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Experience Design as a bridge between education, science and society: the case of Museu da Vida Fiocruz (Fiocruz Museum of Life)

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Abstract: This paper presents a report on the development of an Experience Design project for Museu da Vida Fiocruz (Rio de Janeiro, Brazil). The initiative was carried out as part of the Professional Post Graduate Program in Creative Economy, Strategy, and Innovation at ESPM Rio. It was an outcome of the Interaction and Experience Design module and was conducted by master's students under faculty supervision. The museum is a cultural branch within Oswaldo Cruz Foundation – the leading Brazilian public science institution – and offers free educational activities with the mission of expanding social participation in topics related to science, health, and technology. The main goal of the project was to improve the museum visit experience through Experience Design (UX Design) methodologies and tools. Based on an in-depth diagnosis of the institution and on application of the theoretical content covered in the course, viable and innovative solutions were proposed to improve the public's interaction with the museum's spaces and content. The research and recommendations were consolidated in a report delivered to Museu da Vida Fiocruz and approved by its management team. In this way, the project integrated teaching, research, and extension, resulting in an effective contribution to strengthening science dissemination practices and promoting access to cultural institutions.

Keywords: Experience Design - Interaction Design - UX methodologies - Education; museums - Museu da Vida - Oswaldo Cruz Foundation - Science dissemination - Teaching, research, and extension - Society

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Introduction

The Museu da Vida Fiocruz[1] is a museological institution affiliated with the Oswaldo Cruz Foundation (Fiocruz), the leading biomedical research organization in Latin America and an entity under the Brazilian Ministry of Health. Established in 1999, the Museum is part of the Casa de Oswaldo Cruz, a unit of the Foundation dedicated to preserving institutional memory and promoting research, education, documentation, and dissemination of the history of public health and biomedical sciences in Brazil.

The Museum's activities encompass exhibitions, theatrical performances, and interactive educational experiences designed to stimulate public interest in scientific processes, advances, and their implications for everyday life. Its primary mission is to foster broader societal engagement with issues related to science, health, and technology by offering free programs to the general public. Unlike conventional museums confined to a single building, the Museu da Vida is distributed across the Fiocruz campus in Manguinhos district, Rio de Janeiro – an area of approximately 800,000 square meters. Within this space, the Museum occupies seven distinct areas totaling 35,000 square meters, including 6,500 square meters dedicated to visitor services and 18,000 square meters of gardens (Batista, 2024). Key facilities include the Reception Center, the Science Park, the Pyramid (featuring experiments on microorganisms and other living organisms), the Butterfly House,

the Stable (a historic building housing a permanent exhibition on health-related themes), and the Virgínia Schall Science Tent (dedicated to theatrical productions), as well as the Moorish Castle, an iconic Fiocruz landmark constructed in the early 20th century.

Currently, efforts are underway to designate portions of the Manguinhos complex as protected heritage sites. This initiative aims to transform the area into a "campus-park," a multifunctional space intended for use by both internal and external communities, integrating institutional, scientific, cultural, and leisure dimensions. In this context, the Museu da Vida Fiocruz seeks to harmonize its activities with architectural, urban, and archaeological features, as well as trails and scenic areas, to promote recreational opportunities. Most importantly, through a diversified program of events, the Museum strives to enable innovative forms of spatial appropriation, fostering dynamic and creative uses of the campus (Fiocruz, 2017).

Museums, as highly relevant cultural institutions, are in constant transformation to meet the demands of an increasingly diverse, engaged, and discerning public. In the twenty-first century, museums face a dual reality that is "situated both in the physical bricks and mortar world of tangible objects and buildings and in the virtual world of digital technologies and social media" (Falk & Dierking, 2012: 21). In this way, new technologies, social changes, and evolving forms of cultural consumption require museums to reinvent themselves and explore new possibilities to remain relevant and connected to society, as well as to attract new audiences. Once perceived merely as repositories of static collections and artifacts, museums have undergone significant transformations in recent decades to adapt to changing social dynamics, incorporating technological advances and striving to meet the expectations of new generations. In this process, they face challenges such as securing funding for innovative projects, maintaining costly infrastructure, training qualified professionals, and keeping pace with emerging technologies.

