

Boundless Studio: Vision for the Physical Space June 28, 2026 5:30 PM (GMT+2)

Summary

Action Items

- [] Add Schloss Elmau reference to WhatsApp group for the team
- [] Develop a well-articulated vision document to explore financing options and model
- [] Explore group design session to define use cases, partnerships, launch strategy, and costs for the space

Studio Concept Overview

- Matt presented a vision for **Boundless Studio** — not simply a recording studio or immersive audio facility, but a destination where sound, science, arts, and well-being converge
- The concept includes multiple interconnected spaces designed around biophilic, immersive, and acoustic principles, with vegetation as a recurring design theme
- Estimated budget: **\$50–75M** depending on location

Spaces Presented

- **Welcome & Lounge:** Reception, integrated lounge, hospitality bar — designed to feel like restoration from the first moment of arrival
- **Immersive Experience Room:** ~56-seat concentric seating layout; panoramic LED screens for 360° visuals; high-performance spatial audio (ELISA) system; retractable glass dome with electric shutters for day/night transformation; biophilic design with vegetation and natural stone
- **Recording Room A:** Large-scale room for up to 50 musicians — suitable for orchestra, chorus, chamber groups, soloists, and hybrid sessions; high ceilings and integrated acoustic treatment
- **Recording Room B:** Smaller, intimate room for small ensembles, bands, or solo artists (e.g., jazz, piano); includes separate vocal/instrument isolation booths
- **Mixing Rooms A & B:** Two mixing rooms connected to their respective recording rooms; biophilic design including a small garden; inspired by the Peter Gabriel studio
- **Dining Room:** ~50-seat dining space to extend the boundless experience after sessions

Key Design Discussions

- **LED vs. Projection:** Strong preference expressed for projection over LED screens — LED perceived as emotionally cold, physically harsh, and subconsciously taxing; projection on cloth noted as softer and acoustically compatible (sound can pass through projection screens)
- **Concentric/circular seating:** Confirmed as the optimal layout for immersive experience and human connection, based on prior events
- **Central orb/globe concept:** Discussion around placing a central orb or globe in the experience room — inspired by the cosmic portal concept; Eyal noted a prototype of a 360° small-projection dome orb already in development
- **Glass dome:** Allows daylight and sky connection during the day; electric shutters enable full blackout for cinematic/immersive sessions

Business Model & Use Case Discussion

- **Artist retreat/residency model:** Strong consensus around inviting artists for week- or month-long residencies (rather than simply renting to random clients), similar to DataLand's model — DataLand pays artists \$25,000 for six-month residencies with advisory support
- **Destination retreat model:** Vision of guests staying multiple days — a "super spa" combining immersive audio sessions, wellness, dining, and creative collaboration; currently three two-hour immersive mixes available
- **Label/quality mark concept:** Idea of a "Boundless-approved" quality standard — similar to Blue Note or ECM — certifying that content was created or mixed in the studio
- **Artist impact:** Artists who participated in prior Boundless sessions reported transformative, quasi-psychedelic experiences by day three, leading to a different approach to music creation; one artist (Jakob, pianist) suggested groups should attend annually to reset
- **Partnership opportunities:** Four Seasons, Six Senses (Phuket), hospitals, nursing homes, and other wellness destinations mentioned as potential expansion or licensing partners

Reference Inspirations Shared

- **Heimat (Hollywood):** Members-only club combining fitness, co-working, dining, and community — popular with a demographic aligned with Boundless
- **Schloss Elmau (Bavaria):** Wellness spa hotel with a concert hall and recording studio; notably has never paid performers — artists stay for free in exchange for one performance or talk; several famous albums recorded there
- **DataLand / Refik Anadol Studio:** Residency model requiring artists to use their large-scale systems; received hundreds of applications and selected only six
- **Soul canoe concept:** From psychedelic work with Ralph Metzner — elliptical/circular layout with an altar at center and guides at either end; seen as resonant with the Boundless immersive seating vision

Personal/Home Use Extension

- Concept floated for a **Boundless-labeled home environment** — citing the L-Acoustics Island as a reference: a \$400,000 circular sofa with integrated spatial audio on a motorized base, designed for private yachts
- Goal: replicate the full Boundless environment (sound, visuals, vibe) for personal or private use, maintaining brand integrity

Notes

Transcript

Matt, would you like to hold it?

