AIRSPACE

MANUAL

MODE AUDIO

A Hybrid Reverb & Delay Plugin

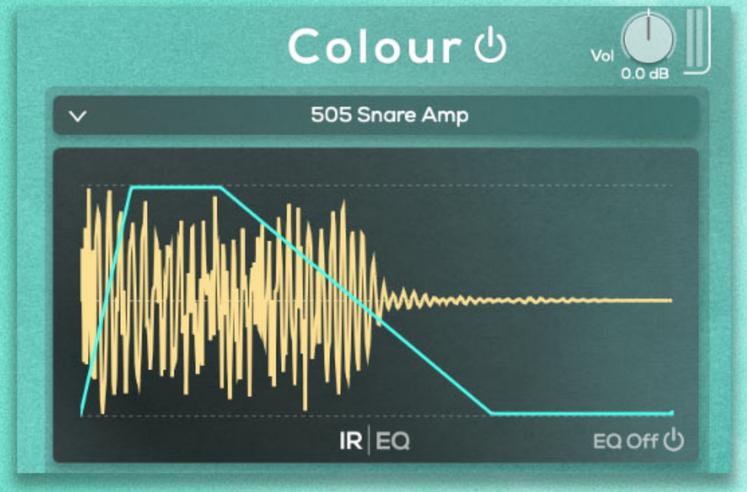
Soak your sound in an endless variety of space & texture

Contents

1. Overview

Airspace is a hybrid convolution reverb and stereo delay effect plugin, designed to immerse your source audio signals in an entire universe of reverberation and reflection.

From coating solo sounds such as drums or vocals in the vibrant acoustic character of real, physical spaces, to bathing full mixes in a shimmering cosmos of refracting sonic texture, Airspace is a complete sonic space processing toolkit in a single device!



Airspace does not have a standalone version; it must be used in a host software application, such as a DAW, or Digital Audio Workstation, that is compatible with either Audio Units (.au) or VST (.vst3) plugins. There are many host software options available to you, both commercial (Ableton Live, FL Studio, Logic Pro, Reason etc) and free (Audacity, GarageBand etc).

This manual will take you on a tour through the plugin's 3 core modules, exploring and explaining every control made available to you, as well as giving an overview of the bundled preset library before concluding with some technical details. Let's get cracking!

2. A Plugin Primer

Before we get into the detail of explaining exactly what each of Airspace's controls does, we thought it would be useful to embark on a brief divergence into the core audio concept underpinning the plugin's sound; if you'd rather just get sound designing immediately, please skip onto section 3.

What Is Convolution Reverb?

Software reverb effects are typically realised either algorithmically or via convolution; the former uses a network of delays, feedback and modulation to emulate the reverberant qualities of physical spaces. Convolution however, makes use of recorded audio files, known as Impulse Responses (IRs), and multiplies the source audio signal with the loaded IR to create a seamless blend of the two.

In the specific case of convolution reverb, IRs usually take the form of real-world location sound and the impression created is that of the source audio being played within the physical space the IR was recorded in. Pretty magical stuff, if you ask us!

Here's the kicker though; the fun doesn't have to be restricted to making your audio sound like it was recorded in a real space. You can in fact convolve any audio signal with any other audio signal, with results as head-spinningly diverse as your imagination can muster.

We've meticulously created and curated a varied and versatile library of over 450 IRs for you to choose from within Airspace, allowing you to fuse your audio with the sound of everything from churches, a submarine and nuclear reactor, to kitchen utensils, drum machines, experimental SFX textures and beyond.

How Is Convolution Used In Airspace?

Airspace makes use of not just one but two convolution reverb modules, labelled Colour and Space, which are in fact identical in everything but name. Why duplicate features and controls in this way? The answer lies in the type of IR files our plugin comes bundled with, which are categorised into 12 folders intended for specific use in either the Colour or Space sections (more on this below).

All our Colour IRs are short audio files, mostly under a second long, and lie at the more exotic / strange end of the IR spectrum; find drum machine samples, analog synth SFX, guitar amps, an oven door slamming shut, piano string scrapes and much more in these folders.

Without manipulation of any of Airspace's other controls, these files can be most obviously used to 'colour' your source sound, almost like a filter with a wide range of unusual and complex curves. In other words, most of these files won't really add a decay or reverberation to

your signal, rather they're intended to transform and shape the incoming audio in exciting and novel ways.

Our Space IRs however are longer audio files, ranging from a single second to as many as 16, and are where all of the recordings of genuine, physical spaces are located, alongside folders of experimental textures and SFX loops.