The project presented in this article is the result of a partnership between the Graduate Program in Creative Economy, Strategy, and Innovation at ESPM Rio and the Museu da Vida Fiocruz, initiated in March 2024. The project was developed within the course "Interaction and Experience Design," involving ten master's students under the guidance of the professors who authored this report. Its pedagogical objective was to foster teaching and learning of concepts and tools relevant to the discipline through the study of a real-world problem and the development of a project to address it. The primary goal of the project was to enhance the quality of the visitor experience at the Museu da Vida Fiocruz for its general audience, relying on tools specific to Experience Design (UX). The specific objectives included gaining an in-depth understanding of the Museu da Vida Fiocruz, producing a diagnostic analysis, and proposing feasible implementation solutions to improve the overall experience.

Theoretical lenses - Experience Design

To achieve an in-depth understanding of the Museu da Vida Fiocruz and propose viable solutions through Experience Design – as outlined in the specific objectives – the study

focused on a conceptual analysis of Experience Design and its tools, drawing on authors included in the bibliography of the master's course "Interaction and Experience Design".
The authors who coined the term *Experience Economy, Joseph Pine II and James H. Gilmore (1999), argue* that while goods and services are tangible and intangible, respectively, experiences are memorable. When a company offers an experience, it engages customers in a personal and emotional way, making it meaningful enough to create differentiation from others. The authors assert that personalization is essential for delivering valuable experiences. Meeting individual customer needs and preferences not only increases satisfaction but also fosters loyalty. Each experience must be unique and tailored to the customer to be truly memorable (Pine II & Gilmore, 1999).
To put Pine II and Gilmore's concept into practice, Kalbach (2016) emphasizes that the discipline of Experience Design seeks to deeply understand users' needs, motivations, and contexts, with the goal of creating interactions – and experiences – that are not only effective but also enjoyable and satisfying. This goes beyond mere functionality, encompassing all stages of the user journey, and aligns with Pine II and Gilmore's focus on the quality of that journey. By employing techniques such as user journey mapping, Kalbach (2016) highlights the ability to visualize and comprehend all possible interactions with a system. This approach not only identifies pain points and opportunities for improvement but also facilitates collaboration among designers and teams in creating solutions that fully meet user needs. Beyond improving internal perception, visualizing user experiences through mapping plays a crucial role in ensuring that all stakeholders share a common understanding of goals and challenges. This not only supports informed decision-making but also promotes effective communication among team members (Kalbach, 2016).
However, considering the current socio-technological era, described as the age of convergence by Jenkins (2006), interaction with media occurs in a systemic manner characteristic of the 21st century: "the flow of content across multiple media platforms (…) and the migratory behaviour of media audiences". In this context, user interaction with a service rarely occurs through a single medium or device; therefore, the user journey must represent this network of interactions that constitutes a complex system. Regarding experience design, this scenario is described by Benyon and Resmini (2017):
The user experience (UX) frequently needs to deal with activities that transition across physical and digital spaces and ecosystems of devices and services. Designers can no longer prescribe the journey or curate experiences simply as isolated interactions. Instead, UX must be consistently spread across touchpoints, channels, and device ecosystems (Resmini & Benyon, 2017: 2).
To address these activities that move between physical and digital spaces, the authors propose the concept of blended spaces: "spaces where some physical and digital spaces have been designed to work together to provide a particular UX (Benyon & Resmini, 2017: 2).
Furthermore, within the context of information architecture and experience design, Resmini and Rosati (2011) introduced the term *cross-channel as "an approach suitable to handle the changes occurring in design practice in response to convergence, the mass penetration of portable devices, the general availability of mobile broadband, and social media-derived patterns of consumption and co-creation of content" (Resmini & Rosati, 2011, apud Resmini & Benyon, 2017: 6). More recently, Resmini and Lacerda* (2016) noted that "cross-channel

ecosystems are a superset of the conceptualization of blended spaces", in which multiple experiences are composed of people, devices, locations, and software connected through information flows.

