

# How to Make Money and Create Community with Monuments™

Volume 1

Jeremiah Karpowicz



NATIONAL MONUMENT  
ASSOCIATION



# How to Make Money and Create Community with Monuments

Volume 1

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“EDMONDS IS”



# Table of Contents

INTRODUCTION	Page 6
ICONS AND UNDERSTANDINGS	Page 10
MONUMENT MAP	Page 14
AFTERWORD	Page 192
INDEX	Page 193
RESOURCES	Page 194
FURTHER READING	Page 198



MONUMENTOUS COMMUNITY	Page 16
--------------------------	---------

PARQUE del BUEN RETIRO	Page 18
CHARLESTON CITY MARKET	Page 20
THE FOURTH PLINTH	Page 22
MUSCLE BEACH VENICE	Page 24
PIAZZA NAVONA	Page 26
SIR WINSTON CHURCHILL SQUARE	Page 28



MONUMENTOUS EXPERIENCES	Page 32
----------------------------	---------

KISSING THE BLARNEY STONE	Page 34
FREEDOM TRAIL	Page 36
HISTORIC CENTER OF MEXICO CITY	Page 38
SYDNEY HARBOUR BRIDGE	Page 40
URBAN TRAIL	Page 42
WROCLAW DWARVES	Page 44

## MODERN MONUMENTS

KEVIN CARON	Page 30
JEREMIAH KARPOWICZ	Page 46



MONUMENTOUS HISTORY	Page 48
------------------------	---------

THE ACROPOLIS OF ATHENS	Page 50
ARIZONA ROUTE 66 MUSEUM	Page 52
CAMP HANCOCK HISTORIC SITE	Page 54
ELIZABETHTON COVERED BRIDGE	Page 56
OLD IDAHO PENITENTIARY	Page 58
MICHAEL'S GATE	Page 60



MONUMENTOUS ICONS	Page 64
----------------------	---------

THE HOLLYWOOD SIGN	Page 66
I AMSTERDAM	Page 68
THE LITTLE MERMAID	Page 70
ICONS OF ROME	Page 72
WELCOME TO FABULOUS LAS VEGAS	Page 74
“WILD BILL” OF DEADWOOD	Page 76



MONUMENTOUS IDENTITY	Page 80
-------------------------	---------

THE CHAMPS-ÉLYSÉES	Page 82
THE BULLRING BULL	Page 84
CITY OF FOUNTAINS	Page 86
GAUDI OF BARCELONA	Page 88
GASTOWN	Page 90
THE LOUVRE PYRAMID	Page 92

STEPHEN FAIRFIELD	Page 62
MIREK STRUZIK	Page 78
ROBERT ADZEMA	Page 94



MONUMENTOUS  
IMAGINATION

Page 96

- CHARLES BRIDGE Page 98
- EMBRACING PEACE Page 100
- FREE STAMP Page 102
- FREMONT TROLL Page 104
- THE KELPIES Page 106
- THE SUN VOYAGER Page 108



MONUMENTOUS  
MONUMENTS

Page 144

- THE EIFFEL TOWER Page 146
- HOLLYWOOD WALK OF FAME Page 148
- GATEWAY ARCH Page 150
- MOUNT RUSHMORE Page 152
- THE GREAT PYRAMIDS OF GIZA Page 154
- THE WALLACE MONUMENT Page 156



MONUMENTOUS  
LEGACY

Page 112

- BERLIN VICTORY COLUMN Page 114
- HEROES SQUARE Page 116
- MAUNGAKIEKIE / ONE TREE HILL Page 118
- MONUMENT CIRCLE Page 120
- MONUMENT OF THE DISCOVERIES Page 122
- PORTLAND HEAD LIGHT Page 124



MONUMENTOUS  
TRANSFORMATIONS

Page 160

- AMERICAN ENTERPRISE ART PARK Page 162
- THE HIGH LINE Page 164
- INDEPENDENCE SQUARE Page 166
- MILL CITY MUSEUM Page 168
- THE PANTHEON Page 170
- STADTPARK COMPOSER STATUES Page 172



MONUMENTOUS  
MEMORIALS

Page 128

- ANNE FRANK HUMAN RIGHTS Page 130
- ANZAC MEMORIAL Page 132
- COLORADO FREEDOM MEMORIAL Page 134
- PEARL HARBOR Page 136
- RUSSALKA MEMORIAL Page 138
- SOLDIER'S WALK MEMORIAL PARK Page 140



MONUMENTOUS  
VISION

Page 176

- LONDON BRIDGE (LAKE HAVASU) Page 178
- LOVE PARK Page 180
- MILLENNIUM PARK Page 182
- PIONEER COURAGE PARK Page 184
- SANTA CLAUS VILLAGE Page 186
- WALL DRUG Page 188

- JUDITH AND DANIEL CALDWELL Page 110
- MANUELITA BROWN Page 126
- MICHAEL ESBIN Page 142

- WON CHOI Page 158
- THOMAS SAYRE Page 174
- PETER REQUAM Page 190

# INTRODUCTION

This book is designed to provide readers with insights about monuments and landmarks in a format that allows them to quickly focus on the information that is especially pertinent to them. So I'm going to use the same approach to answer your most pressing questions about the purpose of this book and why it exists, starting with that very question...

## WHY WAS THIS BOOK CREATED?

Most books about monuments exist primarily to explore their history or contextualize their significance. They're created to serve as references around the craft that is inherent in these forms and structures while also discussing the skill that was required to both design and build them.

This is not one of those books.

Instead, this book is focused on the economic and cultural ramifications that such monuments can represent for stakeholders and to entire communities. If you want to understand the architectural significance of the Panthéon or learn about the logistical challenges that need to be resolved to carve Mount Rushmore, those sorts of resources are readily available. A good starting place for all of that information can be found in the resources section (page 194).



Rather than detail such insight, this book will instead touch on how the Panthéon has become a cultural icon for Paris that completely transformed a space intended to serve an entirely different purpose. It will highlight the incredible direct and indirect economic impact that Mount Rushmore has enabled for the entities that created it and for the businesses that have been built up around it. These cultural and economic opportunities are often an afterthought when it comes to the construction of monuments and landmarks but they should be considered as motivating factors to help spur their creation.

