

Post-Colonial Placemaking and Curated Authenticity: A Critical Analysis of the Kuching Waterfront

M.A. Md Jais¹

¹Kolej Komuniti Penampang,
89500 Penampang, Sabah, Malaysia.

*Corresponding Author's Email: arami@kkpenampang.edu.my

Article History: Received 12 January 2026; Revised 10 March 2026;
Accepted 30 Mei 2026;

©2026 M.A. Md Jais Published by Jabatan Pendidikan Politeknik dan Kolej Komuniti. This article is an open article under the CC-BY-NC-ND license (<https://creativecommons.org/licenses/by-nc-nd/4.0/>).

Abstract

Urban waterfront regeneration has become a global trend, yet it often leaves behind landscapes that feel oddly uniform and stripped of local character. In post-colonial cities though, these projects carry more weight, they're tied closely to questions of identity and the shaping of national narratives. This study looks closely at the Kuching Waterfront in Sarawak, a redevelopment effort launched by the state in 1989. The main point put forward is that this case reveals a particular kind of post-colonial urbanism, which can be described here as curated authenticity. Put simply, this approach works by carefully selecting and streamlining indigenous cultural motifs, most notably the Iban Pua Kumbu, the Melanau Terendak, the Orang Ulu Kalong and turning them into a kind of visual shorthand. In doing so, the design establishes a distinct public identity, one that is officially endorsed by the state and presented as uniquely local, though inevitably shaped by selective interpretation. The analysis contends that this approach produces a fundamental paradox: while it successfully distinguishes Kuching from the placelessness of many globalized waterfronts, it concurrently decontextualizes sacred, narrative-rich cultural heritage, reducing complex symbols to decorative elements. Furthermore, the paper argues that the project generates a contested social space where official narratives of multi-ethnic unity collide with the complex, lived realities of social integration. Through a comparative analysis with the waterfronts of Singapore and Melaka, a distinct "Kuching Model" of post-colonial placemaking is defined. The paper concludes by reflecting on the paradox of curated authenticity and proposing a future research agenda to empirically test the project's socio-cultural assertions.

Keywords: Cultural Identity; Heritagisation; Post-Colonial Urbanism; Placemaking; Urban Waterfront Regeneration

1.0 Introduction

The transformation of urban waterfronts represents a signal phenomenon in late 20th-century urban design and planning (Benach and Font-Casaseca, 2025). Globally, cities confronting the legacies of post-industrial decline began to view their derelict docklands and riverbanks not as liabilities, but as prime opportunities for regeneration (Benach and Font-Casaseca, 2025). This worldwide trend, however, has often adhered to a predictable script. Propelled by early North American successes, a dominant model emerged that emphasized large-scale, mixed-use developments oriented towards leisure, tourism, and high-end consumption (Jones, 2016). Although frequently successful in economic terms, this approach has drawn sharp criticism for producing a homogenized global aesthetic, a "synonym of uniformity and monotony" that effaces local distinctiveness in favor of a placeless spectacle (Salim & Mohamed, 2018).

In this global context, the waterfronts of post-colonial cities carry a unique and more substantial burden. Here, urban redevelopment is seldom merely a question of economic revitalization; it is intrinsically tied to the complex, often fraught, project of nation-building and identity formation (Kusno, 2017). As stated by Salim and Mohamed (2018), for a young, multi-ethnic nation such as Malaysia, which achieved its modern federated status in the mid-20th century, public architecture and urban spaces become critical arenas for the articulation of a new national identity, one that endeavours to transcend colonial forms and unify a diverse populace. This undertaking is complicated by the necessity of forging a "national" aesthetic that is universally embraced by all citizens, without being perceived as privileging the symbols of one ethnic group over others (Lin, 2024). This imperative raises a series of critical questions. How does a post-colonial city reclaim its waterfront, a space historically central to the colonial enterprise and infuse it with a new, autonomous identity? Is it possible to resist the homogenizing pressures of globalization to create something authentically local?

