyeoka, M.A., served as project lead, managing the project’s budget and workflow. Nohopapa principal and GIS specialist Dominique Leu Cordy was responsible for all GIS-related project deliverables. Project director and archaeologist Rachel Hoerman Ph.D. directed select project deliverables to completion, and served as a researcher and report writer. Cultural researcher and ethnographer Kalena Lee-Agacoili, M.A, led all consultation and post-processing efforts, and was also a researcher and report writer.

Background Research

Original, primary source background research for this report occurred at physical archives and repositories such as the State Historic Preservation Division, Bishop Museum, and Hawai‘i State Archives, as well as online databases including but not limited to the Bishop Museum, Mission Houses Museum, Hawai‘i State Archives, and Hawai‘i Historical Society. Background research focused on but was not limited to: oral traditions, historical accounts, land documents and maps, ‘Ōlelo Hawai‘i (Hawaiian language) sources, newspaper articles, historic preservation reports, ethnographic and historical studies, and historical photos. Specific thematic foci of background research included:

- Natural landscapes, oceanscapes, skylscapes, and resources (environmental zones, soils, geology, plants, waterways, coastlines, fisheries), including wai (water) in all its forms and cultural resources/uses of the Central Maui dune system;
- Hawaiian oral traditions and accounts including ka‘ao (legend), mo‘olelo (story, myth), inoa ‘āina (place names), mele (song, anthem, or chants of any kind), oli (a specific type of chant), ‘ōlelo no‘eau (Hawaiian proverbs and poetical sayings), nūpepa (Hawaiian language newspapers), and wahi kūpuna (ancestral places and spaces);
- Post-European contact historical accounts (early visitor accounts, Ranching and Plantation Eras, historical maps, English newspapers);
- Kingdom of Hawai‘i land use and resource management practices (Mahele information –Boundary Commission Testimonies, Land Commission Awards, Native & Foreign Testimonies and Registers, Government Land Grants, Crown Lands); and,
- A review and synthesis of archaeological information pertaining to cultural and historic sites within the community plan project area.

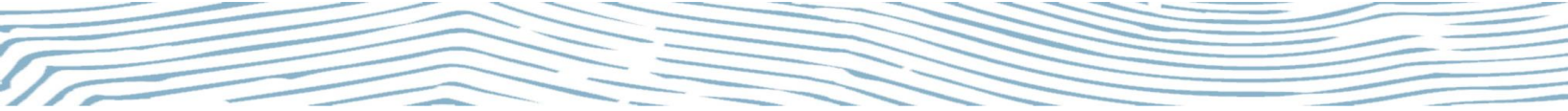
It is important to disclose and note that publicly-available ethnographic and oral history interviews conducted for cultural impact assessments generated for state environmental compliance review are featured in background research for this study as evidence for traditional and cultural uses.

Community Ethnography

Nohopapa approaches ethnographic studies as unique platforms and vehicles for community expertise and voices. Ethnography for this study was conducted from March 2024 to April 2024. Nohopapa Hawai'i coordinated with SSFM International, Inc., to ensure parallel consultation efforts for the project and for this study did not overlap or unduly burden consultees. The ethnographic process consisted of identifying appropriate and knowledgeable individuals, conducting ethnographic interviews, summarizing the interviews, analyzing the ethnohistoric data, and preparing the report. A total of forty-two individuals representing 'ohana and lineal/cultural descendants, community members, and other stakeholders with relationships to Hoaloha Park and the greater vicinity were invited to participate. Of the forty-two invitees, five committed to an interview. Two interviews were conducted in-person at the project site. Three interviews were coordinated and facilitated on Zoom. Though unable to participate in an interview or survey to consult on this project, two individuals contributed to the community ethnography process by graciously offering their recommendations on who should be contacted to participate. The names and contact information provided by these individuals were included in Nohopapa's engagement process. Three of the forty-two individuals contacted for this study expressed interest and willingness to participate in the consultation process, but were ultimately unable to do so. The remaining individuals who were contacted for this study were unable to participate for various reasons. Table 1, below, features the names, affiliations, and interview dates of individuals who opted to engage in consultation.

Table 1. Consultation Participants for this Study

Participant	Background/Affiliation	Notes
Ka'uhane Lu'uwai	<ul style="list-style-type: none"> » Head coach of Hawaiian Canoe Club » Active member of the Protect Kaho'olawe 'Ohana (PKO) 	Completed in-person interview on March 12, 2024 at the project area. Mana'o is included below.
Keone Ball	<ul style="list-style-type: none"> » President of the Maui County Hawaiian Canoe Association (MCHCA). » Active member of Nā Kai 'Ewalu Canoe Club 	Completed Zoom interview on March 26, 2024. Mana'o is included below.
Kaimana Brummel	<ul style="list-style-type: none"> » Lineal and Cultural Descendant of Kahului » Former Executive Director of Hawaiian Canoe Club » Active Member of Hawaiian Canoe Club 	Completed Zoom interview on March 27, 2024. Mana'o is included below.
Foster Ampong	<ul style="list-style-type: none"> » Cultural Resources 	Completed two Zoom interviews on April 04, 2024 and May 13, 2024. Mana'o is included below.
Iokepa Nae'ole	<ul style="list-style-type: none"> » Lineal and Cultural Descendant of Project Area » Cultural Practitioner 	Completed in-person interview on April 22, 2024 at the project area. Mana'o is included below.



Consultation approaches included emailing an invitation to consultation (Appendix A), and securing informed consent (Appendix B) for participation. Once connections were established, semi-structured talk story guiding questions (Appendix C) were utilized in a variety of formats in order to gather the desired information. Perspectives were recorded during consultation via audio recordings and meeting/field notes as well as photographs. All consultation-related materials are stored in electronic project files maintained by Nohopapa Hawai‘i. All participants were provided two opportunities to review, revise, their input and provide final approval of Nohopapa Hawai‘i’s utilization of their intellectual property, and maintain the right to rescind their contributions until it becomes an official part of the public record.

Consultation gathered information regarding wahi kūpuna and other significant cultural resources and historic properties, including the environmental and biocultural resources of cultural importance, and traditional uses, that characterize Hoaloha Park in Wailuku. Consultation efforts focused specifically on gathering insights and perspectives regarding:

- Mo‘okū‘auhau, and relationships to Hoaloha Park and its surrounding cultural landscapes;
- Biocultural landscapes, seascapes, skiescapes, their resources and uses;
- Mo‘olelo, Inoa ‘Āina, Mele, Oli, ‘Ōlelo No‘eau (both contemporary and older);
- Cultural practices and traditional uses associated with Hoaloha Park and the greater project area vicinity; and,
- Mana‘o and recommendations for the improvement, expansion, and adaptation of Hoaloha Park and the vicinity.

Cultural landscape

Hawaiian oral traditions have been passed down by word of mouth from one generation to the next and recorded in more contemporary times. Hawaiian oral traditions are important; they convey a general sense of Kanaka ‘Ōiwi (Native Hawaiian) history, people’s connection to land, how they lived, and their traditional land tenure. Hawaiian oral traditions are relayed in the form of mele (songs), ‘ōlelo no‘eau (proverbs), pana no‘eau (sayings), mo‘olelo (stories), mo‘oku‘auhau (genealogies), and accounts in nūpepa (historic newspaper articles). These forms of oral traditions can be woven into each other. For instance, a mo‘olelo may present a mele about a mo‘oku‘auhau. Hawaiian oral traditions are vehicles for the intergenerational transmission of knowledge. They serve as a timeless bridge to cultural insights and beliefs that have guided Hawaiians across centuries and generations. Today, through written form and English translations, these cultural traditions persist as sources of ancestral wisdom. Hawaiian oral traditions tell of the resources of the land, akua (gods), kupua (supernatural deities), ‘aumakua (familial guardians), ali‘i (chiefs), and ka po‘e kānaka (the Hawaiian people) whose stories weave a unique and treasured history of this ‘āina. This section of the report draws from a variety of oral and documented resources to present an overview of the cultural and historical background of the current study area. The goal of this broad overview is to contextualize the study area of Kahului, as well as the greater landscape of Wailuku in which the study area exists, through the compilation of place names, wind and rain names, ‘ōlelo no‘eau and associated mo‘olelo.

Inoa ‘Āina (Place Names)

Hoaloha Park is situated on the coast of Kahului Bay and belongs to the border district or moku of Wailuku on the island of Maui. Bishop Museum Ethnography and researcher, Elspeth Sterling writes that Wailuku “is the source of the flying clouds. It is a broad plain where councils are held” (Sterling 1995:63). Wailuku belongs to the famous lands of Nā Wai ‘Ehā, the four waters, named so in celebration of the four great streams that flow through these lands, Waikapū, Wailuku, Wai‘ehu, and Waihe‘e. Renowned Hawaiian scholars, Mary Kawena, and Esther T. Mookini, alongside American linguist, Samuel H. Elbert (1974:225) translates Wailuku as “waters of destruction,” with the word “luku” meaning “massacre, slaughter, destruction; to massacre, destroy, slaughter, lay waste, devastate, exterminate, ravage.” A possible interpretation is that “luku” refers to the violence and intensity of the Wailuku River during heavy rain events. The name is also appropriate as significant battles took place within Wailuku Ahupua‘a. It is also believed that Wailuku received its name in recognition of the great battle fought by Kamehameha when the fighting in the area—“the water of destruction, where the battle began to be fierce and fatal” (Pia Cockett, Audio Collection HAW 84.3.2 in Sterling 1995:63).

Regarding the naming of Kahului, various accounts exist that offer alternative names for this area. One account in particular derives from an interview with an individual named Charles (Charlie) Keau. In the 2004 report, Archaeological and Cultural Impact Assessment of Cultural Resources at Kahului Harbor, prepared by archaeologists David J. Welch, Amanda A. Morgan, Coral M. Magnuson, and Usha K. Prasad, Keau was one of three local informants who was interviewed and shared first-hand accounts describing the fishing practices of Kahului. Keau grew up in Paukūkalo, Wailuku, an area located across from Kahului Harbor. While describing the particular fishing practices known for Kahului, he mentions that Kahului was also referred to by the name, Kahiwa‘a, which translates to “the nose of the canoe” (Welch et al. 2004:26). According to Welch et al. (2004), Kaimuhee is another name used in the area that, “Although not familiar with this place name, Charlie says that Kaimuhee can be translated as “underground place for octopus” or “imu for cooking octopus.” Since cooking or drying of seafood was generally done at the shore, it is difficult to determine just where this place would have been located. No one else had heard of

Kaimuhee” (Welch et al. 2004:26,27). The name, Kaimuhee also appears in Sites of Maui. Regarding Kaimuhee, Sterling references an account with an informant, W.H. Uaua:

When Ka-nene-nui-a-ka-wai-kalu was chief of Maui, there lived a certain noted man, Kapoi and wife in Wailuku; at Kaimuhee, above the two waters, Kanaha and Mauoni. These were famous ponds of Wailuku. One day the wife of Kapo wanted to go to the plain to catch uhini (locusts) and so she went to the plain of Papalekailiu. From there she went on to the stone of Manaku and on the westward side to a big rock called Alaha on the side near Hamakua-poko. [W.H. Uaua 1871 in Sterling 1995:92]

Wahi Kūpuna (Ancestral Places and Spaces)

Wahi kūpuna are special ancestral spaces and places where Native Hawaiians maintain relationships to the past and foster their identity and well-being in the present (The Kali‘uokapa‘akai Collective 2021:4). As cultural anchors to place, ancestral knowledge and practices, wahi kūpuna are strikingly similar to Traditional Cultural Properties defined by the National Park Service as places associated with the cultural practices or beliefs of a living community that are both rooted in a community’s history and important in maintaining its continued cultural identity (Parker and King 1998:1).

Wahi kūpuna and wahi pana (storied places) comprise component parts and/or entire contiguous Hawaiian cultural land, sea, and skylines (Pukui, Elbert, and Mookini 1974:x-xii; Oliveira 2014:78-79; The Kali‘uokapa‘akai Collective 2021). Place names embody and perpetuate Hawaiian cultural history, knowledge, and practices. As explained by Oliveria (2014:78): “To Kānaka and other indigenous peoples who share a close connection to their land and use oral traditions to record their history, place names and landmarks serve as triggers for the memory, mapping the environment and ultimately the tradition and culture of a people.” Wahi pana and wahi kūpuna are special places and spaces. As noted by Maly and Maly (2022:14, 15): “Names would not have been given to—or remembered if they were—mere worthless pieces of topography”. Traditional nomenclature indicates the variety of functions that named localities served, such as describing a particular feature of the landscape; marking a site of cultural and ceremonial significance; recording particular events or practices that occurred in the place; revealing the source of a natural resource or other materials necessary for a cultural practice; marking trails and resting places; signifying triangulation points for cultural practices; giving notice of residences; showing the use of an area; and recording a notable event (Maly 2022:14-15).

Examples specific to Wailuku, Maui, the location of the current study area, illustrate the broad genealogical, biographical, and geographical significance and interconnectedness of wahi kūpuna. “Ka Moolelo Hawaii” is an article series that was published in the Hawaiian language newspaper *Ke Au Okoa* from 1869-1871. This series was authored by nineteenth century Hawaiian scholar, Samuel Mānaiakalani Kamakau. Kamakau identifies the ruling chief, Kapawa, as an important historical example of caring for traditions and wahi kūpuna such as chiefly burials. Kamakau writes: “Ia Kapawa ka mālama ‘ana mai, a me ka ho‘omana‘o ‘ana o ka po‘e kahiko i kahi i hānau ai kēlā ali‘i kēia ali‘i,” (Kamakau 1869:1) which translates to: “During the time of Kapawa the care of the traditions [began], and traditional society recorded the places that each chief was born,” (translated by Kalama‘ehu Takahashi). In the article, Kamakau shares the following mele that identifies the place of Kapawa’s birth at Kūkaniloko, and the location of his death and burial, described by a series of epithets. The composition of the mele identifies a sacred burial place in the moku of Wailuku:

‘O Kapawa ‘o ke ali‘i o Waialua,
I hānau i Kūkaniloko,
‘O Wahiawā ke kahua
‘O Līhu‘e ke ēwe
‘O Ka‘ala ka piko
‘O Kapukapuākea ka ‘a‘a,
‘O Kaiaka i Māeaea,
Hā‘ule i Nūkea i Wainakia,
I ‘A‘aka i Hāleu,
I ka la‘i malino o Hauola,
Ke ali‘i ‘o Kapawa, ho‘i nō,
Ho‘i nō i uka ka waihona,
Ho‘i nō i ka pali kapu o nā ali‘i,
He kia‘i Kalakahi no Kaka‘e,
‘O Heleipawa ke keiki a Kapawa,
He keiki ali‘i no Waialua i O‘ahu.
[Kamakau 1869]

This mele for Kapawa is important because, as Natasha Baldauf and Hawaiian Studies and Law Professor Malia Akutagawa, the authors of the 2013 *Ho‘i Hou i Ka Iwikuamo‘o: A Legal Primer for the Protection of Iwi Kūpuna in Hawai‘i Nei* assert: “The burial of iwi impart the mana of the deceased to that particular ground, to that specific ahupua‘a (land division), and to the island itself” (Baldauf and Akutagawa 2013:6). The connectivity of wahi kūpuna are further reflected in W. D. Alexander’s description of the unique relationship the moku of Wailuku to the history of land tenure in Hawai‘i:

On Maui the lands of Waikapu and Wailuku appropriated almost the whole of the isthmus so as to cut off half of the lands in the district of Kula from access to the sea. These two ahupuaas, together with Waiehu and Waihee, which were independent, belonging to no Moku, were called Na Poko, and have been formed into a district in modern times. [Alexander 1891 in Thrum 1891:106]

Ke Kula o Kama‘oma‘o is a name for the central plains of the isthmus region of Maui that is significant to the moku of Wailuku and in the discussion of burial sites. These dune systems of Ke Kula o Kama‘oma‘o are famed sites in the historical accounts of the battles that took place on the plains and in valley interiors of the upland regions. An important cultural function of the dune system is the interment of the remains of the deceased, mainly iwi (bones). Kamakau offers valuable firsthand knowledge of Hawaiian society, values, and cultural practices applicable to the study area and vicinity whose natural sand dunes are known to contain burials. Kamakau writes: “‘O ia he wa kuapapa nui a maluhia ke aupuni, ‘o ia ka wā i kanu pono ‘ia nā kupapa‘u, (It was a time of tranquility and security of the nation, a time when the deceased were properly buried)” (Kamakau 1870:1; translated by Kalama‘ehu Takahashi). The particular reverence held for the final resting places in the same regard for those interred is an important aspect of culture that should be respected, adopted, and applied to areas where reconciliation and respectful avoidance of burials are possible. Writing in the mid-nineteenth century, minister George Washington Bates describes the characteristics of Maui’s Central Plains:

It is a sandy alluvial, constantly changing the configuration of its surface beneath the action of heavy winds. This neck of land has a gradual elevation from the sea-shore on the southwest, to nearly two hundred feet on the northeast, in the region of Wai-lu-ku. In extent it is seven miles by twelve... distinctly marked by moving sand-hills, which owe their formation to the action of the northeast trades. Here

these winds blow almost with the violence of a sirocco, and clouds of sand are carried across the northern side of the isthmus to a height of several hundred feet. These sand-hills constitute a huge "Golgotha" for thousands of warriors who fell in ancient battles. In places laid bare by the action of the winds, there were human skeletons projecting, as if in the act of struggling for a resurrection from their lurid sepulchres. In many portions of the plain whole cart-loads were exposed in this way. Judging of the numbers of the dead, the contests of the old Hawaiians must have been exceedingly bloody.... [Bates 1854 in Sterling 1998:92]

The major battle events connect larger land divisions, multiple ahupua‘a and moku, but Ke Kula o Kama‘oma‘o is a focal point because of the location of the study area specifically within the broader region of the coastal sand dunes system. Pukui (1983:189, #1761) wrote that “the plain of Kama‘oma‘o, Maui, was said to be the haunt of ghosts whose activities were often terrifying.” Ke Kula o Kama‘oma‘o is also significant because of its central cultural historical relevance to other localities within the ahupua‘a of Wailuku, the greater moku of Wailuku, and the island of Maui. Evident in the mele composed for Kapawa, the sand dunes of Ke Kula Kama‘oma‘o, and the accounts shared, the region of Wailuku is significant due in part to the burial sites associated with this area.

The arrangement of each historical layer is the key towards understanding the study area’s relationship to the holistic history of this heavily urbanized region. The accounts of intensively cultivated inland regions with highly complex agriculture and noted aquaculture systems, shoreline resource cultivation, and numerous religious sites outlined here provide more points of reference across the landscape to further reinforce the cultural themes and interconnectivity of the study area to its surrounding landscape.

Place names of Wailuku Ahupua‘a relay cultural knowledge and relationship to place. Table 2, below, features a selection of wahi kūpuna of Wailuku Ahupua‘a. Note, Wailuku Ahupua‘a includes the valley of ‘Āao, which drains the waters from the west-side mountain of the same name into Wailuku River, meeting the ocean near Nehe Point north of Kahului Harbor.

Table 2. Select Wahi Kūpuna of Wailuku Ahupua‘a, Wailuku Moku, Maui

Inoa (name)	Possible Translation	Description and Location
Hekuawa	–	“Tomorrow we will drink the waters of Wailuku and rest in the shade of Hekuawa,” (Kamakau 1992:87).
‘Āao (valley, peak)	–	Valley and peak, West Maui (Pukui, Elbert, and Mookini 1976:55.) The ‘Āao Stream brings the water of the ‘Āao Valley to the ocean at Paukūkalo, a point just northwest of Kahului Harbor.
Kahalu‘u (sandhill region)	–	Sandhills of region described where the Po‘ouahi and Niu‘ula divisions of Kahekili’s forces ambushed the ‘Ālapa forces of Kalani‘ōpu‘u (Kamakau 1992:85).
Kahului (‘ili ‘āina, town)	–	Town, elementary school, port, bay, railroad, and surfing area known as Kahului breakwater (Pukui, Elbert, and Mookini 1974:67).
Kaihuwa‘a (‘ili ‘āina)	“The bow of a canoe, bowsprit” (Puku‘i and Elbert 1986)	An ‘ili ‘āina of Kahului. According to Edward Baker to Kawena in Sterling (1998:93), the native name for the Kahului region is “Kaihuwa‘a.

Inoa (name)	Possible Translation	Description and Location
Kaimuhee	-	An area in Wailuku above Kanahā and Mau‘oni ponds where Kapoi and his wife lived during the time of Ka-nene-nui-a-ka-wai-kalu, the chief of Maui. (Uaua 1871 in Sterling 1998:92)
Kalua (sandhill region)	-	Sandhill region where the Po‘ouahi and Niu‘ula divisions of Kahekili’s forces defeated the ‘Ālapa forces of Kalani‘ōpu‘u (Kamakau 1992:85).
Kama‘oma‘o (plain region)	-	Plain marched by ‘Ālapa warriors of Kalani‘ōpu‘u Ahulau ka Pi‘ipi‘i i Kakanilua, the slaughter at the battle of Kakanilua, (Kamakau 1992: 86).
Kanahā (pond)	-	Wildlife sanctuary and pond near Kahului, Maui, said to have been built by Chief Kiha-a-Pi‘ilani, brother-in-law of ‘Umi who lived about A.D. 1500 (Pukui, Elbert, and Mookini 1974:83).
Mau‘oni (pond)	-	One of the two ponds associated with Kanahā pond in Kahului.
Nā Poko	-	“...the lands of Waikapu and Wailuku appropriated almost the whole of the isthmus so as to cut off half of the lands in the district of Kula from access to the sea. These two ahupuaa, together with Waiehu and Waihee, which were independent, belonging to no Moku, were called. Na Poko, and have been formed into a district in modern times” (Alexander 1891 in Thrum 1891:106).
Paukūkalo	Lit., “taro piece”	Homesteads, coastal area, and surfing area of Kahului, Maui. (Pukui, Elbert, and Mookini 1974:181).
Pihana (heiau)	Lit., “fullness”	According to Pukui, Elbert, and Mookini (1974:184), stories of this Wailuku heiau include it being built in a single night by the legendary race of menehune, who brought the stones from Paukūkalo beach. Pukui also states that the construction of this heiau has been attributed to the Maui chief, Kahekili.
Pu‘u‘ainako, Pu‘u‘āinakō, Pu‘u‘ainakō	Cane trash hill (Kamakau 1992:85)	Kamakau (1992:85) lists Pu‘u‘ainako along the march of the ‘Ālapa warriors.
Pu‘unēnē	Lit., “goose hill”	Cinder pit, land section, and town (Pukui, Elbert, and Mookini (1974:202).
Wailuku (ahupua‘a)	“Water of destruction” (Pukui, Elbert, and Mookini 1974:225)	Moku, ahupua‘a, stream, and location of the late eighteenth century battle, Kakanilua, fought between Kalani‘ōpu‘u of Hawai‘i and Kahekili of Maui (Pukui, Elbert, and Mookini 1974:225).

No ka Ua (Regarding Rain)

The intimacy developed by Kānaka ‘Ōiwi in relation to the natural environment is evident in the practice of naming natural features, resources, and environmental elements. Hawaiians honored and celebrated the world around them by the careful, thoughtful, and intentionality of giving a name, and therefore, mana (authority or power) to a person, place or thing. Natural features of the landscape, oceanscape, and skyscape were observed intimately by those who were of, and frequented a place so deeply, that the particularities of the natural elements were understood and named affectionately to honor, describe, and celebrate its connection. Authors of *Hānau Ka Ua: Hawaiian Rain Names*, Leimomi Akana and Kiele Gonzalez, further describes this intimacy specific to rain:

Our kūpuna had an intimate relationship with the elements. They were keen observers of their environment, with all of its life-giving and life-taking forces. They had a nuanced understanding of the rains of their home. They knew that one place could have several different rains, and that each rain was distinguishable from another. They knew when a particular rain would fall, its color, duration, intensity, the path it would take, the sound it made on trees, the scent it carried, and the effect it had on people. [Akana and Gonzalez 2015:xv]

Hānau Ka Ua is a comprehensive publication that delves into the richness of rain names associated with various places throughout Hawai‘i. The authors Collete Leimomi Akana, and translator Kiele Gonzalez are Native scholars and teachers whose publication honors the unique rains of Hawai‘i and the places they are associated with. The collection of rain names included in this publication is often paired with a mele, or song, that references the rain and its association to a featured place. This section utilizes Akana and Gonzalez’s work in order to identify the rains associated with the Wailuku moku of Maui. This section includes the description of each rain and the mele associated with it as compiled by Akana and Gonzalez in Table 3, below.

Table 3. Rain names associated with Wailuku, Maui

Name	Discussion and Reference
Uhiwai	<p>Rain of ‘Īao, Wailuku, Maui.</p> <p>“Heavy fog; mist that is heavier than the noe, ‘ohu, ‘ehu, and ‘ehu‘ehu... “Uhi wai” means “water covering.” It is both the name of a specific rain and a generally descriptive term; its various usages are determined by the context” (Akana and Gonzalez 2015:255).</p> <p>Nae iki ‘Īao i ka uhiwai. <i>(Mount) ‘Īao is barely breathing in the heavy mist.</i> (Akana and Gonzalez 2015:255)</p>
‘Ulalena	<p>Rain of Wailuku, Maui.</p> <p>Pau ‘ole ko‘u mahalo i ka laulā o Kama‘oma‘o Ka hālana maika‘i a Keālia Ka hemolele o ka ua ‘Ulalena Lena ka pua o ka māmane pala luhiehu i ka lā</p>

Name	Discussion and Reference
	<p><i>My admiration is endless for the expanse of Kama‘oma‘o The fine rising of the waters of Keālia The perfection of the ‘Ulalena rain Yellow are the blossoms of the māmane, soft and lovely in the sun</i></p> <p>From a mele māka‘ika‘i, or travel chant, for ‘Emalani Kaleleonālani by Kaleipa‘ihala. (Akana and Gonzalez 2015:267)</p> <hr/> <p>Rain also identified for Kama‘oma‘o, Maui.</p> <p>Ahu kupanaha a ka lā i ke kula o Kama‘oma‘o Nui ka hā Liliko‘i i ka ua ‘Ulalena</p> <p><i>Marvelous is the sun on the plain of Kama‘oma‘o The water trough of Liliko‘i swells in the ‘Ulalena rain</i></p> <p>From the song “Maika‘i Ka‘uiki.” (Akana and Gonzalez 2015:265)</p>
Nāulu	<p>Rain of Kama‘oma‘o, Maui (Akana and Gonzalez 2015:191)</p> <p>Aloha ‘o Makawao I ka ua ‘Ūkiukiu He tiu na ka Nāulu I ke tula o Kama‘oma‘o</p> <p><i>Love for Makawao In the ‘Ūkiukiu rain A sign of the Nāulu On the plain of Kama‘oma‘o</i></p> <p>From the song “Auhea wale ana ‘oe” by Nakulula (Akana and Gonzalez 2015:259)</p>
Kili‘o‘opu	<p>Rain associated with Wailuku, Maui. Also a wind name.</p> <p>Ku‘u kāne mai ka ua Kili‘o‘op o Waihe‘e ‘Au‘au ka ‘uhane i ka wai o Nī‘aukawa</p> <p><i>My dear husband from the Kili‘o‘opu rain of Waihe‘e The spirit bathes in the water of Nī‘aukawa</i></p> <p>From a kanikau, or lament, for Kamakaokalani. (Akana and Gonzalez 2015:83)</p> <hr/> <p>Rain of Waihe‘e, Maui.</p> <p>He loa Pu‘ukoa‘e He pāpā‘ōlelo na ka makani Makani lū ‘ino i nā lehua o Kaukini Polipoli Pūlehu i ka ua Kili‘o‘opu o Waihe‘e</p>

Name	Discussion and Reference
	<p>Me ka ua nā mālama ‘ino a ka wai</p> <p><i>Expansive is Pu ‘ukoa ‘e A conservation held by the wind Wind that violently scatters the lehua blossoms of Kaukini Pūlehu is polished by the Kili ‘o ‘opu of Waihe ‘e With the rain come hard strokes of the water</i></p> <p>From a mele ‘āina, or song of the land, for Maui. (Akana and Gonzalez 2015:83)</p>
Hō‘eha‘ili	<p>Rain associated with Waiehu, Wailuku, Maui.</p> <p>“Hō‘eha‘ili” means “to hurt the skin.” It is both the name of a specific rain and a generally descriptive term; its various usages are determined by the context.” (Akana and Gonzalez 2015:36)</p> <p>Ka Ua Hō‘eha‘ili o Waiehu. <i>The skin-hurting [Hō‘eha‘ili] rain of Waiehu.</i> A traditional saying. Source Pukui, ‘Ōlelo 167. Note: Pukui describes the Hō‘eha‘ili as “a chilly, pelting rain.” (Akana and Gonzalez 2015:36-37)</p>
	<p>Rain associated with Waiehu, Wailuku, Maui.</p> <p>He aloha, he lihalaha, he kūmākena He ‘ū iā ‘oe E Hon. Iosepa Kaho‘oluhi Nāwahīokalani‘ōpu‘u A ha‘o ē! I uē ‘ia mai nei ‘oe e Nā Wai ‘Ehā E ka makani Kili‘o‘opu o Waihe‘e Ka ua Hō‘eha‘ili o Waiehu</p> <p><i>Loving, heartsick, grief-stricken Mourning for you O Hon. Joseph Kaho‘oluhi Nāwahīokalani‘ōpu‘u We shall truly miss you! YOU have been mourned by the lands of the four waters By the Kili‘o‘opu wind of Waihe‘e And the Hō‘eha‘ili rain of Waiehu</i></p> <p>From a message of condolence for the passing of Joseph Nāwahīokalani‘ōpu‘u from people of Nā Wai ‘Ehā, Maui. (Akana and Gonzalez 2015:37)</p>
Līlīlehua	<p>Rain of Waiehu, Maui.</p> <p>E aloha a‘e ana ho‘i I ka ua Līlīlehua I ka lawe mālie i ka pili</p>

Name	Discussion and Reference
	<p>Ko‘iawe i ka wai o Waiehu</p> <p><i>Greetings to The Līlīehua rain Softly moving in Lightly showering the waters of Waiehu</i></p> <p>From a mele inoa, or name change for Ka‘iulani by Leleiōhoku. (Akana and Gonzalez 2015:157-158)</p>
Kili	<p>Rain of Waihe‘e, Maui.</p> <p>“Similar to kili hau, kilihune, kili nahe, and kili noe. A beloved fine, light rain; to rain gently” (Akana and Gonzalez 2015:81).</p> <p>Rain of Waihe‘e, Maui He poli aloha ka makua lā Ka iki hone o ke kanaka lā I ka ua Kili o Waihe‘e lā E wiki, e lohi ‘o ia ala lā</p> <p><i>The father has a loving heart The soft sweetness of man In the drizzling Kili rain of Waihe‘e He should make haste before it’s too late</i></p> <p>From a mele inoa, or name chant, for Erisapeka. (Akana and Gonzalez 2015:81)</p>

No ka Makani (Regarding Wind)

In the same thoughtful regard kānaka imparted to the naming of the rains, winds were also observed intimately so that their nuances were understood, and they too were warranted the mana of a given name. This section compiles a list of winds associated with the Wailuku Moku of Maui. The collection of wind names compiled in this section were derived from the epic tale of Pāka‘a and Kūapāka‘a in the mo‘olelo, *The Wind Gourd of La‘amaomao* translated by retired Hawaiian language and history instructor, Esther T. Mookini and Hawaiian language instructor and cultural resource, Sarah Nākoa. During the 16th century, Keawenuia‘umi was the ruling chief of Hawai‘i. His kahu iwikuamo‘o, or trusted chiefly attendant, was Kūanu‘uanu. Keawenuia‘umi cared deeply for his kahu, and just as so, Kūanu‘uanu cared deeply for his ali‘i. In this mo‘olelo, Kūanu‘uanu longs to travel and is granted the blessing of Keawenuia‘umi to do so, with the agreement that should the time come for when he is needed, Kūanu‘uanu must return to Hawai‘i and fulfill his kuleana as kahu iwikuamo‘o. With this blessing, Kūanu‘uanu departs from Hawai‘i and settles on Kaua‘i. There, he meets La‘amaomao, the proclaimed beauty of Kapa‘a. Together, Kūanu‘uanu and La‘amaomao have a son named Pāka‘a. However, before Pāka‘a is born, Keawenuia‘umi begins to yearn for his kahu iwikuamo‘o and sends an ‘elele (messenger) to retrieve Kūanu‘uanu from Kaua‘i. Honoring their agreement, Kūanu‘uanu departs Kaua‘i to return to his ali‘i, leaving behind his wahine, La‘amaomao, and son, Pāka‘a. Pāka‘a grows to be a young, intuitive, and skilled child. Not knowing the true identity of his father he begins to develop a thirst to travel

Hawai‘i in search of him. La‘amaomao sees this desire growing in her young son, and gifts Pāka‘a a gourd. This treasured gourd belonged to her grandmother, La‘amaomao, who she is named for. Within the gourd, possessed the cherished bones of her grandmother and all the winds from Hawai‘i to Ka‘ula (Nakuina 2005:14). La‘amaomao gives Pāka‘a this gourd and entrusts him with its care. La‘amaomao teaches her son the pule (prayers), chants, and mele for each of the winds, that in doing so, he could call forth all the winds of Hawai‘i and wield its powers. The epic tale of Pāka‘a journeys throughout Hawai‘i where he uses his wits and the wind gourd of La‘amaomao to succeed in his affairs during his travels.

