

exposure meter and other technological features have become the basis for the success of these cameras. The time elapsed between pressing the shutter button and the start of the shutter curtains movement is probably the smallest among all Zenits, which makes it possible to shoot the “flight in” movement, and not with a delay of considerable fractions of a second.

Professionals, amateurs, members of expeditions in extreme conditions, astronauts filmed on Zenit. In 1979, the authoritative British magazine *What Digital Camera* named Zenit the best camera of the year, rating it above American, Japanese and German cameras. In addition, the Zenits were designed for a wider climatic zone: the territory of the Soviet Union was huge, the camera had to work in both extreme cold and heat – Western technology simply did not have such a task. And of course, production at a military enterprise guaranteed their reliability and durability. For example, the elements of a camera that make it work at very low and high temperatures were made from the same material that was used in the manufacture of rockets.

Zenits ceased to be produced in 2005. More than ten years later, they decided to revive the brand. In 2018 in Cologne, at the specialized international exhibition Photokina, the official presentation of the Zenit M camera took place.

Conclusion. Zenit cameras have become a striking achievement of the Soviet photographic industry. Having appeared in the 50s and 60s, Zenit cameras have lived a long life and even survived their era. And today, many photography lovers do not abandon their Zenits, despite the emergence of modern, younger and more accurate automatic devices. These cameras capture the happy moments from the lives of millions of people around the world. Zenits went down in history as the most popular SLR camera of the 20th century.

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THE CHARACTERISTIC FEATURES OF RESIDENTIAL ENVIRONMENT DESIGNING DURING THE PANDEMIC OF COVID-19

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Keywords: COVID-19, pandemic, residential environment, design, design engineering.

The COVID–19 pandemic has unexpectedly invaded the measured life of mankind, thereby disrupting the rhythm and pace of everyday life. She shifted focus to other values, new habits and norms. The design world is not different.

Although after fairly a long time the prior life begins to return to square one, COVID–19 has left a mark that gave a new round of development in both design and architecture.

The relevance of the work lies in the fact that over the entire time of the pandemic, a person has adapted to new foundations and norms, began to build different relationships in design, thereby developing new trends to please his needs.

The purpose of the work is to analyze the activities of the design and identify the features of its development during the coronavirus pandemic.

Material and methods. The research was based on the materials of scientific articles, photographic materials, methods of empirical analysis, observation, description.

Results and its discussion. During self–isolation and quarantine people stayed at home more than in their entire lives: they rested, worked and studied, did sports and even “went” shopping remotely. Thus, almost immediately the question arose about a comfortable, safe and conducive work environment.

One of the most demanded functional areas of the dwelling was the balcony and loggia (fig. 1, 2). There, people could take air and sun baths, socialize with neighbors, or find a secluded place to work, play, and relax. A similar conclusion was reached by modernist architects, who developed various nomenclatures of balconies, loggias and terraces in the construction of recreational facilities (sanatoriums, hospitals), considering the idea of the benefits of fresh air [1].



Figures 1, 2 – Balconies and loggias are popular functional areas of dwelling

Also, in the 19th century, modernists put forward the idea of bringing cities and gardens closer together. This idea was adopted by modern designers and architects by integrating gardens into the interior space and vice versa – their building designs were inscribed in the environment of nature. This decision is far from new, but it acquired a new meaning during the pandemic (fig. 3, 4, 5).



Figures 3, 4, 5 – making use of “gardens” in the interior, the interior integration into nature

Another problem, that began to be felt more clearly, is the need for personal space, whether it is a secluded corner for reading books, fenced off by a screen or partition, or a separate room for work, study or hobbies. To summarize, people require "special purpose" rooms that do not need to be shared with other family members.

Before the outbreak of the pandemic, people preferred to make their homes airier: they combined spaces or made "open space". But when the majority of the population became hostage to the home office, the priorities changed: now customers are asking for a clearer zoning of the apartment, more doors and partitions, and opportunities for transforming the premises. One of the most frequent tasks today is the organization of a workspace or at least a small secluded place where you can put a table with a chair [2].

The pandemic has highlighted how important it is to create a flexible, transformable home space that would allow you to respond quickly to the changing needs of the owner of the interior. Thus, he will be able to independently organize a suitable environment for the activity, for example, changing the recreation area for the work one, or turning it into a place for sports activities without resorting to large-scale repairs and redevelopment. To reconfigure such space, it is necessary to introduce "flexible" elements of the interior environment: modular, transformable, mobile, folding furniture, movable partitions, etc. [3].

Conclusion. The global crisis caused by the coronavirus pandemic has revealed the vulnerabilities in everyday life; thanks to it, the “fragile” characteristics of the surrounding world became apparent. The person has felt the spontaneous unpredictability of the processes taking place all over the world. But, at the same time, he has acquired the ability to feel unity, to unite mentally with the rest of humanity in a single aspiration of the unknown. COVID-19 can become a new turn of modernization in the world, it will contribute to the recovery and further development of society, using as tools both manifestation and spheres of design.

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EVOLUTION OF ANIMATION FILMS FROM 1995 TO 2021

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The image are mainly related to the improvement of the rendering (the process of obtaining the image).

A contemporary person has long been accustomed to photorealistic pictures and cartoons created in the process of development and improvement of graphic editors. Technology is gradually improving, and dramatic changes are extremely rare. Usually new technologies are tested by large companies not on the feature movies, but on short cartoons. The changes to s direction has practically stopped: rendering has already become quite photorealistic, specialists have learned to visualize fabric, water, hair, shadows and other effects well [1]. Now it is more important to make a film that will not only attract the audience with technical innovations, but also captivate them with the plot.

The purpose of this work is to analyze and highlight the main stages in the development of animation in the late 20th – early 21st centuries.

Material and methods. The source of material for this study was cartoons of 1995–2021. The main research methods are comparative and descriptive.

Findings and their discussion. A real breakthrough in the art of 3D animation was the Toy Story cartoon released by Pixar. It was the first full-length animated 3D film that showed the progress of rendering, material settings, animation. The graphics at that time seemed very realistic, the materials on the models were well developed, characters with hair appeared. The multitude of locations and additions made Toy Story very much like a regular movie.

Then Pixar developed a new format for storing shadow depth maps – deep shadow maps. As a result, in the final rendering of the image, it was possible to obtain high-quality shadows for hair, smoke and glass.

Later, the level of rendering and animation of digital characters increased. For example, Square Pictures' Final Fantasy came out in 2001. For that time, this film was at a surprisingly high level in terms of the quality of the graphics, the elaboration of the characters.