The Kuching Waterfront redevelopment, launched by the Sarawak State Government in 1989, was a deliberate political and cultural statement of regional identity (Yassin et al., 2011). Implemented by the Sarawak Economic Development Corporation (SEDC), the project asserted a distinct Sarawakian character by showcasing cultural motifs from indigenous groups like the Iban, Melanau, and Orang Ulu, rather than using broader pan-Malaysian symbols (Yassin et al., 2011). This act can be analysed not just as a post-colonial statement, but through the underexplored lens of "post-federation," where a state carves out its unique identity within a larger nation. This paper introduces the concept of 'curated authenticity' as a new framework to understand this process. 'Curated authenticity' refers to a state-led placemaking strategy where cultural symbols are strategically selected and simplified to construct an official, though often contested, version of local identity.

This study provides a nuanced analysis of the Kuching Waterfront, aiming to 1) deconstruct it as a model of 'curated authenticity', 2) critically evaluate its socio-cultural implications, and 3) compare the 'Kuching Model' with other Southeast Asian waterfronts. The research is significant on three levels. Theoretically, it introduces 'curated authenticity' as a new analytical concept for state-led cultural projects. Practically, it offers critical lessons for urban planners in multi-ethnic societies on balancing development with cultural preservation and social inclusivity. Socio-politically, it provides a lens for understanding how national identity and multiculturalism are constructed and contested in public spaces, contributing to a deeper understanding of modern Malaysian citizenship.

2.0 Methodology

This study employs a qualitative, critical case study approach within an interpretivist paradigm, viewing social reality as constructed through human interaction (Baxter & Jack, 2008). The research utilizes Reflexive Thematic Analysis (RTA), a flexible and systematic method for interpreting patterns of

meaning within data (Braun & Clarke, 2021; Braun et al., 2022; Alejandro & Zhao, 2023). The data corpus includes all scholarly literature, historical accounts and policy documents on waterfront redevelopments in Kuching, Singapore and Melaka. From this, a focused data set was curated (Braun & Clarke, 2021). Inclusion criteria specified peer-reviewed articles, official reports, and academic books in English published between 1989 and 2025. Unverified online sources and social media were excluded to mitigate bias.

The analysis was conducted using Braun and Clarke's rigorous six-phase process, represented in Figure 1, which transforms the collection of secondary sources into a formal data set for robust qualitative inquiry (Bittle & El-Gayar, 2025; Routhe et al., 2024).

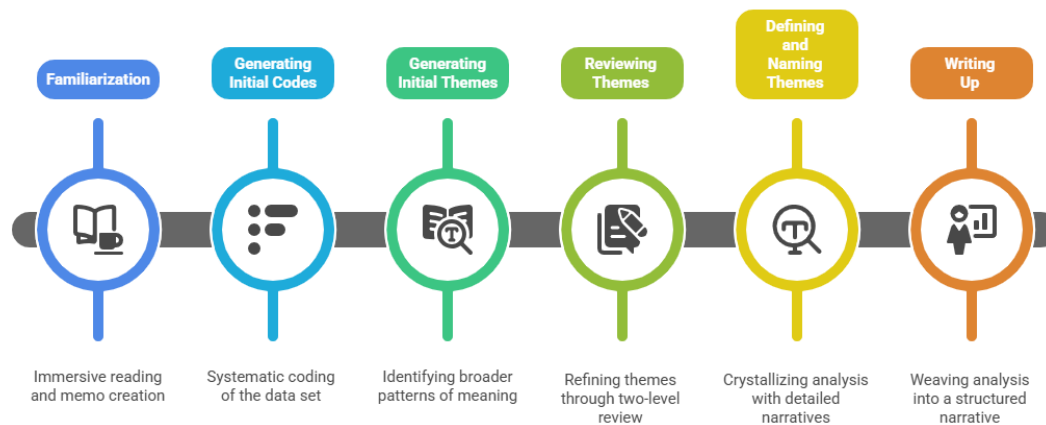


Figure 1: The six phases of thematic analysis from data to report

As a researcher in Malaysian studies and critical urbanism, this analysis is shaped by a critical perspective on state-led development, focusing on power and equity. Acknowledging this subjectivity enhances credibility by making the interpretive framework transparent to the reader.

3.0 Results and Discussion

This section presents a detailed analysis of the Kuching Waterfront, followed by a comparative discussion that situates the project within its broader regional context.

