REFLECTION OF TAWHID IN 3D MINIATURE ART: ANALYSIS OF SURAH IBRAHIM 35 THROUGH CLASSICAL AND MODERN TAFSIR

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Abstract

The relationship between Tawhid and visual art remains one of the most profound and complex dimensions of Islamic civilization. Throughout history, Muslim artists have sought to reconcile the theological principle of divine unity with the human impulse for creativity and representation. Meanwhile, research on digital and 3D visualization in Islamic education primarily addresses technological or pedagogical aspects, often without theological grounding. Very few studies attempt to connect Qur'anic exegesis (tafsir) with modern visual technologies such as 3D miniature art. This study examines the reflection of Tawhid values in 3D miniature art through a comparative analysis of Surah Ibrahim 35 based on the interpretations of Al-Qurthubi and Wahbah az-Zuhaili. By integrating classical and contemporary tafsir with the cultural phenomenon of incomplete sculptures in the Middle East, this research explores how Islamic theological principles shape artistic ethics and modern visual expressions. Using a qualitative library-based method supported by thematic and hermeneutical analysis, the study finds that Al-Qurthubi emphasizes strict preventive measures against complete visual representation to safeguard the purity of monotheism, while Wahbah az-Zuhaili adopts a contextual approach that accommodates technological development as long as it serves educational and spiritual objectives. The findings reveal that the principle of Tawhid remains a crucial ethical framework for modern Islamic art, guiding the development of 3D miniature art in a manner that avoids idolatrous tendencies while enabling creativity, cultural preservation, and

religious education. The implications of this study emphasize the integration of Tawhid values into Islamic art and modern technology. It can be done by encouraging Qur'an-based creativity, promoting 3D miniature technology in Islamic education, fostering collaboration between scholars and artists, and supporting Tawhid-oriented art initiatives to enhance spiritual awareness, da'wah, and Islamic cultural identity.

Hubungan antara Tawhid dan seni visual tetap menjadi salah satu dimensi paling mendalam dan kompleks dalam peradaban Islam. Sepanjang sejarah, para seniman Muslim telah berupaya mendamaikan prinsip teologis tentang keesaan Ilahi dengan dorongan manusia untuk berkreasi dan berepresentasi. Sementara itu, penelitian mengenai visualisasi digital dan 3D dalam pendidikan Islam umumnya berfokus pada aspek teknologis atau pedagogis, sering kali tanpa landasan teologis yang kuat. Hanya sedikit studi yang berusaha menghubungkan penafsiran Al-Qur'an (tafsir) dengan teknologi visual modern seperti seni miniatur 3D. Penelitian ini mengkaji refleksi nilai-nilai Tawhid dalam seni miniatur 3D melalui analisis komparatif terhadap Surah Ibrahim ayat 35 berdasarkan penafsiran Al-Qurthubi dan Wahbah az-Zuhaili. Dengan mengintegrasikan tafsir klasik dan kontemporer serta fenomena budaya patung tidak lengkap di Timur Tengah, penelitian ini mengeksplorasi bagaimana prinsip teologis Islam membentuk etika artistik dan ekspresi visual modern. Melalui metode kualitatif berbasis kepustakaan yang didukung analisis tematik dan hermeneutik, penelitian ini menemukan bahwa Al-Qurthubi menekankan langkah-langkah preventif yang ketat terhadap representasi visual yang sempurna demi menjaga kemurnian tauhid, sementara Wahbah az-Zuhaili mengadopsi pendekatan kontekstual yang mengakomodasi perkembangan teknologi selama bertujuan edukatif dan spiritual. Hasil penelitian menunjukkan bahwa prinsip Tawhid tetap menjadi kerangka etis yang sangat penting bagi seni Islam modern, yang berfungsi membimbing pengembangan seni miniatur 3D agar terhindar dari kecenderungan penyembahan berhala, sekaligus mendorong kreativitas, pelestarian budaya, dan pendidikan keagamaan. Implikasi dari penelitian ini menekankan pentingnya integrasi nilai-nilai Tawhid dalam seni Islam dan teknologi modern, yang dapat dilakukan dengan mendorong kreativitas berbasis Al-Qur'an, memanfaatkan teknologi miniatur 3D dalam pendidikan Islam, memperkuat kolaborasi antara ulama dan seniman, serta mendukung inisiatif seni berlandaskan Tawhid untuk meningkatkan kesadaran spiritual, dakwah, dan identitas budaya Islam.

Keywords: *Tawhid, 3D miniature art, Islamic art, quranic exegesis, hermeneutic analysis*

Introduction

The relationship between *Tawhid*—the core principle of Islamic faith—and visual art has been a profound yet complex issue throughout Islamic civilization.

Tawhid, affirming the absolute oneness and uniqueness of Allah as the incomparable Creator, extends its influence to nearly all aspects of Muslim life, including worldview, culture, and artistic expression (Umayyatun, 2023). In Islam, Tawhid is not merely a theological abstraction but a living principle manifested in conduct, law, and ethics—shaping the ways Muslims perceive, create, and interpret visual symbols (Ramadhan & Shohib, 2024).

Since the earliest period of Islam, visual representation has been a matter of intense theological and cultural debate. This discourse arose from the historical context of early Islamic preaching in Arabia, where idolatry and anthropomorphic worship were still deeply rooted. Sculptures resembling humans or living creatures were considered potential threats to Tawhid, as they could lead to the veneration or deification of created beings. Consequently, various Prophetic traditions warned against the making or displaying of such lifelike statues, a stance that profoundly shaped the trajectory of Islamic visual aesthetics. These injunctions gave rise to a distinct artistic language of abstraction—exemplified by calligraphy, geometric patterns, and floral motifs—which not only safeguard faith from *shirk* (idolatry) but also embody beauty, harmony, and spirituality (Ariadha et al., 2025).

However, Islamic attitudes toward visual representation have never been entirely uniform or absolute. Across centuries and regions, Muslim artists have continuously sought ways to express creativity without compromising the essence of Tawhid. One notable adaptation emerged through the Middle Eastern tradition of "incomplete sculpture", in which artists intentionally omitted or simplified parts of living figures—especially the face or head—to avoid complete resemblance. This artistic convention reflects a conscious negotiation between creativity and theological caution: a synthesis of beauty and faith, wherein artistic expression thrives within the ethical framework of Tawhid (Alfadhela et al., 2025).

