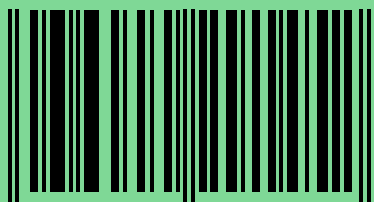


Issue No. 02—Episode 3



SPILL MAGAZINE  
ISSUE 02 EPISODE 3

THE ERA OF VIBES  
24 PAGES



Vibe Marketing: The Rules  
Rewriting the Marketing  
Playbook.



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Words by Jessie Hughes  
Leonardo's Senior Creative Technologist

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Words by Rodolfo Ocampo  
Leonardo's Human-AI Co-Creativity Researcher



In February 2025, Andrej Karpathy — founding member of OpenAI, former Sr. Director of AI at Tesla, and now internet-enshrined tech philosopher — dropped a tweet that instantly went viral:

Andrej Karpathy 🧠 @karpathy

“There's a new kind of coding I call ‘Vibe Coding’, where you fully give in to the vibes, embrace exponentials, and forget that the code even exists.”

By March, vibe coding was listed in the Merriam-Webster Dictionary as a “slang & trending” noun. It resonated. Not just with devs, but with creatives, tinkerers, and anyone who’s ever tried to build something fast and real without waiting on permission or perfection.

Vibe coding is exactly what it sounds like: you describe what you want in plain language, and an AI helps you build it. You don’t write code line by line — you vibe with it. Prompt, adjust, copy-paste, repeat. Karpathy put it best:

“I just see stuff, say stuff, run stuff, and copy-paste stuff, and it mostly works.”



So what did the godfather of frontline AI do with this revolutionary approach? He vibe coded a menu visualizer.

Confused between a “pâté” or “cavatappi”, Karpathy used AI to create MenuGen — an app that turns a photo of a menu into a visual preview of each dish. Not pixel-perfect replicas, but close enough to understand what’s a fish, and what’s a soup. Even better, he didn’t write a single line of code.

The barrier to building something is now almost zero. Apps are being built like TikToks. Imperfect, but working. Vibe coding is in itself a creative shift. So what happens when you apply that same philosophy to the realm of advertising and marketing?

## Vibe Marketing.

It’s creative and unpolished (intentionally so). It’s about getting the idea across without obsessing over the details. Pre-viz becomes the pitch. Vibe Marketing is the art of getting an idea out.

In homage to Karpathy’s framework, here are Leonardo’s principles for Vibe Marketing:

Rule 1: Fully give in to the vibes,

Rule 2: Embrace exponentials,

Rule 3: Forget that the code even exists.

In these three chapters, we’ll delve into how these apply for creatives and marketers alike. Vibe Marketing is coined. If we’re lucky, we’ll make it into the Merriam Webster next.



