



Top :  
Internal courtyard, where a Rohingya beneficiary taking rest.  
The two masses were placed respecting the contour of the site.



Bottom-left:  
Image from distance to show the condition of the site



Bottom- Right:  
View from the road side

**Project duration:** September 2019- November 2019  
**Location:** Rohingya Refugee Camp no – 11 , Ukhiya , Cox's Bazar, Bangladesh.  
**Client:** Funded by WFP (World Food Program) , Implemented by ActionAid Bangladesh  
**Project cost :** 1700 USD

Aloon Lar shay pha la, a Rohingya dialect, which means "Come and see us". A group of Rohingya youth wrote this on the wall of the display center, to invite the world to know about their Identity, which is more than a group of refugees, a community of creative individuals.

Because after two years of the major influx, the emergency situation has gradually begun to stabilize. It has reached its development stage, and they are being given their basic assistance and services. Bangladesh Government and other humanitarian agencies are now focusing on women empowerment through livelihood generation programs. The display center and tailoring zone funded by WFP (World food program) and implemented by ActionAid Bangladesh, was created with such vision. The center was designed to represent the culture and craftsmanship of communal artisans.

The main function of this structure comprises a production space, where the women can create their craft products and a display center where those can be displayed and sold. The two spaces are connected with a large open to sky courtyard, which is designed to be more adaptive according to different uses like any general rural household courtyard of this region. The total area is 2800sqft, and the built area is 1100sqft.

## Aloon Laar Shay Fa La : Come and see us

Khwaja Fatmi



Top :

Team of 24 people, Both Rohingya and Bangladeshi nationals. The team has Civil engineer, Architect, Painter, Traditional landscape specialist, carpenter and construction worker.

Bottom-left:

Rohingya Craftspeople are given the structural model, and they are discussing how to make it in a more traditional method.

Bottom-right:

Rohingya painter is writing auspicious Burmese word to welcome visitors in the display center.

### 1. Issues relevant to the list of "The Hasselt Charter":

As this project involves different professionals in the team, and relies on their indigenous views of making habitat, it supports participatory, democratic, multicultural and interdisciplinary processes and approaches in strengthening community solidarity as a factor of rural and urban social development.

The Rohingya community of the camp was hired for the construction, and they were not merely working as a construction worker.

The project came into life through a journey of a large group of people who entwined their stories together like a big quilt. The challenge was to bring all the stories and expressions together in one single ground. As the workers have little understanding of formal architectural and structural drawings, different tools such as scaled models, hand-drawn sketches were frequently made and discussed with. The formal technical team had to spend with the local masons to understand their perspective and make spontaneous decisions. In such cases, problems were solved much faster by a small meeting and drawing with a stick of the ground, than sitting in front of a screen and drawing lines.



## Aloon Laar Shay Fa La : Come and see us

Khwaja Fatmi



Top:  
Rohingya men and women are working in the tailoring zone.

Bottom-Left:  
Current landscape situation after one and a half year of making of the center

