

KEVIN COGILL

Visual/Creative Full Stack Developer & Team Lead



East Los Angeles
OPEN TO COMMUTES IN PACIFIC TIME ZONE

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The son of a mechanic and an artist, I built my career by developing any and all skills necessary to keep users and clients thrilled. I got my start running printing presses in an old print shop in Philadelphia in the 1990s, and moved into desktop publishing and web development as I saw our clients moving to digital. I've followed the industry through every revolution since, mastering full stack, social apps and APIs, mobile, video, and robotics. I'm currently immersed in OpenAI development, with a startup called OhWaiter. Prior to that, I worked on Apple Pay, and was CTO of two development agencies, and of healthcare tech startup HealthSymmetric.

WORK EXPERIENCE

OHWAITER

Santa Monica CA, January 2022 to Present

- GPT & OPENAI PROMPT ENGINEERING & AI TRAINING
- RESTFUL DATA APIS & REACT APP DEVELOPMENT
- POS INTEGRATIONS, PAYMENT PROCESSING WITH RESTAURANT ORDER FULFILLMENT
- AZURE CLOUD INFRASTRUCTURE & DEVOPS
- LUIS & CLU MACHINE LEARNING
- INTEGRATIONS WITH TOAST, STRIPE, SQUARE

CRI GENETICS

El Segundo CA, April 2020 to December 2021

- FULL STACK WEB DEVELOPMENT
- LED DEVELOPMENT OF DATA API & REACT APP
- DNA ANALYSIS & REALLY COOL DATA SCIENCE

APPLE

Cupertino CA, July 2018 to July 2019

- APPLE PAY TESTING AUTOMATION TEAM
- FULL STACK DEVELOPMENT WITH JAVASCRIPT, NODE/REACT, PYTHON, RUBY, PHP, AND JAVA
- ROBOTIC TESTING AUTOMATION & CONSTRUCTION

Apple's development teams have very high standards for multifaceted problem solving. Every day, I was jumping in and out of several different programming stacks. Some days I'd be doing maintenance on a legacy application from the 90s, and other days I'd be building new, cutting-edge platform tools. I built software that controlled hardware, and vice-versa. I worked with very large data sets, extremely complex data systems, and extremely critical security standards for payment systems. Also, I learned some Russian. не проблема.



DOT SQUIRRELS

OC & LA, 2009 to 2011, 2015 to 2018

- OWNED & OPERATED FULL DEVELOPMENT AGENCY
- 5-20 FULL-TIME EMPLOYEES
- DIRECT CLIENTS INCLUDED SONY ELECTRONICS, WARNER BROS., GUMGUM, SANTA MONICA FERTILITY

I'd run a small freelance operation called Dot Squirrels, from home, from 2009 up to my tenure as CTO of Rey Interactive. When Rey shut down in 2014, I signed a deal with Rey's owners to enable me to re-hire Rey employees and solicit Rey clients, which led to Dot Squirrels re-opening for business as a full-fledged, brick and mortar boutique development agency in Culver City.



HEALTHSYMMETRIC

Venice CA, 2013 to 2015

- INTERIM CTO
- LED DEVELOPMENT OF FULLY FUNCTIONAL ERM SYSTEM
- PRIMARY RESPONSIBILITY: SECURING MEANINGFUL USE CERTIFICATION VIA NIST, AS DEFINED BY ACA LEGISLATION
- WORKED DIRECTLY WITH DOCTORS, LABS, PHARMACEUTICAL REPS, AND US GOVERNMENT REGULATORY BOARDS

Rey Interactive (a development agency which I was CTO of) essentially incubated healthcare startup HealthSymmetric, sharing staff and leading development of their flagship ERM application called SocialCare.



Bleeding Edge Solutions

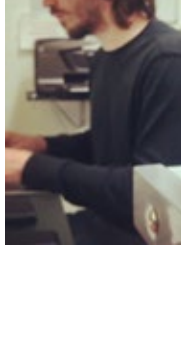
At one point, we needed to test our lab data pipeline with real results, but we didn't have any. So I went out to a doctor's office, submitted my own blood sample, then contacted the lab and had them release my results to HealthSymmetric for my team to use.

REY INTERACTIVE

Venice, 2011 to 2015

- AGENCY CTO
- 5-20 FULL-TIME EMPLOYEES
- WEB DEVELOPMENT, KIOSK DEVELOPMENT, LIVE BROADCAST
- RAN PLAYSTATION'S E3 LIVE STREAM IN 2010 & 2011

Rey Interactive was one of Dot Squirrels' early clients, who brought me in-house as CTO in 2011. I hired and fired, wrote countless scopes and contracts, architected interactive applications, oversaw all project executions, and personally took on some of the more complex development tasks. I also managed several outsourcing teams. In addition to running interactive application production, I also architected physical kiosks for P&G brands, and ran live broadcast streams on-site for Sony PlayStation, from building out the trailer, to calling shots on the day of the event.