While some of the monuments in this book are more ambitious than others, the goal isn't for readers to come away from it focusing on the costs and logistics around what it would mean for them to construct their own Great Pyramid or Eiffel Tower. Instead, they should take a close look at the cultural and economic ramifications that each has represented to their city, region and the world. Not every monument is going to make such an impact on any level, but understanding what's possible in your space, or for your business, or to your community, is what this book is all about.

Well, that and some contemporary artists who are creating what I'm calling "Modern Monuments", which leads me to...







## WHO ARE YOU?

Glad you asked!

I'm someone that has been compelled to construct monuments of my own, all of which are designed to endure for generations. Experts have estimated that pieces like the one pictured to the right should last over 1,000 years, although the actual lifespan of any piece will be determined by others who choose to carry on the legacy of such pieces – or not. That's not something I can control, so I'm not too worried about it. My goal is to give future generations a better understanding of their past in order to impact their own futures. There are plenty of artists and sculptors who are creating similar types of “modern monuments”, even if they might not refer to them as such. These people and pieces are highlighted between chapters.

I'm also someone that is inherently interested in the answer to the question, “why is nothing here instead of something?” An ordinary bridge could be decorated with statues that endure for centuries. What would otherwise be an empty patch of grass can instead hold a monument designed to last a millennia. I've traveled all over to find out how different people and communities have answered this question and it's my hope that those answers will help compel others to ask the same of their empty spaces and places.



There are just too many spaces where there could be something instead of nothing. And when more people realize how economically and culturally beneficial something can be, they'll explore their options. And hey, if they want to learn more about how one of my sculptures (which you can learn more about on page 46) can work as one of those options, or a piece from any of the artists in the “Modern Monuments” sections, all the better!





## WHO IS THIS BOOK FOR?

This book is for anyone who has the space or a desire to enable an economic or social opportunity for themselves or their community. It's for anyone who's looked at an empty space and wondered what could be placed there to attract audiences or enable positive change. It's for people who think about art as an opportunity, rather than as a cost, or just for its' own sake.

The Santa Claus Village in Finland exists because someone had a vision around turning an empty space into an attraction that now draws visitors by the thousands. The Composer Statues of Stadtpark have provided the city with icons in areas of a park that would otherwise be unutilized. What lessons can anyone with similar spaces available to them draw from these and the many other monuments in this book?

This book is for people who wonder about or are open to those possibilities. It's for people who want to shape and define a vision for their own spaces and places.

## WHERE ARE THESE PIECES LOCATED?

The monuments and landmarks in this book reside in regions all over the world. Their specific city, country and continent are mentioned in the "Facts" section of each listing.

The location of the Modern Monuments by the artists interviewed in each chapter vary, but that info is readily available on their websites, which are mentioned on those pages.

## HOW WERE THESE MONUMENTS SELECTED?

I have personally visited all of the monuments and landmarks in each chapter and gathered the information you find there, which combines some baseline facts with my analysis about their larger impact. I've also taken all of the pictures of each monument, while some of the modern monument images were provided.

A more complete write-up for the monuments listed here is available for each entry online ([www.themonumentous.com](http://www.themonumentous.com)), where you'll also find additional images.





The specific pieces that were selected to appear in this book were chosen because I feel they're the best representations of the cultural and economic impact that are most relevant to highlight. There are many other monuments, landmarks and creators that I could have included here, so the limitations are more about the physical space in the book than anything else. I'm hoping to similarly highlight and detail many other monuments, landmarks and artists in future editions and versions of this book. Exactly when that will happen depends on the feedback and response to this book, which leads me to...

## WHAT SHOULD I DO AFTER READING IT?

You should make an effort to install something in a space that is currently vacant or obviously lacking, regardless of the size, budget or other limitations that you're facing. Too many people just consider the costs that might be associated with creating a monument or landmark, rather than the opportunities that doing so could open up for them or their community. After reading this book, you should think about what it might look like to treat a space that you own or is available to you as an opportunity, rather than just in terms of a cost.

You should also connect with me to explore how that concept is set to be further explored at upcoming events and as part of discussions that will take place online. My hope with all of this is to build a community that can come together to give everyone a better sense of the way in which monuments can be utilized to engage audiences on multiple levels.



Can we change expectations to the point that when everyone sees an empty space, they don't just wonder why something isn't there, but take active steps to change that reality? I can't say, but that kind of change in mentality is something I want to inspire and enable.

If you want to learn more about the effort to facilitate the creation, construction and conservation of monuments of all types across the world, visit [www.nationalmonumentassociation.com](http://www.nationalmonumentassociation.com). You can learn more about myself at [www.jeremiakarpowicz.com](http://www.jeremiakarpowicz.com).



Handwritten signature of Jeremiah Karpowicz.





Jeremiah Karpowicz  
[jkarpowicz@themonumentous.com](mailto:jkarpowicz@themonumentous.com)

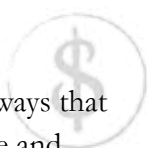
# ICONS AND UNDERSTANDINGS

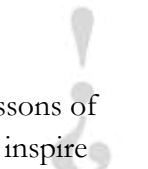
You'll find numerous icons throughout this book, all of which are designed to give readers an easy way to find the information that is most relevant to them.

There are five distinct sections for every listing that can be easily spotted by a telltale icon.

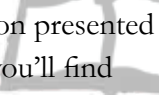
 **QUOTABLE** – this section provides a short, quotable summary about the importance or relevance of a given monument or landmark.

 **CONNECTION** – monuments have positively changed the communities where they reside in a variety of ways. This section highlights what some of these changes look like for communities in the present while also providing further context around their past and future.

 **ECONOMY** – there are countless ways that monuments can drive direct revenue and indirectly stimulate an entire economy. This section details the many ways that monuments and money can be directly correlated for the benefit of stakeholders and entire regions or even countries.

 **OPPORTUNITY** – how can the lessons of a particular monument influence or inspire someone's plans? How can the monuments in this book help someone understand the means by which they should approach the construction of their own monument? This section compels readers to ask these sorts of questions after realizing what it has meant for other monuments to make such a positive economic or cultural impact.



