

Building Narratives into Gyumri: An Engineer's Tale

by

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Abstract

This research studies the relationship between an engineer and his buildings. It aims to unravel how his recollections of the past and the desires for the future stay implanted in these structures. The study is done through a set of oral history interviews with my grandfather who worked as an engineer for over 45 years in Gyumri and has built and led the construction of numerous buildings. This capstone concentrates on five specific sites – Gyumri Railway Station, National Polytechnic University of Armenia Leninakan Branch, Black Fountain, Kumayri Tour Center and Shirak Hotel. Each of these places have gained new meanings for my grandfather and have become symbols and milestones both in his personal narrative and the collective and cultural history of Gyumri. The research also aims to be a self-study on my relationship with my grandfather. How did it change during this research? How do his stories combine with mine? Did his stories change the way I perceive Gyumri? These are some of the questions I try to answer with the visual aspect of the research – an album which combines photos from personal archives, photographs of the sites, layouts of the buildings discussed, excerpts from the interviews and my memories and reflections.

Acknowledgements

Six months, multiple interviews, phone calls, meetings, anxiety waves and eureka moments later this capstone is ready. Just like other people around the globe, my work and I were also affected by the COVID-19 pandemic. The in-person interviews and site visits with my grandfather had to be substituted with an online interview changing the nature and content of this work. I thought it was impossible to continue my research given the lockdown and limited mobility. I was wrong. The support of many people made this work possible and as I write the finishing lines of this work, my heart is full of gratitude towards all of them.

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I am a truly lucky person to have all her grandparents next to her. I thank them all, especially my maternal grandmother Asya for always being there during the interviews and beyond, for digging the family archives, separating photographs for me and for helping grandpa recall names and events.

And of course, my grandfather Ashraf Petrosyan. There are not enough words in Armenian or English to describe my gratitude, love, and admiration for my grandfather. Thank you for sharing your stories, for being incredibly patient with me, for answering the same questions

over and over, and letting me tell your story. I am many things in this life and Ashraf Petrosyan's granddaughter is on the top of that list.

Introduction

“Որքան դժվարին ու քրտնաջան, նույնքան էլ պատվաբեր ու կարևոր է շինարարի աշխատանքը: Իրականացնելով տարածքի և տվյալ ժամանակաշրջանի սոցիալ-տնտեսական ու հոգևոր մշակութային պահանջմունքների թելադրանքով, այդ աշխատանքը մնայուն արժեքներ է ստեղծում, ժամանակի չափումներին ու փորձառությանը չենթարկվող կառույցներ, որ դարերի միջով մարդկային բազմաթիվ սերունդների հաղորդակից է դարձնում դրանց ստեղծման հրաշք գաղտնիքներին, դեպի իրեն ձգում հազարավոր զբոսաշրջիկների ու շինարար մասնագետներին: Համակարգչային ակնթարթային լուծումների այսօրվա հենքի վրա լեզենդի հերոսի տեսք չունի օրդոք գյումրեցի Արդար Մանուկ անունով վարպետը, որ հոգու աչքերով կարողացել է Անիի Մայր տաճարի հրաշալիք տարրերը մարմնավորել Գյումրիի Ամենափրկիչ եկեղեցում/ As hard and painstaking as it is, the work of the engineer is equally honorable and important. Considering the socio-economic, spiritual and cultural needs of the place and current time, this job creates enduring values, buildings that stand the test of time and experiences, buildings that over centuries tell the miraculous secrets of their creation to generations, attract thousands of tourists and engineers. In the realm of momentary computer solutions, doesn't a master named Ardar Manuk from Gyumri, who embodied the wonderful elements of the Cathedral of Ani in Holy Saviour's Church of Gyumri with the eyes of his soul look like a hero and a legend?” (Nabatyan, 2011, p. 3)

When talking about buildings and urban landscapes one word that comes up a lot is architecture. Everyone knows Alexander Tamanian – the architect who designed the layout of Yerevan. He has a street named after him, a statue in the heart of Yerevan and a name that

will live forever in the collective history of Armenia. But what about the engineers who built what Tamanian envisioned? The work of architects is credited, the work of engineers overlooked. What are their stories? What is their relationship with places they built? How are they attached to their buildings?

The quote above very eloquently points out the important work of engineers, their role in fusing the needs and trends of culture and time in buildings. This quote is an excerpt from an article by Boris Nabatyan dedicated to the 50th anniversary of the engineering department of the National Polytechnic University of Armenia, Leninakan¹ Branch. Nabatyan and his three friends, who were among the first 12 graduates of the department, celebrated the 50th anniversary of their beloved department in 2011. Among them was my grandfather Ashraf Petrosyan, in Nabatyan's words "an irreplaceable engineer with many years of experience" (2011, p. 3). During the Soviet Union, after its collapse and in independent Armenia, my grandfather designed, built and oversaw the construction of numerous buildings in Gyumri. His love and dedication to his work, the pride of seeing his buildings survive the earthquake and his sorrow over the ones that collapsed are the pillars of this work.

In 2004 a couple of days before I turned six, my grandfather was diagnosed with laryngeal cancer, and the doctors had to remove half of his vocal cords. In 2011, the cancer came back and this time, they removed all his vocal cords, which meant he no longer could speak without the aid of his special device. I don't remember my grandfather's voice but I remember his stories. I remember that every time we complained about going to school, he reminded us how he and his siblings walked over four kilometers every day in snow, wind and rain to go to school. There was no gathering without my grandfather telling fascinating stories

¹ Leninakan is the Soviet name of Gyumri

and insights from the times he was the head engineer of the Capital Construction Department of Leninakan.

Through this capstone, I aim to demonstrate how buildings become milestones in an engineer's life, how his memories of the past and the hopes for the future remain embedded in these buildings. According to Clare Cooper Marcus, "in the sense that memory of place is a universal human experience, we are all alike; in the sense that a person's memories are unique, accessible, and meaningful only to that person, specific memories embedded in place cannot be fully experienced by anyone else" (1992, p. 112). While the stories and memories discussed in this capstone are my grandfather's and might not necessarily reflect the experiences of the others, it does add a layer to understanding the cultural landscape and memory of Gyumri, and especially the memory of the earthquake from an engineer's perspective. The research is mediated through my grandfather's life narrative and exemplified with five buildings – Gyumri Railway Station, National Polytechnic University of Armenia Leninakan Branch, Black Fountain, Kumayri Tour Center and Shirak Hotel. It is also intended as a self-study on my relationship with my grandfather and how his stories have changed how I see the city. The findings and reflections of this research are compiled in a photo album that includes parts of writings and drawings to depict the past being recalled by my grandfather, the past present of the researcher and the ever-changing present of the viewer/reader (High, 2017).

This study will not only contribute to the understanding of the complex relationship between place and memory but will also shed light on the special relationship between the place and the person who has built that place.

Literature review

The primary research subject of this paper is memory around a place. This study aims to unravel how an engineer perceives a place and what his attachment to it is like. Given its area of research and overarching theme, this paper is clearly situated and engages in a conversation with the larger academic literature on place and memory.

The existing literature has widely discussed the dynamics between memory and place including concepts of memory and place, memorial sites, how personal narratives create attachment with the place, and how memories of trauma shape a new understanding of a place.

a. Concepts of place and memory

Despite being rather abstract concepts, both place and memory have definitions that are accepted by the majority of the scholarly community. In their book "Place Attachment," Altman and Low define place as space that bears meaning (1992). Place, more specifically place attachment has been a research interest for many academics. They believe that people tend to have strong emotional bonds with places and this attachment provides them with balance and stability in a constantly changing world (Lewicka, 2008). Places appeal to people due to their features and symbolic meanings, that is why historical places are often preferred over modern ones. The former has a connection to the past and embodies traditions. Researchers also suggest that knowing place history (which can also mean having memories about it) can intensify the attachment. Strong connection with a place can result in incorporating "the place as part of one's self," hence place identity (Lewicka, 2008).

