

The Philosophy of Bead Colors among the Dayak Kenyah in North Samarinda

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ABSTRACT

Cultural values of the Dayak Kenyah people are manifested in beads and their specific colors in daily socio-religious life, including the colors' philosophy which is prone to change due to modernization. This study focuses on documenting and analyzing such philosophy to maintain the Dayak Kenyah's identity. Employing a qualitative approach, data were collected through interviews and documents and analyzed using an interactive analysis model, including data reduction, data presentation, and conclusion drawing. The findings reveal five dominant colors: yellow (majesty and sacredness), red (bravery and fighting spirit), green (fertility and harmony between humans and environment), white (purity), and black (protection, steadfastness, and spiritual depth). These colors function as cultural symbols representing the Dayak Kenyah's life values. This research is expected to further preserve national cultural heritages, strengthen local cultural identity, and serve as a reference for the development of ethnoaesthetic documentation and policies for the protection of indigenous cultures in Indonesia.

Keywords: *Beads, Dayak Kenyah, Color's Philosophy, and Samarinda*

INTRODUCTION

One of the cities in East Kalimantan Province, Samarinda, is developing its community's cultural tourism potential as a tourist attraction. The area capitalizing on this potential is the Pampang Cultural Village, located in North Samarinda District. This village has become a tourism object visited frequently on weekends for its traditional house or lamin, spatial residential layout, customs and traditions of the community, and handcrafted products such as beadwork. This area has been continuously preserving cultural traditions from generation to generation (Nur, 2019). Since 1960, the Pampang area has been predominantly inhabited by the Dayak Kenyah community, who migrated from the Apo Kayan region in the Kahayan Hulu, North Kalimantan. Their migration was motivated by the desire to be part of the Unitary State of the Republic of Indonesia (NKRI), to secure easy access to basic necessities, and to resist becoming part of then newly formed Malaysian territory. Over time, the Dayak Kenyah people have been consistently preserving their distinctive socio-cultural values as an effort to prolong cultural vitality and maintain unique identity in their new settlement. An overview of the conditions of the Pampang Cultural Village Area as shown in Figure 1 (Yulianto et al., 2025).



Figure 1: The Dayak Kenyah Community Area in North Samarinda District, Samarinda City.

Source: author's work (2026).

Pampang Village is located approximately 25 kilometers from the city center, specifically in the Sungai Siring Sub-district, North Samarinda District. In 1991, it gained its official recognition as a cultural village, consequently, it received full support from the local government, particularly in terms of infrastructure development. This recognition helped facilitate the implementation of numerous cultural activities and the promotion of handcrafted Dayak Kenyah products. This support was provided to aid in the preservation of Dayak Kenyah traditions through customary and artistic events (Putra, 2013). Within the cultural context of the Dayak communities in Kalimantan, beadwork has long been an integral cultural component of Indonesia. Therefore, in the life of the Dayak people, especially the Dayak Kenyah tribe, beads play a crucial role in reflecting identity that has been passed down through generations by their ancestors (Albet, 2024).

The Dayak Kenyah people in East Kalimantan constitute one of the Dayak subgroups with a relatively wide distribution across the island of Borneo, encompassing areas of South Kalimantan, North Kalimantan, Central Kalimantan, and West Kalimantan. Among these various groups, the Dayak Kenyah in East Kalimantan are recognized for their distinctive creations in beadwork. For the Dayak Kenyah, beads have reflected their culture since ancient times, with a tradition of wearing beads on parts of the body, such as in the form of necklaces, headbands, specific attire, and other accessories. In other words, they put their efforts seriously in order to preserve their culture, particularly their beadwork. This commitment is grounded on awareness of the importance of maintaining and

transmitting ancestral traditions and knowledge to their future generations, as illustrated in Figure 2 below (Resla, 2024).



Figure 2: The Use of Beadwork on Clothing, Headbands, and Body Accessories
among the Dayak Kenyah Community.

Source: author's work (2026).

