

PREPOZNATLJIVOST I POTENCIJAL TRADICIJSKIH I UMJETNIČKIH OBRTA KAO BAŠTINE ZAGREBA

RECOGNISABILITY AND POTENTIAL OF TRADITIONAL AND ARTISTIC CRAFTS AS HERITAGE OF THE CITY OF ZAGREB

MARCIJA BUDIĆ¹, LANA SLAVUJ BORČIĆ^{2*}

¹ Samostalni istraživač, Zagreb, Republika Hrvatska / *Independent researcher, Zagreb, Republic of Croatia*, e-mail: marcija.budic1@gmail.com

² Sveučilište u Zagrebu, Prirodoslovno-matematički fakultet, Geografski odsjek, Marulićev trg 19/II, 10000 Zagreb, Republika Hrvatska / *University of Zagreb, Faculty of Science, Department of Geography, Zagreb, Republic of Croatia*, e-mail: lslavuj@geog.pmf.hr

* corresponding author / *autor za kontakt*

DOI: 10.15291/geoadria.3882

Izvorni znanstveni rad / *Original scientific paper*

Primljeno / *Received*: 11-7-2022

Prihvaćeno / *Accepted*: 8-2-2023



Predmet ovoga istraživanja su obrti Zagreba, s posebnim naglaskom na tradicijske i umjetničke obrte. Cilj rada je istražiti njihovu prepoznatljivost među stanovnicima Zagreba i naglasiti njihov potencijal u kontekstu razvoja kulturnog i kreativnog turizma grada. Istraživanje je provedeno u dvije faze 2021. godine. Prvu fazu činilo je kartiranje tradicijskih i umjetničkih obrta te napuštenih poslovnih prostora u užem središtu grada. U drugoj fazi provedeno je anketno istraživanje putem interneta na prigodnom uzorku od 179 stanovnika Zagreba. Radi dodatnog razumijevanja predmeta istraživanja provedena su četiri polustrukturirana intervjua s odabranim tradicijskim i umjetničkim obrtnicima. Rezultati istraživanja pokazuju da većina ispitanika tradicijske obrte smatra važnim dijelom kulturnog identiteta Zagreba. Također, većina ispitanika smatra da tradicijski obrti i njihovi proizvodi nisu dovoljno promovirani u javnosti. Obrti čine vrijednu materijalnu i nematerijalnu baštinu Zagreba te su potencijal za daljnji razvoj kulturnog turizma Zagreba. Po uzoru na slične turističke ture u svijetu mogla bi se osmisлити obrtnička tura upoznavanja rada zagrebačkih tradicijskih i umjetničkih obrtnika s mogućnošću razgleda njihovih radionica i sudjelovanja u procesu izrade pojedinih (dijelova) predmeta. To bi bilo u skladu sa sve većom potražnjom i željom suvremenih turista da budu aktivni sudionici koji razvijaju svoje vještine i koji su sukreatori iskustva, a ne samo promatrači baštine.

KLJUČNE RIJEČI: tradicijski i umjetnički obrti, materijalna i nematerijalna baština, kulturni turizam, kreativni turizam, Zagreb

The topic of this research is crafts in the city of Zagreb, with special emphasis on traditional and artistic crafts. The main objective of this paper is to analyse the extent to which they are recognizable by the citizens of Zagreb, as well as to emphasize their potential for the development of the cultural and creative tourism. The research was conducted in two stages in 2021. The first stage consisted in the mapping of traditional and artistic craft businesses and vacant commercial property in the city centre, and the second stage included an online questionnaire survey on a purposive sample of 179 citizens of Zagreb. In order to understand

the topic of research better, additional four semi-structured interviews with selected traditional and artistic craftspeople were conducted. Research shows that the majority of respondents consider traditional crafts an important part of Zagreb's cultural identity. Furthermore, the majority of respondents believe that traditional craft businesses and their products are not promoted enough in public. Crafts represent valuable tangible and intangible heritage of the City of Zagreb and have a potential for the development of cultural tourism of Zagreb. In this sense, and following the example of similar tourist tours in the world, a craft tour could be designed based on the work of traditional and artistic craftsmen of Zagreb, with the possibility of visiting their workshops and participating in the process of making products or their parts. This would be in line with the increasing demand and desire of modern tourists to be active participants and co-creators of experience rather than just be observers of the heritage.

KEY WORDS: traditional and artistic crafts, tangible and intangible heritage, cultural tourism, creative tourism, Zagreb

UVOD

U gospodarskom razvoju Zagreba važnu ulogu odigrali su različiti obrti koji su svoje djelovanje obavljali na prostoru grada. U srednjem vijeku dominirali su samouki majstori, a u kasnijim stoljećima formalnim školovanjem i prenošenjem tradicije stasale su nove generacije majstora (KOLAR-DIMITRIJEVIĆ I DR., 2005.). Veliku ulogu u razvoju obrta imali su i cehovi kao prve strukovne organizacije koje su u Zagrebu bile vrlo razvijene. Oni su od svojih početaka u ranom srednjem vijeku pratili društvene potrebe i tehnološki napredak te tako zadovoljavali potrebe obrtnika i građanstva (HORVAT, 1994.). Stari obrti odražavaju vještine i umijeća tih generacija, no njihov je značaj u gospodarskom smislu danas mnogo manji.

Tradicijski obrti definirani su Pravilnikom o tradicijskim odnosno umjetničkim obrtima iz 2007. kao „oni za koje je potrebno poznavanje zanatskih vještina i umijeća u obavljanju djelatnosti te koji se obavljaju pretežnim udjelom ručnog rada, a koji se tehnikama proizvodnje i rada, namjenom, i oblikom oslanjaju na obrasce tradicijske kulture, pa u tom smislu mogu simbolizirati lokalni, regionalni ili nacionalni identitet“ (URL 3). Isti Pravilnik navodi da su: „umjetnički obrti oni koji se odlikuju proizvodima i uslugama visoke estetske vrijednosti, dizajnom, likovnim i drugim rješenjima uz naglašenu kreativnost i individualnost majstora obrta – umjetnika“ (URL 3). Odluku o dodjeli Uvjerenja o stjecanju statusa tradicijskog ili umjetničkog obrta donose tijela Hrvatske obrtničke komore. Pri dodjeli Uvjerenja razmatra se: razdoblje u kojem se obrt obavlja, obrtnička tradicija, broj proizvoda, autohtonost, kvaliteta proizvoda, tehnološki proces, dizajn, funkcionalna upotrebljivost i sl. Uslužnim obrtima koji zadovoljavaju kriterije dodjeljuje se Uvjerenje, a proizvodnim obrtima uz Uvjerenje dodjeljuje se Znak tradicijskog, odnosno umjetničkog obrta za proizvod.

Obrti Zagreba koji djeluju u užem središtu grada, s posebnim naglaskom na tradicijske i umjetničke obrte, predmet su istraživanja ovoga rada. Cilj rada je istražiti kakva je njihova prepoznatljivost među stanovnicima Zagreba i naglasiti njihov potencijal u kontekstu razvoja kulturnog i kreativnog turizma grada.

INTRODUCTION

Various craft businesses that operated within city limits played an important role in the economic development of the City of Zagreb through history. From the Middle Ages when self-taught master craftspeople were predominant and in later centuries when new generations of master craftspeople were trained through formal education and passing on of the tradition (KOLAR-DIMITRIJEVIĆ ET AL., 2005). In this context, guilds played a major role as the first professional organizations that were developed in Zagreb, and the development of the city itself depended on the development of guilds. From their beginnings in the early Middle Ages, they have followed social needs and technological progress, thus meeting the needs of craftsmen and citizens (HORVAT, 1994). Old craft businesses reflect the skills of these generations, but in the economic sense their significance is much more limited today.

Traditional crafts are defined in the Ordinance on Traditional and Artistic Crafts from 2007 as ‘crafts that require special knowledge of craftsmanship and skills in performing activities and that are performed with a predominant share of manual labour, whose production and work techniques, purpose and form rely on patterns of traditional culture, and in that sense, they can symbolize local, regional or national identity’ (URL 3). According to the same Ordinance: ‘artistic crafts are crafts characterized by products and services of high aesthetic value, design, visual and other solutions with pronounced creativity and individuality of a craftsman – artist’ (URL 3). Decisions on granting the Certificate of Acquiring the Status of a Traditional or Artistic Craft are made by the bodies of the Croatian Chamber of Trades and Crafts. The criteria considered for granting the certificate are: the period of practising the craft, craftsmanship tradition, number of products, autochthony, quality of products, technological process, design, functionality etc. Service crafts that meet the criteria are awarded the Certificate, and production crafts are awarded both the Certificate and the Label of Traditional or Artistic Craft for the product.

Craft businesses of the City of Zagreb operating in the city centre, especially traditional and artistic ones, are the research topic of this paper. The main

O obrtima Zagreba do sada se pisalo uglavnom iz aspekta njihova povijesnog razvoja i važnosti za grad. Iscrpnim proučavanjem razvoja obrta Zagreba kroz povijest bavili su se u svojim radovima Buntak (1996.), Herkov (1987.) i Horvat (1992.; 1994.). Vrijedan i opsežan doprinos poznavanju ove teme predstavlja i monografija autora Kolar-Dimitrijević i dr. (2005.). Međutim, do sada nema objavljenih radova koji se bave segmentom njihove prepoznatljivosti među stanovnicima grada i njihova potencijala u kontekstu razvoja kulturnog i kreativnog turizma.

METODOLOGIJA ISTRAŽIVANJA

Istraživanje je provedeno u dvije faze. Prvu fazu činilo je kartiranje tradicijskih i umjetničkih obrta te praznih poslovnih prostora u užem središtu Zagreba, a drugu fazu anketno istraživanje. Radi dodatnog razumijevanja predmeta istraživanja provedena su i četiri polustrukturirana intervjua s odabranim tradicijskim i umjetničkim obrtnicima.

Radi upoznavanja prostornog rasporeda i strukture tradicijskih i umjetničkih obrta koji danas djeluju u užem središtu Zagreba te registriranja broja praznih poslovnih prostora provedeno je kartiranje od 11. do 25. listopada 2021. godine. Granice istraživačkog prostora obuhvaćale su: Frankopansku ulicu (od kućnog broja 1 do 14), Mesničku ulicu (od kućnog broja 1 do 49), Felbingerove stube, Ulicu Tome Mikloušića (od kućnog broja 1 do 6), Kaptol (od kućnog broja 1 do 16), Vlašku ulicu (od kućnog broja 1 do 49), Draškovićevu ulicu (od kućnog broja 1 do 18), Jurišićevu ulicu (od kućnog broja 1 do 32), Amruševu ulicu (od kućnog broja 1 do 19), Ulicu Nikole Tesle (od kućnog broja 1 do 17) i Masarykovu ulicu (od kućnog broja 1 do 30) (označeno crvenom linijom na karti). Podaci o tradicijskim i umjetničkim obrtima su uz kartiranje prikupljeni i putem adresa obrta. Dobiveni podaci vizualizirani su uz pomoć GIS-a *Software ArcMapa 10.4*.

Anketno istraživanje provedeno je od 15. do 30. studenog 2021. godine na uzorku od 179 ispitanika, internetskim upitnikom putem *Google Formsa*, među građanima Zagreba kako bi

objective of this paper is to analyse the extent to which they are recognizable by the citizens of Zagreb, as well as to emphasize their potential for the development of the cultural and creative tourism.

To date, craft businesses of the City of Zagreb have been studied mostly from the perspective of their historical development and significance for the city. The development of craft businesses in the City of Zagreb throughout history was studied in detail in the papers by Buntak (1996), Herkov (1987), Horvat (1992). A valuable and extensive contribution to the knowledge of this topic is the monograph of Kolar-Dimitrijević et al. (2005). However, there is a lack of papers about their recognisability by the citizens and their potential for the development of the city's cultural and creative tourism.

RESEARCH METHODOLOGY

The research was conducted in two stages. The first stage consisted in the mapping of traditional and artistic craft businesses and vacant commercial property in the city centre, and the second stage included a questionnaire survey. In order to understand the topic of research better, additional four semi-structured interviews with selected traditional and artistic craftspeople were conducted.

The mapping was performed for the purpose of understanding the spatial distribution and structure of traditional and artistic craft businesses operating in the centre of Zagreb and to register the vacant commercial property in the area. The mapping was conducted from 11 to 25 October 2021 in the city centre, whose boundaries include the following streets: Frankopanska (from number 1 to 14), Mesnička (from number 1 to 49), Felbingerove stube, Ulica Tome Mikloušića (from number 1 to 6), Kaptol (from number 1 to 16), Vlaška (from number 1 to 49), Draškovićeva (from number 1 to 18), Jurišićeva (from number 1 to 32), Amruševa (from number 1 to 19), Ulica Nikole Tesle (from number 1 to 17) and Masarykova ulica (from number 1 to 30) (marked with the red line on the map). In addition to mapping, data on traditional and artistic crafts were also collected through the addresses of the crafts. The obtained data were visualised using *GIS Software ArcMap 10.4*.

se ispitala njihova osviještenost i stavovi prema obrtima, kao i mišljenja za poboljšanje i revitalizaciju obrtničke tradicije. Anketa je objavljena u nekoliko *Facebook* grupa tematski povezanih sa Zagrebom (*Zagreb, Zagreb u srcu, I to je Zagreb, Zagreb događanja*). Korišten je neprobabilistički prigodni uzorak. U anketi su korištena zatvorena pitanja s ponuđenim kategorijama odgovora i s Lickertovom ljestvicom od 5 stupnjeva (1 – nimalo se ne slažem, 5 – u potpunosti se slažem, te 1 – izrazito ne povezujem, 5 – izrazito povezujem). U anketi je korišteno i otvoreno pitanje, a odgovori na njega kodirani su u odgovarajuće kategorije.

