

Eroica 3201 radio receiver

AUTHOR

TIME AND PLACE OF CREATION

Time:

1960

Place:

, Poland



TECHNICAL DATA

Dimensions:

height: 465 mm, width: 730 mm, depth: 310 mm

OTHER

MIM 1629/V/379

KEYWORDS

czas wolny, dźwięk, elektrotechnika,
elektronika, fale radiowe, komunikacja,
muzyka, nagłośnienie, odtwarzanie dźwięku,
prąd, PRL, propaganda, przemysł, radio,
sprzęt RTV, towar luksusowy, wzornictwo
polskie, eksport

DESCRIPTION

The Eroica 3201 is a luxury class radio receiver, which was compared with the German Beethoven radio and its successor, the Stradivari. The name of the radio makes a reference to Ludwig van Beethoven's 3rd Symphony, composed in 1802-1804. The word "eroica" was taken from the Italian subtitle: *sinfonia eroica* – heroic symphony. Initially, it was announced that the radio would be called the "Milenium". The Eroica is a vacuum tube (superheterodyne) radio receiver designed to receive long, medium and short wave radio stations broadcast in the amplitude modulation (AM) system, and on UHF in the frequency modulation (FM) system. Two versions were built – model 3201 and the improved 3202.

The device was manufactured in 1960 in Zakłady Radiowe im. M. Kasprzaka in Warsaw. It is distinguished by an extensive electrical system with eight circuits for the AM system, and 11 circuits for FM. Furthermore, the electrical system uses a high frequency amplifier operating in a configuration untypical for this kind of receiver. Inside the device there was also a double rotary ferrite antenna. Two mid-range/treble GD 18-13/2 speakers produced by Zakłady Wytwórcze Głośników Tonsil in Września were installed in the side walls, and behind the front wall panel, covered with fabric, an imported Philips bass speaker was installed, or – after that practice was abandoned – an oval Tonsil GD 31-21/5 speaker. In terms of design, the shape of the radio's housing adheres to the design standards of the 1950s and early 1960s, and yet, to some extent, its aesthetics break out of the trends of the time. The rounded corners of components, typical for the organic design of the 1950s, was partly abandoned here. These accents are harmoniously combined with the geometry of the form. The symmetry and interplay of planes based on basic figures (i.e., triangle, rectangle) livens up the bulk of the massive radio, giving it elegance and lightness. At the bottom of the front panel are centrally placed key switches in two rows. They allow control of operation with connected devices, changing the wave band, and tone adjustment (also for types such as: "speech", "jazz", "solo", "orchestra"). The keys are positioned around two bass and treble adjustment knobs built into the housing. On the sides of the scale there are two rotary switches for adjusting the volume, setting the antenna, and tuning. There is also a magic eye tuning indicator in a semi-circular plastic bezel. Authors: Piotr Turowski, Filip Wróblewski