The beadwork of the Dayak Kenyah people in Pampang Village depicts a series of efforts to maintain the cultural values inherited from the ancestors, whereby their existence not only function as complementary attributes of traditional clothing but also hold social, economic, and

spiritual dimensions within the community's life. Moreover, these crafts reach significant increase of sales, carrying a particular significance for visitors who acquire them. They are believed to possess the power to protect the wearer from evil spirits and to ensure a safe journey upon returning to their place of origin (Resla, 2024). In their everyday life, color and beadwork carries profound meaning linked to their social relationship and the worldview concerning the universe. Specific traditional beliefs contribute to the significance attributed to colors, for instance, blue is understood as a source of cosmic power. Eventually, the symbolism of color shown in the Dayak Kenyah beadwork seeks to communicate messages within a cultural context to reflect various aspects of life, as depicted through the bright colors of the beads representing the identity and cultural richness of the Kenyah, as shown in



Figure 3 (Lestari & Rahardi, 2023).

1Figure 3: The Colorful Beadwork of The Dayak Kenyah Tribe.

Source: author's work (2026).

A study conducted by Anindita Septiarini, Hamdani, and Edy Winarno, titled "The Combination of Color-Texture Features and Machine Learning for Detecting Dayak Beads," examined the color and textural characteristics of Dayak beads using machine learning features. This study determined if a given color falls within the category of distinctive Dayak colors. On the contrary, the Dayak Kenyah people understand colors in their beadwork as an ancestral language. It has been systematically structured way before the arrival of external cultural influences in Kalimantan. Prior research tended to focus on technical aspects, while studies addressing the philosophical meaning of color in Dayak Kenyah beadwork remain limited. Oftentimes, colors in traditional cultures carries symbolic meaning related to the community's worldview and serves as a cultural symbol that functions to express how a community understands life and its environment. Based on this gap, this study aims to analyze the philosophy of color in Dayak Kenyah beadwork and to interpret its symbolic meaning within the context of community life.

LITERATURE REVIEW

Symbolism

Geertz (2017), argued that culture fundamentally constitutes a system of meanings structured through symbols-encompassing colors, forms, motifs, images, or objects that carry specific meanings derived from cultural and social experiences. These symbols facilitate intergenerational transmission of knowledge while simultaneously serving as a cultural mechanism of preserving and renewing the values and worldviews of communal life. Geertz's approach considers its relation to cultural practices, such as its use in traditional ceremonies, clothing attributes, and the value systems of the society. The concept offers a framework for a deep analysis of meaning by correlating the visual form, the context of usage, and the community's process of signification. Kurniawan (2024), elucidated that symbols within a cultural tradition function not merely as aesthetic visual elements but more profoundly they embody deep-seated meanings, reflecting the values, belief systems, and cultural frameworks that are developed and understood by the society from which the tradition originates. Furthermore, Gaol & Meo (2025), asserted that symbol embedded in cultural traditions possesses complex meanings, beyond encapsulating social values, they also contain spiritual dimensions and serve as an identity which distinguishes one community from others.

Color Characteristics

The following selection will describe on the various meanings that emerge from the characteristics of specific colors.

a. Yellow

Characteristically, yellow is frequently with impressions of calmness, cheerfulness, warmth, and energy. In terms of its meaning, yellow serves as a symbol of brightness, life vitality, victory, joy, a celebratory atmosphere, and brilliance (Nugroho, 2015). Furthermore, yellow can also carry negative connotations, representing cowardice or jealousy, and is often linked to the source of life, light itself (Rustan, 2019). On the other hand, yellow is also understood as a color capable of stimulating emotional responses associated with increased happiness, thereby possessing the potential to foster a more optimistic mood (Sage, 2025).

b. Red

Red is characterized as a strong hue, full of energy, dynamic, and associated with anger, courage, danger, and brutally. In terms of meaning, red is often regarded as the most dominant and energetic color compared to others (Nugroho, 2015). Furthermore, red is connected with love and passion, aggression and warfare, and in some

cultures, it is also understood as a symbol of luck and fertility found in nature and is linked to human instinctual responses shaped through evolutionary processes (Rustan, 2019). On the other land, its presence in human civilization since early times is not merely a matter of cultural choice, as this color is easily found in nature and is linked to human instinctual responses shaped through evolutionary processes (Fine, 2022).