What I need to do?

It's just for you to be closer.

Ah, okay. So firstly, I'm not an architect or designer or these kind of things. And sorry in advance for Eyal because I used some visuals, but it's not yours. It's messy visuals, but that's okay just for the first presentation. Okay, the idea behind that is not simply to create a recording studio or an immersive audio facility. The idea is to create a place where sound, science, arts and well-being can meet in a meaningful way.

Just to show you maybe the first space. This is the welcome and lounge space. Let's start with that. This is the first emotional contact with Bandler Studio. The idea is simple. A revolver should already feel like restoration. And this is not just a reception area. It's a place to gather, to slow down, to meet, to prepare before a session or to reconnect afterwards. So some pictures. Technical highlights on that.

So you will find a reception and orientation point, integrated lounge area, hospitality bar just behind. Again, it's an idea, it's a vibe. After that we could imagine everything. So it introduced the boundless identity before a single note is played. Sound, consciousness, connection and care. This is the immersive lounge where there is the experience. So this is probably the most experienced space in the project.

It is designed as an immersive sanctuary, a place where sound, image and consciousness become one shared experience. The audience sits in the center of the room in concentric circles to be inside the experience. Around the room, panoramic LED screens. They have a continuous visual field. They can display abstract landscapes or you know better than me what you could do with a really 360-ish LED screen.

So, with the sound it's the same, high performance, 360 degree ELISA system, so we know all of that. but allowing precise spatial movements, depth, elevation and full body listening. The space remains soft, calm and deeply boundless. Vegetation, flowers, natural stone, comfortable

individual long chair and soft lightning and a central planted island. So we have this distance between the screen of the speakers and the audience for the experience because

We knew that if we are too close from the walls, it disturbs the experience. We don't feel the immersive way of the experience. So we need to have at least three or four meters. That's the reason why I think for the boundless vibe to have, yes, the screen, but all the vegetation around. So some pictures, because there is a surprise to Because for the sailing, I imagined something that we could open or close to have a day experience or night one.

So the glass dome brings daylight and a connection to the sky.

But during immersive sessions, it can be closed with electric shutters to control light, contrast, privacy and projection conditions. So the room can completely transform open and bright during the day, intimate and cinematic at night. Or during the day too, if we close it. So, some pictures. Here is a plan. Sorry? What's the seating capacity? Around 56. Yeah, I think it's good for the experience, but for...

When we sat in the lab...

Yeah, we were less than that.

60? Okay.

I didn't count all the seats, but it's maybe more. But yeah, I think this capacity is enough to live the experience together and to have something Big. Okay, so some technical highlights as I told you: 50 seat capacity, concentric seating layout, panoramic LED, electric shutter system for the glass dome and biophilic sensory design. I think it could be cool. Okay, so now the recording room. To create good content and good music, we need a beautiful immersive recording room.

So this is the immersive recording room A, because there is a B. The room is large enough to welcome up to 50 musicians for an orchestra, for example, which means we could record orchestra, large ensembles, chorus, chamber groups, rhythm sections, soloists, or hybrid sessions in the same environment. Architecturally, the space is built around acoustic balance and in the high ceiling, wide floor area and controlled reflection allow the sound to breathe while the integrated treatment, diffusion, absorption, wood release panels and control room geometry brings clarity, definition and comfort for long sessions.

So some pictures. Always the vegetation for me. Vegetation is boundless.

Thailand.

Yeah.

What do you say? We need to move to Thailand. Yeah. According to the vegetation or Costa Rica, I guess better.

