

# Remembering Trevor Pinch

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**Abstract:** Like the many fortunate enough to cross his path, the STS Italia community and Tecnoscienza are particularly indebted with the sociologist of science and technology – and Moog synthesizer player – Trevor Pinch (1952-2021). Our journal gratefully remembers his human and intellectual generosity through the words of four researchers who encountered Trevor as a mentor, supervisor, colleague and source of inspiration for their life and work.

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## “So, keep up the good work and don’t forget to have fun!”: Remembering Trevor

*Mariacristina Sciannamblo and Chris Hesselbein*

Much has been written about Trevor Pinch since his passing in late December of 2021. Italian STS scholars are of course very aware of his role as one of the founders of the Social Construction of Technology approach and the field of Sound Studies as well as his contributions to research and teaching in the form of articles, books (and book reviews!), lectures, summer schools, and podcasts. Many of you have had the good fortune of meeting Trevor in person, and some of you have had the pleasure of seeing him play his beloved synthesizer. Something that is less

often reflected upon, but that is equally important to his role as a scholar, is the way in which he supervised his students and how he helped them become STS scholars in their own right.

Everyone who has ever been around Trevor for even a short period knows that he was able to strike up a conversation and build a connection of some sort with almost anybody, any time. His curiosity, generosity, and adventurousness allowed him not only to be open to what other people had to say, but also to know how to make an apprehensive student feel heard and appreciated by someone whom they might never have dreamt of meeting let alone receiving a helpful reference from. In other words, Trevor was a great scholar because he was also a great mentor and supervisor, which is something that needs to be emphasized when reflecting on his contributions to the field of STS. This is therefore not a celebratory tribute to an academic super(rock?! )star, but an acknowledgment of Trevor's humbleness and the spaces and opportunities he provided for his students to follow in his footsteps. Our joint piece highlights the interpersonal qualities of Trevor as a supervisor who built bridges for his students, gave constructive criticism as well as critical support, and therefore helped us to stand on our feet and follow our own intellectual pathways.

*Trevor as facilitator of social connections and builder of intellectual bridges.* As PhD students, we met at Cornell University in the autumn of 2014. At that time, Trevor and Chris were planning to do an “independent study” class on the use of everyday technology. The main reason for this was that Chris came to the conclusion that he no longer wanted to work on the project that he had been developing for his PhD, which was partially caused by an interesting but otherwise dispiriting summer school that he'd just attended with Trevor in Paris (where, perhaps entirely unsurprisingly, Trevor has introduced him to “his friend Bruno”). In other words, Trevor created space for Chris to take the time and figure things out again. In true Trevor style, Mariacristina was invited to join the reading group with Chris. We collectively read and discussed several works by classic STS scholars (e.g., Ruth Schwarz Cowan, Lucy Suchman, and Judy Wajcman) as well as beyond (e.g., David Edgerton, Tim Ingold, and Wanda Orlikowski). Most of our meetings were held in one of Trevor's favourite meeting spots, namely *Gimme! Coffee* in downtown Ithaca. While assembling the reading list for our meetings, Trevor, in his typical casual manner, put us in touch with Nelly Oudshoorn, who co-edited the *How Users Matter* volume with Trevor, and pointed us towards new and exciting work that was being done in the field of user innovation in Denmark.

A similar story involves Mariacristina, who first met Trevor in June 2013 at the STS Italia summer school in Ostuni to which he was invited as a keynote speaker (Fig. 1). Grappling with the frustration and confusion that comes with just having started a PhD, Mariacristina unexpectedly found herself sitting next to Trevor during the summer school's first

collective dinner where she was posed that dreaded question that every new PhD student wishes to avoid: “So, Cristina, what is your research about?” After listening to Mariacristina splutter the words “gender”, “technology”, “computing”, Trevor rattled off a series of books, articles, and authors on “such an interesting topic”, specifically mentioning a book on ham radio by Kristen Haring (the sister of Haring Keith the artist), inspired by the t-shirt that Mariacristina was wearing, which featured a design by Keith Haring. This first friendly meeting with STS continued the following year at Cornell University, where Mariacristina spent a semester as a visiting PhD student with Trevor’s crucial help.



Figure 1. Trevor Pinch with students during a break at the STS Italia summer school in Ostuni, 2013.

Picture by Assunta Viteritti.