In a section of this mo‘olelo, Pāka‘a finds himself in a quarrel and cries out to his father to call forth the winds of Maui and Moloka‘i (Nakuina 2005:54-55). The excerpt shared here is but a fragment of the longer, 156-lined chant recited in this mo‘olelo. This chapter of Pāka‘a’s journey was published in its original Hawaiian language text in *Ke Au Okoa* in 1867. The article printed in this issue is titled, “Kaahela ma Molokai,” and was authored by J. H. Kanepuu (Kanepuu 1867:4). What is of value to this study and is brought to the forefront here, is the wind names identified in this composition that are associated with the moku of Wailuku on the island of Maui. This section shares the excerpt of the chant in its original Hawaiian text as it appeared in *Ke Au Okoa* penned by Kanepuu. The English translation as read in *The Wind Gourd of La‘amaomao*, is provided below and accredited to Kānaka ‘Ōiwi scholars, kumu, and translators Esther T. Mookini and Sarah Nākoa:

...Ka Haule aku i Mauoni,	... <i>Haule-aku is at Mauoni,</i>
Ka Hau aku i Kealia,	<i>Hau-aku is at Keālia,</i>
He Kaumuku ko Papawai,	<i>Kaumuku is of Papawai,</i>
Olaukoa i Ukumehama,	<i>Olaukoa is at Ukumehame,</i>
Makani wawahi hale i Olowalu,	<i>The wind that tears apart the hale at Olowalu,</i>
Kilihau iho no ilaila,	<i>Kilihau is the rain here,</i>
Kololio mai o Waikapu,	<i>Kololio is of Waikapū,</i>
Ka Iaiki ko Wailuku,	<i>I‘a-iki is of Wailuku,</i>
Ka Oopu ko Waihee,...	<i>‘O‘opu is of Waihe‘e,...</i>

Derived from this chant are four wind names associated with the study area. In this version of the mo‘olelo of Pāka‘a and the wind gourd of La‘amaomao, Haule is the wind named for Mauoni, one of the ponds associated with Kanahā of Kahului. Kololio is the named wind of Waikapū. I‘a-iki is the wind named for Wailuku, and ‘O‘opu is the named wind of Waihe‘e (Nakuina 2005:55). In this mo‘olelo, kololio is chanted to call forth the winds of Waikapū. Pukui notes that kololio is also a wind associated with Moloa‘a on Kaua‘i and with Kīpahulu on Maui (Pukui 1986:164). She also notes that *kokololio* is a variation of the spelling for kololio. *Kokololio* is defined to mean; “sharp, swift wind gust; rapid flowing water; drafty; to blow in gusts, move fast” (Pukui 1986:161). In the story of La‘amaomao, I‘a-iki is the wind called for Wailuku. The literal translation of I‘a-iki provided by Pukui is “little fish,” where she also notes that it is the wind of Ho‘olehua, Moloka‘i and Hāna, Maui as well (Pukui 1986:93). The mo‘olelo of La‘amaomao identifies kololio as the makani of Wailuku. In *Hānau ka Ua*, Akana offers, Kili‘o‘opu, as another wind of Wailuku (Akana and Gonzalez 2015:83). ‘O‘opu is the wind of Waihe‘e recalled in the chant of La‘amaomao. Sterling in *Sites of Maui* notes ‘Akipohe as a wind associated with Waihe‘e (Sterling 1998:4). The ‘Akipohe wind is also acknowledged by Pukui as the wind of Waihe‘e and defines the word as a verb meaning, “to nip,” and “to center or concentrate in one place, as wind, rain” (Pukui 1986:14). Sterling cites an informant, Rebecca Nuuhiwa who shares the four winds of Wailuku in an audio recording:

Wailuku’s wind is the Makani-lawe-malie, the wind that takes it easy.
 Waiehu’s wind is the Makani-hoo‘eha-ili, the wind that hurts the skin.

Waikapu’s wind is the Makani-ko-kololio, the gusty wind.
 Waihee’s wind is the Makani-kili-‘o’opu.
 [Nuuhiwa, Audio Collection HAW 84.2.1 in Sterling 1998:62]

In regards to the origin of Waihe’e’s wind name, Kili‘o’opu, Sterling’s informant, Nuuhiwa, further explains the story of its name as such:

The wind of Waihee—the Kili-‘o’opu (Faint [*odors*] of the ‘o’opu) was called thus because of the napoli (‘o’opu) which were kapu to the chief alone when in season. If commoners went to fetch them they were punished by death. When the ‘o’opu were cooked in ti leaves by the people of the uplands the appetizing fragrance was wafted down by the wind to the chief’s door and the culprits consequently hunted out in the uplands. However if the ‘o’opu were wrapped in olena leaves when cooked, the aroma did not escape. [Nuuhiwa, Audio Collection HAW 84.2.1 in Sterling 1998:65]

The description shared by Nuuhiwa paints a picture of the characteristics of the winds of Wailuku. A summary of the winds associated with the Wailuku moku of Maui is listed in Table 4, below.

Table 4. Wind names associated with Wailuku, Maui

Wind associated with Wailuku, Maui		
Ka Makani (The Wind)	Ka Wahi (The Place)	Ke Kūmole (The Reference)
Haule	Mauoni	Nakuina 2005:55 Kanepuu 1867:4
Kololio	Waikapū	Nakuina 2005:55 Kanepuu 1867:4
Kokololio	Waikapū	Nuuhiwa in Sterling 1998:62 Pukui 1986:161
I‘a-iki	Wailuku	Nakuina 2005:55 Kanepuu 1867:4
Makani-lawe-malie	Wailuku	Nuuhiwa in Sterling 1998:62
Kili‘o’opu	Wailuku	Akana and Gonzalez 2015:83
	Waihe‘e	Nuuhiwa in Sterling 1998:62 Nuuhiwa in Sterling 1998:65
‘O’opu	Waihe‘e	Nakuina 2005:55 Kanepuu 1867:4
‘Akipohe	Waihe‘e	C.M. Hyde in Sterling 1998:4 Pukui 1986:14
Hoo‘eha-ili (<i>Hō‘eha‘ili</i>)	Waiehu	Nuuhiwa in Sterling 1998:62

‘Ōlelo No‘eau (Hawaiian Proverbs and Poetical Sayings)

‘Ōlelo no‘eau, or Hawaiian proverbs and poetical sayings, are valuable in perpetuating Hawaiian cultural knowledge, presenting kaona (concealed references), and illustrating creative expressions that incorporate observational knowledge with educational values, history, and humor. They can be reflected upon to inform an individual of the conditions or characteristics of a place, group of people, or event in history. They can be looked towards to glean insight on the peculiarities of a given landscape or behavior of people, and oftentimes provide guidance in understanding the wisdom and warnings left to us by those of the past. Today, ‘ōlelo no‘eau serve as a traditional source to learn about kaona, people, places, and the environment of Hawai‘i. As one of the many celebrated works penned by Pukui during her time, the 1983 publication of *‘Ōlelo No‘eau: Hawaiian Proverbs and Poetical Sayings*, holds no end in its relevance and richness as it relates to an epistemological worldview that is Hawaiian. Listed below are ‘ōlelo no‘eau gathered from Pukui’s collection of traditional sayings that are related to the study area and vicinity in Kahului:

1722 **Ke kai holu o Kahului**

The swaying sea of Kahului

Refers to Kahului, Maui

[Pukui 1983:185, #1722]

2351 **Nūnū lawe leka o Kahului**

Letter-carrying pigeon of Kahului

In 1893 carrier pigeons arrived to Kahului, Maui. One was brought to Honolulu and released with a letter tied to its neck. It flew back to Kahului. This was of such great interest to the people that a song was written and a quilt design made to commemorate the event.

[Pukui 1983:284, #2351]

2578 **Pākāhi ka nehu a Kapi‘ioho.**

The nehu of Kapi‘ioho are divided, one to a person.

Kapi‘ioho, ruler of Moloka‘i, had two ponds, Mau‘oni and Kanahā, built on his land at Kahului, Maui. The men who were brought from Moloka‘i and O‘ahu to build the ponds were fed on food brought over from Moloka‘i. The drain on that island was often so great that the men were reduced to eating *nehu* fish, freshwater ‘ōpae and poi. The saying is used when poi is plentiful but fish is scarce and has to be carefully rationed.

[Pukui 1983:284, #2578]

The perspectives offered when engaging with these ‘ōlelo no‘eau are plentiful. The characteristic of Kahului’s ocean is noted as one that sways and speaks to the swells and currents that surge in the area (Pukui 1983:185, #1722). The observation preserved in this ‘ōlelo no‘eau highlights the seascape of Kahului and is insightful in understanding the natural ocean occurrence typical of Kahului. Important to the progression of Hawai‘i’s native society, Kahului was a place celebrated for the exciting, first arrival of letter-carrying pigeons, nūnū lawe leka, thus introducing a new means of communication to Hawai‘i in 1893 (Pukui 1983:284, #2351). The ‘ōlelo no‘eau, *pākāhi ka nehu a Kapi‘ioho*, is informative in understanding the natural ecosystem and aquacultured infrastructures that existed in Kahului during the time of the ali‘i, Kapi‘ioho. The ‘ōlelo no‘eau identifies Mau‘oni and Kanahā as fishponds that are situated in Kahului and borders the study area, gaining a glimpse into the landscape of Kahului prior to the arrival of foreigners (Pukui 1983:284, #2578).

The following section includes ‘ōlelo no‘eau that reference the larger geographical region of Wailuku. Though these sayings do not speak directly to the project site boundaries, the holistic understanding of the cultural and environmental landscape as a whole, inclusive of the border region is paramount to fully, and properly grasp the significance of the study area. To analyze the cultural context of the study area isolated from the cultural significance of the region it is situated upon and has coexisted within, disconnects the wealth of history that is embedded within the landscape. This section brings attention to the nearby and surrounding areas of Kahului, highlighting the ‘ōlelo no‘eau that illuminates the resources, cultural significance, and traditions of the district of Wailuku, Maui.

The ‘ōlelo no‘eau listed below reference the Battle of Kakanilua that took place in the sand dunes of Wailuku during the mid-late 1700 century. This battle was fought between the Hawai‘i chief, Kalani‘ōpu‘u and the Maui chief, Kahekili. The ‘ōlelo no‘eau presented below highlight the theme of warfare fought within the Wailuku Moku:

- 19 **Ahulau ka Pi‘ipi‘i i Kakanilua.**
A slaughter of the Pi‘ipi‘i at Kakanilua.
In the Battle between Kahekili of Maui and Kalani‘ōpu‘u of Hawai‘i, on the sand dunes of Wailuku, Maui, there was a great slaughter of Hawai‘i warriors who were called the Pi‘ipi‘i. Any great slaughter might be compared to the slaughter of the Pi‘ipi‘i.
[Pukui 1983:5, #19]
- 1711 **Ke inu aku la paha a‘u ‘Ālapa i ka wai o Wailuku.**
My ‘Ālapa warriors must now be drinking the water of Wailuku.
Said when an expected success has turned into a failure. This was a remark made by Kalani‘ōpu‘u to his wife Kalola and son Kiwala‘ō, in the belief that his selected warriors, the ‘Ālapa, were winning in their battle against Kahekili. Instead they were utterly destroyed.
[Pukui 1983:184, #1711]
- 2923 **Wehe i ka mākāhā i komo ka i‘a.**
Open the sluice gate that the fish may enter.
This was uttered by Kaleopu‘upu‘u, priest of Kahekili, after the dedication of the *heiau* of Kaluli, at Pu‘uohala on the north side of Wailuku, Maui. A second invasion from Kalani‘ōpu‘u of Hawai‘i was expected, and the priest declared that they were now ready to trap the invaders, like fish inside a pond. The saying refers to the application of strategy to trap the enemy.
[Pukui 1983:320, #2923]

The following ‘ōlelo no‘eau provides insight into the sacredness of the Wailuku region in reference to burial grounds associated with chiefly lineages:

- 1473 **Ka Malu ao o na pali kapu o Kaka‘e.**
The Cloud Shelter of the sacred cliffs of Kaka‘e.
Kaka‘e, an ancient ruler of Maui, was buried in ‘Tao Valley, and the place was given his name. It was known as Na-pali-Kapu-o-Kaka‘e (Kaka‘e’s Sacred Precipice) or Na-pela-kapu-o-Kaka‘e. Since that time, many high chiefs have shared his burial place.
[Pukui 1983:159, #1473]

- 2602 **Papani ka uka o Kapela; pua'i hānono wai 'ole Kukaniloko; pakī hunahuna 'ole o Honoholokū; 'a'ohē mea nana e 'a'e paepae kapu o Līloa.**

Close the upland of Kapela; no red water gushes from Kukaniloko; not a particle issues from Holoholokū; there is none to step over the sacred platform of Līloa.

...the descendants are no longer laid to rest at Ka-pela-kape-o-Kaka'e at 'Īao, the descendants no longer point to Kukaniloko on O'ahu and Holoholokū on Kaua'i as the sacred birthplaces; there is no one to tread on the sacred places in Waipi'o, Hawai'i, where Līloa dwelt.

[Pukui 1983:286, #2602]

The following 'ōlelo no'eau commemorate resources and features of Wailuku Moku:

- 1675 **Ke alanui pali o 'A'alaloa.**

The cliff trail of 'A'alaloa.

A well-known trail from Wailuku to Lahaina.

[Pukui 1983:181, #1675]

- 2300 **Na wai 'ehā.**

The four wai.

A poetic term for these places on Maui: Wailuku, Waiehu, Waihe'e, Waikapū, each of which has a flower water (wai).

[Pukui 1983:251, #2300]

- 2912 **Wailuku i ka malu he kuawa.**

Wailuku in the shelter of the valleys.

Wailuku, Maui, reposes in the shelter of the clouds and the valley.

[Pukui 1983:319, #2912]

Select additional 'ōlelo no'eau carry embedded references to Wailuku Moku:

- 1514 **Ka'ōlohe puka awakea o Kama'oma'o.**

The bare one of Kama'oma'o that appears at noonday.

The plain of Kama'oma'o, Maui, is said to be the haunt of ghosts ('ōlohe) who appear at night or at noon. Also a play on 'ōlohe (nude), applied to one who appears unclothed.

[Pukui 1983:164, #1514]

- 1761 **Ke kula o Kama'oma'o ka 'aina huli hana.**

The plain of Kama'oma'o —that is the place where plenty of work is to be found.

A taunt of one who talks of looking for work but does not do it. The plain of Kama'oma'o, Maui, was said to be the haunt of ghosts whose activities were often terrifying.

[Pukui 1983:189, #1761]

- 2647 **Pili ka hanu o Wailuku.**

Wailuku holds its breath.

Said of one who is speechless or petrified with either fear or extreme cold. There is a play on luku (destruction). Refers to Wailuku, Maui.

[Pukui 1983:290, #2647]

Mo‘olelo and Ka‘ao (Stories, Histories, and Legends)

Kahului and the broader region of Wailuku are storied places tied to mo‘olelo regarding great battles significant to Hawai‘i’s history. The two warring battles whose history is entwined with the study area and broader Wailuku moku are the Battle of Kakanilua, poetically referred to as Ahulau ka Pi‘ipi‘i i Kakanilua, and the Battle of Ka‘ua‘upali in ‘Īao, Kepaniwai, Wailuku. A vivid account of these battles were documented in detail by Kānaka ‘Ōiwi scholar and historian, Samuel Mānaiakalani Kamakau. Kamakau published a rich account of Hawai‘i’s history regarding prominent and pivotal moments in time, ranging from subject areas such as, the birth of Kamehameha, his reign and acquisition into power, the formation of the Hawaiian nation, and other momentous events influential to Hawai‘i’s history. As one of Kamakau’s many scholarly works, this series of historical accounts appears in the Hawaiian language newspaper, *Ka Nupepa Kuokoa*, in 1866. This series ran for two years, with the last publication printed in 1868. Puakea Nogelmeier, a renowned scholar, Hawaiian Language advocate, and translator, is celebrated for his contribution in compiling and translating many extensive and influential mo‘olelo. Composed originally in Hawaiian, Nogelmeier compiled and translated Kamakau’s recollection of Hawai‘i’s history in the work, *Ke Kumu Aupuni: The Foundation of Hawaiian Nationhood*. This section references Kamakau’s historic accounts, honoring the original Hawaiian Language it was penned in, while also offering the English translation provided by Nogelmeier.

Ahulau ka Pi‘ipi‘i i Kakanilua

Ahulau ka Pi‘ipi‘i i Kakanilua is a famous saying translated as “A slaughter of the Pi‘ipi‘i at Kakanilua”, and is a reference to the Battle of Kakanilua that took place in the sand dunes of Wailuku.¹ Between the years 1775-1779, the Hawai‘i chief, Kalani‘ōpu‘u, had waged a war on Maui during the rule of Kahekilini‘ahumanu. Kalani‘ōpu‘u was of chiefly lineage and reigned as the ali‘i nui, or high chief of the island of Hawai‘i in 1754. Kamakau shares Kalani‘ōpu‘u’s chiefly lineage and genealogical ties to Hawai‘i in the 1866 publication concerning “Ke Au iā Kalani‘ōpu‘u: The Reign of Kalani‘ōpu‘u” in *Ka Nupepa Kuokoa*. Kamakau writes,

‘O Kalani‘ōpu‘u ke keiki a Kalaninui‘iamamao, ka mō‘ī o Ka‘ū, ke keiki makahiapo a Keaweikekahiali‘iokamoku, ka mō‘ī o Hawai‘i. ‘O Lonoma‘aikanaka kona makuahine, ke kaikamahine a ‘Ahua‘ī. ‘O ka makuahine o Kalani‘ōpu‘u ‘o Kamaka‘imoku, ke kaikamahine a Kūanu‘uanu a ‘o ‘Umi‘ulaika‘ahumanu. [Kamakau 2022:32]

Kalani‘ōpu‘u was the son of Kalaninui‘iamamao, king of Ka‘ū, who was the firstborn of Keaweikekahiali‘iokamoku, king of Hawai‘i, his mother being Lonoma‘aikanaka, daughter of ‘Ahua‘ī. Kalani‘ōpu‘u’s mother was Kamaka‘imoku, daughter of Kūanu‘uanu and ‘Umi‘ulaika‘ahumanu. [Kamakau 2022:33]

Kahekilini‘ahumanu was the high chief of Maui who had come to reign as ali‘i nui in 1766. He was the younger brother of Kamehamehanui and the child of Kalaniku‘ihonoikamoku Kekaulike (Kamakau 2022:53). This famed ali‘i, celebrated throughout history as one skilled in the art of warfare and whose half of the body was tattooed from head to toe, was also known in history by the shortened name, Kahekili. In the year Kahekili had ascended to rule over the kingdom of Maui,

¹ ‘Ōlelo No‘eau #19. Pukui 1983:5.

Kalani'ōpu'u, accompanied by his warring chiefs and generals of Hawai'i, waged a war against Kahekili in Wailuku. First landing at Keone'ō'io in Honua'ula, Kalani'ōpu'u and his men ransacked and ravaged the residents of Honua'ula in proclamation of war. Kalani'ōpu'u then sailed and landed at Kīheipūko'a in Keālia where Kamakau describes the immensity of the fleet stating that, "the Hawai'i warriors filled the land from Kapa'ahu to Kīheipūko'a," (Kamakau 2022:51). Having heard that Kalani'ōpu'u brutally raided his people and was in route to continue war, Kahekili prepared for his arrival at Kīheipūko'a. It is at this point that Kahekili's priest, Kaleopu'upu'u, announced the arrival of Kalani'ōpu'u and his men and proclaimed that they had been trapped by Kahekili's forces.

Consuming Kahului's shore, stretching over its sand dunes of which includes the broad location of the study area and Hoaloha Park, Kahekili and his Po'ouahi and Niu'ula class warriors, brutally massacred that of Kalani'ōpu'u's. Kalani'ōpu'u's highest class of warriors were the 'Ālapa.² During this battle, the 'Ālapa were of no match to the Maui warriors. Kamakau recalls this battle to be known as the massacre called, Ahulua ka Pi'ipi'i i Kakanilua (Kamakau 2022:51). Kamakau describes the loss Kalani'ōpu'u had succumbed to at the hands of Kahekili:

'O Kahekili, aia nō ia i Kalanihale ma kai mai o Kihahale a ma luna aku o ke kahua o Ka'ilipoe i Pōhakuokauhi; 'ōlelo mai 'o Kaleopu'upu'u iā Kahekili, "Ua komo ka i'a i ka mākāhā, ua puni i ka nae." Ua like ua po'e 'Ālapa nei o Kalani'ōpu'u me ka pouli nui ma luna o lākou, ua hū akula ma nā pu'u one o Kahului ma kai, ua puni 'o hope i nā koa 'oki o Kahekili, i ke Po'ouahi, a me ka Niu'ula. Ua luku 'ia nā 'Ālapa ma nā pu'u one ma ka hikina hema o Kalua, ua āhua lālā kukui, ua ahu kū ihola ka heana me ka make nui loa, a me ka luku āiwaiwa me he i'a kū lā i puni i ka 'upena. [Kamakau 2022:50]

Kahekili was at Kalanihale seaward of Kihahale, above the grounds of Ka'ilipoe at Pōhakuokauhi. Kaleopu'upu'u said to Kahekili, "The fish have entered the sluice gate; they are surrounded by the net." This 'Ālapa regiment of Kalani'ōpu'u was like an intense darkness upon them, sweeping over the sand dunes of Kahului's shore. The back side was surrounded by Kahekili's hewing forces, the Po'ouahi and the Niu'ula. The 'Ālapa were massacred on the sand dunes southeast of Kalua, scattered in heaps like broken kukui branches, with rising mounds of dead bodies from such great loss and incredible destruction. [Kamakau 2022:51]

Having been almost completely defeated after the first day of fighting, Kalani'ōpu'u regrouped and launched a war against Kahekili once more the next day. The battle took place between the districts of Waikapū and Wailuku. Kamakau writes that Kahekili's warriors anticipated the opposing onslaught and had readily positioned themselves throughout Kama'oma'o and the sand dunes. Kahekili had also boarded the edge of Waikapū with his warriors. Kalani'ōpu'u and his warring company were again defeated by a rain of spears and weapons from Kahekili and his men. Kamakau poetically compares the overwhelming presence of Kahekili's warriors engulfing Kalani'ōpu'u's troops as the rain that showers the land of this region; namely, the Līlīehua and 'Ulalena rain. In this account, Kamakau also mentions the native vegetation noted in the area, such as 'ūlei (*Osteomeles anthyllidifolia*) and 'ilima (*Sida fallax*), as well as other native flora found on Maui. Kamakau writes:

² The 'Ālapa were Kalani'ōpu'u's court officers and were ranked as the best warriors in his regiment.

Ua lilo ke kula o Kama‘oma‘o me he loko lā, e pi‘i ana ke kai i nā mākāhā, ua lilo nā koa o Kalani‘ōpu‘u me he mau ‘anae lā e loku ana me ka haluku i ka mākāhā o ‘Uko‘a, ua pi‘i ke kai i ka pā pōhaku, ua like nā koa o Kahekili me ka ua Lililehua o Pi‘iholo i hāpaia mai e ka ua ‘Ulalena, ka wena ‘ula i ka lau o ke koa o Liliko‘i, ka pua iki i ka lau o ke kukui o Ha‘ikū, ua hele a nene‘e i ka lau o ka ‘ūlei o Pāhōlei, pēlā ka ‘ahu‘ula e nene‘e ana i ka lau o ka ‘ilima. [Kamakau 2022:54]

The fields of Kama‘oma‘o resembled a fishpond with a tide rising at the sluice gates; the warriors of Kalani‘ōpu‘u were like mullet thrashing and splashing at the sluice gate of ‘Uko‘a fishpond, the sea having risen to the rock wall. As they moved through the ‘ūlei shrubs of Pāhōlei, the warriors of Kahekili resembled the Lililehua rain of Pi‘iholo when lifted by the ‘Ulalena rain, spreading a golden-tinged red glow on the myriad koa trees of Liliko‘i and the tiny blossoms of the kukui groves of Ha‘ikū; that is how the feather cloaks looked as they moved through the thickets of ‘ilima. [Kamakau 2022:55]

Kamakau’s detailed account of this battle, describes the extent of Kahului’s shoreline having been filled with warriors and the intense climate of warfare. In this mo‘olelo, Kahului’s shoreline and the sand dunes that make up this landscape are described as one of the battle grounds during this 18th century war on Maui.

Ka‘ua‘upali, Kepaniwai, ‘Īao

Another great battle significant to Hawai‘i’s history that was fought in Wailuku was the battle of Ka‘ua‘upali³, also known by the name of Kepaniwai, or ‘Īao (Kamakau 2022:218-219). Ka‘ua‘upali meaning to “claw at the cliffs” and Kepaniwai meaning “the damming of the waters” refer to the great many lives slaughtered during this battle, so much so, that the bodies of those slain filled the streams of ‘Īao and damned the waters flow. Those who could, clawed their way up the valley cliffs in an attempt to escape the brutal outcome of this war. The battle referred to here was fought between Kamehameha I and Kalanikūpule, the ali‘i nui of Maui at the time, during Kamehameha’s conquest to secure Hawai‘i under one rule. Kamehameha waged a war on Maui and landed his warring fleet in Hāna, fighting their way through Hāmākua in the battle known as Kawa‘anui, named so because of the sheer size of the canoe fleet that Kamehameha brought with him (Kamakau 2022:217). After fighting the war in Hāmākua, Kamehameha redirects his men to Wailuku where he lands his great fleet on the shores of Kahului. Kamakau writes:

I ka make ‘ana o Kapakahili, ua pau ke kua ma Hāmākua, no laila, mana‘o iho ‘o Kamehameha a me kona po‘e ali‘i, aia ke kumu o ke kua ma Wailuku; no laila, holo akula ‘o Kamehameha a pae i Kahului, a mai laila aku a hiki i Hopukoa ka piha i nā wa‘a kua. [Kamakau 2022:216]

Once Kapakahili was killed, the war at Hāmākua was over. Kamehameha and his chiefs assumed the source of the fighting was at Wailuku, so Kamehameha sailed on to land in Kahului, his war canoes filling the shores from there to Hopukoa. [Kamakau 2022:217]

Another account, (Wise 1911 in Sterling 1998:81) accredited to John H. Wise’s article, “Hookumu ana o na Paemoku”, that appeared in the Hawaiian language newspaper, *Ke Au Hou*, describes

³ Ka‘uwa‘upali is a spelling variation found in Sterling (1998:81,82).

Kamehameha's war fleet. Wise writes that the extent of Kamehameha's war fleet having arrived from Hawai'i was said to cover the sands of Kahului "to Kalaeilili at Waihe'e and below Pu'uhele and Kamakailima."