With the advent of digital technology, visual art has entered new dimensions through 3D miniature art, which employs digital modeling and three-dimensional printing to control levels of detail and completeness. Within an Islamic framework, 3D miniature art provides new avenues for spiritual reflection: its intentional incompleteness serves as a reminder of human limitation before the perfection of Allah. Rather than encouraging idolization, this form of art can act as a contemplative medium that reaffirms divine greatness and creative humility (Akbar, 2024).

The interplay between Tawhid and visual representation has therefore

remained a central theme in Islamic artistic discourse. While Islamic civilization is historically known for its non-figurative artistic heritage, modern technology—particularly 3D modeling and miniature art—has reignited ethical debates about the boundaries of representation in Islam. Previous studies on Islamic art have largely focused on classical aesthetics (Nasr, 2010; Burckhardt, 2017), the theological basis of figurative representation (Grabar, 1987), or the evolution of non-figurative motifs (Hillenbrand, 2019). In contemporary contexts, research has expanded to include digital Islamic art, animation, and educational 3D visualization (Al Fajar et al., 2024; Juniardi et al., 2024; Akbar, 2024; Nurhasanah et al., 2024). However, few studies bridge Qur'anic exegesis (*tafsir*) with these modern visual practices such as 3D miniature art. Likewise, the Middle Eastern tradition of incomplete sculpture has seldom been examined through the lens of Qur'anic interpretation. This study fills that scholarly gap by bridging classical tafsir, modern hermeneutics, and emerging art technologies.

Islamic art, at its core, is grounded in the metaphysical principle of Tawhid, ensuring that creative expression remains spiritually guided and ethically sound. Scholars such as Seyyed Hossein Nasr (2010) argue that Islamic aesthetics function as a visual manifestation of divine unity, while George Atiyeh (2022) emphasizes that Islamic art is primarily symbolic rather than mimetic. In the field of tafsir, classical scholars like Al-Qurthubi viewed artistic representation through the lens of protecting *'aqidah* (faith), whereas contemporary scholars such as Wahbah az-Zuhaili contextualized visual representation within *maqasid al-shari'ah* (the objectives of Islamic law). Modern studies on 3D art in Islamic art highlight its educational potential but often lack theological grounding, highlighting the need for integrative analysis (Akbar, 2024; Juniardi, 2024).

This study synthesizes tafsir scholarship, Islamic art theory, and digital visualization research to construct a conceptual framework connecting Tawhid, incomplete sculptures, and 3D miniature art. Understanding the ethical and theological dimensions of this phenomenon requires a return to scriptural foundations—particularly the Qur'an and its exegetical traditions (Hermanto et al., 2024). Surah Ibrahim verse 35, in which Prophet Abraham prays that his land be made secure and that he and his descendants be protected from idol worship, offers a profound theological basis for artistic ethics. The verse underscores that safeguarding Tawhid by avoiding any act that might glorify created forms constitutes a fundamental moral duty (Rahmi et al., 2024). In

this context, visual art becomes an act of remembrance (*dhikr*) rather than distraction (*ghaflah*), ensuring that creativity reflects divine unity rather than imitation of creation (Ramadhan & Shohib, 2024).

Both classical and modern exegetical works contribute to framing this theological-aesthetic understanding. Al-Qurthubi's *Tafsir al-Jami' li-Ahkam al-Qur'an*, written in the 13th century, adopts a juridical and precautionary stance, emphasizing the protection of Tawhid through legal restraint on visual representation. In contrast, Wahbah az-Zuhaili's Al-Tafsir al-Munir takes a contextual and moderate approach, interpreting the Qur'anic principles in light of contemporary social, cultural, and technological realities (Hermanto et al., 2024; Rahmi et al., 2024). While Al-Qurthubi's perspective reflects historical concerns about idolatry, az-Zuhaili expands the interpretive horizon through the objectives of the *shari'ah* (Islamic law), emphasizing intention, benefit, and moral purpose in creative practices or art (Ramadhan & Shohib, 2024).

A comparative study of these two exegetical traditions is thus essential for understanding how Qur'anic interpretation evolves in response to cultural and technological changes. Classical exegetes such as Al-Qurthubi represent a protective theological approach, whereas contemporary scholars like Wahbah az-Zuhaili offer a dynamic hermeneutic that accommodates innovation while preserving spiritual integrity. This comparison bridges scriptural ethics and contemporary creative practice, revealing how Islamic art—including 3D miniature art—can function as a medium of education, da'wah, and spiritual reflection while remaining firmly anchored in Tawhid (Umayyatun, 2023).

Although previous research has addressed both the exegesis of Surah Ibrahim 35 and the history of Islamic art, few studies have attempted to integrate tafsir analysis with contemporary artistic practices such as 3D miniature design. Most existing works either focus narrowly on textual exegesis or examine art in isolation, rarely merging theological discourse with artistic application (Nurhasanah et al., 2024). In today's era of technological transformation, exploring how Muslims express faith through contemporary art forms has become an increasingly relevant scholarly concern (Akbar, 2024; Fadila et al., 2024).

This research aims to bridge that gap by analyzing the interpretations of Al-Qurthubi and Wahbah az-Zuhaili through the lens of artistic ethics. Entitled "Reflection of Tawhid in 3D Miniature Art: Analysis of Surah Ibrahim 35 Through Classical and Modern Tafsir," the study examines not only the theological foundations of Tawhid but also its practical and aesthetic

manifestations in contemporary artistic creation. By doing so, it highlights the enduring dialogue between revelation and creativity—between faith and art—that continues to shape the intellectual and spiritual landscape of Islamic civilization.

Method

This study employs a qualitative research approach using a library-based design integrated with textual, thematic, and historical analysis. This approach is appropriate because the research explores theological meanings, interprets Qur'anic verses, and examines artistic and cultural practices rather than collecting empirical data through surveys or experiments. The qualitative method enables a deep examination of texts, interpretation of ideas, and connection of religious principles with artistic and cultural expressions.

Library research constitutes the core methodological foundation, all data are derived from written sources. These sources include classical and contemporary tafsir works, books on the history and philosophy of Islamic art, scholarly writings on theological principles, research on the Middle Eastern tradition of incomplete sculpture, and contemporary works discussing 3D miniature art. Through these materials, the study traces scholarly perspectives, artistic developments, and interpretive frameworks relevant to the topic.

