

# Commercial Street Historic District

## Art Collection Plan

### October 12<sup>th</sup> Meeting Summary

A public meeting was held on Tuesday October 12th, 2021, from 10:30-11:30 at the Planning Studio, 531 Boonville Ave. 10 people and one reporter from Kolr10 attended. Four additional C-Street stakeholders have been engaged but couldn't make the meeting.

#### **City Staff:**

Olivia Hough, Senior Planner, Meeting Facilitator  
Michael Sparlin, Senior Planner, Landmarks Board Liaison  
Taj Suleyman, Director of Diversity, Equity, and Inclusion  
Randall Whitman, Principal Planner

#### **C-Street Stakeholders:**

Mary Collette  
Irene Schafer  
Linda Passari  
Karen Schafer  
Lyle Foster  
Avery Parrish, Sculpture Walk Director  
Pat Lambert  
Connie Rhodes Hinds  
Christine Shilling  
Randy Bacon

1. **Purpose of Art Collection Plan:** To provide overarching guidelines for new acquisitions and summarize how we want to develop and refine the collection while allowing for flexibility.
  
2. **Process**
  - a. Focus Group and Public Input to Develop the Plan
  - b. Staff Review: Art Museum, Economic Vitality, Planning, Public Works
  - c. Landmarks Board Review
  
3. **Discussion on Existing Collection** – assessment of the state of the current collection to identify strengths to build upon, weakness to address, and opportunities to fill gaps.
  - a. **Strengths:**
    - i. Diversity of art medium – ie: sculpture, murals, mosaics, selfie-spots
    - ii. Eclectic nature of collection – from Dr. Tickle sculpture to Cone Flower Mural, “Do Good” selfie spot, tire minion
    - iii. Geographic location of C-Street is well positioned for community to access art outdoors

- iv. Footbridge is an architectural art landmark and when open will again be a destination and opportunity for interacting with art
- v. Rolling art on trains add interest
- vi. Linear layout provides easy navigation from one piece to the next
- vii. Overall accessibility and inclusion of the C-Street Community ie: embraces diversity and has a diverse business mix, concentration of minority and women owned businesses, and home to the Glo Center for LGBTQ
- viii. The collection has grown organically
- ix. Mosaics tell the story of C-Street and have enlivened the pedestrian experience
- x. Alleyways have been transformed into vibrant pathways and destinations by art
- xi. The history of diversity of the C-Street business owners, residents and workers which continues today
- xii. Relationship with Moon City Creative District to the north
- xiii. Local Artists (including two women artist) and locally made works
- xiv. Artworks are in good condition and durable
- xv. Various ages of artists - collaboration with middle school and high school art classes
- xvi. Railroad history represented

**b. Weaknesses:**

- i. The existing collection is not well documented. The viewer doesn't always know information about the artist, year, and story behind the work.
- ii. No clear process for new acquisitions
- iii. Placement is clustered – five pieces are in one location
- iv. No iconic piece with significant meaning to the district or community
- v. Lacking heavy content and a context piece
- vi. Sculptures need to be moved, rotated, and variety added to keep it fresh
- vii. Art needs lighting. New, solar powered pedestrian scale lighting of pieces, especially sculpture is preferred.
- viii. Footbridge being closed
- ix. Disconnected from Moon City Creative District
- x. North end of the Footbridge lacks sense of place, and railroad ownership of the land presents a challenge to improve it. Could use parking, sculpture, pedestrian amenities.
- xi. Sculptures do not have plinth (not elevated on bases) this would protect the art and enhance the viewing.
- xii. Lacking variety in current sculpture – mostly similar size, metal material and size and abstract
- xiii. Absence of a large scale and/or interactive sculpture
- xiv. Minorities aren't currently represented in the artists or art
- xv. Of the eight documented artists only two are women
- xvi. Art is concentrated in the center of the district and lacking at the east and west ends
- xvii. Do not have a national or regional well known artist piece.

**c. Opportunities:**

- i. Art that interprets historical diversity of C-Street
- ii. A cultural awareness walks and markers

- iii. Outdoor history connection to the African American story
- iv. North Springfield exhibit or booth that tells the story of C-Street near a sculpture as a focal point, wayfinding and “trailhead” of sorts
  - v. A site-specific commissioned piece
  - vi. Iconic statue such as an African American porter
  - vii. Art that preserves history
- viii. Harvey House Girls – <https://www.xanterra.com/stories/culture-lifestyle/who-were-the-harvey-girls-and-why-do-they-matter/>
- ix. Large sculpture at the north end of the Footbridge – need to acquire property
  - x. Creating meaningful opportunities to interact with art
  - xi. Develop art presence on the east and west ends
  - xii. Footbridge reopening
- xiii. Connection with Sculpture Walk Springfield
- xiv. Include all forms of art
  - 1. Piece’s children can interact with
  - 2. Designated small public locations for individual live performing artist
  - 3. Digital and Projected Art
  - 4. Interactive musical piece
- xv. Work with Meg Wagner – for murals, art locations, projected, etc.
- xvi. Include a social justice piece that speaks to the current movements
- xvii. Acquire art with longevity – low maintenance and will stand the test of time