Vibe Marketing

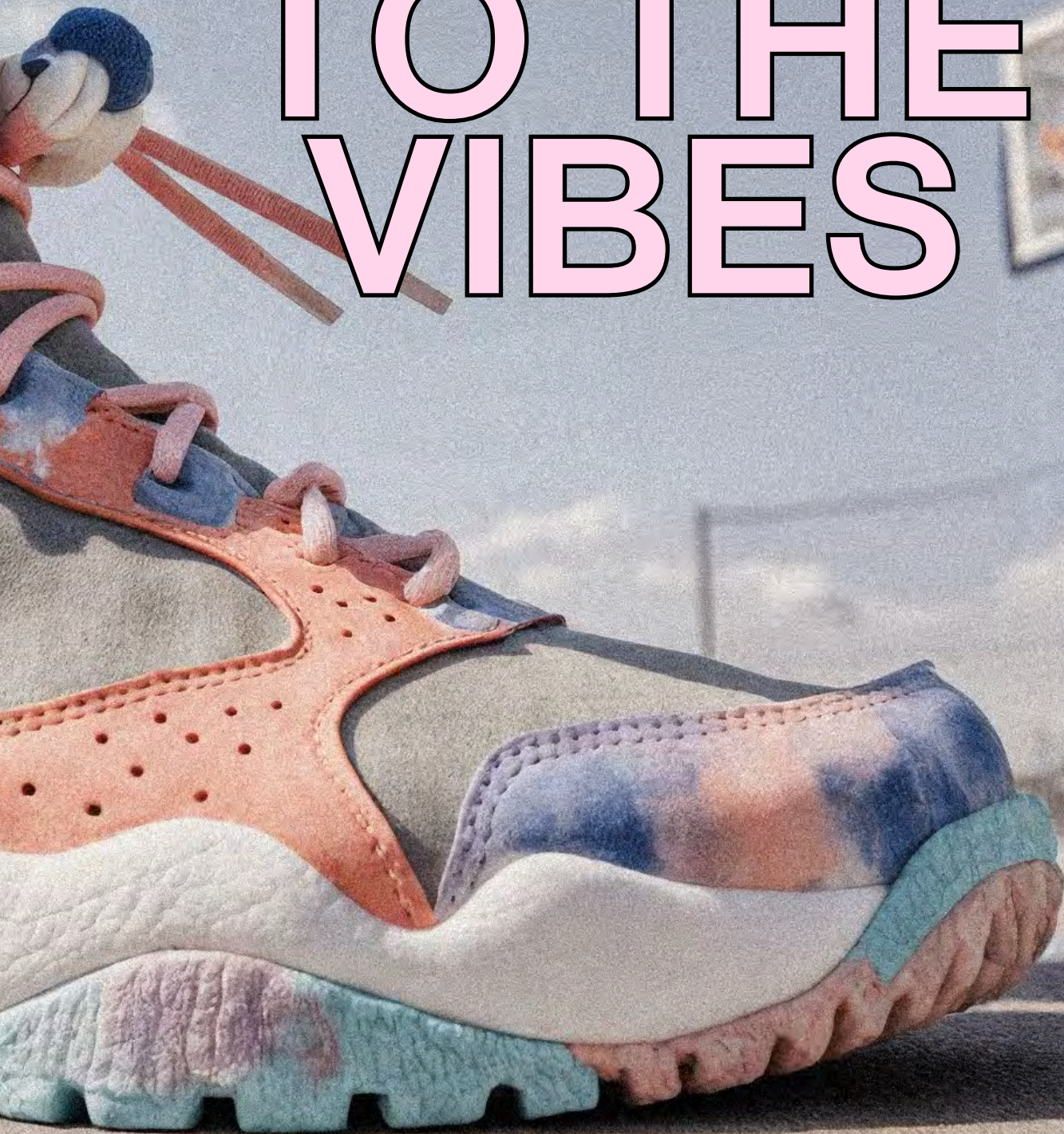
# RULE 01





Fully Give In To The Vibes

# FULLY GIVE IN TO THE VIBES



The Era of Vibes



Vibe Marketing is about intuition and exploration. It's the visual equivalent of saying "to the effect of...", with everyone on your team feeling it, too.

Think of the old way of pitching: a messy mood board, some clunky mock-ups, and a lot of hand-waving to fill in the gaps. We try to sell a feeling, but we're limited by slow, delicate tools. Vibe Marketing changes that. It's the art of using today's tools to make people feel an idea before it's fully baked.

Generative AI shines here. It's a visual scratchpad where you can turn a concept into a tangible feeling in seconds. Suddenly, the strategist becomes the storyboarder. The intern becomes an art director. Everyone can get their ideas across, not as a detailed blueprint, but as a pure vibe—a "this-meets-that" energy that gets the whole team aligned instantly.



"Whatever you now find weird, ugly, uncomfortable and nasty about a new medium will surely become its signature."

— Brian Eno



When the concept is clear, the practical benefits follow. Clients can see the vision, leading to faster sign-offs and greater trust. Your team gains autonomy because they aren't just following instructions; they understand the emotional target. We're valuing resonance over resolution.

And when you truly give into vibes, magic happens; you start collaborating with quirks. I was once designing a t-shirt of a skateboarding eagle. After twenty attempts, the AI accidentally gave the eagle a separate skateboard under each talon. It was a mistake. It was also an instant upgrade—the dual-board chaos bird was born.

Another time, a mock rom-com poster returned a nerdy dad in a “Girls Who Code” shirt. In that one weird detail, a whole story bloomed in my head.



These weren't the results I asked for; they were better. AI doesn't know good from bad; it just offers possibilities. Your job is to recognize the spark.



# RULE 02





Embrace Exponentials

# EMBRACE EXPO- NENTIALS





“Yes, and”. If you’ve got friends in their 40s who “almost tried improv,” you’ve heard it. You accept the premise (“yes”), and build on it (“and...”). That’s how a scene stays alive. It’s also how you get to weird and wonderful places: you fold a piece of paper, I doodle a fish, you turn it into a rocket-surfing fish president.

