The form development in the Kazan State Circus architecture

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Abstract. The Kazan State Circus was built in 1965-1967, its shape was very unusual for that time and resembled a disk. Many researchers considered that the creators of the Kazan Circus borrowed its forms directly from the works of foreign architects of the modernist era, such as P.L. Nervi or O. Niemeyer. However, with a detailed comparison, it can be concluded that such a statement only partially corresponds to reality. The main purpose of this work is to search for the initial forms that became the basis for the design of the Kazan Circus building. This article presents the idea of the influence of the cult of unidentified flying objects (UFOs), which arose from the late 40s of the 20th century in the USA, including with the filing of George Adamski, who allegedly saw UFOs in the form of a disk in the sky several times. The article also examines the influence of Eastern philosophical and religious trends of the Buddhism and Hinduism on the architectural forms of the Kazan circus. The shaping of the Kazan Circus was subsequently used by other architects in the construction of various objects, for example, the Krasnodar Circus (Russia) and Astana Circus (Kazakhstan).

Keywords: architecture, Buddhism, circus buildings, form-finding, Hinduism, Kazan, unidentified flying object (UFO)

1 Introduction

In 1967, the Kazan State Circus was built in Kazan at Millennium Square, 2 (Figure 1). The creators of this structure were architect G.M. Pichuev, engineers O.I. Berim, E.Y. Brudny from the design company Tatgrazhdanproekt.

The very shape of the building of the Kazan State Circus was hugely unusual at that time and strongly resembled two dinner plates superimposed on each other with convex sides outwards (disk). For such an interesting creative approach, the architectures of the building were awarded gold and bronze medals of Exhibition of Achievements of National Economy (VDNH) in 1971.

At that time, Soviet architectural modernism dominated in USSR, the origins of which began to penetrate into the USSR from Western countries in the end of the 50s of the XX century [1-3].

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Fig. 1. The Kazan State Circus (1967)  
(source: https://mk.mrgcdn.ru/7dae533db59aa26f0afc726365641603.jpeg).

Fig. 2. The small sports palace "Palacetto" in Rome (1957)  
(source: https://i.pinimg.com/originals/9f/03/02/9f03027ba03a5b8ef8809a3737595941.png).
The authors (D.D. Efimov, T.R. Zakirova, E.Z. Asadullin, S.P. Sanachin) of several papers [4-8] devoted to the Kazan State Circus believe that the idea of this shaping was borrowed from foreign architects, including P.L. Nervi (the small sports palace "Palacetto" in Rome) (Figure 2) and O. Niemeyer (the Palace of the National Congress in Brasilia) (Figure 3) [9-11]. Such a statement has the right to exist and fully justifies some, but incomplete similarity of the Kazan Circus with these buildings. Furthermore, the above ideas are boldly approved in other scientific works [12-13].

The author of this article puts forward a hypothesis according to which the ideas of shaping in the architecture of the Kazan State Circus originate not from the architecture of other structures built in the era of modernism (as indicated by the above researchers), but directly from the religious and philosophical phenomenon of unidentified flying objects (UFOs), Hinduism and Buddhism.

2 Methodology

The author of this article in July 2023 took advanced training courses under the program “History of Religions” (Russian State University for the Humanities, Center for the Study of Religions), where the history of such teachings as Hinduism and Buddhism was considered, and also paid attention to new religious movements, which include the religious and philosophical phenomenon of unidentified flying objects (UFOs). Special literature on the above-mentioned religious directions was also studied, where there was also a large illustrative material.

All of the above made it possible to conduct an in-depth analysis of the data and propose a well-founded theory of shaping the architecture of the Kazan State Circus.