*Trevor's generosity and openness paired with his sharp critical wit and knowledge of STS.* Many months after the reading group, Chris presented Trevor with a paper on mundane technologies that he hoped would be the basis for one of his upcoming qualifying exams. Although Trevor enjoyed a reference to the Italian soccer player Balotelli putting on his bib and an argument about the problem with crispy fried eggs, he gave Chris a firm kick in the butt (“I have the feeling you’re coasting, and that’s not going to get you very far”). To drive a point home about the importance of context, Trevor lifted up his leg to demonstrate how he had used a paper clip to repair the zipper of his winter boot (“Users subvert technologies all the time!”). We also fondly recall his critical remarks about the collapse of categories that some analytical approaches threatened to lead to (“I don’t agree for a second that this table can have the same agency as a human actor!”) as well as his genuine curiosity, mixed with amazement, about the evolution of STS from the 1970s to the present, including his

amused surprise at learning that the abstracts of some (very prominent) fellow STS scholars had been rejected at recent 4S conferences.

His intellectual journey in STS can be read in his fascinating book/conversation with Simone Tosoni (2017) that traces Trevor's deep sense of belonging to STS, which is reflected in his commitment to building STS communities across the world ("I'm off to Kumamoto University on Kyushu Island Japan on Tuesday for a week. Helping them build a new program around STS and sustainability. Should be fun and interesting!"). Trevor's intellectual and professional commitments were never separated from his personal curiosity and pleasure in interacting with people and the many social relationships that he built over the years, which was highlighted when winning the 4S Bernal Prize in 2018 ("It was great seeing people and Lucy gave me lots of hugs").

Having met Trevor during our doctoral training, we cannot but emphasize his dedication to teaching and the support he gave to his students whose stories and work were featured in almost every conversation with him. Trevor's willingness and desire, perhaps even need, to continue teaching did not cease even during the most difficult times of living with cancer. And his interest in and commitment to teaching and mutual learning did not stop at giving lectures and classes, but continued even while sharing drinks or soups (with chips!) and hanging out at concerts or participating in jam sessions (Fig. 2).



Figure 2. Trevor with students during a concert by 100% Black at the Bowl-O-Drome in Ithaca, NY, in June 2019. Picture by Mehmet Ekinçi.



In this respect, we very much recognize him in the words of his colleagues and friends Wiebe Bijker and Karin Bijsterveld (2022), who write that there was “for Trevor, no bigger compliment for his research than being compared with a young PhD student”.

We see him having fun in one of his “crazy busy summers” or winters, joining STS workshops in Paris, going to 4S in Buenos Aires, performing with Electric Golem at the GrassRoots Festival in Upstate New York, challenging muskox in Trondheim (“that muskox ran right towards us and the guide kept saying ‘Don’t challenge the muskox!’ I was taking photos of course”), helping students with accommodation at Cornell and providing them with bicycles (“Nelly Oudshoorn rode this one while we were writing *How Users Matter!*”), enrolling students to be his roadie and buying them a beer afterwards (“Don’t tell Bruce!” [department chair]), walking around Trumansburg as a “Moog aficionado” and remembering his earliest times at Cornell while building the STS programme, playing guitar hero with his daughters, running a DIY synth building workshop, and lapsing into Donna Summer and Giorgio Moroder while emailing us. Ciao Trevor, you are missed ever so much.

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## The Electric Golem

*Attila Bruni*

When I was invited to write this short text about Trevor, I felt obliged and somehow happy for having the opportunity of publicly expressing the great fascination he had for me. As for all kind of fascinations, it happened all of a sudden and it rapidly grew. It did not happen through the reading of his books (in that period, I was much more fascinated by actor-network theory, theoretically speaking), but at the 4S/EASST Conference in Copenhagen, in September 2012, thanks to Sally Wyatt. She invited me to join and intervene in a small session celebrating the publication of the second edition of the famous book *The Social Construction of Technological Systems* (Bijker, Hughes and Pinch, 1987/2012). More people than I expected were there and the atmosphere was very joyful and relaxed, but I started feeling a bit nervous when I realized that Wiebe Bijker and Trevor Pinch were also there, so that they would have had listen to me. My short intervention was intended to be ironic and provocative and (believe it or not) I still hold the notebook where I sketched it (Fig. 3).