Research methods, focus and context

The research conducted was qualitative in nature with a propositional purpose: to present a project and recommendations aimed at improving the quality of the visitor experience at the Museu da Vida Fiocruz for its general audience. In view of the specific objectives, the study involved distinct stages and diverse methods. The *Table 1 presents the specific objectives – which may also be understood as stages – and the respective methods applied to achieve them.*

Table 1. Methodology table.

Specific goal	Method
An in-depth exploration of Museu da Vida Fiocruz	An in-depth interview with Coordinator Alessandro Batista; on-site visit with unstructured interviews with staff and direct observation
Produce a diagnostic for the planning stage of visitation and for the on-site experience	Analysis of online tools: web portal and mobile application; on-site visit with unstructured interviews with staff and direct observation
Propose feasible implementation solutions to improve the overall experience	UX tools: persona, empathy map, user journeys

On March 23, 2024, the students conducted an in-depth interview with Professor Alessandro Batista, coordinator of the education service at Museu da Vida Fiocruz. During the interview, he addressed the institution's importance, the museum's daily operations, the spatial structure, and the management challenges faced. He explained that the museum serves two major groups of visitors: public and private schools that bring their students through scheduled visits, which occur from Tuesday to Friday and constitute the institution's largest audience; and the general public, who visit without prior scheduling, mainly on Saturdays and during school vacations. Groups of more than ten people must schedule their visit, even if they are not affiliated with schools.

Additionally, Alessandro shared his vision for the future, which includes transforming the space into a center for culture, leisure, and health education for surrounding communities that face barriers to accessing such spaces due to their location on the city's outskirts.

This interview was essential for understanding the problem and defining the project's approach. Based on this, it was determined that the project would focus on the general public, aiming to increase the number of occasional visitors – those who visit without prior scheduling.

Following the interview, an analysis was conducted of the Museu da Vida Fiocruz's online resources – the website and mobile application – which are the tools available for planning visits. Subsequently, on April 6, 2024, professors and students carried out an on-site visit to the Museu da Vida to directly observe public interaction with the facilities, services, and overall environment. During this visit, unstructured interviews were also conducted with staff members. The objective was to understand their routines and interactions with visitors, thereby identifying opportunities for improvement.

The interview with the museum coordinator, the analysis of online resources, and the on-site visit (including interviews and direct observation) constituted the diagnostic stage, during which the most critical factors to be addressed in the project were identified. Considering the totality of the museum experience, "from the moment the thought occurs to someone that visiting a museum might be a good idea, through the visit itself, to the recollection of the experience days, weeks, and even years later" (Falk & Dierking, 2012: 20), we defined that the central issue for the students to work on would be visit planning. This decision was based on the complexity of the Museu da Vida and the understanding that enabling visitors to plan effectively would ensure a successful, efficient, and satisfying on-site experience.

The next stage focused on proposing solutions and recommendations to improve the visitor experience at the Museu da Vida Fiocruz, employing tools from Experience Design. In this final stage, students worked in two distinct groups: one group focused on developing improvements for the museum's website and mobile application, while the other prepared a recommendations report. It is important to note that, in the initial application of the tools, personas, empathy maps, and user journey maps were used to refine the diagnostic process by analyzing the profiles of different users and their journeys under the museum's current conditions. Subsequently, ideal journeys were designed for each created persona, and the proposed improvements were indicated accordingly.

• Visiting the Museu da Vida in Person

The visit allowed for direct observation and experience of the museum's facilities and visitor behavior. It also aimed to verify on-site the information previously gathered from digital channels, as this is an essential aspect of experiences involving blended spaces (Benyon & Resmini, 2017). This case exemplifies such an experience, although the on-site visit revealed that the digital and physical spaces were not designed in an analogous manner, despite their intersections. For instance, it was noted that the map displayed at the entrance of the Museu da Vida *(See Figure 1) differs from the one presented in the mobile* application. We agree with Coelho, Carvalho, and Matos (2018) when they state that technology can be used as a tool to contextualize museum content, becoming an important interpretation tool when approached in conjunction with original content. Thus, we understand that avoiding this dissonance – by using the same visual standard for both maps – would enable users to plan their visit in advance, knowing exactly which places they wish to

explore. Once at the museum, they would recognize the map previously consulted in the application, facilitating easier and more fluid navigation throughout the space.