The battle between Kamehameha and Kalanikūpule carried on for several days. On the third day, Kamehameha pushed his men through Wailuku to 'Īao with the cannon he had acquired, named, Lopaka. The cannon was positioned at Kawelowelo'ula where it could be fired into 'Īao. Kamakau writes that it was said if the battle was, "fought face to face and hand to hand, the two men would have made no noticeable impact" (Kamakau 2022:219). However, the battle ends in Maui's forces being massacred. Kamakau offers a description of the battle and the origin of its various names:

...a ma laila, kī pū akula i loko o 'Īao, akā, i ke 'auhe'e 'ana akula nā kānaka, a alualu akula nā koa lanakila, a luku nui akula i ka po'e pio e pi'i aku ana i ka pali me ka wawalu 'ana me nā lima, a he luku nui loa. 'O nā maka'āinana wale no ka po'e i luku nui 'ia, 'a'ole nō ho'i he mau ali'i nui i make ma kēia kaua 'ana. Ua kapa 'ia ho'i kēia kaua 'ana 'o Ka'ua'upali, 'Īao a me Kepaniwai. [Kamakau 2022:218]

It was firing from there into 'Īao and toward the cliffs. People fled, and the victorious soldiers followed them, slaying many of the vanquished who were clawing their way up the cliffs by hand—it was a great massacre. The only victims in this slaughter were commoners; no high chiefs died in this battle. This assault was called by the names, Ka'ua'upali, 'Īao, and Kepaniwai. [Kamakau 2022:219]

Kanahā and Mau'oni

Kanahā and Mau'oni are two ponds belonging to Kahului. These ponds are approximately 1.5 miles east of the current study area. Various accounts accredits the construction of these ponds to the O'ahu ali'i, Kapi'iohookalani, whose ties are also connected to Moloka'i (Puea-a-Makakaulii 1923 in Sterling 1998:87). Kapi'iohookalani, also referred to in various accounts by the shortened name, Kapi'ioho, was the one responsible for ordering these ponds to be built. Kapi'ioho summoned men from O'ahu and Moloka'i to help construct these ponds. The 'ōlelo no'ēau, *pākāhi ka nehu a Kapi'ioho*, speaks towards the effort and strain of resources it took to accomplish this monumental task when the amount of people Kapi'ioho summoned to construct the ponds of Kanahā and Mau'oni were so great, there were not enough resources to generously feed the men. Instead, the men were reduced to eating nehu, 'ōpae, and poi (Pukui 1983:284, #2578). Sterling shares an account by Puea-a-Makakaulii. In this account Puea-a-Makakaulii states that, "Tradition relates that the laborers stood so closely together that they passed the stones from hand to hand. The line extended from Makawela (the sea fishery at the sea base of the Wailuku road, as you turn into Kahului) to Kanaha. With such a multitude to feed, the nehu and opae were most suitable as being obtainable in quantity" (Puea-a-Makakaulii 1923 in Sterling 1998:87). According to this mo'olelo as shared by Puea-a-Makakaulii, Kapi'ioho had died at the hands of the Hawai'i ali'i, Alapa'inui, during the battle of Kawela at Moloka'i. During the mid-1700s, it was Kamehamehanui, the new ali'i nui of Maui, who saw to it that the ponds were completed.

Differing from the mo'olelo previously shared which credits the construction of Kanahā and Mau'oni ponds to Kapi'iohookalani, and the completion of it to Kamehamehanui, it should be noted that other accounts tribute the ali'i, Kihapi'ilani, as the one responsible for the construction of these ponds. In the mo'olelo of Pāka'a and Kūanu'uanu in *The Wind Gourd of La'amaomao*, the sight of Kanahā and Mau'oni pond is described during Keawenuia'umi's journey passing through Maui. Kamaka writes that the ali'i, Keawenuia'umi sailed to Kapueokahi in Hāna from Hilo on the island of Hawai'i. He eventually departs from Hāna and lands in Kahului where he

meets with Kiha-a-Pi'ilani, the ali'i nui of Maui at the time. Kamakau writes that, "Kiha-a-Pii-lani was building the walls of the pond of Mau'oni. A wide expanse of water lay between Kaipu'ula and Kanaha, and the sea swept into Mau'oni. The two ruling chiefs met and greeted each other with affection" (Kamakau 1961:42). In another account, Sterling cites Moses Manu's "The Story of Kihapiilani" printed in *Ka Nupepa Kuokoa* in August 1884. Of this account, Sterling writes:

When the work was finished in this area the chief [Kihapiilani] moved on and lived at Kahului and began the transporting of the stone for the walls of the ponds Mauoni [Mau'oni] and Kanaha. He is the one who separated the water of the pond, giving it two names. This wall remains there to this day. Its greater part has disappeared, having been covered over by sand blown by the wind. [Manu 1884 in Sterling 1998:88]

The origin of how Kanahā and Mau'oni received its name traces back to a mo'olelo regarding Kapi'ioho's daughter, Kahamaluihikeaoihilani. When the ali'i, Kapi'ioho died, he was survived by his daughter Kahamaluihikeaoihilani and son Kanahaokalani (Puea-a-Makakaulii 1923 in Sterling 1998:87). Kahamaluihikeaoihilani is also referred to by the shortened name, Kahamaluihi. At the time of Kapi'ioho's death, Kahamaluihi was living in Kailua on O'ahu. Her brother, Kanahaokalani, who was set to inherit his father's place as ali'i, was but a young child. Kapi'ioho's brother, Peleioholani, took this as an opportunistic moment to ascend to power. In an effort to search for her brother, Kahamaluihi leaves O'ahu with an attendant, and together they embark on a journey to Moloka'i, and later to Maui, in search of Kahanaokalani. During her travels, Kahamaluihi conceals her chiefly rank and instead takes on a new identity using the name, Mau'oni (Puea-a-Makakaulii 1923 in Sterling 1998:87). While on Maui, Kahamaluihi marries an ali'i named Kauhiokalani. Believing that she would find her brother in Kamehamehanui's court, who was said to be in Hāna, Kahamaluihi and her kāne travel to Hāna. However; once they arrived in Hāna, it was revealed that Kamehamehanui had left Hāna and was headed back to Kahului to place a kapu over the kuapā (walls of a fishpond) of the two ponds they had just completed building. Kahamaluihi, alone with her attendant, Pa'u, made their way to Kahului carrying a bundle of kapa to witness the kapu of the ponds and hopefully find her brother. It is said that:

The day was bright and clear, people from far and near came by hundreds, bringing food and supplies" Lanais of rushes and coconut leaves were put up for the king and his court. The wait was not long "for the insignia of the king could be seen at a distance, coming nearer. It must have been a grand sight, for the mighty of the lands was coming with full pomp royalty-. [Puea-a-Makakaulii 1923 in Sterling 1998:87]

When Kamehamehanui's entourage is received by the people in Kahului, it is said that Kahamaluihi stepped onto the kuapā (wall of a fish pond) wearing the kapa she had carried with her, tied around her waist as a malo; in this way, revealing her high rank as the daughter of Kapi'iohookalani. Stepping upon the kuapā which had a strict kapu placed over it, would have been met with death had it not been for her rank. The malo kea or white malo Kahamaluihi wore was a sign of her high rank as a malo kea was worn only by high priests and those with royal blood (Puea-a-Makakaulii 1923 in Sterling 1998:87). Seeing this, Kamehamehanui recognized Kahamaluihi's rank and embraced her as family. Kamehamehanui allows Kahamaluihi the honor of naming the two ponds her father had envisioned being built. She names the pond that is situated ma kai, Kahana, for her brother, Kahanaokalani. The pond that is ma uka, she names Mau'oni for the name she carried to conceal her identity while on Maui (Puea-a-Makakaulii 1923 in Sterling 1998:87). Sterling also writes that the chiefess named "Kaipuula and her son Pumaia were the custodians of the fish-pond from the time of K. I & III [Kamehameha I and Kamehameha

III]. The place called Kaipuula is named after the chiefess. Today it is neglected” (Puea-a-Makakauaiiv1923 in Sterling 1998:88).

Kanahā and Mau‘oni saw its completion during the time of Kamehamehanui, and the origin of its names were revealed in the mo‘olelo of Kahamaluihikeaoihilani. These ponds of Kahului contributed to the resources of this region. During the Battle of Kakanilua, which took place between the years 1775-1779, Kalani‘ōpu‘u and the ali‘i of Hawai‘i suffered greatly at the hands of Kahekili and his Maui warriors. The fighting between these two ali‘i continued for several days. Having once again been met with defeat, Kahekili’s sister, Kalolapupukaohonokawailani⁴, advised Kalani‘ōpu‘u to send the high chief, Kalanikauikeaoulīkīwala‘ō and his attendants, Kame‘eaimoku and Kamanawa, to ask Kahekili to grant peace. Being that Kame‘eaimoku and Kamanawa were Kahekili’s younger cousins, Kahekili acknowledged their familial ties and offered peace, declaring that war should cease. As a gesture of his peaceful proclamation, Kahekili offered the bounties of Kanahā and Mau‘oni to Kalani‘ōpu‘u and his surviving company. Kamakau writes:

‘Ōlelo akula ‘o Kahekili i nā ali‘i o Maui a me nā pū‘ali ali‘i, a me nā koa, a me nā maka‘āinana, “‘O ka i‘a o Kanahā a me Mau‘oni, ‘o ka ‘ai o Nā Wai ‘Ehā, e lawe i kai o Kīheipūko‘a. [Kamakau 2022:56]

Kahekili said to the chiefs of Maui, the generals, the troops, and the people, “The fish of Kanahā and Mau‘oni, along with the kalo of Nā Wai ‘Ehā, should all be taken seaward of Kīheipūko‘a. [Kamakau 2022:57]

The resources that Kanahā, Mau‘oni, and the greater region of Wailuku, referred to in this mo‘olelo, as Nā Wai ‘Ehā, were able to produce were given in plenty to Kalani‘ōpu‘u and his men, revealing the capacity these ponds had in feeding people.

Ka Mo‘olelo o Hi‘iakaikapoliopole

The mo‘olelo of Hi‘iakaikapoliopole is an epic saga which follows the journey of Hi‘iaka⁵, the youngest and favored sister of Pele as she travels to Kaua‘i to retrieve her sister’s lover, Lohi‘au, a Kaua‘i chief. Throughout this famed mo‘olelo many lessons are learned and the beauty and wealth of Hawai‘i’s storied places are revealed when following Hi‘iaka’s journey. Hi‘iaka is met with challenges, overcomes obstacles, and showcases her unmatched skill and knowledge of Hawaiian chant and song. As is the nature of Hawaiian oral histories, there are multiple versions of this mo‘olelo. Though the one referenced here was published in *Kuokoa Home Rula* on May 07, 1909 in the article entitled, “Ka Moolelo Kaa o Hiiaka-i-ka-Poli-o-Pele.” The section of Hi‘iaka’s journey this report brings its attention to is Mokuna IV (Chapter 4) of the story. In this part of the mo‘olelo, relative to the study area, Hi‘iaka and her companion, Wahine‘ōma‘o, are said to be traveling and are approaching Kahului. There, they see Kahului’s ocean crowded with men and women fishing. At the sight of this, Hi‘iaka offers a kānaenae or a chant of praise:

Hele ke kini, ke Kamaaina.
Oia kaha o hee o Kaipuuila
Huki kolo o Kahului
Kaa lau ohua aku o Makawela

⁴ Referred to also by the name of Kalola and Honokawailani.

⁵ Hi‘iaka is the shortened name for Hi‘iakaikapoliopole that is referenced and used throughout the various accounts of the story.

Ke hele nei no–e
E hele no.–
[*Kuokoa Home Rula* 1909:4]

In this chant, Hi‘iaka recognizes the multitudes of Kahului’s kama‘āina gathering along the shore. She references the phrase, *huki kolo o Kahului*, describing the type of fishing practiced in this area and names the ‘ili ‘āina of Makawela. Hi‘iaka and Wahine‘ōma‘o continue to travel pass Kahului and again, the mo‘olelo recounts Hi‘iaka offering a kānaenae in praise of the land.

Aloha ka ia lamalama o kuu aina,
Mai Kahului no a Waihee–e,
Ke hele nei no ka huakai hele ma ke ala loa–e,
Ua hele a ana, ua luhi i ka hele ana o ka loa–e,
[*Kuokoa Home Rula* 1909:4]

In this chant, she expresses the love endured for the ‘āina from Kahului to Waihe‘e. Once she finishes this chant, it is said that Hi‘iaka turns towards the uplands of Wailuku to see the home of a wahine named Pau-ku-kalo. This wahine and place referred to in this part of the mo‘olelo is thought to be the ‘ili ‘āina today known as Paukūkalo. Once more, Hi‘iaka chants a praise acknowledging Pau-ku-kalo, the wahine of Kēhu; “O Paukukalo, wahine a Kēhu” (*Kuokoa Home Rula* 1909:4), “Paukukalo, the maiden of Kēhu” (Translated by Kalena Lee-Agcaoili). Kēhu is paired with Ka‘akau and is noted as a favored surf break for the chiefs of Wailuku (Sterling 1998:65).

Traditional Fishing

Fishing and gathering traditions were prevalent practices that occurred in Kahului. Noted in the discussion above regarding Kanahā and Mau‘oni ponds, the ali‘i of Maui effectively increased their resources through their intentional ingenuity in building aquaculture ponds so fish could be raised and harvested. Welch et al. 2004 interviewed three local informants who shared first-hand accounts describing the fishing practices of Kahului. The three informants interviewed in this study were Charles (Charlie) Keau, Aaron Brown, and Rene Sylva. Charlie Keau grew up in Paukūkalo, Wailuku, an area located across from Kahului Harbor and the vicinity of the study area. In relation to Kanahā and Mau‘oni ponds, Keau shared that the reef along Kanahā pond was prominently used for gathering shellfish and during certain times of the year, the pond would smell of limu (Welch et al. 2004:26). He also recalled that at one point, Mau‘oni used to extend to the old fairgrounds on Maui. Related to Kanahā pond, Aaron Brown, who spent most of his time fishing the shoreline from Pā‘ia to Waihe‘e, mentioned that he used to fish at Kanahā pond and catch ‘o‘opu, āholehole, and sometimes pāpio. According to Brown, gathering salt and limu was also a practice associated with Kanahā pond. Welch summarizes Brown’s recollection and wrote,

They used old pipes to bring up the fish since there wasn’t any need for nets. The water in the pond was very clean and the fish were visible. Depending on the season, there could be an abundance of fish in Kanahā Pond. Aaron also recalls picking *limu* along the shoreline, and gathering salt inland of Kanahā Pond. He remembers that the land around the old fairgrounds would fill with water at high tide; he didn’t know that this area once formed part of Mau‘oni Pond. [Welch et al. 2004:27]

In addition to Kanahā and Mau‘oni pond, the larger region of Kahului was a place well-known for particular fishing practices. Keanu stated that Kahului was a place where turtle fishing was known to occur, and that it was also an area famous for picking limu. In this account, Welch also notes that “although not too much traditional fishing takes place nowadays, the shoreline along Kahului remains a popular place for netting and diving,” (Welch et al. 2004:26). Having conducted an interview with Rene Sylva, a local fisherman adept at understanding the dynamics between schools of fish and seasonal changes, Welch shared that Sylva recalled Kahului being a great area for gathering lobster. He also wrote:

According to Rene, after the breakwater was built in 1912, the shoreline changed dramatically. It no longer was a long stretch of sandy beach from Pā‘ia to Waihe‘e Stream. The military made the shoreline off limits to fishing between 1943 and 1945. During this time, the schools of fish got rather large. In 1944, only Hawaiians, many of whom lived in the fishing villages around Kahului Bay, were allowed to go fishing along Kahului’s shoreline. [Welch et al. 2004:27]

Hukilau

Hukilau, “a seine; to fish with the seine. Literally, pull ropes (lau)” (Pukui 1986:88), is a term referring to the traditional method of fishing which required the labor of many hands. This particular style of fishing was a practice that occurred in Kahului. The hukilau style of fishing utilizes a large number of people, usually, a whole community, to drive fish from the sea into a large net and onto shore. Dried leaves, or lau are hung and fastened along the length of a large rope that is taken out to sea to encircle the fishing area. Collectively; men, women, and children situated in the ocean and upon the shoreline stood steadfast to the rope. Upon the command of the head fisherman, the community tactfully and in unison, would huki or tug on the rope towards the shore causing the dangling dried lau to dance and flutter rhythmically in the momentum of the ocean surge caused by the collective tug of the rope. As the rope is pulled towards the shore, so too are the fish as they are driven into the net and pulled onto shore. This method of fishing was a feat that required the cooperation of the whole community, and thus, all those who participated were provided a share of the bounty to take home and enjoy.

Two of Welch’s informants, Aaron Brown and Rene Sylva, spoke of the hukilau method of fishing practiced in Kahului. In the interview conducted with Brown, he remarked on having remembered his mother participating in hukilau in Pā‘ia down to Kahului, and commented that Makani Hokoana was the head fishermen at the time for the hukilau style of fishing. Similarly, Sylva also commented on the practice of hukilau conducted in Kahului and named Makani Hokoana as the leader known for hukilau. A hand drawn map derived from a mid-to late 1930’s report titled, “Sociological Study of Kahului Maui” written by H.M.I, offers a depiction of an area where the hukilau method of fishing was practiced in Kahului Bay. The author of the report crafted this map informed by her research, consultation, and on the grounds scouting. Depicted on the map in Figure 12 are two areas labeled “Hukilau” (indicated by the green arrows) that are located in Kahului Bay. The extent of the areas labeled indicate where the hukilau method of fishing was likely to have occurred in Kahului.

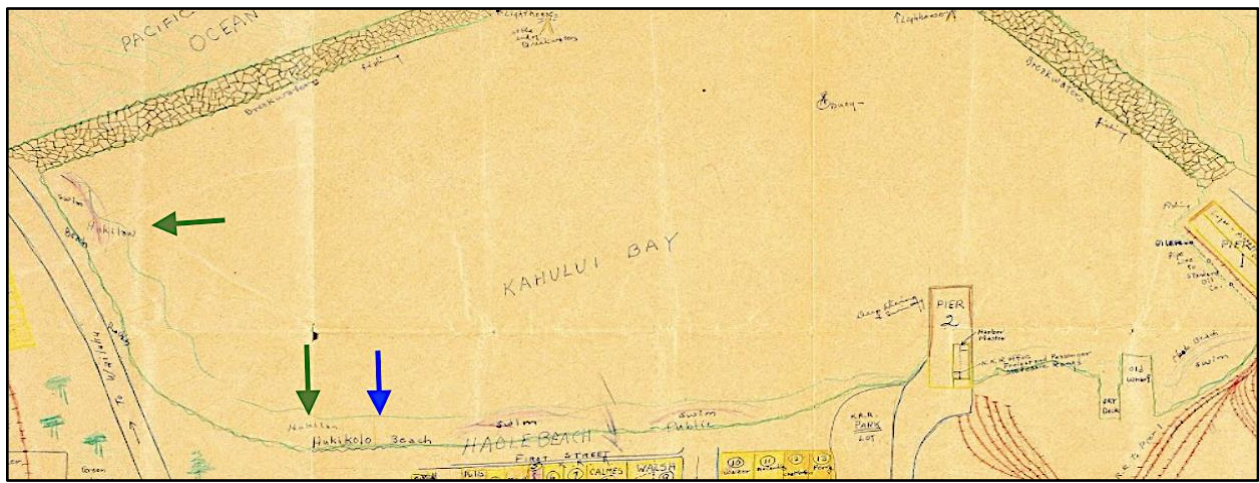


Figure 12. “Kahului, Maui, a Railroad Town” hand-drawn map by sociology student H.M.I. that labels portions of Kahului shoreline. The area labeled “Hukilau” is indicated by the green arrows and “Hukikolo Beach” is indicated by the blue arrow (H.M.I.: n.d.).

Hukikolo & Lawai‘a Kolo

H.M.I.’s map that accompanied the mid-to late 1930s report entitled, “Sociological Study of Kahului Maui” (mentioned previously in the discussion regarding the location of hukilau fishing practices that occurred in Kahului Bay) the map also indicates an area labeled as “Hukikolo Beach” (Figure 17; indicated by the blue arrow). This area is noted as perhaps the name of the storage place for hukilau nets (Local Citing: A Curated History of Territorial Hawai‘i 2024).

In dissecting the name, “hukikolo”, there are two root words that make up its composition; huki and kolo. In Pukui and Elbert’s 1986 edition of the *Hawaiian Language Dictionary*, “huki” is defined as a verb meaning “to pull or tug, as on a rope” (Pukui 1986:87). As is customary with the complexity and poetic nature of the Hawaiian language, words oftentimes carry multiple meanings. “Kolo” is defined first as a verb meaning “to creep, crawl; to move along, as a gentle breeze or shower; to walk bent over as in respect to a chief or as indicative of humility,” and in its second listed definition, the word is also used to describe the act of pulling, “to tow, drag, to pull a seine,” (Pukui 1986:163). When investigating the meaning of the root words that make up the name “hukikolo,” it is inferred that there is reference to a particular method of fishing practiced in the area in which a seine net is dragged and pulled to obtain fish; hence the name “huki-kolo”. The practice of hukikolo fishing in particular reference to Kahului is also found in the mele, “Kilakila o Maui”, composed by Alice Mahi Keawekane. The mele is offered below with a translation accredited to Mary Kawena Pukui:

Kilakila o Maui i ka roselani O ka ‘oi no ia e kaulana nei	Majestic Maui, whose follower is the rose Is well known for its excellence
O ka wehi roselani, lei onaona He ma‘u i ka ihu o ka malihini	Its favorite adornment is the rose, lovely in a lei Giving cool fragrance that charms the visitor
I ke kai kāua a ‘o Kahului Lawai‘a hukikolo, hukihuki mālie	Let us go to the sea of Kahului The draw nets are pulled in slowly in rhythm
Ha‘ina ka puana o ka roselani Ha‘aheo o Maui no e ka ‘oi [Composed by Alice Mahi Keawekane, no date; translated by Mary Kawena Pukui]	This is the end of my song of the rose The pride of Maui, the best of the islands

This mele, and in particular, the lines *I ke kai kāua a 'o Kahului. Lawai'a hukikolo, hukihuki mālie* celebrate the hukikolo method of fishing known for Kahului. The style of net used in this method of fishing is called an 'upena kolo or towing net. Moke Manu, a celebrated Hawaiian historian and storyteller of the 1800s, describes the 'upena kolo:

It is an immense bag from sixteen to twenty-four fathoms deep. Small meshed and narrow at the extreme end, but widening out into an immense flaring mouth, with long nets 16 to 20 fathoms deep attached to each side and called its pepeiao (ears). This net is swept from one side of the harbor to the other, scooping up every kind of fish. A great many sharks a fathom long are sometimes caught in it, but the net is generally used when the mullet is in roe and is designed for the capture of large quantities of that fish. It requires a great many hands to manage it. [Manu (Pukui, trans.) 2006:104]

Another reference to this particular style of fishing observed as a method practiced in Kahului is recounted by Daniel Kahā'ulelio and termed lawai'a kolo, as opposed to hukikolo. Kahā'ulelio, was a Maui native from Wailehua, Lahaina born in 1835. He was a noted Hawaiian scholar, historian, teacher, politician of the Hawaiian Kingdom, and a humble fisherman whose respected work during his lifetime has contributed to the repository of Hawaiian knowledge, a wealth of rich insight regarding Hawaiian fishing traditions. M. Puakea Nogelmeier offers a brief account of Kahā'ulelio's work and upbringing:

...a Lahaina native who learned the Hawaiian arts of fishing from his father and grandfathers, and who went on to become a teacher, legislator, and lawyer, presiding as the Police Justice of Lahaina for the last two decades of his career... He was educated at local schools, eventually entering Lahainaluna College, and graduating from there in 1855. Starting off as a teacher, he was appointed to a series of government positions and elected a number of times to the legislature of the Hawaiian Kingdom. After his death at Lahaina on August 30, 1907, a biography in the October 4 edition of *Ka Nupepa Kuokoa* presented a detailed summary of his respected career. [Nogelmeier in Kahā'ulelilo 2006:ix]

Kahā'ulelio's upbringing in fishing practices paired with his adept skill and proficiency in both Hawaiian and English literacy resulted in a running series printed in the Hawaiian Language Newspaper, *Ka Nupepa Kuokoa*. In the newspaper series, Kahā'ulelio describes detailed accounts of traditional Hawaiian fishing methods. By request of *Ka Nupepa Kuokoa's* editor, D. Kanewanui, in 1902, Kahā'ulelio agreed and went on to publish a series of articles that ran for five months related to Hawaiian fishing methods, titled, "Ka 'Oihana Lawai'a." The account Kahā'ulelio provides in his narratives are acclaimed by contemporary scholars as being one of the most comprehensive historical resources due to, "the breadth of coverage and the attention to detail that he offers" (Kahā'ulelilo 2006:ix). Mary Kawena Pukui, celebrated as Hawai'i's most accredited scholar, historian, and adept translator, took the work of Kahā'ulelio and provided English translations to his newspaper publications. Contemporary researcher and Hawaiian translator M. Puakea Nogelmeier and Bryan Kamaoli Kuwada completed and edited Pukui's draft translations of Kahā'ulelio's work, resulting in the 2006 publication of *Ka 'Oihana Lawai'a: Hawaiian Fishing Traditions*. The insight Kahā'ulelio provides holds no bounds and has been made more accessible to the English speaking population by the translated and editorial work of Pukui, Nogelmeier, and Kuwada.

In the May 1902 issue of Kahā'ulelio's series, he describes the lawai'a kolo method of fishing and notes having observed this particular method used in Hilo and in Kahului. This style of fishing uses a large 'upena kolo, or drag net that is crept and dragged along the bottom of the ocean floor

in order to catch large quantities of fish of all varieties, including the small nehu (*Stolephorus purpureus*), or anchovy. Due to the kolo method of catching fish that requires a net to be dragged along the ocean floor, lawai‘a kolo can only be done in sandy areas, such as Kahului, in order to avoid the net from snagging on boulders, coral, and any other obstacles that may tear the net and release one’s bounty. Kahā‘ulelio describes in his native language the lawai‘a kolo tradition of fishing he observed in Kahului as the following:

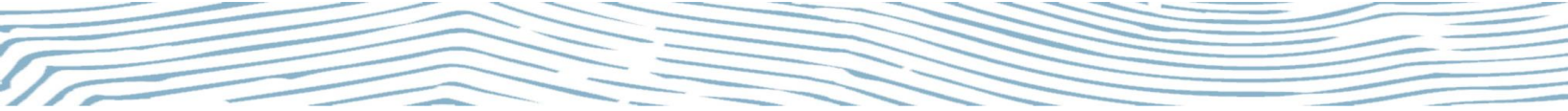
Ka Lawaia Kolo

Aole i lawelawe ko oukou mea kakau ma keia ano lawaia; ma Hilo a me Kahului, a ma na wahi e ae no paha, aka, ma Hilo a ma Kahului, ua ike ko oukou mea kakau; ma Hilo i ka makahiki 1874, ua ike au i keia upena kolo e hana ia ana, ia makahiki no ua hiki aku au ma Hilo a noho elua la ma ka Home o Mr. Kaahiki, ko‘u hoa aloha, he puukani kaulana no ka Ua Kanilehua i ka himeni, a me ia hana like i lilo ai maua he hale kipa. Ma keia ano lawaia, ua like me kekahi lalani mele hookaa u o ka wa kahiko, o ka hao a ka wai nui, aohe opala koe. Ma na wahi one wale no e pono ai keia upena kolo, a ina he wahi aa, a pukoakoa, aole e hiki; he upena no keia ua like me ka upena hano malolo, a upena papa lau nui, aka, he uuku laua a liilii, o keia he nui a loihi, e pae ana kekahi kuku ma Waiolama, a ma ka Nukuokamanu, a ua lohe au i ko Hilo poe, he upena huki hee nehu a ka lawai‘a; he oiaio ma keia ano lawaia, pau ka mano, kawakawa, omaka, a me na ano i‘a a pau, a ma ko‘u ike ana i ko Hilo poe, he hula ka huki ana, aole nae i paanaau ia‘u, oiaio he pokole ka manawa o ka noho ana ma Hilo, a pela no ma Kahului, a ma na wahi one a pau e mau ole ai ka upena, a pela ihola no ka hana ana o ka lau kapalili ko oio. A ua like no ke ano o ka upena me ka papa, mai ka nukunukuaua mai, malua, makolu, mahae, ke ano o na upena, a ma na paku no hoi he mau upena paa a loihi, a he umi anana ke akea o ka waha a oi aku a emi mai e like me ka manao o ka lawaia nui, a poo lawaia hoi, a i keia manawa hoi, he upena kuaina paa a nunui no hoi. [Kahā‘ulelilo 2006:162]

The English translation of Kahā‘ulelio’s account is provided below and is credited to the translated and editorial work of Pukui and Nogelmeier:

Kolo Net Fishing

Your writer has never done this kind of fishing. It is done in Hilo, Kahului and perhaps other places, but your writer has only seen it done in Hilo and in Kahului. In Hilo, in the year 1874, I saw the *kolo* net used. I arrived in Hilo that year stayed for two days at the home of Mr. Ka‘ahiki, my friend, the well-known singer of the land of the Kanilehua rains and as I was doing the same thing that he was, we became fast friends. This type of fishing reminded me of a humorous *mele* of ancient times, “The rushing of the flood streams leave no trash behind.” Only sandy places were suited for the *kolo* net and it is impossible to draw it where the bottom is rocky. This net resembles *mālolo* nets or the side curtain nets of the huge bag net, except that they are small and this is big and long. One end is drawn up at Waiolama and the other at Nukuokamanu. I have heard from the people of Hilo that it is employed for even the small *nehu*. True, in this kind of fishing, sharks, *kawakawa*, *‘ōmaka* and all kinds of fish are caught and when I saw those of Hilo at their work, they chanted hula songs as they drew in their nets. I did not memorize them as I was in Hilo only a short time. So it was at Kahului and other sandy places where the nets would not be snagged. Thus the *lau kapalili* fishing with draw nets for *‘ō‘io* was done. The nets were like the *papa* net, from a fine mesh smaller than a fingertip to two, three and four fingers’ width. Long curtain nets were affixed to the sides. The opening of the net was ten fathoms wide, more



or less according to the desire of the head fisherman. These days, this net is made of large and strong cords. [Kahā‘ulelilo 2006:163]

In the mo‘olelo ka‘ao of Kuapiei, the huki kolo fishing practice is referenced. This mo‘olelo, printed in the Hawaiian language newspaper *Ke Au Okoa*, in September 1865, shares a chapter of the mo‘olelo of Kuapiei. Kuapieu is the child of Kū and Hinahēle. Kū and Hinahēle are said to give birth to a daughter who is named, Pauniu. They later give birth to a son, Kuapiei, who this story is centered around. In the portion of this mo‘olelo relative to the discussion of lawai‘a huki kolo, the author writes that when Kuapiei reaches the age of six, his father, Kū, descends down to the sea to go fishing as he is one of the great fishermen of Olopana, the chief of Maui during this time period. In this account, “lawai-a huki kolo i kai o Kahului” is acknowledged as the type of fishing conducted by Kū in Kahului (Unknown Author 1865:4).


