

# Exploring the Economic and Cultural Potential of Monuments™

Volume 1

Jeremiah Karpowicz



# Exploring the Economic and Cultural Potential of Monuments

Volume 1

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EDMONDS IS



“EDMONDS IS”

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# 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 historical significance of Tempolo Mayor or learn about the challenges that needed to be overcome to enable the Atlanta Beltline, 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 Templo Mayor site has utilized the significant history it contains to create experiences for all types of audiences. It will highlight the incredible direct and indirect economic impact that the Atlanta Beltline 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 Crazy Horse Memorial. 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 but understanding what's possible in your space, for your business, or to your community, is what this book is all about.

It also highlights some sites and monuments which have the potential to be so much more. The recognition of this potential is from my perspective, 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.



“LEGACY”

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 (like “Questions” on page 13, or “The Heart of Ohio” on page 124) can work as one of those options, 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.

A Carousel for Missoula exists because someone had a vision around turning an empty space into an attraction that now draws visitors by the thousands. The Keeper of the Plains has provided the city with an icon that literally towers over the area in a space that would otherwise be empty. 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.

## 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, landmark and attraction.

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?

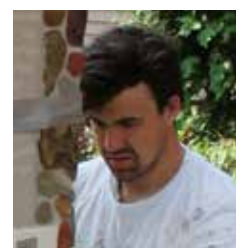
You should make an effort to install something in a space that is currently vacant or obviously lacking, regardless of the size, budget or other limitations that you're facing. Too many people just consider the costs that might be associated with creating a monument or landmark, rather than the opportunities that doing so could enable 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 ways 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).




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




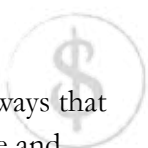
# ICONS AND UNDERSTANDINGS


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.

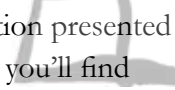
 **QUOTABLE** – this section provides a short, quotable summary about the importance or relevance of a given monument or landmark.

 **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 have been enabled at Pioneers Park have something in common with the vision of Paseo de la Reforma which contains similarities with the identity that the "City of Trees" 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.



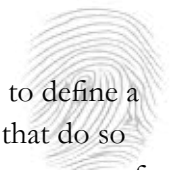
#### MONUMENTOUS HISTORY

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 and 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 “Monumentous Potential” section, which highlights a monument or site that has the potential to have a much bigger economic or cultural impact than has currently been enabled. This isn't to call out the shortcomings associated with a given entry but to instead highlight a different way to think about and explore the potential that certain structures and spaces inherently possess.



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 impact a monument has had on the present or will enable in the future.