U ovom radu predstavljen je dio rezultata dobivenih anketnim istraživanjem. U anketnom istraživanju sudjelovalo je 64,8 % ženskih osoba i 35,2 % muških. Najveći broj ispitanika bio je u dobi od 46 do 60 godina (37,4 %). Ispitanika u dobi od 18 do 25 bilo je 27,9 %, u dobi od 26 do 35 godina 16,2 %, a ispitanika u dobi od 36 do 45 godina bilo je 15,6 %. Najmanje ispitanika bilo je u dobnim skupinama iznad 60 godina (2,2 %) i ispod 18 godina (0,6 %). Ispitanici su u najvećem postotku (65,4 %) zaposleni, dok su drugi najzastupljeniji studenti s 25,1%. Slijede nezaposleni (5,6 %) te umirovljenici (3,4 %) i učenici (0,6 %). Ispitanici u najvećem postotku od 38,5 % imaju završeni diplomski studij, a slijede oni sa srednjoškolskim obrazovanjem (32,4 %). Preddiplomski studij završilo je 26,3 % ispitanika, a njih 2,2 % ima završen doktorski studij. Jedan ispitanik (0,6 %) ima završenu samo osnovnu školu. Prema mjestu stanovanja, u Zagrebu najveći broj ispitanika živi na području šireg središta grada (50,3 %), 32,4 % ispitanika se izjasnilo da živi na periferiji grada, 10,6 % ispitanika živi u okolici Zagreba, a najmanji broj ispitanika, 6,7 %, živi u užem središtu grada.

Radi boljeg upoznavanja i boljeg razumijevanja podataka dobivenih anketnim istraživanjem provedeni su polustrukturirani intervjui. Intervjui su provedeni u studenom i prosincu 2021. godine s četiri zagrebačka obrtnika s popisa tradicijskih i umjetničkih obrta Hrvatske obrtničke komore (proizvođač kišobrana, postolar, zlatar, urar). S tri sugovornika intervju je proveden uživo, a s jednim elektroničkom poštom. Pojedine informacije dobivene metodom intervjua o poslovanju obrta, pro-

The questionnaire survey was conducted from 15 to 30 November 2021 on a purposive sample of 179 respondents among citizens of the City of Zagreb, using a Google Forms online survey. The questionnaire survey was conducted with the aim of analysing their awareness and attitudes towards crafts, as well as their opinion about the improvement and revitalization of crafts. The questionnaire survey was posted in several Facebook groups related to the City of Zagreb (*Zagreb, Zagreb u srcu, I to je Zagreb, Zagreb događanja*). In the questionnaire survey, closed-ended questions and questions with a 5-point Lickert scale (1 - I do not agree at all, 5 - I completely agree, and 1 - I strongly do not relate, 5 - I strongly relate) were used. An open-ended question was also used in the survey, and the answers to it were coded into appropriate categories.

This paper will present part of the results obtained by the questionnaire survey. The questionnaire survey included 64.8% females and 35.2% males. The largest number of respondents was in the age group from 46 to 60 years (37.4%). Respondents in the age group from 18 to 25 years accounted for 27.9%, respondents in the age group from 26 to 35 accounted for 16.2%, and respondents in the age group from 36 to 45 accounted for 15.6%. The age groups over 60 years (2.2%) and under 18 years (0.6%) contained the smallest number of respondents. The majority of respondents were employed (65.4%), while university students were the second largest group with 25.1%. They were followed by the unemployed (5.6%), pensioners (3.4%) and pupils (0.6%). The largest percentage of respondents (38.5%) completed graduate studies, followed by those with a high school diploma (32.4%). Undergraduate studies were completed by 26.3% of the respondents, and doctoral studies by 2.2%. One subject (0.6%) finished only primary school. According to the place of residence within Zagreb, the majority of respondents live in the wider city centre (50.3%), 32.4% of respondents reported they live in the suburbs, 10.6% of respondents live near Zagreb, while the smallest number of respondents (6.7%) live in the very centre of the city.

To improve the understanding the data obtained using a questionnaire survey, semi-structured interviews were also conducted. These interviews were carried out in November and December 2021 with four craftsmen included in the list of traditional and artistic crafts

blemima s kojima se susreću i mišljenjima obrtnika integrirane su u raspravi ovoga rada.

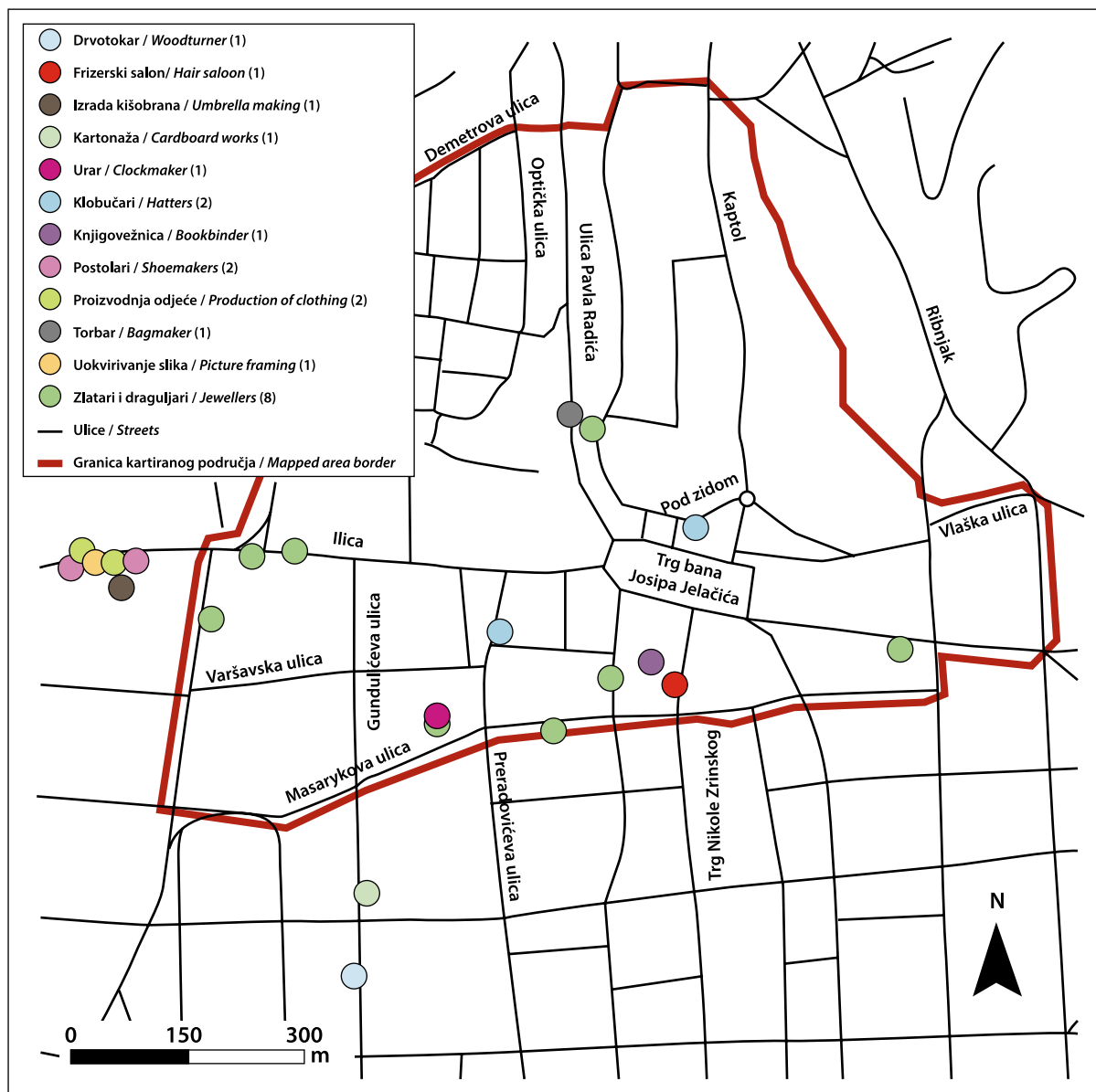
Prostorni razmještaj tradicijskih i umjetničkih obrta i napuštenih poslovnih prostora u užem središtu Zagreba

Na promatranom području djeluje 22 od ukupno 42 tradicijska i umjetnička obrta u Zagrebu. Preostalih 20 obrta raspršeno je na širem gradskom području. Među tradicijskim i umjetničkim obrtnicima u promatranom području najviše je zlatara i draguljara (8), zatim proizvođača odjeće (2), klobučara (2) i postolara (2), a ostali obrti zastupljeni su po jedan od

of the Croatian Chamber of Trades and Crafts (an umbrella-maker, a shoemaker, a goldsmith, a watchmaker). Three interviews were conducted in person, and one via e-mail. Certain information obtained through interviews about business operations of the crafts, problems they face and opinions of craftspeople were integrated into the discussion of this paper.

Spatial distribution of traditional and artistic crafts and vacant commercial property in the centre of Zagreb

Out of total 42 traditional and artistic crafts in Zagreb, 22 operate within the examined area. The



SLIKA 1. Tradicijski i umjetnički obrti u užem središtu Zagreba prema vrstama

FIGURE 1 Traditional and artistic crafts in the centre of Zagreb, divided into groups

Izvor/Source: Terensko istraživanje, 2021, URL 1 / field survey, URL 1

svakog (drvotokar, frizerski salon, izrada kišobrana, kartonaža, urar, knjigovežnica, torbar, uokvirivanje slika) (Sl. 1.). Cjelovit popis zagrebačkih tradicijskih i umjetničkih obrta naveden je na kraju rada.

Osim aktivnih tradicijskih i umjetničkih obrta, evidentirani su i napušteni poslovni prostori kojih na kartiranom prostoru ima čak 165 (Sl. 2.). Iznimno je velika koncentracija praznih prostora oko Trga bana Josipa Jelačića (11), Marićevom prolazu (7), Harmici (4) i na Opatovini (7). Ilica kao glavna trgovačka ulica središta Zagreba također ima velik broj zatvorenih prostora – na kartiranom prostoru (do kućnog broja 39) nalazi ih se ukupno 30 (16 na glavnoj ulici te još 14 u dvorištima). U većini slučajeva nije se moglo zaključiti koje djelatnosti su se u navedenim prostorima obavljale, no vjerojatno je među njima veći dio pripadao obrtnicima. Tako, primjerice, Jakovčić (2006.) navodi da u sustrukтури zatvorenih prostora u Ilici 2006. godine dominirali zlatari (38,9 %), postolari (19,05 %) i krojači (14,29 %) (JAKOVČIĆ, 2006.). Radeljak Kaufmann i dr. (2020.) također su evidentirali velik udio praznih prostora u Ilici i u drugim ulicama u središtu grada. Razlozi nestanka brojnih poslovnih objekata iz središta grada vidljivi su u trendu koji je u Hrvatskoj i drugim postsocijalističkim zemljama započeo sredinom 1990-ih, a odnosi se na otvaranje velikih trgovačkih centara na rubovima grada (NAGY, 2001.; LUKIĆ, JAKOVČIĆ, 2004.; TEMELOVÁ, 2007.). Osim novih trgovačkih centara koji su doveli do suburbanizacije maloprodaje, na pražnjenje gradskih središta utjecali su i sljedeći čimbenici: suburbanizacija stanovništva, promjene u stavovima i očekivanjima potrošača, promjene razine kupovne moći, povećana pokretljivost stanovništva, razvoj prodaje putem interneta, neriješeni imovinsko-pravni odnosi kao posljedica procesa denacionalizacije (ADAMS I DR., 2002.; GORTER I DR., 2003.; JAKOVČIĆ, 2006.; SPILKOVÁ, RADOVÁ, 2011.; KRIŽAN I DR., 2016.; BILKOVÁ I DR., 2016.; DOLEGA, LORD, 2020.).

Tradicijski i umjetnički obrti kao nositelji nematerijalne i materijalne baštine i njihov potencijal za razvoj kulturnog i kreativnog turizma

Globalizacija i brzi tehnološki razvoj glavne su odlike ovoga tisućljeća. Razvojem globalne kulture

remaining 20 crafts are scattered across the wider city area. Among traditional and artistic crafts within the area examined, the most numerous ones were goldsmiths and jewellers (8), followed by clothing producers (2), hatters (2) and shoemakers (2), and by one of each of the remaining crafts (woodturner, hairdresser, umbrella maker, cardboard works, clockmaker, bookbinder, bagmaker, picture framing) (Fig 1). The complete list of traditional and artistic crafts in Zagreb can be found at the end of the paper.