Data sources are divided into two main categories: primary and secondary. The primary sources comprise the Qur'an—specifically Surah Ibrahim verse 35—alongside Al-Qurthubi's *Al-Jami' li Ahkam al-Qur'an*, and Wahbah az-Zuhaili's *Al-Tafsir al-Munir*. These texts were selected because they offer foundational insights into Tawhid, the prohibition of idol worship, and scholarly views both classical and contemporary perspectives on visual representation. The secondary sources include books and academic articles on Islamic art history, aesthetic philosophy, studies on incomplete sculpture in the Middle East, and research on 3D miniature art within religious and cultural settings. This categorization of sources ensures systematic and structured data collection.

Data collection was conducted through several literature review steps: (1) searching both physical and digital libraries, including reputable journal databases to obtain recent and relevant references; (2) selecting materials closely related to the study's theme, particularly Tawhid, Surah Ibrahim 35, Islamic visual ethics, and artistic traditions; (3) conducting critical reading and analysis of the selected texts; and (4) classifying and organizing the information according to pre-established thematic categories. These steps ensure that data

acquisition remains systematic and focused on the research objectives.

Data analysis combines content analysis with a thematic approach. The first stage involves data into themes such as: Tawhid in classical and contemporary tafsir, interpretations of Surah Ibrahim 35, Islamic perspectives on visual representation, the tradition of incomplete sculptures, and the relevance of 3D miniature art to Tawhid. The second stage compares and interprets scholarly viewpoints to identify similarities, contrasts, and intellectual developments. The final stage synthesizes these interpretations into a comprehensive understanding aligned with the research objectives.

In addition to thematic content analysis, this study employs a hermeneutical approach to examine the interpretive context of classical tafsir and its relevance to contemporary artistic practices (Ardiansyah, 2024). Hermeneutics allows the researcher to uncover embedded meanings within classical texts and reinterpret them through modern frameworks—particularly within emerging art forms such as 3D miniature production. Thus, the tafsirs of Al-Qurthubi and Wahbah az-Zuhaili are treated not merely as historical references but as living normative guides that inform present-day artistic ethics.

The validity of textual interpretation is ensured through source triangulation. Classical tafsir interpretations are cross-examined with contemporary scholarly works on Islamic art and theology (Hadi, 2021). Interpretive conclusions are further verified through modern academic discussions on visual ethics and Islamic aesthetics. Close-reading techniques were employed to analyze primary verses and tafsir passages, ensuring interpretive accuracy, while intertextual comparison enhanced the consistency and reliability of findings. This multi-layered strategy reinforces the credibility of the theological and artistic synthesis.

Although this study does not utilize visual data in the form of direct imagery, it analyzes 3D miniature art and incomplete sculpture traditions through textual documentation descriptions—such as descriptive analyses, scholarly studies, museum archives, and ethnographic reports from Middle Eastern cultural contexts. These visual sources were not reproduced in this article due to ethical considerations surrounding Islamic visual representation; however, their formal characteristics—such as deliberate omission of facial details, simplified anatomical structures, or partial modeling—were carefully analyzed through written documentation. This textual-based visual analysis enables the researcher to identify the identification of Tawhid-related principles, particularly the avoidance of hyper-realistic representation, as reflected in

contemporary 3D miniature practices. Consequently, the study maintains theological coherence while offering a comprehensive analysis of the aesthetic and structural aspects of the artworks.

Finding and Discussion
Analysis of the Meaning of Surah Ibrahim Verse 35

Surah Ibrahim verse 35 embodies profound theological and spiritual values. In this verse, Prophet Ibrahim prays to Allah: "My Lord, make this city secure, and keep me and my sons away from worshipping idols." This supplication is not merely a petition for physical safety of Mecca but also a plea to for protection from deviation in faith, specifically *shirk* (polytheism), manifested in idol worship or in the elevation of any created object to a position of reverence. Through this prayer, the verse reveals Prophet Ibrahim's spiritual sensitivity to humanity's tendency to glorify created entities—whether material, symbolic, or artistic—that may obscure the essence of Tawhid.

Prophet Ibrahim's supplication reflects both physical protection and spiritual vigilance. Theologically, it underscores the susceptibility of humans to idolize forms, beauty, or symbols. human vulnerability to idolizing forms, beauty, and symbols. In today's context, modern visual technologies and aesthetic cultures amplify this susceptibility, making the verse especially relevant as a moral guide for contemporary artistic boundaries.

The meaning of this verse transcends its historical context and carries universal significance for all humankind, particularly in an era dominated by visual imagery, consumerism, and materialism. It reminds us that the human inclination to admire beauty, form, and artistic creation can lead to subtle idolization if not grounded in the consciousness of Tawhid. Prophet Ibrahim understood that the love of beauty is innate to human nature, yet true beauty must never distance humanity from the Creator; rather, it should serve as a pathway toward recognizing and drawing closer to Him.

In the context of art, this verse serves as a moral compass and ethical boundary. Artistic creation wields immense influence over human emotions, thoughts, and beliefs. Hence, Islam positions Tawhid as the central criterion in evaluating artistic expression. Art that fully imitates living beings—especially humans and animals—raises theological concern, as it may foster excessive admiration for human craftsmanship, thereby blurring recognition of Allah's greatness as the true Creator. This concern became the theological foundation for the evolution of Islamic aesthetic traditions characterized by abstraction,

calligraphy, geometry, and symbolic design—forms that express divine beauty without contravening faith's core tenets.

This verse also emphasizes that preserving the purity of Tawhid extends beyond ritual worship such as prayer and fasting. It encompasses social, cultural, and artistic dimensions of human life. Prophet Ibrahim's example illustrates that maintaining divine unity must remain a priority in every human endeavor, including creative pursuits. Thus, art inspired by Islamic values should function as a reminder of Allah's majesty, not as a competition with His creation.

More profoundly, Surah Ibrahim verse 35 may be read as an amoral and spiritual warning against the distortions arising from excessive admiration of human invention. In the modern age—defined by technological advancement, 3D visualization, and digital simulations—humanity increasingly marvels at its own creations. Therefore, Prophet Ibrahim's timeless supplication remains strikingly relevant: humankind must continuously center admiration and inspiration upon Allah alone. Genuine Islamic art is not that which glorifies human creative ability, but that which acknowledges human limitations and guides its audience back to the remembrance of Allah.

Accordingly, Surah Ibrahim verse 35 serves as a comprehensive ethical framework for Muslim artists in the digital age. It teaches that art should not merely pursue visual perfection or aesthetic pleasure, but must also embody spiritual consciousness and moral purpose. In practical terms, artists may express creativity through diverse media, including digital technologies such as 3D miniatures, provided their intention aligns with Islamic ethical principles —beautifying the environment, conveying moral values, and reinforcing awareness of Allah's oneness. In this way, artistic practice becomes both an act of devotion and a form of *da'wah* (spiritual outreach), enriching Islamic civilization while preserving the purity of Tawhid within the evolving landscape of modern visual culture.