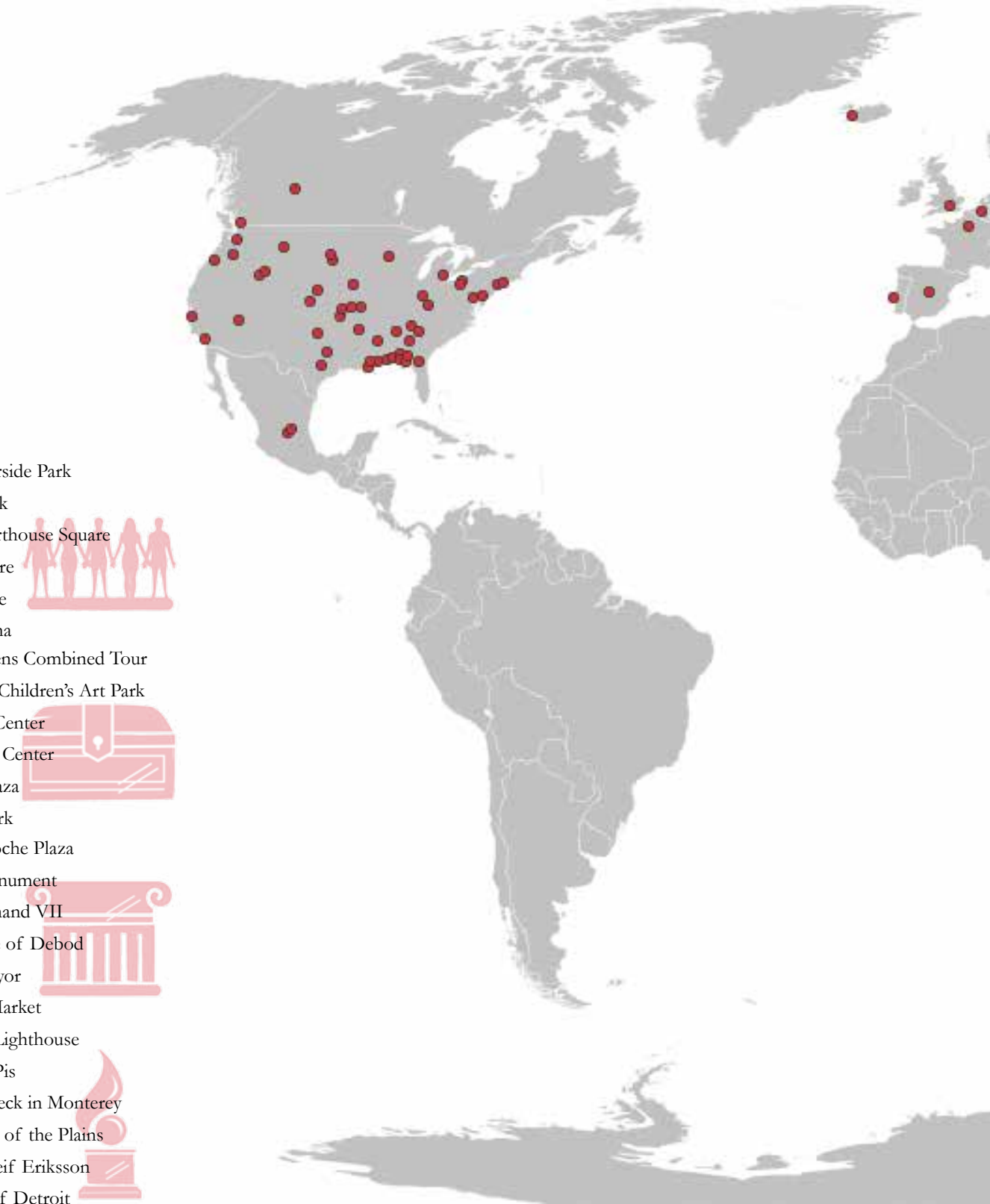
Whether they're big or small, new or old, popular or hated, monuments have positively impacted sites, communities and entire cultures. My goal is to explore these developments to help readers understand how the differences certain monuments have made might allow them to do something similar. That insight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





“QUESTIONS”

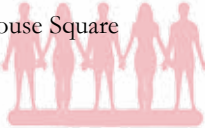
# MAP



1. Cooper Riverside Park

2. Kadriorg Park

3. Pioneer Courthouse Square



4. Rodney Square

5. Rossio Square

6. Plaza De Luna

7. Ancient Athens Combined Tour

8. Catfish Row Children's Art Park

9. Liberty Bell Center



10. MK Nature Center

11. Museum Plaza

12. Pioneers Park

13. La Petite Roche Plaza

14. Ludlow Monument

15. Plaza Ferdinand VII

16. The Temple of Debod



17. Templo Mayor

18. West Side Market

19. The Biloxi Lighthouse

20. Manneken Pis

21. John Steinbeck in Monterey

22. The Keeper of the Plains

23. Statue of Leif Eriksson



24. The Spirit of Detroit

25. The Bourbon District

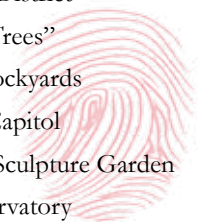
26. The "City of Trees"