Figure 1. Museu da Vida on site map (Source: authors' collection).

Another noteworthy issue concerns the very concept of a museum. Upon arriving at Fiocruz, it is not immediately clear to visitors that the entire complex is part of the Museu da Vida. Visitors expect to encounter a traditional museum format, such as that found in the Stable building, where the collection is housed within a single architectural structure *(See Figure 2), although this represents only one part of the* museum.

Ensuring consistency between maps, combined with a detailed explanation of the Museu da Vida's concept in the electronic tools used for visit planning, would address this fundamental issue, as the full extent of the museum can only be perceived through a scaled representation, such as a map or model.

Another aspect reported by staff members during interviews and observed during the on-site visit was the lack of accessibility in certain areas. Visitors with mobility difficulties may request the use of a hospital cart from the complex to transport them to points of interest, as shown in *Figure 3. However, there are very few support vehicles available for transporting elderly individuals, people with reduced mobility, and persons with disabilities in general.*

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Figure 2. Stable building interior view (Source: authors' collection). **Figure 3.** Available cart (Source: authors' collection).

• **Visiting the Museu da Vida Web Portal**

During the analysis of the Museu da Vida's web portal, several points of concern were identified, notably:

- The website navigation was designed exclusively for desktop, meaning it is not a responsive website.
- There is no section for Frequently Asked Questions (FAQ), which would help address user inquiries regarding visitation, schedules, transportation, among other topics.

- The site's images lack descriptive attributes (*alt text*), an issue that affects accessibility. This makes it difficult for blind or visually impaired individuals to access the content.
- The portal content is available only in Portuguese, limiting access for international users.
- As previously noted, the website does not display the same map found on-site, which hinders recognition during the visit.

• Using the Museu da Vida App

Next, the analysis of the Museu da Vida mobile application revealed additional points of concern, including:

- Information about operating days and hours could not be located, requiring users to search for this data through other channels outside the app.
- The app offers a navigation option via a map for visiting locations. However, there is no physical signage on-site to support this virtual navigation. This presents an opportunity for improvement through the implementation of physical signage, enabling visitors to coordinate physical navigation with the app.
- Similar to the website, the app lacks a FAQ section, which would help clarify user questions about visitation, schedules, transportation, and other topics.
- The app content is available only in Portuguese, limiting access for international users.
- There is no feature for scheduling visits, including visibility of available dates and times or daily limits for groups and individual visitors.
- The app does not support screen readers, making it difficult for blind or visually impaired individuals to consume the content.
- There is no accessibility feature for Libras (Brazilian Sign Language), restricting app usability for deaf individuals.

Experience design methods

It is recommended that methods derived from Experience Design be applied in the early stages of a project to gain an understanding of users of a product or service, thereby guiding the development of solutions. In this case, the goal was to design the complete user journey – from planning the visit to arriving at the Museu da Vida – within a cross-channel experience involving blended spaces. Based on the pain points and opportunities identified through UX tools, it was possible to recommend solutions for implementation and propose an ideal journey. The methods used in this stage were: persona, empathy map, scenario, and user journey.

Persona

To better understand the needs and expectations of potential visitors, personas were created. This method was chosen considering the teaching-learning context of the project and its limitations: a condensed schedule due to the academic calendar and the impossibility

of deeper contact with real visitors. As described by James Kalbach (2016), personas are constructed based on real data obtained through research, highlighting typical behaviors, specific goals, and challenges faced by users. By humanizing these representations with details such as name, portrait, and personal story, designers can visualize users as real individuals rather than mere statistics, enabling more assertive decision-making during design.
Next, the students developed empathy maps and experience journeys for planning visits for two distinct personas: Felipe, a wheelchair user accompanied by his sister; and Dona Neide, an elderly woman taking her grandchildren for a museum outing. These personas were created to combine various characteristics believed to be dispersed among the museum's actual audience. It was understood that having prior access to information about the Museu da Vida Fiocruz before visiting in person would significantly improve the quality of the experience for both personas.