3.1 Deconstructing the Kuching Waterfront

3.1.1 From Colonial Entrepot to "The People's Place": A State-Led Vision

The Sarawak River was once the city's lifeblood, with its south bank serving as a key colonial hub for trade and administration under the Brooke Rajahs (Jajamovich et al., 2025). As transport modernised, the bustling waterfront became a congested, overlooked backlot, severing the urban core from its river (Yassin et al., 2011). A state-led initiative to reimagine the waterfront emerged in the late 1980s. In 1989, a plan was put into the hands of the Sarawak Economic Development Corporation (SEDC), a state agency that acted as both developer and financier, holding almost total control (Yassin et al., 2011). This concentration of power was decisive, allowing for a unified vision that prioritized creating a shared public identity over immediate commercial gain.

To execute the plan, SEDC hired a consultancy team with global and local expertise. The Australian firm Conybeare Morrison & Partners provided international design, while the Malaysian firm United Consultants, headed by Philip Chang, supplied local insight. This pairing captured the project's core challenge: balancing a modern international model with a distinct Sarawakian sense of place, highlighting a central tension in post-colonial placemaking.

3.1.2 Weaving Identity: A Critique of Cultural Symbolism

The Kuching Waterfront employs indigenous cultural motifs in its design, creating a "curated authenticity" that, while visually striking, simplifies their cultural significance. The sacred Iban Pua Kumbu textile (Behar, 2025), a ceremonial cloth woven with narrative and spiritual importance (Kiyai, 2020), is reduced to decorative paving patterns. This translation flattens its sacred meaning into a public ornament for foot traffic (Reddy & Martin, 2025). Similarly, the Melanau Terendak hat, a symbol of cultural identity, inspires the design of gazebos, thereby losing its personal scale. The term Kalong is also used as a simplification for the highly complex and diverse ornamentation systems of Orang Ulu communities (Awang et al., 2019). Presenting these socially regulated art forms, with spiritually significant motifs like the Aso' Naga, as a single "Kalong motif" erases critical distinctions of status and belief (Tugang et al., 2021).

This design approach demonstrates heritagisation, where the state co-opts cultural heritage to curate an accessible but neutralized Sarawakian identity. It constructs a simplified, state-sanctioned narrative of post-colonial identity by decontextualizing sacred cultural forms (Tugang et al., 2021).

3.1.3 A Space for All? Evaluating Social Integration

Although the Kuching Waterfront is promoted as a unifying "People Place," its ability to foster genuine social integration is questionable. Shared public spaces in Malaysia often facilitate co-presence without deep cultural adaptation (Reddy & Martin, 2025). The waterfront's social programming can be seen as a "staged multiculturalism" whose impact on forging organic social bonds requires further study (Book, 2025). The subsequent construction of the Darul Hana Bridge, explicitly connecting the historically Chinese-dominated south bank with the Malay north bank (Yassin et al., 2011), implicitly concedes that the waterfront alone was insufficient to integrate the city.

3.1.4 Economic Catalyst and Urban Transformation

The Kuching Waterfront has been a potent economic catalyst, successfully revitalizing historic areas and anchoring Sarawak's heritage tourism industry, a key pillar of the state's economy (Zhao et al., 2024). However, this success has fueled a shift from the original culture-centric vision toward overt commercialization, with later extensions sparking criticism over gentrification and privatization. Recent plans for massive extensions linked to new infrastructure, like the Autonomous Rail Transit (ART) system (Jee, 2025), suggest that intense development pressure now risks supplanting the initial placemaking strategy with a more conventional, commercially driven model.

3.2 Locating the 'Kuching Model': A Comparative Discussion

3.2.1 The Counterpoint: Singapore's Clarke Quay

In stark contrast, the redevelopment of Singapore's Clarke Quay in the early 1990s presents a different model. While the project also aimed to transform a historic riverside trading area, its approach was fundamentally driven by private capital and a philosophy of creating a globalized "festival village". The design was one of modern, technological spectacle, famously installing massive, futuristic ETFE canopies and advanced cooling systems (Lightweight Structures Association of Australasia, n.d.). The historic shophouses, though preserved, function largely as a thematic backdrop. Consequently, despite its commercial success, Clarke Quay has been critiqued for creating a "generic tourist zone" with little authentic connection to its working-class history (National Library Board Singapore, 2014).