 **FACTS** – the historical information presented in this book is fairly limited, but you'll find baseline facts in this section. The three pieces of information in this section detail:

- **where** a monument is located, listing the city and state for United States locations, with the city, country and continent for others.
- **when** something was created by century.
- **what** a monument is in terms of the actual form. The six categories are: attraction, functional (piece of infrastructure), museum, park, public space and sculpture.





The eleven chapters in this book highlight different types of monuments that have been categorized based on how they're perceived by audiences. However, they're all distinctions without any real differences. The experiences that the Wrocław Dwarves have enabled have something in common with the vision of Millennium Park which contains similarities with the identity that the "City of Fountains" has provided. I've broken them out in this manner merely to help viewers more easily appreciate certain distinctions around how they can be perceived and create value.

A full explanation of every monument type is available at the beginning of each chapter but a brief description is also below:



#### MONUMENTOUS COMMUNITY

Some monuments are able to cultivate a real sense of community by compelling audiences of all types to engage with one another and the space around them.



#### MONUMENTOUS EXPERIENCES

Certain landmarks have been engineered to provide visitors with experiences that are as memorable as they are significant.



#### MONUMENTOUS HISTORY

Many monuments could have been created in various locations, but the history that is inherently linked to certain landmarks means they couldn't exist in any other context.



#### MONUMENTOUS ICONS

The imagery associated with all of these monuments has turned them into icons that can be utilized by stakeholders or in regions to enable distinct economic and cultural benefits.



#### MONUMENTOUS IDENTITY

Monuments have always been able to define a space or place, but there are some that do so to the point that they shape the very nature of an area or region.



#### MONUMENTOUS IMAGINATION

All monuments contain a certain degree of creativity, but some are imaginative in a way that further cultivates interest and engagement.

## MONUMENTOUS LEGACY



Monuments aren't always intended to serve as a legacy for individuals or for entire communities, but they often end up doing exactly that.

## MONUMENTOUS MEMORIALS



Memorials are created to commemorate the memory of an influential person or event but some do so for audiences across multiple eras.

## MONUMENTOUS MONUMENTS



There are some monuments whose scale and influence make them wonders on a different level physically and fundamentally.

## MONUMENTOUS TRANSFORMATIONS




Certain monuments enable the transformation of a space that was bland, empty or dilapidated into something that cultivates communities and attracts audiences.

## MONUMENTOUS VISION



A strong vision around what it means to maximize a certain space or opportunity is an essential element of many monuments. Numerous monuments would not exist without this sort of awareness of possibility.



Each chapter concludes with a “Modern Monument” section, which highlights an artist that is presently working to create modern monuments. While few of them would classify their work in such terms, the materials they use as well as the influence their pieces have already enabled allow audiences, communities and stakeholders to see the benefits of their work in this light.

While I've made a considerable effort to organize this book in a way that allows readers to easily gather the information that's most pertinent to them, exactly how or why I've put a monument into one category versus another is both subjective and ultimately not that important. Just as there's no one way to define what a monument is, there's no one way to explain the kind of an impact a monument has had on the present or will enable in the future.

Whether they're big or small, new or old, popular or hated, monuments have positively impacted sites, communities and entire cultures. My goal is to explore these developments to help readers understand how the differences certain monuments have made might allow them to do something similar. That insight will help them do anything from sell a product to create an attraction that will captivate audiences for generations.