c. Green

Characteristically, green conveys impressions of freshness, vitality, youth, and growth, possessing several qualities that approximate the calming nature of blue. Green is often interpreted as a symbol of fertility, loyalty, eternity, renewal, freshness, faith, and readiness or capability in facing life (Nugroho, 2015). Furthermore, green is understood as a color that represents leaves and the atmosphere of spring, which is full growth, and is frequently associated with conditions affecting both the body and emotions (Rustan, 2019). Green is often associated with value of trust, process of growth, and harmonious relationship between humans and nature (Adams & Helfand, 2017).

d. Blue

Blue is identical to a calm, comforting nuance due to its close relation to nature (Nugroho, 2015). This color also symbolizes one's dependability on their creator (Rustan, 2019). In relaying a message, blue represents a symbol of loyalty due to its characteristic of creating social harmony and being reliable (Stone et al., 2006).

e. White

This color is often associated with giving in and peace (Nugroho, 2015). In terms of cultural tradition, the color white is understood as a symbol of pure modesty (Rustan, 2019). In other contexts, white is often a determining factor of social and economic status (Sutton & Whelan, 2004).

f. Orange

Orange results in unique characteristics of passion which balances desire and ambition inherited from yellow and red respectively (Rustan, 2019). This color is suitable to be used as a medium to deliver something or messages accurately (Cerrato, 2012).

g. Black

Black is characterized as a strong, imposing, and assertive hue with a high dept emotional meaning. In terms of meaning, black is often associated with horror, disaster, death, magical practices, and acts of cruelty. When black is juxtaposed with other colors, its presence can strengthen or enhance the nuances of the accompanying colors within a visual composition (Nugroho, 2015). Furthermore, black is frequently understood as a condition of the absence of light, thus often being given negative connotations or judgments (Rustan, 2019). Meanwhile, from a philosophical perspective, black is often interpreted as the starting point of various processes of change or transformation, as it is understood not merely as absence as the origin of creation and change (Zollinger, 1999).

h. Brown

Brown is perceived as having a character that is close to the earth, down-to-earth, modest, frugal, and wise. This color is a mixture of several colors, as a tertiary color, and is interpreted as a symbol of modesty, prudence, wisdom, and honor (Nugroho, 2015). Brown and green are often regarded as among the most dominant colors in the natural environment. Brown represents soil and wood, thus being associated with warmth, a welcoming attitude, familiarity, and simplicity of life (Rustan, 2019). On the other hand, although not visually striking, it possesses its own strength in building perceptions of honesty, steadfastness, and closeness to nature (Kolenda, 2016).

i. Grey

Grey carries characteristics derived from both black and white. Grey is often chosen as a marker of compromise or neutrality in various visual and social contexts. This color symbolizes calmness, a yielding disposition, and an atmosphere of uncertainty (Nugroho, 2015). Grey can be understood as a color that tends to be emotionally unobtrusive, due to its position between black and white, and is regarded as a mediating color representing balance (Rustan, 2019). When put side by side with other colors, grey encourages the other colors to be more dominant (Sherin, 2012).

j. Purple

Purple is the combination of two primary colors, red and blue. This color can be understood as one's self or emotional control, thus reflecting emotional maturity and wisdom in decision-making (Nugroho, 2015). During imperial period, this color is always worn by the nobles (Gage, 1999).

Previous Research

Several previous studies that are relevant to establishing the position and contribution of this research related to the theme of Dayak culture, the presentation of which is presented in detail in Table 1 below.