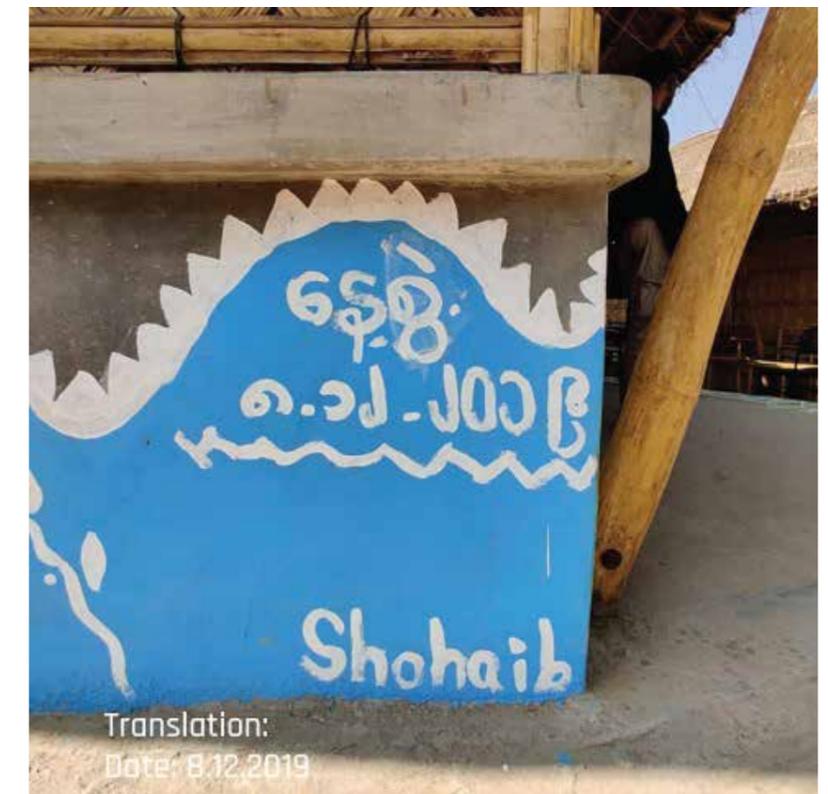
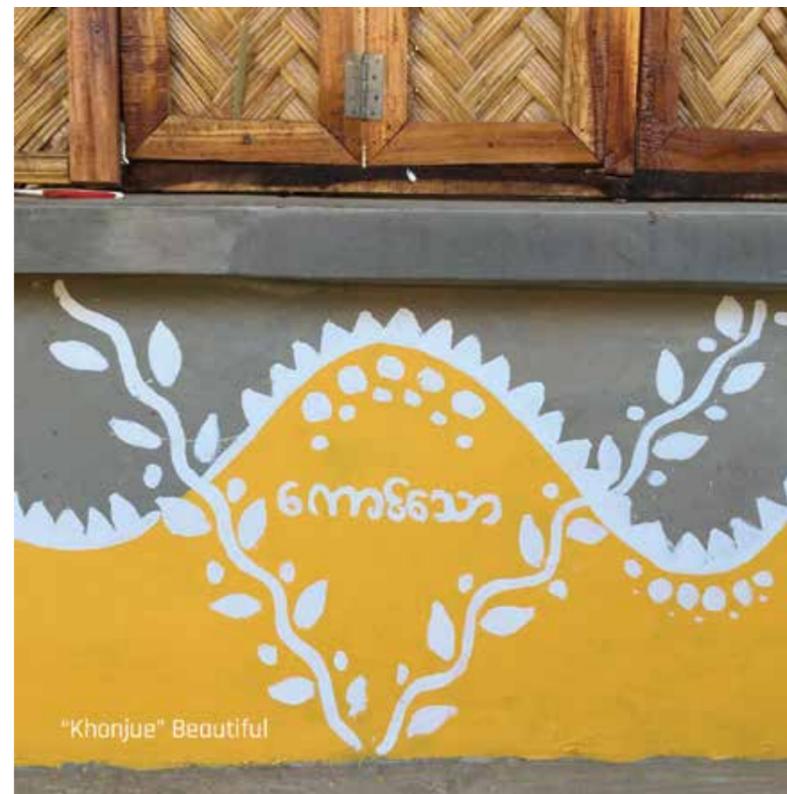
Bottom-Middle:  
It says "Beautiful" in Burmese. the painter wrote this when he was asked to describe his home in Myanmar

Bottom-Left:  
A painter wrote his name and date to leave his mark in the center.

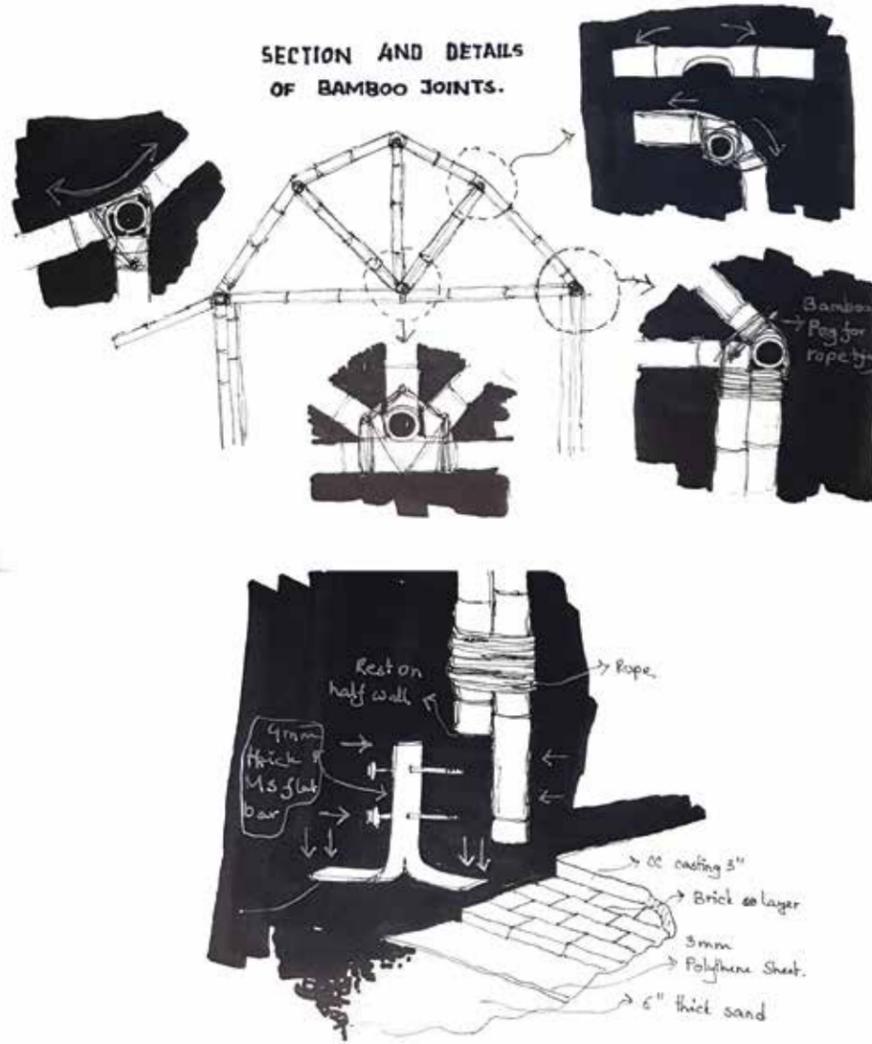
3. Issues relevant to the list of "The Hasselt Charter":