27. Fort Worth Stockyards

28. Kansas State Capitol

29. McCord Park Sculpture Garden

30. Muttart Conservatory



31. Austin Murals

32. Parc Monceau

33. Maryhill Stonehenge

34. Musical Legends Park

35. Spoonbridge and Cherry

36. The Wall Street Bull



37. Ames Monument

38. Aotea Square

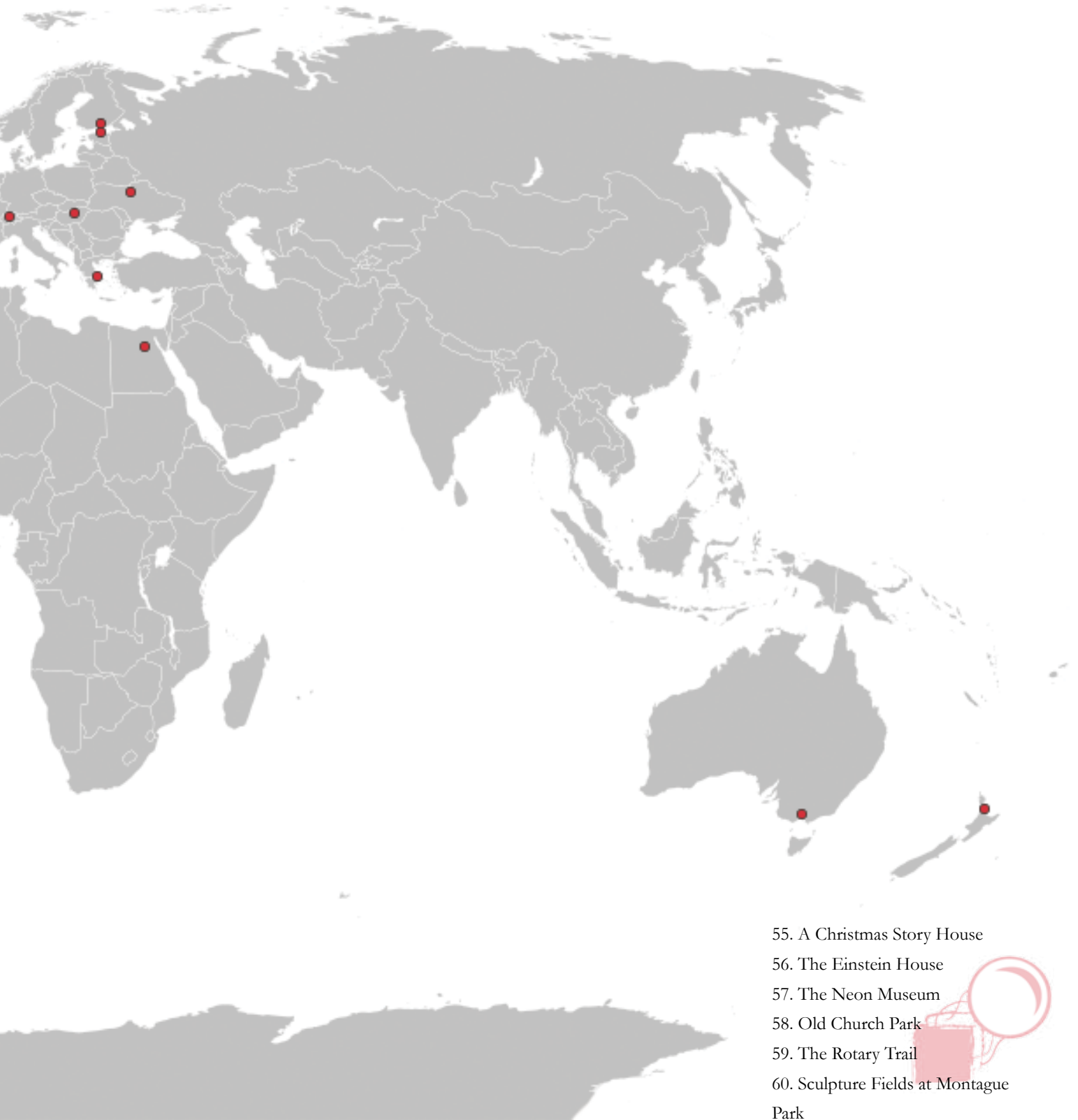
39. Bohdan Khmelnytsky Monument

40. First Nations Totem Poles

41. Freedom Square Monuments

42. The Heart of Ohio





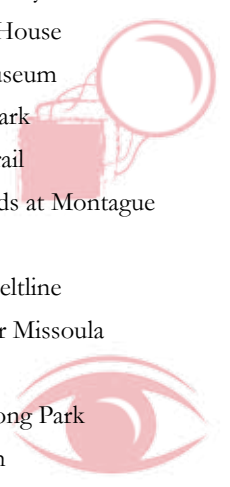
- 43. Buffalo Soldier Monument
- 44. Indiana War Memorial District
- 45. Mississippi Vietnam Memorial
- 46. Shrine of Remembrance
- 47. U.S.S. San Diego Memorial
- 48. Veterans Memorial Pensacola