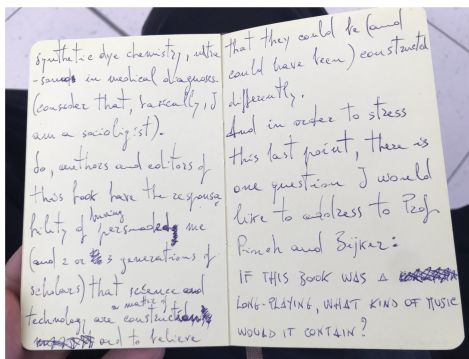


Figure 2. Notebook.

The point was that it was the first time I was meeting Trevor and Wiebe Bijker, so that I had no clue about their sense of humor, but for sure I did not want to sound silly or disrespecting. Then I noticed that Trevor was wearing the same sneakers I had (Converse All Star, white), and I felt reassured. So, I concluded my short speech addressing to him the following question: “If this book was a long-playing, what kind of music would it contain?”

“Some kind of Pink Floyd-Van-Der-Graaf-Generator-psychedelic-rock”, Trevor replied smiling. I was fascinated by that smiling, which I would not know how to define. Once the meeting was finished, Trevor approached me directly, and we chatted a lot about music. I told him I spent a couple of years playing in a rock band after graduating at the university, and he replied saying he was still playing in a band. And this was the beginning.

Approximately six months later, in February 2013, I met Trevor again, this time in Trento and thanks to Massimiano Bucchi, who set for him a quite peculiar situation. At that time, Trevor was doing some work on the tacit and embedded dimension of expert knowledge, so we had a “seminar in the kitchen”. We were in a separate area of a café/restaurant, with a couple of tables equipped with various ingredients (salt, oil, water, flour) and cooking instruments at our disposal. Instead of giving a lesson or a formal speech, Trevor asked us to give him instructions on how to make some fresh pasta and cook it. Although we were just fifteen people (and all Italians), we immediately started to disagree with each other about the right procedure and to give to Trevor opposite advices. Moreover, after a while, more than one person started picking up instruments and ingredients showing in practical terms (e.g., rolling out the dough with a rolling pin) what s/he meant by “thin”, “thick”, “soft” or “porous”. There were also people who had simply no idea of how to make fresh pasta, nor they declared themselves in terms of experts or passionate cooks, but for some reason they also started to give their opinions,

suggesting things they heard or saw other people doing in other occasions.

Thus, without the need of introducing any particular concept or theory, Trevor threw the participants in a typical technoscientific controversy: who was right? Who could claim to be right and on what basis? Was there a unique cooking technique or were there more options? On what basis was the knowledge deployed legitimated? Moreover, as it sometimes happens when you have different groups of actors referring to different sources of knowledge and techniques, the pasta we made was not that good, as everybody were probably concentrated on demonstrating the “truth” of their procedure, more than on making some good fresh pasta.

That evening, Trevor and I had dinner together. This time, we chatted a lot about music and food as well, and I was surprised by how easy it was to converse with him: he always had a story to tell, but he was curious about other’s people experiences; he was ironic and provocative but never disrespecting his interlocutor; he had his own convictions, preferences and tastes, so that he was ready to argue about that until exhaustion; most of the time, he smiled and seemed extremely at ease and this contributed in constructing a good conversational atmosphere. Last but not least, it was possible to converse with Trevor almost about everything: literature, cinema, tv series, music, alternative movements, sociology, history, philosophy, food, drinks, sports, politics, personal relationships... and, of course, science and technological processes in society.

During that dinner I asked him to join the next STS Italia Summer School, which was supposed to take place in the Apulian courtyard a few months later, in a *masseria* (a typical old Italian farm) now refurbished as an artistic residential space. This meant, for example, that all the main sessions would have had taken place in a large hall which was basically a space for theatre workshops and rehearsals. So, basically no chairs (people had to sit on some cushions, directly on the floor), and given that there was the parquet, everybody had to take off their shoes, speakers included (Fig. 4). Moreover, we would have all ate together (the cook of the *masseria* would have been in charge of our meals, mostly vegetarian) and slept in the same space, although participants would have had to sleep in shared spaces, whereas speakers would have had their own private rooms.



Figure 3. Seminar Room.

To say it explicitly, it was not everybody's cup of tea. But Trevor was so enthusiastic, that he immediately accepted, with that undefinable smiling which already caught me the first time I saw him. And this was the second time.

Now it is mid-June and we are in the Apulia region (South-East of Italy), in the countryside just near Ostuni, surrounded by olive trees, 6 km from the sea. It is hot but windy, and during the afternoon everybody have finally reached the *masseria*. The only missing one is Trevor, whose flight was late and who is in a car (my car, actually) with Paolo Magaudo driving him to his final destination.