3.2.2 The Parallel: Melaka's Waterfront

A more direct parallel exists with Melaka, another Malaysian city with a UNESCO World Heritage designation. Like Kuching, Melaka has leveraged its history for tourism through waterfront revitalization (Fingerhut & Alfasi, 2023). However, Melaka's development has been dominated by massive land reclamation. Mega projects like the Melaka Waterfront Economic Zone (MWEZ) have fundamentally altered the city's coastline (Lin, 2023), physically detaching the historic center from the sea and creating significant social and environmental conflict by disrupting coastal fishing communities (van Grunsven, 2016). This positions Kuching's strategy of in-situ cultural infusion as a less physically destructive, though more symbolically complex, alternative.

3.2.3 The Distinctiveness of the Kuching Model

The Kuching Waterfront charts a deliberate middle path, eschewing Singapore's placeless globalization and Melaka's disruptive reclamation by anchoring its identity in a curated local culture that respects the existing urban fabric. Data from comparative tables (see Table 1 and Table 2) reveals a state-led governance model as a key differentiator, prioritizing cultural identity over immediate commercial imperatives. This "Kuching Model" offers transferable lessons for post-colonial cities, demonstrating how state-led governance can shield heritage projects for public good. However, it is a cautionary tale: this top-down approach risks creating a sanitized culture for tourists, potentially alienating local communities.

Table 1: Comparative Analysis of Southeast Asian Waterfront Redevelopments

Feature	Kuching Waterfront	Singapore's Clarke Quay	Melaka Waterfront
Governance Model	State-led (Sarawak Economic Development Corp - SEDC) with international/local consultants (Yassin, 2011).	Public-Private Partnership. URA as facilitator, private developer as implementer.	Fragmented; large-scale state-backed reclamation projects (M-WEZ) in conflict with local communities and heritage conservation (Lin, 2023).
Design Philosophy	Curated Authenticity. Use of indigenous cultural motifs to create a specific, local sense of place.	Globalized Spectacle. High-tech, modern, entertainment-focused design with heritage as a thematic backdrop (Lightweight Structures Association of Australasia 2015).	Development vs. Preservation. Focus on land reclamation and new commercial zones, often clashing with the scale and character of the historic city.
Heritage Strategy	Integration & Simplification. Historical buildings preserved; indigenous intangible heritage adapted into tangible design elements.	Conservation & Theming. Shophouses are adaptively reused, but the overall atmosphere is a modern "festival village" theme.	Conflict & Detachment. Heritage sites are physically detached from the sea by reclamation; new developments challenge the integrity of the World Heritage Site.

Primary Economic Driver	Heritage Tourism & Public Recreation (Zhao et al., 2024).	Entertainment, Nightlife, and Retail.	Real Estate Development & Large-Scale Economic Zones (Lin, 2023).
Key Social Outcome/Critique	A popular public space with an official narrative of unity, but questions remain about genuine social integration and cultural decontextualization (Book, 2025).	Commercially successful but criticized for being a generic, "inauthentic" tourist zone that erases the site's working history (National Library Board Singapore, 2014).	Significant negative social and environmental impacts on local communities (fishermen); displacement and disruption (Lin, 2023).

Table 2: Comparative Socio-Economic Outcomes

Indicator	Kuching Waterfront	Singapore's Clarke Quay	Melaka Waterfront
Tourism Impact	<p>Anchor for Sarawak's heritage tourism industry (Zhao et al., 2024).</p> <p>Sarawak visitor arrivals: 4.83 million (2024), generating RM12.45 billion (SarawakYES!, 2025).</p>	<p>Major international tourist destination (National Library Board Singapore, 2014).</p> <p>Initial commercial failure, followed by success after revamp (1M visitors/month in 2012) (National Library Board Singapore, 2014).</p> <p>Singapore visitor arrivals: 16.5 million (2024).</p>	<p>Melaka River Cruise is a major tourist attraction (Hussein, 2015).</p> <p>Melaka visitor arrivals: 8.63 million (2023).</p> <p>Large-scale projects (M-WEZ) intended to boost tourism but faced major setbacks (van Grunsven, 2016).</p>