In addition to crafts, vacant commercial property was also recorded, with the total of 165 units within the mapped area (Fig. 2). A very large concentration of empty commercial units can be found around the square Trg Bana Jelačića (11), the passage Marićev prolaz (7), Harmica (4) and Opatovina (7). Ilica, the main shopping street in city centre, also has a large number of closed commercial units – within the mapped area (up to number 39), there is a total of 30 commercial units (16 on the main street and additional 14 in the courtyards). In the majority of cases, it was not possible to conclude what business activities were performed in these commercial units, but it can be assumed that most of them belonged to crafts. For example, Jakovčić (2006) reports that the predominant crafts of closed commercial units in Ilica in 2006 included goldsmiths (38.9%), shoemakers (19.05%) and tailors (14.29%) (JAKOVČIĆ, 2006). Radeljak Kaufmann et al. (2020) also reported on a large share of empty commercial units in Ilica and other streets in the city centre. The reasons for the disappearance of many businesses from the city centre can be found in the trend that in Croatia and other post-socialist countries started in mid 1990s, which is related to the opening of large shopping malls on the outskirts (NAGY, 2001; LUKIĆ, JAKOVČIĆ, 2004; TEMELOVÁ, 2007). In addition to new shopping malls that led to the suburbanization of retail trade, the emptying of city centres was also supported by the following factors: suburbanization of population, changes in consumers' opinions and expectations, changes in purchasing power, increased mobility of the population, development of online sales, unresolved property law relations as a result of denationalisation (ADAMS ET AL., 2002; GORTER ET AL., 2003; JAKOVČIĆ, 2006; SPILKOVÁ, RADOVÁ 2011; BILKOVÁ ET AL., 2016; DOLEGA,



SLIKA 2. Prostorni razmještaj zatvorenih poslovnih prostora u užem središtu Zagreba
 FIGURE 2 Spatial distribution of closed commercial units in the centre of Zagreb

Izvor/Source: Terensko istraživanje 2021/ field survey 2021

dolazi do nestajanja kulturnih posebnosti i lokalnih identiteta. No upravo kao odgovor na globalizaciju, javila se potreba za očuvanjem lokalnih kulturnih raznolikosti.

Organizacija Ujedinjenih naroda za obrazovanje, znanost i kulturu (UNESCO) potaknuta globalnim promjenama donijela je 2003. Konvenciju o zaštiti nematerijalne kulturne baštine. Najvažniji razlozi i nužnost donošenja Konvencije vidljivi su već u uvodnom dijelu u kojem se ističe: važnost nematerijalne baštine kao pokretača kulturne raznolikosti i jamstva održivog razvoja, međuovisnost nematerijalne kulturne baštine i materijalne kulturne baštine, prepoznavanje da procesi globalizacije dovode do ozbiljnih opasnosti gubitka vrijed-

(LORD, 2020; KRIŽAN ET AL., 2016).

Traditional and artistic crafts as carriers of intangible and tangible heritage and their potential for the development of cultural tourism

Globalization and swift technological development are the main characteristics of this millennium. The development of global culture contributes to the disappearance of many cultural specificities and local identities. However, the need to preserve local cultural diversity actually arose as a response to globalisation.

The United Nations Educational, Scientific and Cultural Organization (UNESCO), motivated by global changes, adopted the Convention for the Safeguarding of the Intangible Cultural Heritage

nosti, nestajanja i uništenja nematerijalne kulturne baštine i potreba da se izgradi veća svijest, posebno među mlađim naraštajima o važnosti nematerijalne kulturne baštine i o njezinoj zaštiti (URL 6). Republika Hrvatska je 2005. godine donijela zakon kojim potvrđuje prihvaćanje ove Konvencije (URL 7) te je do danas na listu zaštićenih kulturnih dobara (materijalnih i nematerijalnih) stavila niz dobara. Za potrebe rada ovdje se navode samo oni vezani za zagrebačke obrte. Ministarstvo kulture i medija kao nadležno tijelo vodi Registar kulturnih dobara Republike Hrvatske. U Registru se nalaze sljedeći zagrebački obrti: Frizerski obrt *Kincl* kao „važan segment obrtničkog i modnog identiteta Zagreba“, umijeće izrade šestinskog kišobrana u tradicijskom obrtu *Cerovečki* kao „prepoznatljiv motiv identiteta Zagreba“, umijeće ručne izrade i popravka satova urarskog obrta *Lebarović*, umijeće ručne izrade tradicionalnih klobuka iz raznih krajeva Republike Hrvatske proizvodno-trgovačkog obrta *Cahun*, umijeće izrade i popravka pisaćeg pribora u sklopu obrta *Peroklinika* (URL 4). Osim navedene zaštićene nematerijalne kulturne baštine, zaštićeni su i brojni objekti kao materijalna kulturna baština Zagreba u čijem su stvaranju stoljećima sudjelovali obrtnici raznih struka i u njih ugradili svoj rad, poput: povijesno-urbane cjeline Zagreba, Zelene potkove, niza profanih zgrada i kanonskih kurija u središtu grada (URL 4).

Baština, materijalna i nematerijalna, nositelj je obilježja prošlih vremena i jedan od glavnih elemenata za prepoznavanje identiteta neke zajednice (KARAMEHMEDOVIĆ, 2017.), predstavlja ono što smo naslijedili iz prošlosti, a čime se koristimo u sadašnjosti (TIMOTHY, 2011.). Baština je u stalnom procesu evoluiranja i odraz je međudjelovanja ljudi i mjesta u vremenu. Osim pravnih aspekata zaštite baštine, jedan od mogućih mehanizama zaštite i održavanja kulturnog nasljeđa i razvoja lokalne kulture je poticanje razvoja kulturnog turizma (PANČIĆ KOMBOL, 2006.). Koristi za baštinu od kulturnog turizma su višestruke: od prevladavanja problema poput nedostatka javnih financijskih sredstava za njezinu zaštitu, omogućavanja veće vidljivosti baštine u širem međunarodnom okruženju, do mogućnosti povećanja prihoda u turizmu i u drugim sektorima (NIKOČEVIĆ I DR., 2012.).

in 2003. The most important reasons and the necessity for adopting the Convention are indicated already in the introduction, which emphasises the importance of intangible cultural heritage as a mainspring of cultural diversity and a guarantee of sustainable development; the deep-seated interdependence between the intangible cultural heritage and the tangible cultural heritage; recognition that the processes of globalization give rise to grave threats of deterioration, disappearance and destruction of the intangible cultural heritage; as well as the need to build greater awareness, especially among the younger generations, of the importance of the intangible cultural heritage and of its safeguarding (URL 6). In 2005, the Republic of Croatia adopted an act ratifying this Convention (URL 7), adding to date a series of items to the list of protected cultural property (both tangible and intangible). For the purpose of this paper, only items related to crafts in the City of Zagreb will be mentioned. The Ministry of Culture and Media, as the competent body, keeps the Register of Cultural Property of the Republic of Croatia. The Register includes the following crafts from Zagreb: hairdresser's shop *Kincl* as 'an important segment of craftsmanship and fashion identity of Zagreb,' the art of making Šestine umbrellas by the traditional craft *Cerovečki* as 'a recognizable motif of the Zagreb identity,' the art of making and repairing clocks by hand by the traditional craft *Lebarović*, the art of making traditional hats from various parts of Croatia by the production and trade craft *Cahun*, the art of making and repairing stationery as part of the craft *Peroklinika* (URL 4). In addition to the protected intangible cultural heritage above, numerous buildings are protected as tangible cultural heritage of the City of Zagreb, hosting craftspeople of various professions through centuries, who built their work into these buildings, such as: historical urban unit of the City of Zagreb, the Green Horseshoe, a series of secular buildings and manor houses in the city centre (URL 4).

Both tangible and intangible heritage reflects the characteristics of past times, being one of the main elements for recognizing the identity of a community (KARAMEHMEDOVIĆ, 2017), i.e. it represents what we inherited from the past and use in the

Korištenje kulturne baštine u turizmu i kulturni turizam prošli su dugi razvojni put koji su pratile promjene u kulturno-turističkoj potražnji, očekivanjima, percepciji, motivaciji i ponašanju turista. To je uvjetovalo i promjene u kulturno-turističkoj ponudi, željama i nastojanjima da turist doživi ono što očekuje (KARAMEHMEDOVIĆ, 2017.). U sklopu kulturnog turizma sve je traženiji kreativni turizam, a razvio se kao odgovor na statičnost koju nude tradicionalne atrakcije kulturnog turizma. Richards i Raymond (2000.) definirali su kreativni turizam kao turizam koji posjetiteljima nudi priliku da razvijaju svoje kreativne potencijale aktivnim sudjelovanjem u radionicama i učenjem kroz iskustva karakterističnih za destinaciju u kojoj provode odmor. Bit kreativnog turizma leži u stvaranju nezaboravnih iskustava povezanih sa samoostvarenjem i samoizražavanjem turista (RICHARDS, 2011.). Richards i Raymond (2000.) istaknuli su da kreativni turizam podrazumijeva da i destinacija mora postati kreativnija u osmišljavanju specifičnih iskustava koje može ponuditi turistima. Svako mjesto ima potencijal za pružiti jedinstvenu kombinaciju znanja, vještina, fizičkih obilježja, socijalnoga kapitala i atmosfere (RICHARDS, 2011.). Grad Zagreb donio je 2015. godine temeljni dokument, planski okvir za provedbu kulturne politike – Strategiju kulturnog i kreativnog razvitka Grada Zagreba 2015.-2022. Kao opći strateški ciljevi u strategiji se navode očuvanje, zaštita i prepoznavanje materijalne i nematerijalne baštine. Nadalje, u Strategiji se navodi da se želi povećati interes, znatiželja i uključiti građane u kulturne atrakcije. Izrazito je važno da se novim naraštajima omogući razumijevanje i korištenje kulturnog nasljeđa te se podupire novo umjetničko i tradicionalno stvaralaštvo (URL 5). Lokalna zajednica je dio kreativnog turizma s obzirom na to da je naglasak na interakciji turista s domaćim stanovništvom (RUDAN, 2012.). Kreativni turisti žele spoznati lokalnu kulturu kroz kulturno-povijesne spomenike, umjetnost, povijesne građevine, muzeje, ali pri tome žele biti aktivni i steći iskustva (VRTIPRAH, 2006.). Prema interesima suvremenog turista, materijalna dimenzija kulturne baštine (spomenici, galerije i sl.) treba biti u kombinaciji s nematerijalnom dimenzijom (običaji, tradicija, obrti, razne vještine)

present (TIMOTHY, 2011). The heritage is constantly evolving, reflecting the interaction between people and places over time.

In addition to the legal aspects of cultural heritage protection, one of the possible mechanisms for the protection and preservation of cultural heritage and the development of local culture is to promote the development of cultural tourism (PANČIĆ KOMBOL, 2006). The benefits of cultural tourism for heritage are manifold: from overcoming the obstacles such as the lack of public resources for its safeguarding and increasing the visibility of heritage in a wider international context, to the possibility of increasing the income in tourism, as well as in other sectors (NIKOČEVIĆ ET AL., 2012). The use of cultural heritage in tourism, as well as cultural tourism itself, has significantly evolved, which was followed by changes in cultural and tourist offer, expectations, perception, motivation and behaviour of tourists themselves. This also resulted in changes to the cultural and tourist offer, aspirations and efforts to meet the tourists' expectations (KARAMEHMEDOVIĆ, 2017). Within cultural tourism, there is an increasing demand for creative tourism, which has developed in response to static nature of traditional attractions of cultural tourism. Richards and Raymond (2000) defined creative tourism as a type of tourism which offers visitors the opportunity to develop their creative potential through active participation in courses, and learning experiences that are characteristic for the holiday destination where they are taken. The essence of creative tourism seems to lie in activities and experiences related to self-realization and self-expression of a tourist (RICHARDS, 2011). Richards and Raymond (2000) emphasized the fact that creative tourism implies that not just the tourists need to be creatively involved, but the destination itself needs to become more creative in designing 'characteristic' experiences. Every location has the potential to provide a unique combination of knowledge, skills, physical assets, social capital and atmosphere. In 2015, the City of Zagreb adopted a fundamental document, a planning framework for the implementation of cultural policy - the Strategy for Cultural and Creative Development of the City of Zagreb 2015-2022. The preservation, protection and recognition of

(JELINČIĆ, 2008.). Kreativni turizam u određenom je smislu mobilan jer se u kontekstu prezentacije nematerijalne kulturne baštine, radionice mogu organizirati bilo gdje (muzeji, majstorske radionice, organizirane manifestacije). Nadalje, temelji se na procesu lokalnog umijeća i prenošenja iskustva turistu u prikladnom okolišu i ne zahtijeva građenje nove infrastrukture (RICHARDS, 2002.). Osim toga, kreativni programi kao dodatna ponuda mogu pridonijeti duljem boravku u destinaciji (RUDAN, 2012.). U tom smislu, kao nedovoljno iskorišten potencijal za kreativni i kulturni turizam javlja se mogućnost razvijanja ponude temeljene na tradicijskim i umjetničkim obrtima. Pružanjem mogućnosti turistima da posjete autentične radionice i majstore te upoznaju njihove vještine i primijene vlastitu kreativnost, mogla bi se dodatno obogatiti turistička ponuda Zagreba. Stjecanje lokalnih kulturnih doživljaja, edukacija te aktivno sudjelovanje i okušavanje u različitim aktivnostima, iskustva su kojima teže mnogi suvremeni turisti.