- 49. Crazy Horse Memorial
- 50. Graceland
- 51. The Liberty Tower
- 52. Pyramid of Djoser
- 53. The Space Needle
- 54. Tower Bridge



- 55. A Christmas Story House
- 56. The Einstein House
- 57. The Neon Museum
- 58. Old Church Park
- 59. The Rotary Trail
- 60. Sculpture Fields at Montague Park
- 61. The Atlanta Beltline
- 62. A Carousel for Missoula
- 63. Central Park
- 64. Louis Armstrong Park
- 65. Mount Moriah
- 66. Paseo de la Reforma







## 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 Rodney Square and Plaza De Luna 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 Kadriorg Park and Pioneer Courthouse Square don't have such distinctive structures, but they've cultivated a sense of 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: In 1889, two large fountains that depict mythical figures were installed in Rossi Square. However, these identical fountains are just two of the features that have made the space a hub of activity for residents and tourists. Read more on page 26.**





## Cooper Riverside Park



A three-acre park that resides on the port where the Mobile River meets the Gulf of Mexico, Cooper Riverside Park provides the community with a place to do everything from watch the ship traffic to enjoy the natural beauty of the landscape to experience the numerous monuments on display. Located in the heart of Mobile, Alabama, Cooper Riverside Park features numerous attractions that have connected it to the community to become an attraction for the region.

**A place for the community to  
relax and reflect**

## CONNECTION



The history associated with Cooper Riverside Park extends back for centuries, long before the park was established. Near the site is where the last documented cargo of Africans landed in 1860 to mark the final recorded attempt to import Africans to the United States for the purposes of slavery. Some of this history has been explained in great detail in various markers, while monuments across the park reflect this history in different ways.



A bronze sculpture depicts Ervin Cooper looking over the Mobile riverfront while a statue of Pierre Le Moyne d'Iberville, who built a fort in what would become Mobile in 1701, is located near a monument dedicated to the men and women of the U.S. Coast Guard and its predecessor agencies. "Portal" was commissioned by the Art Patrons League for the millennium and Mobile's Tricentennial.

These monuments and markers are connected to the past of the city but there are various other elements that showcase how Cooper Riverside Park connects with the community in the present.

**Where:** Mobile, Alabama, United States

**When:** 20th Century

**What:** Park



## ECONOMY



Cooper Riverside Park serves as a hub for all different types of activities. Its' location on the water has made it an ideal spot for tour groups to meet and explore the area. The park also contains an outdoor theatre to host many special events. The park offers Wild Native tours and is steps away from the National Maritime Museum, the Exploreum Science Center and the Mobile Alabama Cruise Terminal. The fountain that resides in the park is a popular attraction but has also become a central feature of the logo of the Downtown Mobile Alliance.



## OPPORTUNITY

Whether someone wants to experience the history of the city, watch the ship traffic in Mobile's busy port or attend an organized event, Cooper Riverside Park has provided the community with numerous options. These options highlight what it can mean when a simple green space is actively developed as a community hub.



## Kadriorg Park



Originally a summer residence of the Russian tsar Peter the Great, what is now known as Kadriorg Park in Tallinn, Estonia is home to multiple museums and monuments. Visitors can engage with pieces of Estonian art and culture just as easily as they can stroll across the acres of serene forest and walkways to experience the past and present of Estonia.

**Connecting visitors to the history and community of an entire country**



## CONNECTION



In 1718, Peter the Great ordered the construction of a new European-style summer palace near Tallinn, which became Kadriorg Palace. World War II saw the destruction of several buildings and many of the trees and green space in the park. Kadriorg Park remained ravaged and unkempt for years but with the restoration of the independence of Estonia in 1991, extensive renovation works were launched at Kadriorg Palace and Park. The palace, historic canals and much more would eventually be completely restored.