3 Results
George Adamski (1891-1965), an American of Polish origin, a farmer and later a writer, who was actively interested in Eastern philosophy, openly stated to the public that in the early 50s of the XX century he managed to photograph an unidentified flying object of disk-shaped form on his camera (Figure 4) [14-16]. In addition, in 1952, he said that in the Mojave Desert (USA, California) he allegedly had a meeting and conversation with an astronaut who came to Earth from another planet. The unknown guest, according to D. Adamski, came to our planet in a spaceship whose shape strongly resembled a disk (Figure 5). The astronaut stated to the farmer that they had been secretly flying to Earth for a long time and his civilization was greatly concerned about the radiation that appeared after people tested nuclear weapons.

**Fig. 4.** Photograph of an unidentified flying object of black colour (mother ship), from which small unidentified objects of white colour flew out (photo by D. Adamski, source: https://inkiadhasin.files.wordpress.com/2020/07/wiesbaden-schierstein-1956.jpg).

**Fig. 5.** Sketch of UFO, which saw D. Adamski in the Mojave Desert, made from his words by ufologist D. Ricci. [14].

Subsequently, D. Adamski became known as one of the world's first contactors with alien civilizations. He actively began to popularize the UFOs phenomenon, elevating it to a philosophical and religious cult, holding numerous lectures and seminars on the subject, demonstrating his evidence in the form of sketches and photographs.

After some time, new religious movements (Raëlism, Unarius, Aetherius Society, etc.) appeared, based on the belief in the existence of intelligent beings on various planets of the solar system, with whom people can come into contact [17]. The belief in reincarnation, as well as in the divinity of aliens with magical powers, becomes the basis of religious cult. For the creation of the universe and all life, according to the fans of some such cults, a large central "body" is responsible – black matter (abyss), creating order out of chaos, which is
the absolute being, unknowable and omnipotent, which is worshipped by aliens. The spaceships of aliens, in the beliefs of new religious movements, in their appearance in most cases coincide with the shape of the disk, which was described in observations D. Adamski and some other peoples. The new religious movements are more inclined to the occult.

In addition, thanks to D. Adamski, the phenomenon of UFOs is strongly embedded in the public culture of the time, having a great impact on it. For example, in the cinema, the number of feature films with the theme of the contact of alien intelligence with the inhabitants of the Earth began to increase. In 1967-1968, the television series “Invaders” with actor Roy Tennes in the title role was released in the United States, in which the main plot becomes the organization of an alien invasion of Earth. The alien spaceships completely repeat the shape of disk-shaped saucers, which told D. Adamski.

The feature film directed by Stanley Kubrick - "2001 A Space Odyssey", which was released in 1968, shows the contact of aliens with humans. The "black monolith" acts as the central figure, being an absolute being, unrecognizable with the help of human mind, but actively influencing all the ongoing events in the world [18].

The famous Swiss psychiatrist Carl Gustav Jung (1875-1961), the founder of analytical psychology, actively expanded the doctrine of the collective unconscious. For some years he actively collaborated with Austrian psychiatrist Sigmund Freud (1856-1939), with whom he was a member of the Society for Psychical Research (London, UK). In his scientific works, C. G. Jung analyzed the phenomenon of UFOs, relating it to the occult [19]. The psychiatrist suggested that the round shapes inherent in UFOs are nothing but a symbol of striving for completeness and unity. C.G. Jung envisioned the ideal form as a circle. The researcher was also deeply interested in mandalas (circle, circle) (Figure 6) – round-shaped emblems with a certain occult meaning used in Hinduism and Buddhism, which he tried to connect with the outlines of round shapes of spaceships of the UFO phenomenon [20].

It is also important to recall that many elements of beliefs present in the new religious movements related to UFOs, borrowed from Hinduism and Buddhism (for example, the transmigration of souls, the presence of absolute existence (analogous to the primordial basis of all existing (Brahman)), mandala, etc.).

Fig. 6. Variants of mandala images
4 Discussion

Taking into account the above, it can be concluded that the information presented by a simple farmer D. Adamski, without the need to find out whether his data was true or not, was the beginning of the formation of the cultural phenomenon of unidentified flying objects. A characteristic feature of UFOs is a “flying saucer” on which aliens from deep space were supposed to arrive on Earth.

