

= Rebirth (sculpture) =

Rebirth , nicknamed " Deer Baby " and " Twilight Zone Bambi " , was a proposed outdoor sculpture by American artist Seyed Alavi , considered for installation at the MAX Orange Line 's Southeast Park Avenue MAX Station in Oak Grove , an unincorporated area neighboring Milwaukie in Clackamas County , Oregon , in the United States . The design of the unfinished creative work , which featured a 30 @-@ foot (9 @.@ 1 m) deer with a child 's face , was met with a mixed reception . Unable to meet TriMet 's standards and remain under budget , in November 2011 Alavi withdrew his design from the project .

= = Description = =

Seyed Alavi 's Rebirth was a proposed sculpture considered for installation at the MAX Orange Line 's Southeast Park Avenue MAX Station in Oak Grove , an unincorporated area neighboring Milwaukie . The design of the unfinished creative work called for a 30 @-@ foot (9 @.@ 1 m) yellow @-@ painted deer with a child 's face and was intended to represent " the interaction between the nearby riparian forest and the people living in Oak Grove " . In its concept proposal , the art installation is described as :

A large , stylized deer with childlike face speaks to the community 's vision of renewal and the proximity of the station to the new Trolley Trail . Drawn from many traditions from NW Coast Native American carvings to colossal roadside sculpture , Rebirth is a monumental icon that creates a link between the natural environment and the commercial strip of McLoughlin Boulevard .

Two renderings of Alavi 's design were made available to the public ; the first computer @-@ generated image did not include context , which arguably provoked debate over its design , while the second was more " humanized " and illustrated how the installation could interact with people and the surrounding environment . TriMet confirmed at least two changes to the sculpture 's original design : a 15 @-@ foot (4 @.@ 6 m) move to the southeast to avoid crossing into the Trolley Trail or Milwaukie 's boundaries , and removal of its mosaic tile facade to reduce costs .

In October 2011 , the artist presented a revised concept to TriMet 's Public Art Advisory Committee . The sculpture 's color and dimensions were unchanged , but it would be made of glass @-@ reinforced concrete . Its surface treatment remained undetermined , but Alavi wanted one that would be " natural or inherent " to the material to achieve a " reflective , glowing , and magical " appearance . The committee preferred the reflective appearance seen in the artist 's original design and requested material samples at his final presentation , which was scheduled to take place in December .

= = History and public reaction = =

Upon public release , Rebirth 's design became a " target for ridicule " . In June 2011 , Milwaukie neighborhood association leaders sent a letter to the Public Art Advisory Committee expressing their disappointment with the proposed deer concept , hoping to see changes to its final design . Some residents thought the sculpture should be more accessible and less expensive ; conversely , the Oak Lodge Community Council chairwoman , who also served as a member of the art committee , hoped the sculpture could serve as a community space and reach " icon " status . In a formal letter , TriMet 's general manager responded to the neighborhood associations by encouraging residents to " communicate directly with the art committee by inviting members to neighborhood association leadership meetings " . The agency 's spokeswoman also told committee leaders that the public was welcome to share their preferences regarding the work 's dimensions , fabrication methods , form , and materials . Oak Grove and Milwaukie residents also disagreed about whether or not those in the latter city had a say about the sculpture , which would have been within the area 's boundaries according to the first design .

In October 2011 , at a public meeting to address TriMet 's projected budget gap , one Milwaukie resident asked the agency to abandon its plans to fund Rebirth , saying that " a lot of people think

that thing 's just ugly . Why are they spending money on something that 's an unnecessary add @-@ on at the same time they 're talking about cutting bus routes again ? " The agency 's general manager responded that all possibilities would be considered , though TriMet officials confirmed that cuts to its public art program were not an option and the MAX Orange Line 's budget was separate from TriMet 's financial problems .

In November 2011 , TriMet 's public art coordinator confirmed Alavi 's withdrawal from the project , saying , " The artist for Park (Avenue) did his due diligence . He did everything possible to make that a reality , but sometimes it 's not realistic . " According to The Oregonian , Alavi was unable to meet the Public Art Advisory Committee 's technical requirements and remain under budget . One committee member admitted , " The form itself was something a lot of people out in the community weren 't happy with in the first place , so once the mosaic piece was taken away , it kind of devalued it . " Alavi released the following statement :

In honor of the death of the " Deer Baby / Twilight Zone Bambi " , I thought a quote by Rod Serling , might be appropriate ...

" For the record , prejudices can kill and suspicion can destroy ; and a thoughtless , frightened search for a scapegoat has a fallout all of its own for the children , and the children yet unborn . And the pity of it is , that these things cannot be confined to the Twilight Zone . "

From The Twilight Zone episode , " The Monsters Are Due on Maple Street " , March 6 , 1960

Thanks ,

Seyed Alavi

The debate over the sculpture 's proposed design by TriMet , the art committee , and members of the public reached " near @-@ yelling match " status , resulting in " animosity and general nastiness " . Following Alavi 's withdrawal , the art committee made plans to reconvene and consider other design proposals for the site .

= = Critical response = =

In articles providing updates about the sculpture 's status , The Oregonian called the work " larger @-@ than @-@ life style highway art " and " Twilight Zone Bambi " . Angela Webber of the Daily Journal of Commerce expressed her love for the sculpture and disappointment in the public 's reaction . She wrote , " This makes me so sad . [...] Apparently , this giant baby @-@ faced deer statue isn 't pretty enough for Milwaukie . [...] I imagine the folks of Milwaukie just don 't get it . "

Following confirmation about the artist 's withdrawal , the journal 's Aaron Spencer said local residents are being deprived of the sculpture 's " disturbing fantastical whimsy " . In an article called " Let 's save the giant baby @-@ faced deer statue ! " , he wrote : " As we all know , I love this statue . I love it a lot . And I think we can save it . There are lots of places in Portland that could use some beautification , and a little public art can go a long way . " Spencer and a colleague compiled a gallery of images created using Adobe Photoshop to illustrate the sculpture 's potential .