We are about twenty-five people altogether (participants, invited speakers, and organizers) and we are going to have our first dinner sitting in the garden of the *masseria*. We are already sat down and Trevor and Paolo arrive precisely in the moment when three enormous cups of *orecchiette alla crudaiola* (typical Apulian pasta seasoned with fresh tomatoes, basils, and grated ricotta cheese) are brought to the table by our cook. Everybody is smiling and looking at each other, but we basically do not know each other, so that somebody has to break the initial embarrassment, take one of the spoons on the table, and start filling his/her or somebody's else plate. And the one who takes the spoon, largely smiling, is Trevor; and needless to say, he serves all the people on the table, before serving himself. So that the welcoming for the participants of the summer school is Trevor Pinch offering them a plate of *orecchiette alla crudaiola*. Too brilliant to be planned, but thanks to the spontaneity of Trevor and his playful attitude (Fig. 5).



Figure 4. Summer School lunch break with Trevor.

In the following days, the school articulated through various sessions and structured speeches, but the added value was clearly the serendipitous discussions that take place not just in dedicated times and spaces, but also in the shade, by the sea, or at night, while having a drink. And the added value of the added value was Trevor, who ineffably participated to all the discussions, listening and giving suggestions to all the participants, while making fun of the absurdities and the contradictions of academia, and struggling every time somebody mentioned ANT or “interspecies ethnography”.

Some of the discussions we had during those days translated into a “conversation” who appeared on *Tecnoscienza* (Bruni, Pinch and Schubert 2013), but on the last evening, we nearly quarrelled, because in my opinion Trevor was too “straight” with one participant who was observing ethnographically the life of flies in a Brazilian laboratory working on a new malaria vaccine. But he kept saying: “As my friend Harry Collins says, of course there is a difference between a person and a dog: the dog doesn’t laugh, doesn’t dress, and doesn’t ride a car, so... why should we bother about the distinction between humans and non humans, given that there is a distinction?!”.

But that was it: Trevor was authentic and had no doubts in acting and/or speaking his mind directly, no matter if the issue at stake was serving the *orecchiette* or arguing about the relation/distinction between humans and non-humans.

At the end of the summer school, Trevor gave a present to me, something really precious and which I would have never expected: a copy of a CD of the band he used to play with (Fig. 6), the *Electric Golem* (such a perfect name!). It is definitely one of the CDs I am most proud to hold and in its title is the clue about the peculiar smiling of Trevor. The music is “some kind of Pink Floyd-Van-Der-Graaf-Generator psychedelic-rock”. And I will keep on listening to it. Thank you, Trevor!



Figure 6. “Smiling like an angry turtle”, by the Electric Golem.

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## Trevor Pinch in Three Episodes

Paolo Magaudda

I decided to write this piece because Trevor Pinch has been quite an important and positive person in my academic and para-academic trajectory. At a careful inspection of my memory, for several reasons that also include a good dose of coincidence and serendipity, I realised that Trevor has had an influence on several choices I have made in my scientific life. As I will recall, during my days as a university student in communication studies, more than 20 years ago, the discovery of the Social Construction of Technology (SCOT) approach he developed with Wiebe Bijker (Pinch and Bijker 1984) was the first step to meet the science & technology studies (STS) field. At the same time, his personality and academically eccentric interests (such as his passion for analogue music synthesisers) resonated a lot with my own (for instance, I too played and still have a real passion for this musical instrument), including his trajectory within the alternative music scene in the late ‘60s in London before enrolling in a master’s degree at the University of Manchester: this, no doubt, led to some of my identification with his interests and inclinations, which also reinforced my affinity with his scientific work. Moreover, all my opportunities to spend time with him allowed me to deeply enjoy his personal attitude and easy-going personality. Thus, I have several memories that I would like to share about him and his work.

To make sense of them, in the next few pages, I will put in practice C. Wright Mills’s (1959) *sociological imagination*, especially his invitation to

intersect individual biographies with wider patterns in social dynamics. Hence, I will recall three specific episodes in my biography that involve Trevor in different ways and attempt to connect them with wider dynamics in STS and in scientific dynamics at large, in the hope that some of my personal experiences could resonate more broadly with those of other scholars who have crossed paths with Trevor.