Historical Landscape

Introduction

This section chronologically overviews the historical trajectory of the project area on the coast of Kahului Bay, in the settlement of Kahului, Maui. Its purpose is to provide an understanding of the project area's historical development in order to foundationally inform planning for future adaptation to climate change and sea level rise. Historical knowledge streams of primary source materials drawn together here include Hawaiian oral traditions as well as Hawaiian and foreign scholarship, accounts, maps, and photographs, archival information regarding Kingdom of Hawai'i land use and resource management practices, and other historical resources.

Wailuku Ahupua'a and Kahului In the Early Historical Period

During the 18th century, Wailuku was a known location of Hawaiian settlements. Writes Kamakau:



In the year 1765 a quarrel arose among the descendants of the chief Ke-kau-like Ka-lani-ku'i-hono-i-ka-moku. Ka-hekili was living at Pihana, at Pukukalo, and at Wailuku with the chiefs, his companions and favorites, and his warriors, Ka-niu-ula and Ke-po'o-uahi. The chiefs of Wailuku passed their time in the surf of Kehu and Ka'akau... [Kamakau 1961:83]

Hawaiian ethnographer Mary Kawena Pukui collaborated with E.S. Craighill Handy and Elizabeth Green Handy on the 1972 book *Native Planters in Old Hawaii: Their Life, Lore, and Environment*. They identify Kahului as a possible location for early Hawaiian settlement with its “protected bay and beach areas where fresh water was available and where there was good inshore and offshore fishing,” (Handy, Handy, and Pukui 1972:268). They note the taro cultivation system in Waihe'e, Waiehu, Wailuku, and Waikapū was contiguous and “the largest continuous area of wet-taro cultivation in the islands (Handy, Handy, and Pukui 1972:488, 496). Breadfruit was cultivated in the Wailuku lowlands and plains and dried lo'i may also have been planted with bananas (Handy, Handy, and Pukui 1972:153, 162). A branch of an extensive Hawaiian trail system was also present within the coastal bounds or vicinity of Kahului Bay and the current location of Hoaloha Park (Handy, Handy, and Pukui 1972:490).

Kahului Bay in the 17th and 18th Centuries

Historical accounts of foreign settlers in Hawai'i record the existence of a Hawaiian settlement around Kahului Bay (Armstrong 1838:251; Dickinson College 2024). Historical Wailuku appears on the earliest Hawaiian cartographic representations of land divisions including moku and ahupua'a. “Wailuku” is a land division label on an 1837 map of the archipelago engraved by Simon Peter Kalama, a talented engraver and mapmaker at Lahainaluna Seminary, Maui (Kalama 1837; Forbes 2012:150). Kalama's 1838 map engraving of the archipelago depicts the location and bounds of Wailuku Ahupua'a as well as the location of “L. Kanaha” east of Hoaloha Park and the study area (Kalama 1838; Forbes 2012:150; Figure 13 and Figure 14).

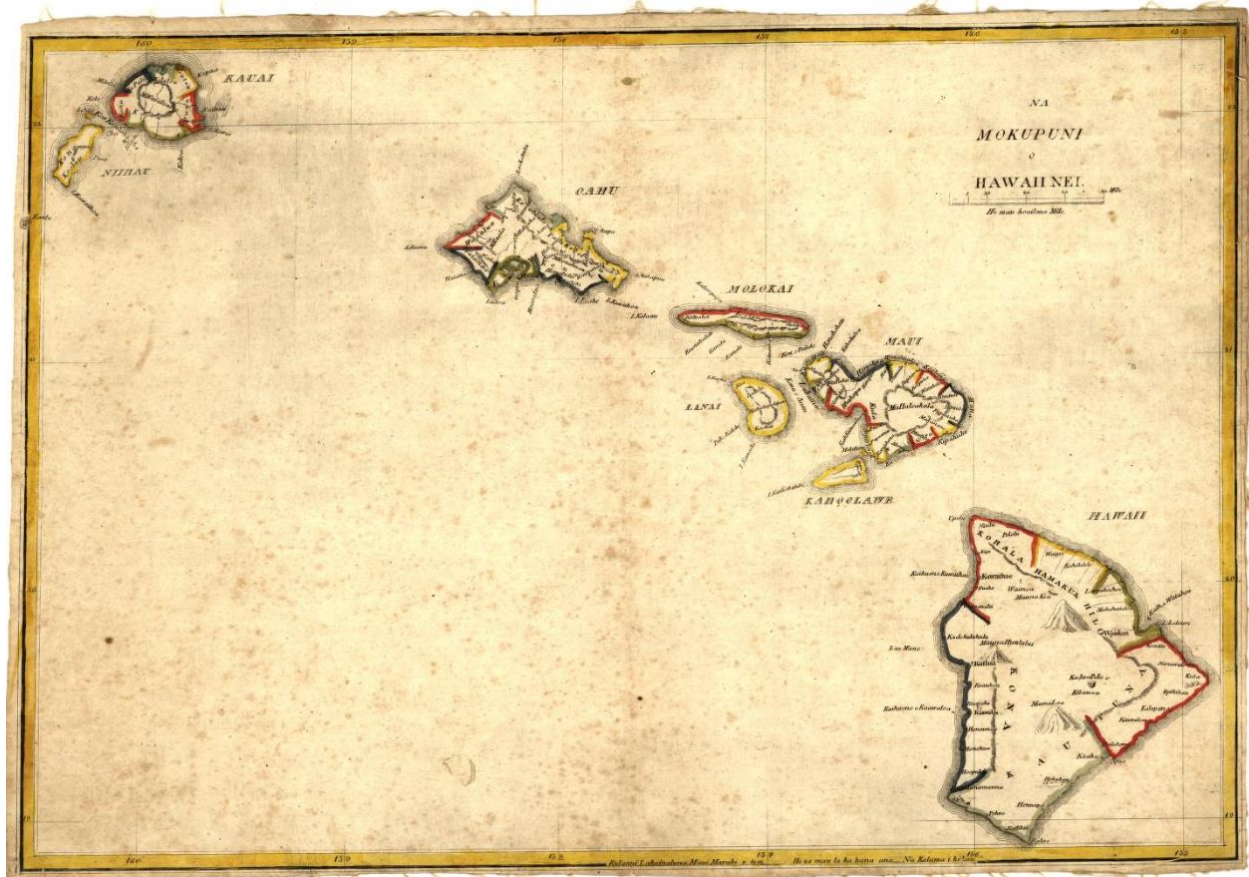


Figure 13. 1838 map of the Hawaiian archipelago by Hawaiian cartographer and Lahainaluna student Simon Peter Kalama (Kalama 1838)

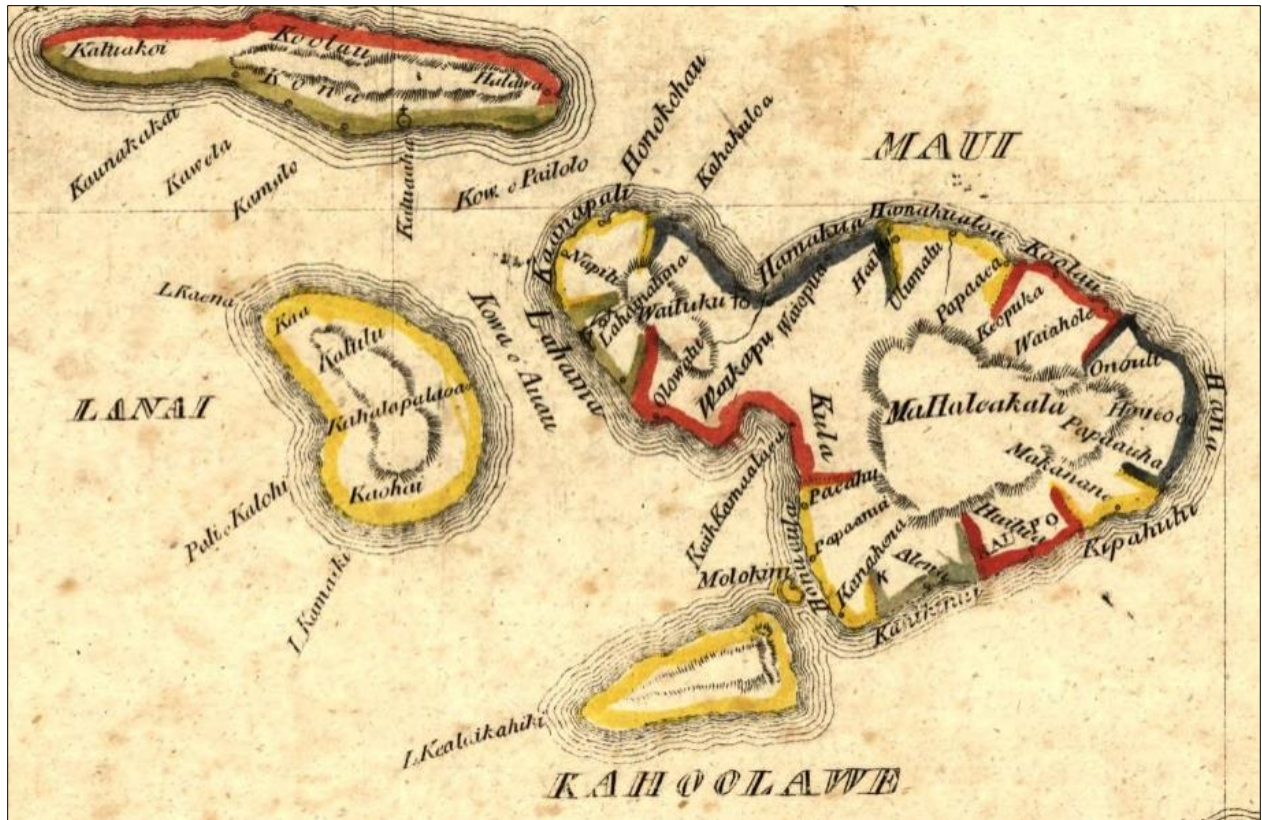


Figure 14. Close-up of Kalamā's 19th century map of the Hawaiian archipelago featuring Maui land divisions and place names including Wailuku (Kalama 1838)

Land Tenure


Following the Mahele, lands around Kahului Harbor were initially held by Victoria Kamāmalu in the sovereign Hawaiian Kingdom (Land Commission Award Helu 7713:23; Figure 15). California sugar baron and businessman Claus Spreckles acquired Crown Lands in the Central Maui Plains surrounding Kamāmalu's land claim through a series of legally questionable transactions (Van Dyke 2008:100–103). After the illegal overthrow of the sovereign Hawaiian kingdom, the lands around Kahului Harbor were eventually held by the Alexander and Baldwin sugar conglomerate before being donated to the County of Maui (Clark 1989:7).



Figure 15. Digitally enhanced copy of a photograph of Victoria Kamāmalu (HSA n.d.)


Kahului Emerges and Re-Emerges in the Nineteenth and Twentieth Centuries

The current location of Hoaloha Park in Kahului has a long history punctuated by natural disasters and characterized by resilience and reinvention. In 1837, Presbyterian Missionary Richard Armstrong diarized about a tsunami that destroyed the Hawaiian settlement fringing Kahului Bay (Armstrong 1838:251; Dickinson College 2024). In 1863, Thomas Hogan built the “first Western building erected in Kahului,” described as “a warehouse near the beach,” (Clark 1989:7). Nearly a decade later, Kimbles’ Store was established in the Western-style settlement along Kahului Bay that was burgeoning due to the growth of the sugar industry on the Central Maui Plains (Clark 1989:7). Working in concert with the sugar industry, Kahului Railroad Inc., formed in 1881, locating its headquarters on the shore of Kahului Bay, east of Hoaloha Park (Clark 1989:7).



The local manifestation of global, extractive sugar industries and economies began in Central Maui and on the lands west, south, and east of the study area beginning in the 1820s. Dorrance and Morgan (2000:15,16) write that the sugar industry began in Wailuku, Maui, in 1823 with Chinese immigrant brothers and businessmen Ahung and Atai. Best (1987:29) credits an unnamed Chinese entrepreneur with establishing the first sugar mill Maui on Maui with a rum distillery that was opposed by missionaries as well as Queen Ka'ahumanu (Best 1987:29).

The sugar industry began a long-term boom in the 1860s, enhanced by the ratification of the Reciprocity Treaty of 1875 that allowed free trade between the sovereign Hawaiian Kingdom and the United States (Dorrance and Morgan 2000:68; MacLennan 2014:23). Scholar and historian MacLennan summarizes the evolution and economic as well as social impacts of the sugar industry in Hawai'i:




The corporate form of organizing sugar production in Hawai'i grew out of the early experimentation with sugar cultivation promoted by the Hawaiian king and foreign planters. Corporations are a form of property organization that emerged throughout the world as a regular tool for organizing production in the late nineteenth century – but especially in North America and Europe. Hawai'i's sugar corporations – later known as the “Big Five” – followed a somewhat unique path, beginning with missionary settlers who pooled their money, property, and influence into vertically organized institutions that eventually controlled vast resources. Hawai'i's brand of capitalism was organic to the social and political arrangements of nineteenth-century life based on a native constitutional monarchy that operated in a global world of trade. The first missionary-created corporations emerged in the 1860s during the first sugar boom and within a quarter-century had brought enough wealth and power to their owners to enable them to challenge the political authority of the Hawaiian monarchy. Corporate property then propelled the missionary-descendants-turned-capitalists into positions of political power, serving the industrial drive toward sugar production for a global market. [MacLennan 2014:33]

Sugar plantations active in the project area vicinity included the Hawaiian Commercial Company founded by Claus Spreckels. It soon merged with the Maui Agricultural Company to become the Hawaiian Commercial and Sugar Company (H.C. & S), which grew to become the largest sugar producer in the islands (Dorrance and Morgan 2000: 68,69). H.C. & S used innovative equipment, and installed “[t]he first large-scale plantation railroad,” (Dorrance and Morgan 2000:69). In 1898, James Castle partnered with Alexander and Baldwin to purchase H.C. & S, which was in massive debt. Henry Baldwin then took over the management of H.C. & S operations (Dorrance and Morgan 2000:69).

Historical-era shifts in land use prompted by the establishment and growth of the sugar industry in the Hawaiian Kingdom through statehood are summarized by Handy, Handy, and Pukui:

On Maui there were five centers of population. Kahakuloa was an isolated area on the northwest coast of West Maui, a valley intensively cultivated in wet taro. The second was the southeast and east part of West Maui where four deep valley streams watered four areas of taro land spreading fanwise to seaward: The Four Waters (Na-wai-'eha) famed in song and story - Waihe'e, Waiehu, Wailuku, and Waikapu. Here sugar cane has taken over former taro lands. [Handy, Handy, and Pukui 1972:272]



In 1900, the settlement of Kahului was placed under quarantine. The settlement was fenced and gated to control the rat population, and the human population was temporarily resettled, encouraged to wear masks, and strictly monitored. Once evacuated, Kahului was intentionally burned. An era of reconstruction followed (Clark 1989:7).

The Kahului Harbor and coastline of today were constructed organically as Maui's only economic port, and through the efforts of the Kahului Railroad Company, which financed the dredging of the bay, and construction of the breakwater and wharf in 1904 (Stroup 1967:45). The Territory of Hawai'i purchased the Claudine Wharf in 1924, and the Kahului Railroad Company leased the harbor to the U.S. Army Corps of Engineers in the 1920s and 1930s (Stroup 1967:46).

Following their initial attack on Pearl Harbor, the Japanese military bombed other locations throughout the Hawaiian Islands. On December 15, 30, and 31, 1941 Kahului Harbor was repeatedly bombed by Japanese submarines with American forces returning fire. The Japanese onslaught damaged a pineapple cannery in Kahului (Graff 2024).

A hand-drawn map created in the mid-to late 1930s illustrates the community of Kahului, including the study area and current Hoaloha Park. The map author is known only as H.M.I., a Kahului resident and student in the Department of Sociology at the University of Hawai'i (Local Citing 2024). The map illustrates the layout, neighborhood features, and infrastructure of Kahului town off Kahului Harbor as they were in the early twentieth century. Significant to the discussion of burials, an area coded with a blue "skull and cross bone" sign labeled, "Vacant" is identified as a burial ground (Figure 16). This area is shown located directly in front of Kahului Bay harbor near the vicinity of the study area.

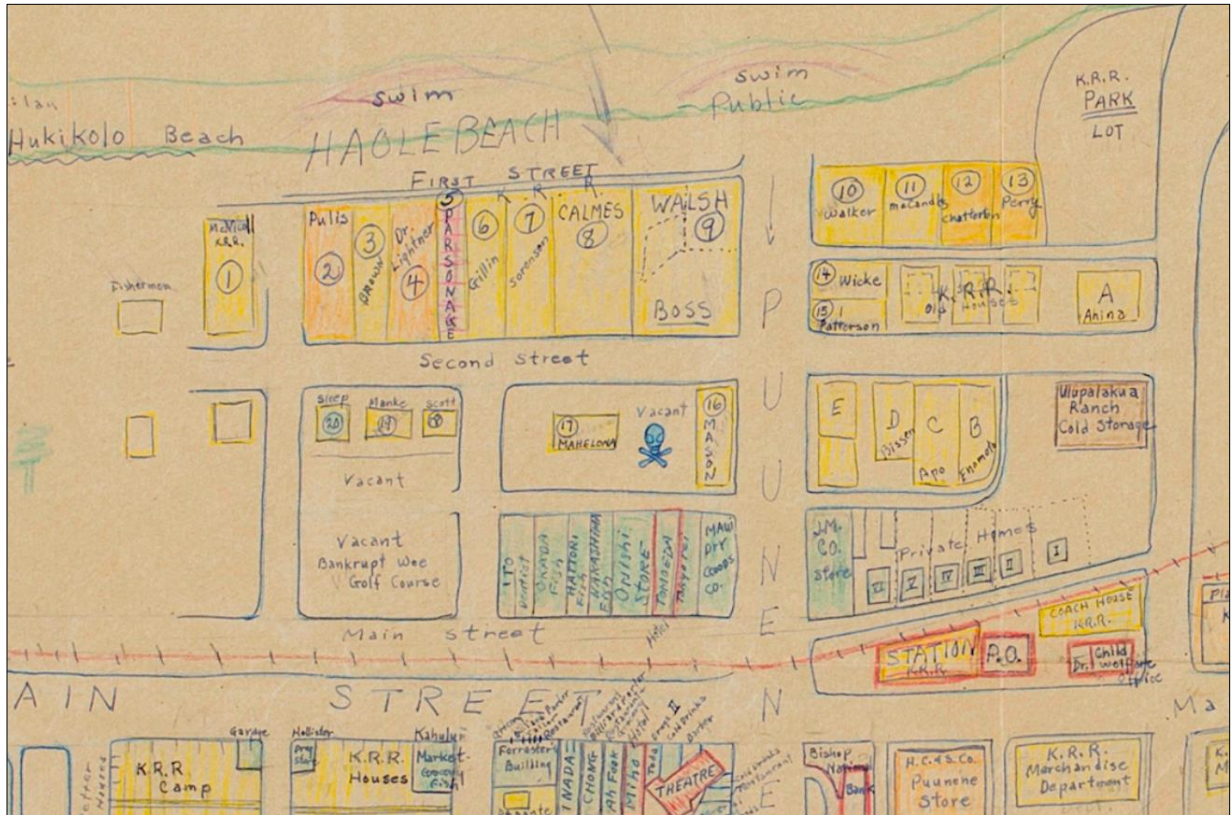


Figure 16. Portion of the “Kahului, Maui, a Railroad Town” map depicting the location of a Hawaiian burial ground identified by a blue “skull and cross bones” symbol (H.M.I.: n.d.).

The author of the map also included handwritten notes to accompany the map’s legend (Figure 17). There are several important things to note regarding the “skull and cross bones” symbol included in the map in blue. First, it is situated in the approximate vicinity of the current study area. Second, the author of the map, H.M.I., noted in their map key that the symbol marks the location of a Hawaiian burial ground. The author writes:

Believed to be an old Hawaiian burying ground and with superstition nobody dares nor cares to build a home there. Then too, there was one house in which a kamaaina Hawaiian lady died and which with broken shutters, spooky creaky floors and doors was never torn down until it fell of itself in a storm. [H.M.I map notes in Local Citing]

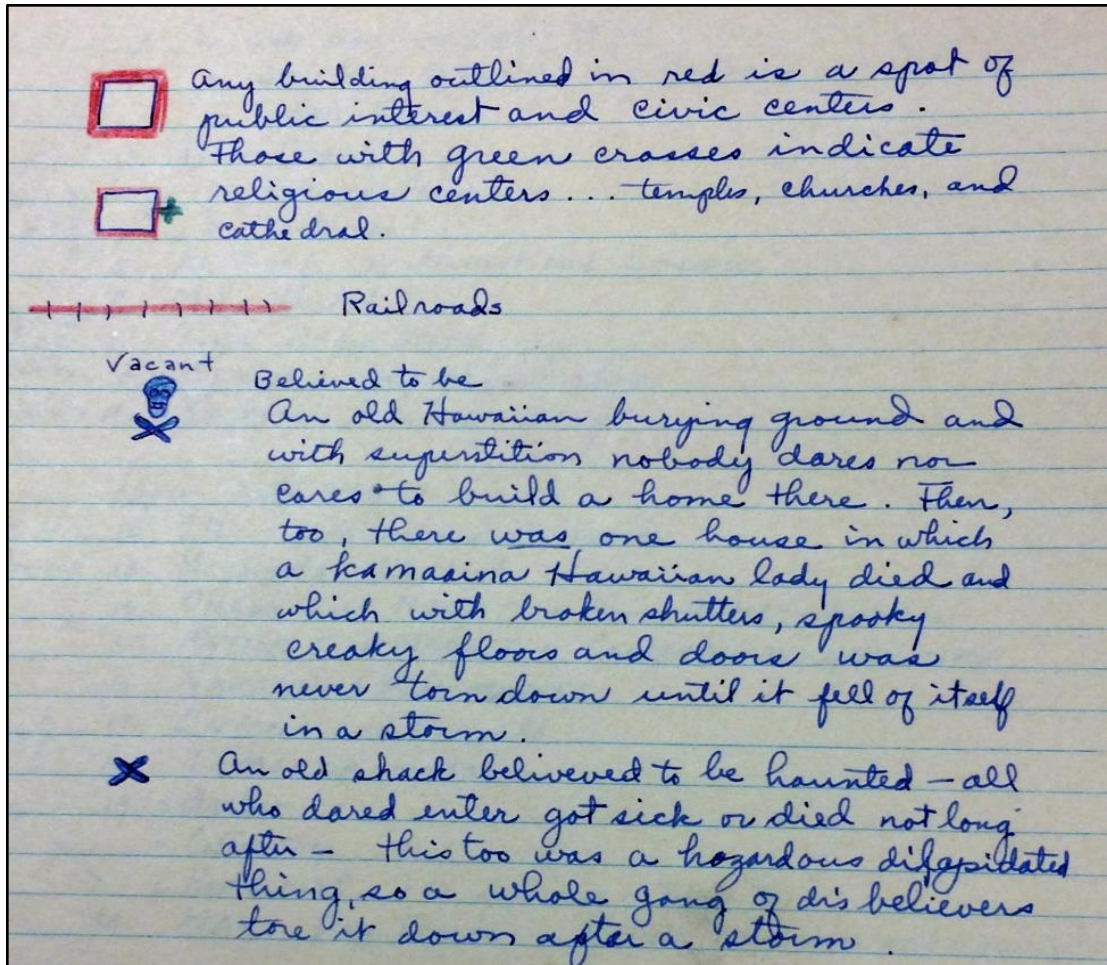


Figure 17. Handwritten notes describing the map's coding and legend used.

By the mid-twentieth century, the current location of Hoaloha Park and the study area hosted abandoned buildings and a garbage dump (Clark 1989:7). Members of the newly-founded local Soroptomist Club headed by president Helen Toms organized community funding and support for the founding and dedication of Hoaloha Park (Clark 1989:7). Hoaloha Park has come to be used as a gathering place for the Protect Kaho'olawe 'Ohana, a non-profit organization that played and continues to play a pivotal role in elevating respect for and valuation of dynamic, living Hawaiian cultural practices and traditions (consultation performed by Nohopapa Hawai'i for this report). The park is also used frequently by paddling clubs, as a base for other ocean sports, and other community members.

Synthesis and Discussion

Cultural and historic resources and traditional uses that emerge from background research conducted for the historical context portion of this report include:

- Traditional Hawaiian and historical-era burials
- Colonial settlement and commerce, including the sugar industry

Review and Synthesis of Relevant Archaeological Information

This section synthesizes results of background research conducted for this report, emphasizing relevant information gathered from academic and compliance archaeological reports published by the Bishop Museum and on file at the State Historic Preservation Division (SHPD), historic properties (Table 5) associated with the project area and vicinity, and the likelihood for additional historic properties in the project area and vicinity.


Hawaiian oral traditions record Ke Kula o Kamo‘oma‘o (the Central Maui Dune system) as known burial grounds (Kamakau 1869; Kamakau 1870:1; Pukui 1983:189, #1761). Historical through contemporary historical and archaeological records sourced from the Bishop Museum and State Historic Preservation Division (SHPD) corroborate this understanding, especially in the shoreline environs along Kahului Harbor (Bates 1854 in Sterling 1998:92; HMI: n.d.; Fredericksen and Fredericksen 1999; Hunt, Shefcheck, Dega 2006).

One previously-identified burial and one potential burial or other historic property were revealed in the Hoaloha Park study area, and noted on an existing placard standing in the study area today:


- SIHP 50-50-04-5773 (Hunt, Shefcheck, Dega 2006), a historical-era burial assessed as significant under state and federal Criteria D and E
- SIHP 50-50-04-6110, a possible burial or other type of historic property for which no additional information was available (Nohopapa Hawai‘i July 2024 email with the SHPD for this report)

Additionally, the Hoaloha Park study area is located within the Kahului Historic District (State Inventory of Historic Places [SIHP] No. 50-50-04-01607). A potential historic property that requires additional investigation in future studies is located within the bounds of Hoaloha Park: a branch of an extensive Hawaiian trail system which was also present within the coastal bounds or vicinity of Kahului Bay and the current location of Hoaloha Park (Handy, Handy, and Pukui 1972:490).

Select archaeological studies proximal to the study area provide an understanding of subsurface sedimentation, and the probability for additional historic properties within the project area and greater Kahului Harbor and Central Maui Dune System vicinity. Compliance archaeological studies report subsurface sedimentation in the project area and vicinity as layers of surface fill which sometimes contain isolated historical artifacts, overlaying natural sand sedimentary deposits which sometimes contain cultural deposits, archaeological features, and burials (Wade, Eblé, and Pantaleo 1997:26; Dagher and Dega 2018:22,23; Shefcheck and Dega 2006:15,16; Wilson and Dega 2005). Evidence for previous ground disturbance is variable, with intact sedimentary deposits present (Fredericksen and Fredericksen 1999:3). Wade, Eblé, and Pantaleo (1997) conducted an archaeological inventory survey for historic preservation compliance related to terminal improvements at the Kahului Harbor that included lands (TMKs 3-7-8:1, 2, 3, 4, and 6), directly east of the current study area. Isolated historical artifacts recovered from fill layers, and a “probable fire pit” containing charcoal and shell in a natural, sandy stratigraphic layer were recorded (Wade, Eblé, and Pantaleo 1997:26). SIHP # 50-50-04-4753, a “subsurface waterworn pavement,” was revealed in a natural layer 50-75 cm below the ground surface northeast of the project area along Pu‘unēnē Avenue during an archaeological monitoring project (Fredericksen and Fredericksen 1999:5,6,7; Fredericksen 2004:1). SIHP # 50-50-04-4753 was deemed significant under state and federal criterion D (NPS 1997; HAR 13-8-198) for its potential to yield



information important in prehistory or history. Northwest, west, and south of the project area within Ke Kula o Kamo‘oma‘o, in Wailuku, and near Kahului Harbor, subsurface dune deposits with the heightened potential to contain burials and other cultural deposits and features have also been observed (Frederickson 2001:2; Hill and Hammatt 2012:ii; see the summary discussion in Monahan 2004:11,12).



In summary, the shoreline environs of Kahului Bay and the study area in Hoaloha Park are known burial grounds recorded in Hawaiian oral traditions that are secondarily corroborated by historical and archaeological lines of information. Kahului Bay, including the current Hoaloha Park study area, has a long history of human settlement and habitation during the traditional through the colonial eras that enhance the likelihood for burials in this space (Handy, Handy, and Pukui 1972:268; Kamakau 1961:83; Armstrong 1838:251; Clark 1989:7). Further, the Hoaloha Park study area is located within the Kahului Historic District (State Inventory of Historic Places [SIHP] No. 505-50-04-01607). One known burial and one potential burial or other historic property were previously-revealed within the Hoaloha Park study area (SIHP 50-50-04-5773; Hunt et al. 2006; SIHP 50-50-04-6110; Nohopapa Hawai‘i Site Visit; Nohopapa Hawai‘i July 2024 email with the SHPD for this report). Historical records indicate another potential historical property is present in the study area: a branch segment of an extensive Hawaiian trail system. Previous compliance archaeological studies completed for the project area and vicinity evince that fill stratigraphic layers may contain isolated historical artifacts and overlay natural sandy layers with enhanced potential to contain subsurface *in situ* cultural deposits and features. These facts, combined with its underlying beach sand and mixed fill deposits, with contents likely sourced from Ke Kula o Kamo‘oma‘o, and *in situ* traditional and historical burials proximal to the project area (see Fredericksen and Fredericksen 1999; Hunt, Shefcheck, Dega 2006), indicate an enhanced likelihood for additional *in situ* and disarticulated burials within the study area and surrounding environs.