**Where:** Tallinn, Estonia, Europe

**When:** 18th-20th Centuries

**What:** Park



Today, Kadriorg Park houses the Estonian Art Museum, the Kadriorg Art Museum and the Mikkel Museum. However, these are just some of the pieces of Estonian culture that have helped to cultivate a sense of community for residents and visitors across the park.

The Monument to Friedrich Reinhold Kreutzwald and the Monument to Jaan Poska are two of the most notable pieces in the park. Monuments to figures such as sculptor Amandus Adamson, author F. R. Kreutzwald and artist Jaan Koort are also notable and provide visitors with an incredible sense of the city and nation's culture.

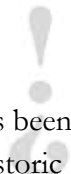
## ECONOMY



Events take place in the park throughout the year to attract a variety of audiences from across the city and region. This variety has enabled Kadriorg Park to offer a notable position in numerous maps and resources of the city to become an economic driver for the whole region.



## OPPORTUNITY



Open all year round, Kadriorg Park has been labeled as one of the most beautiful historic parks in all of Northern Europe. What could just be another green space has become so much more thanks to the efforts to connect the community with Estonia's history and culture.



## Pioneer Courthouse Square



While the official history of Pioneer Courthouse Square in Portland, Oregon, only stretches back to 1984, the unofficial history associated with the space is far older. Commonly known as “Portland’s living room,” the space has become an important place for people to gather and congregate for a variety of purposes. By re-invigorating the space to a central part of the city, Pioneer Courthouse Square has become a hub of activity for the entire community.

**A hub of activity and connection for an entire community**

## CONNECTION



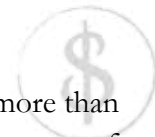
Portland's first public school was built on what is today Pioneer Courthouse Square in 1856, but it was the opening of Pioneer Courthouse in 1875 that gave the Square its eventual name. In the 1970s, the city of Portland purchased the entire block to create a new public space. To complete it a public/private partnership was necessary, which helped the Square to become a community hub that is now used for a variety of purposes.



Over 50,000 bricks bear the names of individuals and groups whose donations helped Pioneer Courthouse Square become a reality. That engagement with the community continues through to the present, with more than 1,500 new brick owners and names debuting every year. Anyone can become a part of the legacy of the Pioneer Courthouse Square by donating a brick, further showcasing the powerful sense of connection and direct revenue that it has enabled.



## ECONOMY



Pioneer Courthouse Square hosts more than 300 annual events to enable a wider sense of community. Opportunities to hold an event or sponsor one have created options for both attendees and sponsors.

Much of this impact is due to the design of the Square, which lends itself to these sorts of gatherings. The Square is arranged like an amphitheater, with built-in seating as part of the infrastructure. This layout encourages the community to continually utilize the space while also engaging with monuments like "Allow Me" and permanent features such as the Visitor Information and Services Center.



## OPPORTUNITY



Every year, Pioneer Courthouse Square hosts hundreds of events with over 10 million visitors and has been ranked as being among North America's great public squares. These facts illustrate the power of monuments to shape and define a community in numerous positive ways.



**Where:** Portland, Oregon, United States

**When:** 20th Century

**What:** Public Space



## Plaza De Luna



Named after the Don Tristan De Luna, Plaza De Luna is a waterfront park in Pensacola, Florida. Featuring a notable statue of De Luna, various markers that honor and commemorate the surrounding community along with a wide-open space for events and activities, Plaza De Luna showcases what it can mean for a monument to both represent and connect an entire community.

**A gathering place for the community that celebrates the past and present of the region**





## CONNECTION



Spanish Conquistador Don Tristan De Luna first sailed into what is now Pensacola Bay in 1559 to establish the first European colony in North America. In 2006, the city of Pensacola voted to name a new park in commemoration of this event.

Located at the south end of Palafox Pier, the space is defined by a life-size statue of De Luna, a splash fountain, concessions and historic markers. Commemorative plaques are attached to the fountain's brick sitting wall, while markers that were funded and supported by the community adorn the ground.