REZULTATI ANKETNOG ISTRAŽIVANJA

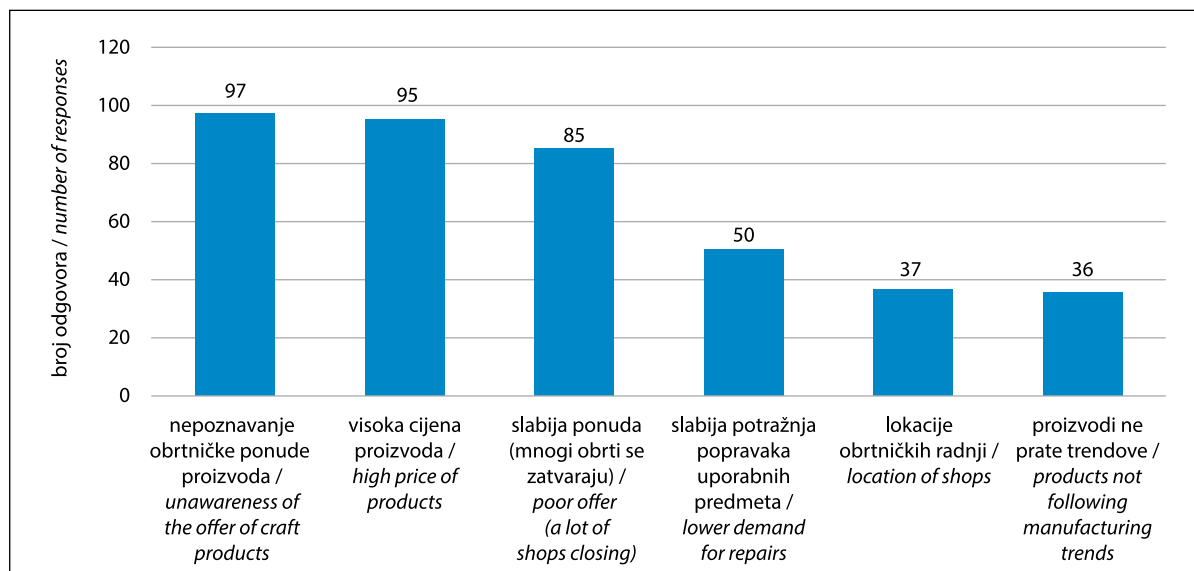
U ovom dijelu rada iznose se rezultati provedenoga anketnog istraživanja. Dobiveni rezultati prikazani su i analizirani prema broju i udjelu ispitanika koji su odabrali pojedini odgovor, kroz prosječne ocjene i distribuciju frekvencija pojedinih odgovora. Odgovori na otvoreno pitanje kodirani su u odgovarajuće kategorije.

Ispitanicima je postavljeno pitanje kupuju li obrtničke proizvode, na što je 53 % (94) ispitanika odgovorilo negativno, a 47 % (85) pozitivno. Nastavno na to pitanje, od ispitanika se tražilo da objasne zašto kupuju obrtničke proizvode. Nakon što su odgovori na ovo otvoreno pitanje razvrstani prema kategorijama, zaključeno da najveći broj ispitanika kupuje obrtničke proizvode zbog njihove kvalitete (39 ispitanika ili 21,8 %), zbog podrške hrvatskim/lokalnim proizvođačima njih 10,6 % (19), zbog toga što im se sviđaju i unikatni su 7,3 % (13), zbog toga što su izrađeni kreativno, ručno i po mjeri njih 4,5 % (8). Ostali odgovori odnosili su se na po-

tangible and intangible heritage are stated in the strategy as general strategic goals. In addition, the Strategy states that the interest and curiosity of citizens in cultural attractions should be increased. It is extremely important to enable new generations to understand and use cultural heritage and to support new artistic and traditional creativity. Local community is an integral part of creative tourism, since emphasis is on the interaction with local population (RUDAN, 2012). Creative tourists want to learn about the local culture through cultural and historic monuments, art, historical buildings, museums, but they also want to be active and gain new experiences (VRTIPRAH, 2006). The tangible dimension of cultural heritage (monuments, galleries etc.) should be thus combined with the intangible dimension (customs, tradition, crafts, various skills) (JELINČIĆ, 2008). Creative tourism is based on the process of presenting local skills and transferring the experience to the tourist in an adequate environment which does not require building of a new infrastructure (RICHARDS, 2002). Furthermore, creative programs as an additional offer can contribute to a longer stay in the destination (RUDAN, 2012). In this regard, one underutilized potential for creative and cultural tourism lies in the opportunity to develop an offer based on traditional and artistic crafts. By providing tourists with an opportunity to visit authentic workshops and master craftsmen, learn about their skills and apply their own creativity, the tourist offer of the City of Zagreb could be further enriched. Local cultural experiences, education, and active participation in different activities are all experiences sought by present-day tourists.

RESULTS OF THE QUESTIONNAIRE SURVEY

This part of the paper describes the results obtained by the questionnaire survey. The results are presented and analysed according to the number and share of the respondents who chose a particular answer, through average grades and the distribution of frequency of individual answers. The answers to the open-ended questions have been coded into appropriate categories.



SLIKA 3. Razlozi manjeg intenziteta kupnje obrtničkih proizvoda

FIGURE 3 Reasons for less intensity of purchase of craft products

Izvor/Source: anketno ispitivanje/questionnaire survey

ispitanici su mogli odabrati više odgovora / respondents could choose multiple answers

pravak umjesto kupovine novog, naviku i zadovoljstvo kupovanja. Nadalje, ispitanici su pitani o razlozima slabije kupovine proizvoda zagrebačkih obrtnika pri čemu su mogli odabrati više ponuđenih odgovora (Sl. 3.). Većina ispitanika, njih 54,2 % (97), smatra da ljudi nisu dovoljno upoznati s ponudom obrtničkih proizvoda. Gotovo jednak broj ispitanika, njih 53,1 % (95), smatra da je glavni razlog manje kupovine obrtničkih proizvoda visoka cijena proizvoda. Slabu ponudu kao razlog navodi 47,5 % (85) ispitanika, dok su razloge poput slabije potražnje za

The respondents were asked whether they bought craft products, to which 53% (94) answered negatively and 47% (85) positively. As a follow-up to that question, respondents were asked to explain why they buy craft products. The question was open, and after the answers were grouped according to the categories. It was concluded that the largest number of respondents buy artisan products because of their quality (39 or 21.8%), because they support Croatian/local producers (19 or 10.6%), because they like them and they are unique (13 or 7.3%), due to the fact that they

TABLICA 1. Načini promocije obrta koje ispitanici smatraju najučinkovitijima

TABLE 1 Methods that the respondents found the most effective for the promotion of crafts

	Broj odgovora / Number of answers	Udio ispitanika / Share of respondents
Društvene mreže / Social media	148	82,7 %
Sajmovi i razne manifestacije / Fairs and various manifestations	124	69,3 %
Internetske stranice obrta / Web-site of the craft	104	58,1 %
Internetske stranice Turističke zajednice grada Zagreba / Web-site of the Tourist Board of the City of Zagreb	94	52,5 %
Usmena preporuka / Verbal recommendations	90	50,3 %
Promotivni letci i brošure grada Zagreba / Promotional leaflets and brochures of the City of Zagreb	58	32,4 %
Promocije Udruženja obrtnika grada Zagreba / Promotions by the Craftsmen Association of the City of Zagreb	56	31,3 %
Putem turističkog informativnog centra / Through the Tourist Information Centre	52	29,1 %

Izvor/Source: anketno istraživanje / questionnaire survey

ispitanici su mogli odabrati više odgovora / respondents could choose multiple answers

TABLICA 2. *Upoznatost ispitanika s manifestacijama koje promoviraju obrte*
TABLE 2 *Knowledge of respondents about manifestations promoting crafts*

	Broj odgovora / Number of answers	Udio ispitanika / Share of respondents
Zlatna igla	104	58,1 %
Ilica Q'Art Project	64	35,8 %
Zagrebački obrtnički sajam	62	34,6 %
Markov sajam	36	20,1 %
Zazeleni svaki dan manifestation	9	5 %
Nisam upoznat s navedenim manifestacijama / <i>I am not familiar with any of these manifestations</i>	37	20,7 %

Izvor/Source: anketno istraživanje / questionnaire survey

ispitanici su mogli odabrati više odgovora / respondents could choose multiple answers

popravicima proizvoda (27,9 %, tj. 50 ispitanika), lokacije radnji (20,7 %, tj. 37 ispitanika) i praćenje trendova u proizvodnji (20,1 %, tj. 36 ispitanika) naveli kao manje bitne.

Na pitanje koje načine smatraju najučinkovitijim za promociju obrta, od osam ponuđenih odgovora najviše je ispitanika, njih 82,7 % (148) odabralo odgovor društvene mreže, 69,3 % (124) ispitanika odabralo je sajmove i manifestacije, 58,1 % (104) odabralo je internetske stranice obrta, a 52,5 % (94) internetske stranice Turističke zajednice grada Zagreba. Svi odgovori prikazani su u Tab. 1.

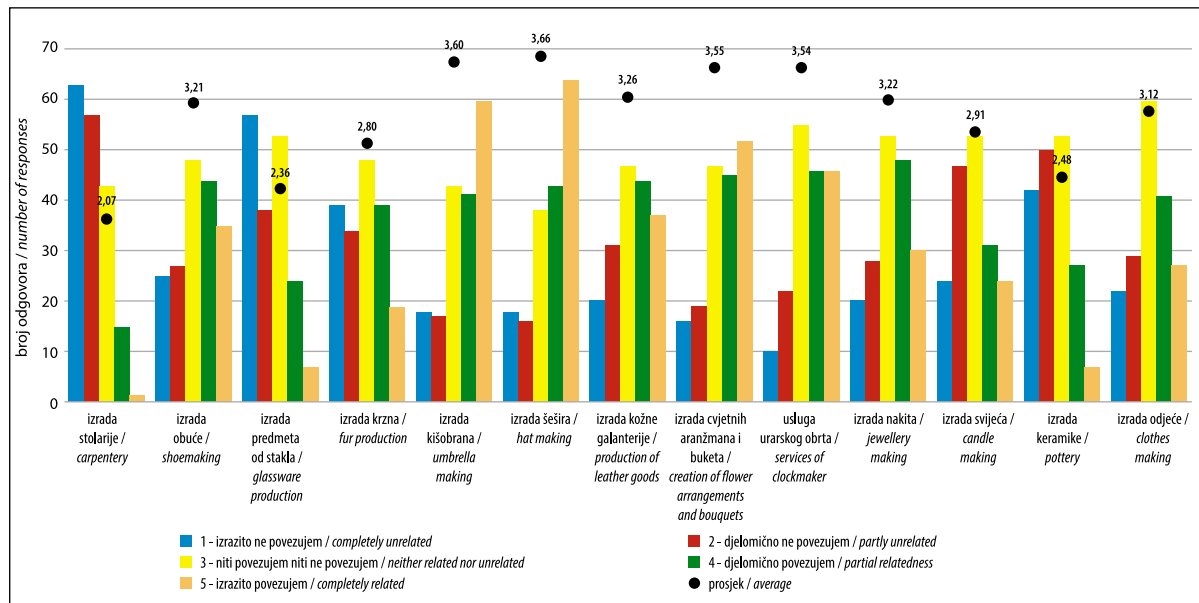
Također, ispitanike se tražilo da navedu s kojim su manifestacijama vezanima za promociju obrta Zagreba upoznati. Najveći udio ispitanika (58,1 %, tj. 104) poznaje manifestaciju Zlatna igla. Navedena manifestacija održava se od 1935. pa ne čudi njezina prepoznatljivost. Dio ispitanika (35,8 %, tj. 64) upoznat je s Projektom Ilica Q'art te u nešto manjem postotku (34,6 %, tj. 62) sa Zagrebačkim obrtničkim sajmom. Osim navedenih, ispitanici su upoznati s manifestacijama: Markov sajam (20,1 %, tj. 36) i Zazeleni svaki dan (5 %, tj. 9). Čak 20,7 % ispitanika (37) nije upoznato ni s jednom navedenom manifestacijom (Tab. 2.).

Nadalje, od ispitanika se tražilo da navedu u kojoj mjeri povezuju pojedine obrte sa Zagrebom, pri čemu je korištena ljestvica s vrijednostima od 1 do 5 (1 je označavalo izrazito nepovezivanje, a 5 izrazito povezivanje). Rezultati pokazuju da od navedenih obrta ispitanici (njih 64) u najvećoj mjeri sa Zagrebom povezuju izradu šešira (3,66). Izrada kišobrana na drugom je

are made creatively, by hand and to measure (8 or 4.5%). Other answers related to repair instead of buying new, habit and shopping satisfaction. Furthermore, the respondents were asked why people bought less and less products from Zagreb's craftspersons, and they were offered multiple possible answers (Fig. 3). The majority of the respondents, 54.2% (97), believe that people are not well informed about the offer of craft products. Almost an equal number of respondents, 53.1% (95), believe that the reason is the high price of such products. Poor offer was chosen as an answer by 47.5% (85) of the respondents, while the reasons such as lower demand for repairs (27.9% or 50 respondents), location of shops (20.7% or 37 respondents) and not following manufacturing trends (20.1% or 36 respondents) were indicated as less important.

When they were asked what methods they found most efficient for the promotion of crafts, out of eight possible answers, the majority of the respondents, 82.7% (148), chose social media, followed by 69.3% (124) who chose fairs and manifestations, 58.1% (104) who chose the web-site of the craft, and 52.5% (94) who chose the website of the Tourist Board of the City of Zagreb. All the answers are shown in Table 1.

The respondents were also asked to name the events they were familiar with in relation to the promotion of crafts of the City of Zagreb. The majority of the respondents (58.1% or 104 respondents) were familiar with the event *Zlatna igla*. This event was first organised in 1935, so it is no surprise it is widely known. Part of the respondents (35.8% or 64 respondents) are familiar with the project *Ilica Q'art* and a somewhat smaller percent-



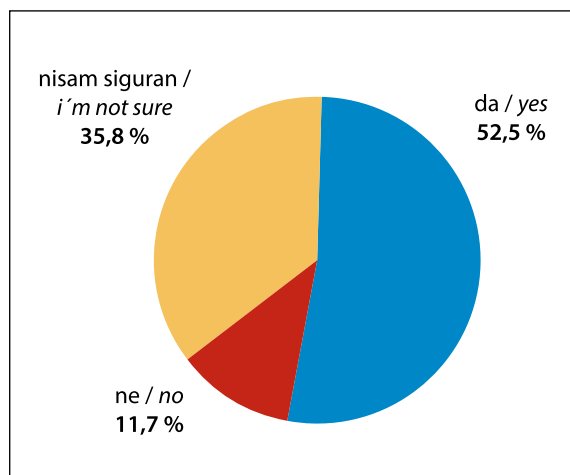
SLIKA 4. Prosječne ocjene i frekvencije odgovora ispitanika na pitanje u kojoj mjeri povezuju navedene obrte sa Zagrebom

FIGURE 4 Average grades and frequencies of answers about the extent of relation of listed crafts to the city of Zagreb

Izvor/Source: anketno istraživanje / questionnaire survey

mjestu prema prepoznatljivosti, taj obrt sa Zagrebom izrazito povezuje 60 ispitanika (3,60). Iako ove obrti ispitanici najviše poznaju, u Zagrebu djeluju još samo tri obrta koja se bave izradom šešira i samo jedan obrtnik u Ilici koji izrađuje i popravlja kišobrane. Više prosječne vrijednosti zabilježili su i obrti koji se bave izradom cvjetnih aranžmana i buketa (3,55) te urari (3,54). Ispitanici najmanje povezuju sa Zagrebom obrte koji se bave izradom stolarije (2,07) i predmeta od stakla (2,36) (Sl. 4.).