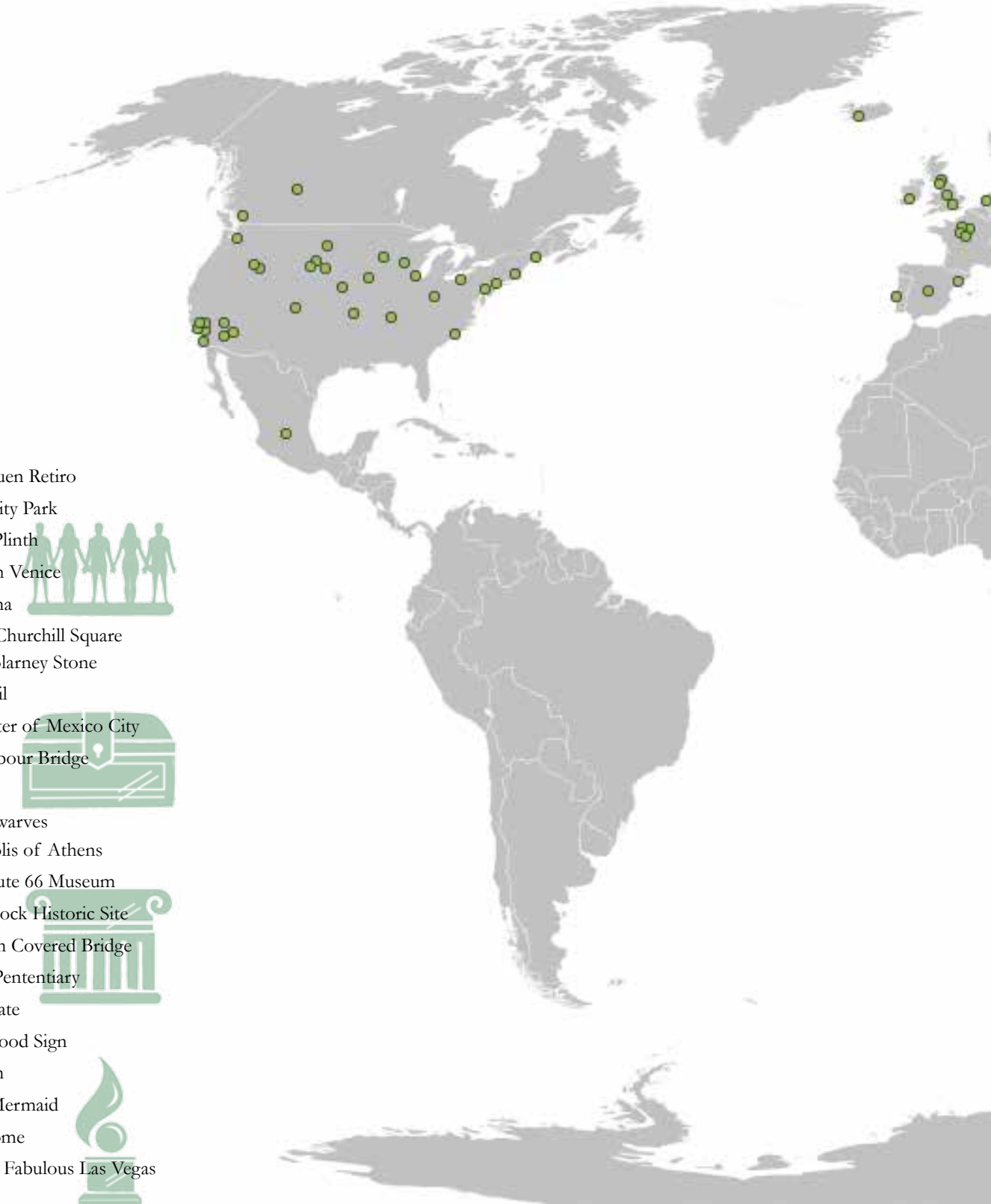




“LIFE IS”



# MAP



1. Parque del Buen Retiro

2. Charleston City Park

3. The Fourth Plinth

4. Muscle Beach Venice

5. Piazza Navona



6. Sir Winston Churchill Square

7. Kissing the Blarney Stone

8. Freedom Trail

9. Historic Center of Mexico City



10. Sydney Harbour Bridge

11. Urban Trail

12. Wroclaw Dwarves

13. The Acropolis of Athens

14. Arizona Route 66 Museum

15. Camp Hancock Historic Site



16. Elizabethton Covered Bridge

17. Old Idaho Penitentiary

18. Michael's Gate

19. The Hollywood Sign

20. I amsterdam

21. The Little Mermaid



22. Icons of Rome

23. Welcome to Fabulous Las Vegas

24. "Will Bill"

25. The Champs-Élysées

26. The Bullring Bull

27. City of Fountains

28. Gaudi of Barcelona

29. Gastown

30. The Louvre Pyramid



31. Charles Bridge

32. Embracing Peace

33. The Free Stamp

34. Fremont Troll

35. The Kelpies

36. The Sun Voyager



37. Berlin Victory Column

38. Heroes Square

39. Maungakiekie / One Tree Hill

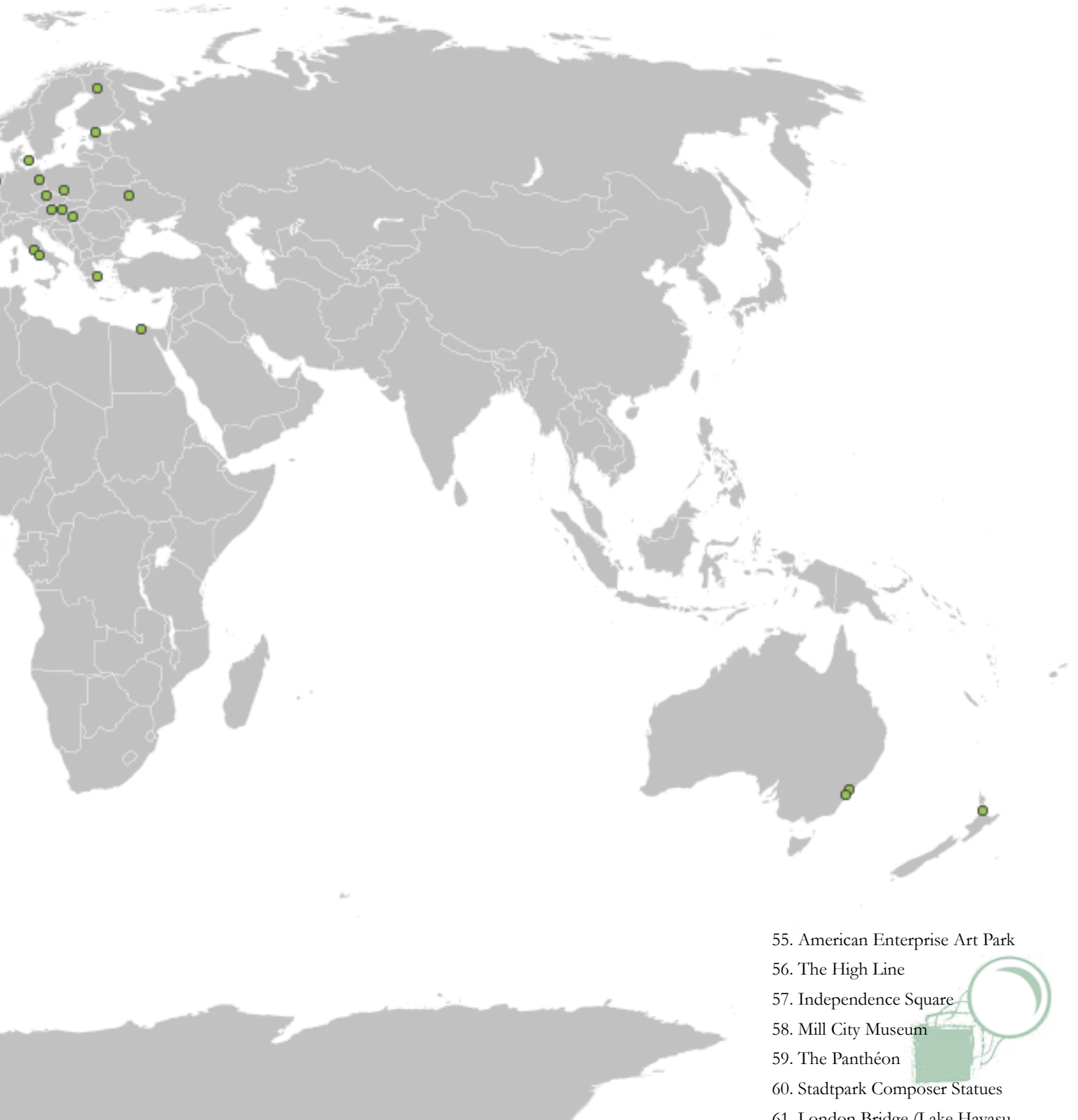
40. Monument Circle

41. Monument of the Discoveries

42. Portland Head Light







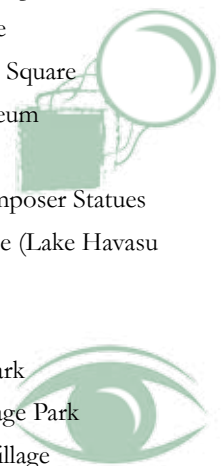
- 43. Anne Frank Human Rights
- 44. Anzac Memorial
- 45. Colorado Freedom Memorial
- 46. Pearl Harbor National Memorial
- 47. Russalka
- 48. Soldier's Walk Memorial Park