It’s no surprise then that the most thrilling, and terrifying, part of AI is the exponential.

“Yes, and, and, and, and...”, continuous.

Not just the speed, but the unrelenting volume. The excessive improvisation. The avalanche of options. Like a seasoned improv partner, AI tools can play as exponential collaborators.

Describe your concept, and get a dozen riffs back. Exploring a motion concept? Watch different camera angles before you’ve even set up the shot. Swap locations, swap demographics, revise billboards through natural language prompts alone. One idea becomes a cascade of versions — all generated, iterated, and refined on demand.







At my old design studio, we kicked off sprints with a game called Crazy 8s: eight ideas in eight minutes, from everyone in the room. No pride, just raw output. Do it right, and you've got 50+ ideas on the wall in no time. Most were average. But that didn't matter. Because buried in that chaos was always gold — one person's half-baked throwaway was another's breakthrough. Gen tools feel like that now. Except instead of Crazy 8s, it's Crazy Infinite.

Exponential ideation isn't for volume's sake, but for momentum. When I'm blocked, I treat AI like a weird creative partner.

Julia Cameron will tell you to do your Morning Pages; I challenge you to write them into the prompt bar. Let the system remix your brain. This isn't outsourcing magic, but building more ping-pong tables for it. Dozens of them. Hundreds, running simultaneously.

And when you're multiplying the output, you're stretching the opportunity. So when someone says, "What if we tried this?" — you've already got it.







# RULE 03



Forget That the Code Even Exists

# FORGET THAT THE CODE EVEN EXISTS



During Game 3 of the 2025 NBA Finals, U.S.-based prediction market Kalshi aired a 30-second commercial that felt like meme marketing come to life. An old man yelled about Indiana. An alien chugged a pitcher of beer. A guy floated in a pool of eggs. It was odd and fresh and it worked.

It was also fully AI-generated. And racked up over 20 million impressions.

Made in just two days by solo AI filmmaker PJ Accetturo using Veo 3 – Leo’s leading on-platform video model– the ad was stitched together from 15 generated clips. Kalshi slashed its production timeline from 6–8 weeks to 72 hours, executed at a 95%-98% cost reduction to a traditional national TV ad, and redirected its budget to buying up ad placements.

But this wasn’t just a cost-saving trick; it was a creative decision. Because Accetturo’s creative vision would not have been possible without gen AI.



"It's truly the best time to be alive for filmmakers."

— Steffan Busser, Filmmaker

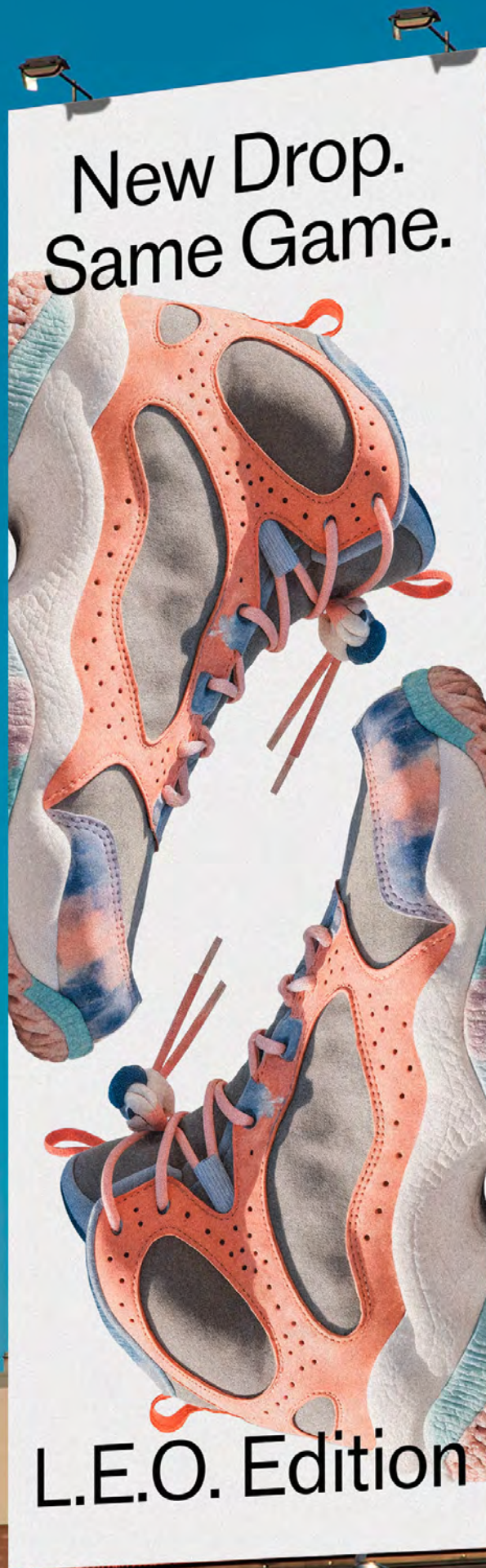
The wild characters and weird sets and ambitious scenes wouldn't have been possible with traditional workflows. And sure, it wasn't perfect cinema. But the faults were forgiven because the idea hit.