<p>Property & Land Value</p>	<p>Substantial increase in land values in the vicinity.</p> <p>Revitalization of historic shophouses along Main Bazaar.</p>	<p>Major hike in rental values after 2006 redevelopment.</p> <p>High rental demand and steady property value appreciation in the district.</p>	<p>Land reclamation drives property demand.</p> <p>Steady growth in residential property prices, slightly faster than national average.</p>
<p>Local Economic & Social Impact</p>	<p>Catalyst for local job creation and entrepreneurial activity in tourism and crafts (Zhao et al., 2024).</p>	<p>Later development phases sparked gentrification concerns.</p> <p>Criticized for creating a "generic tourist zone" that erases the area's working-class history (National Library Board Singapore, 2014).</p> <p>Shifted from family-oriented to nightlife/entertainment hub, catering to young professionals and tourists (National Library Board Singapore, 2014).</p>	<p>Severe negative impact on coastal fishing communities due to land reclamation (van Grunsven, 2016).</p> <p>Major environmental damage to marine ecosystems and turtle nesting sites.</p> <p>Large projects faced termination due to planning and environmental failures (van Grunsven, 2016).</p>

This study's primary limitation is its reliance on secondary data, making its analysis of community resonance largely theoretical. The research lacks direct ethnographic or survey data, which is needed to capture the lived experiences of waterfront users and their reception of the official "People's Place" narrative. This study offers significant theoretical and practical implications. Theoretically, it contributes to scholarly debates on authenticity and globalization, using the "curated authenticity" of the Kuching Waterfront to show how states strategically forge local identity. Practically, it urges urban

planners to balance heritage conservation with economic growth and social inclusivity. The research warns that successful placemaking can lead to gentrification and commercialization, highlighting the need to embed social equity goals and authentic community participation into development strategies.

Future research should prioritise ethnographic and participatory methods to capture the waterfront's complex social dynamics. Studies must explore how diverse communities (by ethnicity, class, and age) use and interpret the space daily, moving beyond official narratives to understand its true role in fostering or hindering genuine social integration.

4.0 Conclusion

The 1989 Kuching Waterfront redevelopment exemplifies 'curated authenticity,' a state-led placemaking strategy that forges a regional identity by strategically simplifying indigenous cultural symbols. This created a popular public space but also a fundamental paradox with important lessons for urban planning in multi-ethnic societies. This paper successfully met its objectives by providing the following key insights:

- i. **The 'Kuching Model' was deconstructed as a process of 'curated authenticity.'** Rejecting globalized designs, Sarawak's Economic Development Corporation (SEDC) forged a local identity by adapting cultural symbols like the Iban Pua Kumbu into urban architecture. This strategic act of selecting and simplifying potent motifs is the model's core mechanism.
- ii. **The socio-cultural evaluation revealed a central paradox.** While the project created a cherished public space and a unique regional symbol, it also decontextualized sacred heritage. Using the spiritual Pua Kumbu as a paving pattern, for example, raises questions about cultural commodification and whether this state-managed multiculturalism fosters deep social integration or merely co-presence.
- iii. **Comparative analysis established the model's regional distinction.** The 'Kuching Model' charts a deliberate middle path. It avoids the generic, high-tech commercialism seen in Singapore's Clarke Quay and the socially and ecologically disruptive land reclamation that characterizes Melaka's waterfront development. Its uniqueness lies in its state-led governance, which prioritized cultural identity over purely commercial imperatives, at least in its initial vision.

The Kuching Waterfront offers an invaluable but cautionary lesson. It demonstrates that local culture can be a powerful tool to resist globalization and create meaningful public spaces. However, its top-down approach risks creating a sanitized, official narrative of culture that can alienate the very communities it aims to represent. For policymakers in Sarawak and other post-colonial contexts, the critical takeaway is the need to evolve beyond curation toward co-creation. To truly resolve the paradox of the "People's Place," future development must integrate authentic community participation, empowering local groups to become authors of their own

representation rather than subjects of a state-defined identity. This moves beyond staging multiculturalism toward building spaces that reflect the complex, lived realities of a diverse citizenry.

