

## **Morphological Formation in focal points of attraction and its significance as a basis for plastic and optical formation in the structure of the creative art work**

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### **Abstract:**

This paper discusses the complementary relationship between the style of design and picturesque structure by tracking the communication aspects of the existing attendance of the constructivist idea of outposts construction, which determines in any composition as coaxial attraction points, and the problem of the formulation of cosmetic and plastic ties that the artist, and transformations rapidly due to technology is a double-edged sword in the frameworks of designer and illustrator reformulated in the structural and visual formation, those associated with the way of applied of morphological methods depended on focus or communicative focal attraction as one of the structural design values and aesthetic composition. The structure of the visual form in actually applied in the subject or expressive or symbolic includes a lot of morphological and plastic processors; those stemming from the diversity of morphological and plastic language in the context of the content and significance. The success of these neo-tectonics designs harmonized on the success of the designer and artist in the selection and organization and the associated coordination naturally derived relationship of the diversity concept formal representative "semantic symbol" "On the one hand. In addition to being able to choose the best place design in the composition; and that in the focal attractive axial points "as one of the main entrances of appears in the focusing design areas building responsible for transmitting a visual message contained directly to the recipient", Especially since the transformation scene in the methods of optical communication modernity and contemporary and in the framework of creativity; where it requires a lot of skill and mastery of both the artist and designer and painter and studying arts contemporary painting, or the conservatives on the imaging traditions realist, expressionist, as well as symbolic and abstract.

- It is that context; the researcher raises the following questions:
  - Is it differs in the design of the focal points of attractions semantics depending on the morphological formation and the nature of the application and visual communication differ?
  - Could it develop an innovative entrance in the design based on its construction to achieve focal points of attraction as visual communication focus?
- **Research hypotheses:**
  - The diversity in aspects of the structural design of the concept of the focal points of the communicative attraction is one of the positive factors in the rules of structural design and integration of both form and content of the artwork.
- **Research goal:**
  - Understand the concept of the focal points of attraction in the context of the formal morphological diversity of formal concepts, and their potential use as contained in the plastic arts and semantic values.
- **Research importance:**
  - Achieve different entrances to the formulations according to the structural design pattern formal and semantic-based on focal points of attraction (focus / focal points of communication concentration) depends on how innovative the harmonization constructional in the composition.
- **The Methodology of Research:**
  - The researcher adopted on the descriptive, analytical and experimental approach.
- **Keywords:**

- Morphology – Formalist/ Formation- focal points of attraction-Semantic -plastic - optical -focus - The focus of Communication attraction -Design Construction — the creative art work- Painting / Picturesque surface.