These files can be used to add decays and audible reverberations to your source sounds, ranging from the short, bright reflections of a bathroom to the dark, epic crash of a former nuclear reactor!

This lays bare the difference between the intended purposes of the Colour and Space sections; having said this, we actively encourage you to move as far beyond this concept as you wish and treat it as a jumping off point only.

Why not load up two massive spaces in both Colour and Space sections, creating vast, otherworldly sweeps of Ambient sound; or two extremely short IRs, colouring, layering and otherwise deeply transforming your source almost to the point of unrecognition?

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Lecture over; now, let's dive into the plugin's controls themselves!

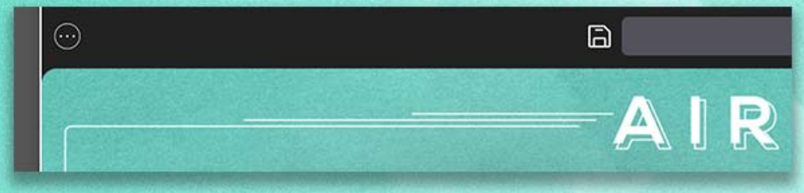
3. Plugin Controls

(i. Colour & Space ii. Delay iii. Delay Modulation)

Airspace's interface makes many dials and sliders available for your manipulation, but its controls can be broken down into the 3 modules that make up the plugin's signal chain; Colour (convolution reverb), Delay (stereo delay) and Space (a 2nd convolution reverb).

These 3 sections are arranged on Airspace's interface according to their position in the signal chain, so the first effect, Colour, is on the left, Delay is in the middle and Space is on the right.

Located above the 3 main sections at the very top of the interface, is a black horizontal bar containing another 3 elements; the plugin's master dropdown menu on the left, and the preset selector and save preset icon positioned centrally.



Master Dropdown Menu

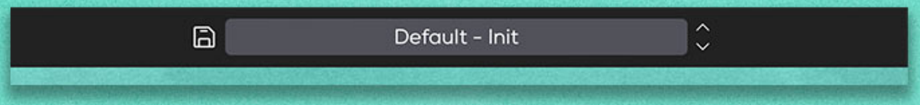
The master dropdown menu comprises 3 options, which clicking the line of 3 dots will reveal:

- Scale; this section drops down into a further sub-menu, and allows you to change the overall size and scale of Airspace's interface.

We've set the 100% option to fit neatly into a 1920x1080px display, but you can adapt this should your display use a different resolution.

- Open User Guide; this opens Airspace's manual, this very document, which we're guessing you've already worked out!

- About; this brings up a dialogue box in the centre of Airspace's display, listing credits and copyright information, as well as the currently installed plugin version number.



Preset Selector & Save

In the middle of the horizontal black bar is Airspace's preset selector, which displays the name of the currently selected preset ('Init' by default), and which can also be used to browse and select all of the plugin's bundled presets, plus those you've made yourself.

Simply click anywhere in the selector field to expose the preset dropdown, which appears directly over the Delay section showing the 6 preset library folders, plus your 'User' folder; simply navigate the folders on the left and files on the right to find a preset to load. Double clicking will select a preset and close the dropdown menu; you can click the close or 'X' button in the menu's top right corner.

You can also skip from the currently selected preset to the previous or next available in the library, by using the little arrows to the left of the preset selector field.

Finally, you can also overwrite or save new presets by hitting the save preset / floppy disk icon, to the left of the preset selector field.

Master Dry/Wet Mix

Before we get to Airspace's main sections, we have one global, or master, control that affects the entire output of the plugin; the master dry/wet slider, positioned in the top right corner of the interface.

This control blends the 'dry' or completely unaffected audio input signal with the fully 'wet' output as it has been processed by Airspace.

If you find whilst you're working with the plugin that you want to hear more of your dry input signal, simply pull this slider back from its default, 100% position, over to the left, to blend the unprocessed input signal back into the output of Airspace.

Main Sections

As explained in section 2, Airspace's Colour and Space sections are identical convolution reverb units, so we can cover their controls at the same time. First, a couple of features that apply to all controls:

- Default State; double click to return a control to its default state.

- Fine Control; hold down the shift ⇧ key before clicking on a dial or slider for finer control over the values you can set it to.

i. Colour & Space

Activation / Bypass

By default, Airspace's Colour and Space sections are in an active state i.e. they will affect sound coming through the plugin. To bypass either, click the white section title text or switch icon to the right of each; once bypassed, click anywhere within the given section to engage it again.

Section Volume & Meter

You can scale the output volume of the signal leaving Colour and Space using the volume dials located to the right of each section's title; the 12 o'clock position is 0dB or 'unity gain', meaning that no scaling is being applied. Turning the dial to the left, anti-clockwise, will reduce the gain of the output (i.e. make it quieter); turning it right, clockwise, will increase it (i.e. make it louder).

