

Paul Souza is an innovative leader in the management, design, and development of branded user experiences for interactive communications and applications. By combining creative design thinking and solid, strategic project planning, Paul uses the big picture to lead teams in developing successful, user-centric, interactive experiences – from e-commerce environments to large-scale enterprise systems.

As [Senior Designer at Dubberly Design Office](#) since 2004, Paul has led the design and specification of desktop and web applications for Nikon, Avaya Communications, BD Bioscience, and Ingenuity Systems. Through user interviews, system and data modeling, information mapping, wireframe storyboarding, prototyping, and testing, Paul has transformed unfocused customer requirements from complex domains into intuitive interfaces.

p e r f e c t [d e s i g n] s e n s e

From 2002 to 2004 Paul concentrated his effort on his freelance business, p[d]s (started in 1983). Clients have included Knowledge Anywhere, Lotus, Netscape, and PhotoAccess. Additional clients while working with Dubberly Design Office and Stone Yamashita Partners have included Loudcloud, Nik Software, Palm, and Gap.

s t a r t u p

In 1999 Paul joined the startup [PhotoAccess](#), a pioneer in providing an online solution for sharing and printing from digital cameras. As [Design Director](#) he oversaw all aspects of the design, user experience, and branding of the service. He was a key team member in all phases of development, managing the process from initial prototype through user model and business flow refinement, technical evaluation, feature definition, and site construction. His ongoing role was to manage the evolution of the web service.

i n t e r n e t

In 1995 Paul [co-founded zero.one](#), an interactive marketing, design, and technology firm, producing consumer, corporate, and enterprise websites based on solid strategic planning. He managed the creative team and development process on projects for clients including Adobe Systems, Apple Computer, Hewlett Packard, Safeco Insurance, Sony Pictures Entertainment, Standard Insurance, and Milgard Windows.

u s e r - c e n t e r e d

In 1993, Paul took the opportunity offered through a job at [Aldus Corporation](#) to further his involvement in the evolution of computer graphic tools and software development. As [Customer Advocate for Advanced Products](#), Paul was responsible for identifying ways to address customer needs, product opportunities, feature definition, and user interface design. He developed a series of prototypes envisioning a user-centric, networked, all-media authoring environment.

r e s e a r c h

In 1992, the WGBH Design Lab joined forces with the [WGBH Interactive Projects Group](#) to extend the range of interactive, computer-based products produced by WGBH. Paul's role had expanded to [Design Director for Interactive Projects](#), responsible for current work as well as research and development for future endeavors. His expertise in repurposing content in multiple media resulted in a prototype envisioning an all-media workflow environment, which sparked the interest of Apple Computer's Human Interface Group as well as Aldus Corporation.

i n t e r a c t i v e

In 1990, Paul and colleague Wendy Richmond formed the [WGBH Design Lab](#) serving both WGBH and clients outside. As [Co-Director](#) of the Design Lab, Paul used his expertise to design, develop, and implement interactive, computer-based projects, and to provide software development consulting. Clients included Apple Computer, Bitstream, Motorola, Prodigy, Lotus, Interleaf, and Vertigo Development. In 1991, the Design Lab designed and produced a groundbreaking interactive CD, *Multimedia Macmillan Dictionary for Children*.

p i o n e e r i n g

In 1985 Paul was instrumental in bringing computers into the Design Department at WGBH. Since 1986, Paul has focused on computer-based multimedia projects, including the landmark *Interactive NOVA: Animal Pathfinders*. He was responsible for the design of all parts of the project, including the print proposal, screen metaphors, user interface, documentation, and packaging.

interface

The difficulty of creating computer animation on systems using command line interfaces helped to focus Paul's attention on the need for graphical user interfaces. In 1982 he contributed to the design of a program visualization environment sponsored by the Defense Advanced Research Projects Agency. This work led to additional user interface consultation for Computer Corporation of America, Javelin, and Lotus.

computer animation

While he designed widely in print and managed many large print projects (including books), at WGBH Paul also gained expertise in video design and production, frequently using innovative computer animation. A notable achievement was the production of the show opening for *NOVA* in 1981 using experimental computer graphics systems at the New York Institute of Technology.

video

In 1977, Paul moved to WGBH Boston, the PBS flagship station, where he spent sixteen years designing print, video, and multimedia elements for programs including *Frontline*, *KnowZone*, *NOVA*, *The Ten O'Clock News*, *This Old House*, *War and Peace in the Nuclear Age*, and WGBH on-air breaks and promotions.

print

Paul's experience in the field of communication design has grown from a firm foundation in traditional design methods and principles. Beginning in 1971 with a BA in Advertising Art from University of North Texas, he worked first in traditional advertising and design studio settings, moving into television in 1975 at KERA, the PBS station in Dallas. As Art Director he was responsible for set design as well as print and video.

portfolio @

www.perfectdesignsense.com

Paul has lectured extensively and has conducted many workshops on design, animation, interface, multimedia, computer graphics, and video production. In 1994 he chaired the American Center for Design's Living Surfaces: Interactive Media conference.

His work has received numerous awards including gold medals from the Art Directors Club of Boston, Broadcast Designer's Association, and National Association of Educational Broadcasters, and the Grand Prize in Aldus Corporation's 1986 PageMaker Design Competition. His work has appeared in *Communication Arts*, *Graphis Annual*, *New York Art Directors Club Annual*, *AIGA Annuals*, *Print*, *Design Quarterly*, *Computer*, and *IEEE Computer Graphics and Applications*, and was selected for the 1984 SIGGRAPH Design Exhibition.

Paul has served as design consultant at the Photographic Resource Center and as founding art director of *Views*, *A New England Journal of Photography*. He was a member of the board of the American Center for Design, the Boston chapter of the American Institute of Graphic Arts, and the Aldus Graphic Arts Advisory Board.

Senior Designer
Dubberly Design Office
San Francisco, CA
2004 – present

Customer Advocate, Advanced Products
Aldus Corporation
Seattle, WA
1993 – 1994

Art Director
KERA TV
Dallas, TX
1975 – 1977

Proprietor
perfect[design]sense
Bainbridge Island, WA
2002 – 2004

Design Director, Interactive Projects Group
WGBH Educational Foundation
1992 – 1993

Art Director
Graphic Illustrators, Inc.
Dallas, TX
1973 – 1974

Design Director
PhotoAccess
Seattle, WA
1999 – 2002

Co-Director, WGBH Design Lab
WGBH Educational Foundation
1990 – 1992

Designer
Point, Inc.
Dallas, TX
1971 – 1973

Vice President, Design
zero.one
Seattle, WA
1995 – 1998

Senior Designer
WGBH Educational Foundation
1979 – 1990

Designer
WGBH Educational Foundation
Boston, MA
1977 – 1979

BA in Advertising Art
University of North Texas
Denton, TX
1971