Tulving and Craik define memory as "the ability to recollect past events and to bring learned facts and ideas back to mind" (2002, p. v). They do, however, acknowledge that this is a general definition and memory has more layers to it such as conscious and unconscious

memories. The multidisciplinary field of memory studies offers its definitions and applications of memory. The scholars of this field are interested in individual and collective memories, and “how these forms of remembering operate as collective representations of the past, how they constitute a range of cultural resources for social and historical identities, and how they privilege particular readings of the past and subordinate others” (Keightley and Pickering, 2013, p.2).

b. Personal narrative and place attachment

The personal narrative of my grandfather is an important aspect of this research as it, after all, is driven by his recollections both as a young boy coming to Gyumri and as an established engineer contributing to the urban landscape of the city. The life story of my grandfather, his dreams, challenges and experiences have shaped his journey of becoming an engineer and his bond to places. “Place attachment involves an interplay of affect and emotions, knowledge and beliefs, and behaviors and actions in reference to a place” (Proshansky et al. as cited in Altman and Low, 1992, p. 5).

Monuments and buildings that didn’t initially have any commemorative purpose can unintentionally acquire a new collective meaning or an individual one. Meanings and attachments to a particular place can shift. The buildings and monuments discussed in this research, have gained new meanings for my grandfather in different stages of his life.

c. Earthquake

Three of the sites that are discussed in this work have been heavily damaged during the 1988 Spitak earthquake, which led to the creation of new meanings and new connotations of these sites in my grandfather’s life. In discussing the complexities of place and ethics of remembering, Till and Kuusisto-Arponen mention that places marked by violence mean something else to the survivors, as they “function as places of critical testimony” (2015, p. 301).

While these people might not want to share their memories of emotional and physical violence that took place in that building, it still carries a very important presence that is hard to put into words. These physical places allow them to “step outside of existing social-spatial forms of silencing and instead create space-time for the possibilities for grieving, mourning, and remembering, as well as imagining different futures” (Till & Kuusisto-Arponen, 2015, p. 302) My grandfather’s memories of the earthquake as an engineer and the perspective of who or what damaged the city provide a new layer to the communicative memory of the earthquake (Shagoyan, 2011).

d. Research creation

In her research on the stories of Armenian women who were rescued during the Armenian genocide and lived in a shelter in Aleppo, Attarian discusses the non-textual forms of storying. She argues that the visual dimension “propels a viewer/reader to listen deeply and engage with the narratives” (Attarian, 2016, p. 265). The research creation of this study aims to be a visual and artistic representation as well as a regeneration of my grandfather’s memories of place combined and contrasted with my own reflections as an interviewer, granddaughter and a native of Gyumri. Adding photography to the study of place and memory creates an exciting mix of visual theory, memory studies and cultural geography. Such an approach can not only uncover the relationship between photography and place, but also form “families’ imaginative geographies” with the triggered memories (Roberts, 2012, p. 94). Photographs are powerful talking points that have the ability to help to recall, tell, charge the place with memories and in the process remake the place and the environment at large. In addition to photographs, the album includes excerpts from the interviews, drawings of the sites, and entries from my field log.

Research question

In the scope of this research, I examine the relationship of an engineer (my grandfather) and his buildings. This relationship is viewed in the larger context of his life story and as a part of the city's cultural memory. As the researcher, I reflect on how this study has given me new lenses to view Gyumri.

Methodology

In the early stages of designing the capstone, I identified oral history walks with my grandfather as the primary method of research. However, on March 17, 2020 the government of Armenia announced an emergency situation as a response to the COVID-19 outbreak. The emergency situation entailed mobility limitations and a state-wide lockdown. Given that elderly people are in the high-risk group, it became impossible for me to do the walk with my grandfather and even have an in-person oral history interview. Considering the unusual circumstances, the methodology shifted from walking to imagining space virtually via an online call.

The interview guidelines were designed to lead a semi-structured conversation and at the same time, help my grandfather mentally picture the sites discussed and describe them in detail. The medium of the interview did create difficulties in communication and understanding some of the words and expressions used by my grandfather. As I already mentioned, my grandfather's vocal cords are removed and now he uses a special device called electrolarynx. This device creates vibrations which allows the sounds to be heard but those sounds are not always very clear and combined with unstable internet connection, it was difficult to understand and transcribe some of the words that my grandfather pronounced. Over the years, we've learned to read his lips when he talks but the video call and the occasional frozen screen have

made that difficult too. The interviews were followed by verbatim transcriptions, which helped me as a researcher to identify the general themes that emerged in the interview. Direct quotes from the transcription were used in the following sections of the capstone as well as in the research creation.

Building narratives into Gyumri: An engineer's tale



Figure 1 My grandfather Ashraf Petrsoyan

During my first interview with my grandfather, I asked him to name places in Gyumri that are important to him, places that he worked on or simply loves. The five sites that will be discussed in this capstone were named by him. As the researcher, I tried to understand the significance of these particular sites and their relation to my grandfather's trajectory. I made connections between places, memories, ideas and emotions of my grandfather both as an engineer and as a resident of Gyumri, and I assigned each of these five sites to a particular

stage in his life. This framework allows to see how the various milestones in his life are defined by places and how these places are charged with these milestones and memories.

Throughout the text, the names *Leninakan* and *Gyumri* are used interchangeably. Leninakan is the old name of Gyumri given by the Soviet authorities in honor of Lenin after his death. After the collapse of the Soviet Union, the newly independent Armenia asked the citizens to choose between Kumayri, Leninakan, and Gyumri as the official name of the city during the 1991 independence referendum. Gyumri received the most votes and became the official name of the city (Shagoyan, 2018). As my grandfather's story spans from Soviet Armenia to independent Armenia both names are used in the text.

The Railway Station of Gyumri – An entry point to the city and the highest point of my grandfather's career



*Figure 2 The Railway Station of Gyumri before the 1988 Spitak earthquake
Source: Armenpress History*

When I asked my grandfather which one of his buildings is his favorite, he instantly replied, “the Railway Station.” The Railway Station of Gyumri is the oldest and the biggest in Armenia. The current building was constructed in 1979, the architect was Rafik Yeghoyan and the engineer was Ashraf Petrosyan, my grandfather. It is the only non-residential building that my grandfather worked on, which survived the earthquake. I asked him when he last saw the Railway Station and what he felt when he saw it. He recalled passing by it in a car ten days before (at the time of our interview) and said “Հպարտություն կգգամ օր նորմալ շենք է: Հաճելի է: / I feel pride that it’s a good building. It feels nice” (A. Petrosyan, interview March 29, 2020). My grandfather’s “relationship” with the Railway Station didn’t start with its construction however, it traces back to the 1940s.

Ashraf Petrosyan was born and raised in a village called Arkhvali (now Lernut) which is about 12 kilometers away from Gyumri near Jajur village. Geography has played a significant role in shaping my grandfather’s life. I use the word geography both in the sense of being born in a village and the location of their house in that village.

Չինարարությունը, Չինարարի գործը էն փոքրուց սիրել ենք, ըդիզ գուկար գյուղի բանից, օր մեր տան մոտը ... Ուրեմն մեր տանը մոտն էր դարբնոցը Արտյոմի հետ կերտայինք դարբնոցը, դարբինը մեզի գործ կուտար / engineering, the work of an engineer we loved at a young age, it started from the village, near our house ... there was a smithery near our house, Artyom [his brother] and I used to go there, the blacksmith would give us things to do (A. Petrosyan, interview March 29, 2020).