Al-Qurthubi's Interpretation of the Prohibition of Visual Representation

In his interpretation of Surah Ibrahim verse 35, Al-Qurthubi gives significant attention to Prophet Ibrahim's prayer that he and his descendants be kept away from idol worship. According to Al-Qurthubi, this supplication is not merely a petition for personal or familial protection, but also a universal admonition to humankind—particularly to Muslims—not to fall into the glorification of created entities at the expense of the Creator. For Al-Qurthubi,

the essence of idolatry extends beyond ritual worship of statues or images; it also includes excessive veneration of human craftsmanship, including artistic creations.

This interpretive stance was shaped by the historical and cultural milieu that influenced Al-Qurthubi's intellectual formation. He lived during a time when traces of pre-Islamic culture—especially anthropomorphic sculptures symbolizing power, fertility, or divine protection—remained visible within Muslim societies. In such contexts, statues were not perceived merely as aesthetic objects but as carriers of sacred significance, often believed to embody divine force. These remnants of pre-Islamic belief, according to Al-Qurthubi, posed a tangible threat to the purity of Tawhid upheld by Islam (Ramadhan & Shohib, 2024). Consequently, he asserted that any form of visual representation closely resembling living beings should be avoided to prevent the reemergence of idolatrous tendencies (Hermanto et al., 2024).

Al-Qurthubi's approach is distinctly preventive, shaped by the lingering influence of polytheistic traditions during his era. His insistence on avoiding complete depictions serves three primary functions: a theological safeguard to preserve monotheistic belief, a socio-cultural protective measure to guard the community from regression, and an aesthetic redirection toward abstraction and symbolism. This tripartite framework profoundly influenced the evolution of Islamic art, steering it away from realism and toward spiritually infused abstraction.

This strict yet principled attitude demonstrates that Al-Qurthubi's tafsir operated as a theological safeguard for maintaining Islamic faith amid societies still vulnerable to polytheistic influence. For him, abstaining from naturalistic representation of living forms did not imply rejecting art altogether, rather, it functioned as a precautionary measure to uphold the foundations of Tawhid (Umayyatun, 2023). Art still had a legitimate place within Islam, provided that it avoided any potential for deification or excessive human glorification.

Al-Qurthubi's approach also reveals his profound awareness of social psychology and religious pedagogy. He recognized that communities recently liberated from idol worship were particularly prone to relapse if boundaries were not clearly delineated. Therefore, his tafsir imposed explicit restrictions on representational art involving human or animal figures, not merely as jurisprudential rulings, but as expressions of social and spiritual wisdom—protecting communal faith during a transitional period in Islamic history.

This interpretive legacy later became a cornerstone for conservative

Muslim scholars who opposed or limited figurative art, believing that it could reopen the door to idolatry. Historically, this theological stance shaped the emergence of non-figurative aesthetics in Islamic civilization, manifested in calligraphy, geometric ornamentation (Nurhasanah et al., 2024), and floral arabesques as safe yet spiritually rich artistic expressions aligned with Tawhid.

Furthermore, Al-Qurthubi's tafsir underscores the inseparability of art and spirituality. For him, art in Islam must fortify faith rather than dilute it. commentary addresses not only the external form of artistic production but also its ethical intent and theological orientation. This holistic framework established the foundation of classical Islamic aesthetics, ensuring that creativity remained a means of worship and remembrance, not a source of spiritual deviation. The relevance of Al-Qurthubi's interpretation endures in contemporary discussions surrounding the balance between creative freedom and religious commitment (Umayyatun, 2023), offering valuable guidance for modern Muslim artists navigating the challenges of visual expression in the digital age.

Wahbah az-Zuhaili's Interpretation: Art as an Educational and Cultural Medium

The explanation of Wahbah az-Zuhaili's view in Al-Tafsir al-Munir can be expanded by highlighting the depth of his theological reasoning and its continuing relevance to the development of Islamic art in the modern era. According to Wahbah, the prohibition of depicting living beings in Islam must be understood within the framework of the objectives of Islamic law (*maqasid al-shari'ah*). The primary goal of this prohibition, he argues, is not to abolish artistic creativity but to safeguard the purity of faith (*'aqidah*) from any deviation that could lead to worshipping something other than Allah (Ramadhan & Shohib, 2024). From this perspective, art retains a noble and dignified role in human life so long as it serves as a means of drawing nearer to Allah and strengthening faith-based values (Rahmi et al., 2022; Hermanto et al., 2024).

Wahbah perceives art as an integral part of human nature that reflects love for beauty and the harmony found in Allah's creation. He maintains that beauty itself is one of the divine signs that invites reflection, gratitude, and worship. Consequently, in Islam, art is not measured solely by aesthetic form but also by its moral and spiritual depth (Alfadhela et al., 2025). For Wahbah,

authentic art is that which nurtures awareness of divine greatness rather than distracting the viewer from it. Hence, the ethical boundaries that Islam places on art serve as guiding principles ensuring that artistic expression remains within the framework of Tawhid and moral conduct (*akhlaq*) (Umayyatun, 2025).

Wahbah views visual art not as inherently prohibited or dangerous, but as morally contingent upon human intention and purpose. He allows representational art forms provided they are not used for worship, do not perfectly imitate living beings, and serve beneficial goals such as education, historical preservation, and *da'wah* (Hermanto et al., 2024; Ramadhan & Shohib, 2024). This balanced and pragmatic perspective opens conceptual space for modern 3D art that harmonizes faith, creativity, and technological advancement (Akbar et al., 2024; Fadila et al., 2024).

Moreover, Wahbah emphasizes the social and educational dimensions of art within Muslim society. He acknowledges that in the modern era, art functions as an effective medium for communication and value transmission (Al Fajar et al., 2024). Accordingly, he envisions Islamic art not merely as decoration but as a medium of *da'wah*, *tarbiyah*, and moral enlightenment. Artistic forms such as calligraphy, architecture, historical illustration, and digital design can serve as effective instruments for cultivating ethical awareness, national identity, and pride in Islamic civilization (Nurhasanah et al., 2024; Alfadhela et al., 2025). Through this lens, Wahbah demonstrates that religion and art are not adversarial but complementary domains, capable of enriching one another in the pursuit of moral and spiritual refinement.

