

CULTURE, TOURISM & EXPERIENCES

Historic Places as Cognitive Environments

Rooms, objects, sources, and voices connected along the route, so every visitor choice opens a new discovery. Inside the site, respecting the site.

The rooms already tell a story. The visit lets people ask how we know it.

A historic house, a castle, a monastery, an archaeological site: the space already guides movement and attention. We add what the walls cannot say. Reconstructions show how it was built; crafts and voices show who lived and worked there; sources say what we really know. Projections, sound, and conversational figures are placed where the route allows a pause, and technology follows the character of the site.

1
FOCUS OF ATTENTION AT A TIME

0
HEADSETS INSIDE THE SITE

40+
LANGUAGES FOR VOICES AND FIGURES

THE PROBLEMS WE SOLVE FOR MUSEUMS, CULTURAL INSTITUTIONS, AND DESTINATIONS

01 — A SITE THAT EXPLAINS NOTHING

Visitors walk through rooms without knowing what happened there, or how

Reconstructions, crafts, and voices placed along the route show the process behind the place and the people who made it.

02 — RECONSTRUCTION MISTAKEN FOR FACT

Digital layers blur what is documented and what is imagined

Source, interpretation, and reconstruction stay distinct and labeled. Your curators check every layer before it opens.

03 — TECHNOLOGY THAT FIGHTS THE BUILDING

Devices that ignore conservation, circulation, and the character of the place

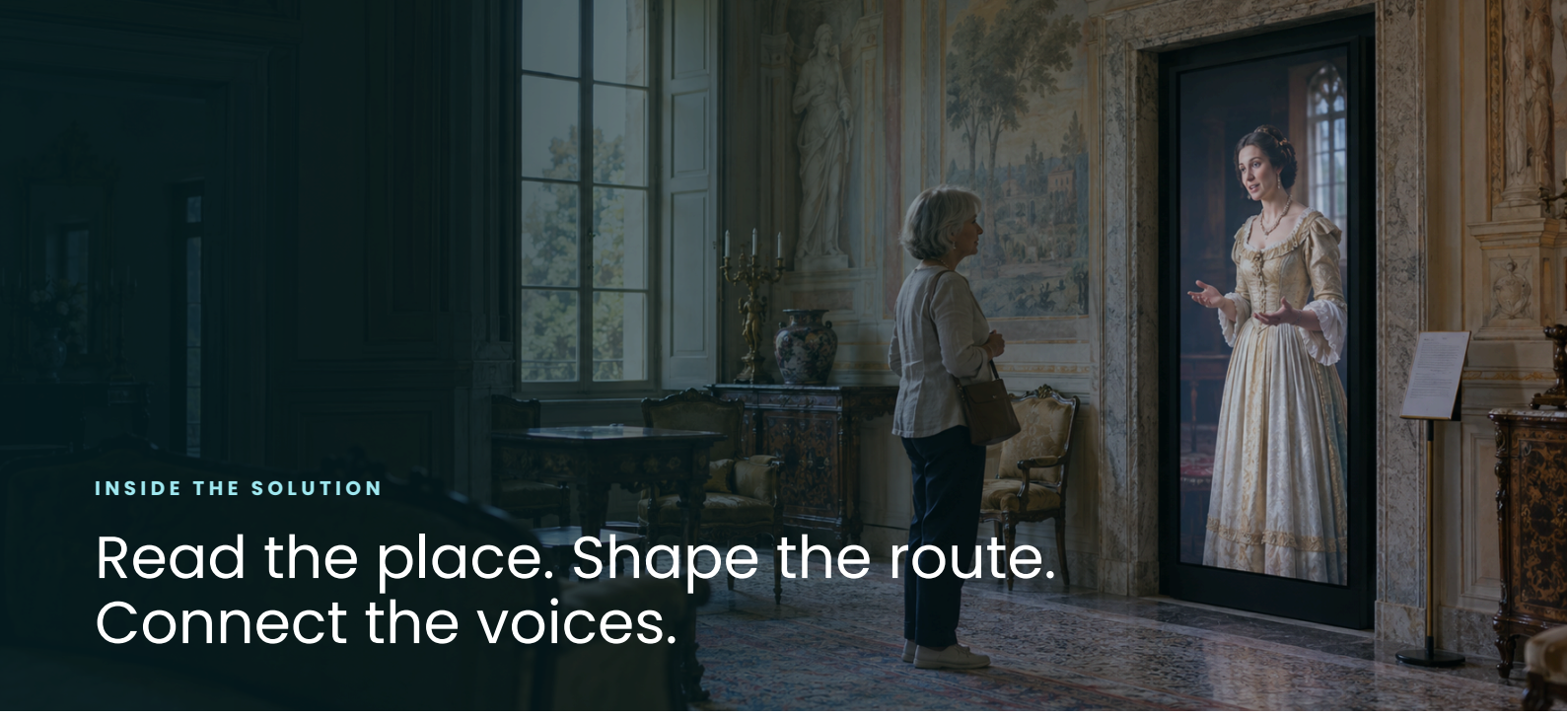
The place is read first: constraints, permissions, safety, accessibility, operation. Hardware comes last and stays discreet.

FOR WHOM

Historic houses, castles, forts, monasteries, and archaeological sites; heritage trusts and foundations; municipalities and regional programs; archives and libraries in historic premises; site managers and curators.

FORMAT

Inside the site: projections, sound, totems, and conversational figures placed where the route allows a pause; no headsets. Conservation, archives and permissions, circulation and safety, languages, devices, accessibility, and long-term operation planned with you.



INSIDE THE SOLUTION

Read the place. Shape the route. Connect the voices.

01 **Read the place**

Spaces, constraints, collections, archives, and the points where visitors can pause. Entry point and reading order decided before any device.

02 **Shape the route**

A narrative wall, a transition, a sheltered setting, or distributed points of encounter. A few clear choices, one focus at a time.

03 **Connect the voices**

Encounters and layers of information from sources checked by your curators, transparent about what is documented and what is reconstructed.

04 **What changes for visitors**

They understand how the place was built and who lived there. They slow down. They ask how we know, and get an answer.

WHAT YOU GET

A spatial design
Route, pauses, and encounters built on the character of the site.

Layers you can trust
Documented, interpreted, reconstructed: kept distinct.

Voices of the place
Crafts, testimony, and figures on a curated knowledge base.

A plan that lasts
Conservation, permissions, accessibility, operation.

Start with one room

Choose one room and one story the site cannot tell on its own. We read the place with your staff, design one point of encounter, test it with visitors for a few weeks, and look together at how pace and questions changed.

WORKS WITH SMART EXHIBITS

The objects of a historic house can get the same treatment as a museum collection: a projection, a reconstruction, a figure to question, in the rooms where they belong.

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LET'S TALK

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CONTACT

Danils Vanags
danils@logosnet.org

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