- 49. Eiffel Tower
- 50. The Hollywood Walk of Fame
- 51. Gateway Arch
- 52. Mount Rushmore
- 53. The Great Pyramids of Giza
- 54. The Wallace Monument



- 55. American Enterprise Art Park
- 56. The High Line
- 57. Independence Square
- 58. Mill City Museum
- 59. The Panthéon
- 60. Stadtpark Composer Statues
- 61. London Bridge (Lake Havasu City)
- 62. Love Park
- 63. Millennium Park
- 64. Pioneer Courage Park
- 65. Santa Claus Village
- 66. Wall Drug











## MONUMENTOUS COMMUNITY



There is a social and communal element to all monuments. Some actively enable these features by allowing viewers to directly engage with a monument, while others compel participation in a much less active manner. The monuments listed in this section are doing either or both of these things for the benefit of entire communities.

Monuments like Piazza Navona and Sir Winston Churchill Square contain easily identifiable structures, but their impact is better understood in terms of the engagement they've enabled in a wider space. Other monuments like Muscle Beach Venice and the Charleston City Market don't have such distinctive structures, but they've cultivated a sense a community in a way that is just as notable.

Exactly how these spaces are defined or what individual elements garner the most attention from residents and visitors isn't especially important. Instead, what's critical to understand about all of the monuments listed in this section is that they've been able to cultivate a sense of community by utilizing the elements available to them in unique and engaging ways.

**Pictured to the left: Piazza Navona in Rome has a history that stretches back for centuries. This history, along with the beautiful sculptures and popular festivals that are held in the space on a regular basis, have created a sense of community that engages residents and attracts visitors from near and afar. Read more on page 26.**



## Parque del Buen Retiro



**Bridging the past and future  
for an entire community**

Parque del Buen Retiro (“Park of the Pleasant Retreat”) in Madrid was originally created as a retreat for the Spanish Royal Family but has since become one of the most famous public parks in all of Spain.

Like other parks that have created engagement for audiences via a variety of monuments and activities, El Retiro has been able to highlight the many distinctive sculptures and notable history it contains to become a landmark for Madrid that attracts people from all across Spain.



## CONNECTION



In the 1600s, King Philip IV of Spain was given several tracts of land for the Court's recreational use. Over the centuries, numerous additions were made, but in 1868, the park was opened to the public and would become the green heart of the city. This transformation continued into the 20th century, which saw the installation of numerous monuments.

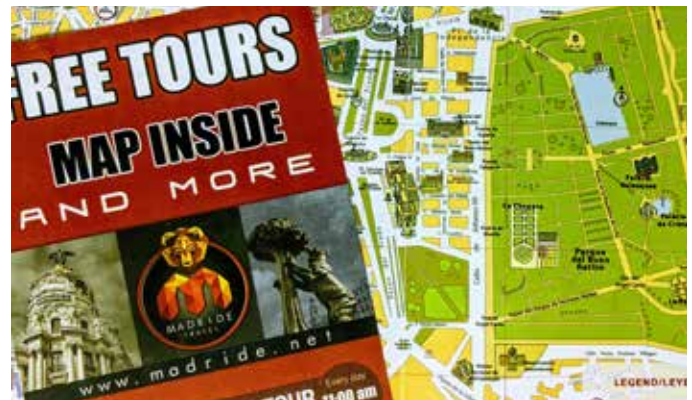
The most significant of the many monuments located throughout the park is arguably the Monument to Alfonso XII. Other notable monuments in El Retiro include the Fountain of the Fallen Angel, monuments to Jacinto Benavente, Fray Pedro Ponce de Leon and the Puerta de Dante. These landmarks are part of the reason El Retiro has become a community hub where people can do everything from enjoy the sights to go rollerblading to play a sport to take a long walk. Numerous events, like book fairs and fireworks, also take place throughout the year.



## ECONOMY



Anyone can rent a rowing boat to tour the large artificial pond and get a great look at the Monument to Alfonso XII. On Sundays, musicians gather near the monument to play various instruments. Visitors can also rent a bicycle from one of the bike rentals areas. Throughout the park are several outdoor cafés and kiosks that provide El Retiro and vendors with a direct source of revenue. Tour groups of all sizes have made El Retiro an essential stop, further highlighting the economic impact it has enabled.



**Where:** Madrid, Spain, Europe

**When:** 17th Century

**What:** Park

## OPPORTUNITY

As one of the more prominent features on countless maps of Madrid, Parque del Buen Retiro has been able to distinguish itself on account of the variety of sculptures and experiences that are contained within it. El Retiro showcases what it means to become something much more than an urban green space for a community.





## Charleston City Market



First opened in 1804, the Charleston City Market of today features vendors that sell everything from jewelry to food to sweetgrass baskets, but the building and space are about so much more than an individual product to residents and visitors. There is always something to see, do, taste and take home at the market. These are some of the reasons it has become such a notable monument for the community in and around Charleston, South Carolina.

**Connecting the cultural heart  
of a city and community**







**Where:** Charleston, South Carolina, United States

**When:** 19th Century

**What:** Functional

## CONNECTION

Charleston City Market originally housed vendors that sold meat, fish, vegetables and other food products. Today, it features 300 vendors that includes 50 sweetgrass basket weavers. Other vendors sell products that range from food to cosmetics to entertainment to fine art. This variety is evident as visitors walk down the central aisle that runs the entire length of the building.

At night, visitors get a totally new experience as the Charleston City Night Market showcases more than 100 talented artisans and craftspeople. With 100% locally made items for sale, the market has been able to connect with and appeal to audiences of all types.