## ECONOMY



The city makes Plaza de Luna available for rental for private receptions, concerts and festivals. Fees vary depending on the size of the groups with the highest costs for “festival”-sized groups.

Featured in maps and guides of the city, Plaza de Luna has a connection to the origin of the city but is also a representation of the present community. This connection highlights what it can look like for an entire space to become a monument that is embraced by audiences of multiple eras.

**Where:** Pensacola, Florida, United States

**When:** 21st Century

**What:** Public Space



## OPPORTUNITY

By providing audiences with space to do everything from learn about the history of the city to connect with the present community to experience the amazing views of the Pensacola Bay, Plaza de Luna has something for everyone. This variety has enabled it to define a legacy for the entire region.





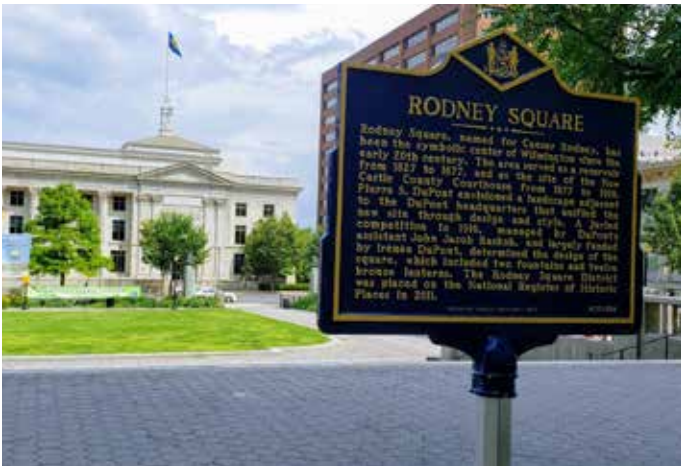
## Rodney Square



In becoming the symbolic center of Wilmington, Delaware, Rodney Square is home to numerous planned and casual activities. The wide open green space and distinctive monument of Caesar Rodney have made it a hub for community events of all types. Doing so has enabled it to cultivate a sense of community for residents and visitors that has created a positive cultural and economic impact on the entire city.

From city movement to hub of the community





## ECONOMY



Clifford Brown Jazz Festival, First Night Wilmington and the Caesar Rodney Half Marathon are just a few of the events that take place in Rodney Square on an annual basis, with numerous other seasonal events occurring throughout the year. While the Farmers Market has a history that stretches back to the early 1900s, the move to Rodney Square transformed it into a true public market. These events drive direct and indirect revenue across the area.

## CONNECTION



Named after American Revolutionary leader Caesar Rodney, Rodney Square evolved out of the late 19th century “City Beautiful” movement, which sought to improve social order by including more beauty in the urban landscape. Completed in 1937, the square was designed to transform the location to unify the surrounding buildings and infrastructure. All of this influenced the entire area being listed on the National Register of Historic Places as the Rodney Square Historic District, which has further connected it to the community.

**Where:** Wilmington, Delaware, United States

**When:** 20th Century

**What:** Public Space



## OPPORTUNITY



Rodney Square exemplifies what it means for a monument to open up numerous opportunities. What would otherwise be an empty green space is instead a hub of activity for the community that attracts the attention of audiences from across the city and region.





## Rossio Square



Officially named King Pedro IV Square (Praça Dom Pedro IV in Portuguese), the plaza better known as Rossio Square or Praça do Rossio in Lisbon has been a hub of activity for centuries. It remains one of the liveliest sections of Lisbon with famous shops and notable stores on every side. However, the numerous features and attractions that it contains have enabled it to be embraced by a community that extends across the entire country of Portugal.

**A popular meeting and activity spot for an entire community**

## CONNECTION



The rough translation of Rossio means “common land” and the future Rossio Square first became an important place in Lisbon during the 13th and 14th centuries. In the 19th century, the square was paved with cobblestones in wave patterns to resemble the ocean. This pattern has become uniquely identifiable with Rossio Square and can be seen in other pavement designs all over Portugal and the rest of the world.

In the center of Rossio Square is the Column of Pedro IV of Portugal, which gives the space its official name. Additionally, in 1889, two large fountains that depict mythical figures were installed on the square. The design, monuments and buildings throughout Rossio Square have allowed the surrounding community to utilize it as a hub of activity that attracts the attention of audiences throughout the city and across all of Portugal.