Table 1: Previous Research Table

Author(s)	Dyah Puji Lestari dan R. Kunjana Rahardi Universitas Sanata Dharma Yogyakarta (2023)	Paskasius Kalis Legi dan Timbul Rahardjo, Institut Seni Indonesia, Yogyakarta (2017)	Anindita Septiarini, Hamdani dan Edy Winarno Universitas Mulawarman (2023)
Research Title	The Symbolic Meaning of Beaded Accessories in the Traditional Wedding Attire of Dayak Kenyah Women in East Kalimantan: An Anthropolinguistic Study	Exploration of Kalimantan Bead Weaving and Lampung Tapis Embroidery in Artistic Works	The Combination of Color-Texture Features and Machine Learning for Detecting Dayak Beads
Research Objective	To describe and analyse the symbolic meaning of bead based accessories in the traditional wedding attire of Dayak Kenyah women	To examine the creative process underlying the production of artistic works inspired by Kalimantan bead weaving techniques, as well as the aesthetic and cultural values embedded within them	The development of an automated detection method based on digital imagery to identify and differentiate between Dayak and non-Dayak beads
Research Approach	Qualitative research employing an anthropolinguistic approach	Semiotics and aesthetics	Quantitative experimental research based on computer vision
Research Results	Beaded accessories contain symbolic meanings such as honor, protection, prosperity, and social identity within the cultural structure of the Dayak Kenyah community.	The resulting artworks consist of one alternative piece and four popular works that integrate bead weaving and tapis embroidery techniques, combining local cultural motifs including Dayak motifs with elements of popular culture icons.	The findings confirm that the visual features of Dayak beads are identifiable through computational approaches. Color proves to be a more effective differentiator than texture, yet the integration of both features yields a higher overall classification accuracy.

METHODOLOGY

This qualitative research covers classification, description, and subsequent analysis of the philosophical meaning of colors in Dayak Kenyah beadwork in North Samarinda. As articulated by (Moleong, 2021), a qualitative descriptive approach is intended to provide a comprehensive and in-depth understanding of a phenomenon as it naturally exists within the context of the object under study. Accordingly, this approach is deemed relevant for investigating the philosophy of color in Dayak Kenyah beadwork.

Data collection in this study employed two techniques. First, interviews were conducted with informants considered to possess an understanding of the philosophical meaning of colors in Dayak Kenyah beadwork. According to (Moleong, 2021), the interview technique is applied to explore the informants' understanding of the phenomenon that is the focus of the research. Second, documentary sources were utilized as supporting data related to Dayak Kenyah beadwork.

The data analysis phase in this study employed interactive analysis, which consists of three stages as outlined by Miles and Huberman (in Sugiyono, 2024). The first stage is data reduction, the second is data presentation, and the third is conclusion drawing. In the first stage, data reduction was conducted through an interview with the Head of Pokdarwis (Tourism Awareness Group) and manager of Pampang Cultural Village. The interview results were subsequently summarized and selected. In the second stage, data presentation involved collecting documents, which were then classified for further analysis and systematically organized. The third stage, conclusion drawing, was carried out by interpreting the analyzed data to derive the philosophical meaning within it. These analytical steps are illustrated in the following figure.

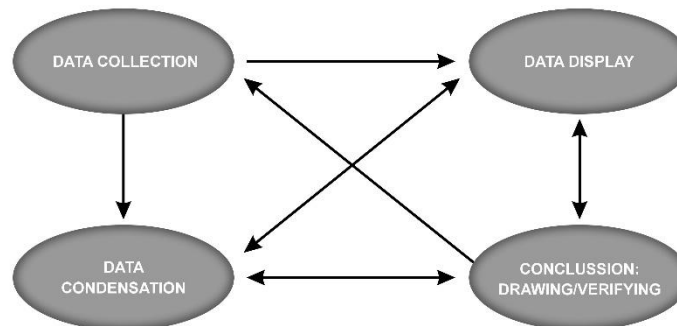


Figure 3: Components of Qualitative Data Analysis/Interactive Model.

Source: Miles and Huberman (1994) in Sugiyono (2024).

RESULT AND DISCUSSION

Classification of Dayak Kenyah Bead Colors

Based on the results of an interview with a prominent culture manager, it was revealed that beadwork in the Dayak Kenyah tradition features a number of dominant colors frequently used in various elements of traditional attire, such as necklaces, bracelets, and headbands. The data obtained were subsequently summarized and classified according to the types of colors used in these beads, as presented in Table 2.