This also gave rise to the formation of new religious movements associated with the cult of UFOs, which began to appear immediately a few years after D. Adamski's active propaganda of his ideas and observations. The ideal shape of a “flying saucer” or “disk” was interestingly accepted by the surrounding people. They believed in its ideal image as a possible alien spaceship, which tends more towards futurism.

If we discard and do not consider D. Adamski's stories and proofs as mystical, but interpret them as a cultural phenomenon, then we can recall that he was very interested in Eastern philosophy, part of which are the beliefs described in the religions of Hinduism and Buddhism. In this case, we are talking about the shape of the mandala and the circle itself, which were sacred to believers. Thus, D. Adamski most likely took the shape of a circle or the circumference of a mandala as an ideal form, which, in his opinion, should have become a prototype for an alien spaceship.

It is important to note in proof of the theory that the years of D. Adamski's propaganda of his ideas about the cult of UFOs fall at the time of the beginning of the Cold War. He actively conducted his lectures and seminars on the subject of UFOs until his death in 1965. The beginning of the Khrushchev “thaw” allowed the inhabitants of the USSR to live a little more freely than before, thanks to which various information from foreign countries began to penetrate, which became available to Soviet people. Most likely, the phenomenon of UFOs could also interest the architect G.M. Pichuev. It is also important to note his biography. G.M. Pichuev was born in 1931 in Ulan-Ude, Buryat-Mongolian ASSR, where Tibetan Buddhism was strongly developed. It can be assumed that the future architect himself could be familiar with these beliefs along with D. Adamski. However, in those years, the advertising of such knowledge in the USSR was not welcome.

Most likely, architect G.M. Pichuev got acquainted with the works of architects P.L. Nervi and O. Niemeyer, which served as a hint for him, but not the main motive of form-making, because he was guided directly by his own understanding of the image of UFO.

It was interesting to choose a place for the construction of a building of this shape – right next to the Kazan Kremlin. This is a symbolic intersection of the old architecture of the city with unusual forms, which have a deep meaning borrowed from ancient religions.
Conducting a visual comparison of the formation of the Kazan State Circus with its foreign counterparts, as well as studying and analyzing the information from D. Adamski, we can conclude that the building designed by architect G.M. Pichuev almost completely repeats the appearance of the “flying saucer”, which D. Adamski describes in his writings.

Architectural modernism, which appeared and began its development, allowed architects to show greater fantasies than before, broadcasting certain hidden ideas and meanings, which, according to the author of this article, were laid down during the formation in the architecture of the Kazan State Circus. Subsequently, the ideas of the “flying saucer” were
implemented in other architectural solutions, for example, in the Krasnodar Circus (architects M. Shulmeister, Y. Motorin, A. Kudryavtsev, engineers A. Titov, T. Lebedev, M. Glinkin) (1970) (Figure 7) and Astana Circus (architect T. Abdilda) (2005) (Kazakhstan) (Figure 8).

5 Conclusions

Based on the studied literary sources, as well as illustrated material, we can draw the following conclusions based on the generalization of the obtained facts:

- shaping in the architecture of the Kazan State Circus was most likely borrowed from the form of an unidentified flying object (UFO), which was photographed and described by D. Adamsky (the similarity of the building’s forms directly with photographs and drawings provided by D. Adamsky is visible);
- D. Adamski, raising UFOs into a philosophical and religious movement, most likely borrowed the forms of a “flying saucer” directly from Hinduism and Buddhism, in which the circle symbol is actively used in religious rites (using various types of mandala);
- the above data most likely could get to the future creators of the Kazan State Circus in the USSR during the Khrushchev “thaw”, when information from foreign countries became more accessible;
- interest in such shaping, which was used to create the circus building, could come directly from the architect G.M. Pichuev, who was born in the Buryat-Mongolian Autonomous Soviet Socialist Republic, where Buddhism has always been actively developed.
- the shaping of this building began to be actively borrowed in the construction of other structures on the territory of the former USSR.

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