Growing up in the village taught my grandfather the value and importance of hard work and living next to a smithery, planted a lifelong love of engineering. At the age of five, he was taking care of their domestic livestock. When he turned seven, he was trusted with taking the milk and the other village products to sell in Leninakan:

Ռաբոչի պոեզ, ռաբոչի պոեզը գուկար կնստեինք կերտայինք լենինական իրիկունն էլ
ընդեղից կնստեինք հետ գուկայինք: Ուրեմն Լենինական կգայինք պատերազմի
ժամանակ գյուղի տղեքի հետ փայտ, ջարդած փայտ կբերեինք Լենինական վաճառելու
... կբերեինք, կաթ ու մածուն կբերեինք վաճառելու գյուղից, պանիր կբերեինք գյուղից,
գյուղի մթերք վաճառելու / we used to take the working train to Leninakan and then
take it back in the evening. We used to come to Leninakan during the years of war
[World War II] with the other village boys and bring wood to sell, milk, yogurt and
cheese to sell. (A. Petrosyan, interview March 29, 2020)

As a young boy who came to the city from the village, the train station was a point of arrival for my grandfather. His childhood memories of this particular place revolve around trading milk with bread, seeing buses for the first time and visiting his paternal grandmother who lived in Leninakan. The train station of Leninakan was his entry point to the city, the very first place he saw and experienced in Leninakan.

“The remembering of a place may have less to do with the place per se, and more to do with yearning for the emotion or mood it once evoked” (Riley as cited in Cooper Marcus, 1992, p. 111). In his early 40s, he returned to that very train station as “a city man” with agency and opportunity to play a part in the formation of the new building. Leninakan was growing, so was the trade. The city needed a new and a bigger train station. Considering the issues with land, the plan of expanding the old one transformed into a new construction from scratch. The construction of the train station was not easy. My grandfather was against demolishing the old one. He insisted on expansion instead, but it wasn’t feasible. The old should always be preserved, he said. In another story, he expressed his disapproval of destroying the statue of Lenin which stood in today’s Independence square in Gyumri.

օրինակ Լենինի արձանը նորմալ արձան էր բռնին քանդին, բերին կնիզ մարդ դրին տեղը ... արձանը բան է մշակութային արժեք ունեցող, դոր քանդելը, ինչ էր էղե թող էրտար մնար: Հիմարությունս էլ էտ է, ինչխ օր կոմունիստները եկեղեցիները կքանդեին ... էկան կպան էտ հնություններին, ինչո՞ւ մար: Վերջը են ինչ օր հնություն է պահելու փոխարեն, պաշտպանելու փոխարեն, սովետի ժամանակ քանդեինգը, սոնք էլ էկան վապշե տեր չեղան: Նոր նոր ֆայմել են օր էտ ազգային հին մշակութային արժեք ներկայացնող պատմամշակութային արժեք ներկայացնող արձանները բանը /

For example, the statue of Lenin, it was a nice statue, they [the government of independent Armenia] destroyed it and put a statue of a woman ... statues have cultural values, their destruction ... what would it do if it stayed. It's complete nonsense, just like the communists who destroyed the churches, they came and touched those antiquities [old statues and buildings], why? Instead of preserving and protecting what's old, during the Soviet times they destroyed and these [the new government] came and didn't care at all. They are just realizing that the old things that have historical and cultural value [should be preserved]. (A. Petrosyan, interview February 29, 2020)

Another 40 years, countless buildings and one devastating earthquake later, the Railway Station has become the standing evidence of his work, the token of his pride and the highest point of his career. It was the last building that my grandfather engineered, after that he moved to a managing position. The Railway Station is now a crossroad of my grandfather's childhood and engineering career.

The Polytechnic Institute – A mistake that cost lives of many students



Figure 3 The Polytechnic Institute
Source: <http://npuagb.am/hy/media/15/>

My grandfather is a graduate of the Leninakan branch of the Polytechnic Institute. Similar to the Railway Station, he returned to this place as an engineer. When my grandfather was a student, the Polytechnic was in the same building as the pedagogical university located in front of Gorky park (today's Gyumri Technology Center). Later the university moved to a school on Mher Mkrtychyan street and finally found a home in a new designated building. As the student body of the Polytechnic grew larger, the authorities decided to construct a bigger building. The number 4 art studio of the Armenian State project was tasked with the construction – Harutyun Shagoyan as the architect and Ashraf Petrosyan as the lead of the engineering team. My grandfather started his studies in one building, lectured in the other one and participated in the construction of the last one. His relationship with the Polytechnic is quite strong to say the least. Despite the diversity of experience related to this institution and its building, in all our conversations about it, there is one theme that always emerges – the earthquake.

On December 7, 1988 at 11:41 Leninakan, Spitak and neighboring villages were struck with a devastating earthquake which “took the lives of 25,000 people and completely or partially destroyed the cities Spitak, Leninakan and Kirovakan (now Vanadzor)” (Shagoyan, 2011, p. 70). Life in today’s Gyumri is divided into before and after the earthquake. It is a milestone in everyone’s life in Gyumri, Spitak and beyond. People lost their loved ones, houses, and jobs. My grandfather is no exception. He was in Yerevan when the earthquake happened and as soon as he heard the news, he rushed home. The first thing in his mind was, of course, his family but even then, he had to see the city:

Ազիզ ուրեմն Լենինական Երևանից էկանք Լենինական մտանք թե չէ ուրեմն էտ մեքենայից ես շրջել տվեցի քաղաքի բոլոր թաղերը/ Dear, so when we came to Leninakan from Yerevan and as soon as we entered Leninakan, I asked the car [the driver] to go to all the neighborhoods. (A. Petrosyan, interview, March 29, 2020)

The Polytechnic was very heavily damaged during the earthquake and many students were not able to leave it on time and unfortunately, fell victims to the earthquake:

Ուրեմն պոլիտեխնիկի ինստիտուտի շենքի բլելու մեջտեղի մասը բլավ հիմնականում, բլելու մեղավորը ուրեմն տեղանքը, տեղանքը ինը բալանոց էր իրականում, որպեսզի շենքը, ինը բալանոցի դեպքում շենքը երեք հարկից ավելի չէր կարելի կառուցել: Պոլիտեխնիկ ինստիտուտը շենքը, որ երկրաշարժին բլավ, ուրեմն ինը բալը դարձրեցին ութը բալ, որպեսզի հինգ հարկանի սարքեն: Ու ըղիզ մեղավորը էն ժամանակ օր բալըսծը իջցրին բանը էտ պատճառով բլավ, թե չէ չէր բլի Պոլիտեխնիկ ինստիտուտի շենքը: Հետո բլել էր մեջտեղի մասը, գիտե՞ս ինչու մար / So about the demolishing of the Polytechnic Institute, mainly the middle part demolished [during the earthquake], it happened because in reality the seismic hazard level of the territory was

9 magnitudes and in case of 9 magnitude, it is not allowed to build more than three floors. The building of the Polytechnic institute, which was demolished during the earthquake, was made from 9 magnitude to 8, so they could build five floors. It is [the change of seismic hazard level] to be blamed, otherwise it wouldn't demolish. And only the middle part was demolished, do you know why? (A. Petrosyan, interview February 29, 2020)²

I did know the answer, because he tells that story every time we talk about his work. When the earthquake hit, the students ran to the middle and the building couldn't take the added weight. The repetitions of this story throughout his narrative is another indicator of how strongly he feels about this, how it's so embedded in his memory, heart and body.