• **Persona 1**
Felipe represents a user with disabilities *(See Figure 4)*. The creation of Felipe's persona was guided by one of the issues identified during the on-site visit: the lack of accessibility. Therefore, the central question was: *How would a wheelchair user plan a visit to the Museu da Vida?*

• **Persona 2**
Neide represents an elderly user with low digital literacy *(See Figure 5). One of the target audiences the institution aims to reach consists of residents from the surrounding areas, located in the North Zone of* Rio de Janeiro and near Avenida Brasil. Neide's persona lives in a neighborhood close to Fiocruz, belongs to the lower-middle class (Class C), and would be accompanied on her visit to the Museu da Vida by two children – her grandchildren.

Empathy Map

The empathy map is a tool created by Dave Gray (2017), whose purpose is to help "develop deep, shared understanding and empathy for other people." Information about what personas think, feel, see, hear, and do –as well as their pains and needs– is organized into quadrants. Its development helps to better understand the behavior of the personas created in relation to the themes addressed in a given design project.
In this sense, an empathy map was produced for each of the personas designed. The empathy map for Felipe highlights the pains and desires of a wheelchair user who has limited access and little autonomy when visiting the Museu da Vida. By using this tool, it was possible to gain a clearer understanding of this user's experience. Felipe becomes frustrated when he cannot access all areas. He wishes to have autonomy, to be able to enjoy his visit without needing assistance and without worrying whether the location will have all the necessary resources for him to fully enjoy the experience.

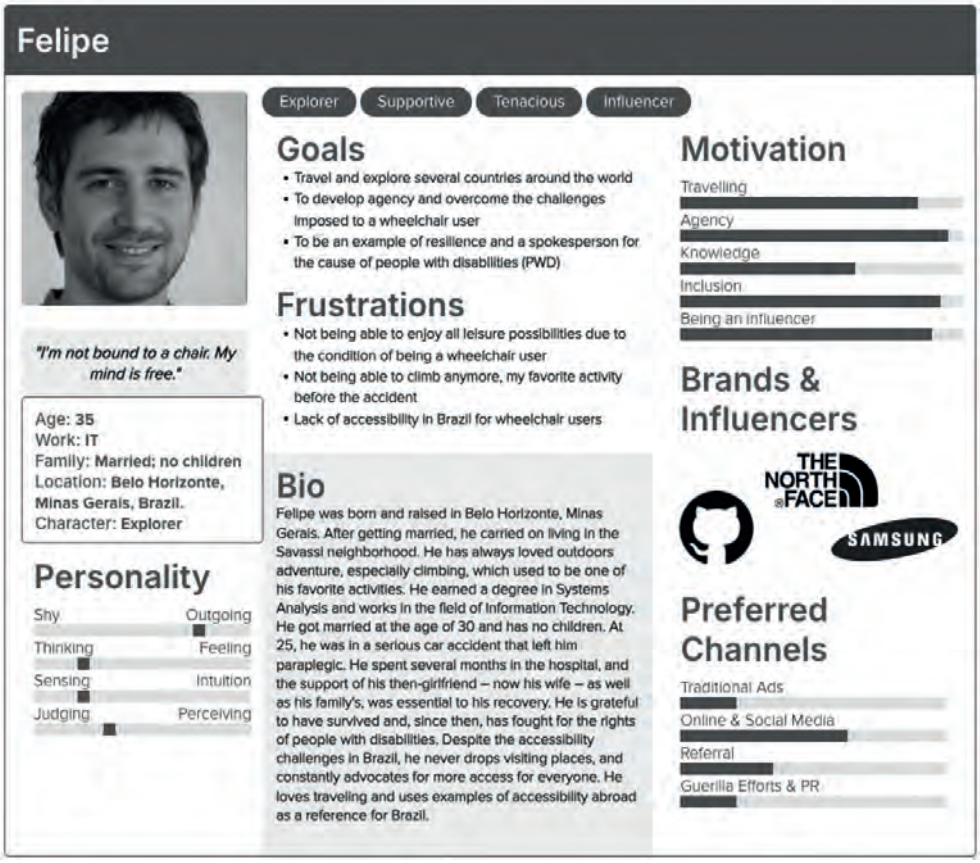

Figure 4. Persona 1–Felipe (Source: authors' collection).