Na pitanje jesu li upoznati s pojmom tradicij-



SLIKA 5. Odgovori ispitanika na pitanje jesu li upoznati s pojmovima tradicijskih i umjetničkih obrta

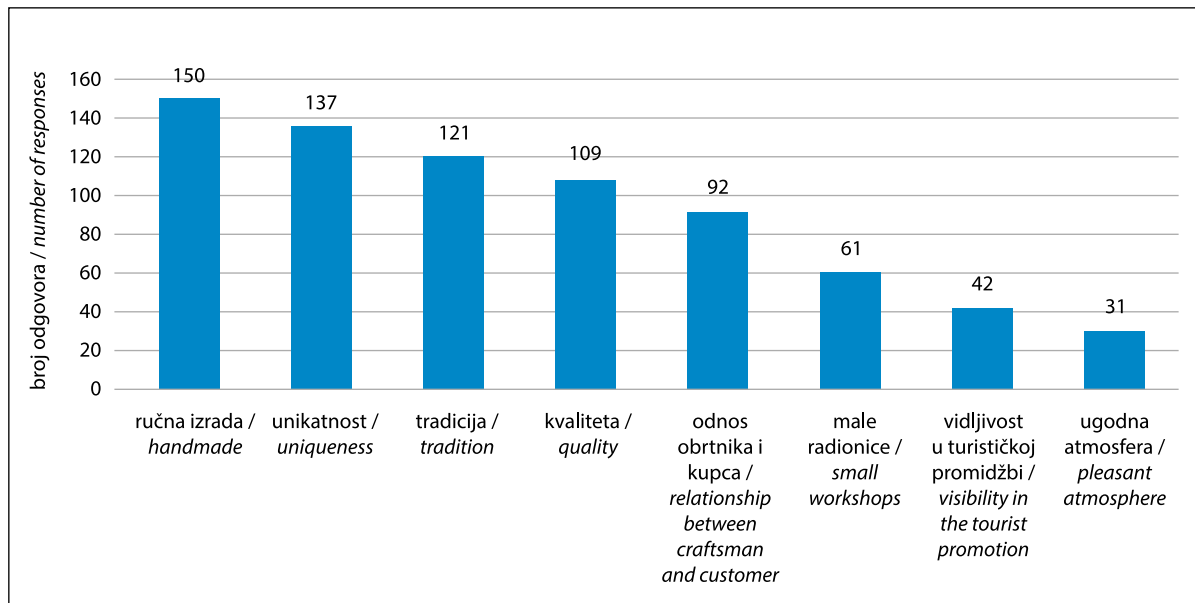
FIGURE 5 Answers about the knowledge of the terms of traditional and artistic crafts

Izvor/Source: anketno istraživanje / questionnaire survey

age (34.6% or 62 respondents) with *Zagrebački obrtnički sajam*. The respondents were also familiar with the following events: Markov sajam (20.1% or 36 respondents) and *Zazeleni svaki dan* (5% or 9 respondents). As much as 20.7% (37) of the respondents are not familiar with any of the specified events (Tab. 2).

Furthermore, the respondents were asked to state to which extent they related particular crafts to Zagreb, using the scale from 1 to 5 (1 indicates complete un-relatedness, and 5 complete relatedness). The results show that, among the listed crafts, the largest number of respondents (64) related hat making to Zagreb (3.66), which was followed by umbrella making (3.60; 60 respondents expressed complete relatedness). Although these crafts are most familiar to the respondents, there are only three hatters left and only one craftsman in Ilica who makes and repairs umbrellas. Higher average values are also reported for crafts that engage in the creation of flower arrangements and bouquets (3.55) and for clockmakers (3.54). Crafts that engage in carpentry (2.07 or only 1 subject with complete relatedness) and glassware (2.36; only 7 respondents with complete relatedness) were least related to the City of Zagreb by the respondents (Fig. 4).

When asked whether they were familiar with the term of traditional and artistic crafts, the majori-



SLIKA 6. Karakteristike koje izdvajaju umjetničke i tradicijske obrte od ostalih obrta

FIGURE 6 Characteristics that make traditional and artistic crafts stand out

Izvor/Source: anketno istraživanje / questionnaire survey

*ispitanici su mogli odabrati više odgovora / respondents could choose multiple answers

skih i umjetničkih obrta, većina ispitanika, njih 52,5 % (94), odgovorila je potvrdno, no značajan je udio i onih koji su odgovorili da nisu sigurni (38,5 %, tj. 64 ispitanika), što upućuje na nepoznavanje točne definicije ovih obrta. Ostalih 11,7 % (21) ispitanika izjavilo je da nisu upoznati s pojmovima tradicijskih i umjetničkih obrta (Sl. 5.).

Na pitanje koje su karakteristike tradicijskih i umjetničkih obrta koje ih izdvajaju od ostalih obrta, 83,8 % (150) ispitanika izjasnilo se da je to ručna izrada, 76,5 % (137) ispitanika navelo je da je to unikatnost, a 67,6 % (121) tradicija. Najmanje ispitanika odabralo je odgovore ugodna atmosfera (17,3 %, tj. 31 ispitanik) i vidljivost u turističkoj promidžbi (23,5 %, tj. 42) (Sl. 6.).

Nadalje, ispitanici su upitani za koje dijelove Zagreba vežu pojam tradicijskih i umjetničkih obrta pri čemu su također mogli odabrati više odgovora. Najviše ispitanika, njih 87,2 % (156), odabralo je odgovor uži centar grada, a slijede odgovori širi centar grada koji je odabralo 25,1 % (45), okolica Zagreba (17,3 %, tj. 31) i periferija grada koji je odabralo 8,4 % (15) ispitanika.

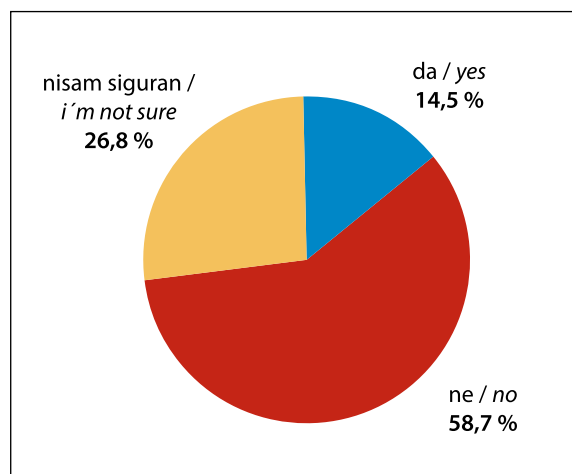
Slijedila su pitanja vezana uz poznavanje „certifikata“ tj. Znaka tradicijskog ili umjetničkog obrta koji dodjeljuje Hrvatska obrtnička komo-

ty of respondents, 52.5% (94) of them, provided a positive answer, but there was also a significant share of those who were not sure (38.5% or 64 respondents), which indicates the lack of knowledge of the exact definitions of these types of crafts. The remaining 11.7% (21) of the respondents stated they were not familiar with the term (Fig. 5).

When asked about the characteristics of traditional and artistic crafts that make them stand out from the rest of the crafts, 83.8% (150) of respondents said it was production by hand, 76.5% (137) of the respondents said it was their uniqueness, and 67.6% (121) said it was tradition. The smallest number of respondents chose pleasant atmosphere (17.3% or 31 respondents) and visibility in the tourist promotion (23.5% or 42 respondents) (Fig. 6).

Furthermore, the respondents were asked about parts of Zagreb to which they relate the concept of traditional and artistic crafts, again having the possibility to choose multiple answers. The largest number of respondents, 87.2% (156), chose the very centre of the city, followed by a wider city centre, chosen by 25.1% (45) of the respondents, Zagreb surroundings (17.3% or 31) and the suburbs, chosen by 8.4% (15) of the respondents.

The following questions were related to the knowledge of the ‘certificate’, i.e. the Label of Traditional or Artistic Craft awarded by the Croa-



SLIKA 7. *Upoznatost ispitanika s pojmom Znak tradicionalnog odnosno umjetničkog obrta*
FIGURE 7 *Familiarity of the respondents with the Label of Traditional or Artistic Craft*

Izvor/Source: anketno istraživanje / questionnaire survey

ra. Većina od 58,7 % (105) ispitanika izjavila je da nije upoznata sa Znakom, 26,8 % (48) odgovorilo je da nije sigurno, dok je samo 14,5 % (26) ispitanika odgovorilo da su upoznati sa Znakom tradicijskog ili umjetničkog obrta (Sl. 7.).

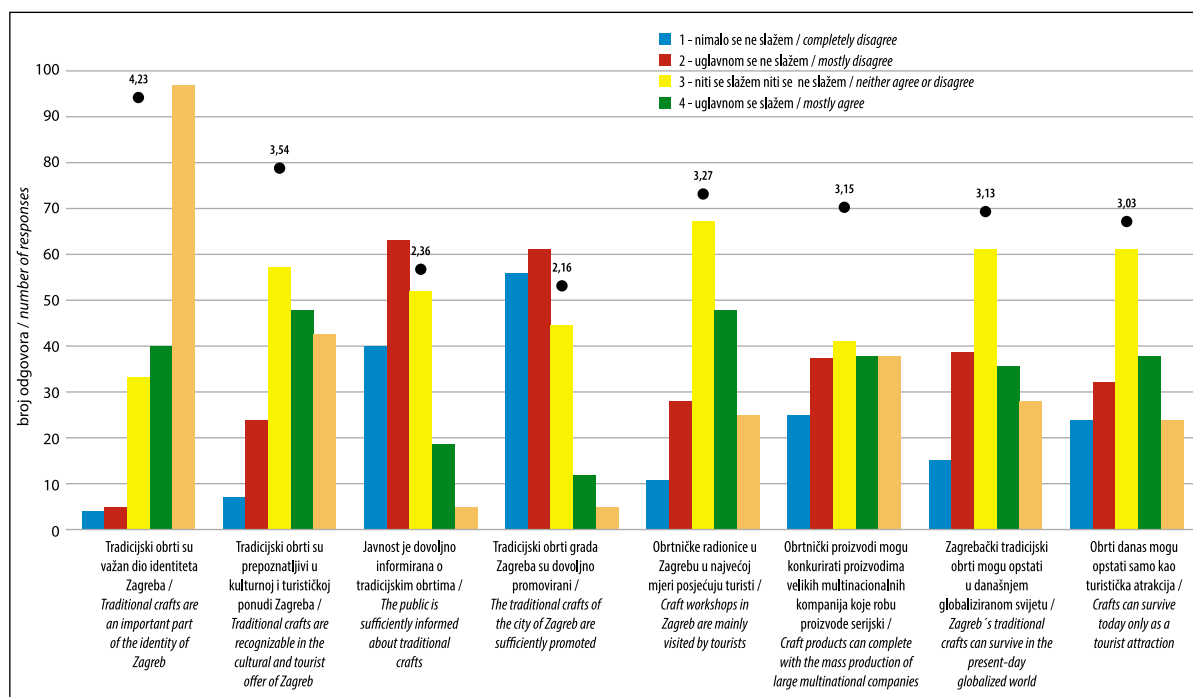
Nadalje, od ispitanika se tražilo da navedu obrte koji posjeduje taj Znak. Da ispitanici vrlo slabo znaju koji su obrti nositelji te oznake pokazuje podatak da je samo pet ispitanika navelo spomenute obrte poimence. Tri ispitanika navela su *Kišobrane Cerovečki*, a po jedan ispitanik naveo je: *Modu Šabić*, obrt za izradu šešira *Cahun* i *Cipele Bočak*. Ostali ispitanici navodili su pojedine vrste obrta poput izrade licitarskih srca, postolara i urara, ali bez imena.

Ispitanicima je ponuđeno i osam tvrdnji te su trebali navesti u kojoj mjeri se slažu s pojedinom tvrdnjom na skali od 1 do 5 (1 – nimalo se ne slažem, 5 – u potpunosti se slažem) (Sl. 8.). Tvrdnje se odnose na značaj tradicijskih obrta za identitet Zagreba, njihovu promociju, mogućnost opstanka i dr. Uvjerljivo najveći broj ispitanika, njih 76,5 % (137), odgovorio je da se u potpunosti ili uglavnom slažu s tvrdnjom da su tradicijski obrti važan dio identiteta Zagreba (4,23). Samo je 5 % (9) onih koji se s time ne slažu. Najniže prosječne ocjene dobile su tvrdnje koje se odnose na promociju obrta i informiranost javnosti o tradicijskim obrtima (2,16 i 2,36). Većina ispitanika, njih 65,4 % (117),

tian Chamber of Trades and Crafts. The majority of respondents, 58.7% (105) of them, said they were not familiar with the label, 26.8% (48) answered they were not sure, and 14.5% (26) of the respondents answered they were familiar with the Label of Traditional or Artistic Craft (Fig. 7).