## **I. On a Book**

The first episode I will recall is perhaps the most basic and simple one, but it is important because it represents my first encounter with Trevor's work and with STS in general. This occurred at the end of 2000, when I was a master's student in my final year at the University of Bologna, approaching the decision of having to pick my final thesis topic. As an amateur electronic musician and DJ, I started to cultivate the idea of focusing my thesis on the social and cultural implications of electronic music technologies. Thus, I engaged several teachers in conversations for suggestions and support. In one of these talks, Giuliano Pancaldi, a professor of the history of science and among the earliest Italian scholars to turn an eye to STS (see Pancaldi 2020), suggested checking out a book that could help me with my endeavour. That book was an edited collection of chapters written mainly by historians of technology and edited by Robert Fox (1996), which included as an opening chapter a review written by Trevor, in which he outlined the evolution of the SCOT approach, also addressing its developments and some of the criticisms raised over the years (Pinch 1996).

This episode was not just my first encounter with Trevor but also my very first dive into science and technology studies at large. This original imprinting was possibly also a reason why, in the following years, I had a particular attachment to the original approach to technology elaborated by Trevor and Wiebe Bijker, even though in that period SCOT was probably being superseded as the major approach to technology by Actor-Network Theory (ANT), which was much less schematic and more fascinating. However, for a novice ANT was also less easy to implement than SCOT, which, on the contrary, offered a straightforward approach to address the evolution of technological innovation in relation to social groups and the wider social context.

Anyway, this chapter by Trevor and the discovery of the SCOT approach in general imprinted me to STS, and I think all this deeply influenced not only the development of my thesis, but more generally, some of the subsequent choices in my academic career, mostly because this was the moment in which I understood that it was possible to focus a scientific trajectory on technology from a social and cultural point of view. Overall, this episode possibly reflects the huge influence that Trevor's work on SCOT has had on many young students keen to focus their in-

terest on technology in a period in which this was a not-so-common choice in the social sciences.

## 2. On a Journal

The second episode I want to recall is related to the moment in which I definitively decided on the research topic of my PhD dissertation on music listening technologies and how another trajectory in Trevor's scientific work – sound studies – was instrumental in my final decision. It was the end of 2004, it was also the end of my first year as a doctoral student in the Sociology Department of the University of Padua, and I was still focused on working on music technologies. This topic was not a simple choice because at that time common subjects for a PhD thesis in my department were, much more than today, rooted in traditional sociological paths. Therefore, issues such as MP3 music files and iPod players looked quite eccentric. One of the strategies that I explored to negotiate my interests within this relatively traditional context was to connect them to other perspectives considered more sociologically sound at that time, such as the role of music in social movements or the economic and organisational dimensions in music production.

Quite coincidentally, just when I had to present my final research plan to the PhD board, a special issue of *Social Studies of Science* edited by Trevor and Karin Bijsterveld came out, focusing on sound studies, with a strong emphasis on music technologies (Pinch and Bijsterveld 2004). At that time, I had already read Trevor and Frank Trocco's book on the analogue synthesizer (Pinch and Trocco 2002), and I was appreciating the book on users Trevor and Nelly Oudshoorn had edited the year before (Oudshoorn and Pinch 2003). In any case, this perfectly timed special issue on sound studies was crucial to my decision. The special issue explicitly declared a new field of study, sound studies, which fully corresponded with my interests in music technology and was published by a leading journal in the field in which I was hoping to focus my PhD research. When I read that special issue published just a few weeks before I had to lock in my choice, it was a sort of revelation: if the renowned Trevor Pinch was working on these topics, then it would be fully legitimate for me to follow the same path. A few days later, I went to my probable supervisor, Federico Neresini, who was already working in STS, to discuss the special issue, and he could not but agree with this view: in just a few days I submitted my research proposal on music technologies to the PhD committee.

This personal episode does not just reflect the contingencies of my choices or the overlapping interests between Trevor and me. Rather, I think it reveals more broadly the role that Trevor played in that period to help STS embrace not just the study of sound technologies, but more generally media technologies and topics more directly related to cultural



phenomena. Indeed, up until that moment, the incursions by STS scholars on the terrain of media-related phenomena and cultural contents were quite rare and disjointed. Relevant books, such as the edited collection of essays by Tarleton Gillespie and others (2014) on media technologies, were still a decade away, and topics like music, movies and other cultural practices were mostly absent from the landscape of STS, with very few exceptions. At that time, I think the core trend in STS was still to invest in topics considered more “serious” and as part of a process of disciplinary boundary work, which was implicitly focused on positioning STS more as an interface with hard sciences and well away from any sort of “cultural studies” of technologies (the so-called “Sokal affair” was at that time still quite present in the evolution of the intellectual relationships between human, social and hard sciences; see Hilgartner 1997). In those years, Trevor’s work played an important role in supporting a more inclusive view of which topics could be considered plausible in STS. In doing so, he also contributed to supporting eccentric and still not fully legitimised research patterns within STS.