To build upon this analysis, a clear research agenda is necessary:

- i. **Ethnographic Research:** On-the-ground studies are needed to understand how diverse ethnic and social groups perceive, use, and interact within the waterfront space, moving beyond the official narrative.
- ii. **Longitudinal Socio-Economic Analysis:** A quantitative study is required to measure the waterfront's long-term economic impacts on property values and local businesses to assess issues like gentrification.
- iii. **Archival and Policy Analysis:** Deeper research into the SEDC's decision-making processes is needed to illuminate the specific criteria used to select and interpret the cultural symbols, providing a richer understanding of the politics of representation.

Acknowledgment

The authors fully acknowledged Kolej Komuniti Penampang and Jabatan Pendidikan Politeknik dan Kolej Komuniti which makes this research viable and effective.

Author Contributions

M.A. Md Jais: Conceptualization, Research, Analysis and Writing.

Conflicts of Interest

The manuscript has not been published elsewhere and is not under consideration by other journals. The author has approved the review, agree with its submission and declare no conflict of interest in the manuscript.

References

- Alejandro, A., & Zhao, L. (2023). Multi-Method Qualitative Text and Discourse Analysis: A Methodological Framework. *Qualitative Inquiry*, 30(6), 461-473. <https://doi.org/10.1177/10778004231184421>
- Awang, M. M., Ahmad, A. R., Mumpuniarti, & Rahman, A. A. A. (2019). Social integration practices among multi-ethnic youths. *Kasetsart Journal of Social Sciences*, 40, 454-458. <https://doi.org/10.1016/j.kjss.2017.10.004>
- Baxter, P., & Jack, S. (2008). Qualitative Case Study Methodology: Study Design and Implementation for Novice Researchers. *The Qualitative Report*, 13(4), 544-559. <https://doi.org/10.46743/2160-3715/2008.1573>
- Behar, A. (2025). 2025 Placemaking and environmental responsibility trends: Sustainability and resource efficiency. *Urban Land Magazine*. <https://urbanland.uli.org/resilience-and-sustainability/2025-placemaking-and-environmental-responsibility-trends>
- Benach, N., & Font-Casaseca, N. (2025). Below and beyond the map: Stories of urban regeneration of the Barcelona waterfront. *Land*, 14(5), 953. <https://doi.org/10.3390/land14050953>