Furthermore, the respondents were asked to name the crafts that have the label. The respondents were obviously not very familiar with the crafts that have the label, since only 5 of them could name the said crafts. Three respondents mentioned *Kišobrani Cerovečki*, while *Moda Šabić*, hat-making craft *Cahun* and *Cipele Bočak* were each mentioned by one subject only. Other respondents mentioned particular types of crafts, such as production of licitar hearts, shoemakers and clockmakers, but without naming the business.

The respondents were also offered eight statements, and they were asked to indicate the extent to which they agreed to each of them, on a scale from 1 to 5 (1 – completely disagree, 5 – completely agree) (Fig. 8). The statements were related to the significance of traditional crafts for the identity of the City of Zagreb, their promotion, ability to survive etc. The vast majority of the respondents, 76.5% (137), answered that they completely agreed or mostly agreed with the statement that traditional crafts are an important part of the identity of the City of Zagreb (4.23). Only 5% (9) of the respondents disagreed with this statement. The lowest average grades were given to the statements in connection with the promotion of crafts and level of information of the public regarding traditional crafts (2.16 and 2.36). The majority of respondents, 65.4% (117), said they completely disagreed with the statement that traditional crafts of Zagreb are well promoted, as well as with the statement that the public is sufficiently informed about such crafts (57.5%, 103). Moreover, the majority of respondents, 31.8% (57) said they neither agreed nor disagreed with the statement that crafts are recognizable in the cultural and tourist offer of Zagreb. The total of 40.8% (73) of the respondents agreed with the statement that craft shops are mainly visited by tourists, while 37.4% (67) of them neither agreed nor disagreed with this statement. The total of 25% (56) of the respondents disagreed with the statement that crafts can survive



SLIKA 8. Prosječne ocjene i frekvencije odgovora ispitanika s obzirom na navedene tvrdnje

FIGURE 8 Average grades and frequencies of respondents' answers regarding the specific statements

Izvor/Source: anketno istraživanje / questionnaire survey

iskazala je ukupno neslaganje s tvrdnjom da su tradicijski obrti Zagreba dobro promovirani, kao i s tvrdnjom da je javnost dovoljno informirana o njima (57,5 %, 103). Također, najveći je broj ispitanika, njih 31,8 % (57), koji niti se slažu, niti se ne slažu s tvrdnjom da su obrti prepoznatljivi u kulturnoj i turističkoj ponudi Zagreba. S tvrdnjom da obrtničke radionice većinom posjećuju turisti ukupno se slaže 40,8 % (73) ispitanika, a njih 37,4 % (67) niti se slaže, niti se ne slaže. S tvrdnjom da obrti mogu danas opstati samo kao turistička atrakcija ukupno se ne slaže 31,3 % (56) ispitanika, dok je najviše onih koji niti se slažu, niti se ne slažu (34 %, tj. 61). O tvrdnji da obrtnički proizvodi mogu konkurirati serijski proizvedenim proizvodima, mišljenja su vrlo podijeljena, ali najviše je njih (22,9 %, tj. 41) koji niti se slažu, niti se ne slažu, a podjednak je broj onih koji se uglavnom ili u potpunosti slažu s tvrdnjom (21,2 %, tj. 38).

RASPRAVA

Tradicijskim i umjetničkim obrtima danas se smatraju oni koji izrađuju proizvode pretežitim udjelom ručnog rada tradicijskim tehnikama i

today only as a tourist attraction, while the majority of respondents neither agreed nor disagreed with this statement (38% or 62 respondents). The opinions regarding the statement that craft products can compete with serially manufactured products were divided, but the majority of respondents (40% or 41 respondents) neither agreed nor disagreed with this statement, followed by those who mostly agreed with this statement (56% or 39 respondents).

DISCUSSION

Traditional and artistic crafts are those crafts that produce wares with a predominant share of handicraft, using traditional techniques and tools. The craftspeople interviewed as part of this research stated that they followed the original production technology in their work, but that they also introduced some necessary innovations. The form and purpose of their products follow the patterns of traditional culture and emphasise the creativity and individuality of master craftspeople. Even though Zagreb developed based on the work of craftspeople, the present-day traditional crafts have a negligible share in the economic sense. One

alatima. Obrtnici intervjuirani u sklopu ovoga istraživanja naglasili su da pri izradi proizvoda poštuju izvornu tehnologiju izrade, ali su uveli i nužne inovacije. Njihovi proizvodi svojim oblikom i namjenom slijede obrasce tradicijske kulture te naglašavaju kreativnost i individualnost majstora. Iako je Zagreb izrastao na obrtničkom radu, današnji tradicijski obrti imaju zanemariv doprinos u gospodarskom smislu. Jedan od razloga tome je što, poštujući kriterije koje ih čine tradicijskim obrtima, mogu izrađivati ograničene serije proizvoda koje uglavnom nisu u značajnijoj mjeri ekonomski isplative. Svi sugovornici naveli su da su naslijedili obrt, odnosno u vlasništvu je njihove obitelji drugu ili treću generaciju. Tradicija, znanje, vještine i ljubav prema poslu prenošena im je od roditelja s kojima su u radionicama provodili djetinjstvo. Svi su sugovornici položili majstorske ispite te smatraju da su za održavanje kvalitete proizvoda, osim talenta i vještina koje su im prenijeli roditelji te ljubavi prema poslu, najvažniji trud, praksa i formalno obrazovanje stečeno u obrtničkim školama. Obrtnici su ipak napomenuli da je naslijeđen i uhodan posao ujedno svojevrsan teret i izazov: „To je izazov, jer su ljestvice postavljene visoko. Naslijedio si i brend i mušterije i znanje, te je izazov stalno održavati vrhunski nivo i opravdati brend.“ No ne žele iznevjeriti svoje kupce i naglašavaju da im je zadovoljstvo klijenata najveća motivacija za rad. Izrađuju kvalitetne proizvode koji cijenom teško konkuriraju jeftinijoj uveznoj robi. To su u intervjuima potvrdili obrtnici, ali i podaci dobiveni anketom među stanovnicima grada koji smatraju da obrtnički proizvodi imaju visoku cijenu. Kao što su naveli intervjuirani obrtnici, većina kupaca su njihovi dugogodišnji klijenti, a udio turista kupaca bi, smatraju, trebao biti mnogo veći. Obrtnici smatraju da je motiv za kupnju njihovih proizvoda kvaliteta, originalnost, unikatnost proizvoda napravljenih po mjeri i visoki estetski standard, a te su karakteristike obrtničkih proizvoda istaknuli i sami ispitanici. Podaci dobiveni anketom pokazuju da većina ispitanika ne kupuje obrtničke proizvode i da većina ispitanika nije upoznata sa Znakom tradicijskog ili umjetničkog obrta i shodno tome većinom ne znaju koji obrtnici po-

of the reasons is that, having to satisfy the criteria that make them traditional crafts, they can produce only limited series of products, which is usually not cost-effective. All of the interviewees indicated that they inherited the craft, that is, it is in their family for two or three generations. The tradition, knowledge, skills and love of work were passed onto them by their parents, with whom they spent their childhood in the workshops. All of the interviewees have passed a master craftsman's exam and believe that the most important thing to maintain the quality of the products, in addition to talent, skill and love of work, is hard work, practice and formal education acquired in craft schools. However, the craftsmen noted that an inherited and well-established profession is at the same time a kind of burden and a challenge: 'It's a challenge because the standards are set high. You have inherited the brand, the customers and the knowledge, and the challenge is to constantly maintain that high standard and justify the brand.' Nevertheless, they do not want to let their customers down and emphasize that their customers' satisfaction is their greatest motivation for their work. They produce high-quality wares whose price cannot be competitive compared to cheaper imported wares. This was confirmed by the craftspeople themselves during the interviews, but also by the results of the questionnaire survey conducted among the citizens who believe that the price of craft products is high. As the interviewed craftspeople stated, the majority of buyers are their long-standing customers, and the share of tourist buyers should, they believe, be much higher. The craftspeople believe that the motif for the purchase of their products is their quality, originality, uniqueness of custom-made products and high aesthetic standards, which are all characteristics mentioned by the respondents as well. However, the data obtained through the questionnaire survey show that the majority of respondents do not buy craft products and that the majority of respondents are not familiar with the Label of Traditional or Artistic Craft, and that accordingly they are unable to name the craftspeople who have this label. Despite the lack of knowledge of traditional crafts as business activities (especially when they had to name them), the majority of respondents pointed out handicraft and uniqueness

sjeduju taj Znak. Bez obzira na slabije poznavanje tradicijskih obrta kao djelatnosti (pogotovo kada su ih trebali navesti poimence), ispitanici su u najvećoj mjeri izdvojili ručnu izradu i unikatnost kao važne karakteristike tradicijskih obrta koje ih po njihovu mišljenju izdvajaju od jeftinije industrijske konkurencije.

Velik udio ispitanika (65,4 %) smatra da tradicijski obrti nisu dovoljno promovirani u javnosti. Time se nameće potreba kreativne i atraktivne promocije prilagođene suvremenim trendovima i mlađim generacijama. Promociju putem novih medija, ponajprije društvenih mreža preferiraju ispitanici ankete i to u velikom postotku (82,7 %, 148), dok sami obrtnici naglašavaju da bi rado sudjelovali u modernijim i inovativnijim manifestacijama kao načinu prezentacije svojih proizvoda. Takve inicijative postoje, ali se najčešće svode na napore kreativnih pojedinaca, što je u razgovoru posebno istaknula jedna od obrtnica. Može se zaključiti da se bez obzira na medij i način prezentacije, ispitanici i obrtnici slažu da je potrebno još osuvremeniti prezentaciju i povećati vidljivost i dostupnost tradicijskih proizvoda.

Osim nedovoljne promocije i vidljivosti obrta u javnosti, prema mišljenju ispitanika, postoji niz drugih razloga koji su pridonijeli stagnaciji i padu broja obrta. Kao jedan od najvećih problema, svi intervjuirani obrtnici istaknuli su nedostatak mladoga kadra koji bi nastavio tradiciju proizvodnje. Obrtnici su naglasili da je interes mladih za obrtnička zanimanja u stalnom padu, što pokazuje i podatak da kvote u strukovnim školama u Zagrebu nisu popunjene (MATKOVIĆ, ŠABIĆ, 2022.), stoga ih ne čudi da su njihovi brojni kolege bili primorani zatvoriti svoje obrte. Iako svi posjeduju licence za naukovanje učenika, trenutačno nemaju koga učiti. Posljednjih godina bilo je slučajeva da nitko nije upisao smjer za primjerice zlatare ili urare. Ova situacija dio je šire slike jer je i u drugim europskim gradovima prisutan problem da većina obrtnika završava svoje karijere, a nema dovoljno mladih ljudi koji bi krenuli njihovim stopama (FERREIRA I DR., 2018.). Među intervjuiranim obrtnicima ima i onih koji nemaju nasljednika u poslu, riječima jednog od njih: „Radit ću do mirovi-

as important characteristics of traditional crafts that, in their opinion, make them stand out from cheaper industrial competition.

A large proportion of respondents (65.4%) believe that traditional crafts are not sufficiently promoted in the public. This leads to the need for creative and attractive promotion that would be adapted to modern trends and younger generations. The promotion through new media, especially social media, is the preferred option among respondents, in a very large percentage (82.7%, 148), while craftspeople point out that they would like to participate in modern and innovative events as a means to promote their products. Such initiatives do exist, but they mostly depend on the efforts of creative individuals, which was especially pointed out by one of the craftswomen. It can be concluded that, regardless of the medium and method of presentation, both respondents and craftspeople agree that there is a need for modernising the presentation and increasing the visibility and availability of traditional products.

In addition to insufficient promotion of crafts, there is a series of other reasons contributing to the stagnation and reduction in crafts. One of the major problems mentioned by the craftspeople is the lack of young staff who could continue the tradition. The craftspeople pointed out that the interest of young people in vocational jobs is constantly falling, which is also shown by the fact that the quotas in vocational schools in Zagreb are not met (MATKOVIĆ, ŠABIĆ, 2022), so they are not surprised that many of their colleagues were forced to close their businesses. Although they all have licenses to teach students, they currently have no one to teach. In recent years there have been cases where no one has enrolled in a course for goldsmiths or watchmakers. This situation is part of a wider picture, as in many other European cities most craftsmen end their careers, and there are not enough young people to follow in their footsteps (FERREIRA ET AL., 2018). Among the interviewed craftsmen there are also those who do not have a successor in the business, in the words of one of them: ‘I will work until I retire and then probably close the business.’ They believe that part of the problem is a prevailing public perception that vocational jobs are reserved for less successful stu-

ne, a onda valjda zatvoriti obrt.“ Dio problema vide u tome što u javnosti prevladava mišljenje da su strukovna zanimanja rezervirana za lošije učenike te da su nedovoljno plaćena i manje vrijedna u društvu. Primjer koji je navela jedna od obrtnica dobro oslikava tu situaciju: „Imali smo na praksi nekoliko učenica obrtničke škole koje su bile toliko nesretne činjenicom da pohađaju školu za postolara da su se to sramile reći poznanicima.“

Preostali tradicijski i umjetnički obrti danas većinom posluju u užem središtu grada što je vidljivo iz njihova prostornog razmještaja dobivenog kartiranjem i analizom adresa. Centar grada koji je nekada vrvio obrtničkim radionicama (ROKSANDIĆ, 2012.) danas je uvelike opustio, što je jasno utvrđeno kartiranjem (evidentirana su čak 165 prazna poslovna prostora). Takva slika uvelike se podudara s rezultatima istraživanja koje su proveli Radeljak Kaufmann i dr. (2020.) i Jakovčić (2006.), te se može pretpostaviti da su ti zatvoreni prostori u velikoj mjeri nekada pripadali obrtnicima. Neupitna je nužnost revitalizacije središta grada kroz niz aspekata. U kontekstu ovoga rada to se ponajprije odnosi na obrtničke radionice i na mogućnost iskorištavanja ovih brojnih napuštenih poslovnih prostora. U tom smislu, sugovornici su kao pozitivan primjer posebno istaknuli Projekt Ilica Q'art kojim se nastoji revitalizirati napuštene prostore u Ilici, često surađujući s obrtnicima. Također, anketa je pokazala da ispitanici u najvećoj mjeri (87,2 %) središte grada povezuju s tradicijom obrtničkog rada.