The Polytechnic is in the same neighborhood where my grandfather lived. So, on his way home on December 7th, he saw the Polytechnic cut in half. When I asked him what he felt when he saw it, he replied:

սովորականիս ինստիտուտի բլեյը ինչիս օր աշխարհը իմ գլխուս փուլ գար, որ էկա նայեցի տեսա և ... նույն վայրկյանին որ փուլ էկավ, փուլ էկավ էն մարդու մեղքը, որը տարածքի սեյսմիկան իջցրել է մե բալմ / the collapse of the polytechnic was like the world collapsed on my head when I came and saw it and ... at the same second that the Polytechnic collapsed, collapsed the fault of the person who reduced the seismic hazard level of the territory. (A. Petrosyan, interview, March 29, 2020)

Later he also added:

² During the Soviet times, the MSK-64 (Medvedev–Sponheuer–Karnik) scale was used to assess the earthquakes, whereas more recent sources use the Richter's magnitude scale. My grandfather refers to the MSK-64.

Ընդհանրապես բոլոր շենքերը իսկ պոլիտեխնիկն օր տեսա էս վիճակին է մեջտեղը բլած, էրկու անկյունները մնացել էին ազիզ ինչիս օր ես չգիտեմ էս մոմենտին կարելի է նույնիսկ խելոել ... չէի կոնա ընձի գսպեի բանի վրա մայթի վրա մե ձևմ նստա ու խելքս գլուխս չէր գա մանավանդ օր էրեխեքն էլ ընդեղ էին / Generally all the buildings but when I saw the Polytechnic with the middle part collapsed and the two sides standing, dear it was as if, I don't know, at that moment you can even go mad ... I couldn't help myself, I somehow sat on the sidewalk and I couldn't come to my senses especially that the kids were there [his sons]. (A. Petrosyan, interview, March 29, 2020)

My grandfather's recollections of the earthquake are remarkable because they are divided into two parts – an engineer who saw his buildings collapsed and a father who didn't know what happened to his family. His answers to my questions about the earthquake are contradictory. In the quotes above, he describes his feelings of seeing the Polytechnic in that state and knowing very well that it could have been prevented. At another point he said the following:

Ու վերջինը էկա պոլիտեխնիկ ինստիտուտի մոտը մտածելով օր էրեխեքը ընդեղ են սորվել, առաջինը գնացի Կատյայի դպրոցը: Շենքը մտքովս չէր անցնի, մտքովս կանցնիի թե էրեխեքը հո չեն մնացել: Երկրաշարժից գնացի մամայիդ դպրոցը տեսա օր բան չկար, էկա պոլիտեխնիկ ինստիտուտն էլ տեսա օր փուլ է էկել էլ չգիտեցա ինչ է սեցի ուրեմն էրեխեքը մնացել են, հետո էկա տուն մե կերպմ, ու էկա տուն օր իմացա օր հեչ բան չի էղել էրեխեքը սաղ սալամատ են ինչիս օր աշխարհը տային ընձի: Դորից հետո անմիջապես գնացել եմ շտաբ, որդն իմ պաշտոնս էմպիսին էր օր ես անպայման պտի ներկայանայի շտաբը, շտաբով որոշեինք թե ինչ պտի էնեինք, որս ինչ գործ պտի էնեինք էրկրաշարժի ժողովրդին փրկելու համար, արդեն էլ ուրիշ բանի մասին չես մտածե, չորս կողմը կնայես շենքերը բլած, մտքովս կանցնի թե որ շենքն է բլե որը

մնացել է, էս ինչ է կատարվել / And finally I came to the Polytechnic thinking that the kids are here [his sons], first I had gone to Katya's school [his daughter]. I didn't think about the building, I wondered whether the kids were there. After the earthquake, I went to your mom's school and saw that nothing had happened then I came to the Polytechnic and when I saw that it had collapsed, I thought the kids remained there [had died], then I somehow got home and when I found out that everyone was alive it was as if someone gave me the whole world. After that I immediately went to the headquarters, because my position was such that I had to go to the headquarters so we decided what to do, who was going to do what to save people, at that moment you don't think about anything else, you look around and see demolished buildings, would I think then which building was demolished and which not, what has happened? (A. Petrosyan, interview, March 29, 2020)

He was obviously worried about his family and he thought about his sons when he saw the Polytechnic, but his answers also speak of the pain he felt as an engineer. He knew very well why it had happened, why the Polytechnic couldn't survive the earthquake. At one point, his experiences of the earthquake diverged from the collective because as an engineer, he knew that the earthquake is not to be blamed, rather it was a human mistake. And the Polytechnic was not the only example. In another interview, he talked about multiple other buildings that collapsed because of a similar mistake.

Դիմավոյները փուլ էկան, ինը հարկանիները ու էս գիտեի, օր պտի փուլ գա, էս գիտեի. 83 թվին նամակ էմ գրել գոս ստռոյ, նամակս չգտա երկրաշարժից հետո կոպիան, օր ցույց տայի օր գրել էմ օր էտ ինը հարկանիները փուլ կգան, որդև սխալ են մշակած / The *dimavoy* buildings, the nine-story ones collapsed and I knew they would collapse, I knew and in 1983 I wrote a letter to *Gos Stroy* [State Construction], I couldn't find the

copy of that letter of mine after the earthquake to show that I wrote that those nine-story buildings will collapse because they are planned in the wrong way. (A. Petrosyan, interview, November 2, 2019)

In her article “Memorializing the Earthquake,” anthropologist Gayane Shagoyan writes, “The memory of trauma somewhat differs from the more general problems of the anthropology of memory: here, obviously, we deal with not so much remembering but with finding ways to forget” (2011, p. 71). I believe my grandfather is looking for ways to forget but he is not doing it by blaming nature or other forces that are out of our control. For him forgetting means to remember why it happened and to prevent future cases of such mistakes.

The Polytechnic both as an educational institution and a building is important for my grandfather. He spent six years studying there, then lectured there for several years and later participated in the construction of the new building. These are all notable milestones in his life yet today he sees the Polytechnic only as a mistake in seismic assessment that led to the death of many students.

The Black Fountain, Kumayri Tour Center and Shirak Hotel – It was the people not the earthquake

Every family in Gyumri has their memories of the earthquake. The anger, sorrow and injustice are still present among the natives of Gyumri and they surface every year on December 7th. I’ve heard many stories about the earthquake, I’ve observed the anger towards nature and God both in my family and among others. Growing up, I asked many questions about what Gyumri used to look like before the earthquake and those questions were mostly directed to my grandfather and he always had one answer for me. *It wasn’t the earthquake that destroyed the city, the people did it.* As a young child, I did not comprehend what he was

saying. He said the exact same thing during our interviews for this capstone but this time it was clear what he meant.

The case of the Polytechnic demonstrates how a human mistake resulted in the collapse of the building. Just like my grandfather said, it wasn't the earthquake, it was a person who made a wrong decision. My grandfather is an engineer, a very rational profession, where anything and everything depends on the right calculations. He was trained to take into account natural disasters and construct resilient buildings. He did his job very well and this is attested by the number of his buildings that were not or were only minimally damaged during the earthquake. He is not angry at the earthquake because earthquakes happened before and will happen in the future. It's the engineer's job to plan properly and construct resilient buildings that remain standing. My grandfather knows what collapsed was definitely built wrong. He also witnessed the implosions and robberies of standing buildings with minimum damage. According to my grandfather, at the time of the earthquake, Leninakan had over 810 buildings that had one or more stories. On the day of the earthquake only 153 of these collapsed, the rest remained standing.