Table 5. Previously-identified historic properties in the study area and vicinity
**defined as within 1/2 mile radius of the project area*

Designation	Formal Interpretation	Functional Interpretation	Temporal Interpretation	Status	Reference	Firm/Organization	Notes
<i>Previously-identified historic properties in the study area</i>							
SIHP # 50-50-04-5773	Burial	Burial	Historical	Burial and associated funerary artifacts curated at Maui SHPD office (Hunt, Shefcheck, and Dega 2006:29)	Hunt, Shefcheck, and Dega 2006:28, 29	Scientific Consultant Services	-Significant under Criteria D and E
SIHP # 50-50-04-6110	Unknown	Unknown	Unknown	Unknown	Nohopapa Hawai'i Site Visit; Nohopapa Hawai'i July 2024 email with the SHPD for this report	N/A	- Commemorated on placard situated in Hoaloha Park
SIHP # 50-50-04-01607 - Kahului Historic District	Historical district with traditional components included	Historical district	Historical	N/A	Hunt, Shefcheck, and Dega 2006:24	N/A	- Study area located within the footprint of the larger historical district

Designation	Formal Interpretation	Functional Interpretation	Temporal Interpretation	Status	Reference	Firm/Organization	Notes
<i>Previously-identified historic properties in the project area vicinity</i>							
SIHP # 50-50-04-01607 - Kahului Historic District			Historical	N/A	Hunt, Shefcheck, and Dega 2006:24	N/A	- encompasses study area - includes isolated finds from the traditional and historical eras (Hunt, Shefcheck, and Dega 2006:24)
SIHP # 50-50-04-4753, waterworn pavement			Traditional	Preserved in place	Fredericksen and Fredericksen, 1999; Fredericksen 2004	Xamanek Researches	- northeast of the study area off Pu'unēnē Avenue - Significant under Criterion D


Community Ethnography

Mahalo

Nohopapa Hawai'i would like to mahalo the individuals and organizations who shared their precious time, memories, and mana'o for this study. Without their willingness to share personal recollections and stories, this important project would not have been possible. The mana'o that was shared will help to envision and guide the future of Hoaloha Park for the upcoming generations to better understand, appreciate, and cherish the uniqueness of this place.

Summary of Community Mana'o


Mo'okū'auhau and Mo'okū'auhau 'Āina (Background Information)




Ka'uhane Lu'uwai has strong and enduring roots tied to Hoaloha Park. His connection to this park is one seeded with the pilina (relationship) his grandparents had to Hoaloha Park that is now impressed upon his current life, and extends even further into his keiki's lives as well. Ka'uhane carries with him a multi-generational pilina to Hoaloha Park through his many years of experience having frequented the space in various capacities. Ka'uhane humbly introduced himself and described himself as, "I'm basically the caretaker here. I'm the water guy. I pull weeds. I fix equipment. And of course, I coach." Ka'uhane is one of the head coaches for Hawaiian Canoe Club and has been coaching paddling for over 40 years. As reflected in his words, Ka'uhane wears many hats and carries layers of kuleana (responsibilities) as it relates to the stewardship and well-being of Hoaloha Park.

Ka'uhane's earliest connection to Hoaloha Park can be traced back to his grandparents, Angeline and John Lu'uwai. Ka'uhane shared that his grandparents paddled in the waters of Kahului, just outside of Hoaloha Park, back in the 1960's as steersmen. Ka'uhane mentioned that the founders of the Hawaiian Canoe Club are the Lake 'ohana. His grandparents, Angeline and John Lu'uwai, were the steersmen for the founders of the club, John and Kealoha Lake. He shared that his grandparents and the Lake's were in the same generation and around the same age so they spent a lot of their time paddling here in these waters. Though connected intimately to the ocean and the practices and activities associated with it, Ka'uhane's paddling experience, as well as his brothers, began in the 1980's. He commented how he and his brothers played many sports as young kids but paddling came later. He mentioned, "I played basketball, football, baseball, cross country, track. I never did paddle. Never had. Paddling wasn't a sport yet." Ka'uhane began paddling at the age of 18 after graduating high school in 1981. A year later, in 1982, he began coaching as a young 19 year old. At the time, Ka'uhane was an assistant coach and in comparison to the status and growth Hawaiian Canoe Club is now, the club was significantly smaller, composed of mostly kids and a few adults. He was the assistant coach for three years until eventually becoming the head coach, which he currently serves. Ka'uhane reflected how his passion for paddling and connection to Hawaiian Canoe Club honors his grandparents, remarking that it, "... really pays homage because my grandparents were gone by the time I paddled. They passed already." The legacy of the Lu'uwai 'ohana carries on through Ka'uhane's work.

Keone Ball grew up in Hā'iku and recalls spending most of his "young kids days" there until his teenage years. In the early nineties he moved to Kahului in the Maui Lani neighborhood district when the housing complexes were being built. Keone has lived in Wailuku for the past 10-15 years,



however, his connection to the moku of Wailuku can be traced further back through his grandparents affiliation with the district. Keone shared that, “...My grandfather actually was the Waihe‘e Dairy manager back in the day and my mom grew up out there in the dairy. If you go there, there’s that sign and there’s a picture of this Japanese girl and this haole lady. My mom is the Japanese girl in that photo as a young girl.” Keone continued on to share that the location of the old Waihe‘e Dairy is now in the Maui Coastal Land Trust where the extent of the area reaches Waihe‘e stream. His mother grew up in the green house on that ‘āina and mentioned that it still stands today and people still live in it. Keone also remarked on his grandfather’s numerous roles serving not only as the Waihe‘e Dairy manager but during his lifetime, he was also a territorial senator and also a councilman on Maui. Keone shared that his grandmother’s side of the family is rooted to Lahaina and his great-grandfather owned and operated a barbershop where Kobe Steakhouse was once located. He mentioned that Kobe Steakhouse was actually their family’s house lot. They ran the barbershop in the front of the lot while the back of the lot was dedicated to their home. His grandmother’s family name being, Harimoto, and his grandfather’s family name, Anzai. Keone spoke fondly of the stories he remembers his grandmother and grandfather sharing about Maui back in the day and shared one story about the pali road of Lahaina. Keone commented:




You know, when I was a kid growing up here, it felt small. But I can only imagine when they [his grandparents] were here. The pali was a road that took forever. My mom or my aunt told me a story about my great-grandfather. My great-grandmother was sick and I think the only hospital was in Pā‘ia. Every week he [Keone’s great-grandfather] traveled that pali road to go see her. It took hours, maybe a day to go across that thing. Some of those old stories are just amazing.


In likening the memories of his grandparents and their recollection of what it was like growing up on Maui, Keone remarked on closeness of Maui’s communities during his upbringing stating that “Maui was so tight back then...Everybody kind of had to help each other out ‘cause travel was so hard, even on an island...All the kids that grew up in the seventies kind of knew each other because there wasn’t that many people. Even though you went to different schools, everybody knew each other.”

Keone began paddling canoe between the years 1976-1977 at the young age of seven with Nā Kai ‘Ewalu canoe club and has paddled with them ever since. He commented on how his earliest connection to Kahului Bay began because of his relation to paddling. He shared how his parents used to drive him to practice there as a young boy and how he “looked forward to the summers lit it was no ‘nuff.” As a youth, cherished memories of Kahului Bay resonated with Keone as he recalled his parents going to work early, hanging out on the beach, and letting the kids enjoy themselves. Keone has been a part of Nā Kai ‘Ewalu in various capacities having served as the president of the club, the secretary treasurer, and coach. Outside of Nā Kai ‘Ewalu, though still very much a part of the paddling community, Keone is the current president of the Maui County Hawaiian Canoe Association (MCHCA).

Kaimana Brummel was born and raised on the island of Maui and holds deep seeded roots and fond memories of Kahului. Through various ways, and in different capacities, Kaimana holds layers of pilina tied to the ‘ili ‘āina of Kahului and the broader moku of Wailuku. Referring to a portion of a map, which she accredited its source to Native Hawaiian and mahi‘ai kalo (taro farmer), Hōkūao Pelegrino, the map showcased an alignment of ‘ili ‘āina situated along the shore of Kahului. The ‘ili ‘āina, Makawela, Kaimana pointed out, neighbors that of Kahului. And it is this section of ‘āina, Makawela where Kaimana was raised with her ‘ohana.



She shared that her kūpuna are from Lahaina and remain buried there today. Her mother is from California and her father, who is part Hawaiian, grew up on the island of O‘ahu. She and her brother were a part of the Kula Kaiāpuni Hawaiian Language Immersion Program on Maui and her family was one of the first group of ‘ohana enrolled in the Pūnana Leo Program. Kaimana shared how the kahua of papahana ‘Ōlelo Hawai‘i, culture, as well as her family’s connection to the ocean contributed to having gained access to and foster connections with parts of Maui that are culturally significant. Because of her family’s connection to Kahului Harbor and their passion for paddling, Kaimana proudly shared that her family oftentimes facilitated ocean activities during Lā ‘Ohana (Family Day) outings with the Hawaiian Immersion school groups in Kahului Bay. They have, and continue to facilitate activities with other groups they are involved in and interact with, sharing the aloha for Kahului and its ocean.



Kaimana had shared that when her father was in his twenties and thirties, he left Hawai‘i and moved to California. While in California, he worked in the restaurant industry. This event in her father’s life is significant to, not only, her family’s relationship to Kahului, but to the history of Kahului Harbor as well. Kaimana explained that in the early eighties, a chain of restaurants for the “Chart House” was establishing its footprint in Hawai‘i. As a result, the Kahului Chart House opened on Maui in Kahului Harbor, right next to Hoaloha Park. Kaimana’s father was asked to be the manager of the restaurant. Agreeing to the job, he moved to Maui with his wife and became the first manager of the iconic Kahului Chart House restaurant. He managed that restaurant until Kaimana reached the age of five, where she jokingly recalls having “ate too many marino cherries at the bar.” Afterwards, her father worked as a stevedore in Kahului Harbor. When her father first moved to Maui to fulfill the restaurant manager position, he joined the Nā Kai ‘Ewalu Canoe Club which was located in the same vicinity. Naturally, through her father’s association with Nā Kai ‘Ewalu and the interconnectedness of being within Kahului, Kaimana also grew up paddling with Nā Kai ‘Ewalu until her high school years when she began paddling for Hawaiian Canoe Club. Emphasizing the reality of Kaimana’s life so intimately tied to Kahului through having been born and raised in the area, her father’s managerial position at the Kahului Chart House restaurant, and later as a stevedore at Kahului Harbor, in addition to her family’s passion and years of experience connected to the ocean through paddling in Kahului’s waters, Kaimana reflected on her memories as a young girl growing up at that time and recalled:

I grew up in this ‘ili of Makawela. We were the first row of houses up from Kahului Beach Road. We sat up on this little hill and so we could literally see the wa‘a still going, coming in and out of the harbor. My dad worked there so he could see the ships coming and going. And before 9/11, we could go out onto the actual pier and visit my dad while he was working. And so, I’ve spent a lot of time in that area. And then just growing up, I grew up paddling for Nā Kai ‘Ewalu Canoe Club before the creation of Hoaloha Park before the State expanded and Young Brothers expanded their operation site.

In addition to her affiliation with Kahului from her early years as a child growing up in the area, Kaimana also shared that she met and married her husband who paddles for Hawaiian Canoe Club, and as a young adult at the age of 22, she became the Executive Director for Hawaiian Canoe Club. As Kaimana described, their lives “continued to be centered at Hoaloha Park.” Though at the time Kaimana stepped into the role of an Executive Director, she described herself as not knowing much about running anything. However, because of her schooling, she had experience writing papers and in the world of nonprofits, that meant she had the ability to write grants. With this learning skill set at hand, Kaimana served Hawaiian Canoe Club from the late 2008 and worked there until 2013. Her role and experience in that capacity at Hoaloha Park during her

adult years, paired with her upbringing in the area since birth has resulted in a valued and unique perspective regarding the project area and broader context of Kahului.

Foster Ampong shared that he grew up in Lahaina and is intimately tied to that area. He also acknowledged that his genealogy, family relations and history extends far beyond Lahaina and encompasses not just Maui but the other islands throughout Hawai‘i. Though he grew up in Lahaina, he remarked on having spent a lot of time in Waihe‘e, Wai‘ehu, and in Waikapū. Foster has served in the capacity of a cultural resource in various projects throughout Maui and for his family, he has been the steward of their family histories, genealogy, and oral traditions. The wealth of knowledge that Foster has inherited through his deep connections with family mo‘okū‘auhau, oral histories, as well as his kuleana in advocacy efforts related to Hawaiian cultural, ancestral knowledge, and iwi kūpuna has guided his understanding and perspectives in the matters he speaks towards and shares about.

Iokepa Nae‘ole is a renowned waterman in Hawai‘i’s local ocean communities who stands upon a foundation of cultural knowledge and ancestral wisdom. His upbringing tied to Kahului along with his intimate knowledge surrounding ocean activities, Hawaiian culture, Hawaiian language, and the unique lifestyle of Maui’s community and families, contribute to the valued reflections and words Iokepa offered during this study. Iokepa grew up in Kahului and witnessed first-hand the bounties and beauty this place had to offer. Just boarding the study area of Hoaloha Park, Iokepa shared that his grandmother’s house used to be near the vicinity of the current Momona Bakery lot and the old asphalt lot that was once part of the Maui Super Ferry operations. He described the location of his grandmother’s house stating that before there was the Super Ferry, there was a single road. Pointing to the area, he described the houses as he remembered:


If you come down Pu‘unēnē Avenue, instead of turning left into First Hawaiian Bank, you turn right and had one road, Temple Street. There was... I would say, four to five houses lined up on what we called Temple Street. Between Temple Street and Ka‘ahumanu, this was where the houses were. And the houses went all the way up to the ditch that is lined up with the harbor wall right there. So, where the wall goes, the ditch was straight back. Houses went all the way back there. That was my maternal grandmother’s house and my step-grandfather who was Pākē.

His grandmother was Rose Silva and grew up in Kahakuloa. Standing on the shore of Kahului, Iokepa pointed towards Kahakuloa to a pu‘u (hill) which he referred to as Pu‘u Ōla‘i. Pu‘u Ōla‘i is where he stated his grandmother was born. He also shared that her grandfather, a Portuguese man who spoke fluent Hawaiian was known and called by others, “The King of Kahakuloa.” Reminiscing on his ‘ohana ties to Kahakuloa and Kahului, he remarked that “knowing my family history over there and having learned how to swim, surf, paddle, dive, fish—everything in the ocean I learned how to do right here. Right in Kahului.” Specifically, he noted that many of the ocean activities he learned during his “small kid” days, he did in the waters that front of what is referred to today as, Hoaloha Park.


Natural & Cultural Landscapes and Traditional Uses

Traditional Land Divisions of Hoaloha Park

Delving into the context of Hoaloha Park in relation to the landscape this study area is situated within, understanding the traditional divisions of land is important in order to fully grasp and contextualize the breath of Hoaloha Park in its entirety. Imbuing this sentiment related to having a discussion about the natural and cultural landscape of a place, Foster spoke towards the



essential need to think of Hoaloha Park as not just an area isolated from the larger landscape it belongs to—a practice he commented that has often and historically been the norm for other projects he’s been involved in. Foster shared that, “You may be talking about one portion here, but the history, the ‘āina, the people; it encompasses much more than just one little spot in the corner.” The reminder Foster offers is the understanding of the interconnectedness of Hawai‘i’s unique landscape and cultural history that is tied to not only Hoaloha Park, but the greater landscape and district the project area belongs to.



Foster described his understanding of the traditional boundaries that Hoaloha Park is associated with. Hoaloha Park is situated within the area known as Kahului and according to Foster, Kahului is a part of the ahupua‘a of Wailuku. As he explained, the area Hoaloha Park is situated upon is therefore “an ‘ili ‘āina of an ahupua‘a.” Foster’s understanding of Hawai‘i’s traditional districts and land boundaries derives from his involvement with the Maui Nui Ahupua‘a Project. This initiative is a signage project whose purpose is to educate and provide awareness of the traditional land divisions and boundaries associated with the island of Maui. Today, many ahupua‘a signs can be seen throughout Maui and are a result of this project. Foster had shared that an individual by the name of Vernon Kalanikau, a native of Kula Kai (Kīhei), has led this project and Foster and his wife have been a part of this important work from its inception. In order to arrive at a clear understanding of where these traditional ahupua‘a boundaries are, Foster shared that their work is based on their research and work consulting with kūpuna from the various districts who hold this knowledge. The mana‘o and insight shared through conversations with the kūpuna, paired with their research, contribute to their understanding and decision of where the traditional boundary lines of each ahupua‘a lay in the context of today’s modern landscape. With this insight, Foster associates Kahului as part of the Wailuku ahupua‘a and the larger moku of Wailuku. According to him, the moku boundaries of Wailuku encompasses “Pu‘u Kukui, down to Kapoli, then south to Kiheipūko‘a (aka Sugar Beach), then across the Isthmus to Kaopala (ma uka of the Maui Base Yard), up to Pūlehu, lower Kula, then across to Puhinali, then ma kai to Kapukaula (between Pā‘ia and Kauanoa), then north to Makamakaole near Mendes Ranch, then back up to Pu‘u Kukui.”

Cultural Landscape of Wailuku

Foster spoke towards the traditional landscape of Hoaloha Park and framed the study area within the boundaries of Wailuku. In regards to the cultural landscape of Wailuku associated with Hoaloha Park, Foster commented that “Hoaloha is part of the Wailuku ahupua‘a and so if you look back at the traditional and ancient history, you are looking at Kahekili. The mō‘ī. If you go further back, you’re looking at Pi‘ilani and all the other mō‘ī that come from Maui.” In this perspective shared, the ‘āina of Hoaloha Park is acknowledged as an area belonging to the traditional ahupua‘a of Wailuku. When framed in the context of time, this ‘āina has a history connected to an era of Maui chiefs where ali‘i Kahekili and Pi‘ilani held authority and reigned over Maui. In regards to physical features of this general area, Foster remarked that “there are many features and practices existing today that are contiguous to the TMK boundaries of this project area.” He had mentioned the burials located at Maui Lani and shared that 20-30 years ago when development began for that area, iwi kūpuna were being encountered and dug up. He briefly described details about these burials stating that:

They are pre-contact. And a lot of them were women and children—little babies. And they were “buried”... In other words their family, loved ones took the time and care to dig the grave then kanu (bury) - NOT the fallen warriors (approximately 800-1000 souls) of Hawaii Island’s Chief Kalani‘ōpu‘u at the Battle of Kakanilua

(1776) that were NEVER “BURIED” as some in our community have claimed in public testimonies.

Other features Foster noted were just stating being aware of a few projects taking place in Pu‘unēnē, as well as features in Wai‘ehu, the area where his wife is from and where they care for family kuleana land. He also mentioned Paukūkalo as a place tied to the history of Wailuku briefly noting Pi‘ilani heiau, a heiau located in Paukūkalo and belonging to the larger moku of Wailuku.

Historical & Current Commercial Uses


Ka‘uhane’s historical context and knowledge of Hoaloha Park is focused mostly on the 1980’s era and onward. However, he shared that Diana Ho, another Hawaiian Canoe Club head coach, and Iokepa Nae‘ole would perhaps have more history to share that predates the 1980’s. Ka‘uhane commented that, “...all the HC&S [Hawaiian Commercial & Sugar Company and A&B [Alexander & Baldwin] managers had mansions down here.” In this account, the presence of HC&S and A&B was tied to the location of Hoaloha Park. Additionally, Ka‘uhane also shared that the old plantation railroad used to come right through the park. Pointing out to the brown gate that fronts the park, Ka‘uhane described that the railroad went right past the park and that you could still see the tracks. Prior to Hawaiian Canoe Club’s presence, Ka‘uhane recalled how the park was “gross” and a place where individuals and groups of people would hang out in the tall elephant grass. He remembered that, “All these trees were full of broken beer bottles... we had to clean it. Loads and loads of trash.”

One of the main uses of Kahului Bay today mentioned by Keone is the port. It is “our major port here on Maui for goods and services, yet, it provides so much of a safe space for lots of recreation.” In a conversation with Foster, he spoke about the current infrastructures that exist at Kahului Harbor, and identified the harbor itself, the docks and the breakwalls as man-made features embedded into Kahului’s current landscape. He commented that, “the name Kahului was given to this area that was developed back in the early 1900s and possibly conceived in the late 1890s to build up an infrastructure to receive the shipping from Young Brothers.”

The History of Canoe Clubs at Hoaloha Park


One of the main resources and uses associated with Hoaloha Park is tied to the presence of the canoe clubs and the paddling culture here on Maui. Regarding the historical context of the presence of canoe clubs in Kahului and the vicinity of the study area, Iokepa shared a brief context of the history of canoe paddling on Maui that predates the establishment of Hawaiian Canoe Club and Nā Kai ‘Ewalu—the current canoe clubs associated with Hoaloha Park. Iokepa explained that in the past, racing occurred within the piers of Kahului Harbor. At the time, rather than canoe racing, racing was done with row boats. According to Iokepa, Kolo Clippers was the first canoe club. The name Kolo is an important natural feature of the area. According to Iokepa, Kolo is the name of one of the surf breaks in Kahului as well as an old fishpond. He shared that the name was adopted as part of the name of the first canoe club associated with Kahului—Kolo Clippers. Kahului Canoe Club later followed which then formed the Outrigger Canoe Clubs. Iokepa’s father and other notable watermen such as Alika Lum Ho, David Kahanamoku, and others launched one of the first canoes to be used as recreation.

The current canoe clubs associated with Hoaloha Park are Hawaiian Canoe Club and Nā Kai ‘Ewalu. Kaimana explained how Nā Kai ‘Ewalu and Hawaiian Canoe Club were originally located on the other side of Pu‘unēnē Avenue as opposed to the current area referred to as “Hoaloha Park.” During the States’ expansion of operations at Kahului harbor, Kaimana learned “as a young



person, all the politics and happenings that created Hoaloha Park.” She elaborated and described her family’s role in the creation of Hoaloha Park stating that, “we had to kū‘ē against the State because they were displacing us from our canoe sites. And so, my parents were always very politically active and part of the leadership of Nā Kai ‘Ewalu at the time that helped renegotiate between the County and A&B [Alexander & Baldwin] to even win that parcel for the clubs to then be relocated, and then to actually build the hale.” Though originated from a space of displacement during the States’ efforts to expand, the history tied to Hoaloha Park is also woven to the history of this migration between the two canoe clubs.

Similarly, Keone also remarked on the migration of the two canoe clubs to Hoaloha Park. Keone described how the two hale, Nā Kai ‘Ewalu and Hawaiian Canoe Club’s current hale, were built in the nineties when the State wanted to expand the harbor. According to Keone it was around 1996 when the State had given them the notice that the canoe clubs would have to relocate in order to accommodate the expansion of the harbor container yard. He described that prior to the expansion, the canoe hale for both clubs were located closer to the harbor side of the bay. As part of the “exchange” for having relocated, Keone explained that the State offered the canoe clubs the current location at Hoaloha Park and built the canoe structures that stand today. In his opinion, the transition from one end of Kahului Bay to the other has been great; however, he recalled many great memories of their original location:




I mean, I’m sure we both miss our old haies. It was unique, you know, because it was in the middle of town. It was in the middle of Kahului, but when you drove down the driveway, ours was closer to the Young Brothers lot container yard. You used to drive down this little driveway and then you’d go past the hale, the house that had the hālau in it where we had the coconuts and all that. You’d drive past that. Then you’d drive past our canoe hale and then you’d get right down to there. We had a grove of these pine trees and everybody would kind of park around there. We had a volleyball court down there and then we had some things set up for when we had canoe races, you know, so that people could sell food out of them. Then we’ve set up these bleachers in the front. We had built these bleachers in the very front on the beach. Had shade, everything. So it was totally our area. You know, it’s totally our hale and our grounds and all that. We used to go down there for lunch... and you’d see other people you knew down there once in a while...It was just a cool place to hang out there in the middle of town...It was such a great spot. There’s so many good memories for our side and Hawaiian side too. Just, as a kind of an oasis, you know, down there.


Keone remarked on how moving locations was a big change and also commented on the general area of Kahului stating that:

...[there’s] a lot of changes to that area but in some ways, not much has changed. We’re still doing cultural activities down there. We’re fortunate. We’re super fortunate that we still get to remain there and do the things that we love to do. The things that we did when we were growing up, are still available to us. And my grandkids now can go down and enjoy that. My kids used to paddle and there’s generations and generations of kids that get to experience that same stuff in the middle of town. In the middle of Kahului. They get to go and experience the new oasis.

Reflecting on Hawaiian Canoe Clubs’ history tied to Hoaloha Park, Ka‘uhane similarly shared that in the early 1980’s, both Hawaiian Canoe Club and Nā Kai ‘Ewalu were originally located towards



the end of the park closest to Kahului Harbor. A large stump stands as a natural landmark indicating where the canoe clubs were originally located. Ka‘uhane recalled that between 1982-1983, the two canoe clubs moved closer to the fenced area near the harbor, until finally moving to their current location about 25 years ago. Ka‘uhane described the infrastructure of the Hawaiian Canoe Club and Nā Kai ‘Ewalu building and shared that they are tsunami proof. He explained that because they are located in a tsunami zone, the buildings were designed in particular ways to withstand the impacts of a tsunami. He described that, “these pillars and these hale are tsunami proof. If a tsunami came, all the walls would break. They’re breakaway walls. The pillars are designed to stay. The pillars are set ten feet down, hitting water.”



Contributing to this story of migration, Iokepa, a member of the Hawaiian Canoe Club ‘ohana echoed the accounts of those previously shared and stated that originally, Hawaiian and Nā Kai ‘Ewalu Canoe Club were located where the current grove of ironwood trees and shipping containers stand today. He described that Nā Kai ‘Ewalu had a hale situated there so Hawaiian Canoe Club would use their hale to store their paddles since at the time they did not have a facility of their own. The history of the two canoe club's migration to Hoaloha Park, Iokepa explained, was something that was put into motion without their knowing. He shared that at the time, Mahina Martin, who was a member of Hawaiian Canoe Club, was conducting business at the legislature and happened to see the plans for Kahului Harbor on a monitor. From what she observed, Iokepa stated that, “The plans were imminent already. It wasn’t down the road. It was going to happen.” Nobody in the community had an inkling of the plans and the changes it would result in. Iokepa shared that Mahina Martin returned to Maui and began mobilizing:

She went to Bob Nakasone, who was the councilman at the time, the representative. And he said something about it. He got us the money to build these two [canoe hale] right here. Got them to help us move over here and build these for us. So that was pretty solid. But then after that happened, we realized, well, every time they want to make a change over here, it's a threat to us. It's a threat to our way of life. The hundreds of kids that he [Ka‘uhane Lu‘uwai] put through this program and are now productive citizens... You know, all those kids that the future of that continuing is in jeopardy. If one day they say, oh, we going build some more useless parking lots over here. Like the Super Ferry parking lot is empty now. They don't do nothing with that. Still get the wash out from my grandma's house right next to the highway. Can tell where her house was, but yeah, no, they did all that and now no more function... All in the name of progress.

The changes that occurred in Kahului and specifically what lead to the creation of Hoaloha Park has a contentious past; however, the footprint that the community and canoe club members have impressed upon those who utilize the space and the children that go through their program, as Iokepa stated, plays an important role in shaping productive citizens. Iokepa shared that the threat of change and being pushed out was a threat that they always saw coming. Because of this, he remarked that they knew that they had to establish their own cultural site. He commented that, “This is when we realized that culture isn't only from the past. It's happening now. And 500 years from now, people will dig up stuff that we did. And they going look back at what we did.”

Recreational Uses and Other Park Users

In addition to Kahului Bay’s commercial use, Keone also described some of the recreational uses and the dynamics of relationships. He listed having observed divers, surfers, wind surfers, fishermen, sailing, boating, canoe paddlers, one-man stand up paddling, boogie boarding, and kite surfing. He stated that, “We’re fortunate in that our harbor master allows us to be here,” and

added that the atmosphere at Hoaloha Park and recreational uses of Kahului Bay is “a really big community.”

Speaking from the Hawaiian Canoe Club perspective, Ka‘uhane shared that in addition to serving Hawaiian Canoe Club, the club also holds the space for three of the largest high school canoe clubs on Maui; Kamehameha Schools Maui Campus, Kekaulike High School, and Seabury Hall. Hawaiian Canoe Club also has many partners within the community who utilize the space. Some named during the interview were; Hui No‘eau, Protect Kaho‘olawe ‘Ohana, Ma‘alaea Boat and Fishing Club, Maui Trailer Boat Club, Hula hālau, Maui Paddling Hui, Maui Economic Opportunity (MEO), Jordan Soon Band, Maui Huliau Program, the Humane Society and many other organizations. Ka‘uhane commented on how they also offer the hālau space for ‘ohana gatherings, funerals, birthday and retirement celebrations and other needs the community may seek. He shared that, “there’s about 15-20 more organizations. They use our hale for whatever they need. We want that. We want the community to use our place. And we don’t charge them, but when they give us donation, we’ll take it, but we don’t charge. It’s all for aloha.”

Protect Kaho‘olawe ‘Ohana


The Hawaiian Canoe Club has been a gathering place for members of the Protect Kaho‘olawe ‘Ohana (PKO) to convene. The Protect Kaho‘olawe ‘Ohana is a grassroots organization whose mission is: “to perpetuate aloha ‘āina throughout our islands through cultural, educational, and spiritual activities that heal and revitalize the cultural and natural resources on Kaho‘olawe.” When asked how their relationship with the Protect Kaho‘olawe ‘Ohana begin, Ka‘uhane shared:

Funny story on that one is, Davi, I took her class. She said, “We like go Kaho‘olawe but we get hard time because we used to use the Ma‘alaea charter boats. We gotta leave at one o’clock in the morning because we gotta be back at 7:00am.” I’m like, “one o’clock in the morning?! You know, when it’s rough and in the dark, that’s crazy. My father get one boat you know.” She goes, “Oh, yeah?”