The two vertical bars to the right of each section volume control are the section gain meters, one bar for the left channel and one for the right; they give a visual indication of the output volume, and will flash with a red dot if either channel clips (i.e. the level goes beyond 0dB); this will probably result in distorted output, which you can remedy by turning the section gain dial anti-clockwise to reduce the volume.

IR Dropdown Menu

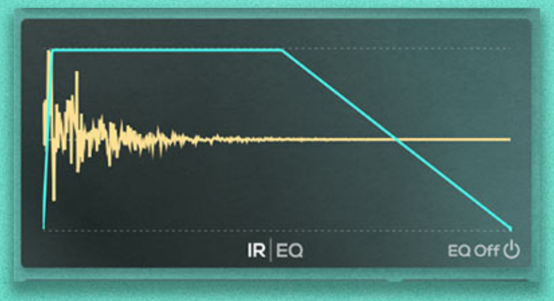
Moving downward, the next control we come to is one of Colour and Space's most important controls; the IR dropdown menu. The title of the IR file currently loaded is displayed here, with a small triangle on the left to indicate you can click to expand the dropdown menu.

The dropdown again expands over the Delay section, wherein you will be presented with Airspace's full IR library, organised into 12 folders on the left containing many IR files for selection, shown on the right. The main concept of Airspace is that the first 5 folders (Amplifiers to Piano) are used in the Colour module, and the following 7 folders inside Space (though as you'll see when you dive into the plugin's preset library, this is not a rule you need to stick to at all!).

To load an IR, simply click on one from the list on the right; double click to both select an IR and close the dropdown menu. You can also click

the close or 'X' button in the top right corner of the menu to do this.

If a number is shown before an IR file's name, then this is telling you how long the file is, in seconds, when played at 'normal' or 1x speed (and when the IR Size control is set to 100% - more on this below).



Waveform Display

Moving downward again, we next come to the waveform displays for Colour and Space. These give a visual representation of the selected IR's waveform via the yellow line; the horizontal axis is time, and the vertical axis is amplitude.

The displays also give you a visual indication of the amplitude envelope being applied to the given IR, via the light blue line, which can be manipulated using the envelope dials we will cover below.

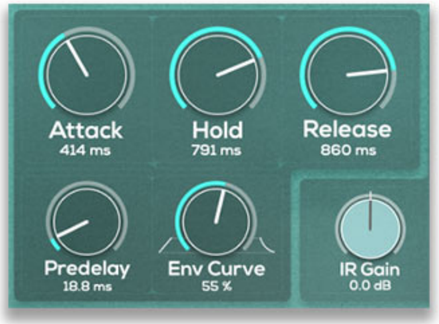
IR | EQ Selector / EQ On/Off Switch / EQ Display

The Colour and Space sections both offer a dedicated EQ module for shaping the sound of the loaded IR. To use the respective EQ for each section, hit the 'EQ' side of the 'IR | EQ' selector switch at the bottom of the waveform display box; by default, both EQs are inactive, so to activate them, simply click anywhere in the EQ display box, or hit the EQ On/Off switch in the bottom right corner (the text will read 'EQ On' when active' and 'EQ Off' when inactive).

When either of the EQ modules is active, the EQ display controls will go from being greyed-out to full colour; you are now presented with controls for a 4-band EQ featuring low shelf on the left, high shelf on the right, and 2 notch EQ filters in the middle left and middle right.

To change the gain of any one of these bands, simply turn the large green dials either to the left, anti-clockwise, for gain reduction, or right, clockwise, for gain boosting.

You can also modify either the range of the low and high EQ shelves, or the centre frequency of the notch EQ filters, by manipulating the 4 curved sliders immediately above the EQ gain dials; the little yellow tab indicates the selected frequency.



Amplitude Envelope Controls (Attack / Hold / Release / Predelay / Env Curve)

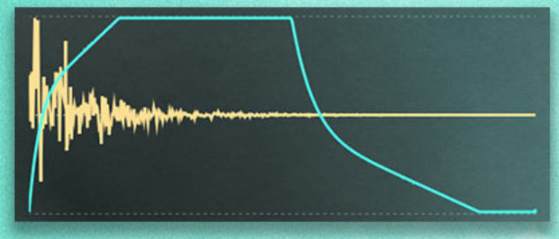
We now come to the amplitude envelope controls of Colour and Space; these controls all affect the envelope that is applied to the loaded IR file, though by default, no enveloping is applied, with attack and release at 0ms and hold at the maximum value.