In relation to contemporary technologies such as 3D miniatures, Wahbah provides a theologically flexible framework that accommodates innovation within the boundaries of faith. He acknowledges that technological advancement constitutes part of *sunnatullah*—the divine law of creation—designed to empower humankind to think, innovate, and contribute (Ramadhan & Shohib, 2024; Umayyatun, 2025). Thus, 3D miniatures technology may be utilized for noble purposes—for example, to recreate classical Islamic architecture, to visually teach Islamic history, or to support religious institutions and universities (Akbar et al., 2024; Fadila et al., 2024). According to Wahbah, if such technologies are used for educational and moral objectives without elements of idolization, such creative efforts are not only permissible but may be considered acts of worship.

Wahbah further insists on the harmony between ethics and aesthetics in Islamic art. He rejects dichotomies that separate beauty from moral value, asserting that authentic aesthetics must be accompanied by *adab*—the integration of artistic form with spiritual consciousness (Marlina & Simamora, 2025). Within this framework, the Muslim artist is not merely a producer of beauty but also a guardian of values, ensuring that artistic works do not induce moral decay or spiritual negligence (Umayyatun, 2025). Grounded in faith, artistic creation becomes a form of *dhikr*—a remembrance of Allah manifested through form, color, and craftsmanship (Alfadhela et al., 2025).

Wahbah's interpretive approach also carries strong hermeneutical and contextual dimensions. He interprets the Qur'anic prohibitions on idols within their historical background—pre-Islamic Arabia's idolatrous culture—and carefully distinguishes between the act of creation and the act of worship (Hermanto et al., 2024; Ramadhan & Shohib, 2024). This contextual flexibility aligns with the principles of *maqasid al-shari'ah*, preventing idolatry while encouraging creativity. It also resonates with contemporary tafsir methodologies that emphasize a balanced interpretation bridging textual fidelity and contemporary relevance (Marafaniza & Hasan, 2023; Zahra et al., 2025).

Through this vision, Wahbah az-Zuhaili opens a constructive dialogue among scholars, educators, and artists in developing ethical principles for Islamic visual culture. He encourages Muslim societies to embrace cultural and technological innovation without compromising the doctrine of *Tawhid*. For him, art should illuminate life, deepen understanding of Qur'anic values, and mediate between tradition and modernity (Umayyatun, 2025). His theological and aesthetic insights continue to inspire Muslim artists to produce creative works grounded in spiritual responsibility, transforming artistic creation into an act of righteous action (*'amal salih*) that glorifies Allah and enriches Islamic civilization (Alfadhela et al., 2025; Ramadhan & Shohib, 2024).

Differences in Emphasis between Classical and Contemporary Tafsir

The interpretive contrast between Al-Qurthubi and Wahbah az-Zuhaili regarding Surah Ibrahim verse 35 offers an illuminating reflection on how Qur'anic exegesis (*tafsir*) is inseparable from the historical, social, and cultural contexts that shape a *mufassir*'s understanding of revelation. Al-Qurthubi, who lived in the 13th-century Andalusia, represented an era in which Islamic civilization stood at a crossroads between preserving the purity of Tawhid and engaging with foreign cultural influences, particularly those of Greco-Roman

and Christian traditions rich in statuary and sacred imagery. In such a milieu, Al-Qurthubi's hermeneutical orientation was shaped by an urgent need to safeguard Islamic faith against deviation, especially the lingering traces of *shirk* (idolatry) that remained visible in society (Hadi, 2021; Marafaniza & Hasan, 2023).

For Al-Qurthubi, idol worship was not merely a historical remnant but a recurring spiritual danger—one that could reappear in new forms whenever humans became excessively enamored of their own creations. He believed that human fascination with beauty and artistic works could easily lead to subtle forms of deification. Accordingly, he interpreted Prophet Ibrahim's supplication in Surah Ibrahim verse 35—"My Lord, make this city secure, and keep me and my descendants away from worshipping idols"—as a timeless moral warning for Muslims to remain vigilant against aesthetic excess and material attachment that might compromise exclusive devotion to Allah (Rahmi et al., 2022; Hermanto et al., 2024).

Al-Qurthubi emphasized that the prohibition of creating statues or lifelike images was not limited to external form but served to protect the sanctity of Tawhid itself. He reasoned that humans, in their spiritual fragility, tend to transform admiration into reverence, and thus realistic artistic depictions of living beings risked diverting attention from the Creator to the created (Hadi, 2021). For this reason, he viewed the prohibition as a spiritual safeguard—designed to preserve faith by preventing symbolic idolatry.

The socio-cultural setting of Al-Qurthubi's Andalusian context further clarifies his position. During his time, Andalusia was a vibrant intersection of Muslims, Christians, and Jewish civilizations, where figurative art—especially sculpture and painting—played central religious and political roles in European society. Within such an environment, Al-Qurthubi's cautious stance toward figurative representation becomes historically understandable. He sought to draw a clear boundary between Islamic art, centered on spirituality, and Western art, which frequently glorified the human form (Zahra et al., 2025). His interpretation reflected the awareness that Islamic art possessed a distinct character: it does not imitate Allah's creation but glorifies the Creator through harmony, geometry, calligraphy, and abstraction (Alfadhela et al., 2025).

Moreover, Al-Qurthubi's perspective reveals not only jurisprudential strictness but also profound spiritual insight. He held that true beauty lies not in physical form but in meaning and divine purpose. His aim was therefore not to reject art altogether but to redirect it—so that artistic expression functions

as a medium of worship, remembrance, and humility before Allah. Art, in his view, should awaken spiritual consciousness rather than indulge sensory pleasure (Hadi, 2021; Alfadhela et al., 2025). Through his tafsir, Al-Qurthubi sought to preserve the purity of Islamic teachings amid the complexities of cultural assimilation.

Accordingly, Al-Qurthubi's interpretation of Surah Ibrahim verse 35 must be understood as a theological response to his era's socio-religious realities. His conservatism was not a denial of creativity but a strategic protection of faith from symbolic idolatry. By placing Tawhid as the ultimate foundation of all aspects of life, including art and culture, he ensured that all human creativity—whether in architecture, design, or craftsmanship—remained an act of glorifying Allah rather than competing with Him. This hermeneutical orientation became the cornerstone of classical Islamic aesthetics, favoring symbolic abstraction—manifested in geometric designs, arabesques, and calligraphy as sacred artistic expressions (Alfadhela et al., 2025; Marafaniza & Hasan, 2023).

