

ZERO-MAKING

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Zero is generally understood as indicating equilibrium, an initial point or origin. *Zero-making* is the action directed towards elements of cultures where the meaning of an object is set to zero. A. [Industrial] Zero-making was introduced in the 1990s in terms of new production concepts, human resource management, flat organizing, *zero defects* in production, multi-skilling and new management techniques emphasizing total employer loyalty.

Zero-making is defined as a revolutionary theme. It is the setting of time to zero in order to organize a fresh start, erasing history, wiping the slate clean and promoting the idea of late modern corporate revolutions with labels like: Japanization, The New Economy, ICT Society, The Third Industrial Revolution and The Velvet Revolution. B. [Sports] [Synonymously] Sudden death: Extra play in a situation of equal score after a game to determine the winner.

INFLECTED FORMS [Union politics] *Hammer blow. Redundancies to zero.* [Theatrically] *A boring performance. A display that stupefied all onlookers.* [Transports/Zero visions] *No accidents at all.* C. [Economy] The system or range of zero activity in a country, region, or community. a. Call for a higher level of civilization: *Effects of a new era were felt at every level of the corporation.* b. A specific type of calculation of zero growth: *A sustainable development.* c. The cheapest class of accommodations, especially on an airplane. D. [Religious] The interpretation of God's will within the world.

Zero-makers: The term generally refers to the ability to paralyze the mental capacities with references to compelling circumstances [Ozone layer]. The professional skill of zero-making is generally held by *zero-makers, de-programmers* and *dead-enders*.

Zero-making Process: The information of nothing taking place. Everything is perceived in a zero time, in the same way as the Freudian tradition suggests that words such as “near” and “far” would be the same, pronounced with different emphasis. Another interpretation is the revolutionary theme, the spiral movement of zero making, and the atmospheric impression of opportunities that it conveys. Zero could have been accidental but it is hard to eliminate, it includes the pleasure of playing with high markers or hidden aces with a calculated risk of zero benefit as in the activities of what is called “black dog opportunities” on the stock market.

Zero-making consequences: The evolutionary models of the past will no longer provide a series of achievements. Zero-making wipes out the Grand Narrative of modern times: the movement toward collectively defined goals, the visions bringing people together and the impact of collective efforts. In this classical narrative there was always a higher level of civilization to be reached even when the conditions of work seemed hard and hostile, sometimes with the dreams of a work-free society. From generation to generation the liberation came closer. In, for example, the rational management of motor industries it

included set of values, stressing loyalty and collective involvement. There was also the importance of visions – a world of dreams that were something other than everyday work, as Henry Ford pointed out, when he concluded that his leadership in Detroit had nothing to do with cars. His target was the creation of the New Man. Visions seemed to forge the imaginary road to the future. Making visions reminds one of the *politics of desire*, coined by Zygmunt Bauman (1992). Places such as the shop floor were crossroads of desires. Emerging zero time in late modernity instead concentrated all desires on an ongoing present, a constant roundabout of cultural meaning. The present was the name of the game.

Setting time to zero, the degeneration of time and space, invokes a detour from the inscription of modern visions. The new temporal diversity, the collision between speeds and directions found in the hyperpotential point of car plants, cities, hospitals, shopping streets, and migrant blocks circles around a personal and cyclical time of the present, or as Londoner's sometimes put it: "diarizing the day". The centre of gravity is steadily working toward the subject itself. No models of technological advancement will be found in the past and no models are possible to find in the future.

Something happens when the credibility of technological visions collapses. The canon of modernistic *mouvement*, as we learned from the nineteenth-century debates, the small death of departure, as coined by Paul Virilio (1991) will no longer be part of the story. Zero-making is like an appeal to the randomness of the future in the way the surrealist André Breton expressed it: "There is nothing I love so much as that which stretches away before me and out of sight."

Zero-making as the invention of anomalies: Zero-making is likely to infect the equilibrium of symbols and values. Zero-making signifies the double moment of cultural presence in terms of either/or. Everything is to be played out as the doublings of culture. Sign against sign, symbols against symbols, all that which is no longer related to each other, the end of beginnings, the acceleration of traditions, the gravity of newness, and the consumption of signs. In this perspective zero-making is a "way of life".

E. [Radical disillusion] Zero-making is the appraisal of change and the rejection of progress. It is the promotion of traditional zero-makers (the priest, the soldier, the medicine man, diviners of the future). Earlier the public image was clarified as social institutions through rituals and in dress, gestures and characters. The late modern version is transparent, beyond the terrain of social institutions and economy. Instead we are talking about the place-less laboratories of zero-making, the terrain of advertising; the magnetism of optional bodies and cultures.

F. [Meteorology] The concept of Zulu time goes back to the poetry of Z in the American alphabet. It has been used in many professional areas, broadcasting, aviation and meteorology, as Coordinated Universal Time (UTC). a. [War technologies] Zero factors, coined during the Gulf War by Western media, followed the illusion of breaking points of global development. b. Zero-making was the operation that aimed for the fabric of a new era, while setting time equal to nil. c. Zero defect: Complete perfection. d. The failure of waypoints, the turning away from a track; Zero-making implies under specific conditions a search for the original focus of attention: a ritual, a passage, a transition-level [aviation] of perceptions [altitudes]. e. The making of zero is about the levelling out of rising curves, progress, and evolution. f. The seduction of our times, taking it all over again, a touch [and go] of events. g. The theatricality of cultural destruction. h. The miracle of reset buttons. i. The non-entity of nothing. It is the collapse back into the nativeness of human relations.

G. [Human sciences] The making of no influence or importance; the making of nonentity. a. [Personal attitudes] *A professor who was a total zero*. b. [Ranking and careers] *A paper of zero knowledge*. c. Traces of zero-making are generally conceived as the obsession of finding non-functional values [zero-making invokes a detour from the inscription of modern visions] in the flow of apparently functional information: *His prospects were approaching zero*.

INFORMAL: *Today I accomplished zero.* a. Informal zero-making: The call for absent friends, inoperative, or material objects being irrelevant in specified circumstances: *The town has practically no opportunities for amusement, zero culture.* OR: *Today we have all zeroed around.* The condition of nothing, nihilism, nothingness.

TRANSITIVE VERB: Inflected forms: ze-roed, ze-ro-ing, ze-roes, zulu-ing, zulu-ed.
To adjust a material object (like an instrument or a device) to zero value.

PHRASAL VERBS: [Zero in...]: *The ethnologists zeroed in on the display of toys in the store window.*
[Zero out...]: To zero out a cultural understanding of nothing by cutting off funding.

References

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