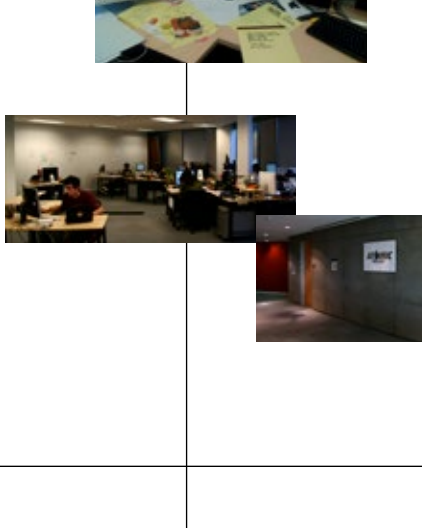


GORILLA NATION

Ladera Heights CA, 2006 to 2009

- ORIGINALLY HIRED AS GRAPHIC DESIGNER, QUICKLY MOVED TO FULL-STACK DEVELOPMENT AND HIRED NEW DEVELOPMENT TEAM
- LED DESIGN & DEVELOPMENT OF CRAVEONLINE.COM
- LED QUIZILLA.COM TO ACQUISITION BY VIACOM
- DESIGNED COMPANY LOGO & BRANDING STILL IN USE TODAY

I was an early employee of the now-global and aptly named digital advertising behemoth Gorilla Nation. Originally, I responded to a job posting for a graphic designer. When they saw some of the websites I'd built, they let me build out and manage a development team for a new division of owned and operated media properties, which directly led to exponential success and growth, and the launch of several very successful sibling companies.



FANDANGO

Los Angeles CA, 2006

- ARCHITECTED COMCAST DIGITAL AD PLATFORM
- BUILT "UNIVERSAL" ADVERTISING SOLUTIONS FOR COMCAST PROPERTIES INCLUDING FANDANGO AND MOVIES.COM

UNIVERSAL MUSIC & VIDEO DISTRIBUTION

Universal City CA, 2004 to 2005

- BILINGUAL GRAPHIC DESIGN OF DIGITAL & PRINT ASSETS
- FLASH DEVELOPMENT
- HAND PAINTING MURALS

I moved to Los Angeles in late 2003, and my first job was doing graphic design for UMVD, in both English and Spanish. For the most part, my day-to-day consisted of designing social media assets and advertisements for UMVD artists, but in terms of style and sensibilities, that ranged from Andrea Bocelli to Slayer. It was also my job to hand-paint celebratory murals whenever a UMVD release would reach #1 on the Billboard charts.

SAP

Newtown Square PA, 2002 to 2003

- CONVERTED SAP.COM TO XML
- WE'RE TALKING THOUSANDS OF INDIVIDUAL PAGES
- IT WAS A MANUAL PROCESS

This wasn't a very difficult job, nor was it a particularly "fun" job, but it was a important one. It required an unwavering attention to detail, with no room for creativity or innovation. I wore a suit, showed up never a minute late, and followed countless corporate protocols. I'm listing it here to show that I have the humility and discipline to be a reliable cog in a mission-critical machine, when that is the assignment.



WAYPOINT GROUP

Wilmington DE, 1999 to 2000

- HTML/JS/CSS DEVELOPMENT
- PROJECTS INCLUDED FILA.COM AND MBUSA.COM (MERCEDES-BENZ)

In/around 1998-1999, my print design clients started asking if I could build websites. I'd had an interest in computer programming as early as age 5, and I'd built a few websites for bands I was in. So I followed those opportunities, right into my first big agency gig, building out websites for Fila, Mercedes-Benz, and DuPont.

VICTORY PRINTING

Philadelphia PA, 1998 to 2001

- HEAD OF SERVICE BUREAU
- DESIGNED AND DELIVERED CAMERA-READY PRINT MATERIALS
- PERSONALLY OPERATED PHYSICAL CAMERAS, PRINTING PRESSES, AND BINDING/COLLATION EQUIPMENT

When I was 14, I decided I wanted to be a graphic designer. So in my sophomore year of high school, I signed up for a vocational program to learn the trade, parallel to my regular classes. I had employers interested in my portfolio even before I was old enough to work, and on the day I graduated high school, I had a job waiting for me at a print shop called Victory Printing.

I designed everything from menus and pizza boxes to business cards for nearly every local business, automotive catalogs, and circulars for funeral homes. Victory was founded in the 1930s, and some of the work involved digging ancient marketing materials out of dusty archives, updating copy with razors and glue, and physically printing with mid-century equipment. I was promoted to the head of Victory's service bureau before my 20th birthday.