In the beginning, Ka‘uhane shared that it took some time for his father, Bobby Lu‘uwai, to come around to the idea of being involved with PKO. Coming from a strong fishing family, Kaho‘olawe and its surrounding waters were prime gathering and fishing sites that their family grew up relying on and tending to for subsistence purposes. The advocacy PKO stood in protection for Kaho‘olawe also meant that restrictions would be placed on fishing on and near the island. For this reason, Ka‘uhane shared that his father was hesitant to engage with PKO. However, he shared that once his father met Davianna McGregor and Emmett Aluli, pillars of the movement, they, “kind of revived his Hawaiian-ness.” He recalled how when meeting McGregor and Aluli, his father had said, “They’re just wonderful people. I gotta get involved!” Since then, in 1983 till present, the Lu‘uwai ‘ohana has supported the Protect Kaho‘olawe ‘Ohana by and transporting them and other individuals engaged with PKO to Kaho‘olawe on the Lu‘uwai family boat, *Pualele*. According to Ka‘uhane, PKO facilitates ten accesses to Kaho‘olawe throughout the year. The Lu‘uwai ‘ohana has continued to charter PKO over to Kaho‘olawe and opens up their facilities at Hoaloha Park to them to convene and prepare for these trips. Trips to Kaho‘olawe vary throughout the year, always grounded in aloha ‘āina, but also range in trips specific to ceremonial practices. Hoaloha Park plays a great role in cultivating the space for the Protect Kaho‘olawe ‘Ohana to gather in preparation for these great trips.


Natural & Cultural Features and Resources

Marine Life



In terms of resources, Kahului was abundant with marine life that was cared for and relied upon for subsistence fishing. A natural resource prominent around the study area was limu (seaweed). He mentioned that every morning people would pick limu ogo (*Gracilaria coronopifolia*). In particular, Iokepa remarked that Kahului was abundant with crabs. Both sand crabs and ‘a‘ama (*Grapsus grapsus tenuicrustatus*). He described how ‘a‘ama were plentiful along the break wall and especially out by the jetties, and every once in a while, there would be large ‘opihi (limpets) for the taking. When Iokepa was a child, he shared that the beach fronting the study area and the extent of the shoreline itself were filled with sand crabs so night crabbing was a frequent activity for him and his family. Reminiscing he recalled:

Get crab on the beach. We’d run up and down. It was just free for all. You know, never have to worry back then. When you hear your mother’s whistle, you gotta go home. The pier wasn’t fenced off. You didn’t have that many commercial ships, that many containers. We used to get to run all over the pier. We could walk with our fishing pole across to the side and fish on the other side.




Iokepa’s memory of crabbing along Kahului’s shore, and specifically, crabbing along the shore of the study area is something that he stated he no longer sees. In comparison to what he remembers as a child, he stated that he does not see any sand crabs in the area. He recalled there being large crab holes all along the shoreline, while today, there are little to none.

While describing the landscape of Kahului in reference to the fishing activities he was engaged in as a child, Iokepa explained that in between Pier 1 and Pier 2, there used to be a road. Halfway between the two piers, there were two small jetties and it was off of that jetty that he and his ‘ohana would go fish. He mentioned that in between Pier 2 and on the left side of the jetty, there were broken concrete slabs that extended about 30-40 yards out into the sea. The slabs were very slippery and because of this, he remembers his grandfather was always prepared with his tabis that had iron tread footing. These Japanese tabis were what kept him safe from slipping and provided him with a firm grip. As a young keiki, Iokepa remembers fishing with his grandfather there:


I used to just stand there for like hour–hour and a half and then, poof! One throw, and then ‘nuff mullet to fill the whole bucket. Five gallon bucket. So once we get that, then we walk home, and on the way home we pass everybody’s house and then we would stop, knock on the door and give everybody one mullet. And we go home with one mullet. Then we go home and then he showed us how to clean ‘em, and then he cook ‘um Pākē style.

Fishing and sharing was the type of lifestyle Iokepa was accustomed to growing up in Kahului and stated that this type of community-minded and sharing of resources was something he observed going on into the 1970s. He also shared that in the same way he and his ‘ohana would fish and gather from the sea to share with the neighbors, others would do the same. If the neighbors gathered any bounties, they too would take the time to offer and share with his family and others. Iokepa spent his whole life diving in Kahului and can intimately recall the layout of the ocean floor, the reef, its features, the surf, and marine life. He mentioned that around 1995-1996 when he was teaching Hawai‘i Outdoor Education, he used to dive in the ocean fronting the study area for mullet. Today, he says that when the mullet are in season, they can still be seen jumping in the water. In addition to mullet, Iokepa stated that the main fish caught was pāpio (the young stage of *Caranx ignobilis*) and sometimes manini (*Acanthurus triostegus*); though pāpio was what was normally caught in Kahului. He also recalled there being plenty of balloon fish in Kahului as well



as he‘e (octopus). During his childhood, many people would dive for he‘e in Kahului. Similar to his memory of sand crabs, a species he saw in abundance in Kahului as a child and has noticed its decline today is the hīhīmanu (*Actobatus narinari*). Iokepa shared that Kahului used to have tons of hīhīmanu. He shared that “In between the pier by the jetties when we used to fish, you used to see them just one after another. Hīhīmanu swimming by, one after another. It was just constant. Used to have plenty.” Hāhālua (*Manta alfredi*) was another species that Iokepa remembered being plentiful in Kahului but does not see as often though, whenever there is a big splash in the water, he said it is most likely a hāhālua. He shared a memory while paddling in Kahului where he saw a large hāhālua in the nineties:

One time we was racing. We were paddling with the men's division. This was in the nineties. We was paddling at the end over there. We just had stopped after one sprint and heard this massive splash. Was close. And then we saw the tail going in the water. Was like one pole vault pole. Was huge! It was thick at the base. And everybody was like, “Whoa!” Because it was like one whale when breach. The splash was so big, but we never see ‘em. Nobody when look. But after the splash we looked and we saw the tail. A big long rod going in the water. So, I remember even as a kid diving off the pier over there, we’d stay underneath the water and then one big shadow. Look up, and one massive hāhālua going over.



The last time he saw a hāhālua in the area was as recent as 1996. As recounted in Iokepa’s memories, the marine life in Kahului was very active and abundant though, today, the frequency and amount of certain species, such as the sand crabs, hīhīmanu, and hāhālua have declined. He commented that a likely factor contributing to this is due in part to the increase of activities, and the type of activities conducted in Kahului today.

Having spent so much time in the water, Iokepa commented that the most prolific species growing in Kahului are sea anemones. At the time, unable to recall the specific variety, Iokepa stated that anemones are what is seen most when diving. Nowadays, he shared that there are not a lot of healthy limu on the coral and in general, no living coral.

Pūnāwai (Freshwater Springs) & Freshwater Resources


An important natural feature associated with the study area are pūnāwai or freshwater springs. According to Iokepa, there are about five to six pūnāwai in the ocean fronting Hoaloha Park. He described that if an individual were to come on a nice, mālie (calm) morning when the water was glassy, the pūnāwai would be able to be seen. If you dove down into the water and reached down, he said you’d be able to feel the crisp, freshwater bubble up to the surface, in comparison to the warm ocean water surrounding it. Iokepa was uncertain of exactly where the freshwater originates from but suggested that it could perhaps be associated with Kanahā because it is a wetland marsh and a major source of freshwater.

Kaimana also spoke about the series of pūnāwai that empty and flow into Kahului Bay. Her discovery of these pūnāwai are tied to the process Hawaiian Canoe Club went through in the undertaking of building one of their koa canoes as well as drawing from her expertise in coastal geography. While describing some of her background, Kaimana shared that she is also a coastal geographer by trade. During her years attending college, she pursued a master’s study in Coastal Geography at the University of Hawai‘i at Mānoa. Her research focused on episodic and seasonal erosion of the North Shore of Maui. Her background, but more impactfully, the process of building the koa canoe at Hoaloha Park led to the realization of pūnāwai.



Kaimana shared that Hawaiian Canoe Club’s very first wa‘a was named, Kokololio. Named for the swift winds of Waikapū which was where the founders of Hawaiian Canoe Club, John and Kealoha Lake were from. Honoring the clubs’ founders, the wa‘a Kokololio was born. As Hawaiian Canoe Club began to increase their competitiveness, Kaimana remarked that they knew they needed another wa‘a with a “more modern design.” Honoring the traditions of canoe making, Hawaiian Canoe Club committed themselves to build a new koa wa‘a in the late nineties. Kaimana commented that she was about 15-16 years old at this time. Regarding the building of this wa‘a, Kaimana recounted the following story:


So, we undertook in the late nineties, building a new koa canoe. And so, what that looked like was for several months members gained access to a large growth forest on leeward Halekalā. There was a group walking in the Kīpahulu area and found the koa tree that ended up becoming our wa‘a. To pay homage to that wahi, we named it Pāhili Kiu, which is the swift winds of Kīpahulu.



As part of the process, cultural aspects, ceremonial systems, and traditions related to protocols were practiced and honored during this undertaking. Kaimana also mentioned that during the same time they were building their wa‘a koa, Kīhei Canoe Club and Hāna Canoe Club were in the process of building wa‘a koa for their clubs as well. A master canoe builder from Tahiti by the name of Fafa, led the build and guided everyone in the traditions and customs of birthing these wa‘a to life. As part of the process, Kaimana explained that they had learned that the koa wood needed to be cured. In order to accomplish this, the koa had to soak for 40 days in the ocean before it could be worked with. During this curing process, the koa was placed in the ocean right in front of the Hawaiian Canoe Club hale. However, as Kaimana stated, “there was a problem and the koa was not curing.” At the time, Fafa, as well as others, could not understand where the issue was stemming from. It was this experience, as well as other observations that led to the realization that reason why the koa wood could not cure properly was the fact that there were freshwater springs in the ocean, that as a result, altered the flux and ratio of salt needed to activate the curing process in the usual timely manner Fafa was accustomed to.


In addition to the realization of pūnāwai present in Kahului through her experience in curing the koa needed to build the wa‘a koa, Kaimana also spoke about her kilo (observations) of Kahului that contributed to her understanding of freshwater in the ocean. For example, she described driving through Kahului Beach Road while in highschool and seeing great algae blooms. She elaborated further stating that, “there would be tons and tons of lime on the shores. You would drive by on Kahului Beach Road and it’d be stink. We would try to paddle and we would just be caked in all this seaweed. It’d be all over the beach and you’d roll your ankle while running.” The algae bloom and the abundance of limu recounted by Kaimana served as an indicator of the presence of freshwater, a significant element necessary to the cultivation and growth of algae. In her adult years, Kaimana began frequenting Hoaloha Park in the morning as opposed to her younger years when she would arrive at the park in the afternoons for practices. During her early mornings at the park, she described the morning calm and other observations that indicated the presence of freshwater. Kaimana stated that:

I would see these slicks, they looked like oil slicks in the water. I was like, “What is all of this?” And realized it was the freshwater intrusions. And then I thought about the story with Fafa, and then all my geology experience about what is Kahului Harbor came together. And I was like, “Oh my gosh, this is all of the freshwater of Kahului just trying to find its way to the ocean!” Here it was, under all of us emerging still in Kahului Harbor.



When asked if she had seen other locations of pūnāwai in the bay aside from directly in front of Hawaiian Canoe Club hale, Kaimana recalled having noticed a few more closer towards Pu‘unē Avenue. She described that she was involved in efforts to make Kahului Harbor a community managed fishery with Jay and Miley Carpio [at the time when they were together]. Kaimana explained that as part of their work they would walk down at the terminus of Pu‘unē Avenue on the other side of Kahului Chart Harbor restaurant and harbor where they had established a fishing monitoring station for fishermen to self-report what fish was caught. During these morning walks, Kaimana reported having noticed a few more pūnāwai on that side but transparently acknowledged that she had not spent a lot of time walking along the shore towards Kahului Beach Road and in front of the hotel estates, so there may be more but has not observed any herself. One thought Kaimana contributed when discussing the origin of these freshwater springs, was the probability of these pūnāwai being associated with the freshwater marshes of Kanahā, as well as, the channelization of Kahului during the building of the towns’ infrastructure.


While on the topic of freshwater, Iokepa shared that when he was growing up, the river used to flow frequently in the canal near the harbor side of Kahului. Discussing the water quality in Kahului Bay, Iokepa stated that though others associated Kahului Harbor as being smelly and dirty, not once in his 62 years has he had any sickness or infections from the water. Growing up as a kid, he remarked that the water was actually dirty back then and attributed it to three things; the old sewage treatment plant, Maui Land & Pineapple Company, and the old injection wells:




To be honest, the water was more dirty when I was small kid. Because of the sewage treatment plant we had was junk back then. And, the sewage used to be able to come right inside the harbor. Now they get a better treatment system. And we don't see that anymore. Two; the Maui Pine [Maui Land & Pineapple Company] pau. Every once in a while the harbor would turn like this, like this mustard color. And then we find out that at the corner over there, there's this big drain pipe that comes from Kanaloa [Street]. The one that goes up Foodland. And if you go in front Maui Pine, right where the Foodland driveway is at Mau Pine there's a big grate. And it's by the wash rack. So when they used to wash the trucks, everything would go into that and out here, and then boom! And then three was the injection wells that they was injecting... I don't know if it was R1 or R2 water into the ground, and it was seeping into the ocean. All the nitrogen was causing algae blooms.

Because of the large inputs of nitrogen in the area that were a result of the injection wells, Iokepa explained that the algae blooms in Kahului were massive. Many of those who grew up in Kahului during this time would recall the lingering pungent smell of algae from the beach. Iokepa shared that there were times when they would have to carry their canoes through the beach into the ocean and the limu would be thigh high. The influx of algae was so great that he recalled farmers from Upcountry would come to Kahului with their machines to harvest the limu by the truck load. He stated that once the injection wells stopped, the algae bloom stopped. Once Maui Land & Pineapple Company stopped their operations in town, he stated that the water in Kahului Bay became clean.

Iokepa shared a memory of the time he witnessed the ocean in Kahului to be the cleanest and purest he has ever seen it to be in his life to date. He explained that in the mid to early nineties when the canoe hale at Hoaloha Park were constructed, they went through the customary practice of blessing it. Kumu Keli‘i Tau‘a and Charles Kaupu led Iokepa and other board members through the traditional ‘ailolo ceremony as part of the blessing. Iokepa reminisced on that day:



When we first built the hale and we blessed it, I remember the day before I went way in ‘Īao Valley for find ‘ie‘ie for the ceremony and then ended up sleeping over here underneath the hale. Next morning, we did the blessing. Kumu Keli‘i Tau‘a, Charles Kaupu, and a bunch of us board members, we did the ‘ailolo and everything. We had to take the pig bones out the harbor. Imagine nothing moving on the water. Nothing moving. Not one ripple. Nothing. One sheet glass. Just was one sheet glass all the way as far as you could see. So we get into the canoe, and I remember paddling, and I'm looking at the water. I was just amazed because you could see all the way to the bottom. Like, it was a glass aquarium. It was *that* clean. And we got out to the mouth and you could still see the bottom and you could see the schools, the sardines, everything swimming around. You could see everything. It was crazy. And it was flat, flat, flat. So we went outside the harbor. Had little bit more movement, but was still clean. Then we did the oli and put the pig bones in the water. We paddled in. It was clean again... And I've never seen it like that day since. The day we blessed this hale. I never seen it as clean and as clear and calm before that, you know? And there was a lot of time from 1961 when I was born. I never saw it like that. And then from then till now, I never saw it like that again. Get mālie days, but nothing that clean or like that. That was crazy.




Iokepa went on to share about the significance of that day remarking that, “So it's things like that, that stick in your mind, that make you realize that this space has a kuleana and a mission that most people cannot even understand yet. Creating the Ka‘ulu Lu‘uwai, the Maleko Lorenzos. You know, all the kids that come out of here that end up doing something. We develop their body and their character right over here by having this place here.” The clear waters witnessed that day during the ‘ailolo ceremony is reflected in the clarity Iokepa spoke of in terms of the significance Hoaloha Park and Kahului has to offer to its community.

Kolo Fishpond

When asked if he was familiar with the term, huki kolo, in reference to a particular fishing practice noted in Kahului, Iokepa stated that though he wasn't accustomed to that phrase, he recalled that Kolo was the name of a fish pond in the area. He shared that Uncle Chacha, an old timer who paddled for Hawaiian Canoe Club said that the rocks that stretch out into the ocean near the Harbor Lights side of the shoreline, were once a fish pond and referred to it by the name, Kolo. During his time, Iokepa has not seen that area actively used as a fishpond and could not identify any particular changes to the fishpond features.


Surf Breaks

Regarding other features of the area, Keone spoke briefly about the break that is “right in front of the hale.” Though he did not know of the particular name for this wave, he commented on how it was a nice surf break and considers it a part of the vicinity when discussing natural elements and features belonging to the project area. Iokepa described the wave that breaks in front of the study area as one of the best waves growing up and shared how he and his cousins would surf and skim with their paipo boards. He spoke of the legendary Eddie Aikau who grew up in the area when he was a kid and used to surf the same waves. Iokepa and his cousins used to hear stories of Aikau surfing and standing up on the paipo boards so they too were inspired to be like him. Iokepa shared that, “When was small kids, we went from having nothing to hand boards, and then paipo boards was cool. And so, we built them. We built our boards and we used to skim with the boards and then surf with the boards right here.”



Regarding the same discussion about the waves and surf breaks of Kahului, Kaimana shared the name, Kolo. Accrediting this name to Iokepa Nae‘ole, Kaimana commented that Kolo is the name of one of the waves of Kahului. Kolo, meaning to crawl. Kaimana reflected on how the wave itself behaves in that sort of manner, crawling over the reef. In regard to the location of this wave, Kaimana explained it as the wave that breaks in front of Kahului Harbor Lights. As opposed to the wave, commonly referred to by locals as “Chutes,” which breaks closer to the small boat ramp and is a steeper wave, Kolo, Kaimana described in her experience is more of a “ground swell wave that came from the outer area and unimpeded into the harbor mouth.”

Viewscapes of Kahului: Landscape, Oceanscape and Skyscapes



Iokepa spoke affectionately about the viewscape of Kahului Bay that looks towards Mauna ‘E‘eka (West Maui Mountains) and into ‘Īao Valley remarking that, “This is the skyline I grew up with. This skyline is in my head. Everything is in my head.” He shared fond memories of Kahului and stated that during his time, they didn’t have any crowds, and unlike today, “It wasn’t full of kooks.” When he was growing up in the area, he stated that nobody came down to this park. Back then, he said that there was only open grass and naupaka (*Scaevola*). He mentioned that in the 1960-1970s, there was a homeless population who lived in the naupaka at the park; however, not nearly as many then as there are today. Life in Kahului as Iokepa recalls as a child differs from the reality it is today.

Regarding the significance of access to and experience within Kahului’s ocean Kaimana also spoke of the viewscape commenting that the perspective of seeing land from ocean is a unique one and emphasized its significance of maintaining that perspective on the North Shore of Maui. She commented on this mentioning:

I think seeing the land from the ocean is a unique perspective, especially on the North Shore because there's not a lot of it. People go out at Ma‘alaea or they would go out at Lahaina Harbor and so they can see the land from the ocean. But that doesn't happen on the North Shore... because the road in so many places isn't coastal as well, not a lot of people are tied to the view planes... You can generally, but it's limited because it's mostly just from the road. So to get that perspective from the ocean, I think is super important and very unique. And I think that that's one of the most underestimated parts of being in a wa‘a in that area is that perspective.


Kaimana spoke further about the landscape of Kahului through intimate observations with the space. Walking me through her memories, she described the following reflection:

Certain times of year, I just know when the wind feels different down there. Like the summer wind is very different than the winter wind... Different times of the year, you see different things. I mean, during the summer with the late sunset when there's no clouds over ‘E‘eka and West Maui, how it illuminates Haleakalā and what you're able to see versus if you're there for sunrise and you're paddling and how Haleakalā comes up and slowly unveils the mountain and how it comes down it's one thing to see that when you're driving down the hill, it's another whole other experience to see that from the ocean. And so I think that, that launching point from Kahului is so important to maintain those perspectives.

Cultural Features

Ahu Dedicated to Kanaloa

In 1995, under the guidance of esteemed Kumu Hula, Keli‘i Tau‘a, who also saw the threats and changes happening in Kahului; Iokepa Nae‘ole, Ka‘uhane Lu‘uwai and a few other men were led to construct the ahu (stone altar) that sits between Hawaiian Canoe Club and Nā Kai ‘Ewalu. This ahu is an important cultural feature associated with Hoaloha Park. Iokepa explained that the large pōhaku (stone) that stands erect at the center of the ahu was gathered from Waihe‘e. The enormity of the pōhaku is apparent when seeing the stone itself; however, Iokepa noted that the stone is buried an additional three feet underground. Gesturing to the pōhaku, he explained that the stone represents the po‘o, or head of the he‘e and is an embodiment of the Hawaiian akua (god), Kanaloa. Evoked in the ahu, Iokepa shared that Kanaloa is called upon to protect them from “all of that,” referring to the harbor and constant development and threats that have tried to push them out once before. He also elaborated further and shared that the nature of Kanaloa embodied in the ahu also serves as a way to bring people together to find a sense of grounding:





Kanaloa tentacles pull everybody. Everybody out in the ocean, we need to pull us back in. Everybody that’s out there that needs to be here, he’s gonna pull them in... the kids... the productive members... That’s Kanaloa’s mission. So this is always in our mind. This is our piko.

The ahu is a cultural feature embedded into the history of Hoaloha park. As Iokepa shared, it was constructed during a time when they realized culture is not only a thing of the past, but rather, culture is living and actively happening. Iokepa remarked, “We’re not done writing our history. We’re still writing our history.” The ahu represents their piko, the umbilical cord that connects people to a place and as Iokepa stated, “This is the symbol that we never gonna move.”

Ka‘uhane also spoke and shared about the ahu dedicated to Kanaloa, the Hawaiian deity associated with the ocean. Honoring their connection to the sea and Kanaloa, Ka‘uhane mentioned how when dedicating the ahu, they had an offering of he‘e (octopus) on the ahu as he‘e is traditionally known to be one of the embodiments of Kanaloa. Ka‘uhane shared that they continue to care for the ahu once every so many months and also continue to use the ahu for leaving ho‘okupu or other offerings when appropriate. The ahu also serves as a delineation between Hawaiian Canoe Club and the neighboring Nā Kai ‘Ewalu. According to Ka‘uhane, he has witnessed the impacts of surf and weather patterns cause distress and alter the ahu itself. The large pōhaku (stone) that sits erect in the center of the ahu, Ka‘uhane mentioned came from Waihe‘e and it was much larger. Due to the weather, wind, surf, and other natural elements, he commented that the large pōhaku had eroded significantly, and as a result, about a foot of pōhaku was lost.

Traditional Hawaiian Hale

In 2010, Hawaiian Canoe Club celebrated their 50th anniversary. To celebrate this, they had worked with master hale builder, Palani Sinenci of Hāna, and built a traditional Hawaiian hale that still stands today at Hoaloha Park. Kaimana shared that during this time, the conceptualization of what it meant to pursue such an undertaking was a learning experience. Some of the thoughts that were contemplated were, “What does it mean to build this type of hale, here? At Hoaloha Park... in Kahului... in Central Maui? What are our intentions as a club? Why were we building it?” It was thought that “the building of the hale could possibly change or just reorient, or add to the cultural history of this park.” Kaimana had shared that “the traditional hale



was supposed to be in this next 50th, our way to try to convene the larger community and further connect them to the ocean through this hale.” While discussing more about this, Kaimana commented that for her, it was really important that the hale was an active space. Speaking in depth about the values and reverence a traditional hale is warranted, Kaimana also noted the value of cultivating a space that feels noa (release of restrictions). For the function and purpose of the hale at Hoaloha Park, it was intended for it to be an open and engaging space. Elements of the actual design of the hale lean itself towards this notion. For example, Kaimana had explained that “the rails all the way around [the hale] are very intentional because those are seats, those are noho. We want people to come in to be able to sit and spend time and feel welcomed.” The design choices of the hale were also contemplated in ways to be creative and honor an evolving culture. In small ways, Kaimana shared that the decision to lay concrete as the hale flooring as opposed to traditional ‘ili‘ili stones was decided based on several factors. One being, the scarcity of resources in obtaining the appropriate amount and quality of ‘ili‘ili needed for this hale, and the second being, the realization that incorporating a concrete flooring in the hale, though not tradition, Kaimana stated, “it made the space even more useable, more accessible. And this is really positive.” In a deeper sense, she shared that in their willingness to weave both modern and traditional designs into their hale, in ways she commented that “it almost can give permission then to others.” The sentiment gathered was that the “permission” and inspiration for others to see that a living culture can evolve and accommodate both traditional and modern elements that is appropriate to the intended function of a given space.

In addition to the overall cultural significance of erecting a traditional hale on the property, this hale is historically significant because as it was shared, this hale during its time was the biggest in the State. According to Ka‘uhane, it is the biggest Hawaiian hale in the State of Hawai‘i, with its 30 feet by 50 feet dimension. It was mentioned that a canoe could fit right in the middle of the hale. Moreover, in addition to this hale being the largest in Hawai‘i, this hale was the first hale built under the traditional hale building code that the County had adopted. Touching upon other ways this hale contributes to the heritage of the park and general landscape of Kahului, Kaimana cited the viewscape. She commented:

It changed the view plane because now you had three hale. [Nā Kai ‘Ewalu Canoe Club hale, Hawaiian Canoe Club hale, and the traditional hale] You can also see that if you're driving on Kahului Beach Road and you look... now you see three hale, not just the two, but you see this other one and it's loulu palm and it's traditional and it was built with our ‘ike kūpuna. And it's just now part of the landscape. It's right in the middle of town. We're here. We're still here. Kānaka are still here.

During the process of building the traditional hale, it was discovered that Hoaloha Park was once a house site. Kaimana recalled that they conducted a coastal survey of the hale site led by Zoe Norcross-Nu‘u, a coastal geologist for SEA Grant and a fellow member of Hawaiian Canoe Club. Norcross-Nu‘u indicated where the current sand dune systems were located at the time. That information paired with the background research conducted related to sea level rise and impacts on coastal zones, they were able to determine the area where erosion would likely occur. Kaimana commented that they “conservatively set the hale back further than they wanted to. It was right at the base of a natural dune.” In order to build the hale, they needed to set the post. The pou (posts) for the hale were made of ‘ōhi‘a logs sourced from Hawai‘i Island. Ka‘uhane shared that members of the canoe club had a hand in the labor and helped to build the hale. The women built half of the hale posts, while the men built the other half. Ka‘uhane recalled how the material used to build that hale were sourced from many different places. As mentioned, the hale posts are made out of ‘ōhi‘a and were harvested from Hawai‘i Island. The rung of the hale are made of inkberry and were collected from Hāna. When they began digging to set the foundation for the pou, Kaimana

recalled that they found remnants of plates and dishware with blue and white floral prints. Reflecting back to the moment of having uncovered the plate remnants, Kaimana recalled:

And so, this whole other opening and learning for me that people lived there. People lived in that area as we know Hoaloha Park. And I actually know the family. One of the families was the Haywood family that I went to see. I went to high school with the Haywoods. I was able to reach out to them, brought them down and then they shared all of their memories...And so, we believe that those plates were the plates from their home, from their mom and stuff. So they were able to take those.

Traditional Hawaiian Imu

In addition to the construction of the traditional Hawaiian hale, Ka‘uhane and members of the Hawaiian Canoe Club also built a traditional Hawaiian imu. The imu is used to prepare food for various functions, fundraisers, and is also used by others in the community. Keone Ball also shared that on the other side of Hoaloha Park, Nā Kai ‘Ewalu Canoe Club also constructed an imu for preparing foods for functions and fundraisers. These two traditional Hawaiian imu contribute to the features of Hoaloha Park.

Regarding Burial Sites and Iwi Kūpuna


In regards to burial sites and iwi kūpuna, Kaimana commented that to her knowledge, she was not aware of any. However, Ka‘uhane recalled having accidentally discovered a burial on the premises while installing the water catchment and water line on the property. While preparing the site, unaware that there would be a burial there, he had shared that some iwi were accidentally exposed. Having discovered this burial, Ka‘uhane described how together with the State Historic Preservation Division, the State Archeologists, and cultural practitioners, they safely and appropriately recovered and reinterred the iwi. Ka‘uhane commented that appropriate protocols were done to ensure that, “everything was pono.” The iwi were reinterred near the front (ma uka side) of the Hawaiian Canoe Club. Ka‘uhane remarks how the location was chosen with the consideration of making sure they would not be disturbed. In terms of burial sites and iwi kūpuna, Iokepa stated that to his knowledge, he has not heard and does not know of any on this coast. The only one he mentioned knowing was the set of iwi that was reinterred in front of the Hawaiian Canoe Club and is now a protected place.

Cultural Practices

Traditional Ceremonies & Religious Practices

In the accounts shared by Iokepa, Ka‘uhane, and Keone, traditional ceremonies related to the construction and dedication of the ahu at Hoaloha Park are ongoing practices that persist at the study area. Iokepa also described the traditional ‘ailolo ceremony that took place at the study area in order to bless the newly constructed canoe hale.

Foster mentioned having witnessed religious or spiritual practices taking place at Hoaloha Park. He shared, “Over the years, I’ve known people that went to Hoaloha Park. They went to pray. And these were people that did it sincerely. They went to pray. Was it because of Hoaloha Park per say? I don’t know. But I know people that have been there—I’ve been there with them. They’ve offered their prayers and they’ve gone through their own thing.” Though the direct relation between the significance of the project area and its function in this account of offering prayers




was not something apparent in the recollection of this memory shared, the important thing to note is that the practice of praying, for whatever capacity it exists, is relevant to this project area.