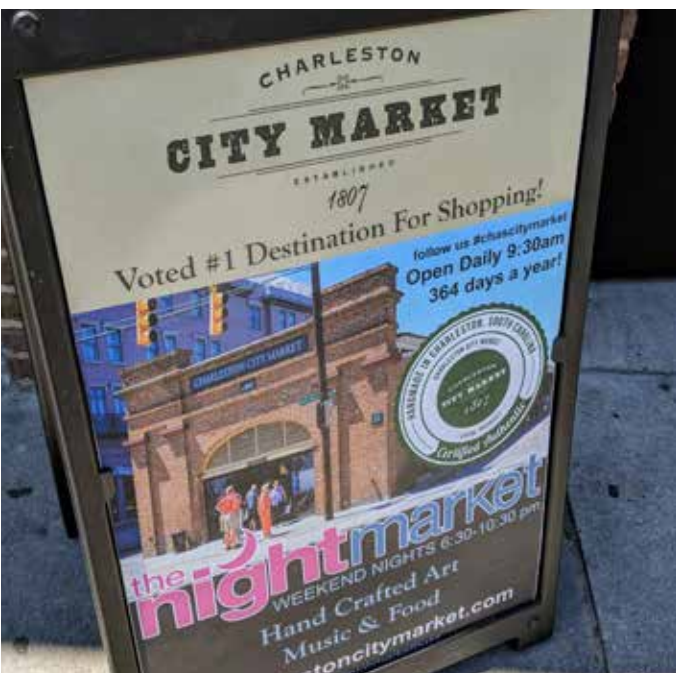
## ECONOMY

The economic benefit that over 300 vendors represent is easy enough to calculate, but the fact that the market has transitioned away from food and grocery items has made it a destination for more than just residents. The variety of local items for sale at the market have contributed to it being Charleston's #1 most-visited attraction, where visitors can also purchase tickets to do everything from explore Historic Charleston to ride a horse and buggy.



## OPPORTUNITY

There are countless markets and shopping centers bigger than the Charleston City Market but few have been embraced by audiences or become destinations unto themselves. What makes the Charleston City Market different is the combination of the past and present that resonates in such a profound manner to everyone who visits the space. This combination has been actively enabled, showcasing what it can mean when a community is actively cultivated.





## The Fourth Plinth, Trafalgar Square

Originally intended to hold an equestrian statue of William IV, the Fourth Plinth in Trafalgar Square in central London has instead become the home to a series of rotating contemporary sculptures. This previously empty plinth now features temporary works of art that have enabled a totally different connection to London for visitors and to the surrounding community.

**Utilizing the legacy of the past to create connection with a community in the present**





## CONNECTION



Since it was started in 1999, the Fourth Plinth program has invited leading artists to make sculptures to be temporarily displayed on what had other been an empty plinth. The most recent Fourth Plinth installations have spoken to issues that are especially noteworthy for contemporary audiences such as British satire and destruction caused by war. These art works have allowed visitors to connect with the city and culture of today's London in a way that they cannot with the statues on the other plinths.



The Fourth Plinth Schools Awards have also created another means of engagement for the community. These awards provide a chance for students to get creative and produce a work of art inspired by the contemporary art commissions for the Fourth Plinth.

**Where:** London, United Kingdom, Europe

**When:** 20th Century

**What:** Sculpture



## ECONOMY



Many of the Fourth Plinth commissions are sold or moved elsewhere after they leave Trafalgar Square, highlighting a direct and indirect economic impact for artists and the community. Surrounding businesses, as well as ones like Café on the Square that are in the direct vicinity, have also benefitted from the activity the commissions generate.



## OPPORTUNITY



Fourth Plinth commissions have proven how pieces of public art can make an impact on the present and future of multiple individuals, organizations and communities. Seeing these pieces enable activity during their commission time period while also having a life beyond it has established a model for community commissions that others can emulate.



## Muscle Beach Venice



Muscle Beach was established on the beach area south of the Santa Monica Pier in 1933. It was originally part of a beachfront movement of gymnasts, acrobats and many other talented athletes. In 1951, the Venice Beach “Weight Pen” was installed, which is what defines the contemporary Muscle Beach Venice. The notoriety of Muscle Beach has helped draw attention to the city of Venice, California, and turned it into a global tourist destination.

**Cultivating community attention and interaction creates a global destination**



## CONNECTION



The weight machines that make up Muscle Beach Venice aren't especially numerous or top of the line, but they drive events such as Mr. & Ms. Muscle Beach, the Muscle Beach Arm Wrestling Challenge and Muscle Beach Push-Pull. These types of events take place on a regular basis and draw in participants and spectators from all over the region and world.



Athletes can do everything from work out to play basketball or even skateboard. There's a communal sense of freedom, showmanship and unconventionality that can be seen and felt throughout Muscle Beach Venice.



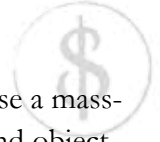
**Where:** Venice, California, United States

**When:** 20th Century

**What:** Public Space



## ECONOMY



Whether someone wants to purchase a mass-produced t-shirt, buy a one-of-a-kind object from a local artist, rent a bike or grab a frozen yogurt, such options and many more are readily available. Rentals, restaurants, and souvenir shops are just a few of the businesses that have come to thrive on Muscle Beach Venice.



## OPPORTUNITY



Muscle Beach Venice has helped open up a variety of revenue opportunities for the entire area. The gym on the beach that sits in the midst of it all has directly and indirectly pulled all of this activity together, creating various other ways for residents and visitors to engage with the space. It showcases how something simple and cost effective can compel engagement that drives interest from a community and an entire region.





## Piazza Navona



The distinctive Baroque Roman architecture as well as the three fountains that dominate Piazza Navona have come to define it in an especially profound manner. This definition has enabled it to become a popular hub of activity for both residents and visitors, showcasing how one of the largest squares in Rome has been able to combine history and experiences to create a sense of community that extends across the entire city.

**A community hub that connects a city across cultures and time periods**



## CONNECTION



The Fountain of the Four Rivers (Fontana dei Quattro Fiumi) was created in 1651 and continues to dominate the space. The centerpiece is the Obelisk of Domitian which was brought in from the Circus of Maxentius. The fountains on each end were built in the 16th century although the sculptures that define the Moor Fountain and Fountain of Neptune were not installed until much later.



