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Sommario/riassunto	Using selected examples and sources from the 1920s to 1960s, the social constructivist essays on technology rituals and technology acceptance offer a close-up look at some sources, some of which have been neglected so far, borne by the knowledge-guiding interest in their identity-creating, i.e. sociocultural significance, their social life in our lives. The aim is to implement the approaches of social construction of technology (SCOT). The present essays, in the style of integrated image-text interpretation, deal with selected mass-produced society image sources from calendars to advertising and quartet maps in an effort to place them in the context of time by questions about their significance for the identity construction of their target groups. The point is to include the aspect of massiveness in the interpretation of a source, to make its 'social life' visible to us by, among other things, highlighting the image routines and genre-like nature of the texts and advertising strategies

as part of the identity-creating significance of technology. The selected period, with its focus in the 1920s to 1960s, reflects the fact that these decades represent an axial time, especially of mobility technology, but also of the 'democratization' of technology for all in the consumer society. Therefore, the two mobility techniques of rail and car are of particular importance, with a clear focus on the car as the identity machine par excellence. The term ritual is intended to indicate the regularity and permanence of the appearance of certain images and statements in the interviewed sources in order to contribute to an understanding of the technology-dependent social change and the mental formatting effect of image routines. At the same time it is about the development of source material, which has rarely been studied in the cultural history of technology or at least not with regard to the social construction of identities.
