

The present work investigates a socioeconomic phenomenon increasingly relevant in both public discourse and academic research, that is, the spreading of Fablabs and Makers. Usually portrayed as the technological extension of DIY (do-it-yourself) practices, this phenomenon stays at the crossroad of various transformations characterising the present time, such as an increased reliance on shared assets, changes in forms and spaces of work, and the crucial role of digital technologies. The mainstream discourse on Makers commonly identifies them as a relevant economic phenomenon, framing them as harbingers of a democratisation of production. The topic has drawn interest from both urban scholars and economic geographers too. Notably, these studies either draw on theories that identify in cities the primary locus of innovation and creativity or employ as spatial lens through which analysing the phenomenon concepts such as agglomeration and proximity.

While sharing an interest towards the alleged economic relevance of the phenomenon, the present research does not assume as a starting point the descriptions provided by economic theories on Makers and the broader transformations they are part of. Rather, the study problematizes this relationship, considering those theories as *part of* the phenomenon. In other words, the research investigates the relationship that occurs in a specific place between economic discourses and economic realities.

In doing so, the study offers insights on the topic coming from a qualitative research based in Turin, mainly through an ethnographic observation conducted at Fablab Torino. While situating the work within the literature on Makers and Fablabs recently flourishing in social sciences, the dissertation offers an original theoretical framework that pivots on the performativity programme developed in economic sociology and economic geography, together with a reliance on ontological tenets coming from Actor-Network Theory and Science and Technology Studies. This approach allows looking at the *making* of economies, appreciating the processual, practised, heterogeneous, and contingent nature of economic entities.

Notably, the inquiry looks at how Fablab Torino and the urban ‘Maker scene’ in Turin are performatively enacted through the entanglement between economic theories on the phenomenon with specific socio-technical arrangements aiming at making those economic theories true. This approach allows making sense of both the successful coming into being of Fablabs and Makers as new economic entities and the possible failure in the performance. Alongside the practical realisation of these economic theories, various spatialities are enacted that contribute to the process. Notably, the dissertation moves away from the identification of the city as the main spatial configuration in analysing the phenomenon, showing instead how multiple spatialities are performed in the process of framing Maker practices as economic.

The study unpacks the enactment of Making as a new form of work and production through three different conceptual foci – *knowledge*, *materiality*, and *work*. These concepts allow bridging the two bodies of literature the research hinges on, that is, works on Makers and economic transformations and works belonging to the performativity programme.

The research offers a contribution to the study of Makers and Fablabs in highlighting how questions of formation, becoming, and practical enactment, rather than being optional, could instead shed light on the always contingent, situated, and never definitively stabilised nature of economic realities. Moreover, the geographical relevance of the phenomenon is identified not in some static spatial configuration but, on the one hand, in the heterogeneous and emergent spatialities that emerge from individual practices of Making and, on the other, in the sociomaterial practices of organising that bring into being economic organisations such as Fablabs.