Attack, hold and release, on the top row, are dependent on the total overall length or duration of the loaded IR file e.g. if the given IR is 2 seconds long, then the maximum hold value will be 2 seconds (the file's full length), and the maximum possible attack and release values will be precisely half the total duration, or 1 second.

Use these 3 controls to effectively change the reverberation 'tail' or decay that is applied to your source audio signal, once it is run through Colour or Space. For example, it is possible to drastically shorten the perceived length of a very long IR e.g. the 10.9s long Hamilton Mausoleum IR, by turning the hold dial to the left, anti-clockwise, and the release control to the right, clockwise, to simultaneously shorten the hold and increase the release of the applied amplitude envelope.

In turn, turning attack to the right, clockwise, will cause the convolved IR to fade in gradually over time, rather than being applied to the source audio signal instantly.

The other 2 controls we have at our disposal for shaping the amplitude envelope are predelay and env curve; predelay simply delays the onset of the convolved audio signal, up to a maximum value of 250ms, whereas env curve changes the shape of the amplitude envelope from purely linear, or straight, at 0%, to logarithmic, or curved, at 100%.



You will notice that manipulating any of the amplitude envelope controls, excepting predelay, also updates the light blue amplitude envelope line or curve shown in the waveform display box above, providing another visual indication of the applied envelope values.

IR Size

Moving now to the bottom right of Colour and bottom left of Space, we

have another of Airspace's most important controls; IR Size. This dial changes the sample rate or, effectively, the speed at which the IR file is played back and convolved with your input audio signal.

This has the effect of either lengthening, when turned right, clockwise, the playback of the IR file, or shortening it, when turned left, anti-clockwise. This allows you to stretch out short IRs, such as those in the Colour folders, to much longer durations, and, conversely, to squeeze down very long IRs, such as those in the Space folders.

IR Size's maximum value is a massive 500%, meaning you can multiply the duration of the loaded IR by up to 5 times, with its minimum value being a mirrored reduction of 5 times smaller than the total, or 20%.

You'll find that lengthening the IR Size will typically result in a darker, more spacious sound, whereas shortening the values will usually result in a brighter, snappier overall sound.

*Please be advised that whenever you change this control, the convolution engine of either Colour or Space will have to reset and recalculate, resulting in a brief silencing of the audio output before the convolved output is retriggered. It is for this reason that the IR Size control is not available for automation inside your DAW.

IR Gain

To the left of IR Size (or right in the Space section) is the IR Gain control, which is very helpful in balancing the audio output of Colour and Space. We've taken great care to balance the levels of Airspace's IR library already, but ultimately the volume of the output depends on the audio signal that you choose to run through the plugin, so if you find that the output volume is suddenly too loud, please use IR Gain to reduce the volume by turning it to the left, anti-clockwise.

*Why would you manipulate the IR Gain dial over the main section gain dial? Well, IR Gain scales the level of the IR file itself, whereas the section gain scales the entire section output. So, you could in effect amplify the particular sonic characteristics present in a given IR file, by boosting IR Gain, and reducing the value of the section Gain dial.

Mix

Finally, we come at last to another of Airspace's most crucial controls; Colour and Space's mix dial. This dial controls how much of the 'wet', convolved signal is blended with the 'dry', unprocessed audio input. If

the dial is set to its minimum value of 0%, then only the dry audio input is heard; if it is at 100%, then only the convolved output of input audio combined with IR file is heard.

If you want to create huge, blurred, Ambient soundscapes with Airspace, then we recommend pushing this dial up towards the 100% mark; if you're using the plugin as more of a sonic colouring device, then pull this control down to a lower value.

ii. Delay

Activation / Bypass

As with Colour and Space above, Airspace's Delay module is active by default; to bypass, click the section's title text or the switch icon, and click again to reactive, or anywhere else within the Delay section.

Section Volume & Meter

Again similar to Colour and Space, Delay has a section volume dial to the right of its title, which scales the volume of its output signal. At the 12 o'clock position of 0dB, or unity gain, no scaling is applied; turning it left, anti-clockwise, will reduce the volume (make the signal quieter) whilst turning it right, clockwise, will increase it (make it louder).

The two vertical bars to the right of the volume dial are again the section's output volume meters, giving a visual indication of the output level; if either channel, left or right, clips or goes beyond 0dB, a red dot will flash, and will likely be accompanied by distortion. In these cases, please turn the volume dial to the left to reduce the level of the output signal, to a point where the meters are no longer indicating clipping.