The second empathy map, for Neide, shows the pains and desires of an elderly woman with low digital literacy. Although she owns a mobile phone and uses WhatsApp, Neide does not know how to access websites or applications such as the Museu da Vida app. The map demonstrates that she needs to go out with her grandchildren to a place that is both fun and cultural. However, since she is not accustomed to using digital technologies, she would require access to a direct communication channel to clarify her questions. This would enable her to plan the visit and understand which spaces are best suited for visiting with children.

Figure 5. Persona 2–Neide (Source: authors' collection).

Scenario and Current Journey

In the analytical stage of this work, the methods of scenario creation and user journey mapping were applied. Scenarios are hypothetical narratives in which a persona performs a sequence of actions to achieve a specific goal related to the use of a product or service. Scenarios help visualize the context of use, identify requirements, and consider different aspects of the user experience (Kalbach, 2016: 103). For each persona in this project, a distinct scenario was developed, considering their different realities.

While scenarios narrate a specific moment of product or service use, journeys "describe an individual persona's use of a service as a descriptive narrative, from first exposure to final transaction. Different journeys stress different aspects of the service, accounting

for different personas' goals. Each customer journey also provides an opportunity for the designer to take personas through secondary paths where the service helps them recover from a nuanced problem" (Kalbach, 2016: 136).
The purpose of the user journey method at this stage was to understand and map how the visit planning experience would unfold for each persona at the time of the project, prior to the recommendations proposed by the study. This made it possible to identify the main pain points and, consequently, the opportunities within the journey and user experience that could lead to design solutions and recommendations. This journey was referred to as the "current journey," which describes the following touchpoints for visit planning:
Awareness (how the persona became aware of the Museu da Vida); **Search** (how they searched for and accessed the Museu da Vida); **Discovery** (how they discovered the museum's communication channels); **Decision** (how they decided to visit the site); and **Planning** (how the visit planning process occurred).

Discussion and outcomes

A relevant point in the methodology applied to this project was the use of the user journey method at two distinct stages: during the analytical diagnostic phase and the propositional phase. While the "current journey" is a tool that maps the user experience when interacting with a product or service, the "ideal journey" incorporates solutions to enhance the persona's satisfaction at each stage of planning, aiming to address all previously identified issues. Therefore, the development of the "ideal journeys" was a significant contribution of this project, as shown below.

• **From Felipe's Current Journey to Ideal Journey**
Felipe works in Information Technology and has easy access to the Museu da Vida's digital channels. However, the main difficulty in his user journey relates to information that is not available prior to the visit. As a wheelchair user, Felipe needs to know the institution's map as well as its accessibility features. Although the map is available on both the app and the website, it does not provide details about the presence of stairs, ramps, or elevators.
Among the proposed solutions for an ideal journey are simple, easily implemented measures, such as including information about the building structure, the existence of accessible or non-accessible routes, scheduling options, and a customer service system that is more personalized yet still practical *(See Figure 6)*.

• **From Neide's Current Journey to Ideal Journey**
Neide is a retired nurse and grandmother who is concerned about her grandchildren's education. She belongs to one of the main target audiences the Museu da Vida seeks to reach: residents of nearby neighborhoods who wish to gain more knowledge about science while using the space for leisure. In her user journey, one of the main difficulties was the lack of access to information about the institution, as this information was available exclusively through digital channels.

Simple, easily implemented solutions were proposed to provide more democratic access to information about the Museu da Vida. These include outreach actions in other leisure areas in the North Zone of Rio de Janeiro. Another proposal was the creation of a virtual assistant that could enhance Neide's journey, as she has access to WhatsApp even though she does not know how to use websites or apps. Additionally, a transportation service for nearby neighborhoods was suggested, which would benefit a broad audience and could significantly increase the number of visitors on Saturdays *(See Figure 7)*.

