



MYRON PINKY THOMPSON HALE

- 1 Hale Mana
 - 1 Kaupoku
 - 1 Hawaiian Star Compass
 - 1 Hōkūleʻa Steering Paddle
 - 1 Koa Fascia
 - 2 Pinky's Pule
- 3 Māʻilikūkahi Administrative Office
- 4 Kākuhihewa Conference Room
- 5 Māweke Moʻolelo Room
- 6 Kūaliʻi Media Room

- 7 ʻŌlauniu Multi-purpose Room (Lower Level)
- 8 Niuhelewai Multi-purpose Room (Lower Level)

ULULANI HALE

- 9 Hale ʻAha
- 10 Nāpuʻumaiʻa
- 11 Kalaepōhaku

KŪKULU O KAHIKI

- 12 Kahua ~ Courtyard

Kaʻiwakīloumoku Hawaiian Cultural Center
is an intergenerational community
gathering place dedicated to
Kamehameha Schools' cultural philosophy,
Nohona Hawaiʻi – Hawaiian living and learning.
Guided by its mission – E Kū ke Ola i ka Moku,
Ensuring a Vibrant Hawaiian Society –
Center programs focus on
traditional and contemporary
Hawaiian arts and culinary practices,
and emphasize values that strengthen
the ʻohana and the Lāhui Hawaiʻi.

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Kaʻiwakīloumoku
HAWAIIAN CULTURAL CENTER





The name Ka'iwakīloumoku means “the ‘iwa bird that hooks the islands together” and refers to the efforts of Kamehameha ‘Ekahi to unify the Hawaiian Islands. Today, in that same spirit, Kamehameha Schools strives to strengthen the culture, identity and vibrancy of the Hawaiian people by hooking together communities and networks that extend throughout Hawai‘i, greater Polynesia, and beyond.



MYRON PINKY THOMPSON HALE

Hale Mana –

Administrative Center

Hawaiian leader, visionary, and former Kamehameha Schools trustee, the late Myron Pinky Thompson was a passionate advocate for the preservation and perpetuation of Hawaiian culture. It was his dream to create a Center where Hawaiians of all ages could learn, practice, and advance our rich heritage to share with the world. This facility which bears his name is the ceremonial, administrative, and media hub of the complex.



Kaupoku

Created by artist Ahukini Kupihea, the kaupoku, or “ridgepole” of the Hale Mana is named Kamalei a Paoa and represents the backbone of the Hawaiian people. It is made of ‘ōhi‘a from Kūka‘iau Ranch, Hāmākua, and lama from Ke Ali‘i Pauahi’s lands at Ka‘ūpūlehu, Kona. The lashing consists of traditional coconut sennit from Satawal (home of famed Micronesian navigator Mau Piailug), and contemporary polyurethane cord which is used to lash the Hōkūle‘a.

Hawaiian Star Compass

Hōkūle‘a master navigator Nainoa Thompson developed the Hawaiian star compass using fundamental concepts taught by his teacher, the revered Mau Piailug. It reflects the basic mental construct for non-instrument navigation, which involves memorizing the path of stars as they rise and set. The compass features star houses, cardinal points, and major winds, and the beak of the iconic ‘iwa bird is aligned to true north.

Hōkūle‘a Steering Paddle

The original hoe uli (center steering sweep) that guided the Hōkūle‘a on its historical voyage to Tahiti and back in 1976

is located on the ‘Ewa side of the Hale Mana. Nearly 20 feet in length, its shaft is made of iron wood, and the blade is koa. It was crafted by master woodworker Wright Bowman, Sr., John Kruse, and Maka‘ala Yates at Mr. Bowman’s wood shed here on the Kamehameha Schools campus. The lashing was done by Capt. David Lyman.

Koa Fascia

Engraved in koa are the chants “‘O ‘Oe Ia e Kalani Nui Mehameha” on the ‘Ewa end, to welcome visitors, and “Nā Kini Pua Lei Mamo Hawai‘i” on the Waikīkī end, to confirm our commitment to educating Hawaiian youth.

Pinky’s Pule

Inspired by life-changing experiences as a young soldier at Normandy during WWII, Myron Pinky Thompson later composed a prayer that encouraged people to seek guidance by reaching out to their departed loved ones and to the supreme power in their lives. Featured in a special art piece located in the ma uka vestibule, Pinky’s Pule was designed by the Kamehameha Schools graphics department of the Communications and Community Relations division.