Tempo Sync

The Tempo Sync button, at the top left of the Delay section, allows you to synchronise delay times used by the stereo delay effect to your host DAW's tempo or Bpm; when activated, the Delay Time dials beneath will change their units from milliseconds / seconds to note divisions, such as 1/8 (i.e. an '8th note' or 'quaver', in music theory terminology).

This allows you to create delay lines that are perfectly in time with your DAW session; straight, dotted (D) and triplet (T) tempo synchronised delay times are available for selection.

Link L & R Channels

Airspace's Delay is stereophonic by default, meaning that the left and right delay lines can be set to different values, producing an audible distinction between the delayed signal in the left and right channels. If you want to switch the delay to monophony, you can activate the Link L + R button, located at the top right of the Delay section, which forces

the right Delay Time and Feedback setting to mirror the left Delay Time and Feedback values. Deactivating this button will return the right Delay Time and Feedback controls to their former settings.

Mix

Just as with Colour and Space's Mix controls described above, Delay's Mix dial simply blends the dry, or unprocessed audio signal fed into it from Colour, with the wet signal as processed by Delay. 0% means that none of the delayed signal is sent to Delay's output, whereas 100% means only the delayed and processed signal is sent.

Delay Time (Left & Right)

As Airspace's Delay is stereophonic, we need controls for both the left and right channels; thus you will find a mirroring of two sets of controls for Delay Time and Feedback directly below Delay's Mix dial.

The Delay Time dials set the gap, or interval, between reflections in the delay lines for the left and right channels. For example, setting the left Delay Time to 50ms and running the sound of a single snare drum strike through Airspace will produce sonic reflections of that snare drum hit spaced out by 50ms in time (e.g. 50ms for reflection 1, 100ms for the 2nd, 150ms for the 3rd etc), provided there are sufficient Mix, Feedback and Filter settings applied.

Delay Times can be set from as little as 0.1s all the way up to 4 seconds; shorter values will produce bright, metallic and even phaser-like effects, whereas very long settings will create a looping-style result.

As mentioned above, by default, the Delay Time dials deal in milliseconds and seconds in terms of their units; if the Tempo Sync button is engaged however, these units will change to note divisions (please see the Tempo Sync section for more).

Feedback (Left & Right)

Directly beneath the Delay Time dials are the twin Feedback sliders, one for the left channel and one for the right. These sliders control how much of the dry signal from the left and right audio channels are fed back into the delay line; in simpler terms, the higher the value of either Feedback control, the more reflected sound you are going to hear.

Values range from 0% (resulting in a single reflection of the dry input audio signal), to 100%, which may begin to result in a phenomenon

called 'self-oscillation', wherein the delay line in question will resonate and produce sound even if no audio signal is actually being run through it. This can sometimes produce interesting sonic results, but more often than not, this effect is undesirable, so to remedy this simply pull Delay's Feedback sliders back to a lower percentage value.

Crossfeed

An interesting feature of Airspace is its ability to feed audio signal from the right channel into the left delay line, and signal from the left audio input into the right delay line; we term this 'crossfeed', which is engaged by clicking the Crossfeed button below the Feedback sliders.

Crossfeed will create a thicker, more blurred delayed effect when activated, especially with different left and right Delay Times set and Feedback sliders pushed up into the higher values; one of our favourite features of the plugin, if we do say so ourselves!

High Pass Filter (Cutoff & Res)

Finally, at the very bottom of Delay sits the section's filter controls, providing you with the ability to both high pass filter and low pass filter the output of the section.

Firstly, we have our High Pass Filter, which comprises a filter cutoff slider, measured in hertz (Hz), and a resonance dial, measured in percentage. This filter will prevent frequencies lower than the filter cutoff setting from passing through to the output, effectively silencing them with increasing severity the further the signal gets from the cutoff.

Use this control to tame the low end frequencies present in your delayed audio signal; create a very bright sound by pushing the slider up from its lowest setting, 20Hz, towards the maximum of 20,000Hz.

The High Res or resonance dial can be used to emphasis or accentuate the audio signal running through Delay, at the frequency specified by the cutoff slider; use this to 'colour' or shape the sound of the signal coming out of the stereo delay lines.

At values approaching the maximum of 100%, you might find the filter begins to self-oscillate, much like the phenomenon described in the Feedback section above; if you're getting a boomy or resonant sound that you don't like, simply pull the resonance dial back to a lower percentage value and wait for the delayed signal to die down.

Low Pass Filter (Cutoff & Res)

Just like the above described High Pass Filter but in reverse, our Low Pass Filter will remove frequencies from the delayed signal that are above the cutoff frequency, specified using the filter cutoff slider.

Use this to tame the treble frequencies present inside the delay lines; you can create a very murky sound by pulling this slider down from its highest setting of 20,000Hz, towards the minimum of 20Hz.