Ազիզ ջան որն օր փուլ է էկել, էտ շենքերը քանդեցին որովհետև էն ժամանակ գիտես ի՞նչ էր՝ սովետական միությունն էր. շենքերը որոնք օր վնասվել էին պտի քանդեին ուզած չուզած, բայց շենքեր կային օր բան չէր եղել էտ էլ սկսեցին պայթեցնել.

զինվորականներին բերել լցրել էին Լենինական: Քանդեինզը, վիճեիզը հետները, քաղ-սովետի նախագահին կսեի ընչի կթողնեք, օր բան էղան համաձայնվեցին օր պետք չէ լրիվ քանդել շենքերը ու մնացին ահագին շենքեր, թե չէ լրիվ ըդիզ գուզեին քանդեին օր հին քաղաքի տարածքում հինգ հարկանի շենք չմնա / Dear, the ones that collapsed, those buildings were dismantled because at the time, you know what it was? It was the

Soviet Union and the buildings that were damaged had to be dismantled but there were also buildings that nothing happened to them, they started imploding them, they had brought and filled Leninakan with army officers. They demolished [the buildings] and I fought with them, with the president of the city soviet [council], I told them why are you letting them [implode] and then they agreed that not all buildings should be demolished, so some buildings remained, otherwise they wanted to destroy everything so that there were no five-story buildings left in the old city. (A. Petrosyan, interview, March 29, 2019)

The earthquake did not ruin Leninakan and its cultural landscape. Many buildings “fell victim” to the decisions of authorities, who relied on funding from the centralized Soviet government in Moscow to rebuild the city from scratch, but history unfolded differently. Other buildings were “robbed.” To make temporary shelters, people who had lost their houses would take any materials they could, not only from collapsed but also standing buildings and monuments. My grandfather’s buildings were no exception. Three of his works now do not exist or are in very bad shape, because of implosions and robberies. During our interviews, I could feel his anger towards people who destroyed his work. That anger is embedded in three buildings – Shirak Hotel, Kumayri Tour Center and the Black Fountain. All three underwent minimum to moderate damage but they didn’t collapse. What the earthquake couldn’t dismantle however, was dismantled by people.



Figure 4 The Kumayri Tour Center
Source: "Leninakan" by Kumayri Museum Reserve

The Kumayri Tour Center, which was a special hotel designated for foreigners (particularly Russian tourists) was one of the very first buildings that my grandfather engineered. It was his thesis project that he later got to build. The tour center was not heavily damaged during the earthquake, but a decision was made to demolish it. So, all we have left from my grandfather's thesis is the foundation that can still be spotted and some photographs.



Figure 5 Shirak Hotel
Source: Alekpol Stories Facebook page

The skeleton of Shirak Hotel until very recently stood as a reminder of the earthquake. The architect of the hotel was Grisha Ghazaryan and the construction was trusted to the team

of engineers led by my grandfather. This building was a transition point in my grandfather's life. He worked on it in two capacities – first as the lead engineer and then after becoming the head engineer of the Capital Construction Department of Leninakan, he was essentially the client who ordered the building, so he oversaw the overall construction, brought the necessary materials and did quality assurance. The Shirak Hotel was also slightly damaged during the earthquake and there were plans of reconstructing it:

Շիրակ հյուրանոցը չքանդեցին, Շիրակ հյուրանոցը մնաց և իրավունք էլ չունեին քանդելու, որովհետև Շիրակ հյուրանոցը երրորդ կարգի վթարային էր, Շիրակ հյուրանոցը պտի վերականգնեին հետո կամաց-կամաց համբերությունը զիջեց Հայաստանում. ժողովուրդը կամաց-կամաց սկսեցին քանդել հյուրանոցը՝ ժողովուրդը / They didn't demolish Shirak Hotel, Shirak Hotel remained and they didn't have the right to demolish it because the hotel had grade 3 damage.³ The Shirak Hotel was supposed to be reconstructed but gradually patience ran out in Armenia and people slowly started to dismantle the hotel, the people [did it]. (A. Petrosyan, interview, March 29, 2019)

The reconstruction of Shirak Hotel began recently. It is intended to become a mall, a choice that my grandfather does not approve of. He believes that everything should be brought back to its initial state. He can't bring back the building he engineered but at least, if it looked the same, it'd create the illusion of having it back.

³ The scale used by my grandfather might not match the current updated damage scale.



*Figure 6 The Black Fountain
Source: Alekpol Stories Facebook page*

The Black Fountain, officially the Friendship Fountain, was built in front of the Polytechnic as an addition to the neighborhood park. The architect was Artur Tarkhanyan and my grandfather was tasked to follow the construction. As the fountain was very close to my grandfather's house, he was extra enthusiastic and strict to make sure that it's flawless. The fountain was opened on November 7, 1984 and the last time it operated was for its four-year anniversary on November 7, 1988. One month afterwards, the earthquake hit and all the buildings surrounding the fountain collapsed giving it new symbolism. It now stands among the ruins as a constant reminder of loss, which made people give it different names like "the cake of sorrow" (the fountain resembles a cake), "the black cake," "the cake of a 40-day memorial." To my grandfather, the fountain is now rusty and abandoned because of people and their indifference. The stones that comprised the pool around the fountain were stolen, anything on the fountain that could be detached was taken and sold making it look shabby. Just like in the case of the Railway Station, my grandfather stands up for preserving the old. Speaking about these three buildings, my grandfather concluded:

Բոլոր դեպքերում քաղաքի շենքերին էտքան վնաս չերեց երկրաշարժը ինչքան օր էրեց ժողովուրդը. բացեիբաց քանդեցին, թալնեցին արմատուրա հանելու համար: Վառելիք, փայտանյութերը վառելու համար. դրին գողցան տարան՝ դուռ, պատուհան, ամեն ինչ, հատակներից բռնած, պատկետներից բռնած: Շենքին ոչ մի բան չէր եղել / In any case, the earthquake did not do as much damage to the city as people did, they openly destroyed and stole to get the steel bars. They stole the doors, windows, everything, starting from the flooring, to burn as firewood. Nothing happened to the building. (A. Petrosyan, interview, March 29, 2019)

When I asked my grandfather to sketch a couple of layouts of his buildings for the album I intend to make as a part of my capstone, he said he couldn't remember the correct measurements and I naively suggested to just put random numbers. He got mad at me. Numbers are what comprise resilience, wrong measurements and assessment cost lives of many people. When we look at a building, we see pretty ornaments, my grandfather sees a set of numbers and precise calculations that determine the future of that building. For an engineer like my grandfather, earthquakes are natural phenomena that are bound to happen especially in seismic zones like Gyumri. They are fatal tests that your building either passes or doesn't.

Kumayri Tour Center, Shirak Hotel and Black Fountain now mark my grandfather's words, they are his evidence that the old should always be preserved and that the material losses were not caused as much by the earthquake as by people and their decisions.

The creative aspect of the research

I always had a special admiration for my grandfather. As a child, he was the only one I knew who wore suits all the time. He even wore office shirts at home. His suits were my first "hint" that he does important work. I was and still am fascinated by his attention to detail. We

all know if grandpa is working on something, you should leave him alone and not offer any help even if it takes him hours to complete it. He has his way of cleaning shoes, folding bags and even combing the fringe of the carpet. My memories of him planning buildings are vague. I remember papers, pencils and stacks of cigarettes but I can't recall an image of seeing him work. For the longest time I couldn't understand the difference between an architect and an engineer especially when in Armenian the words vary with just one letter – ճարտարապետ (*jartarapet*) for architect and ճարտարագետ (*jartaraget*) for engineer. He always patiently explained but I didn't have the patience to comprehend. Around high school years, I began to grasp the nature of his work.