In contrast, Wahbah az-Zuhaili —writing Tafsir Al-Munir in the 20th century—interpreted the same verse through a contemporary lens shaped by vastly different social and intellectual circumstances. By his time, art and sculpture had become cultural, educational, and historical media rather than instruments of worship. Hence, Wahbah adopted a moderate and contextual stance, acknowledging representational art as permissible provided that it does not violate the principles of Tawhid, depict complete living forms, or serve idolatrous purposes (Ramadhan & Shohib, 2024; Hermanto et al., 2024). His interpretation thus fosters dialogue between Islamic theological principles and modern technological-artistic advancement (Fadila et al., 2024; Akbar et al., 2024).

The difference in emphasis between these two *mufassir* illustrates the dynamic and evolving character of Qur'anic interpretation. Tafsir is not a static discourse, but an ongoing dialogue between revelation and the shifting realities of human culture. Each interpretive act represents an effort to translate divine guidance into the language of its time (Marafaniza & Hasan, 2023; Zahra et al., 2025). Both Al-Qurthubi and Wahbah az-Zuhaili share the same ultimate objective—to preserve the purity of Tawhid and protect Muslims from idolatry—but their exegetical strategies diverge according to the challenges and needs of their respective contexts.

This divergence also highlights the importance of *ijtihad* (independent

reasoning) within the Islamic intellectual tradition. Every generation, confronted with new intellectual and technological developments, must reinterpret sacred texts in ways that remain faithful to sharah while accommodating innovation and creativity. WIn today's world—where digital and 3D visualizations are widespread—there is a need for theologically grounded yet flexible guidance that aligns with *shari'ah* values and maintains the essence of Tawhid while enabling the growth of artistic innovation and creativity (Akbar et al., 2024; Fadila et al., 2024). Such balanced engagement ensures that Islam remains both authentic and relevant.

From the perspective of Islamic art, this comparative analysis reaffirms that Tawhid continues to serve as the ethical compass for artistic development. Al-Qurthubi's prohibition of complete representations remains relevant as a spiritual safeguard against deviation from monotheism, while Wahbah's interpretive openness offers a model for responsible creativity. Muslim artists, drawing from both legacies, may employ modern technologies such as 3D miniatures or modeling by intentionally omitting hyper-realistic details—especially of faces or anatomy—to uphold theological boundaries and prevent the risk of *shirk* (Akbar et al., 2024; Alfadhela et al., 2025).

Thus, the interpretative differences between Al-Qurthubi and Wahbah az-Zuhaili should not be seen as a contradiction but as complementary expressions of Islam's intellectual vitality. Together, they enrich the Qur'anic interpretive tradition by demonstrating that fidelity to Tawhid and openness to change can coexist. Both scholars provide enduring guidance for Muslim artists and thinkers, showing how faith and creativity can evolve harmoniously—preserving spiritual integrity while engaging productively with the modern world (Ramadhan & Shohib, 2024; Umayyatun, 2025).

The Tradition of Incomplete Sculptures in the Middle East

The tradition of incomplete sculptures in the Middle East represents one of the most distinctive and intellectually engaging phenomena in the history of Islamic art. This artistic practice embodies Muslim artists' sustained efforts to reconcile creative expression with the theological boundaries established by the principles of Tawhid. Historically, this tradition emerged as a cultural and theological adaptation following the Islam's prohibition on depicting living beings in complete form. Rather than abandoning sculpture entirely, Muslim artists discovered a creative and ethically conscious solution by producing statues intentionally left incomplete—often lacking heads, faces, or other

defining features—thus ensuring that the artwork would not fully resemble a living being (Hadi, 2021; Alfadhela et al., 2025).

This practice demonstrates that Islamic art is neither restrictive nor anti-creative; rather, it represents an innovative synthesis of faith and beauty. The deliberate incompleteness of these sculptures symbolizes human humility before Allah's perfection and serves as a visual reminder that true creation belongs solely to Allah, while human artistic endeavors are limited reflections of divine creativity. Theologically, this concept aligns with the Qur'anic notion of *nafkh al-ruh* (the divine breath)—the idea that human creativity emanates from divine inspiration yet remains bound by moral and spiritual limits (Rahmi et al., 2022; Hermanto et al., 2024).

Across various regions of the Middle East—such as Egypt, Syria, Iraq, and the Arabian Peninsula—archaeological evidence reveals numerous examples of sculptures and reliefs intentionally modified or damaged, especially in the facial area. Some of these works were originally pre-Islamic artifacts later reworked by Muslim artisans to conform with religious norms, while others were newly created under Islamic patronage following the principle of intentional incompleteness as an ethical expression of artistic devotion. This historical continuity indicates that the prohibition of creating complete human or animal figures did not terminate sculpture as an art form, but rather transformed its purpose, method, and meaning (Hadi, 2021; Alfadhela et al., 2025).

The tradition of incomplete sculptures further reflects the dynamic interaction between theology, culture, and creativity. Instead of perceiving Qur'anic prohibitions as creative restrictions, Muslim artists interpreted them as intellectual challenges stimulating artistic innovation. They explored alternative visual strategies—through abstraction, stylization, and symbolism—that conveyed meaning without contradicting religious and ethical boundaries. Consequently, this tradition not only protected the purity of Tawhid but also fostered the emergence of new artistic forms and aesthetic paradigms characterized by spirituality depth and visual sophistication (Zahra et al., 2025; Alfadhela et al., 2025).

Beyond its theological significance, the tradition of incomplete sculpture carries profound aesthetic and philosophical implications. The absence of certain physical features invites contemplation on imperfection and human limitation, reminding humankind that perfection belongs solely to Allah, while all human creative efforts are partial and finite. In this sense, incomplete sculptures become metaphors for spiritual humility—affirming human limitation

as an act of worship and remembrance of divine greatness (Marafaniza & Hasan, 2023; Umayyatun, 2025).

This understanding aligns seamlessly with the concept of Tawhid as the cornerstone of Islamic worldview. By avoiding full imitation of living forms, Muslim artists affirmed that beauty must lead not to idolization but to *tafakkur*—reflective awareness of divine greatness. The act of intentional omission of parts within sculpture thus functions as a *tawhidiyyah*: a conscious declaration that only Allah possesses the power to grant life and perfection. Through this conscious restraint, art becomes an art of *dhikr* rather than *shirk*, transforming visual creation into a form of worship (Ramadhan & Shohib, 2024; Hermanto et al., 2024).