Again just like with the High Pass Filter above, a Low Res or resonance dial is provided to the right of the filter cutoff slider, allowing you to accentuate the signal running through Delay at the frequency set by the aforementioned slider. Be wary of self-oscillation at higher values approaching the maximum of 100%, unless you're trying to produce this effect, of course!

iii. Delay Modulation

Airspace's Delay effect features a dedicated modulation section situated directly beneath the main section's controls, which is itself split into three sections; time modulation on the left, pitch shift in the middle and pan modulation on the right. Delay Mod is dependent on the main Delay section for activation and bypassing; in other words, you can only use the Delay Mod controls when Delay itself is active.

The Delay Mod controls are designed to introduce movement and complexity into the signal chain, as well as to enhance the sound within the feedback loop. Let's discuss each in turn.

Time Modulation (Time Mod / LFO Shape / Tempo Sync / Mod Rate)

The first modulation section on the left is Time Modulation; this feature makes available a low frequency oscillator, or LFO, with a switchable shape, which modulates the left and right Delay Time settings.

When the delay time of a delay line is modulated or changed in real-time, as audio is running into the delay's feedback loop, the effect is of changing the playback speed of the reflected sound. This can produce effects from subtle, warbling pitch modulation, similar to a chorus effect, to wild, Sci Fi-like modulations.

This section is split into 4 controls; the first, positioned furthest to the left, is the Time Mod amount dial, which dictates how much the LFO will

modulate the Delay Time values, specified as a percentage.

Next, in the middle of this section, we have the LFO Shape selector, presenting you with 5 different waveshapes that the modulating LFO can be switched to: sine, triangle, sawtooth, random 1 and random 2.

The first 2 shapes are very common waveforms and will produce smooth modulations; sawtooth, another classic waveform, will create a more stuttering, artificial quality; random 1 will also produce a similar, almost glitchy effect, but in a much more unpredictable fashion; and finally random 2, our favourite here at ModeAudio HQ, will produce a smoother, more organic random effect than the random 1 setting.

Moving right again, we come to the Mod Rate dial, which sets the speed at which the LFO will modulate the two Delay Time values above. The default unit for this control is milliseconds.

Finally, located above the Mod Rate dial, is the Tempo Sync switch for this modulation section. Engaging this control will change the unit of the Mod Rate control from ms to note divisions; this allows you to synchronise the rate of the LFO with your DAW session, giving you modulations that change in perfect time with the host tempo or Bpm.

Note divisions are expressed as fractions of a whole bar e.g. 1/4 (a 'quarter' note or 'crotchet', in music theory terminology). You can also specify tempo synchronised modulation rates in terms of straight, dotted (D) or triplet (T) notes.

Pitch Shift (Recursive Shift / Pitch Shift / Shift Mix)

The middle of the three delay mod sections is Pitch Shift, wherein you can apply a pitch shifting effect to the audio being fed into Delay's feedback loop.

This section comprises 3 controls; the Pitch Shift dial on the left controls how much the delayed audio signal is shifted, or transposed, in semi-tones, from -24 (or two octaves below) to +24 (or two octaves above). The 12 o'clock position of 0st applies no pitch shift.

The dial on the right is the Shift Mix control, allowing you to blend the dry, unprocessed delayed signal with the wet, pitch shifted signal.

The 3rd control in this section is the Recursive Shift button, positioned above Pitch Shift and Shift Mix; when activated, this feature will apply the amount of pitch shift specified by the Pitch Shift dial incrementally to each new loop or reflection of the audio signal in the delay loop.

What this means is, that if say a Pitch Shift amount of 7 semitones is specified, every time your audio input signal is repeated by Delay, it will be shifted up by 7 semitones each time i.e. the 1st repeat will be +7st, the 2nd will be +14st, the 3rd will be +21st and so on.

This can create beautiful, glissandi-like effects, with the delayed signal ascending up or descending down the musical scale from the root pitch of your input signal. Another of our favourite features!

Pan Modulation (Pan Mod / LFO Shape / Tempo Sync / Mode Rate)
Finally, we come to the Pan Modulation section on the right; here we have a mirroring of the controls in the Time Modulation section, only this time the dedicated LFO is used to modulate the panning, or positioning in the stereo field, of both the left and right audio channels.

The Pan Mod dial on the left is expressed in percentages; 0% will give you no pan modulation, whereas 100% will move the left audio channel fully across to the right before returning it, and vice versa the right channel across to the left.

The LFO shape selector again modifies the waveform that the LFO will be switched to; sine, triangle, sawtooth, random 1 and random 2 shapes are available once more. Please see the Time Modulation section above for a more detailed description of these shapes.