Figure 6. Felipe's ideal journey (Source: authors' collection).

The project generated results that go beyond the "ideal journeys". Falk and Dierking (2012) state that the use of technologies helps to create experiences and contextualize objects and that, in this way, articulating concepts/theories appropriately helps visitors understand the content and memorize the information. Based on the pain points identified in the journeys of the personas Felipe and Neide and the issues observed in the analysis of the website and the app, guidelines were defined to improve functionalities, information architecture, and portal layouts. Based on these recommendations, new layouts for the portal were proposed in both desktop and mobile versions.

During the diagnostic phase, a key issue emerged: understanding the concept of the Museum of Life and its spatial configuration. The proposed solution to this problem was a clear and direct explanation of the concept, which was included in the new website and app layouts. Standardizing the maps (virtual and physical) also contributes to a better understanding of the museum's scale and, consequently, its concept.
As previously mentioned, efforts were concentrated on enhancing the visit planning experience to make it as effective as possible. To achieve this goal, detailed recommendations were prepared for the museum's management team. The main recommendations, described in the personas' current journeys, were an omnichannel communication campaign, a virtual assistant for digital channels, and a shuttle service.

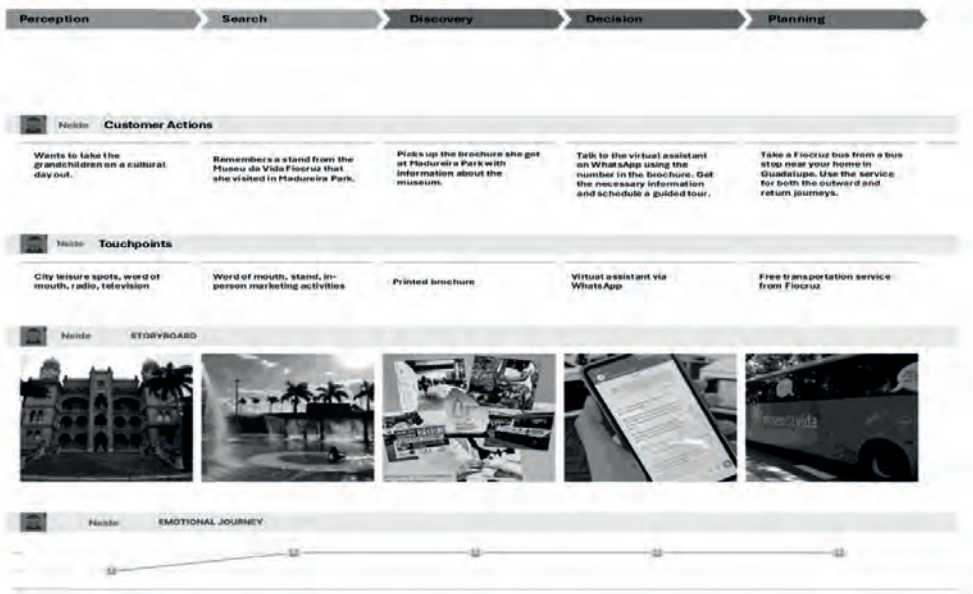

Figure 7. Neide's ideal journey (Source: authors' collection).

Conclusions

Returning to the pedagogical objective of the course presented initially – teaching and learning concepts and tools of Experience Design – it is evident that a real-world problem was studied and a project was proposed for the Museum of Life at Fiocruz. Problem-based learning through project development and specific methodologies is characteristic of the design field and was applied in this course. It is understood that comprehension and

learning occur more fully and effectively when contextualized. Furthermore, the teaching-learning tripod supported by the collaboration between faculty, students, and partner institutions enables the implementation of projects like this and fosters their development through academic extension.

The main objective of the project was to improve the quality of the visitor experience at the Museum of Life for its general audience. To this end, tools specific to Experience Design (UX) were employed. The diagnostic phase of the project involved analysis of the web portal, analysis of the mobile app, and an on-site visit. The use of Experience Design tools at this stage was crucial to identifying that the most critical moment for a successful visit was concentrated in the initial planning phase and its main digital channels – the website and the app. In the final phase, referred to as the propositional stage, solutions were also guided by Experience Design tools, pointing to improvements to be implemented in these channels, along with a recommendations report that extends beyond the digital scope.

