



RREVIEW: ROGOZ AUDIO 3T1/BBS ANTI-VIBRATION PLATFORM

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[. . .] The thing is: on my own request (oh boy...) I was given Rogoz Audio cable pads for testing. In fact, they are small platforms for all kinds of cables – speaker, power and interconnecting wires. This universal approach – making any cable worth being supported – is a result of an evolution that began in speaker cables. Someone, at some point (I have no idea who and when) must have come to the conclusion that speaker cables that lie directly on the floor and tremble together with the speakers are subjected to a large dose of vibration. As this is quite unwanted, this someone came up with an anti-vibration pad. I suspect it were the Japanese – they pay a lot of attention to seemingly trivial things such as brewing tea or bowing – but I don't have anything to prove it. One thing I know, however, is that maestro Kazuo Kiuchi, the founder and owner of Harmonix, as early as in the days when he was a concert organiser, used to make these kinds of improvements for the performing musicians. I guess that was the beginning, even though Harmonix' offer seems to have no cable pads, but has a lot of anti-vibration products for equipment.

Oh well, I'm not writing a chronicle of anti-vibration pads for cables; I don't have the famous anti-vibration pads by Harmonix, their suspected forefather. What I have is Rogoz Audio 3T1/BBS cable platforms, so let's focus on them.

They seemed to be worthy of notice, considering that the reviewed Rogoz platforms for audio equipment were a true show-off. Overlooking cable platforms in this case would be a blunder. Do they offer nothing, or are they a game changer, who knows? [. . .]

Appearance and engineering

The method of operation is the same as for the 3RP1/BBS platform – hence the similarity in the names. Each platform comprises two thick pieces tapered on one side and equipped with a cable groove on the other. They are separated by cones made of high-carbon steel

(which is not extremely hard), onto which carbon fibre caps are placed, on which, in turn, the top piece rests, with hard steel recesses, whose location matches the caps. Both parts are usually of different colour, which looks awesome. The top piece is made of ash wood, and the bottom is a multi-layer sandwich structure. After screwing in spikes and placing caps on them, the top rests perfectly. The top piece is placed in one movement and rests firmly, but moves in the horizontal plane. This is intentional – these horizontal movements convert the kinetic energy into heat, thus reducing harmful vibrations. This is exactly the point and the patented solution of the Balancing Board System (i.e. the caps, recesses and spikes). I have already explained it in my review of the platform, but let me repeat it: This is an advanced equivalent of a vibration isolator based on balls instead of spikes – also characterised by minimum contact surface and additional lateral sliding. Ball-based solutions, however, require the balls to be rigid, which in turn causes resonance in the upper band and hardens the sound. (Hard balls, hard sound.) Making the balls less rigid just lowers the initial point of resonance, and if the balls are too soft the contact surface increases. As a result, the negative feedback loop closes, and the only thing left to do is to use a greater number of relatively soft balls to distribute the load. This, however, also increases the total contact area, which once again defeats the purpose. The Balancing Board System is a successful alternative to the above.



Bo kable za grube tysiące na ziemi leżeć nie chcą...

It combines relatively hard spikes with a very hard recess with the intermediate hemispherical layer of carbon fibre, which improves the dampening of vibrations and allows increasing the friction surface. The filtering point is at the apex of the spike, so it both serves its purpose and enables side movements and reduces resonances.

The quality of workmanship and the design concept are really impressive! Workmanship quality and design concept – outstanding.

All this combined dissipates vibrations better than just spikes or balls, while limiting the total contact area to three points of support. So, this double action brings out the best of both balls (soft ones) and spikes – the small but hard contact area and freedom of side movement with reduction of resonances. This is the method described in patent UPRP P.404137, i.e. a promise of noticeable improvement. And this is the real selling point, because the difference is really heard.



Jakość wykonania i pomysły na formę – świetne.

Still, there are three things to point out. Rogoz Audio does not mention this, but a manufacturer of competitive pads, the Japanese company Acoustic Revive, strongly recommends not allowing cables lying in one groove to touch each other. Even though the groove in the pad by Acoustic Revive is slightly wider, it is still not big enough to separately lay two thick cables. The same holds for Rogoz Audio platforms. The solution is to use a separate platform for each cable, whether it is a thick interconnector, bi-wired or single cables for speakers. The small Acoustic Revive pads are placed simply next to each other, while the large (with a narrower groove) Rogoz Audio platforms are arranged by matching their opposite edges, like two triangles forming a square. It surely is ingenious and does look effective. [. . .]

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Listening

I'll address the differences first, as they are crucial. What is the advantage of using platforms that, supposedly unremarkable, turned out to be huge?

First, it was the culture. With cables lying on the floor, the sound was less cultivated. It was awkward and crude – sounds clumped together into dark clusters, with clearly worse fluidity and less elaborate shapes. The beats failed to accurately express the reverberation and rolling bass. It was too edgy, too thin, without proper illumination and free flow. To be fair – before someone gets an impression that the sound was unbearable – on the contrary, the sound was good, even better than good, but that was what I heard after taking the cable off the platforms. To be honest, I was stunned.



Jak sprawują się te wymyślne platformy w warunkach odsłuchu?

