



# From Vacuum to Black Hole

**Krunomir Dvorski** is an Engineer, Scientist, Cosmologist, and Artist based in Kitchener, Ontario. The Canadian, born in Bosnia with Croatian heritage, brings a lifetime of interdisciplinary exploration to his work. As the creator of the Cosmic Flipping Theory, he offers a bold new perspective on gravity, photon aging, and the fundamental structure of the universe. His work bridges science, philosophy, and art, inviting a deeper reflection on the forces that shape reality.

### Universe

The tick of the smallest time,  
the calm of the boundless plain,  
the surge of creation's stream.

Where photons age,  
where flippons rest unseen,  
where balance flows unbroken—  
the cosmos whispers its code:  
Short, Flat, Fast.

### Front page:

*Childlike cosmic landscape*

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## From Vacuum to Black Hole – An Essay Inspired by Krunomir’s Image

Krunomir’s drawing is deceptively simple: a sky of repeating star-like symbols, a scattering of blue dots, a startled rooster, a paper airplane, and a small house resting peacefully on a green hill. Yet behind this childlike composition lies a profound cosmological intuition—a narrative that stretches from the quiet of the vacuum to the uncompromising gravity of a black hole. It is a story of emergence, curiosity, and the continuous interplay between order and collapse.

At first glance, the background pattern dominates the scene: countless identical structures, each with a central dot and radiating lines. These resemble abstracted “micro-events,” something between molecular diagrams and a cosmic lattice. In the language of the Flipping Theory, they can be read as incipient sites: points in the vacuum where energy gradients subtly shift, preparing the ground for creation. They echo the idea that the intergalactic vacuum is not emptiness but an active generator—a field of latent possibility, humming with the preconditions of matter.

The blue dots dispersed among them may represent the earliest flickers of detectable structure—photons in their youth, or perhaps flippons before fragmentation. They are minimal but significant: the first signatures that the vacuum is beginning to speak. Their scarcity compared to the grey structures suggests that only a small fraction of these incipient events cross the threshold into observable reality. Most remain silent; a few burst into being.

Into this patterned vacuum descends the grounded world: a small house, a curved road, two trees. This pastoral fragment anchors the cosmic pattern to human experience. It is a reminder that our entire lived world rests on processes so subtle and remote that we rarely consider them. Yet everything—from the hill to the house to the paper airplane—owes its existence to the same engine that powers galaxies.

The paper airplane, suspended mid-flight, becomes a symbol of inquiry. Unlike a natural bird or a falling leaf, it is an artificial object: an embodiment of thought, experimentation, and the urge to transcend. It is fragile and playful, yet its motion through the patterned vacuum hints at something larger—human attempts to navigate the unseen structures that sustain reality. It is the physicist’s hypothesis, the engineer’s design, the philosopher’s metaphor, all thrown into the air to see where they land.

Beside it, the rooster thrashes in surprise, as though witnessing a revelation. In myth, the rooster announces dawn—the transition from darkness to light. Here, his startled presence suggests the opposite: a dawning awareness of the hidden forces at play. He stands as the non-scientific world in the moment it confronts the strangeness of the universe.

All these elements point toward the destination implied by the title: the black hole. But significantly, no black hole is drawn. It is invoked through absence, through the gravitational pull of the narrative. In Flipping Theory, the black hole is not an end point but a transformative boundary where kinetic energy becomes potential, where photons collapse into flippons, and where spacetime itself is rewritten. It is the engine driving the Incipient Law of Creation—the funnel through which the universe continuously renews itself.

Seen this way, the drawing illustrates the journey:

- The vacuum at the top: patterned, structured, teeming with incipient possibility.
- The emergence of structure hinted by blue points and radiating nodes.
- The world of matter expressed by the house and landscape.
- Human inquiry symbolized by the paper airplane.
- The awakening of awareness shown in the rooster's surprised motion.
- The unseen gravitational destiny implied but never pictured: the black hole as transformer, not destroyer.

In this quiet, whimsical composition, Krunomir captures a cosmological arc: the transformation from invisible vacuum processes to the formation of matter, consciousness, and finally the return of energy through black holes. It expresses, visually and metaphorically, the central theme of the Flipping Theory: that the cosmos is not a violent explosion but a continuous flow, a cycle of emergence and return. The vacuum is not empty; the black hole is not an end. Life, curiosity, and the entire fabric of existence hover in between—like a paper airplane poised between the playful and the profound.

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