The research project and recommendations were consolidated in a report delivered to the Museum of Life at Fiocruz and approved by its management team. In this way, the project integrated teaching, research, and extension, resulting in an effective contribution to strengthening science dissemination practices and promoting access to cultural institutions and, consequently, improving the quality of life in Rio de Janeiro society.

Notes

1. Throughout this study, the Fiocruz Museum of Life will be referred to by its original name: Museu da Vida Fiocruz.

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Resumen: Este trabajo presenta un informe sobre el desarrollo de un proyecto de Diseño de Experiencias para el Museu da Vida Fiocruz (Río de Janeiro, Brasil). La iniciativa se llevó a cabo en el marco del Programa de Posgrado Profesional en Economía Creativa, Estrategia e Innovación de la ESPM Rio, como resultado del módulo de Diseño de Interacción y Experiencia, y fue desarrollada por estudiantes de maestría bajo la supervisión del cuerpo docente. El museo constituye un espacio cultural perteneciente a la Fundación Oswaldo Cruz, la principal institución pública de ciencia de Brasil, y ofrece actividades educativas gratuitas con la misión de ampliar la participación social en temas vinculados con la ciencia, la salud y la tecnología.
El objetivo principal del proyecto fue mejorar la experiencia de visita al museo mediante la aplicación de metodologías y herramientas propias del Diseño de Experiencias (UX Design). A partir de un diagnóstico profundo de la institución y de la aplicación de los contenidos teóricos abordados en el curso, se propusieron soluciones viables e innovadoras orientadas a optimizar la interacción del público con los espacios y contenidos del museo. La investigación y las recomendaciones fueron sistematizadas en un informe entregado al Museu da Vida Fiocruz y aprobado por su equipo de gestión. De este modo, el proyecto articuló docencia, investigación y extensión, generando una contribución efectiva al fortalecimiento de las prácticas de divulgación científica y a la promoción del acceso a las instituciones culturales.

Palabras clave: Diseño de experiencias - Diseño de interacción - Metodologías UX - Educación; museos - Museu da Vida - Fundación Oswaldo Cruz - Divulgación científica - Docencia, investigación y extensión - Sociedad

Resumo: Este artigo apresenta um relatório sobre o desenvolvimento de um projeto de Design de Experiência para o Museu da Vida Fiocruz (Rio de Janeiro, Brasil). A iniciativa foi realizada no âmbito do Programa de Pós-Graduação Profissional em Economia Criativa, Estratégia e Inovação da ESPM Rio, como resultado do módulo de Design de Interação e Experiência, sendo desenvolvida por estudantes de mestrado sob a supervisão do corpo docente. O museu é um espaço cultural vinculado à Fundação Oswaldo Cruz, a principal

instituição pública de ciência do Brasil, e oferece atividades educativas gratuitas com a missão de ampliar a participação social em temas relacionados à ciência, à saúde e à tecnologia. O principal objetivo do projeto foi aprimorar a experiência de visita ao museu por meio da aplicação de metodologias e ferramentas do Design de Experiência (UX Design). Com base em um diagnóstico aprofundado da instituição e na aplicação dos conteúdos teóricos abordados no curso, foram propostas soluções viáveis e inovadoras voltadas à melhoria da interação do público com os espaços e conteúdos do museu. A pesquisa e as recomendações foram consolidadas em um relatório entregue ao Museu da Vida Fiocruz e aprovado por sua equipe gestora. Dessa forma, o projeto integrou ensino, pesquisa e extensão, resultando em uma contribuição efetiva para o fortalecimento das práticas de divulgação científica e para a promoção do acesso às instituições culturais.

Palavras-chave: Design de experiência - Design de interação - Metodologias UX - Educação; museus - Museu da Vida - Fundação Oswaldo Cruz - Divulgação científica - Ensino, pesquisa e extensão - Sociedade