- Bittle, K., & El-Gayar, O. (2025). Generative AI and Academic Integrity in Higher Education: A Systematic Review and Research Agenda. *Information*, 16(4), 296. <https://doi.org/10.3390/info16040296>
- Book, K. (2025). Recreation- and sport-led regeneration of urban water infrastructure. *Frontiers in Sports and Active Living*, 7, 1558415. <https://doi.org/10.3389/fspor.2025.1558415>
- Braun, V., & Clarke, V. (2022). Conceptual and design thinking for thematic analysis. *Qualitative Psychology*, 9(1), 3–26. <https://doi.org/10.1037/qup0000196>
- Braun, V., Clarke, V., Hayfield, N., Davey, L., Jenkinson, E. (2022). Doing Reflexive Thematic Analysis. In: Bager-Charleson, S., McBeath, A. (eds) *Supporting Research in Counselling and Psychotherapy*. Palgrave Macmillan, Cham. https://doi.org/10.1007/978-3-031-13942-0_2
- Fingerhut, Z., & Alfasi, N. (2023). Operationalizing community placemaking: A critical relationship-based typology. *Sustainability*, 15(8), 6371. <https://doi.org/10.3390/su15086371>
- Hussein, M. M. F. (2015). *Urban Regeneration and the Transformation of the Urban Waterfront* [PhD thesis, University of Nottingham]. University of Nottingham ePrints. <https://eprints.nottingham.ac.uk/28746/1/Thesis%20Final%2C%20Mohamed%20Hussein%2C%20April%202015.pdf>
- Jajamovich, G., Silvestre, G., & Duque Franco, I. (2025). Symbolic dimensions of waterfront regeneration projects: Inter-referencing, legitimating strategies and circulating practices in three Latin American megaprojects. *Cambridge Journal of Regions, Economy and Society*, 18(2), 265–278. <https://doi.org/10.1093/cjres/rsaf001>
- Jee, N. (2025). Kuching waterfront set for major expansion. *Sarawak Tribune*. <https://www.sarawaktribune.com/kuching-waterfront-set-for-major-expansion/>
- Jones, A. (2016). Regenerating urban waterfronts—Creating better futures—From commercial and leisure market places to cultural quarters and innovation districts. *Planning Practice & Research*, 32, 1–12. <https://doi.org/10.1080/02697459.2016.1222146>
- Kiyai, G. (2020). From the British Museum to the longhouse: Reclaiming the Pua Kumbu and revitalizing Iban cultural identity. *Jurnal Arkeologi Malaysia*, 33(2), 55–66.
- Kusno, A. (2017). Postcolonial Southeast Asia. In J.-H. Chang & P. Triantafillou (Eds.), *Routledge handbook of Southeast Asian architecture* (pp. 287–301). Routledge. <https://doi.org/10.4324/9781315718996-20>
- Lightweight Structures Association of Australasia. (2015). Clarke Quay redevelopment - Singapore. Retrieved August 10, 2025, from <https://lsaa.org/index.php/projects/large-fabric-structures/96-clarke-quay-redevelopment>
- Lin, F. C. H. (2023). Unfolding the form from within: East and Southeast urban Asia, its postcolonial condition, and its ephemeral architectural “displayness”. *Journal of Asian Architecture and Building Engineering*, 22(2), 390–401. <https://doi.org/10.1080/13467581.2022.2046000>
- Lin, F. C. H. (2024). Crafting theories about living heritage: the postcolonial

- condition of contemporary Asian architecture and urbanism as an Asian 'display.' *Journal of Asian Architecture and Building Engineering*, 1–12. <https://doi.org/10.1080/13467581.2024.2412134>
- National Library Board Singapore. (2014). Clarke Quay. Retrieved August 10, 2025, from <https://www.nlb.gov.sg/main/article-detail?cmsuuid=4dca41fd-28aa-413b-9c71-b2c0a68de090>
- Reddy, G., & Martin, D. (2025). Racialised perspectives on inequality: A qualitative exploration into cultural knowledge structures among Malaysian minorities. *Ethnic and Racial Studies*, 48(14), 4005-4024. <https://doi.org/10.1080/01419870.2025.2493938>
- Routhe, H. W., Holgaard, J. E., & Kolmos, A. (2024). Leadership in interdisciplinary engineering students' projects: A faculty perspective for supporting the development of student leadership. *International Journal of Engineering Education*, 40(4), 929–947.
- Salim, N., & Mohamed, B. (2018). The evolution of historic waterfront: A case study of George Town, Penang. *Planning Malaysia Journal*, 16. <https://doi.org/10.21837/Pmjournal.V16.I8.537>
- SarawakYES!. (2025). Heritage Tourism: Sarawak's Bridge to the Future. <https://www.sarawakyes.com/heritage-tourism-sarawaks-bridge-to-the-future/>
- Tugang, N. A., Rosli, N. H. B., Safar, N. W. I. B. M., & Bahari, U. (2021). The uniqueness of the motif design in the community of Uma Ukit Belaga, Sarawak. *International Journal of Applied and Creative Arts*, 4(1), 55–67.
- van Grunsven, L. (2016). *Urban development in Southeast Asia: Theory, reality and debates*. Cambridge University Press. <https://doi.org/10.1017/CBO9781316161332>
- Yassin, A. B. M., Bond, S., & Mcdonagh, J. (2011). Waterfront development in Malaysia: Do we have sustainable governance? *Pacific Rim Property Research Journal*, 17(3), 336–356. <https://doi.org/10.1080/14445921.2011.11104338>
- Zhao, Y., Jin, K., Zhang, D., Wang, L., Li, J., & Dai, T. (2024). Transforming urban landscapes: Reuse of heritage sites through multi-value interpretations in Xi'an, China. *Land*, 13(7), 948. <https://doi.org/10.3390/land13070948>