This is the entry room. And we could create events there too. Could be a place for a lot of stuff. Not only to record, but it could be one of the best places to record music in the world. some technical highlights. Always an immersive system but to record. Sorry for the speakers, it's not the speakers but the microphones. It's not good that but you have the idea, natural design. Direct connection with the mixing room and immersive design.

So this is the immersive recording room B. The little one, because as a musician, I think you know that too, if you're just two or three or maybe just a band, you don't want to record in a big place because you like very little in this one. So I think we need more little place, intimate, maybe for little ensemble like jazz ensemble, big band, These kind of things are just one musician, one pianist.

Some pictures of that. Yeah, the idea is to have two little places there to record voice or instruments like just the guitar and it's separated from this place so there's no noise between each one. So same thing, you could have A direct connection with the mixing rooms. So here it is. Ideal for acoustic little bands and everything. Grand piano, this kind of thing. And this is the mixing room, inspired by the Peter Gabriel studio.

I wanted to. And Josh, too.

I now feel like I'm back on the road again asking for money.

I was going to say, I remember we had a conversation in LA briefly and you asked me what the budget would be for a recording studio. And I was like, well, that can vary depending on a lot of factors. And I was like, this is a lot of fact.

Yeah, this is somewhere over, somewhere between 50 and 75 would be my guess, depending on where we put it.

I will ask to my bank account. So always with the vegetation because I think vegetation is a point for creativity and well-being when you work. So some pictures. Always an acoustic system. Yeah, everything. It's the same. Dual subwoofer. Okay, we know that. Always bio-philic acoustic design. So this is the immersive mixing room A, and we have a B for the immersive recording room B. Little, more little, more intimate.

Work maybe with less people. I don't know. But every big studio has at least two studios. So this is the other one. I think it's cool too. The little garden just in front of the mixing table. Same technique, technical. So I have a list if you want to have some details, it will be easiest. So this is the dining room because I think when you have good work, you need a good restoration, but you want to stay in the boundless vibe.

So I imagine this space again with 50 seats. to have a good moment after your session or after the experience. Because for me, we have to think about a complete experience. You could stay one day or maybe one week if we could maybe envisage to have rooms or something to stay, like a retreat week. I don't know. But this is an idea. always vegetation biophilic experience.

So here it is.

Just an idea again.

- Concentric circles for the experience. - Yeah, it's a connecting team. It kind of like really well sends the messages around connectivity.
- Yeah, I think that's gonna be really important as part of the brand experience is in circles.
- That's what we learned after all the different events we did. That's the best configuration. to have the experience. I think it's better for human connection to see each other.
- I mean, I have no idea what Eyal has in his mind, but yesterday when we were in the room with Sean and Alan, we were kind of like also I dating about idea of having almost like an orb or a globe in the middle of the room. It's like you can kind of like connect. Yeah, if you can connect people's reading into one. So it's like at the center where everyone can see, which I also think could be very cool.

I did that before the weekend, but when I looked at what you did with the portal, with the cosmic portal, I think we could envisage something in the middle, you know?

I have some stuff I haven't shown you where it's more of a dome experience and now I'm working on this kind of old screen that is very close to us so I can simulate those two on chair ideas but it's beautiful. It's beautiful.

I thought I would share one thing while we're here, which I think some of you have already seen. I have so many apologies because Matt did not do this. I did it, and it looks so different. But it is...

So this is like a destination, huh? You believe almost like people go there for a week or a few days. Exactly.

Yeah, not just to live the experience, but to really stay in the experience.

So when we were doing psychedelic work with Ralph Metzner, who was our kind of mentor. He was Tim Leary and Ram Dass's third person. We have this vision based on our discussions with you about empathic art. We used to call this the soul canoe. It was usually... more of an ellipse than a circle, but for your views of the sphere. There's an altar in the center and the guides and facilitators were at either end of this, but you could imagine that all being handled by audio rather than people.