The persistence of this tradition also underscores the adaptive vitality of Islamic art. Muslim artists throughout history translated theological doctrines into creative innovations, balancing reverence for divine law with aesthetic exploration. They neither rejected art nor imitated foreign traditions indiscriminately but instead developed an independent aesthetic system grounded in revelation, reason, and moral consciousness. This approach reflects the Islamic principle of *tawazun*—maintaining harmony between the spiritual and the material, between faith and creativity, between divine guidance and human freedom (Hadi, 2021; Alfadhela et al., 2025).

In the contemporary context, the principle of incompleteness continues to bear relevance, particularly in the development of 3D miniature art. Many modern Muslim artists reinterpret "incompleteness" as a form of aesthetic philosophy and ethical stance. For example, 3D miniatures depicting historical figures or architectural scenes often omit detailed facial features or employ symbolic abstraction that suggests reality without replicating it (Akbar et al., 2024; Fadila et al., 2024). Such approaches align with the Tawhidic ethos—demonstrating that creativity and faith can coexist harmoniously without crossing theological constraints (Tarigan, 2022; Umayyatun, 2025).

Moreover, the educational and cultural potential of this tradition remains highly significant. Incomplete sculptures and 3D miniatures can serve as pedagogical tools in schools, museums, and religious institutions to teach Islamic civilization, history, and architectural heritage while maintaining ethical integrity (Nurhasanah et al., 2024; Fadila et al., 2024). For instance, 3D models of mosques, ancient cities, or Islamic historical events can enhance visual learning while fostering respect for religious boundaries. In this way, the tradition of incompleteness functions not only as artistic expression but

also as an instrument of education, da'wah, and cultural preservation (Akbar et al., 2024; Ramadhan & Shohib, 2024).

Ultimately, the tradition of incomplete sculpture in the Middle East reflects a profound synthesis of theology, culture, and art. It demonstrates that Islam, as a faith rooted in Tawhid, provides expansive space for artistic creativity as long as it remains guided by spiritual and ethical awareness. This tradition stands as an enduring contribution of Islamic civilization to world art heritage—a manifestation of faith transformed into form, beauty, and meaning (Alfadhela et al., 2025; Umayyatun, 2025).

3D Miniature Art in the Perspective of Tawhid

The rapid development of digital technology and 3D miniature techniques provides significant opportunities for Muslim artists to broaden the horizons of Islamic art while remaining firmly rooted in the principles of Tawhid. These technological innovations enable artists to create precise three-dimensional works using modern design software such as AutoCAD, Blender, or ZBrush (Akbar et al., 2024; Fadila et al., 2024). Through these tools, artists can achieve precision and visual sophistication while maintaining the equilibrium between creative expression and religious ethics. 3D miniature art functions not merely as a visual innovation but as a tangible manifestation of the synergy between science, technology, and divine consciousness (Umayyatun, 2025).

One of the greatest potentials of 3D miniature technology lies in its ability to digitally reconstruct the Islamic historical and architectural heritage that no longer exists in its original form. Monumental sites such as the Masjid al-Haram in Mecca, the Prophet's Mosque in Medina, the Dome of the Rock in Jerusalem, and the palaces of Andalusia can be digitally recreated in miniature form for educational and spiritual enrichment (Nurhasanah et al., 2024). Through these works, young Muslims can explore the philosophy of Islamic architecture and appreciate the theological symbolism embedded in its geometry, calligraphy, and spatial harmony (Alfadhela et al., 2025; Hadi, 2021). In this way, 3D miniature art becomes more than visual storytelling; it serves as a pedagogical medium that strengthens Islamic identity and historical awareness (Akbar et al., 2024).

Furthermore, 3D miniature technology offers new possibilities for the documentation and preservation of Islamic cultural heritage. By utilizing digital scanning, modeling, and 3D printing, artists and researchers can reconstruct damaged or endangered Islamic artifacts, reviving elements of

heritage that have been lost to time, decay, or conflict (Fadila et al., 2024). For instance, architectural remnants from regions such as Syria and Iraq that were destroyed during modern conflicts can be virtually reimagined through 3D miniatures, serving both as cultural preservation and as acts of remembrance rooted in *da'wah* (Ramadhan & Shohib, 2024). This demonstrates that art and technology, when guided by *Tawhidic* principles, can become instruments of cultural resilience, moral education, and spiritual reflection (Umayyatun, 2025).

From the perspective of Tawhid, the use of 3D miniature art holds profound theological and ethical implications. This medium allows Muslim artists to innovate without transgressing *shari'ah* principles, as three-dimensional representation can be achieved without fully replicating living beings. This continuation of the classical "incomplete sculptures" tradition reflects the enduring commitment to protecting monotheistic purity while nurturing artistic creativity (Hadi, 2021; Alfadhela et al., 2025). By adhering to these principles, artists ensure that their works remain spiritually safe and theologically grounded, contributing meaningfully to the renewal of Islamic art (Hermanto et al., 2024).

Moreover, 3D miniatures hold immense potential in the realms of *da'wah* and Islamic education (Tarigan, 2022). Within modern Islamic museums and learning centers, interactive digital models and immersive displays enable visitors to explore prophetic stories, early Islamic civilizations, and historic urban centers such as Baghdad, Cairo, and Cordoba. Through immersive visualization, religious and historical knowledge can be conveyed more effectively, particularly to younger generations accustomed to digital learning environments (Akbar et al., 2024; Nurhasanah et al., 2024).

More importantly, the development of 3D miniature art grounded in Tawhid demonstrates that modern technology is not a threat to religion but a vehicle for its expression and renewal. Muslim artists thus play a dual role—as creators of beauty and as guardians of meaning—ensuring that artistic production remains a medium of reflection, remembrance, and spiritual awareness (Ramadhan & Shohib, 2024; Umayyatun, 2025). When Tawhid becomes the guiding principle at every stage of creation, from concept to form, artists practice transforms into an act of *'ibadah* (worship) and *tafakkur* (contemplation).

Ultimately, 3D miniature art founded upon the principles of Tawhid symbolizes harmony between tradition and modernity. Islam does not oppose

technological advancement; rather, it directs innovation toward moral, educational, and spiritual good (Hadi, 2021; Alfadhela et al., 2025). By utilizing modern technology as a means of spiritual reflection and cultural preservation, Muslim artists affirm that the essence of beauty lies not in material perfection but in the remembrance of Allah as the true ultimate source of all creation, wisdom, and aesthetic harmony (Umayyatun, 2025).