Table 2: Classification of Dayak Kenyah Bead Colors Based on Interview Results

Photo Code	Color	Meaning of Color Derived from Interview Results
M1 	Yellow	Yellow is derived from natural materials such as the turmeric plant (<i>curcuma longa</i>) or henda. This color is believed to possess positive energy associated with health. Yellow is a color frequently found in the beadwork arrangements used in Dayak Kenyah traditional attire.
M2 	Red	Red is derived from forest fruits grown in the Kalimantan region. The color red is used in beadwork compositions that adorn traditional attire and accessories.
M3 	Green	Green is derived from pounding betel leaves (<i>piper betle</i>), which produces a natural green pigment. Green appears as a color element in the beadwork arrangements used in various traditional attire ornaments.
M4 	White	White is derived from natural materials such as white clay or betel lime. White is used as a color element that completes the beadwork composition.
M5	Black	Black is derived from the residue of wood that has undergone a combustion process as a source of natural dye. It is applied to ritual attributes and traditional attire ornaments. Black is used as a base color in beadwork arrangements.

Photo Code	Color	Meaning of Color Derived from Interview Results
		

Source: author's work

The results of this classification indicate that each color in Dayak Kenyah beadwork is intrinsically linked to natural elements and materials familiar within the community's daily life. This reflects the development of local knowledge within Dayak Kenyah culture, wherein colors embody meanings connected to the natural environment and the social life of the community. Based on this classification, subsequent analysis was conducted to describe the color characteristics, cultural symbolism, philosophical meaning, and symbolic interpretation embedded within each color of Dayak Kenyah beadwork.

Analysis of the Philosophical Meaning of Colors in Dayak Kenyah Beadwork

Based on the classified interview data, each color of Dayak Kenyah beadwork reveals the presence of symbolic meanings that have developed within the community's cultural life. These meanings are associated with life values as well as the community's worldview regarding nature and social life. A more detailed explanation of the philosophical meaning of each color is systematically explained in Tables 3 to 7 below.

Table 3: Analysis of the Color Yellow in Dayak Kenyah Beadwork

	Photo		Description
M1	 Lotus beads	 Traditional marriage ceremony	Color Characteristics Warmth, brightness, energy (Nugroho, 2015). Dayak Cultural Symbolism It is used in the ornaments of traditional attire during wedding ceremonies which symbolize social status and honor, and the arrangement of the beads in this color which is more prominent reflects the system of values of beauty as part of the cultural meaning (Marhaeni, 2010). Philosophical Meaning Yellow is frequently associated with strength and authority, and is interpreted as a symbol of life energy that reflects the dynamics and spirit within community life (Pastoureau, 2019). This meaning is reinforced by the belief in the interconnectedness between humans, nature, and spiritual powers (Sellato, 2002).

		 Dayak traditional feather headdress	Interpretation In the cultural symbolism of the Dayak Kenyah, yellow is interpreted as a symbol of glory and life energy inherited from ancestors (Afra, 2023). Yellow is often associated with nobility, honor, and strength across various cultures (Pastoureau, 2019).
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Source: author's work

Based on Table 3, the characteristics of yellow found in the lotus beads, traditional marriage ceremonies, and Dayak traditional feather headdress convey a warm, bright, and energetic impression that reflects the dynamic and resilient character of Dayak community life (Ranubaya & Utomo, 2022). This color embodies symbols associated with values of strength and authority as part of the system of meanings that exists within the community (Geertz, 2017). Furthermore, the prominent use of yellow on specific parts of traditional attire indicates a status of honor and social identity within the Dayak Kenyah community. Therefore, the presence of this yellow color represents an inherited and preserved tradition within Dayak Kenyah culture (Lestari & Rahardi, 2023).

Most of the available literature remains focused on general discussions of Dayak culture, while studies specifically analyzing the symbolic meaning of colors are still relatively limited. Moreover, symbolic interpretation in traditional cultures is generally highly dependent on local knowledge and oral traditions passed down through indigenous communities. Therefore, future research is recommended to employ ethnographic approaches or in-depth interviews with several traditional elders, so that a more comprehensive understanding of the meaning of colors in Dayak culture may be obtained.