Da Grad Zagreb prepoznaje važnost obrta vidljivo je kroz gradske strateške dokumente i programe (poput Programa poticanja razvoja obrta, malog i srednjeg poduzetništva u Gradu Zagrebu 2019. – 2023.) te kroz projekte koje provodi, a kojima je „cilj promocija i očuvanje tradicijskih, deficitarnih i umjetničkih obrta te povećanje njihove konkurentnosti“ (URL 8). Od 2004. godine Grad dodjeljuje financijske potpore obrtnicima s posebnim naglaskom na one koji obavljaju tradicijske, deficitarne i proizvodne obrtničke djelatnosti. Također, sudjeluje u organiziranju Zagrebačkoga obrtničkog sajma kojim se promoviraju obrtnička zanimanja

as well as that they are less paid and less worthy in society. The example given by one of the craftsman illustrates this situation well: ‘We had several vocational school apprentices who were so unhappy with the fact that they were attending a shoemaking school that they were ashamed to tell their acquaintances.’

Today, the remaining traditional and artistic crafts mostly operate in the city centre, which is evident from their spatial distribution obtained through mapping and address analysis. However, the city centre that was once swarming with craft shops (ROKSANDIĆ, 2012) has become deserted, which was confirmed through the process of mapping (as many as 165 vacant commercial properties were recorded). Such an image corresponds to a great extent to the results of research conducted by Radeljak Kaufmann et al. (2020) and Jakovčić (2006) and it can be assumed that these closed spaces once belonged to craftsmen to a large extent. There is no doubt that the city centre needs to be revitalised in a series of aspects. In the context of this paper, this primarily refers to craft shops and the possibility to exploit numerous vacant commercial units. In this sense, interviewees especially pointed out the project *Ilica Q'art* as a positive example, which aims to revitalize the vacant property in Ilica, often in cooperation with craftspeople. The questionnaire survey also showed that the respondents to the greatest extent (87.2%) related city centre to the tradition of craftsmanship.

The fact that the City of Zagreb recognizes the importance of crafts is reflected in the City's strategic documents and programs (such as the Program for the Promotion of the Development of Crafts, Small and Medium Enterprises in the City of Zagreb 2019 - 2023) and in the projects it implements, which are ‘aimed at promoting and preserving traditional, deficit and artistic crafts and increasing their competitiveness’ (URL 8). Since 2004, the City of Zagreb has been providing financial support to craftsmen, focusing on those engaged in traditional and deficit craft activities. It also participates in the organization of the Zagreb Crafts Fair, which promotes vocational professions among elementary school students. Since 2017, the fair has been included in the Program for Organizing Events of Economic Interest for

među učenicima osnovnih škola. Sajam je od 2017. uvršten u Program organizacije manifestacija od gospodarskog interesa za Grad Zagreb, a sufinanciraju se i brojni drugi sajmovi (poput Zlatne igle, Floraarta i dr.) (URL 8). Grad je s Hrvatskom obrtničkom komorom i Obrtničkom komorom Zagreb pokrenuo dvojezičnu digitalnu platformu Zagreb Crafts kojom se promoviraju tradicijski i umjetnički obrti Zagreba. Radi jačanja suradnje gradske uprave sa svim obrtničkim i poduzetničkim udrugama i institucijama u gradskim strukturama djeluje Odjel za poticanje razvoja obrta i poduzetništva i praćenje stanja u gospodarstvu (URL 8.). Obrtnici su naglasili da imaju uglavnom dobru suradnju s Gradom i strukovnim udrugama.

Tradicijski i umjetnički obrti danas imaju veliku vrijednost i važnost kao nositelji nematerijalne baštine. Velika većina ispitanika (76,5 %) tradicijske obrte smatra važnim dijelom kulturnog identiteta Zagreba. Međutim, anketnim istraživanjem utvrđeno je da je vrlo mali broj ispitanika upoznat s načinom zaštite tradicijskih i umjetničkih obrta dodjeljivanjem Značka kao certifikata autentičnosti vještina. Samo 14,5 % ispitanika izjavilo je da je upoznato s pojmom Značka tradicijskog odnosno umjetničkog obrta. Prema tome, nužan je inovativan način za isticanje i promociju tradicijskih obrta putem suvremenih medija koji bi pridonijeli vidljivosti i pomogli osvijestiti stanovnike i turiste o vrijednosti, kvaliteti i značaju obrta kao materijalne i nematerijalne baštine.

Poticanje kulturnog turizma jedan je od mehanizama zaštite kulturne baštine. Upravo je uključivanje obrtničkih radionica u turističku ponudu način za inovativnu prezentaciju znanja i vještina u autohtonom okruženju kao i prilika za opstanak na tržištu i daljnji razvoj. Kao što navodi Terrio (1999.), današnji turisti uglavnom nemaju izravnog iskustva s proizvodnjom, a istovremeno su nezadovoljni sa standardiziranom ponudom te su željni upoznati ne samo lokalne kulturne elemente nego i ono što se događa „iza pozornice“, odnosno unutar samih obrtničkih radionica. U tom je smislu vrlo zanimljiva mogućnost izrade i ponude turističkih tura na temu tradicijskih i umjetničkih obrta. Takve specija-

the City of Zagreb, and numerous other fairs are also co-financed (e.g. Zlatna igla, Floraart, etc.) (URL 8). Together with the Croatian Chamber of Crafts and the Zagreb Chamber of Crafts, the City has launched a bilingual digital platform Zagreb Crafts, which promotes traditional and artistic crafts in Zagreb. The Department for Promotion of Trade and Entrepreneurship Development and Monitoring of the Economic Situation operates in order to strengthen the cooperation of the City Administration with all trade and business associations and institutions within the city structures (URL 8). The craftsmen themselves emphasized that they generally have a good cooperation with the City and trade associations.

Today, traditional and artistic crafts are very valuable and important as carriers of intangible heritage. It should be noted that the vast majority of respondents (76.5%) recognises traditional crafts are an important part of the cultural identity of Zagreb. However, the questionnaire survey showed that only few respondents were familiar with the method of safeguarding traditional and artistic crafts by awarding them a Label of the authenticity of their skills. Only 14.5% of the respondents stated they were familiar with the Label of Traditional or Artistic Craft. Therefore, there is a need to find innovative ways to increase and promote traditional crafts through modern media among citizens and tourists which would contribute to the visibility and help make people aware of the value, quality and significance of crafts as tangible and intangible heritage.

One of the mechanisms of safeguarding the cultural heritage consists in encouraging cultural tourism. Therefore, the introduction of craft shops to the tourist offer could be a method for innovative presentation of knowledge and skills in an autochthonous environment, as well as an opportunity for survival in the market and further development. As Terrio (1999) states, today's tourists generally do not have direct experience with production, and at the same time they are dissatisfied with the standardized offer, and they are eager to view not only local cultural elements, but also the 'back stage' normally reserved for hosts. In this sense, the possibility of developing and offering tourist tours themed around traditional and

lizirane ture, koje nude i iskustvo sudjelovanja u izradi obrtničkih proizvoda, dio su već standardne ponude u mnogim turističkim destinacijama. Primjer su tematske ture o keramičkim pločicama Azulejos u Lisabonu (URL 9), ture o izradi lončarije u Barcelosu (Portugal) (FERREIRA I DR., 2021.), korištenju prirodnih pigmenata u Provansi (URL 10), izradi kožnih, drvenih i drugih predmeta u Parizu (URL 11), tradicionalnim načinima ukrašavanja tekstila u Indiji (URL 12, SAIYED I DR., 2017.) i dr. Kao što navode Teixeira i Ferreira (2018.), ručno izrađeni obrtnički proizvodi doživjeli su globalni preporod u različitim segmentima tržišnih niša proteklih godina. Grad Barcelos (Portugal) dobar je primjer razvoja kreativnog turizma temeljenog na obrtničkom radu. U posljednjih nekoliko godina broj posjetitelja grada u stalnom je porastu, a samo obrtničke radionice godišnje posjeti gotovo milijun turista (FERREIRA I DR., 2018.). Sve dinamičniji razvoj u ovim segmentima kreativnog i doživljajnog turizma upućuje na to da je pravo vrijeme za (ponovno) skretanje pozornosti prema obrtima i poticanje njihova razvoja (FERREIRA I DR., 2018.). U tom smislu, potencijalan jedinstveni turistički proizvod Zagreba koji bi mogao pridonijeti razvoju kulturnog i kreativnog turizma mogla bi biti obrtnička tura koja bi uključivala: obilazak objekata nastalih radom raznih obrtničkih djelatnosti, razgledavanje zbirki obrtničkih proizvoda u postavama Muzeja za umjetnost i obrt, Muzeja grada Zagreba i Etnografskog muzeja, edukativne radionice u muzejima te posjet aktivnim obrtničkim radionicama koji bi omogućio turistima uvid u proces nastajanja proizvoda, uz mogućnost sudjelovanja u izradi (pojednog dijela) proizvoda i stjecanje vlastitog iskustva.

Preduvjet za stvaranje takvoga novog oblika kreativne turističke ponude je postojanje kvalitetne suradnje lokalne zajednice, institucija vezanih za turizam i kulturu, kao i samih nositelja baštine, tj. obrtničkih majstora. Intervjuirani obrtnici do sada nisu sudjelovali u takvim aktivnostima te nisu sigurni na koji bi se način mogli uključiti i koje bi im to benefite ili probleme moglo donijeti. Međutim, brojni primjeri iz svijeta pokazuju da je to niša na tržištu koja ima budućnost u sklo-

artistic crafts is very interesting. Such specialized tours, which also offer the experience of participating in the production of handicraft products, are already a standard offer in many tourist destinations. For example: Azulejos ceramic tile tour in Lisbon (URL 9), the pottery tour in Barcelos (Portugal) (FERREIRA ET AL., 2021), the use of natural pigments in Provence (URL 10), the production of leather, wood and other objects in Paris (URL 11), traditional methods of textile decoration in India (SAIYED ET AL., 2017; URL 12), and others. As Teixeira and Ferreira (2018) notes, handmade craft products have experienced a global resurgence in recent years in various market niche segments. The City of Barcelos (Portugal) is a good example of the development of creative tourism based on handicraft. In recent years, there has been a steady increase in the number of visitors to the city, and the craft ateliers alone are visited by nearly one million tourists per year (FERREIRA ET AL., 2018). The increasingly dynamic development in these segments of creative tourism shows that it is time to re-establish a growth in the handicrafts activities (FERREIRA ET AL., 2018). In this sense, a potential unique tourism product of Zagreb contributing to the development of cultural and creative tourism could be a tour related to traditional and artistic crafts. This craft tour could contain the following elements: tour of the buildings that developed through the business activities of various crafts, viewing the collections of craft products at the Museum of Arts and Crafts, the Zagreb City Museum and Ethnographic Museum, educational workshops at the museums, and a visit to active craft workshops that would allow tourists to see the process of creating products, with the possibility of participating in the creation of (or some part of) the product and creating their own experience.

The creation of such new form of creative tourist offer requires successful cooperation between local community, institutions related to tourism and culture, as well as carriers of heritage themselves, i.e. master craftspeople. The interviewed artisans have not participated in such activities so far, and they are not sure how they could get involved and what benefits or problems it might bring them. However, numerous examples from the world show that it is a niche on the market that has a

pu ekonomije doživljaja te je važno informirati sve zainteresirane o inovativnim smjerovima u turizmu (FERREIRA I DR., 2018.).

ZAKLJUČAK

Tradicijski i umjetnički obrti u razdoblju obilježnom globalizacijom, masovnom i jeftinom proizvodnjom, novim načinima prodaje i poslovanja te nezainteresiranošću šire javnosti i mladih za tradiciju, gube na važnosti ponajprije u gospodarskom smislu. Opstanak preostalih tradicionalnih obrta važan je iz najmanje dva razloga. Prvi razlog vezan je uz činjenicu da je taj rad obrtnicima djelatnost od koje žive. S obzirom na to da se suočavaju s nizom problema koji su prijatnije njihovu opstanku (od ozbiljnog nedostatka radne snage, visokih kriterija koje moraju zadovoljiti da bi imali status tradicijskog obrta i posljedično skupih finalnih proizvoda koji su kvalitetni, ali teško konkuriraju jeftinoj robi na tržištu, pa do nedovoljne prepoznatljivosti u javnosti i dr.) potrebno je neprestano se prilagođavati i usavršavati. Jedno od mogućih rješenja za uspješnije poslovanje, kojim se dio obrtnika već i služi, je povezivanje obrta s drugim kreativnim industrijama. Dobar primjer toga je ostvarena suradnja tradicijskog obrtnika proizvođača kišobrana s dizajnerom čime je nastao novi inovativni proizvod kabanica *Kaplja* koja prati formu šestinskoga kišobrana, njihova izvornog proizvoda. Takve suradnje obrtnika s drugim kreativnim industrijama mogu potaknuti njihov daljnji razvoj i prepoznatljivost zadržavajući kvalitetu proizvoda, kao i kreativnost u radu. Drugi razlog je velika vrijednost tradicijskih obrta kao baštine i njihov značaj za kulturni identitet Zagreba. U tom smislu, Zagreb ima povijesno nasljeđe koje je vrijedni turistički resurs, ali još uvijek nedovoljno valoriziran. Aktualni trendovi u turizmu danas se temelje na doživljajima, autentičnosti ponude, upoznavanju s lokalnom baštinom i na interakciji s nositeljima baštine. Turistički proizvod temeljen na upoznavanju kulturnog nasljeđa kroz materijalnu i nematerijalnu ostavštinu stoljetnog rada zagrebačkih obrtnika s mogućnošću obilaska autentičnih ra-

future as part of the experience economy, and it is important to inform all those interested in innovative directions in tourism (FERREIRA ET AL., 2018).

