

Identity of Flipping Theory

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Every theory that dares to touch the cosmos carries with it an identity—a voice that sets it apart from other ways of interpreting reality. The Flipping Theory has, from its inception, positioned itself not simply as another cosmological framework but as a living system of principles, laws, and metaphors. Its identity is forged at the crossroads of science, philosophy, and myth, where equations speak as clearly as stories, and where imagination and reason form a seamless whole.

At its core, the identity of the Flipping Theory rests on its refusal to inherit the dogmas of established cosmology. Rather than beginning from a singularity or an explosive moment, it finds grounding in the Incipient Law of Creation: a continuous and non-violent emergence of mass and spacetime from the intergalactic vacuum. This marks a decisive step away from models that bind creation to cataclysm, instead framing existence as an unbroken flow. From this foundation, the theory asserts its independence: it is not a derivative worldview but one with its own source of dynamism—the ceaseless current of

$$I_k = \frac{c^3}{G}$$

the “engine of creation.”

A defining feature of the Flipping Theory’s identity is its treatment of light. By introducing the Law of Aging Photons, it explains cosmic redshift not as the stretching of light in an expanding universe, but as the gentle fading of frequency over time, modeled by a Gaussian function. In doing so, it challenges the orthodoxy of Hubble’s law and dark energy. The identity of the theory here is contrarian, but not for rebellion’s sake—it seeks simplicity, coherence, and a cosmos that does not demand metaphysical inflation to account for its observations.

Equally central to its character is the creation of the flippon—a transparent, gravitationally defined particle that acts as the universe’s basic building block. Unlike the Standard Model’s catalogue of charges, spins, and forces, the flippon embodies neutrality and openness. It has no spin, no interaction save gravity, and yet it underlies the architecture of all particles by self-fragmentation. In this sense, the flippon is not only a physical postulate but also a symbol of the theory’s identity: simplicity giving rise to multiplicity, silence giving rise to sound.

The Law of the Last Evidence further strengthens the uniqueness of this identity. It demands recognition of the limits of measurement, defining the final disappearance of matter, space, and time as the ultimate vanishing point of empirical science. In contrast to theories that assume closure or eternal recurrence, Flipping Theory accepts incompleteness as part of reality’s essence. This humility toward what cannot be measured is not a weakness but a defining quality—it grants the theory a philosophical dimension as strong as its scientific one.

The identity of the Flipping Theory also resides in its aesthetic sensibility. By adopting metaphors such as the Cosmic Plain—the zone of homogeneity where creation flows—it gives poetic structure to otherwise abstract principles. Through the Principle of Cosmic Energy Distribution, it translates the Gaussian curve into a cosmic ledger of energies, transforming mathematics into a narrative of how matter, dark matter, and kinetic energy coexist. Through the Principle of Future Echoes, it admits resonance from what has not yet happened, weaving time into an elastic dimension of influence.

Perhaps most importantly, the Flipping Theory’s identity is dialogical. It is not a closed monologue, but a conversation—between equations and metaphors, between cosmology and mythology, between human imagination

and cosmic structure. Its voice is neither strictly scientific nor purely literary, but something in between: a theory that welcomes both peer review and storytelling, both calculation and mythmaking.

In the final sense, the identity of the Flipping Theory is an act of balance. It holds together creation and disappearance, determinism and openness, mathematics and poetry. It identifies itself as more than a model: it is an invitation to reimagine the universe without violence, without excess, and without dogma. Its identity is both rigorous and gentle, defined not by its opposition to existing theories, but by its capacity to propose a new order—an order where photons age gracefully, particles emerge quietly, and the cosmos itself unfolds as a story of balance and flow.

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