"The City of Brotherly Love"

Philadelphia, my hometown.

The only city with a sarcastic nickname.

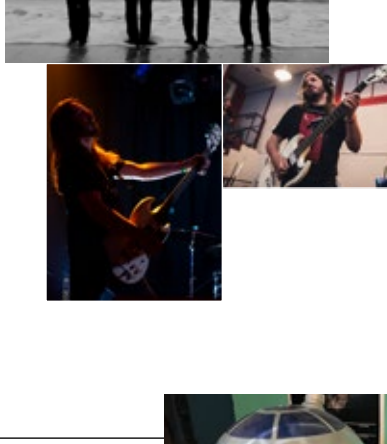
HIGHLIGHTED SKILLS

HTML/CSS/SCSS • JAVASCRIPT & NODE • REACT/REDUX • ANGULAR • AI & ML, OPENAI & GPT
RESTFUL & GRAPHQL APIS • PHP • PYTHON/DJANGO • RUBY/RAILS • MYSQL/POSTGRESQL, NOSQL
LARAVEL/LUMEN, CODEIGNITER, CAKEPHP • WORDPRESS • JOOMLA • MAGENTO • SHOPIFY
MEMCACHE, REDIS • AWS INFRASTRUCTURE • AZURE CLOUD • CI/CD • BITBUCKET/JIRA, GITHUB
UNIX & LINUX SYSADMIN, WINDOWS & MAC SYSADMIN • APACHE & NGINX • DEVOPS
ANALYTICS SOLUTIONS • AD TECHNOLOGY • HEALTHCARE TECH & DATA
UX / WIREFRAMING • GRAPHIC DESIGN • PRINT DESIGN • ARDUINO
VIDEO ENCODING, FFmpeg • BROADCAST STREAMING

HOBBIES & INTERESTS

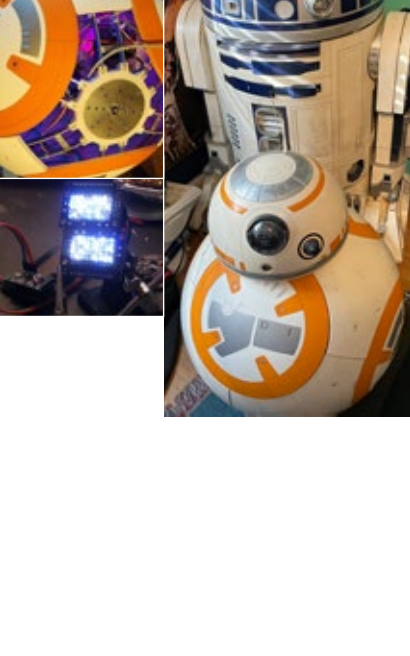
I PLAY GUITAR IN AN INSTRUMENTAL METAL BAND

Music has always been in the background of my life. The first things I ever designed were flyers and t-shirts for my high school bands. The first websites I ever built was for my bands and my friends' bands. My current musical project is called GOLIATHAN, led creatively by a longtime musical partner that I grew up with. We've played all over the country, and have 3 releases out now on CD, vinyl, and of course in digital formats on Spotify and Apple Music and all of the other services. I manage the band and run our online store, I design all of our visual materials, and I produced, edited, and/or shot all of our videos and live videos. Oh, and I fully customized my guitar's design and electronics.



I BUILD ROBOTS FOR FUN

At some point along the way in my career, I found myself unhappy with the fact that everything I built, I built sitting behind a computer. And that it could all disappear at any time, at the whims of marketing departments. I longed to build physical things like I used to, and I wanted new challenges. So I built a fully functional, full-scale, screen-accurate R2-D2. And then when the trailer for EPISODE VII dropped, I couldn't resist the challenge of building a real BB-8. I might do a Wall-E next. Or a Wheatley (from the game PORTAL 2). There's also an original idea I'm toying with.



I RAN A MUSIC BLOG FOR AWHILE

In 2007, I launched ANTIQUIET.COM, which was mostly a music blog, but also, largely, an act of rebellion, against what media was becoming: a shameful monster driven entirely by clicks, clickbait, and obnoxious advertising. We did stories no one else was doing, and prided ourselves on original journalism. We were inspired very much by the subversive and challenging spirit of magazines like Vice and AdBusters. Eventually, I got jaded, but it was fun while it lasted. One of the things I was most proud of was our in-studio "Antiquiet Sessions" video series, which I booked, produced, mixed, and edited. I got to hang out and make magic with some of my favorite artists. We also curated some amazing showcase parties at SXSW in Austin.