These fountains, along with the significant architecture and notable history of the area, have all helped to cultivate a hub of activity in Piazza Navona. Street vendors and shops fill the space on a daily basis, but the square also hosts theatrical events and other activities throughout the year. These activities include fairs, puppet shows, carousel rides and more. Major events like the Christmas Market take place every year in the space as well.



## ECONOMY



Piazza Navona has become a notable feature on tours and in maps of the city. The monument is included in numerous self-guided walks as well as tours that generate income for local guides. Those businesses and others have also incorporated imagery from Piazza Navona itself into a variety of objects for sale to further bolster the economic impact of the space across the city.



**Where:** Rome, Italy, Europe

**When:** 17th Century

**What:** Public Space

## OPPORTUNITY

Italy is home to some of the most famous squares in the world, but Piazza Navona has been able to cultivate a legacy that is unique to the past and present of the city. By embracing the Baroque Roman architecture that has long been associated with the space, Piazza Navona has been able to create a hub that attracts thousands of people from Rome and the rest of the world on a daily basis.





## Sir Winston Churchill Square

Built in the heart of downtown Edmonton in 1965 to help reinvigorate the area and city, Sir Winston Churchill Square has become a hub of activity for residents and visitors across Alberta. The space contains numerous places to relax, eat, shop and play but also incorporates notable landmarks. In doing so, the square has been able to attract the attention of people from all across Canada to drive an important economic and cultural impact on Edmonton.

**Defining a landmark for a nation and a community center for a region**





## CONNECTION



The centerpiece of the square is a bronze statue of Winston Churchill, unveiled by Lady Soames on May 24, 1989. That monument is just one of the many attractions that Churchill Square contains though. The space also features a cenotaph with dedications to soldiers from various wars as well as sculptures like “Catching Neutrinos”. The cone highlights historic headlines from the Edmonton Journal over the past 100 years.



Churchill Square plays host to numerous festivals and events including the Edmonton International Street Performers Festival, Edmonton Fashion Week, The Works Art & Design Festival, Taste of Edmonton, Cariwest and an annual Pride Festival. It is also home to free weekday programming by the Edmonton Arts Council.

**Where:** Edmonton, Canada,  
North America

**When:** 20th Century

**What:** Public Space



## ECONOMY



TIX On the Square Box Office and Store allows visitors to shop for locally made gifts and artwork. Hosting a private or community event in Churchill Square is just a matter of going through an application process which represents a direct source of revenue. Tickets to the various performances and shows that take place throughout the city can also be purchased at TIX On the Square.

Some of the items for sale at the store incorporate the logo of Churchill Square itself. That logo is also included in the plaques and memorials located throughout the square, which proved to be a powerful source of revenue.



## OPPORTUNITY



Churchill Square has come to define the downtown area of Edmonton and continues to redefine the entire city. It highlights what it can mean for a public space to cultivate a sense of community that enables opportunities for everyone.

