

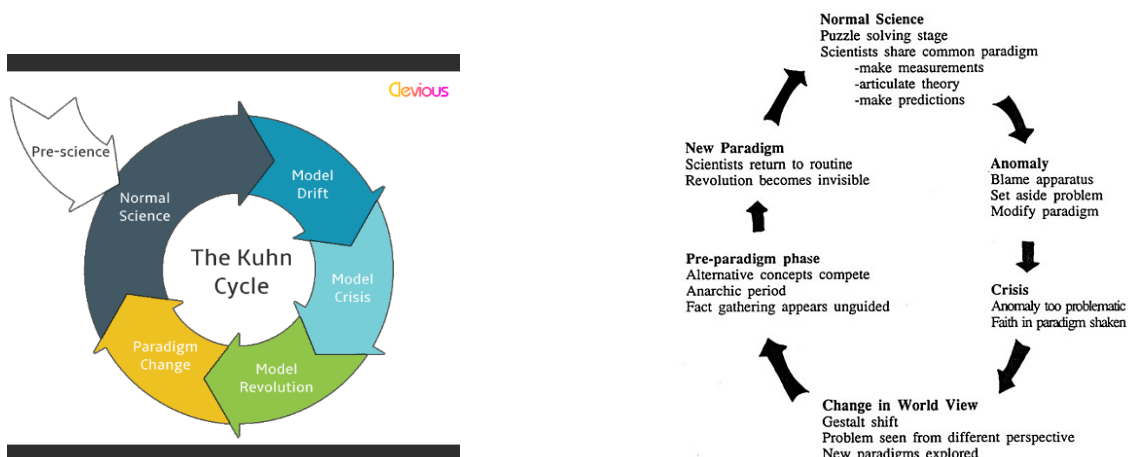


World Goodwill Seminar 2022 London

A Paradigm Shift for a New Global Culture?

Laurence Newey

In the early 1960's the term "Paradigm shift" found its way into the English language to describe "an important change that happens when the usual way of thinking about or doing something is replaced by a new and different way." The term comes from a book by the philosopher and physicist Thomas Kuhn entitled, *The Structure of Scientific Revolutions*, which is one of the most cited academic books of all time – its influence spreading well beyond the field of science and into popular culture.



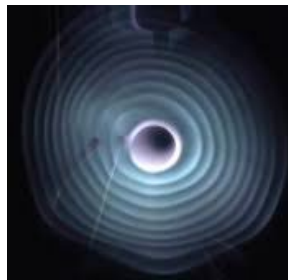
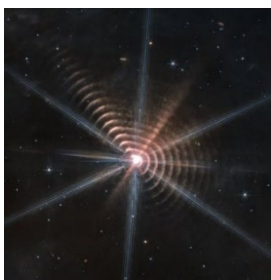
Thomas Kuhn believed that science does not evolve gradually towards truth, but is periodically forced to change in a dramatic fashion when a dominant model becomes incompatible with new phenomena. For a period the orthodox model drifts as it has to be continually adapted to accommodate new phenomena that it cannot explain. Eventually it becomes too broken to fix, and disappears in its entirety when a new paradigm that provides better explanations for the observations, takes its place.

Paradigm Shifts are important drivers in humanity's search for a new culture – and they're interesting symbols of the times we are living in; but what would help things along enormously, would be a major discovery that sets in motion a paradigm shift of equal significance to those associated with Galileo, Darwin and Einstein – one that indicates that we inhabit a living, purposeful universe in which humanity has its part to play.

It was out of Einstein's theory of General Relativity that the current model of an expanding "Big Bang" universe emerged. However, this model has been in the "drift stage" for some time now, with observations that it can't explain leading to adaptations and theoretical add-ons such as Black Holes, Dark Matter and Dark Energy. It is arguable that the model is now entering "Crisis stage" as yet more anomalies are revealed by the James Webb telescope causing ferment in the scientific community.

In a recent edition of *Scientific American*, the science writer Jonathan O'Callaghan wrote: In the weeks and months following James Webb Space Telescope's findings of surprisingly mature "early" galaxies, blindsided theorists and observers alike have been scrambling to explain them.... At stake is nothing less than our very understanding of how the orderly universe we know emerged from primordial chaos. The space telescope's early revelations could be poised to rewrite the opening chapters of cosmic history, which concern not only distant epochs and faraway galaxies but also our own existence here, in the familiar Milky Way." "You build these machines not to confirm the paradigm, but to break it," said a James Webb Telescope scientist Mark McCaughrean, a senior advisor for science and exploration at the European Space Agency. "You just don't know how it will break."

For anyone who would like to know more about the alternative Electric Universe model of cosmology, the website is www.Thunderbolts.info. Here though is an example of the type of laboratory experiment that is associated with this model and can reproduce some of the recent findings in space that the gravitational model struggles to explain.