What was once the gold standard — the polished, studio-built, big-budget commercial — is being redefined. Generative video is now a creative choice. Because it expands the creative potential.

Forgetting that the code exists means 'So, what's the blue sky idea?'

The promise of AI isn't in what cameras can already do. It's here to make the impossible possible, to pitch ideas you could never afford, to render scenes you could never shoot. Vibe Marketing is for creatives to express their full visions, without limitations.







LinkedIn is full of spec ads for Nike, Apple, Patagonia – made entirely with gen tools. Some of them go viral. Some are even better than the million-dollar campaigns that won the contract. Our suspension of disbelief has moved past fidelity; the emotional impact, the grit and the punch of the story is what cuts through.

And as we all get more comfortable with generated video, synthetic humans, and reality-bending content, expectations will rise. The tools are here. The baseline is shifting.



The creative bar doesn't fall. It rises.







# BICYCLES FOR THE MIND

Words by Rodolfo Ocampo,  
Leonardo's Human-AI Co-Creativity Researcher



I am here to tell you a story about our interaction with technology. It was the early days of computers. The stuff of magic, the toys of tinkers and revolutionaries. Among them was a young Steve Jobs. Fresh out of the hippie scene, a brain massaged by LSD, meditation, and a crystal clear vision of the future of technology.

In an interview, he described computers as bicycles for the mind.

He borrowed the metaphor from an article in the *Whole Earth Catalogue* in which they compared the energy efficiency of different animals. The most efficient animal was a falcon, gliding effortlessly with wings spread, moving many miles with minimal effort. About middle of the rank were humans, dragging a heavy body but even a heavier head.

So when a smart human chose to compare the energy efficiency of a \*human riding a bicycle\* versus animals, the real story emerged. We were off the charts. Humans were by far the most efficient when using the products of our minds. This is the beauty of our technology. It gives us leverage to do more with less.

Steve Jobs saw it then: computers were the bicycles for the mind. And he was right. Sort of.



I very often wonder if AI is a bicycle for the mind, or if it's more like a self-driving car. There are deep implications for both.

A bicycle augments your skills, and you become completely coupled in a cyclical mechanism of movement. Bicycles are good for the individual and good for the collective. Individuals are healthier, happier and more creative for using them. The world is cleaner and less congested the more individuals use it. This is a good model for designing technology.

Self-driving cars, and cars in general are not exactly that. They don't augment your skills. They replace them. It doesn't need you to move. It only needs an address. But they have a place. They can be useful.



## So, back to vibe coding: what is it?

At its simplest, vibe-coding means telling an AI what you want, and the AI builds it for you. No coding, no tweaking, just vibes.



Andrej Karpathy describes this as forgetting code even exists because language models handle everything. The same is emerging in design, writing, and about every single creative field where generative AI is coming closer (or above) human levels. But the deeper idea is about moving from execution to conception—stepping up to higher levels of abstraction.



In this new space, the critical skills aren't technical details or syntax, but vision, taste, and judgement. These become the real cognitive and creative currencies.

But does this mean that computers, in the age of AI are still bicycles for the mind? The key is in active involvement, engaging in an iterative cycle with the machine. The most powerful way of interacting with these weird, amazing generative tools is not by turning our brains off, slowly turning into the cognitive equivalent of the Wall-E humans, but rather riding it as a bike, using it to augment our own cognitive skills.

Emerging research in human-AI interaction shows that heavy reliance on AI can erode critical thinking and creative abilities – even Karpathy admits it has made him lazy.

But other research shows that it can boost critical thinking, when, people engage closely, and iteratively with the AI: refining ideas, and exploring concepts.

In other words, pedalling.



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EPISODE 1



EPISODE 2



EPISODE 3