And always the heads toward the center. And so, And then to record this and then have essentially the weather report from the experience, you know, through the video that could be provided. I feel pretty strongly that the LED vibe is too cold. I mean, it's ironically, it's hot and cold simultaneously. It's cold emotionally and hot physically. And I think that if we could use

projection and then also use, I was at the Architecture Biennale last year and they did so much beautiful projection on different types of cloth, which just so softened it.

And for the sound it would be better with projection. Yeah, yeah. Because we could have screen that lets past the sound. Yeah, yeah. Yeah. With the screen it's impossible. Yeah. Or you have to put speakers in front of it. Yeah.

So yeah, Matt, thank you. That's beautiful. Thank you. We're developing visions together. Yeah. Can I just ask a question? Yeah.

No. No. It's interesting because it's a member's course. It's in Hollywood, and it's interesting because there's been a huge wave of people. There are tons of members, clubs in LA, several houses. The idea is do a variety of things. So they have an incredible gym. They have classes.

How do you write it again?

Excuse me? H-E-I-M-A-T. And a pool, too. But it's also a co-working space, a restaurant. And it has a lot of different elements. But it's become extremely, extremely popular with the demographic that I think Boundless is also targeting. And I know a lot of people just-- Yeah, the members only club is a fitness club, that one. But even though it's advertised as a fitness club, a lot of people actually just stay there all day and also work there.

And it's-- I've never actually seen their website. But yeah, and it's interesting because this just made me think a little bit of that in the ethos of like it's a space that holds many different things. And then the other question I have Yeah, I think that there's

One of the things that happened, which Matt knows about, but no one else, Matt and Dom and I know about, is the impact of the on the artists of participating in this project. And you'll see it on the liner notes, we have like quotes from them, what it was like. And it felt like they were all having psychedelic experiences by the third day. Their ego, they realized, and they had a different approach to music, music creation.

They were getting out of the way. I mean, it was just fascinating to see One of them even said, Jakob, in the beginning, the pianist, that groups should go there once a year just to kind of reset for the year ahead. And I think that if we really view this as studios, not a label, right, but studios, and invite artists to participate, artists' retreats, come and work on this, but in the boundless vibe,

I think we could attract just about anybody on the planet, given the quality of what we could do and create, with a real leadership in spatial audio. So, like, really get the highest quality talent from an engineering perspective, from a production perspective, and just create a turnkey, this is the future of spatial and entropics, where we really kind of have this be both a laboratory and a studio.

You have also participants who come to... Yeah, yeah. Yeah, exactly. Yeah, it's both sides of it. I'm sorry, I didn't want to keep going. People who come to experience it, they'll pay for it. Yeah, yeah, exactly.

So for example, DataLand is launching a residency program. It's a similar idea that we have this state-of-the-art space now and artists need to access a space like this to learn how to create for a new system. They're actually paying artists, I think it's \$25,000 for each selected individual or collective to do their six-month residency, and they're advised by Ruby and her whole studio. Would this be like, would you want it to be curated in the sense of they're making music out to be a topic music, or like, you know, if someone just needs a studio to record their immersive project, would you rent it out?

So I think in a way the question is what would we do with a space like this, not you or me or I, but what would we do if this space existed, right? Fast forward, we've built it, we've created it, then how do we think it could be used? and to have that as a group because I'm so unaware of all the options, for example, that you're aware of, Suvi. So I think these are kind of group design questions rather than some kind of oracle.

I think then we'd have to look at how is it brand congruent? So I think for us to really focus on This is the environment to create these kinds of experiences. I'd like to, you know, in general, I think it should, there are other studios, right? They could go to Apple in Battersea and starting in October and have an amazing place to go record. I think we have to kind of create this as a different destination.

That would be the only guide I would imagine. And again, you know, I think just my style in creation of this with you all, is that this is very much a collaborative of how do we think about doing this, and I think there's some principles we could create together. But then I think where we go with those principles and how we think about this, it's a whole exercise. There's a day of how might we use this, what are the partnerships to support it, how would it launch, how much would it cost of that?