**Where:** Lisbon, Portugal, Europe

**When:** 13-19th Centuries

**What:** Public Space



## ECONOMY



Rossio Square and the nearby streets contain some of Lisbon’s most famous restaurants, bars and shops. Located within the sightline of the Column of Pedro IV, Café Nicola is one of the most famous coffee shops in all of Lisbon and has been open for hundreds of years.

As part of being a popular gathering spot, Rossio Square has hosted everything from revolts to celebrations to bullfights. It continues to be an important place for community activities that range from free walking tours to impromptu protests.



## OPPORTUNITY



With a history that few places can match, Rossio Square has and will always be a popular spot for people to congregate. However, the notable monuments it features has allowed it to become an essential element of the community that has further connected it to audiences across the city, country and world.



# Monumentous Potential

## Washington Square Park

The potential to become a premiere destination

With a history that stretches back to 1922 along with 5 acres of open space, Washington Square Park has all of the elements that could make it an essential monument for Kansas City. The open space, pathways that connect with surrounding neighborhoods and the notable statue of George Washington mounted on a horse have everything needed to make it a hub of activity for the surrounding community. However, the current setup of the park does not cultivate these connections.



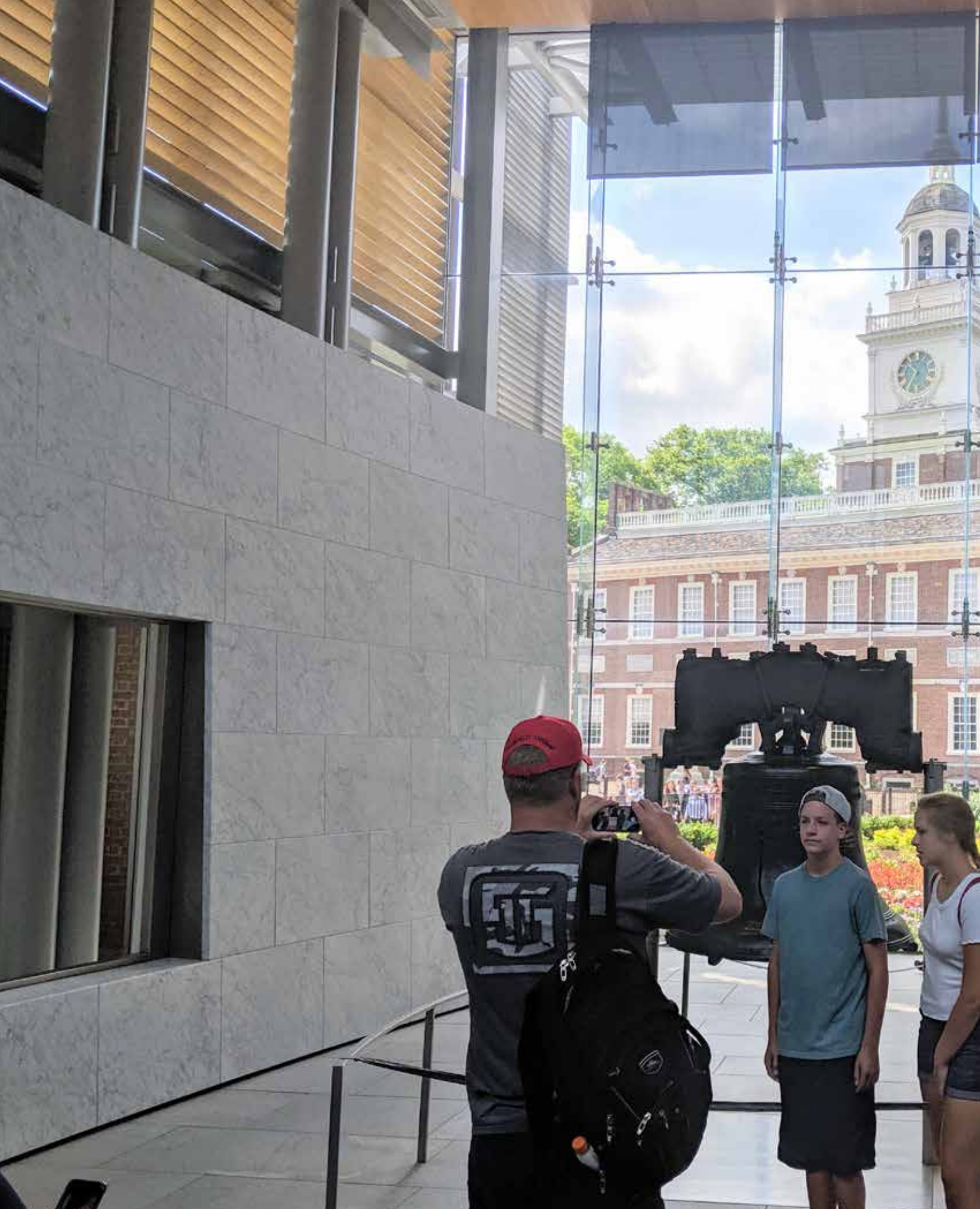


Dedicated in 1925, the Washington statue is 16 feet 7 inches tall and stands on a pedestal 13 feet high. Over the years small changes have been made to the position of the monument along with the creations of a plaza and sitting area around it. These changes have helped to spur interest in the space, although the lack of activities and other attractions in it have limited its impact on the wider community.

A new vision for Washington Square Park would completely change the area for the better to take advantage of all the opportunities that exist in the space. Such changes would allow it to become a premier destination in downtown Kansas City.



Washington Square Park has the potential to completely rejuvenate an entire area in Kansas City for residents and visitors alike. The monument of Washington helped to define this potential, but seeing it truly realized will be the result of a much bigger effort that considers the cultural and economic impact the space could enable.