Canoe Culture and Practices

As highlighted in the previous discussion above, canoe culture and the practices surrounding paddle are heavily influenced and embedded into Hoaloha Park. As Ka‘uhane shared, the main cultural practice associated with Hoaloha Park that he knew of is associated with paddling canoe. The long legacy of paddling regattas that occurred during his time as well as generations before him is prevalent in Kahului’s waters. When asked how long has the project area been the site for regattas, Ka‘uhane responded, “Ho, since before my time. Before I was born. My grandfather guys used to paddle in here. My grandparents.”


In regards to cultural practices that exist at Hoaloha Park, Foster makes the clear distinction between modern cultural practices and traditional cultural practices. In the conversation with Foster, traditional practices refer to practices that took place pre-contact Hawai‘i, prior to the 1800s and the arrival of explorer James Cook. Canoe culture in the context of regatta and racing, in Foster’s perspective, is a modern cultural practice. Though a modern practice with its purpose rooted in a more “recreational” use, as Foster noted, the practice surrounding canoe culture is still one of Hawaiian culture.



Fishing Practices

As articulated in the cultural and natural context of the study area, canoe culture is a significant and defining practice of Hoaloha Park and the surrounding area of Kahului. Other culture practices discussed were fishing. Evident in Iokepa’s recollection of growing up in Kahului as described in the *Marine Life* section of this discussion, fishing was an active practice. Supporting this, according to Kaimana, fishing has been a large part of Kahului. She spoke about the relationships she built with many fishermen through her interactions with them in the area. She stated that “a lot of them aren’t just fishing for recreation. They’re fishing for subsistence.” The primary fishing practices observed were mostly pole fishing, though Kaimana mentioned having noticed some handheld net fishing and in the last few years, she observed a few people using the method of throw net. She remarked that she mostly observed single or small groups of men, and has not seen a ton of women fishing the area. It was mentioned that there was a lot of “teaching” always happening. Kaimana commented, “I always appreciated kids being out there with the older generation. People would be out there with buckets and coolers.” Fishing as a practice has evolved further as she shared that there’s newer features in Kahului like a fishing club on the harbor break wall. There are thicker and bigger poles present in the harbor alluding to the fact that larger fishes are now sought after.

In regards to any known fishing practices, Ka‘uhane described that Kahului and the waters just outside the project area were great grounds for he‘e. He spoke about his observations of he‘e diving sharing that, “There’s usually about 30-40 guys catching he‘e in here. Nonstop diving. This is great he‘e grounds. But lately with all this [referring to the harbor dredging], this guy killed ‘um with all the silt. Going cover ‘um all, goin’ cover some... but this is a great he‘e area.” In addition to he‘e, Ka‘uhane also talked about his experience working on the *Orion*, an aku fishing boat, while he was in high school. He shared that, “we used to drive around and catch nehu... the bait to turn the water to bring the aku to the boat. Used to have plenty nehu in here too.” In addition to he‘e and nehu, Ka‘uhane also commented on having seen fishermen catching akule and halalū. He remembers, “I seen akule guys catch here. But they haven’t come here in decades. Akule schools don’t come in here, but the halalū come in here. They baby akule. All the Filipinos stay over gere on the beach on that corner, and that corner, catch all these little half ounce fish.




Keone shared that he has observed fishing in the harbor since he was a kid. He recalled how his grandfather used to take him to Kahului to fish and when he became a father, he also brought his own kids there to fish around the harbor. Keone was not familiar with any traditional or “ancient” fishing practices but rather noted that he knows fishing activities to be a big part of Kahului.

In the context of fishing, specific to the hukilau practice of gathering fish, Foster remarked that he has a faint memory of having seen this particular fishing practice occur in Kahului, however, at the time he was but a young boy and could not recall details regarding it. To his knowledge, he is not aware of any active hukilau practices being conducted in or around the project area currently, but also noted that he has not consistently been in the area to know for certain.

Imu Practices

Some of the cultural activities mentioned that take place at Hoaloha Park aside from paddling and fishing was the practice of imu. Keone and Ka‘uhane shared how there are two imu located on the project area; one that Nā Kai ‘Ewalu uses and one that Hawaiian Canoe Club uses. They partake in the cultural practices of traditionally preparing food in the imu for fundraisers and other events.

Canoe Carving and Building




In the previous conversation above, Kaimana Brummel shared an account of the practice of carving a traditional Hawaiian canoe made of koa. She shared how Hawaiian Canoe Club was honored with the tutelage of master canoe builder, Fafa, from Tahiti. At Hoaloha Park, Hawaiian Canoe Club crew members learned and got to partake in the practice and cultural traditions surrounding canoe carving. Similarly, Keone also mentioned the practice of canoe carving and shared how Nā Kai ‘Ewalu is currently in the process of building a koa canoe. He shared that Mike Adams, one of the founding members of Nā Kai ‘Ewalu has been leading the build of this koa canoe in order to replace several koa canoes that were destroyed in a fire years past. Keone mentioned that part of the function of their hale was to store canoes and shared about an ancient koa canoe that they used to have but was eventually consumed by a fire. He recalled:

We had an ancient koa canoe in there and we actually had a big fire in the nineties that destroyed our racking koa and a couple other koas that were ancient in there. I think three or four other boats in our fleet [were destroyed] because they were stored in the front, so when the fire went, it just melted the fiberglass and whatnot. That was pretty heart wrenching for us for sure because, you know, the boats are your heart and of your club.

When asked if he was aware of the cause of the fire, Keone said it was unfortunately believed to have been caused by arson. Regarding the origin of the koa canoes, Keone believed that the koa racing canoe was bought from Lahaina and the “ancient ones” were canoes that for him, was always a part of Nā Kai ‘Ewalu having been there before he joined the club at the age of seven. For that reason, he was not too sure of the details regarding the other koa canoes. However, as a result of the hale and canoes being consumed in the fire, Keone described how the community rallied around them through fundraisers in order for the canoe club to purchase new vessels. Within the following year or two, Nā Kai ‘Ewalu had their fleet back and was ready to race.


‘Awa Ceremony

In the late nineties, Keone also shared about having participated in a ‘awa ceremony with the crew members of Hōkūle‘a, one of Hawai‘i’s great voyaging canoes. Not quite able to recall the



particular purpose of their visit, Keone believes that they were likely visiting during an ambassador run around Hawai‘i. During Hōkūle‘a’s visit to Maui, Keone shared that the crew members gathered at Hoaloha Park and brought with them a large rock. This rock, Keone described as a “unity rock” was brought to the park and erected as part of an ‘ahu (altar). This rock feature still stands today at the delineation between Nā Kai ‘Ewalu’s area and Hawaiian Canoe Club’s area.

Cultural Enrichment Programs



Ka‘uhane and Keone both shared about the cultural enrichment programs that their respective canoe clubs have organized and actively lead. Ka‘uhane noted that an important aspect of Hawaiian Canoe Club is the Kamali‘i Program. Similar to the iconic Summer Pals program here in Hawai‘i, the Kamali‘i Program is based on Hawaiian culture. The program has been running for about 30 years now. Ka‘uhane described the program stating that, “It’s free. We teach them everything from navigation, migration, Hawaiian religion, arts and crafts, Hawaiian food, Hawaiian diet, anti-vaping, anti-bullying, home violence, etc.” The kids are exposed to Hawaiian culture and are also given the opportunity to travel to different sites so they learn and grow their connection to places here in Hawai‘i. Ka‘uhane shared how in the past they used to take the kids to Moloka‘i, Lāna‘i, Kaho‘olawe, as well as places on Maui, naming Ulupalakua, Mākena, and Kahakuloa as some of those places. The culmination of the program ends with an ‘Aha ‘Āina where the kids showcase what they have learned during the summer. In order to feed back into the kids and grow young leaders, the program employs the older youth leaders and members of the canoe club to teach the younger kids of the program.

Keone shared that similar to the way Hoaloha Park facilitated the gathering of Hōkūle‘a crew members and others to partake in significant cultural activities like the ‘awa ceremony, Hoaloha Park and in particular, Nā Kai ‘Ewalu, has been able to facilitate other cultural activities. Some examples mentioned by Keone were the songs, chants, and haka taught and practiced by Nā Kai ‘Ewalu crew members as well as the incorporation of introductory level use of Hawaiian Language. Though in small ways, like counting in Hawaiian, Keone was happy to share about the Hawaiian culture being practiced. Sharing more insight into the cultural significance of Nā Kai ‘Ewalu, he shared about intentional naming of the club itself stating that, “Nā Kai ‘Ewalu is named after the eight channels. The eight major channels. Each channel we feel is different. When you get in, when you paddle through each channel, it’s different. So, we have a good history that way of the culture through just our name.” In addition to the club name itself, Keone also shared that each of their wa‘a are also named after the channels. In simple, yet significant ways, the Hawaiian culture is present at Hoaloha Park through the activities that the canoe clubs participate in.

Other Comments Regarding Cultural Practices

Commenting on the overall cultural significance and practices connected to Hoaloha Park, Kaimana acknowledged the blending of two worlds. She pointed out the backdrop of where all these cultural practices are taking place and was reminded that “we do all of this right next to our biggest and only deep water port.” She continued, reasserting how important Kahului Harbor is to our mere survival yet at the same time actively trying to stay culturally grounded. In the same sentiment, she commented on the cruise ships that sail in and out of Kahului Harbor. At times, feeling the intrusive impacts of tourism and yet understanding the economics that it could contribute. She ended by stating that “that’s very typical of Kahului, you know, trying to ho‘okanaka and find the cultural groundings” but also recognizing the capacity and use of Kahului today.

Concerns & Recommendations

Regarding Sea Level Rise and Climate Change


A major concern for the park is the threats of sea level rise. During his time at the park, Ka‘uhane has seen many changes and alterations made to the natural landscape of the shoreline and features of the park because of the impacts of high surf, weather, erosion, and other consequences due to natural phenomena. He described how he has seen up to 50 feet of shoreline disappear in the last 40 years. The north shore winds and surf that travel through this area were expressed as being damaging. Offering a visual measure of change he has witnessed, Ka‘uhane walked down to the shore and pointed to a grouping of large boulders which sat exposed in the middle of the shore where the ocean tide breaks. Ka‘uhane shared how there used to be sand and grass that reached those boulders. He also shared how when the north shore is experiencing big surf, the waves and tides surpasses the shoreline and carries itself up and over onto the lawn. He stated that impacts are greatest during the winter surf.

In regards to changes observed with the shoreline and beach, Iokepa stated that the beach as he remembers growing up was bigger, however, the shoreline is not significantly bigger than it is today. Analyzing the shoreline at that moment, he commented that he had expected the beach to have changed much more during all these years. He estimated that there was about a forty feet loss of shoreline in the area.

Keone, having paddled along the shore of Kahului from 1976-1977, he felt that, “interestingly enough, the beach hasn’t changed. It has changed, but it hasn’t.” Elaborating more on his observations, he described how the jetties in the harbor still remain though one would think that after so many years, it would be underwater or filled with sand. He attributed the protection of the jetties and the limited changes to features of the beach to the harbor and the protection it provides to the area. Though in respect to other changes, Keone mentioned having observed elevation drops in the sand due to wave activity but in his opinion, he has not seen too many impacts and changes over the years. He did recall having problems with large fluxes of limu in the ocean and how folks attributed it to Maui Land and Pineapple Company, but does not know for sure of the source cause. According to Keone, the limu problem was big. He stated that “...the water made you itchy. You couldn’t see, there was all this stuff, all the foam on the top. This yellow foam.” However, comparing the quality of water today, Keone felt like it has gotten better, he stated that, “The harbor has really cleaned up over the years. You can actually see the bottom in a lot of ways more so than back in the day. You couldn’t see the bottom ever. Like, I didn’t even know how shallow it was right in front of the hale until one day I was like, “Oh, it’s shallow over here,” because it’s clear.” He concluded that it has been between five to ten years since the ocean had started to clear and aside from that, “the harbor itself hasn’t really changed.”

When asked the question, “When it comes to sea level rise and climate change, wave action, and other related things, how have those things impacted or could impact the use of the space at Hoaloha Park and the general space of Kahului?,” Kaimana responded by remembering the impacts of the 2011 tsunami that hit Kahului. This event gave a very real depiction of what high seas can do to this particular area. Describing the effects of the tsunami, she had shared the following memory:

We got a bit of a preview of it [impacts of high waters], that's not sea level rise, but it did come up. It broke the dunes. It traveled through our hale and through the whole park and went to Kahului Beach Road and Ka‘ahumanu Avenue. Thankfully it wasn't destructive, but Kahului was underwater...You could see the markers of that on buildings for a couple months after just all over the place or seeing seaweed



in the huluhuli chicken lot, you know. All of this water got channeled down Pu'unē Avenue. That's what I learned, so much of it came through that way and went down towards the middle of Kahului.

In her lifetime, Kaimana had witnessed a glimpse of what rising tides can do to Hoaloha Park and Kahului and concluded by knowing that things must change; but what, and how to adapt in respect to climate change is difficult to arrive at a consensus for.

In 1960, Iokepa mentioned that a tsunami had hit Maui. This was one year before he was born. He said that he was told stories about how when the water had receded, the underneath of his grandmother's house was covered with dead fish that had washed up from the tsunami. He stated that one of the waves went all the way up to Christ the King Church and had caused some damage there. In another instance, unable to recall the exact year, Iokepa remarked that the only other occurrence he witnessed similar to the 1960 tsunami was when a wave had come up into Kahului and traveled through Hoaloha Park, in the canoe club hale, and on to the road. This wave also had enough momentum to travel up towards Christ the King Church. According to Iokepa, no major damage was sustained. Although, as a result of this event, he shared that honu (turtles) had washed up on the road near Kanahā Beach Park due to the force of this wave.



Regarding Past Mitigation Efforts

Ka'uhane shared of the many ways he has tried to address these challenges to mitigate the ongoing threats in order to save the park. One example shared was the tactic of out-planting native vegetation in order to mitigate the shoreline from erosion. He shared that he, along with Iokepa Nae'ole, another Kānaka 'Ōiwi whose connection to the park predates Ka'uhane's experience, had planted native wiliwili along the shoreline bordering the lawn of the canoe club. Seven wiliwili trees were planted, and though they did not all survive, many still stand today to offer its shade. The purpose of outplanting was for the roots of these native trees to encourage increased soil retention of the area in hopes of lessening erosion. Similarly, Ka'uhane spoke of the time when the grass lawn that currently surrounds the canoe club was once barren. He took it upon himself to grow grass in the area. The grass was hand planted, bit by bit in little checkerboard patches. Ka'uhane used the small patches of grass that grew around the beach shower as sod to outplant and eventually grow grass. Each section was hand planted and watered carefully in order to, "...just keep this place together from high tide." Through that effort, the current lawn that is seen at Hoaloha Park is in existence.

In another effort to save the shoreline, around the year 2012-2014, Ka'uhane mentioned that two club members dedicated their senior project to addressing this issue. These Hawaiian Canoe Club members, at the time, were Kamehameha High School students. As part of their project, Ka'uhane shared how he planted the naupaka bushes along the shore of the park. He shared how the seaward facing lawn of Hoaloha park, "...turned out to be a blowout, meaning where nothing would grow. It was just horrible. Nothing would grow here. And then, we had to create the naupaka patch to protect this place." The area described here was once barren grounds susceptible to the high winds and surf. The two youth began planting naupaka around the area to remedy this. Today, the naupaka patches are full and serve well to mitigate the threats of high surf and resulting erosion. Ka'uhane made the comment, "I'm really proud of this patch because we babied it for three or four years and then it took off." He went on to share how they also convinced Nā Kai 'Ewalu to grow and nurture their naupaka patch too. Ka'uhane also created an innovative berm with resources available to him in order to protect the shore from eroding away. Pointing to the area of the berm, he described his efforts saying that, "I put a telephone pole on this side, and on that side with stainless steel bolts holding it together. It's just like a berm. To grab onto

something.” The telephone posts he described are buried into the sand and serve to keep the sand from eroding away.

Though in Keone’s perspective, not much change has contributed significant impacts to shoreline and other environmental features of the project area, he remarked on how during his time, Nā Kai ‘Ewalu also did some work to preserve the natural features of the area. He explained how they had put down the grass lawn and “certain abatements” to keep the sand in place and also stated that “We would put poles there to keep the sand. We’d block off areas to let the vegetation grow otherwise the sand goes away.” Contrary to the minimal impacts Keone believes has occurred at Kahului, he mentioned Kīhei Canoe Club and remarked how the ocean and sea level rise has greatly impacted the south shore so much so that “We can’t even have regattas there anymore because there’s no beach. The beach is gone there... it keeps retreating, keeps retreating.” He believes that at some point Kīhei Canoe Club may have to move because of the amount of beach lost on their shoreline.

Recommended Mitigation and Adaptation Efforts to Sea Level Rise


In terms of mitigation efforts, Iokepa’s main concern is that the current facilities remain intact and that access is maintained. Access is paramount. The primary use of Hoaloha Park is centered around canoe and ocean activities. Mitigation efforts that allow for proper access to the beach is needed at Hoaloha Park. Iokepa stated that:

The mitigation that they should be exploring should be a fluid type where you move things when you have to. We are willing to change things up. Move everything and then in time, we can shift ‘um back as opposed to something rock hard, permanent concrete with reinforced steel and then, no can do nothing already.


The fluid mitigation approach described by Iokepa places its concern on implementing permanent mitigation solutions such as fixed barriers and walls that once set, cannot be removed and would make accessing the beach and launching canoes very difficult. Iokepa compared the ideals of fluid mitigation methods to an indigenous way of adapting to nature and utilizing natural solutions. He shared, “You know, for us it’s like the Native Americans, they don’t build homes right on the riverbank, you know, because they move. They move. So Hawaiians, us too, we did the same thing. So in terms of mitigation, I would think—I would hope that they look at something that is effective but not permanent.”

An example of effective and natural adaptation efforts he mentioned was the outplanting of naupaka bushes. Iokepa commented that in the past, they implemented many of their own improvements to the park in order to combat threats of sea level rise and erosion. A successful tactic incorporated was growing naupaka along the shore and sand dunes in order to decrease the levels of shoreline erosion and protect the canoe hale from wave impact and rising seas. Iokepa recommended that focused efforts on planting native botanicals around the perimeter of Hoaloha park should be looked upon. He emphasized that native and endemic coastal plant species such as the ‘ilima (*Sida fallax*) and ‘ākia (*Wikstroemia*) that would normally exist and thrive in this sort of climate and natural habitat should be incorporated into the park.

When asked about his thoughts and recommendations for improvements to the park in light of the rising sea levels, Ka‘uhane remarked that, “That’s our biggest threat. Nothing can stop the ocean from rising. Nothing stops the ocean.” He also reflected,



Well, in my own brain, I said I better plant something that is natural. That was my idea. Because that would protect this. See that dirt right there? All this was like that over there. We created our own blow out by putting canoes over here. But the sea level rise? Oh my god. We've already seen it happen in my lifetime. Look at Baldwin Beach Park. We're sitting like them. Same side. They lost their lifeguard stands and their bathroom went into the ocean already. So, they're in the same boat as us. I don't know the answer. I don't know the answer. I don't know the answer to that one. That's a good one. What is the answer? I don't know?



Ka'uhane recognized the difficulty and challenges of arriving at a solution to combat climate change and sea level rise. He stated that in his lifetime, he has already witnessed the impacts of sea level rise that has altered the landscape of Hoaloha Park. In an effort to find a solution he resulted to outplanting natural vegetation and suggested that could be a recommendation for continued efforts. Additionally, Ka'uhane commented on the need for greater support for watering the grass in order to retain the soil and lessen erosion. As the main stewards of the area, the majority of the greenery and vegetation and the maintenance of it is due to the work and efforts of Ka'uhane. As he shared in his interview, he and the club members grew out and hand planted the grass in the area. Every week in between coaching lessons, Ka'uhane waters the grass so it will grow. He shared that there is a sprinkler system, however it is damaged. He stated that an improvement for the park would be repairing the sprinkler system and having infrastructure for water. He commented that, "We need the whole park to get watered again. That would be best." With regard to adapting to changes due to climate change and sea level rise, Foster shared a perspective that is rooted in the clear understanding that due to Hawai'i's natural environment paired with the reality and trajectory humanity as imposed on the environmental well-being of the world, Foster believes that the impacts of climate change is inevitable and if any planning should occur, it should address the issue in a practical way. The perspective he shares is recounted as the following:

Relative to Hoaloha Park, the one thing I like say first, is that no matter what we say and do today in relation to the sea level rising and climate change, if people really buying into that and following that, at some time, whether it's fifty, one hundred, or five hundred, or a thousand years—at the rate and the way humanity is taking our planet, Hoaloha Park is going to be under water. And, you know, as a kānaka, what did our tūtū do in wā kahiko? They never try to fight nature. They just go move their hale, you know? And so we have a choice. We like move? Plan and move now? Or are we gonna take the chance? And then we're gonna be forced to move later on. And that's pretty much my position when it comes to sea level rising and climate change.

His stance on this matter plays in part on his reflection of his experience as a cultural resource involved in other Cultural Impact Assessment projects. He described the intimacy of his family's lineage tied to Lahaina, and more specifically, Keka'a at Ka'ānapali where his kūpuna are buried. Foster's work has led him to be involved in beach restoration projects in Ka'ānapali and Kahana. During this experience he described seeing the changes of the beach and stated that:

...As a kānaka, looking at it through the kānaka lens, if this project and the concerns are about the sea level rising, the changing climate, then first and foremost, I'm gonna acknowledge that at some point 1,500 or 500 years, that the park will be gone. And so, I'm not gonna say let's adopt or implement policies and decisions to try to preserve and protect Hoaloha Park, but instead recognize the likelihood of what we can foresee—that we fundamentally can foresee. And then have those

discussions towards, you know, do you wanna spend a million dollars putting a hotel up here? Or do you wanna just maintain the park for the community knowing that at some time in the future that may be gone? And then when that time happens, whether it's in our lifetime or our mo'opuna's lifetime, at least we would've been addressing the issues, I think, in a much more practical way.

Concerns Regarding Access

Speaking towards the concern of access, Iokepa noted the changes he has witnessed in Kahului and spoke of instances where over the years, access has been limited. When he was growing up and as a young adult in the early nineties, Iokepa shared that before he left to join the army, they used to be able to paddle inside the piers because it was nice and protected during windy conditions. They would race against the tug boat buoy to the green buoy at the mouth of the harbor and it would be exactly a half mile. He explained that when maritime safety kicked in, they were kicked out from that area. Everything between the corner of Pier 2 and the right side was off limits to paddlers. The boundaries of the turning basin today as Iokepa recounted forms an “L” shape. He explained that anytime there is a maritime movement in the harbor, the area within the turning basin is off limits. A citation for this violation triggers a \$10,000 fine. He commented that they have learned to adapt to these rules but is worried that they will continue to lose more and more access points as changes occur that may limit their ocean use. Iokepa shared:

I just worry that we gonna lose more and more and more. Little by little by little every decade. Because I watched it happen from when I was small. From when I used to go inside there and fish and dive inside there. And then when me and my family used to drop crab nets off Pier 2 and catch swimmer crabs, and then go home at nighttime and cook crab or go catch pipipi, or pick pipipi on the other side too and go cook those.

Iokepa noted that the biggest changes he witnessed happened while he was deployed in the military. He stated:

When I was in the military, I came back and I go for protect the homeland and my homeland— gone. You know, come home—my homeland gone. All that I had lost in that time. And then more and more throughout my adulthood, I've seen it disappear. It has slowed down, but who knows when the next something going happen that they're gonna have an excuse to move us outta here.

The constant threat and anticipation of making sure they remain and continue to have access to Hoaloha Park and Kahului Bay is important to Iokepa have seen the slow but constant changes of losing access rights during his lifetime. Iokepa likened the slow, yet all-consuming occurrences that inflict change similarly to the characteristics of climate change: “It’s kinda like climate change. Happens slow, but sometimes it speeds up, you know? And you're not ready for that. Yeah, that's what happened.”

Iokepa mentioned that Hoaloha Park and the community they have fostered there contributes greatly to the larger society. He remarked:

The place does so much more than the community realizes in terms of giving people a place for be somebody that they never thought they would be. Malihini come in from mainland, some of them looking for something to and come paddle. But if you come paddle of us, if you goin' wear the blue, Eh, you get kuleana, yeah.

Every kid that come over here is your keiki. You know, we gotta teach them all of that. So then it creates this community.


He commented that oftentimes when people talk about wahi pana, they only associate the term with places of religious or spiritual significance such as heiau or temples. Iokepa offered the reminder that wahi pana encompasses not just heiau sites but is truly by definition, a storied place. And as he commented, “We get stories.” Standing on the shoreline of Kahului and looking out into ‘Āao Valley, as is the mo‘olelo of the valley, Iokepa painted the imagery of a “wahine whose legs wide open giving birth to all of this.” He commented, “You cannot deny the beauty of the place... One of the most beautiful places on the planet.”

Concerns Regarding Discovery of Burial Sites and Iwi Kūpuna


One topic that Foster spoke towards and acknowledged as a potential concern that could occur at Hoaloha Park is the discovery and exposure of burial sites and iwi kūpuna. Reflecting on his past experience with Hawai‘i burials, Foster stated that he has been directly involved with the reinterment of iwi kūpuna for the last 10-15 years. He noted that the reinterment of iwi kūpuna that he has had experience in range from the context of ancestral remains having been dug up by development or construction projects, be it by the State and/or the County, as well as the exposure of iwi kūpuna due to the impacts of ocean, sea level rise and coastal erosion. As examples of areas where shoreline erosion and impacts of sea level rise have exposed human remains, he had mentioned a few areas such as Kapoho, Pā‘ia, and an area near Ho‘okipa. He had shared that in that particular area iwi are frequently exposed due to coastal erosion. People often call to report having seen human remains on the beach because of the impacts of erosion on the beach front. In the context of the project area, to his knowledge, Foster does not know of any known burials associated with Hoaloha Park. However, he also commented that “There might be somebody out there whose family actually lived there. Right there. Had a hale, had a canoe hale, and they did their fishing from there... Our ancestors, they lived, they raised kalo, they fish, and a lot of our tūtū are buried there on the land.” Though he does not personally know of any burial sites associated with Hoaloha Park, Foster also recognized the importance of not ruling it out when reflecting on the different accounts that may exist as well as the customary living arrangements where people, at times, lived near the areas frequented for particular cultural practices.

Additionally, based on his knowledge and experience of coastal erosion and its ability to disturb burials and unearth iwi kūpuna, Foster stated that the likelihood of something similar occurring at Hoaloha Park should be an area of concern and a topic folks should be aware of. He commented, “Just because the area has already been developed over the years, it doesn’t mean that some day somebody won’t walk on the beach and come across human remains.” With this notion in mind, the presence of ancestral burials and its disturbance, though not certain, should be an area to be wary of when considering the impacts of sea level rise, coastal erosion, as well as improvements or adaptation plans that require ground disturbance.

When asked to share any recommended best practices or mitigation strategies that could be implemented if iwi kūpuna were to be exposed at Hoaloha Park, Foster recounted the State of Hawai‘i guidelines and procedures that are required to follow when dealing with burials. He described the process stating that “there are mechanisms in place, and I’m referring to the Hawai‘i Administrative Rules. Chapter 13-300 deals with inadvertent discoveries, human remains. Lineal and cultural recognition to the iwi kūpuna. So there’s a whole bunch of rules and laws and a process on how to deal with this when it occurs.” In further explanation he shared of the lineal and cultural descendant process and also recounted some of his own first-hand experience having been engaged with the process in efforts to protect his ancestral burials in Lahaina:



There's a process where the landowner, the archeological firm, the developers, all have to adhere to in addressing the inadvertent discovery. And then there is a statute or an HAR provision in there that allows the public to apply for cultural or lineal descendency recognition to the iwi. What this does is, for instance, I'm from Lahaina. I have my tūtū that are buried in family burials in Lahaina, and I registered their burials with the State Historic Preservation Division (SHPD) back in 2013. I did that because the lands there were being taken away in a quiet title action in court. So family lands were being quiet titled, me and my cousins and my family stepped in. We fought it, the court ruled against us and to protect the burials, we had to register these burials with SHPD to further protect them by legally recognizing their existence.



To be recognized as a Lineal Descendant, documentation must be proved to prove that you are a lineal descendant to the Iwi Kūpuna; or provide documentation to prove that you are a lineal descendant to an ancestor who once resided or lived in the Ahupua‘a where the iwi kūpuna was discovered. When you're vetted by SHPD, that gets turned over to the Island Burial Council. That gets put on the agenda, and then that's where the Island Burial Council and all their members will look at the application. The public will be given an opportunity to testify, either to support that, not support it, or comment on that subject matter. When all of that is done, then the Burial Council members will vote to either accept the application and recognize the applicant or defer it until the applicant can provide more proof.

Regarding the documentation required of this process in order to prove an individual's lineal or cultural descendency for a burial site or iwi kūpuna, Foster commented on the difficulties and obstacles met by families when unable to provide physical documentation because traditional documentation and reflected in cultural norms was conducted orally as opposed to a written cultural. He shared that:

A lot of times, kānaka will come forward and they'll make all these claims, but they don't have any documentation. You know, culturally speaking, we didn't have that much documentation. Everything was by word of mouth. Everything was oral or in hula. But in the Western world, in the State of Hawai‘i, County of Maui, U.S. Federal laws, it requires you to show documentation, birth certificate, death certificate, probates, court records, land commission award documentation. Those are all the types of stuff that somebody can submit to prove their lineal relationship.

With regard to Hoaloha Park, Foster explained that if burials were to be exposed after a big storm, as a result of sea level rise, or for any other reason, the first step that would be triggered is the need to notify the police. The police will determine if the iwi exposed appear to be older than fifty years, and if so, the jurisdiction will fall under the State Historic Preservation Division. Foster shared that once SHPD is triggered, the burial site specialist will be notified and their established protocols of an inadvertent find will be initiated. Sharing his opinion on how to mitigate this issue if it should arise, Foster shared his perspective of mitigation efforts and offered the following remark:

Now, how to mitigate that? The question of “How to mitigate digging up burials?” is barbaric. The question is cultural and humanly insensitive. If there is

foreknowledge or a strong likelihood that burials shall be encountered, then development should not take place in the area to begin with.