Share knowledge, promote discussion, reflection and awareness, and collaborate in the advancement of the 'social production of habitat. Contribution by every individual reflects their ingenuity. A group of painters was asked to paint the walls and courtyard with given colors. They started with a long curve line, which they called the representation of Arakaan Mountain, their home. They inscribed auspicious words and wishes to bless the display center and the visitors who would come and see their artworks. On the entry gate of the display center, they wrote "Istegbal" (meaning welcome) and on the other side "Aloon Lar Shay Pha la" (meaning Come and see us).

The landscape was also conceived from local knowledge. A small group had the daily task to forage for plants from the locality and plant them. As a result, the most unpopular plants, which no one but native eyes could find, made their way into the premise. They were mostly chosen based on their medicinal values, ability to provide thermal comfort and to survive in this harsh environment.



**Aloon Laar Shay Fa La : Come and see us**  
Khwaja Fatmi



Top left : (Ribbon of three images)  
 Different views of the site.  
 Principal material is Thatch and bamboo.

Top-right:  
 Sketches architect made after learning the local method of Bamboo joints.  
 And easier solution of creating footing for bamboo column, and floor details

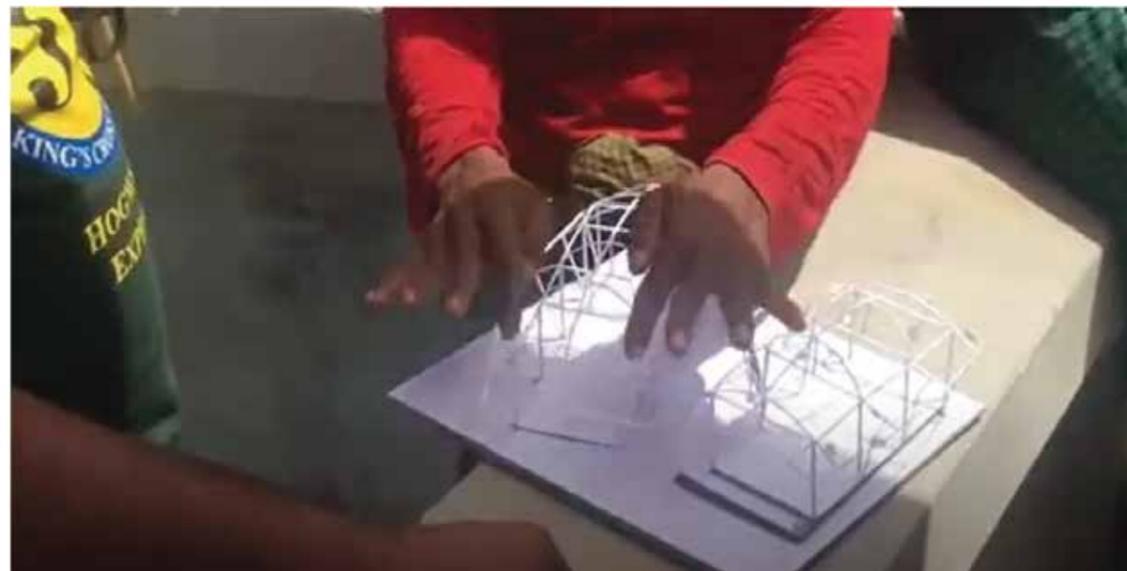
2. Issues relevant to the list of "The Hasselt Charter":

Facilitate the use of appropriate technologies, materials and labour adequate to local values, to the cultural specificity and responsive to the natural environment.

Common building materials used by Rohingya people back in Myanmar, were bamboo and thatch, and so those materials were chosen to represent their crafts. As Rohingya craftsmen are extremely skilled with bamboo crafts, many structural decisions were taken based on the discussion with them.

The materials were sourced from local vendors so that the fuel consumption due to transportation were reduced.

The Continuous sharing has been a learning experience for the formal construction team as well. The Rohingya craftspeople taught us their way of bamboo joinery to Binding roof in a manner to protect from wind.



Bottom-Left:  
 View from Distance to understand the topography of the site

Bottom-Right:  
 Engineer and Crafts person Discussing Alternative Local solution of the structure Usinf the structural model

**Aloon Laar Shay Fa La : Come and see us**

Khwaja Fatmi