Mā‘ilikūkahi Administrative Office

This space is named after Mā‘ilikūkahi, a 15th century paramount chief of O‘ahu known for initiating the demarcation of boundaries which led to the system of land divisions known as ahupua‘a and moku. Featured here are “Mā‘ilikūkahi” and “Hawaiian Vibrancy,” works by Native Hawaiian artist Solomon Enos.

Kākuhihewa Conference Room

A location for formal meetings, this room features “View of Hilo Bay” by noted 19th century Hawaiian patriot Joseph Nāwahīokalani‘ōpu‘u (Bruce and Jackie Mahi Erickson, donors) and an unidentified work featuring a Hawaiian dwelling near the beach by noted 19th century island artist D. Hitchcock (Dr. Kekuni Blaisdell, donor). Also featured is “Kākuhihewa” by contemporary Native Hawaiian artist Solomon Enos. The space honors the 16th century ruling chief of O‘ahu whose reign was marked by abundance and peace, and whose name is synonymous with O‘ahu in poetical expression.

Māweke Mo‘olelo Room

Stories recounting our Hawaiian-Polynesian heritage are conveyed via multi-media technology, live storytelling, and through art pieces and artifacts that are housed here. This room is named for 11th century high chief Māweke who left Tahiti and settled on

O‘ahu with his three sons, establishing the first major line of the Nanaulu genealogy in Hawai‘i from which the most prominent chiefs descend.

Kūali‘i Media Room

Video production and editing functions, streaming, and all technological programming are housed in this space named for Kūali‘i, the 17th century ruling chief of O‘ahu. Known for successfully asserting his influence over restless district chiefs, his feats are memorialized in an epic chant held to be one of the significant repositories of the mo‘olelo of his day.

‘Ōlauniu Multi-purpose Room (Lower level, ‘Ewa)

“Piercing coconut fronds” is one interpretation of ‘Ōlauniu, the famous wind of Kapālama.

Niuhelewai Multi-purpose Room (Lower level, Waikīkī)

This space overlooks the central plains of Kapālama called Niuhelewai. The area is fed by an intermittent stream system of the same name that emanates from multiple sources: one is located on the eastern slope of the Center, and another connects from nearby ‘Ālewa.

ULULANI HALE



Hale ‘Aha ~ Assembly Hall

Designed for versatility and devoted to cultural engagement, the assembly hall honors Ululani, a revered high chiefess and distinguished poet. Her impassioned greeting to the young, upstart chief Kamehameha – publicly characterizing him as the island-connecting ‘iwa bird – is forever memorialized in the famous account of his political visit to Hilo. Interpretations of this name include “heavenly inspiration” and “rise to prominence.”

Kāhili

Under the guidance of master feather artist Paulette Kahalepuna, the Kamehameha Schools community created two sets of kāhili which now grace the halls of Ululani Hale. Honoring the lineage of

the warrior-chief Ka‘iwakīloumoku, the pair of black-colored kāhili symbolizes the feathers of the ‘iwa bird. The rich crimson of the pā‘ū suggests the bright red throat area of the male ‘iwa which is full and robust during courting season. The beige and brown feathers of the second pair with its green-colored pā‘ū honor the industrious, hard-working Hawaiian people, referred to as descendants of Hāloa, the younger brother of the kalo. Together, both sets of kāhili reflect the close relationship of Kamehameha ‘Ekahi with his people and his desire to work side by side with them in the lo‘i kalo and in other acts of community service.

Nāpu‘umai‘a

Papa Ho‘omākaukau ‘Ai ~ Hawaiian Food Preparation Classroom

This space is dedicated to the learning and practice of traditional and contemporary methods of Hawaiian food preparation. Nāpu‘umai‘a, meaning “hills of banana,” is the highest point in the Kapālama ahupua‘a. It overlooks the boundary of Kalaepōhaku which extends towards Iwilei on the east, and the boundary of Keanakamanō which stretches beyond Kaiwi‘ula (vicinity of Bishop Museum) on the west.

Kalaepōhaku

Papa Hana No‘eau ~ Hawaiian Arts Classroom This space is dedicated to the learning and practice of traditional and contemporary Hawaiian arts. Kalaepōhaku, meaning “rocky promontory,” is the name of the ridge below ‘Ālewa that forms the foothills separating the ahupua‘a of Kapālama and Nu‘uanu.

KŪKULU O KAHIKI

Kahua ~ Courtyard

Designed for outdoor gatherings, Kūkulu O Kahiki refers to the distant borders of the ancestral homelands from which Hawaiians trace their Polynesian origins. The metaphor of pillars holding up the heavenly expanse from the corners of the Oceanic universe reflects an ocean-going, island-oriented people who are keenly aware of their environment and their place within it.