On the right we have the Mod Rate dial, which, also as above, sets the speed or rate at which panning is modulated. By default, this rate is specified in Hertz (Hz); if the Tempo Sync switch is engaged however, the units will change to note divisions. See the Time Modulation section for more detail.

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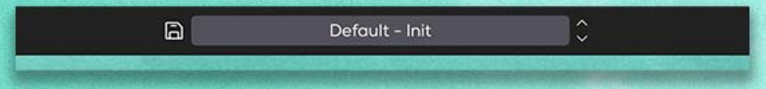
Now we've covered Airspace's interface and complete set of features, it's time for us to explore the best way to get familiarised with the plugin's diverse sonic palette, and fast; the preset library.

4. Presets

Airspace installs with 246 presets designed by ModeAudio; flicking through them whilst running some audio through the plugin is a great way to introduce yourself to Airspace's sound-world. The preset library is organised into 6 categories:

- Ambient; these presets will soak your source signals in rich, dense clouds of reverb and shimmering reflection, taking advantage of the plugin's full suite of tools to produce thick waves of submerged sound.
- Blur; this category focuses on short to medium reverb decay and delay times, blurring the edges of your source sound whilst keeping just enough focus for it to remain recognisable.
- Cosmos; send your audio into outer space with these epic, interstellar presets focusing firmly on Airspace's long IRs and reverbs, spanning sonic impressions from the icy to the awestruck.
- Reflect; a selection of presets centred squarely around Airspace's Delay module, with effects ranging from clean, mirrorball-like reflections to buzzing, metallic repetitions of your source audio.
- Transform; rather than adding space and delay to your sound, this set of presets is intent on transforming the spectral colour, tone and timbre of your audio into weird and wonderful new forms; select a preset from this folder and hit the morph button!
- Warp; the most extreme, bizarre and otherwise out-there offering of presets in the library, these presets are designed to mangle, bend, blend and break your source sounds into otherworldly sonic collages.



To load a preset, click the preset display field in the centre of the black bar at the very top of the plugin's interface, expanding the preset dropdown menu, and select from the files displayed. You can also use the vertical scroll arrows to the right of the preset display, to skip to the proceeding or preceding preset available in the library.

To save your own presets, click the floppy disc icon to the left of the preset display field in the top horizontal bar, and enter your own unique filename. Presets are stored in the following location on your hard disc:

MacintoshHD/Users/[your user name]/Documents/ModeAudio (Mac);
This PC/Documents/ModeAudio (Windows).

5. Technical
(Compatibility / Installation / Activation / EULA)

Compatibility

Airspace is available in the VST3 (.vst3) and Audio Unit (.component) plugin formats, and for the Windows and Mac OS platforms. Mac OS 10.13+ and Windows 11+ are supported.

Airspace is compatible with all major Digital Audio Workstation (DAW) software applications supporting VST and AU plugins, such as Ableton Live, Cubase, FL Studio, Logic Pro, Reason, Studio One and beyond.

Installation
Airspace requires 443MB (Mac) or 362.6MB (Windows) of hard disc space for installation; please double click the .pkg or .exe file, downloadable from https://modeaudio.com/product/airspace and follow the installation steps prompted thereafter.

Airspace must be used within a plugin host application, such as a DAW e.g. Ableton Live, Cubase, FL Studio, Logic Pro, Reason etc. It can be applied to either audio or software instrument tracks.

To remove Airspace from your computer, please delete all files and folders with 'Airspace' or 'ModeAudio' in the title from the following locations, depending on your operating system:

MacintoshHD/Library/Audio/Plug-Ins/Components
MacintoshHD/Library/Audio/Plug-Ins/VST3
MacintoshHD/Library/Application Support/ModeAudio
MacintoshHD/Users/[your user name]/Documents/ModeAudio

This PC/C:/Program Files/Common Files/VST3
This PC/C:/Program Files/ModeAudio
This PC/Documents/ModeAudio

Activation / Trial
Airspace can be used for free on a trial basis for up to 15 days, after which a license is required for continued use. Licenses can be purchased from https://modeaudio.com/product/airspace and are granted to a single user, for use on up to 3 computers. Your license will be emailed to you, which must then be entered, along with your email address, into Airspace's authorisation screen to activate the plugin.

EULA
Please read our full End User License Agreement (EULA) at https://modeaudio.com/doc/plugin-eula.pdf

6. Troubleshooting

Why can't I open the package file to install Airspace?
Please ensure you've downloaded the correct installer file for your system; the .pkg file is for Apple Mac computers and the .exe file is for Windows. Each is clearly labelled on the Airspace download page.