The Principle of Tawhid as a Guideline for Islamic Art

The results of this research reaffirm that the principle of Tawhid serves not only as the theological foundation of Islam but also the guiding framework that has continually shaped the development of Islamic art since its earliest emergence. Tawhid, affirming the absolute oneness of Allah, places the Creator at the center of all notions of beauty and establishes Him as the highest source of artistic inspiration. Within this framework, art is not conceived as a human attempt to rival Allah's creation or display human skill, but as a medium for expressing admiration, gratitude, and spiritual awareness of Allah's majesty (Alfadhela et al., 2025; Ramadhan & Shohib, 2024). The essence of beauty in Islamic art, as emphasized by Tawhid, lies not in the perfection of human-crafted forms that imitate living beings but in the acknowledgment that all beauty originates from and ultimately returns to Allah (Hadi, 2021; Hermanto et al., 2024).

The principle of Tawhid simultaneously functions as an ethical framework that distinguishes Islamic art from other artistic traditions that glorify the human figure. In Islamic tradition, art is designed to cultivate spiritual consciousness rather than the worship of human creations themselves (Alfadhela et al., 2025). For this reason, the artistic forms that flourished across Islamic civilization were predominantly abstract and non-figurative—such as calligraphy, geometric motifs, and floral arabesques—reflect divine harmony and cosmic balance without resorting to direct imitation of living beings (Hadi, 2021; Rahmi et al., 2022). Thus, Tawhid operates as both an aesthetic principle and a spiritual safeguard, protecting humanity from idolatry, vanity, and excessive aesthetic indulgence (Marlina & Simamora, 2025).

Furthermore, the principle of Tawhid maintains a delicate balance between creative freedom and moral responsibility. In the modern era—marked by digital visualization, 3D miniature technology, and rapid artistic innovation—Tawhid remains a vital compass that directs artistic creation toward spiritual integrity (Tarigan, 2022; Akbar et al., 2024). It calls upon Muslim artists to ensure that

their creative works do not replicate living beings in complete form or purpose, thereby preserving both theological purity and moral accountability (Fadila et al., 2024). Within this framework, art transcends aesthetics to become a means of *tazkiyatun nafs* (self-purification) and *da'wah* (spiritual invitation) (Umayyatun, 2025; Ramadhan & Shohib, 2024).

The spiritual essence of Tawhid-inspired art lies in its power to orient the human heart toward Allah and nurture humility before His perfection. Rather than seducing the viewer through surface beauty, Islamic art encourages contemplation (*tafakkur*) of divine greatness and recognition of human limitation (Hermanto et al., 2024; Alfadhela et al., 2025). Through this lens, beauty functions as a spiritual reminder and a pathway to gratitude. Art thus becomes a form of remembrance (*dhikr*) and devotion, transforming aesthetic experience into a means of purifying the soul and nurturing ethical consciousness (Ramadhan & Shohib, 2024).

Moreover, Tawhid provides moral direction by guiding Muslim artists away from exploitative or purely commercial uses of art devoid of higher purpose. In an age when art is often commodified detached from spirituality, *Tawhid* restores its sacred orientation, reminding artists that creativity and beauty are divine trusts (*amanah*) entrusted to humanity for moral and spiritual elevation (Hadi, 2021; Umayyatun, 2025). Hence, art rooted in *Tawhid* embodies both aesthetic refinement and profound spiritual meaning, standing as a living testimony that true beauty is inseparable from divine remembrance and moral responsibility.

Conclusion

This study concludes that the reflection of Tawhid values in 3D miniature art represents a harmonious synthesis between theology, art, and modern technology. The development of 3D miniature art demonstrates that Islamic creativity can advance dynamically while remaining firmly rooted in the spiritual foundation of Tawhid. Both classical and contemporary Qur'anic exegesis, as seen in the interpretations of Al-Qurthubi and Wahbah az-Zuhaili, serve as theological anchors ensuring that artistic innovation remains consistent with faith-based principles.

Al-Qurthubi's interpretation emphasizes a cautious and preventive stance toward any form of artistic expression that might resemble idol worship or glorify created beings. His perspective represents an early theological effort to safeguard the integrity of Islamic faith during a period when traces of polytheism

and anthropomorphic traditions still influenced society. In contrast, Wahbah az-Zuhaili adopts a contextual and constructive approach, viewing art as an educational and cultural instrument that can serve the higher objectives of shari'ah (maqasid al-shari'ah), provided it remains guided by the values of Tawhid. Together, these views illustrate the dynamic adaptability of Islamic thought in balancing devotion and creativity across historical contexts.

The two perspectives complement each other in shaping a comprehensive understanding of the relationship between religion and art. Al-Qurthubi 's interpretation reminds the Muslim community of the spiritual and ethical boundaries that must be upheld, while Wahbah az-Zuhaili offers interpretive flexibility that accommodates modern artistic and contemporary developments. Taken together, their insights affirm that Islamic art can remain both spiritually profound and culturally relevant when grounded in the principle of divine unity.

The continuity between the historical tradition of "incomplete sculptures" in the Middle East and the emergence of 3D miniature art in the modern era further demonstrates that artistic creation in Islam is not a prohibited act but an ethical and spiritual responsibility. Muslim artists are called to become bearers of faith and culture—individuals who translate Tawhidic values into visual and material form while avoiding the pitfalls of vanity, materialism, and imitation. When grounded in the consciousness of Tawhid, artistic creation transforms into an act of worship ('ibadah), reflection (tafakkur), and remembrance (dhikr)—a spiritual practice that beautifies both the material world and the moral self.

Ultimately, this research reaffirms that Tawhid is not a restriction upon human creativity but a source of moral strength, intellectual balance, and artistic inspiration. True beauty in Islamic art does not reside in the perfection of physical form but in the spiritual depth that directs the human soul toward Allah. Through the integration of technology, knowledge, and faith, Muslim artists can continue to contribute to the development of art that is simultaneously modern and sacred—one that enriches not only the external world of form but also the inner world of meaning and faith.

This study also highlights several practical implications for integrating Tawhid values into Islamic art and contemporary technology. Muslim artists are encouraged to ground their creative endeavors in Qur'anic principles so that art becomes a medium for spiritual reflection rather than mere aesthetic pursuit. Educational institutions can utilize 3D miniature technology as an

innovative and *shari'ah*-compliant tool for teaching Islamic history, architecture, and culture. Strengthened collaboration between scholars and artists is essential to harmonize creativity with theological ethics. Moreover, governments and cultural institutions should actively support Tawhid-based art initiatives through research funding, exhibitions, and educational programs that promote spiritual awareness, *da'wah*, and the preservation of Islamic cultural identity.

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