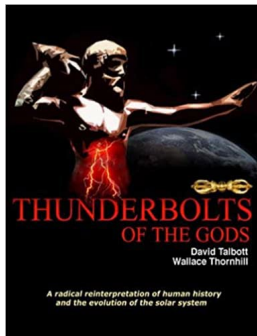


The image on the left from The James Webb Space Telescope shows mysterious concentric rings around a distant star WR 140 that astronomers are still working to explain.

Mark McCaughrean, called the structure bonkers. He said "the six-pointed blue structure could be an artifact created due to optical diffraction from the star... "But the curved but square red stuff is real, a series of shells around WR140. Actually in space. Around a star", he said. Another scientist remarked: "I think it's just nature doing something that is simple, but when we look at it from only one viewpoint it

seems impossible, at first, to understand that it is a natural phenomenon," "Why is it shaped the way it is? Why is it so regular?"

In fact, the phenomenon can be replicated in a plasma laboratory as we see on the right. When a metal anode is electrically charged in a plasma chamber, the plasma which is an electrified gas consisting of positive ions and free electrons isolates itself with thin walls of oppositely charged double layers, into concentric rings, which can be squarish or triangular like.



While there isn't time to go into more detail about this phenomenon, the electric universe paradigm is simply explained in the Thunderbolts of the Gods Official Movie and book. While standard cosmologists believe that the weakest force known to science – gravity – governs the universe, the emerging paradigm holds that a force that is trillions of times more powerful – electricity – holds this position.

The electric universe model reinstates the ether and promises to be that hoped for paradigm shift of equal significance to those associated with Galileo, Darwin and Einstein. It provides a firm foundation for the philosophy of a living universe in which hierarchies of divine intelligences guide the evolution of all things forwards in accordance with some supreme purpose. Furthermore, its two prominent features are "circulation and transformation" – the same characteristics of the esoteric sciences which hold that a Divine circulatory flow links every conscious existence to every other. As the divine current passes through one and all, so does the alchemical process of transmutation, transformation and eventual transfiguration, take place.

Circulation and transformation are the basic characteristics of life – the air we breathe, the water we drink, the blood that flows – all things that sustain life pursue cycles of transformation in response to the divine circulatory flow from which they have emerged. Harmony in the world can only emerge when this flow is reflected in human enterprise too: money and provisions, knowledge and information, art and culture – free circulation determines the wellbeing and steady, evolutionary transformation of 'all things.' In this scenario, consciousness is the most important factor – resonance with the flow creates upward spiralling into ever higher levels of synthesis, dissonance sends it into a downwards spiral of intensified separation and unresolved conflict.

With an electric model of the cosmos, we can imagine a more harmonious relationship between science and religion developing and new social cultures to reflect the idea of circulation and transformation. To take one example, there is an interesting concept of 'Heaven' steadily emerging in Confucianism – an ancient Chinese philosophy that has a truly religious spirit at its core. And indeed, Jan, who will be speaking shortly, may share some of her experiences of being involved in cultural exchanges between the U.S. and Vietnam. In her book she writes: "Having some knowledge of the traditions of Buddhism and Confucian culture, we attempted to translate our fast-paced individualist American style into an Asian mindset."

A leading scholar on Confucianism, Tu Weiming, lectures on the creative power of Heaven as a dynamic and transformative energy that is embodied in the human. He promotes Confucianism as a developmental process towards achieving the oneness of Heaven (or *Tian* – the cosmic source of ethical and aesthetic values.) His work is building bridges between western social theory and Christian theology, and his concept of Embodied Knowing expresses an all-embracing humanism that merges the secular and sacred. He believes that the practice of "anthropocosmic unity" can make a powerful contribution to resolving contemporary modern issues. In this context, he writes:



"We are entrusted, individually and communally, with the duty to realize through self-cultivation both our aesthetic ability to appreciate the wonderful presentation of Heaven's resourcefulness and our moral power to actively continue Heaven's great work... The ancient Chinese saying, 'Heaven engenders; human completes'... accurately represents the spirit of this 'anthropocosmic' vision... Heaven so conceived is omnipresent and omniscient, but not omnipotent. To insist on Heaven's omnipotence is to accord the cosmic process an all-embracing power of self-adjustment without any reference to the centrality of human participation. An unintended negative consequence of this is an abdication of human responsibility in the maintenance of universal order. Human beings can, through their own personal cultivation, actively take part in Heaven's creativity."

The spirit of religion (though not a specific form) surely has an important part to play in the transition to a new world civilization and global culture. It is the religious spirit that can rekindle a sense of wonder about the world around us, which has all but vanished in our global, market driven economy and the reign of smart technology. It

surely has a role to play in producing a new culture of creative flourishing which is so essential for human and social evolution. As our first speaker Jan Karlin points out – creativity is the shared background of the arts, education, innovation, and entertainment. However, a problem that has arisen in this market driven era is a declining ability to identify the quality of creative expression. This has led to a steady blending of the terms 'art' and 'entertainment', and much confusion for audiences, students, media and arts institutions alike. The problem is wittily portrayed in the title of her book, "What's Next? Creativity in the Age of Entertainment." Jan is now going to speak about this subject in the context of our seminar theme.