Why can't my DAW or software find / open Airspace?
Firstly, please make sure your software is capable of hosting VST3 (.vst) or Audio Unit (.component) plugins. The vast majority of Digital Audio Workstations (DAWs) can host these types of plugins, with Avid's Pro Tools being the sole notable exception.

Secondly, please make sure your software is as up to date as possible, downloading any updates if necessary, and check that your operating system (OS) is compatible with Airspace. Airspace supports Mac OS

Most DAWs will automatically scan your hard disc for newly installed plugins upon initialisation, but if not, it is usually possible to manually search from within the software itself; please refer to your software's documentation to discover how to do this in your specific application.

Please try restarting your software, and your computer, at least once each before contacting support; if you're still having issues, please email us at support@modeaudio.com.

Can I use Airspace in Pro Tools?

At the time of writing, Pro Tools does not support VST3 or Audio Unit plugins. Therefore, Airspace is not natively compatible with Pro Tools; however, it is possible to use a third party 'wrapper' plugin, which will allow you to load VST3 and AU plugins.

Examples of popular wrapper plugins are Blue Cat Audio's PatchWork and DDMF's Metaplugin, both of which require the purchase of a license to run in your software.

Why am I not hearing any sound?

Airspace does not generate sound on its own, it's an effect plugin that requires source audio to be sent into it for processing. Do you have some source audio running through Airspace? This could be a digital audio file, a live audio track with a physical microphone, electric guitar or other external sound source connected as the input, or a software instrument.

To make sure your source audio is actually playing, please bypass Airspace in your plugin chain and confirm you are getting some audio output on the associated track in your DAW.

If your source audio is working properly, then please check the master gain dials located near the top of Airspace's interface. Airspace's 3 main sections each has a separate master gain dial, located to the right of the section title (e.g. 'Colour'); if any one of these 3 dials is set to -∞dB i.e. is turned all the way to the left, then you will not get any sound output from the plugin. Simply turn the dials to the right to rectify.

Similarly, Airspace's 'Colour' and 'Space' sections feature 'IR Gain' dials, controlling the gain of the impulse response files loaded into these modules. If either or both of these sections are active and either or both of the 'IR Gain' dials is set to -∞dB i.e. is turned all the way to the left, then you will also get no sound output from the plugin. Simply turn the dials to the right to rectify.

Airspace is active in my plugin chain, so why can I not hear it affecting my source sound?

Each of Airspace's 3 main sections has a separate 'mix' control, allowing you to blend the dry source signal in with the wet or effected signal. If these dials are all set to 0% i.e. are turned all the way to the left, then you will not hear any results of Airspace's processing in the audio output. Simply turn the dials to the right to rectify.

Additionally, Airspace contains a master wet / dry mix slider, located in the top right corner of the plugin's interface. If this is set to 0% i.e. is turned all the way to the left, then similarly you will not hear the result of Airspace's processing; simply drag the slider to the right to rectify.

Why is the Colour / Delay / Space section not working?
It is possible to bypass any and all of Airspace's 3 main sections, 'Colour', 'Delay' and 'Space', by clicking the section title or the switch icon located immediately to the right of each of the titles. When a section is bypassed, the title and switch will be greyed out, and the section controls will be covered by a grey box.

To activate a section again, simply click on any of that section's controls, background or title; the grey box will disappear and the title will return to full opacity.

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If you have any other issues at all, then please contact us at support@modeaudio.com and we will be happy to help!

7. Credits

The concept behind Airspace was conceived by Niall McCallum, with invaluable support from the rest of the ModeAudio team. ModeAudio is Niall McCallum, Chris Cook, Alberto Gomez, Joseph Race and Michael Candler.

Impulse response files created and recorded by Niall, with contributions from Michael and a selection of files kindly licensed under the Creative Commons Attribution 4.0 International License from the following:

Acoustics Engineering (https://www.acoustics-engineering.com) / Greg Hopkins (Hopkins Media Services LLC) / Matous Godik /
OpenAIR Library, published by Frank Stevens & Damian Murphy at the University of York, UK (https://www.openairlib.net) / Sonic Palimpsest Impulse Response library, copyright 2022 by Sonic Palimpsest team / Studio Nord Bremen.

GUI design by Niall; cloud photography by Tom Barrett.

All presets by Niall, Michael and Chris.

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Airspace couldn't have been released into the wild without the help and expertise of Rory Dow, Rhiannon McLaren and Martin Wood-Mitrovski.

THANK YOU FOR YOUR PURCHASE &

ENJOY USING AIRSPACE!

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