## 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 engage with them can vary greatly though.

While people are likely to engage with Catfish Row Children’s Art Park and the MK Nature Center in ways that are somewhat similar, what it actually looks like for them to do so can be quite distinct. Exactly how someone chooses to utilize the Ancient Athens Combined Ticket is up to them, but the varied experiences it showcases provide them with a true sense of Ancient Greece. This variety facilitates numerous ways for audiences 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 help to make a real difference.

**Pictured to the left: Exhibits and literal pieces of history fill the Liberty Bell Center, which was built to house the iconic Liberty Bell. An exploration of the origin of the bell as well as its use by abolitionists and advocates for women’s suffrage are just two of the topics showcased at the facility. Read more on page 38.**



## Ancient Athens Combined Ticket

To say that the modern city of Athens in Greece has multiple monuments and landmarks that are worth seeing is an understatement. The Ancient Athens Combined Ticket provides visitors with a structured approach to viewing some of the most important attractions. With this ticket, visitors can get access to sites that range from the Ancient Agora to Aristotle's Lyceum to the Acropolis of Athens. These structures and sites are all in vastly different states of ruin and disrepair, providing visitors with experiences that are tied to multiple eras of the city.



**Experiencing multiple landmarks and monuments with one ticket**



## ECONOMY

Each of the sites that are accessible via the Ancient Athens Combined Ticket can be visited separately, providing the city with multiple means of direct revenue. Additionally, museum gift shops and stores located within and alongside these attractions provide stakeholders with another means of revenue.

By providing access to monuments that are spread across the city, the Ancient Athens Combined Ticket allows multiple businesses to be exposed to the people that see them all. These businesses sell everything from food to day trips to memorabilia.



## CONNECTION



The Ancient Athens Combined Ticket for archaeological sites includes entrance to seven distinct landmarks across the city. These sites and structures are spread across the city of Athens, providing visitors with a sense of both the ancient and modern metropolis. By creating a single ticket that sends viewers to multiple locations throughout the city, the experience visitors can get enables an incredible sense of the history and culture that have shaped entire societies across the world.



**Where:** Athens, Greece, Europe  
**When:** 5th Century B.C.  
**What:** Attraction

## OPPORTUNITY



By combining so many different sites and experiences into a single ticket, the city of Athens has been able to provide visitors with a specific but variable agenda that allows anyone and everyone to make the most of their experience in the city.