Table 4: Analysis of the Color Red in Dayak Kenyah Beadwork

	Photo	Description
M2	 Head ornament Lotus bead  War dance	Color Characteristics Courage, dynamic, and full of energy (Nugroho, 2015) Dayak Cultural Symbolism The courage of the Dayak Kenyah people (Sellato, 2002) Philosophical Meaning Red embodies the spirit of struggle and courage, while also representing protection and reverence in various cultural contexts (Mujiyono et al., 2024). Furthermore, this color is associated with strength and unity, reflecting steadfastness, and is understood as a color that represents bravery (Pastoureau, 2017). Interpretation Red functions as a foundational force that supports yellow as a symbol of glory and black as a symbol of steadfastness (Indrawanto, 2018). Furthermore, red depicts the solidarity of the Dayak Kenyah community in preserving their cultural identity (Hutasoit, 2023).

Source: author's work

Based on Table 4, the color red represents the values of courage and fighting spirit of the community, as evident in its use on head ornaments and attributes in the war dance, which serve as a means of conveying the system of meanings adhered to by a community (Mujiyono et al., 2024). Furthermore, red, yellow, and black do not appear in isolation; rather, they form an integrated system of symbolic meanings that mutually support and complement one another (Kosasih, 2024). Within cultural semiotics, colors are understood as signs that carry specific meanings to communicate cultural values (Geertz, 2017). The objective of understanding the meaning of colors in Dayak Kenyah culture, as well as how these colors represent cultural values, beliefs, and identity, has been achieved by the researcher. However, due to the limitations of written sources and restricted access to informants, the author was unable to directly observe these philosophical meanings within the daily life of the Dayak Kenyah community. Therefore, future research is recommended to expand the investigation to various Dayak cultural artifacts concerning color symbolism in Dayak culture.

Table 5: Analysis of the Color Green in Dayak Kenyah Beadwork

	Photo	Description
M3	 Belt  Beaded sash  Kancet dance  Mecaq undat	Color Characteristics Fresh, natural (Nugroho, 2015) Dayak Cultural Symbolism Nature and the environment (Nugroho, 2015) Philosophical Meaning Green is interpreted as a symbol of fertility and life, representing human harmony with nature (Adams & Helfand, 2017), as well as symbolizing gratitude and blessings for the harvest. Interpretation Its presence depicts the fertility of the Kalimantan landscape, which serves as a source of life for the community, embodied in the tradition of expressing gratitude for the harvest (Stone et al., 2006).

Source: author's work

The data in Table 5 indicates green exhibits characteristics associated with freshness and closeness to nature, as reflected in cultural artifacts such as beaded motif belts, traditional attire in the Kancet dance, and the use of ornaments in community cultural activities (Yu, 2014). Symbolically, green represents fertility, a meaning connected to the life of the Dayak community, which has traditionally depended on nature, particularly in agricultural and forest resource management (Indrawanto, 2018). According to Clifford Geertz, cultural symbols serve as a means for communities to express the systems of meaning they hold (Geertz, 2017).

The analysis in Table 5 aims to understand the philosophical meaning of green in Dayak Kenyah culture and its relationship with daily life practices. However, this objective could not be directly observed due to limited access to

the research location, which is situated in a remote inland area. This location locks land transportation routes and can only be reached via river using small boats, posing a constraint to the field data collection process. Future research presents an opportunity to conduct direct observation at this location for a more in-depth understanding of the philosophical meaning of colors in community life.

Table 6: Analysis of the Color White in Dayak Kenyah Beadwork

	Photo		Description
M4			Color Characteristics Clean, simple (Rustan, 2019) Dayak Cultural Symbolism Spiritual purification (Turner, 1969) Philosophical Meaning Symbolized purity of heart and life balance, and represents the values of sacredness and sincerity in community life (Sutton & Whelan, 2004) Interpretation White in Dayak Kenyah culture represents the value of purity associated with traditional ritual practices (Afra, 2023). Its use also symbolizes the process of spiritual purification and reflects the value of simplicity upheld by the Dayak Kenyah community (Turner, 1969).
	Kayah hat	Guest welcoming ceremony	
			
	Headband		

Source: author's work

As shown in Table 6, the use of white exhibits symbolic characteristics associated with purity, as evident in various attributes such as guest welcoming ceremonies, hats, and headbands used by the Dayak Kenyah community (Afra, 2023). This aligns with the perspective of symbolic anthropology, which asserts that these represent the values and beliefs of community group (Geertz, 2017). This finding is further supported by research on Dayak beadwork craftsmanship, which states that specific colors in traditional beadwork contain visual symbols in traditional attire to convey cultural values and group identity (Sellato, 2002).