Concerns and Impacts Related to Native Vegetation


An area of concern Kaimana felt necessary to highlight is the kumu lā‘au niu (coconut trees) of Kahului as she described them as being very important. Though the rhinoceros beetle contributes to the decline and negative impacts to the well-being of coconut trees in Hawai‘i and specifically in the context of the project site, Kaimana’s sentiment is that efforts need to be made to protect them. According to Kaimana, “these niu are decades and decades old and unless we have some sort of effort to replant new niu and protect them against the coconut rhinoceros beetle, we will lose those coconut trees down there.” In her perspective, the coconut trees add to the sound and viewscape of Kahului. She spoke of the way the wind blows throughout the coconut palms and the traditional viewscape of a shoreline grove of coconut trees is important to maintain. She also commented that the niu is emblematic, representing the ability to be flexible and adapt. Kaimana shared, “You know, in this place, it’s really been an enduring, flexible plant. We can take such good mana‘o from that. We’re still here and we’re resourceful. There’s so many resources within niu but right now people think of it as this romantic symbol of Hawai‘i... But no, this is important culturally.” Kaimana stated that we need to “look at it through a cultural lens” and by tapping into this perspective, it is encouraged to understand and navigate accordingly with the best interest of Kahului at hand. Kaimana concluded with a reminder of the culture embedded within our landscapes. She shared:

The biggest thing is, if and when there are conversations about Kahului, that by default we don't think that it's void of culture, you know? That there is so much culture and there's so many different layers to that. Whose culture? From when? You know, there is that. We often don't give that to other places. And we must continue to give that respect to Kahului.


Additional Recommendations

Public Restroom and Showers

In a discussion regarding park improvements, Ka‘uhane commented on the need of having a community bathroom that could support the many users that frequent the park. He said that, “People come here from the hotel. And the new hotel is going to be big, gonna have a lot of rooms. They walk the beach from the hotel. Tourists come and walk. Locals come with their families and kids... They call this place a “County Park.” There’s a sign over there that says “County Park.” So, they should treat it like a park. It’s deserving of it.” Reflecting on the facilities of other County parks, Ka‘uhane named Kīhei Park, Kama‘ole Park, Waiohuli Park, and Waihe‘e Park as other County parks that have bathrooms and showers for all park users, whereas, Ka‘uhane and Hawaiian Canoe Club installed the current shower at Hoaloha Park and no large community restroom exists. The only open facility is a porta-potty situated on the corner of the parking lot provided by the County. Ka‘uhane remarks that if a restroom was incorporated in to the park, he does not know where the best location for it would be, however, he believes that it would be nice to have one and a great improvement to the park. This sentiment was also carried over to a discussion about parking. Ka‘uhane commented on the amount of parking needed during regattas and stated, “We’re lucky we still get to race here.” Similar to his remarks about a new restroom, Ka‘uhane feels that it would be nice to have a bigger parking lot area.



Keone also remarked that a great inclusion to Hoaloha Park would be having dedicated shower and restroom facilities for all park users. In its current state, no restroom and shower facilities exist at the project area that are dedicated solely to the community, aside from the canoe club facilities which are locked when the canoe clubs are not present. Keone shared that during the regatta seasons, they rent porta-potties to accommodate the large number of people who come to the park. He noted that he understands that a new restroom facility would not be able to fully accommodate that large of a gathering, however, for other park users and for the overall park itself, it would be great to have. A central shower and a dedicated mens and womens restroom that the community could use would be, “a nice improvement.” Having made this recommendation, Keone also commented that deciding on the proper location for where these facilities would be is a harder discussion and did not have any particular suggestions for it. He did remark that he would hope that the current grass lot would remain a grass lot as opposed to cementing it over. Keone spoke to the multi-function and “charm” of the grass lot and shared how the area is used as a parking area, a place where everyone knows to buy huluhuli chicken, where Christmas trees are sold from that lot, plate lunches, and graduation leis are sold during graduation season here on Maui. He stated:



It’s nice as a grass lot. Whereas, if they paved it and put stripes and all that, it would lose its charm... Having a black top with white striped lines would just make it like across the street. It’d make it a regular parking lot, which it functions now as multifunctional. It’s a multifunctional spot for everybody in its current form. A lot of people can park there in its current form. You start putting stripes and all that, then you don’t get as many parking spots.

Echoing these thoughts, Iokepa mentioned that improvements to the existing park facilities, as well as the possibility of building a new public restroom and shower would be great additions to the park. He noted that with the public restroom and shower facilities, the capacity to maintain and care for them should also be considered if and when plans to build them should arise. In regard to general park improvements that should be considered, Foster remarked that he would defer to the opinion and suggestions of the canoe clubs because they are there everyday and have been there for the past 20-30 years.

Traffic Signaling

A recommendation mentioned by Keone was the inclusion of a flashing traffic signal at the pedestrian crosswalk. He shared how many kids and people utilize that crosswalk and can be difficult to cross safely. He does not feel like a traffic light is needed because of the way the other traffic lights before and after the crosswalk, for the most part, work in sync with one another to create a window of opportunity to cross. Instead, he feels like a signaling traffic light would be helpful and ensure people’s safety.

Park Beautification Improvements

Keone also believes that Hoaloha Park could benefit more from the beautification of the area. Planting more vegetation around the park would not only contribute to the park’s overall appearance and shade, but it would also work as a form of mitigation for the potential loss of sand and soil. Overall, Keone believes that as it stands now, the park functions fairly well for the community's needs. Additional improvements, namely adding public restroom and shower facilities, a signaling traffic light, and the beautification of the park would elevate Hoaloha Park in ways to cater to the communities needs while also honoring the oasis and charm that Kahului has to offer.

Hoaloha Park as a Learning Center & Training Ground

A hopeful future Iokepa would like to see of Hoaloha Park is changes and improvements that help to transform the area into a learning environment. Speaking towards the program Hawaiian Canoe Club offers to Maui's community and the function of the hālau wa'a (canoe house), Iokepa sees that Hoaloha Park and the community could benefit by dedicating efforts to transform the park into an engaging learning environment where lessons are learnt every time an individual engages with the space.

Iokepa also offered an idea he had envisioned for Hoaloha Park and believes it would be a great opportunity for not only Maui, but for Hawai'i and our people as a whole. Iokepa described the possibilities of utilizing Hoaloha Park as an International Olympic Training Ground for paddlers. Reflecting on his experience traveling to Tahiti, he shared that he once stayed in a place that had dorms and an outside field and training facilities. Similarly, if resources were dedicated to the study area, he stated that he could see Hoaloha Park becoming a world renowned Olympic Training Ground because much of the natural and environmental features of Kahului cater to optimal paddling conditions. As a distinguished waterman, Iokepa believes that Maui, and specifically, Kahului is one of the best places to paddle. Elaborating, he commented on how because the area is protected, there is no need to worry about swells and rough currents, making the conditions of Kahului ideal for paddling. He gestured to the surrounding hotels that border Hoaloha Park and remarked on how he envisioned the hotels could be used to house and dorm our international guests and others who utilized the training area. The revenue created could be used sustainably to feed the program as well as Maui's economics.


Reflecting on the future of Hoaloha Park, Iokepa commented, "I'm actually kind of optimistic to what can happen over here, if everybody listen and realize that wow, you know, you have a gem over here... I think if we continue to show a positive, productive use of the place, everybody going realize that... We just need to make sure that that message continues to thrive and grow."

Micro-Communities for Kūpuna

When asked about general improvements that can be made to enhance and honor Kahului to adapt to changes, Kaimana remarked on being conflicted with the idea of adapting with development. Specifically, one thought she offered was the potential of creating micro neighborhoods for our aging population of Maui. She elaborated sharing that:

So many of our population are going to get real old, real fast. They already are, and a lot of those people lived and have such fond memories here. Many of the first and second generations that lived in Dream City are now in their eighties and nineties. Where are they living? It would be, to me, so honoring to give them that community to continue to give and spend those last years in Kahului.


The idea of a micro community of kūpuna originally seeded when she worked for the Blue Zones Project from 2017 to 2020. She had shared that the project they were working on at the time was focused around the context of Kahului and Wailuku. In doing so, she shared that as far as Kahului and Wailuku were concerned, "in no other island are two towns, two of the biggest communities of an island next to each other." In further discussion she mentioned that "there was an acknowledgement that Kahului took on this very multi-ethnic kind of feel and vibe." This was supported by Kaimana's experience in growing up in the area surrounded by a mix of ethnicities, Hawaiian, Filipino, Japanese, etc. She described Wailuku town as being a place where the



atmosphere, culture, and overall pace of Wailuku vastly differs in comparison to Kahului and the way people currently engage with the area, treating it as a “drive-thru” city void of culture. She expressed that when ascending into Wailuku, there’s a “defined culture that is reinforced through the stores, through the art, through the stories” and nothing in Kahului’s current infrastructure reflects the culture of Kahului itself. Kaimana commented on feeling saddened by this and mentioned:

I think there's so much texture and so much to learn and uncover from being in the Kahului area. And so the group that I was in [Blue Zone Project], was looking at the Ka‘ahumanu Road corridor, for lack of a better word, as this opportunity to not reimagine, but to bring to life a cultural history.

She added that she understood that in today’s context, there's an economic element to it but by adjusting the town in ways like slowing down traffic and building intentionally could, if planned and properly, contribute and honor Kahului. What Kaimana described was seeing the potential of adapting the area and use of Kahului to create a more inclusive and textured environment that adds to the cultural value of an area so commonly dismissed. In her opinion, one reason for this is the fact that Kahului has become a “car dependent thoroughfare.” She commented stating that:




So much money has been put into making it a pedestrian friendly place but we've stopped short of fully realizing what it could be. Part of it, I think, when we looked at it from the opportunity of development inland, of Kahului, of Ka‘ahumanu Avenue, that there were these larger tracks that could be developed. And we thought, okay, the way that this happens is through people, so if more people could live there, but not have to depend on their cars and really normalize walking and being in Kahului like you are in Wailuku town, and creating smaller neighborhoods was the way to do that. And not think of Kahului as from, for lack of a better word, from Maui Mall to Ka‘ahumanu Center... And that would make it better for the cruise ship people because what are they doing when they're walking through Kahului?... There is an opportunity to share and say who we are and we're missing that...

One thought offered in achieving this was through the development of micro communities for kūpuna. As Kaimana stated, “There’s always a need for housing, smaller locally owned markets and shops. So much of the infrastructure exists, as far as sidewalks and social services...We could create smaller towns within the larger.” If proper planning could be considered to develop Kahului to include these micro communities described in ways that contribute to the layers and richness of Kahului, it was suggested that it may be one consideration that could be made. However, in asserting that, Kaimana also commented, “and then on the other side, I want to unhardened and ho‘iho‘i everything.” As was expressed in other areas of this interview, there is always the recognition of balance and the need to strategically and purposefully be attuned to and weigh every option in order to arrive at a proper solution. Reiterating the important reminder Kaimana offered, was that “if and when there are conversations about Kahului, that by default we don't think that it's void of culture... And we must continue to give that respect to Kahului.”

Additional Concerns & Comments


Concerns Regarding Homeless Community

An area of concern for Ka‘uhane is the issue of homelessness. The houseless community frequents the park often utilizing the space for shelter and the facilities for water and hygiene related purposes. Ka‘uhane commented that, “I no bother the homeless if our kids aren’t here. But if the



kids are here, I ask them to leave. I don't know if they're a sexual predator. I don't know if they're a substance abuser..." Ka'uhane shared briefly an encounter having found an individual showering in the sink of the Hawaiian Canoe Club bathroom, a bathroom that is used by the canoe club youth. The concern for Ka'uhane is the safety of the kids he coaches.

Concerns Regarding Wing Foiling



One of Ka'uhane's biggest concerns in the use and treatment of the park is with regards to "wing foiling." Wing foiling is a newer style of surf, ocean activity that has developed and evolved from forms of kitesurfing, windsurfing, and foiling. Since the introduction of this new style of surfing, wing foiling has really taken off on Maui and their presences and numbers can be seen throughout the shores on Maui. Ka'uhane described that the influx of wing foiling has been overwhelming and, "they are one of our biggest concerns in the park. They are many and well connected. I believe they have over 1,000 of them on Maui that use the harbor. On windy days, you could see about 400-600 wing foilers come and go throughout the day." The sheer amount of wing foilers that frequent Hoaloha Park and Kahului's waters is overwhelming. Ka'uhane also shared about past encounters with this particular group of park users that have been challenging. He mentioned experiences with the wing foiling community in having poor consideration for the resources and facilities. One instance in particular Ka'uhane shared about was an excessive amount of water being used by individuals who were washing off their boards and equipment. Rather than rinsing their equipment off on the lawn, they instead chose to do so on the sidewalks even after being advised to consider not to. Large amounts of water was used in one place, which in doing so, formed puddles and caused algae to grow on the sidewalk and presented a hazard. As the primary steward of this area, Ka'uhane expressed concerns towards this. Ka'uhane also shared instances where ocean protocols were not adhered to and are problematic for safety purposes. In this case, he spoke of how previous frustrations from the harbor and tug-boat operations rose as some wing foilers continued to surf within the prohibited turning basin ocean area although clear buoys marking the zones were out. According to Ka'uhane, there have been efforts made by the harbor master to regulate the presence of wing foilers in the harbor; however, little change has been made. Wing foilers, as Ka'uhane stated, is one of their biggest concerns at Hoaloha Park. Recommendations for proper regulations in consideration for overall ocean safety and park treatment can be a step forward in improving the park's use.

Comments Regarding Changes

In conversing about potential concerns and recommendations for implementing action steps or elements that would be ideal for adapting to any natural occurring impacts ensued to Hoaloha Park and Kahului Bay due to climate change and/or sea level rise, Keone stated that, "change is hard," noting the balance between change and preservation. He recalled previous plans concerning alterations to Kahului harbor and mentioned one instance where they had planned to expand the harbor. According to Keone, if that plan had gone into effect, the surf that breaks north of the harbor would have likely been impacted and it "would be sad to see."

Keone also commented on the current dredging activities in the harbor and stated that he does not anticipate too much change to come of it, but rather understood that "maintenance like that helps." He also spoke about understanding that if an expansion of the harbor did occur, it would likely not happen during his lifetime because of how big of an undertaking the project would be. He spoke towards the fact that he feels like there has been effective communication with them as park users and stated that, "they always involve us too, which is really nice because it just shows their commitment to us that they're working with us."

Results Synthesis and Discussion

Introduction

This section synthesizes study results, beginning with the array of cultural and historic resources and traditional uses valued by stakeholders are associated with Hoaloha Park in the greater landscape, seascape, and skyscape contexts of Wailuku Ahupua‘a. A place-based lens and this study that platforms community expertise enables understanding of Hawaiian and local valuations of Hoaloha Park foundational to the Adaptation Plan in development by Maui County.


It then identifies perspectives and information drawn from background research and community consultation that should be considered in the identification, design, and implementation of the Hoaloha Park Adaptation Plan.

Study Results Synthesis

Hoaloha Park is located in an expansive Hawaiian cultural landscape whose relationships, values, and associations exceed the study area. Its associated, interrelated cultural resources and traditional uses include:

- burials,
- short and long-term settlement,
- 5-6 pūnāwai (freshwater springs; Iokepa Nae‘ole, interview for this study),
- transportation, and specifically the branch of an extensive Hawaiian network of trail systems,
- surfing and surfbreaks,
- fishing,
 - especially for pāpio and manini,
 - balloon fish, he‘e (octopus), Hihīmanu, and hāhālua were also observed in abundance in the harbor
- gathering
 - especially of limu ogo and crabs
- warfare
- canoe carving, launching, and travel,
- viewsapes, landscapes, seascapes, and skyscapes,
- kumu lā‘au niu (coconut trees)
- Colonial settlement and commerce, including the sugar industry

Hawaiian oral traditions relayed verbally through centuries and generations commemorate Kahului as an area richly layered with cultural meaning and value. The same stream of information records Ke Kula o Kamo‘oma‘o (the Central Maui Dune system) as well-known traditional burial grounds (Kamakau 1869; Kamakau 1870:1; Pukui 1983:189, #1761). Historical through contemporary historical and archaeological records corroborate this understanding, especially in the shoreline environs along Kahului Harbor; they also evince historical burials associated with the area (Bates 1854 in Sterling 1998:92; HMI: n.d.; Frederickson and Frederickson 1999; Hunt, Shefcheck, Dega 2006; Perzinski and Dega 2009). At least one (SIHP #50-50-04-5773; Hunt et al. 2006) and possibly two (SIHP #50-50-04-6110) burials have been previously identified in Hoaloha Park and an enhanced likelihood exists for more.



Historical records show the coastline of Kahului Bay, inclusive of the Hoaloha Park study area, is prone to natural disasters like tsunamis as well as resilient, regenerative, and adaptable in terms of human settlement and activity. Additionally, the Hoaloha Park study area is located within the Kahului Historic District (State Inventory of Historic Places SIHP #50-50-04-01607). These characteristics are embodied by the stories of Hoaloha Park and its community-driven reclamation from abandonment and establishment, and the park as a place for the Protect Kaho‘olawe ‘Ohana and canoe clubs to gather and engage in vibrant, living, ever-evolving Hawaiian cultural practices and traditions (Nohopapa Hawai‘i, consultation performed for this study).

Contemporary uses of Hoaloha Park rooted in tradition include: imu (earth oven) usage and food preparation; religious practices (prayer) and ‘awa (kava) ceremony; fishing; canoe carving, building, and related cultural protocols and practices. Cultural enrichment programs also occur in the park, and are associated with the ahu dedicated to Kanaloa, installed in 1995, and traditional Hawaiian hale installed in 2010 (Nohopapa Hawai‘i, consultation performed for this study).



Concluding Recommendation and Considerations

Consultees strongly felt that conversations around adaptation and Kahului should not be devoid of recognizing the living cultures and traditions (Hawaiian, canoe clubs, local) associated with the study area. They likewise expressed a strong desire that adaptation efforts should consider maintaining access for park users in a way that respects, upholds, and is not disruptive to the Native and local activities and practices of the area.

For many in the Native and local communities, a history of displacement from places like Kahului is a common concern. Many are cognizant of and feel the constant threat of losing access rights to valued and utilized places. Concerns over burials, losing the kumu lā‘au niu (coconut trees) of Kahului, shoreline erosion, houselessness, wing foiling, and changes in general, were expressed by community members consulted for this ethnography. Strong preferences for natural adaptation pathways including outplanting native plants, were expressed by consultees. Additional recommendations included:

- the addition of public restrooms and showers
- installation of a flashing traffic signal for the pedestrian crosswalk
- park beautification and improvements including but not limited to the planting of more native vegetation, and design planning that honors the charm of Kahului as an oasis
- adaptive pathways taken that foster usage of Hoaloha Park as a learning center and training ground for the international paddling Olympics and cultural practices
- an adaptive pathway towards establishing the lands of Hoaloha Park as a micro-community for kūpuna

Additional considerations from Nohopapa Hawai‘i’s experience and expertise in wahi kūpuna stewardship and historic preservation include continued awareness, proactive planning for, and community consultation around the heightened likelihood for burials in both natural sand sediments and fill deposits containing sand and sand admixtures.



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Appendix A: Community Engagement Letter



March 2024

Welina mai me ke aloha,

On behalf of the County of Maui, Department of Parks and Recreation (DPR) and in partnership with SSFM International, Inc., Nohopapa Hawai'i, LLC, is conducting a Cultural and Historical Resources and Traditional Uses Technical Study focused on the newly-expanded Hoaloha Park, Wailuku Ahupua'a, Wailuku Moku, Maui Mokupuni (TMKs: 3-7-003:002, 3-7-008:008, and -017) and greater vicinity (Figure 1 and Figure 2).

Hoaloha Park Adaptation Plan

The Cultural and Historical Resources and Traditional Uses Technical Study will be one of four analyses combined with community input to inform the Hoaloha Park Adaptation Plan. The goals of the Hoaloha Park Adaptation Plan are:

1. Planning for adaptation to sea level rise impacts and coastal hazards, and,
2. Exploring ideas and perspectives for park improvements and expansion as well as the proper stewardship and management of these lands.

The current project is proactive planning and preparation. No developments or alterations are presently proposed. However, the future expansion and improvement of Hoaloha Park is likely to include new development, construction, and/or modifications to existing structures and resources.

Purpose and Goals of the Cultural and Historical Resources and Traditional Uses Technical Study

The purpose and goals of this Study are to develop a more place-based, culturally accurate, local understanding of wahi kūpuna (Native Hawaiian ancestral places), historic properties, and other cultural resources valued by stakeholders at Hoaloha Park and Wailuku Ahupua'a. This Study will gather information and community mana'o by weaving together three knowledge streams:

1. **Original, primary-source background research** from 'Ōlelo Hawai'i and other relevant ethnohistorical and historical resources, including original translations of nūpepa 'Ōlelo Hawai'i (Hawaiian language newspapers) and 'āina (land) records,
2. **Community ethnography** that gathers and respectfully conveys mana'o and 'ike from a diversity of voices amongst our living community repositories, and,
3. A review and synthesis of **previous academic and compliance archaeological studies** that identify information essential to short and long-term cultural and historical resource stewardship, protection, and planning.

Invitation to Consultation

We hope to engage with individuals, 'ohana, and organizations who have connections to and knowledge of the cultural and historical resources and traditional uses of Hoaloha Park and surrounding areas in the Wailuku Ahupua'a. In particular, we seek to gather information related to:



- Mo'okū'auhau, and relationships to Hoaloha Park and its surrounding cultural landscapes
- Biocultural landscapes, seascapes, skylscapes, their resources and uses
- Mo'olelo, Inoa 'Āina, Mele, Oli, 'Ōlelo No'eau (both contemporary and older)
- Cultural practices and traditional uses
- Mana'o and recommendations for the improvement, expansion, and adaptation of Hoaloha Park and the vicinity.

Please let us know if you are interested and available to engage in this important project. You can participate via a virtual or in-person interview, group interviews, online survey ([link](#)), or by filling out the attached questionnaire.

We look forward to collaborating with you to document your mana'o and recommendations regarding the past, present, and future of Hoaloha Park.

ke aloha 'āina,

Kalena Lee-Agcaoli
Cultural Researcher & Ethnographer, Nohopapa Hawai'i
kalena@nohopapa.com

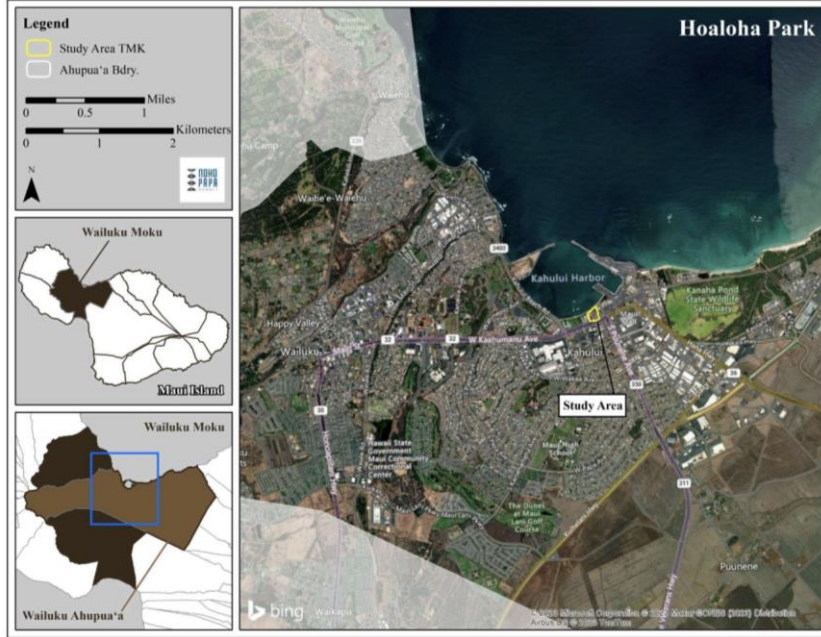


Figure 1. Aerial overview of the study area outlined in blue. Located in Wailuku Ahupua'a, Wailuku Moku, Maui Moku (TMKs: 3-7-003:002, 3-7-008:008, and -017) (Google Earth)



Figure 2. Aerial photo of the project area in Wailuku Ahupua'a, Wailuku Moku, Maui Moku (TMKs: 3-7-003:002, 3-7-008:008, and -017) (Google Earth)



Appendix B: Informed Consent Form



INFORMED CONSENT FORM

Aloha mai, [Nohopapa Hawaii](#) appreciates your generosity and willingness to share your knowledge of the wahi pana of Wailuku, Maui and its surrounding areas. This mana'o will be included in the County of Maui, Department of Parks and Recreation (DPR) Hoaloha Park Adaptation Plan Cultural and Historic Resources and Traditional Uses Technical Study. The Adaptation Plan will support the DPR's future planning and implementation efforts for adaptation, park improvements, and the proper stewardship and management of Hoaloha Park. It will also guide the expansion and improvement of Hoaloha Park as well as its adaptation to sea level rise impacts and coastal hazards.

Nohopapa Hawaii understands our responsibility to respect the wishes and concerns of the interviewees participating in this study. Here are the procedures we promise to follow:

1. The interview will not be recorded without your knowledge and explicit permission.
2. You will have the opportunity to review the written transcript and summary of your interview. At that time, you may make any additions, deletions, or corrections you wish.
3. You will be given a copy of the interview transcript and/or summary for your records.
4. You will be given a copy of this release form for your records.
5. You will be given a copy of any photographs taken of you during the interview.

For your protection, we need your written confirmation that (check yes or no):

1. You consent to use the complete transcript and/or interview quotes for this study.
Yes No
2. If a photograph is taken during the interview, you consent to the photograph being included in this study.
Yes No

I, _____, agree to the procedures outlined above and,
(Please print your name here)
by my signature, give my consent and release of this interview and/or photograph to be used as specified.

(Signature)

(Date)

Nohopapa Hawaii, LLC * nohopapa.hawaii@gmail.com



Appendix C: Consultation Questions

Hoaloha Park, Wailuku Ahupua‘a, Community Questionnaire

Interviewer: _____ Date: _____ Location: _____

**Note, answering the following questions is optional*

Mo‘okū‘auhau

Name:	
Where did you grow up? Where do you live today?	
How are you pili to this place? <ul style="list-style-type: none"> ○ Is Wailuku significant to you/your ‘ohana? If so, how? ○ Do you have a specific relationship or history with Hoaloha Park? 	
Do you/your ‘ohana mālama this place or any locations nearby? If so, how?	
Is your ‘ohana from the Wailuku area and/or surrounding ahupua‘a? <ul style="list-style-type: none"> ○ Do you/your ‘ohana have any stories about the area or Hoaloha Park? 	

Cultural Landscapes, Resources, and Traditional Uses

Are there any culturally important places you know, around, or connected to Wailuku or Hoaloha Park? <ul style="list-style-type: none"> ○ Prominent geographical features, boundary markers, habitation, trails, burial sites, or religious sites? ○ What’s the cultural significance of these sites/areas? ○ Do you know of any historical maps or photos that depict changing land use and/or settlement patterns? 	
Do you know of any iwi kūpuna previously revealed in the project area or vicinity?	
Do you associate any historical resources with the project area or vicinity? This could include older park facilities, historical plantation, railroad, or settlement infrastructure and buildings, old landings, boat launches, and harbor infrastructure, etc.	
Regarding Kaho‘olawe & the Protect Kaho‘olawe ‘Ohana: What role, if any, does the project area play in the movement of the Protect Kaho‘olawe ‘Ohana?	



Natural Landscapes, Resources, Traditional Uses

<p>What native and/or introduced plants and animals are associated with Wailuku or Hoaloha Park specifically?</p> <ul style="list-style-type: none"> ○ In the surrounding area(s)? ○ Traditionally and historically? ○ Cultural significance and/or uses of these resources? 	
<p>Do you know of any ocean and freshwater resources, springs, and streams associated with the project area and vicinity?</p> <ul style="list-style-type: none"> ○ Cultural significance and/or uses of these resources? 	
<p>Are you aware of any seasonal changes to the natural landscape?</p>	

Mo‘olelo, Inoa ‘Āina, Mele, Oli, ‘Ōlelo No‘eau

<p>Any mele, ‘ōlelo no‘eau, oli, or other oral or cultural traditions that reflect a sense of place and cultural identity for this place and its people?</p>	
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Cultural Practices

<p>Do you know of any “old” ways associated with this place that are no longer practiced?</p>	
<p>Do you know of any traditional uses of the project area or vicinity that persisted into historical times or continue through today? Some examples could include...</p> <ul style="list-style-type: none"> ● fishing/gathering practices ● Hukilau, Hukikolo ● docking area for canoes or war fleets 	
<p>Do you gather or use resources from this place? If so, what kind?</p>	
<p>Do you or your ‘ohana engage in activities or cultural practices associated with this place? If so, what kind?</p>	
<p>Do you know of any cultural practices associated with Hoaloha Park and/or the surrounding area? Some examples could include...</p> <ul style="list-style-type: none"> ● fishing/gathering practices ● limu gathering ● paddling 	
<p>Can these cultural practices be integrated into resource management and stewardship of this place today? If so, how?</p>	
<p>Are there inappropriate practices/protocols/uses for the Hoaloha Park Adaptation Plan in Wailuku Ahupua‘a?</p>	

Concerns and Recommendations

<p>Any concerns regarding how future projects might impact any cultural resources, traditional uses, or cultural practices within or around the project area?</p>	
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Do you have any preferred alternatives to the proposed project?	
Do you have any short or long-term ideas for park improvement or expansion or related concerns? Please explain.	
What cultural resources, practices, and traditional uses would you like to see included in the Hoaloha Park Adaptation Plan? Are some higher priority than others?	
Do you have any recommendations regarding stewardship and adaptive planning for the area?	
What would ideal stewardship and management of this place look like?	

Contact Information & Referrals

You'll have the opportunity to review your written transcript/interview summary and make any corrections as you wish. What is the best way to send you the interview to review & approve? (<i>Email or Mail</i>)	
Can you refer us to other individuals or organizations we should talk to?	
Are there any parts of this interview you do not want publicly disclosed?	
Please provide your mailing address so we can send you a makana as a mahalo for sharing your valued mana'o and 'ike.	



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