### 3. On a Car

Let us go to the third and last episode I want to recall about Trevor. This episode is much more personal, and I decided to focus on it because I think that Trevor would have liked to be remembered not just for his important scientific accomplishments but also for the kind person he was, something that is, of course, strongly connected to the great scholar and mentor he also was.

To recall this episode, we need to take a step forward in time. During the decade that followed my PhD, I met Trevor on different occasions. For example, in 2006, I had the opportunity to do a long interview with him when we were both in Montreal, where I was attending the graduate course in sound studies held by Jonathan Sterne, and Trevor had been invited as a speaker. During this interview, Trevor presented a narrative of his entire career and his own views about the evolution of science studies and STS. This interview was published in Italian in the journal *Studi Culturali* (Magaudda 2008) and in an updated version in English in *Cultural Sociology* in 2014 (Magaudda 2014a; 2014b). This interview was another very important moment in my relationship with Trevor, but the episode that I want to share here is another one.

It was the summer of 2013, when STS Italia organised its biannual summer school at which Trevor was one of the speakers, I was one of the organizers (a version of his speech was later published in *Tecnoscienza*; see Bruni et al. 2013). This summer school featured a residential approach and was settled in a “Masseria”, a farmhouse in Puglia’s countryside located in the south of Italy close to Ostuni. Students, tutors and speakers spent several days living together in the same place (Fig. 7).



Figure 7. The “Masseria”.

As the school was organised with a grassroots approach, to manage participants’ transportation, we rented a minivan for the students, and we had a car for the speakers. One afternoon, I was the driver in charge of conducting that car.

That late afternoon, we spent some time visiting the enchanted town of Alberobello, but it had become quite late, and we needed to bring someone to the train station, hence, we had to drive very quickly in our vehicles. I was driving the car with Trevor in the passenger’s seat and two other colleagues in the back seat. I was following the minivan driven by Attila Bruni (a distinguished car driver), who was driving very fast, well above the speed limit, pushing the limits of my driving skills. Therefore, I had to employ extreme concentration as I drove quickly across those narrow and twisting country roads. At a certain point, the colleagues in the back seat started to be quite worried (if not literally scared) about the speeds at which we were driving, a worry that was expressed both on their concerned faces and with quietly voiced complaints. It was not a comfortable situation; I had to follow the minivan at a high speed, and it was vital to remain concentrated on the road. However, I was distracted by the worries coming from the back seats.

In that situation, Trevor’s presence was of great help. Not only did he appear to be the only relaxed person in an otherwise tense environment, but he seemed to really enjoy that adventurous ride, as his attitude resembled that of a pupil on a sort of funny carousel ride. That evening, after our lively journey, he even invoked that episode as the local version of *The Italian Job*, a blockbuster released the year before featuring a crazy car chase scene in the inner city of Milan. In such an uncomfortable situation, Trevor put his trust in my driving skills, providing reassurance to the other people sitting in the rear and putting people at ease in that typical way of his. That really was one of those circumstances in which having a

person who believes in what you are doing at your side, when even you yourself is questioning what is going on, is of great importance. And Trevor was really the right person to play that role.

I recall this episode because it reflects quite well the positive and supportive presence that Trevor was able to be in many situations. This especially included the occasions when Trevor was dealing with students and other colleagues as they opined about their work, when support from a well-established scholar was not in any way granted; thus, it was an even more important resource. I experienced this several times when I discussed my work with Trevor, but I also saw him do the same on many occasions when talking to other people. I think this was part of Trevor's subtle and distinctive talent, both personally and scientifically, when interacting with others. This rare quality of Trevor's is what I will remember most fondly, together with the memories of our discussions about science, technology and our analogue music synthesizers.



Figure 8. VII STS Italia Conference, 2018 (Padova, IT): warm greetings from the STS Italia community to Trevor Pinch, invited as keynote speaker but ultimately not able to participate to the conference.

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