All those, where would it be? But I think this is, it's a, It's kind of dropping a pebble into a pond of, "Okay, this is a really cool idea, and how do we create a team around it? How do we think about use cases?" and so forth.

For me, when I imagined that, I thought about Blue Note Label or ECM that has a proper studio, like if it's approved by Blue Note or approved by ECM, and now it could be approved by Bandless. The experience is approved by Bandless. It has to be or to create in the studio or at least recorded or mixing in the studio to be approved by Boundless and it's a high premium quality label you know and I think we could not I don't think about money so I don't know the economy of that but I think we could invite artists to

create in this place like a residency for artists for maybe one month or one week, I don't know, to be implicated in this project to create an experience more than rent to random artists, even if it's a big one. But we have to keep the high premium, better than premium quality of immersive

sound. That's the reason why the people want to come and the artist wants to be in residency there or to create there.

For example, the Riffi Anadol studio residency, they're requiring that all the artists use their large nature, the L&M. In a way, they're also gender It's actually the description.

They got hundreds of applicable applications and they chose six?

Yeah. So it's a very rigorous. So I'm wondering if there could be another, for sure, the same way access to a space like that would attract all these artists that want to use those systems. Yeah. Yeah.

No, I think that's a really good point, right? Dataland or Heartland.

Yeah.

Thanks.

But it's the picture of the brand too, to have this kind of space. It's a weight in the musical and all the wellness.

I think I'm listening in the background to what you'll be sharing on Rafik and Dataland and I'm thinking about your vision about almost like a resort kind of a therapeutic retreat arts and a creation environment. So people don't come to a data land to experience the art and they go home. Here they come into like a three-day experience and they can see the creative things developed in other places. But they go for a full experience.

So this place does have the content creation that data land wants because they want to increase their content. But it's not a few hours experience. It's like a super spa.

I don't know. Yeah, yeah, yeah. Exactly. And we have these two-hour mixes. We have three two-hour mixes right now. You can measure one every day. A really, really deep experience. You can collaborate with different artists.

Yeah, oh, exactly. Like if you have Apple Music there, you can just have... South African musician, Jamaican musician, French musician. Exactly. Great, they're fine. Yeah.

No, where it is?

It's a really beautiful, I would also look at this as, there's some interesting reference points. It's actually, it's a Bavarian castle, or actually several castles.

Say again the name, please.

S-C-H-L-O-S-S.

Okay.

E-L-M-A.

So actually, I spent two weeks there-- one week on two separate occasions. So it's owned by this guy. Actually, his family owns it, and then the Nazis seized it, and then he made a lot of money in software and purchased it again. And he rebuilt it as a wellness spa hotel resort, but with a really big concert hall that is also used as a recording studio. And the condition he had, it's interesting because the way he explained it to me is he loved music so much that he built the hotel as an excuse to have his own personal concert hall where he could get the best artists in the world to come perform all the time.

But what's interesting about their model and the person who's still there, Zilka, who was running the programming when I was there, She used to actually be an executive at Sony, I believe. And he brought her over to do the programming. And the most fascinating thing is that they actually have never paid a single person who has come there, including they also have speakers. And speaking of Alan Watts, I met there this amazing person who's actually a Chinese Tai Chi teacher who was responsible for working with Alan Watts to translate a lot of his

So you've been paying in public? Yeah, yeah. I did choose to come. Can you put it in a WhatsApp? I put it in a roll. It's like this. You're a treasure of information.

It's close enough.

Okay.

Yeah. Yeah, but the interesting thing is that they never, and they get like the biggest artists to come, and they have never actually paid for the form because they're They love the experience of being there so much that they basically tell them you can stay here for free for a week and bring your family and whatever. You just have to give one talk or one Tai Chi lesson or one performance. But a lot of actually really famous albums have also been recorded in the hall because the acoustics are so good.