It is remarkable how for so many years, I knew that my grandfather is an engineer but I never thought of asking questions about his buildings. It wasn't until last year that I discovered one by one that some of the most iconic buildings of Gyumri are engineered by him. Up until this capstone, my most vivid memory of my grandfather was how he made tea for me saying, "I'll make tea for you, so when I die, you'll remember your grandpa made tea for you." Now, it has all changed.

Throughout this research, which started from an interview about the Black Fountain for my oral history course, I discovered more and more layers of my grandfather, his life and work. His stories helped me understand him better and understand Gyumri better. The interviews were not only a means of collecting information, but a shared space and time for grandfather and granddaughter to develop a closer relationship. Over the past four months, my grandfather and I have been in touch on a daily basis. My grandfather is a very task-oriented person, so when I ask him a question or check something that he doesn't recall right away, he will think about it, call whoever comes to mind and find the answers. There is a running joke in our house – if I call grandpa and the phone rings after an hour or two, everyone knows it's him and he

wants to talk to me. We don't have a call identifier on our phone but I can confidently pick it up and say "yes, grandpa." This new relationship and shared authorship of this capstone are the motives behind this album. I turned his words into this piece of writing but we talked, discussed, examined and argued over many parts of this text, so in many senses he is the co-author of this piece, and that is depicted in the album.

My questions, his stories, my reactions and analysis needed more than a textual piece. This capstone is visual, audible, sensory, it is tangible like the work of an engineer. To convey this, I created this album which is a combination of photographs from our family archives, photos of buildings discussed in this capstone, quotes from my grandfather and my reflections. It invites the viewer to see Gyumri through my grandfather's and my eyes, to be a part of our relationship as grandfather and granddaughter, and our relationship with the city. The creation of this album had its obstacles. Collecting the materials for the mock-up was a challenge given the restricted mobility limits. Once the art supply stores are open, I will create the actual physical album, based on the mock-up.

The album starts with a note from the authors (myself and my grandfather), it explains why and how it was put together and what the various elements are in it. Besides personal photographs and photos of places discussed, we have two engineering plans – the Polytechnic and the Railway Station. I had asked my grandfather to create the plans as he remembers them. I told him it doesn't have to be accurate, but he didn't want to listen to me. His projects have to be accurate! He was very angry at me, explaining that he had to make a precise plan, otherwise people would think he is a very bad engineer. I had to give in and asked him to do it however he'd like. Keeping social distance, I asked my father to pass him paper, pencils and other tools and waited for his call. A couple of days later, when I went to pick up the drawings, he told me that he had called his former student Arshak Nahapetyan and asked him to do the

layout of the Polytechnic. My grandfather asked Arshak to make a draft plan and show it to him before finalizing it. After some back and forth, my grandfather was finally satisfied with his work. My first reaction to this story was anger. I was mad at him for having a person visit during quarantine and not once, but three times. It took me a while to understand that if his name is on something, it has to be correct. I realized how important his work is to him. My grandfather's integrity and engineering expertise should not and will not be compromised in any way.

This album in and of itself is a process of voicing my grandfather's stories combined with mine. Years ago, he had to give up his voice in order to live and today, I want to "give it back to him" by turning it into something tangible, an album.