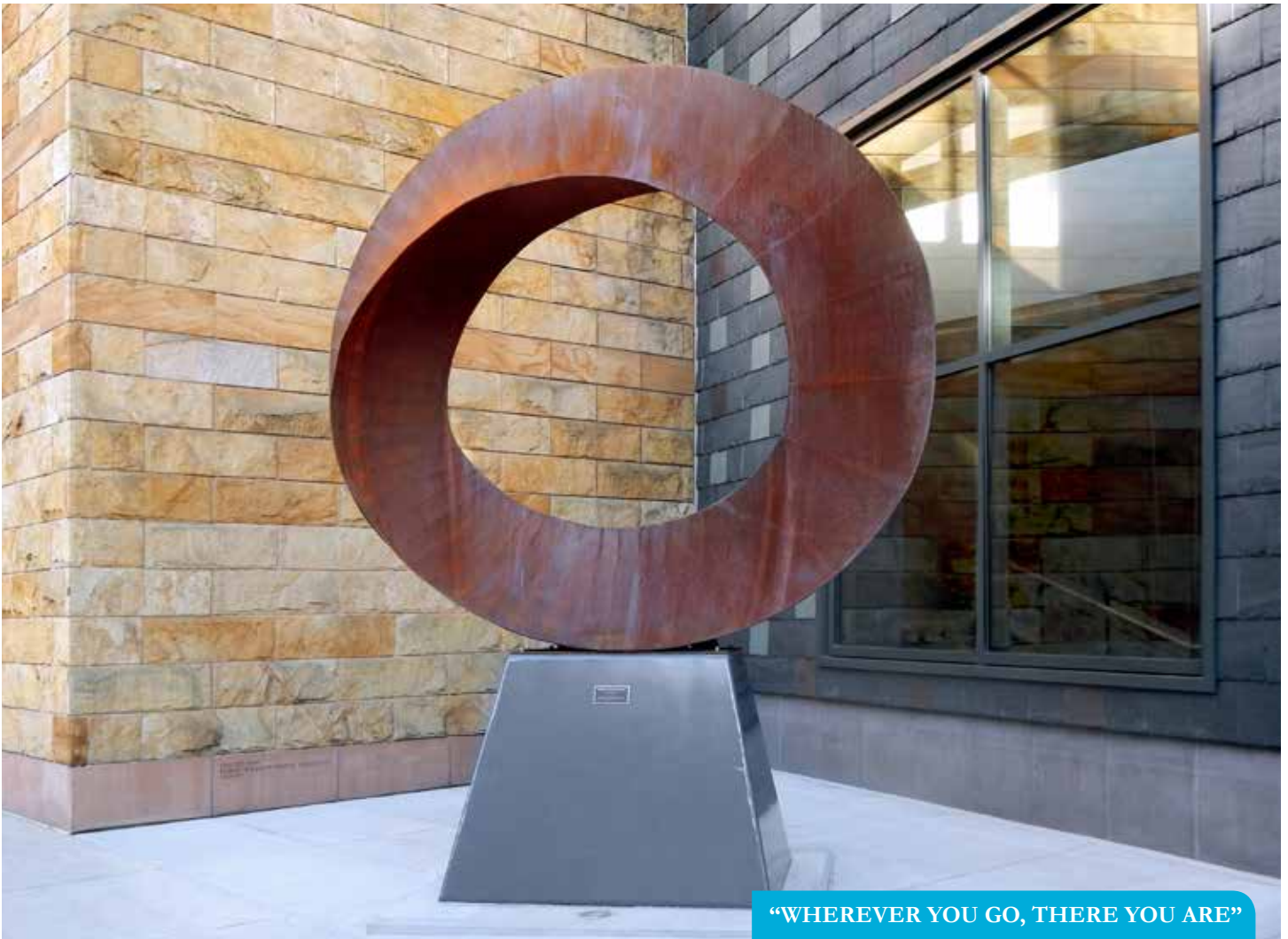


# Modern Monuments

## Kevin Caron Creates Sculptures That Encompass All That We Have Been and Can Be



For a given commission or project, sculptor Kevin Caron always takes into account the people involved, the place where the piece is going to be installed as well as any purpose it might represent. Such efforts have enabled him to “see” what can or should be created in a given location. Pieces like “Top Knot” as well as “Wherever You Go, There You Are” demonstrate the concept of being able to “see” what is going to work best in a given location to a whole new level.



“WHEREVER YOU GO, THERE YOU ARE”





## “TOP KNOT”

Located in the city of Surprise, Arizona, “Top Knot” is a powder-coated steel sculpture that utilizes the never-ending form of a trefoil knot. Stakeholders wanted Caron to create something that people would be curious about and moved by. He was able to achieve both of these goals in distinct ways.

“People don’t see how what they consider to be two sections actually connect,” Caron said. “I love the optical illusion of the piece and often see people tracing the shape in the air trying to figure out how part of the sculpture is ‘levitating.’”

Audiences are often compelled to answer this question for themselves. That effort has created a whole new level of engagement that has seen people talking photos of and selfies with “Top Knot”.

## “WHEREVER YOU GO, THERE YOU ARE”

The Whitaker Museum for Science and the Arts in Harrisburg, Pennsylvania had an empty spot in front that was always designed to house a sculpture. The umbilic torus shape of “Wherever You Go, There You Are” proved to be the exact combination of art and science that they envisioned for the space.

Caron’s piece has created a sense of identity which has come to impact visitors and the wider community. The rough exterior and endless rotation of the piece is designed to mirror the complex simplicity of life’s journey, although such interpretations and understandings are always in the eye of the beholder.

“To me, art is part of our lives, not something separate that we must keep behind glass,” Caron continued. “I encourage people to touch my work whenever possible. I think the dynamic nature of both of these sculptures speaks not only of the past, but also carry us into a future that encompasses all that we have been, are and can be.”

The interactions and interpretations that both pieces have facilitated are just a hint at their true power. In creating sculptures that have come to serve as such ideal fits for distinct spaces and entire communities, Caron highlights how sculptures and works of art can positively redefine the present of each community while also providing a window into their future.

To see more from Kevin Caron, visit his site:  
[www.kevincaron.com](http://www.kevincaron.com)







## MONUMENTOUS EXPERIENCES



Monuments can be explored in countless ways, but the landmarks in this section enable such experiences in a far more defined manner. Exactly how audiences partake in them can vary greatly though.

While people are likely to kiss the Blarney Stone and search for Wrocław's Dwarfs in ways that are all somewhat similar, what it actually looks like for them to do so can be quite distinct. Exactly how someone chooses to proceed along the Freedom Trail is up to them, but their experiences doing so provides them all with a sense of the history of the United States of America. This variety provides audiences with numerous ways to understand these pieces and places.

All of these experiences have been specifically enabled by stakeholders to provide visitors with activities that are as memorable as they are significant. This combination ensures that regardless of where people are coming from or how these monuments are perceived, the experiences they provide have helped to make a real difference.

**Pictured to the left: The Historic Center of Mexico City has long served as the commercial, political and intellectual center of the city. Some of the most famous and notable sites in Mexico City, including the Zócalo pictured here, are readily accessible via the Historic Center of Mexico City. Read more on page 38.**



## Kissing the Blarney Stone

For hundreds of years now, visitors from all over the world have come to Ireland to kiss the Blarney Stone. Legend says that kissing this stone battlement endows the kisser with the gift of gab. After doing so, they'll never again be lost for words.

To kiss the Blarney Stone, visitors have to lean backward (while holding onto an iron railing) from the parapet walk to interact with a block of limestone built into the battlement of Blarney Castle. These exact materials appear in countless others battlements in castles across Europe, all of which speak to what it can mean to create an experience that turns into a monument.



**A unique experience that has taken engagement and influence to another level**



## CONNECTION



Going up to the top of the castle to kiss the Blarney Stone provides visitors with an incredible view of the Irish countryside from up top of the Blarney Castle battlements. Additionally, the Dungeon, Witch Stone and Estate can be explored in Blarney Castle itself. These are just a few of the factors that have enabled Blarney Castle to be listed among the top 20 fee-paying visitor attractions in Ireland.



The popularity of the Blarney Stone has opened up other economic opportunities as well, as the entire area is available to rent as a location for film and television work. Additionally, for many years, visitors have been able to purchase a picture of themselves kissing the stone. Jewelry, clothing and items specifically geared toward children are available for purchase along with Blarney Castle exclusives such as the Blarney Castle certificate.



Numerous events and activities to engage the local community are held throughout the year at Blarney Castle. Special events where choirs and orchestras will perform at the castle also take place on a regular basis, further connecting the space to the community.

## ECONOMY



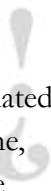
The direct economic opportunities that the Blarney Stone has created are both lucrative and powerful. Tickets can be purchased in advance, but admission to the Blarney House is additional. Blarney Castle & Gardens Annual Membership ticket options are available as well, which enable visitors to enjoy 60 acres of sprawling parklands that include gardens, avenues, arboretums and waterways.

**Where:** Cork, Ireland, Europe

**When:** 15th Century

**What:** Attraction

## OPPORTUNITY



Because of the history and legend associated with Blarney Castle and the Blarney Stone, few other locations could ever attract the attention of audiences in the same manner. However, other historic sites and castles haven't taken advantage of their history to create such distinct experiences for audiences, underscoring what kind of opportunities can be opened up by such efforts.