And it's just interesting because it's also-- they have a big wellness aspect to the whole thing. Amazing.

Very nice place.

Yeah. I think there are places that we could go for financing for these kinds of things. If we had a really well articulated vision, you know, but just that would require quite a team to even develop the model for it. But I think it could be really compelling to have like a real center for this, a real center. I love the vision, Matt. Thank you. It's beautiful. I just love everything about this these few days, right?

The music, the team, the design that's emerging.

Yeah, me too. What Matt shared with me now is in a way it's both an immersive experience A sanctuary experience, but I haven't thought about the whole ecosystem you saw.

Yeah, the production side.

Even from eating. Yeah. Yeah, what Sylvie showed us before about the before, during and after.

It's important, I think. Totally. To prepare the experience and to stay in the experience after that. Not only to stay like one hour or 40 minutes for the...

There could also be a derivative partnership with like a Four Seasons where you have... Yeah, yeah. Yeah. Exactly. Which is a product in itself.

Yeah, and maybe a meditation room, maybe something for doctor therapy or...

I mean, I think it's also interesting that you could take this and you could take a... This could be the grand vision and then, okay, you want one of these at Six Senses in Phuket.

Here it is.

Yeah, hospital. Another place that I think... Yeah, nursing home.

Yeah. I mean, this is something that...

Somebody sent to me this morning, which I think is really interesting. Just a minute and a half.

Motherfucker.

Beautiful. How old are you? How old am I?

I'm back to my problem of projecting from this.

So here is home for me on the right, Israel. Yeah. And we're above Egypt, Africa now.

I could have not recognized when it's so close up. But now that you said it, I see it.

So cool. That's the Nihilists, right?

I was trying to play what Sarah sent this morning. This is the Nihil, I think. Yeah, it is. Do you have WhatsApp on your computer by chance?

sorry do you have whatsapp on your computer no okay maybe i'll see nobody i could send the link to and just another thing i wanted to show to you is because after that if we have the label boundless We could maybe try to sell personal environments for personal use case.

So this is the L-Acoustics island. \$400,000 sofa that basically was circular and had a leaser system built in it. And it was built on a motorized base just for your yacht so you could actually have the listening experience and then turn it to match the sunset out of the yacht. These are problems that some people have.

But this is for the experience for 10 people. Yeah. And it could be labeled. boundless place at home, in the foreign, personal use case. Yeah, because we need to keep really all the structure of... like if you don't have just the system or just the screen or just the vibe. I think you're right. Labelled by Bandles, you know that the sound, the visuals, maybe the vibe, the open vibe, just at home.

You know, George, about the LED versus projection, so I made a prototype of the dome, the globe, this... Wow, I love this. This orb, where you have a 360 small projection within the orb, versus an LED, because the LED, right, it's cold.

Yeah, and it's bright in a way that's hard on the eyes.

And you're not always aware of it either. It's just taking a subconscious toll on you.

No, I looked at putting an LED wall in here and I just decided that it was just so...

You are on a journey here.

Yeah, sure. But you could adapt on every place. And that's the strength of boundless, to purpose, you have a place, someone wants this kind of environment, with the place we could recreate the boundless environment at home.

to mess with the speakers, it's just an idea, you know? In the 70s, they used to have, in living rooms, they used to have like three floors, you went down and then it was like a square, how did they call it?

Sunken floor.

Yeah, sunken floor. It was a whole architecture aesthetic about this period where people were hanging, sitting in front of... This is very Asian, by the way, style at the meetings normally, right? Yeah, it's because I try to do different things around the world. In Japan, in beautiful New York. And it's like sitting around the fire in the old days, telling stories.

Yeah.

In the mountains.

Okay, Matt, I want one on the moon. Beautiful work. I mean, just freaking beautiful work. It's great. I think there was something to do with that. So, Phil, thank you for delaying. I'll see you tomorrow. Swimming, if you wish. So, bring stuff.