Figure 7 Album mock-up pages 1 and 2

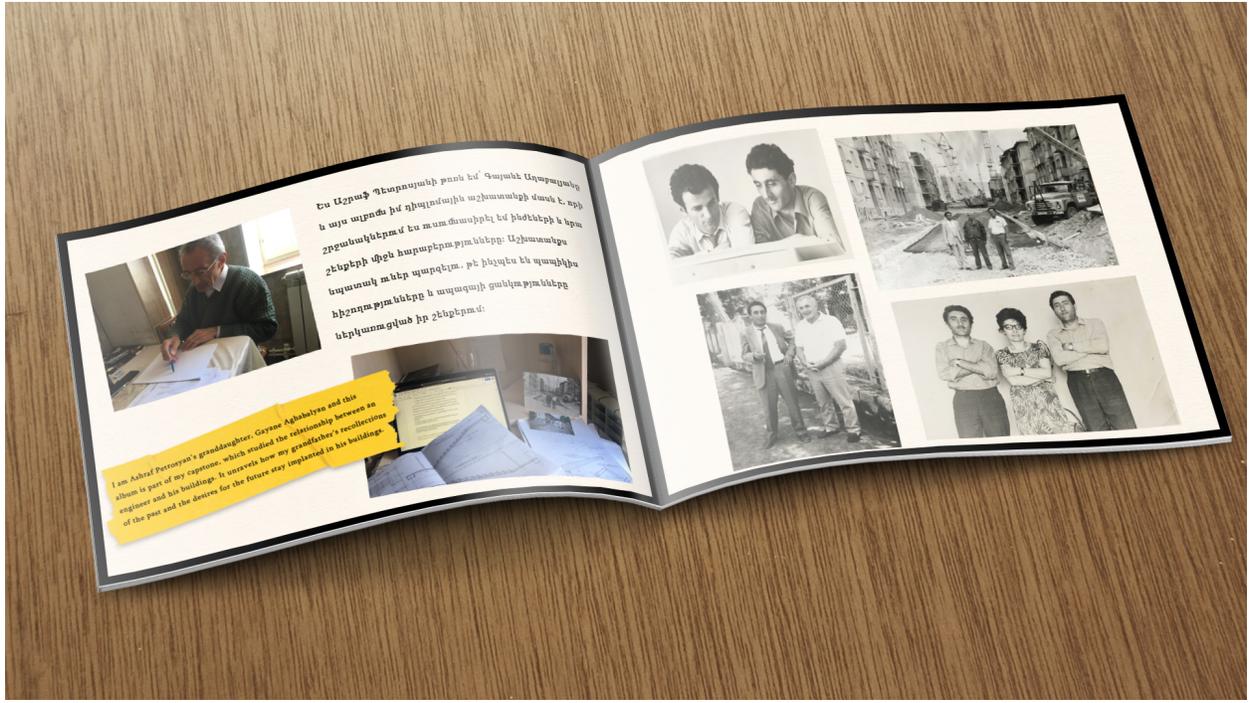


Figure 8 Album mock-up pages 3 and 4

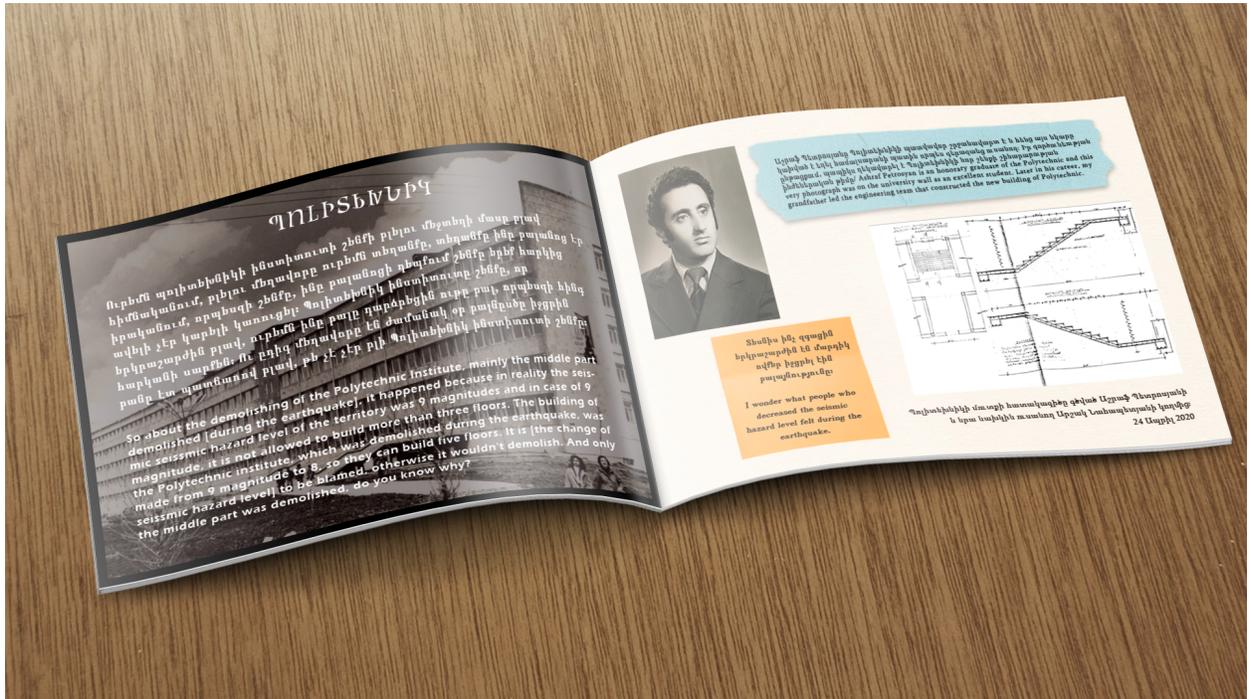


Figure 9 Album mock-up pages 5 and 6

Limitations and avenues for further research

The biggest limitation of this study was the restrictions caused by COVID-19. The lockdown and limited mobility didn't allow me and my grandfather to visit the sites discussed above. Physically being there and seeing those buildings would certainly stimulate more memories and more stories. Once this situation is over, I plan to visit these places with my grandfather and record the memories and stories that come to his mind. These audio and video recordings will then be turned into a guided audio walk. As oral historian and geographer Toby Butler has said,

This sound art, which is often experienced outside on the street, tends to have a very strong connection with our sense of place. Finally, there have been some experiments with trying to walk or drift through the streets in a sanitized way to try to appreciate the place in a more lively and powerful and connected way. (2017, p. 257)

An audio walk will allow the listeners to engage with the place in a more intimate way. Through the guided audio walk narrated by my grandfather, the walking listeners will hear his stories, picture the place in Soviet times, during and after the earthquake, and now.

Epilogue

Space is subjective. We all see and perceive it differently depending on our culture, memories, mood or profession. During my first interview with my grandfather for the oral history course I had taken, I was struck by how he saw and experienced the city, the earthquake and its aftermath as an engineer. How the rationality of his profession was contrasted by a very special emotional bond with his buildings. I was curious to learn more about that relationship and hence, came the idea of this capstone.

Together with my grandfather, we took a spin of his trajectory from childhood in Arkhvali to the ruins of Leninakan in 1988 and to the Gyumri of independent Armenia. He walked me through his professional career, the processes of engineering a building and the feelings he has when he sees those buildings. Together we discovered how his buildings stop being constructions made of concrete, they become focal points of nostalgia, anger, pride, satisfaction, happiness and more.

At the very beginning of this capstone, it was clear that I am not merely a researcher, I am a granddaughter whose relationship with her grandfather will be changed at the end of this study. And it did. This capstone brought me closer to my grandfather, helped me see the city through his lenses. The first time I went to the Railway Station after learning about its significance for my grandfather, I stood in the middle of the main hall, looked up at the dome and saw my grandfather's life narrative written all over it. Gyumri is no longer just my birth place, it's my grandfather's legacy.

Space is subjective. We all see and perceive it differently and so does my grandfather:

Ազիզ ջան, դրա համար էլ էտ տիպի շենքերը նախագծելը ու երբ կկառուցվի կվերջանա ու կշահագործվի քու պարծանքդ, որպես մարդ պարծանք էր որ տեսնում ես որ բանի վրա օր դու ժամանակ ես տրամադրել, ուղեղ ես տրամադրել, նախագծել ես ու կյանքի է կոչվել դրանից հաճելի բան գոյություն ունի⁶ / Dear, that's why planning such buildings [the ones engineered from scratch] and when they are built and ready to be used, it's pride, as a person you are proud when you see that something you invested your time and brain in, you drew it and it came to life, is there anything more pleasant than that? (A. Petrosyan, interview, March 29, 2019)

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Appendices

Appendix #1 Interview Guidelines

Biographical Information

1. When and where were you born?
 - a. What was the village life like?
2. Who did you live with?
 - a. Tell me about your parents.
 - b. Tell me about your siblings.

Childhood

1. What was your childhood like?
 - a. What did you like to do when you were a child?
 - b. Did you play with your siblings?
 - c. Who were your friends?
 - d. Where did you like to play?
 - e. What's your favorite childhood memory?
2. Did you visit Leninakan (Gyumri)?
 - a. How did you go there?
 - i. Tell me a bit about your first visit.
 - ii. How often did you visit?
 - b. Where did you stay?
 - c. What were your favorite things to do there?
 - d. What impressed you about the city?
 - i. Were there any buildings you particularly loved?
 - e. Did you want to move there?

Teenage years and early adulthood

1. Tell me about your school life.
 - a. When did you graduate?
 - i. Why did you graduate late?
2. How did you decide to continue your education?
 - a. Where did you study?
 - b. Why engineering?
3. Tell me about your university years.
 - a. Where did you stay?
 - b. Where was the university located?

- c. Who were your university friends?
- d. Did you have any dreams while in university?
 - i. Was there something you wanted to work on?
 - ii. Was there a place that you wanted to work?

Career

1. What was your first job?
2. Tell me about your professional trajectory?
 - a. How did you get to be the head of capital construction?
 - i. What were the highest and lowest moments of your career?
 - b. What do you love most about your job?
 - i. If you could go back, would you change your profession?
3. Did you initiate the construction of buildings?
 - a. What were they?
4. Are there any buildings of yours that you love and are proud of?
 - a. Why those particular buildings? What is so special about them?
5. How did you start teaching?
6. What other jobs did you have?
 - a. City council member.
 - b. Wrote capstones (դիպլոմային) for others

Railway, Polytechnic University and the Black Fountain

In our earlier conversation you said that you like the Railway Station and its surrounding, the Polytechnic university and the Black Fountain, so let's talk about them individually.

The Railway Station

1. What is the first thing that comes to mind when you think of the railway station?
 - a. Any memories from childhood?
2. How did you get involved in that project?
 - a. Did you experience any challenges?
 - b. How long did the construction take?
 - c. When was it opened?
 - i. Do you remember the opening ceremony?
3. What was it like to reconstruct a place that you saw a lot as a child?
 - a. Did it change its significance for you?
4. Did anything happen to it during the earthquake?
5. When is the last time that you've been there?
 - a. What do you feel when you see it now?

Polytechnic University

1. Which building comes to mind when you think of the polytechnic? The one you built or the one you went to?
2. Why did they decide to move the university?
3. How did you get involved in that project?
 - a. Did you experience any challenges?
 - b. How long did the construction take?
 - c. When was it opened?
 - i. Do you remember the opening ceremony?
4. What was it like to reconstruct a place that was your university and basically taught you how to be an engineer?
 - a. Did its significance change for you?
5. Did you teach in that new building?
 - a. What did it feel like to teach construction at a place that you yourself built?
6. Did anything happen to it during the earthquake?
 - a. What did you feel when you saw it demolished?
 - b. Did you teach after the earthquake?
 - i. Tell me more about that experience.
7. What is your last memory of the polytechnic?