The limitations of written information, data regarding philosophical meanings, and observations from witnessing spiritual ceremonies have presented challenges in the writing of this study. Therefore, it is recommended that future research conduct more in-depth data collection through field studies and interviews with several traditional leaders and members of the local community. This approach is expected to provide a comprehensive understanding in representing the cultural traditions of the Dayak Kenyah.

Table 7: Analysis of the Color Black in Dayak Kenyah Beadwork

	Photo		Description
M5	 Traditional Costume of the Dayak Kenyah Tribe  Arm bracelet	 Traditional Dance  The Dayak ironwood church	Characteristic Color Strong, assertive, and dominant (Nugroho, 2015) Dayak Cultural Symbolism Spiritual protection (Turner, 1969) Philosophical Meaning The meaning of black is shaped not only by visual perception but also by cultural traditions and the social experiences of a community. As such, black functions as a symbol that embodies specific emotional values and cultural significance (Parikh, 2013). Interpretation In the study of color symbolism, black as depicted in the image serves as a medium for expressing emotional, spiritual, and social values within a culture. It encompasses meaning associated with strength, resilience, and the symbolic values transmitted across generations within a society (Parikh, 2013).

Source: author's work

The findings presented in Table 7 indicate that the characteristics of black reflect strength (Sellato, 2002). Moreover, black functions as a symbol of spiritual protection rooted in ancestral beliefs, encompassing a philosophical meaning that includes inner fortitude (Geertz, 2017). The results obtained from observation indicate that black and its application in beads and design of houses of worship show a process of adaptation and interaction between local traditions and the religious practices which evolve within the community. However, this study poses certain limitation in directly observing its implementation. Therefore, there is an urge for further research to explore more in-depth data through field observations and interviews with the local community.

The Implementation of Color in Dayak Kenyah Bead Crafts in the Pampang Cultural Village

The implementation of color in the beadwork of the Dayak Kenyah people, particularly in the Pampang Cultural Village, has been consistently maintained as part of preservation strategies towards local cultural heritage by Samarinda people or government in general and the Dayak Kenyah people in particular. Some colors such as yellow, red, green, white, and black continue to be integrated into various craft products to express the Dayak Kenyah visual identity and pass down ancestral values to the next generations. These colors are applied to numerous handcrafted products, including traditional caps, bags, tissue holders, necklaces, bracelets, and other accessories. The following images illustrate the distinctive Dayak Kenyah color variation as applied in various forms of beadwork.



Figure 4: Distinctive Dayak Kenyah Color Variations in Beadwork Crafts.

Source: author's work (2026).

CONCLUSION AND RECOMMENDATION

Based on Table 3, yellow in traditional clothing ornaments offers not only aesthetic appeal but also carries a strong philosophical meanings of honor and strength for the Dayak Kenyah people. Red in Table 4 symbolizes courage and a fighting spirit, as well as the strength and unity of the community. In addition, red serves as a foundational force that supports the meanings of glory (yellow, on head ornaments) and steadfastness (black, as the base color of garments). Table 5 presents green, which in Dayak Kenyah ornaments represents freshness and closeness to nature. Philosophically, this color symbolizes fertility, life, and the harmony between the Dayak Kenyah community and nature, as reflected in the harvest thanksgiving tradition, which serves as an expression of gratitude for the community's livelihood and continuity. White, presented in Table 6, symbolically reflects sincerity, life balance, and the purity highly upheld in the ritual practices of the Dayak Kenyah community. Black, shown in Table 7, represents steadfastness, inner strength, and spiritual protection. In sum, Table 3 to 7 show that the five colors (yellow, red, green, white, and black) constitute the identity of the Dayak Kenyah people through beadwork. This reflects stability and reverence for ancestral traditions, as depicted in traditional costumes and houses of worship. Accordingly, further research could be developed through the lenses of cultural anthropology, arts studies, and local cultural heritage preservation, so that the cultural values embedded within can be continuously maintained and recognized by future generations.

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