Second, with the cables on the floor, the sound was colder. Clearly colder, but it would not be a flaw, if not for the lack of the culture mentioned above. With diminished culture, the coldness stood out as there was nothing to balance it out. No smoothness, no light, no interesting reverberation, nothing at all really.

Third, [with the cables on the floor,] the filling of sound was worse. Here, the difference was really big, probably most conspicuous. Without the platforms, thinner sounds were tattered, somewhat frightened, frigid, while with the platforms they were confident, embossed, filled with meaning, and warm. They were also smoother and deeper sounding: "beem-bam", not "tin-tin". At some points may-

be even too solid and too optimistic, reluctant to express any pessimism. They had no soprano tenderness like a violin, but rather resembled violas or middle frets of guitars. So, the sound made its way in the middle of the road, uncompromising, with a bearing and impetus. It was all combined with adequate light, full control over reverberation, and no booming at all.

Fourth and last, the platforms made the trebles not so spindly and generally less pronounced – not in terms of their presence, as they were there all right, but their presentation was less imposing against a warmer and more loaded background with a more rounded and fuller bass.



Okazuje się, że użycie platform BBS przy kablach głośnikowych ma wpływ istotny.

Naturally all these phenomena overlapped, and I'm singling them out for the sake of clarity. Overall, the message was precise and specific: the sound is better with the platforms. I was literally shocked upon hearing the first sounds "from the floor", and immediately began to feel sorry that my joy of listening will diminish when I part with the Rogoz Audio 3T1/BBS platforms.

One more thing remained to be checked – a comparison with the Acoustic Revive RCI-3H pads. As they have been on the market for a long time already, they have gained considerable reputation. Their method of operation is different – vibrations are absorbed by the pad material, i.e. hickory and mahogany, and by reducing electromagnetic fields and the cable's own noise by means of packing made of quartz crystals and crushed metal ores. These pads look like inverted bays, are much smaller, and cost less. The third test was tailored to Acoustic Revive, and its outcome was very interesting.

To be frank, I had not expected such an outcome, but all in all it is nice to be surprised every now and then. Nothing terrible could have happened after all, and a surprise is always welcome. Well, the surprise was a 180-degree one. I may be exaggerating, but considering the emotional aspects of the sound, that's exactly what happened. But let's start by mentioning that the Acoustic Revive pads, just like the Rogoz Audios, offered higher culture. High culture, that is (to put it

straight), with all its qualities that were absent with cables on the floor. The audio was smooth, with good light and better filling, clear and fancy. It was engaging with all its quintessence and

essences, accurate elaboration of sound and beautiful depiction of the scene, but in a quite different manner. Where Rogoz platforms played with optimism, Acoustic Revives were lyrical and melancholic. Gentle, without embossing and with clearly more pronounced trebles. Slightly cooler (but not cold), somewhat darker, and rather more intricate than turbocharged. So the same music sounded different. For example, bells chimed higher and thinner, more silvery, and equally beautiful. On the Rogoz platforms the same bells sounded somewhat

larger and lower, more extensively, and golden rather than silvery. I also noticed that Acoustic Revives give much more reverb, fortunately within the limits so still contributing to the beauty of the sound. Of course this may be completely different in the case of other systems and different cables, but one cannot explore all the possibilities or even a small fraction of them. I believe, however, that no honest reviewer would say that it is not advisable to place anti-vibration platforms under speaker cables.

Conclusion

What's more to say? Use the platforms, it's clear. Use them wherever you can – platforms and entire racks for the equipment, pads for the feet and special bay for the cables. In my opinion, the gains are more than one would expect from such inconspicuous improvements. In-

conspicuous and yet, you might get a rash or be electrocuted, so yes – use the platforms and be glad about it. Audiophilia, just as other things in life, includes small opportunities that offer great benefits, and once you see one, go ahead and take it. Enjoy improved sound, better mood and overall feeling. It makes no sense to complain when music sounds so good. Enjoy the sound then, even if decent tables and platforms cost a bit. But this cannot be helped – good things cost money, and that has always been the case. Supposedly, once communism is universal they will be free, but for now, we'll need to buy them.

Yet another advantage worth pointing out apart from the overall improvement is the availability of different variations. This is outstanding even on its own – you are free to choose and make modifications, if you have a few sets – and my friend, for one, has four. I know that the choices may be overwhelming, but as they say: store is no sore. I own two sets as of now, having decided for both – and I definitely have no sores. Rogoz Audio and Acoustic Revive will be there looking forward to the next adventure.

TECHNICAL DESCRIPTION

- Overall height: 70 mm;
- Overall width: 147 mm;
- Overall depth: 130 mm;
- Top shelf: 147 x 130 x 30 mm;
- Bottom shelf: 147 x 130 x 25 mm;

A COMPLETE SET INCLUDES:

- 1 platform
- BBS between shelves

APPLICATIONS

- speaker cables;
- interconnects;
- power cables;

Price: 295 EUR/1 piece



ale efekt brzmieniowy jest smakowitą nagrodą. Polecamy!

Excerpts from the review
ROGOZ AUDIO 3T1/BBS ANTI-VIBRATION PLATFORM
FOR SPEAKER, SIGNAL, AND POWER CABLES
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