The Black Fountain

I know we already talked about this together but let's see if we can find another angle.

1. How did you get involved in that project?
 - a. Who decided to put the fountain in that neighborhood?
 - b. Did you experience any challenges?
 - c. How long did the construction take?
 - d. When was it opened?
 - i. Do you remember the opening ceremony?
2. What was it like to add a fountain to your neighborhood?
3. Were you teaching at the Polytechnic during the construction of the Black Fountain?
4. Was it your last project before the earthquake?
 - a. What happened to that fountain during the earthquake?
5. Do you see any connection between the Black Fountain and Gyumri? Can you describe that connection?

Earthquake and Leninakan

1. Can you tell me about the earthquake?
 - a. Where were you?
 - b. How did it change your life?

- c. Which building do you miss the most?
2. How did your job change after the earthquake?
3. How did your relationship with the city change after the earthquake?
4. What did you build after the earthquake?
 - a. Anything you love?

Final reflections

1. Are there any buildings that mean a lot to you and we didn't talk about them?
2. Do you think your relationship with Gyumri has changed after you became an engineer?
3. How do you feel after this interview? (note to myself - Ask ma and grandma too).

Appendix #2 Consent Form

Համաձայնության հավաստագիր

Համաձայնագիր մասնակցելու դիպլոմային ծրագրի իրականացման Հայաստանի ամերիկյան համալսարանում: Սույնով հավաստում եմ, որ համաձայն եմ մասնակցել ՀԱՀ Հումանիտար և հասարակական գիտությունների ֆակուլտետի դասախոս դոկտոր Հուրիկ Ադդարեանի (հեռ. 060 612769, էլ. հասցե hourig.attarian@aua.am) ղեկավարությամբ Գայանե Ադաբայանի կողմից դիպլոմային աշխատանքի նախագծի հարցազրույցին:

Նախագծի նպատակը

Տեղյակ եմ, որ այս նախագծի նպատակն է ուսումնասիրել Աշրաֆ Պետրոսյանի կյանքը և Գյումրի քաղաքը նրա աչքերով: Գայանե Ադաբայանի անցկացրած հարցազրույցի նպատակն է ստեղծել քարտեզ, որտեղ նշված կլինեն Աշրաֆ Պետրոսյանի համար կարևոր վայրերը Գյումրիում և լուսաբանել նրա հիշողությունները այդ վայրերի հետ կապված:

Ընթացակարգը

Հասկանում եմ, որ հարցազրույցը անցկացվելու է մասնակցի տանը կամ մեկ այլ պատշաճ վայրում, և տեսագրվելու և/կամ ձայնագրվելու է: Որպես մասնակից ես պատմելու եմ իմ կյանքի ինչպես նաև այն վայրերի մասին, որոնք կայցելենք Գայանե Ադաբայանի հետ միասին: Տեղյակ եմ, որ հարցազրույցները տևելու են մոտ մեկ ժամ, բայց այդուհանդերձ մասնակիցները կարող են որևէ պահի դադարեցնել հարցազրույցը, հրաժարվել պատասխանել որևէ հարցի, կամ որևէ պահի դուրս գալ նախագծից: Հասկանում եմ, որ եթե ցանկանամ հարցազրույցը երկու ժամից ավելի երկարաձգել, ինձ այդ հնարավորությունը կընձեռվի:

Ռիսկեր և օգուտներ

Տեղյակ եմ, որ որևէ պահի կարող եմ դադարեցնել հարցազրույցը, ընդմիջել կամ հրաժարվել շարունակել: Հաշվի առնելով, որ ուսանողների նախագծերը ներլսարանային ցուցադրման մաս են կազմելու (կայքով և/կամ հրատարակումներով), իմ պատմությունը և կարծիքները, իմ թույլտվությամբ, նույնպես ներկայացվելու է:

Մասնակցության պայմանները

Որպես մասնակից ինձ հասանելի կլինեն ձայնագրված և գրի առնված տվյալները՝ դրանք ստուգելու նպատակով: Նախագծի ամբողջ տևողության ընթացքում, ես հնարավորություն կունենամ վերանայել ու հաստատել անգլերեն թարգմանությունը, եթե նյութը հայերեն է:

___ Հասկանում եմ, որ որևէ պահի կարող եմ հետ վերցնել համաձայնությունս ու հրաժարվել մասնակցել նախագծին՝ առանց բացասական հետևանքների:

___ Հասկանում եմ, որ այս նախագծի տվյալները գիտաուսումնական նպատակներով կարող են հրատարակվել՝ տպագիր կամ թվային տարբերակներով:

Իմ հարցազրույցի ինքնության բացահայտման և վերարտադրման առումով

___ Համաձայն եմ, որ **ինքնությունս հայտնի լինի**: Հասկանում եմ, որ ինքնությունս կարող է բացահայտվել այս հարցազրույցի արդյունքում հրատարակված նյութերում:

___ Համաձայն եմ գիտաուսումնական նպատակներով այս հարցազրույցի նկարների ու ձայնագրությունների վերարտադրմանը որևէ հաղորդամիջոցով (վեբ կայքեր, և այլն):

ԿԱՄ

___ Հասկանում եմ, որ իմ մասնակցությունն այս ուսումնասիրությանը **գաղտնի է**: Ես հասկանում եմ, որ իմ ինքնությունը չի բացահայտվի այլ ցանկացած հրապարակման կամ ներկայացման մեջ, որոնք կլինեն այս հարցազրույցի արդյունքը, կօգտագործվի ծածկանուն:

___ Համաձայն եմ, որ չնայած իմ հարցազրույցից որոշ նյութեր կարող են հրատարակվել, սակայն ոչ մի ձայնագրություն չի կարող վերարտադրվել:

Այն դեպքում, երբ լուսանկարներ, իրեր կամ փաստաթղթեր են նկարվել կամ սկանավորվել

___ Համաձայն եմ, որ ուսումնասիրություն անող ուսանողը պատճենահանի լուսանկարներ ու փաստաթղթեր նախագծի շրջանակներում օգտագործելու համար:

ՈՒՇԱԴԻՐ ԿԱՐԴԱՑԵԼ ԵՄ ՎԵՐԸ ՇԱՐԱԴՐՎԱԾԸ և ՀԱՄԿԱՆՈՒՄ ԵՄ ԱՅՍ
ՀԱՄԱԶԱՅՆԱԳՐԻ ԿԵՏԵՐԸ: ՀՈԺԱՐԱԿԱՄ ՀԱՄԱԶԱՅՆՈՒՄ ԵՄ ՄԱՍՆԱԿՑԵԼ ԱՅՍ
ՈՒՍՈՒՄՆԱՍԻՐՈՒԹՅԱՆԸ:

Մասնակից՝

Անուն ազգանուն (Խնդրում ենք գրել տպատառ) _____

Ստորագրություն _____ Ամսաթիվ _____

Հարցազրույց վարող՝

Անուն ազգանուն (Խնդրում ենք գրել տպատառ) _____

Ստորագրություն _____ Ամսաթիվ _____

Եթե որպես բանավոր պատմության նախագծի մասնակից որևէ պահի հարցեր կունենաք ձեր իրավունքների վերաբերյալ, կարող եք կապվել ՀԱՀ Հումանիտար և հասարակական գիտությունների ֆակուլտետի դասախոս դոկտոր Հուրիկ Ադդարեանի հետ (հեռ. 060 612769, էլ.հասցե՝ hourig.attarian@aua.am):