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A spatial mix stops being alive the moment it leaves the studio. As of today, not any more.

saimox is out: a spatial audio format in which every sound stays a discrete object all the way to the listener's ear. The app to open it and enjoy it costs nothing, forever and for everyone — the music inside it still belongs to whoever made it.

Crevillent, Spain — 15 September 2026

Spatial audio has been a premium tier for fifteen years. For labels on priority releases, for carmakers in the top trim, and for the listener on the more expensive streaming plan. Anyone outside that makes stereo.

That changes today. Desteba Productions releases saimox: the macOS application to build with, the SMX format to deliver in, and the players to listen with. The format is free to read, write and distribute — the company holds no patents on it and charges no fee per device. And it does not ask where the work was done: an SMX file folds to whatever is actually in front of the listener: twelve speakers, a soundbar, or a pair of headphones.

WHAT CHANGES TODAY

Until now: the spatial mix is pressed into a fixed result on export. Exactly once, and for a speaker layout the listener probably does not own. As of today: every sound in the mix stays a discrete object all the way to the listener's playback device. Folding down — to two channels for headphones, or to the speakers — happens only right there.

Until now: anyone who wants to hear spatial work needs special software. So the producer sends a flat version and explains down the phone where in the room each sound would have been. As of today: a free player, every platform, no account, no expiry. For everyone. A painter does not call the buyer to explain the brushwork and the colours either.

Until now: ten years of finished 3D productions sit on hard drives and open only where they were made. A dead archive. As of today: old 5.1 and Atmos delivery files and stem sets can be brought back in, and every single sound inside them is free to move again. Alive. The archive becomes raw material for something new. More alive than it ever was.

WHY IT EXISTS

"It started because I could not tilt a movement in the automation," says founder Stephan Bergmann, sound engineer, programmer and operator of two Dolby Atmos Music studios.

"So one afternoon I had this automation arc across the room that had taken me an hour to get right. Then I wanted it slower, and tilted onto another axis. Copying the keyframes I could do, every DAW does that. Stretching that movement in time, or rotating it around X, Y or Z — nothing does. There

was nothing to save, only points that meant nothing outside the arrangement they came from."

"And that is the small version of a bigger problem: in 2026 we are still building three-dimensional experiences with two-dimensional tools."

WHO IT IS BUILT FOR

For somebody sitting in a bedroom at two in the morning, who does not have a room with twelve speakers and is not going to get one.

For the person who finishes a track and sends it as a link — and at the other end somebody hears for the first time how a voice actually moves around and through their head. On the phone they were already holding. Without installing anything, without creating an account, without spending a euro. Just by clicking.

For the artist who has never heard her own record in three dimensions, because the software to open it was not hers to have.

For the sound designer with a hard drive full of twenty years of recordings, which are suddenly raw material for something nobody has imagined yet instead of a dead archive.

And for everyone who has ever assumed that spatial audio is a premium tier. Something for priority releases, top trims and the higher plan.

WHAT SHIPS TODAY

saimox Studio for macOS on Apple silicon imports ADM-BWF, IAMF, IAB, multichannel, Ambisonics, microphone arrays, stem sets and stereo. It exports to ADM-BWF, IAMF, SMXD (the saimox distribution and streaming format), multichannel WAV from 1.0 mono to 9.1.6 including NHK 22.2 and Auro-3D, binaural, Ambisonics and IAB.

Work happens in worlds measured in real metres. Doppler and distance attenuation therefore follow as physical consequences rather than as effects you dial in. 156 motion patterns in 13 groups ship with it, all of them stretchable in time and rotatable around any of the three axes. "Exactly what I was missing that afternoon."

Free players are available today for iOS, macOS and any current browser, with Android to follow. No account, no licence, no expiry — and continuously extended.

WHERE THE CEILING IS

Not in the format. Only in the producer's machine.

A system check ships with the application and measures what that computer actually carries — not estimated, but in real steps: objects are read from disk, decoded and rendered through the real output device until the machine stops. On a MacBook Pro with 32 GB that is 4,096 objects; on a Mac Studio with 64 GB, 8,192. The limit is memory, roughly 1,024 objects per 8 GB.

"A ceiling a format sets is not one you can break open with money," says Bergmann. "More memory is. And everybody already knows how to do that."

WHAT IT COSTS

saimox Studio 149 €, up to 192 objects. saimox Pro 349 €, up to 512. saimox Enterprise from 999 €, up to 1024 guaranteed, and a tier above that with no software and no object limit at all. Bought once, kept for that major version. No subscription, no maintenance contract. Fourteen days at full scope to try it, without an account and without a card.

For students, teachers and non-profit institutions there are separate terms — an enquiry with proof is enough.

The cheapest saimox tier carries more objects than the entire industry had available across ten years.

"Sell a format and you earn from every device that is supposed to be able to play it — whether its owner ever uses it or not. Sell a tool and you only earn from the people who think it is good. We picked the second one," says the founder. "A format that has to react has to arrive everywhere. And a fee per device makes sure it does exactly the opposite."

ABOUT DESTEBE PRODUCTIONS S.L.

Independent company in Crevillent, Alicante, operating two Dolby Atmos Music studios. Also develops hashID, a data-minimising infrastructure for digital identity. saimox is its spatial audio work.

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