CONCLUSION

In the today's world characterised by globalization, cheap mass production, new methods of sale and business, and lack of interest for tradition by the general public and the youth, traditional and artistic crafts are losing their importance especially in the economic sense. The survival of remaining traditional crafts is important for at least two reasons. The first one is related to the fact that craftspeople need their work to make their living. Faced with a series of problems that threaten their survival (from a serious shortage of labour, to high criteria that must be met to obtain the status of a traditional craft and, consequently, expensive final products that are of high quality but can hardly compete with cheap goods on the market, to insufficient recognition by the public, etc.), it is necessary to constantly adapt and improve. One of the possible solutions for a more successful business, which some craftsmen are already using, is to combine crafts with other creative industries. A good example of this is the collaboration between a traditional umbrella manufacturer and a designer, which resulted in a new innovative product, the *Kaplja* raincoat, which follows the shape of the Šestine umbrella, their original product. Such collaborations of craftspeople with other creative industries can promote their further development and recognition, while maintaining product quality. The second reason is the high value of traditional crafts as heritage and its significance for the cultural identity of the City of Zagreb. In this respect, Zagreb has historical heritage that is a valuable tourist resource, but is still not sufficiently exploited. The current trends in tourism are based on experiences, authenticity of the offer, learning about local heritage and interaction with carriers of such heritage. A tourist product based on learning about cultural heritage through tangible and intangible legacy of centuries-old work of Zagreb's craftspeople, with a tour of authentic workshops and participation in

dionica i sudjelovanja u procesu izrade (dijela) proizvoda, bio bi jedinstven i originalan kako za turiste tako i za edukaciju šire domaće javnosti.

Tradicijski i umjetnički obrti dio su kulturnog identiteta Zagreba. Stoga ih treba snažnije promovirati i osvijestiti domaće stanovništvo i posjetitelje o njihovoj vrijednosti, kvaliteti i važnosti u očuvanju tradicionalne kulture.

the process of making the product or part of it, would be unique and original both for tourists and for education of local people.

Traditional and artistic crafts are part of Zagreb's cultural identity and should be promoted more. Local population and visitors should become more aware of their value, quality and importance for the preservation of traditional culture.

LITERATURA I IZVORI

- ADAMS, D., DISBERRY, A., HUTCHISON, N., MUNJOMA, T. (2002): Retail location, competition and urban redevelopment, *The Service Industries Journal*, 22 (3), 135-148. DOI: 10.1080/714005090
- BILKOVÁ, K., KRIŽAN, F., BARLÍK, P. (2016): Consumers preferences of shopping centers in Bratislava (Slovakia), *Human Geographies – Journal of Studies and Research in Human Geography*, 10 (1), 23-37. DOI: 10.5719/hgeo.2016.101.2
- BUNTAK, F. (1996): *Povijest Zagreba*, Nakladni zavod Matice hrvatske, Zagreb, pp. 824.
- DOLEGA, L., LORD, A. L. (2020): Exploring the geography of retail decline: A case study of the Liverpool City, *Cities*, 96, 102456. DOI: 10.1016/j.cities.2019.102456
- FERREIRA J., SOUSA, B., GONÇAVLES, F. (2018): Encouraging the subsistence artisan entrepreneurship in handicraft and creative contexts, *Journal of Enterprising Communities: People and Places in the Global Economy*, DOI: 10.1108/JEC-09-2018-0068
- FERREIRA, J., SOUSA, B., GONÇAVLES, F., MACEDO, C. (2021): From Shaping of Pottery to Shaping of a Safe Tourism: The Case of the Artisanal Routes of Barcelos, u: *Entrepreneurial Connectivity, Network, Innovation and Strategy Perspectives* (ur. Ratten, V.), Springer, Singapore, 83-96.
- GORTER, C., NIJKAMP, P., KLAMER, P. (2003): The attraction force of out-of-town shopping malls: A case study on run-fun shopping in the Netherlands, *Tijdschrift voor economische en sociale geografie*, 94 (2), 219-229, DOI: 10.1111/1467-9663.00250
- HERKOV, Z. (1987): *Povijest zagrebačke trgovine*, Jugoslavenska akademija znanosti i umjetnosti „Zagreb“, Zagreb, pp. 305.
- HORVAT, R. (1992): *Prošlost grada Zagreba*, August Cesarec, Zagreb, pp. 401.
- HORVAT, R. (1994): *Povijest trgovine, obrta i industrije u Hrvatskoj*, AGM u suradnji s Hrvatskom gospodarskom komorom, Zagreb, pp. 472.
- JAKOVČIĆ, M. (2006): Business Functions and Problem of Closure of Commercial Premises in Ilica Street in Zagreb. *Hrvatski geografski glasnik*, 68 (1), 27-50, DOI: 10.21861/HGG.2006.68.01.02
- JELINČIĆ, D. A. (2008): *Abeceda kulturnog turizma*, Meandarmedia/Meandar, Zagreb, pp. 347.
- KARAMEHMEDOVIĆ, D. (2017): Uloga europske inicijative Interreg III. u valorizaciji kulturne baštine u Republici Hrvatskoj, *Putokazi*, 5 (1), 125-142.
- KOLAR-DIMITRIJEVIĆ, M., ŠOIĆ, M., HORVAT, Đ. (2005): *Obrtništvo Zagreba: 650 godina tradicije i 120 godina organiziranog obrta*, Udruženje obrtnika grada Zagreba, Zagreb, pp. 208.
- KRIŽAN, F., BILKOVÁ, K., KITA, P., SIVIČEK, T. (2016): Transformation of retailing in post-communist Slovakia in the context of globalization, *E+M Ekonomie a management*, 19 (1), 148-164, DOI: 10.15240/tul/001/2016-1-011.
- LUKIĆ, A., JAKOVČIĆ, M. (2004): Location and function of hypermarkets and shopping centres in Zagreb. *Dela*, (22), 39-54, DOI: 10.4312/dela.22.39-54.
- MATKOVIĆ, T., ŠABIĆ, J. (2022): *Studija o stanju u području srednjoškolskog obrazovanja u svrhu povećanja obuhvata učenika gimnazijskim programima i smanjivanja broja suficitarnih programa u strukovnome obrazovanju*, Institut za društvena istraživanja Ivo Pilar, Zagreb.
- NAGY, E. (2001): Winners and losers in the transformation of city centre retailing in East Central Europe, *European Urban and Regional Studies*, 8 (4), 340-348, DOI: 10.1177/096977640100800406.
- NIKOČEVIĆ, L., GAVRILOVIĆ, L.J., HROVATIN M., JELINČIĆ, D.A., KALE, J., RATKOVIĆ, D.L., MOUNTCASTLE, A., SIMONIĆ, P., ZEBEC, T., (2012): Kultura ili baština? Problem nematerijalnosti, *Etnološka tribina*, 42 (35), 7-56.
- PANČIĆ KOMBOL, T. (2006): Kulturno naslijeđe i turizam, *Radovi Zavoda za znanstveni rad Varaždin*, (16-17), 211-226.
- RADELJAK KAUFMANN, P., KLIČEK, S., BIŠĆEVIĆ, F., DOKUPIL, D., JAŠINSKI, D., BEGONJA, M., HARJAČ, D., BOSANAC, T., KOMES, S., SLAVUJ BORČIĆ, L. (2020): Hollowing out and revitalising a post-socialist city

- centre: Vacant commercial premises in Zagreb, *Geographia Polonica*, 93 (3), 341-360, DOI: 10.7163/GPol.0177.
- RICHARDS, G. (2002): Od kulturnog do kreativnog turizma: europske perspektive, *Turizam*, 50 (3), 229-236.
- RICHARDS, G. (2011): Creativity and tourism: The state of art, *Annals of Tourism Research*, 38 (4), 1225-1253, DOI: 10.1016/j.annals.2011.07.008
- RICHARDS, G., RAYMOND, C. (2000.): Creative tourism, *ATLAS News*, 23, 16-20.
- ROKSANDIĆ, D. (2012): Izlazak izvan zidina, u: *Povijest grada Zagreba, Knjiga 1. Od prethistorije do 1918*, (ur. Goldstein, I., Goldstein, S.), Novi liber, Zagreb, 200-251.
- RUDAN, E. (2012): Razvojne perspektive kreativnoga turizma Hrvatske, *Ekonomska misao i praksa*, (2), 713-730.
- SAIYED, A. A., BASALINGAPPA, A., KUMAR SINHA, P. (2017): Value Network in Heritage Walks: Case Studies of Ahmedabad City Walks, *Journal of Heritage Management*, 1 (2), 191-204, DOI: 10.1177/2455929616687897.
- SPILKOVÁ, RADOVÁ, L. (2011): The formation of identity in teenage mall microculture: A case study of teenagers in Czech malls. *Czech Sociological Review*, 47 (3), 565-586, DOI: 10.13060/00380288.2011.47.3.05.
- TEMELOVÁ, J. (2007): Flagship developments and the physical upgrading of the post-socialist inner city: The golden angel project in Prague, *Geografiska Annaler: Series B, Human Geography*, 89(2), 169-181, DOI: 10.1111/j.1468-0467.2007.00246.x.
- TERRIO, S. J. (1999): Performing Craft for Heritage Tourists in Southwest France, *City and Society* 11 (1-2), 125-144, DOI: 10.1525/city.1999.11.1-2.125.
- TEIXEIRA, S. J., FERREIRA, J. J. M. (2018): Entrepreneurial artisan products as regional tourism competitiveness, *International Journal of Entrepreneurial Behavior & Research*, 25 (4), 652-673. DOI: 10.1108/IJEER-01-2018-0023
- TIMOTHY, D. J. (2011): *Cultural Heritage and Tourism. An Introduction*. Channel View Publications, New York, pp 497.
- URL 1, *Geofabrik*, 2021, <https://download.geofabrik.de/europe/croatia.html>, 12.11.2021.
- URL 2, *Portal obrtnog registra Republike Hrvatske*, 2021: O obrtu, <https://portor.gov.hr/index.php/o-obrtu/>, 14.12.2021.
- URL 3, *Pravilnik o tradicijskim odnosno umjetničkim obrtima*, 2007, Narodne novine, donositelj: Ministarstvo gospodarstva, rada i poduzetništva, NN 112/2007, https://narodne-novine.nn.hr/clanci/sluzbeni/2007_10_112_3312.html
- URL 4, *Registar kulturnih dobara Republike Hrvatske*: <https://registar.kulturnadobra.hr/#/>, 3.4.2021.
- URL 5, *Strategija kulturnog i kreativnog razvitka Grada Zagreba 2015.-2022.*, Grad Zagreb, 2015, <https://www.zagreb.hr/UserDocsImages/arhiva/04%20Strategija.pdf>, 10.12.2021.
- URL 6, *UNESCO Linguistic versions of the 2003 Convention, Konvencija o zaštiti nematerijalne kulturne baštine*, Unesco.org, <https://ich.unesco.org/en/in-other-languages-00102>, 3.9.2021.
- URL 7, *Zakon o potvrđivanju Konvencije o zaštiti nematerijalne kulturne baštine*, 2005, Narodne novine, 2005, NN 5/2005, https://narodne-novine.nn.hr/clanci/medunarodni/2005_06_5_47.html, 3.9.2021
- URL 8, *Program poticanja razvoja obrta, malog i srednjeg poduzetništva u Gradu Zagrebu 2019. -2023*, <https://www.zagreb.hr/userdocsimages/arhiva/gospodarstvo/program%20poticanja%20razvoja%20obrt%20malog%20i%20srednjeg%20poduzetni%C5%A1tva/Program%20poticanja%20razvoja%20obrt%20malog%20i%20srednjeg%20poduzetni%C5%A1tva%20u%20GZ%202019-2023.pdf>, 20. 1. 2023.
- URL 9, *Tiles and Tales: Azulejos Workshop and Private Tour*, https://www.tui.co.uk/things-to-do/lisbon/tiles-and-tales-azulejos-workshop-and-private-tour-63453/?gclid=CjwKCAiArNOeBhAHEiwAze_nKKhq8Yy7QrFoD4zDjxMwdEWIPatsuC19hAAL9HL_qGmRNwOYyQBvrRoCRKIQA_vD_BwE&gclid=aw.ds, 12. 1. 2023.

- URL 10, *Artisan Tours in Provence-Alpes-Côte d'Azur: Arts & Crafts*, <https://provence-alpes-cotedazur.com/en/things-to-do/shopping-arts-craft/artisan-tours/arts-crafts/>, 12. 1. 2023.
- URL 11, *Arts and Crafts in Paris*, <https://en.parisinfo.com/what-to-see-in-paris/info/guides/arts-and-crafts-in-paris>, 11. 1. 2023.
- URL 12, *9 Immersive Themed Handicraft Tours in India*, <https://www.tripsavvy.com/india-tours-to-learn-about-indian-handicrafts-1539451>, 12. 1. 2023.
- VRTIPRAH, V. (2006): Kulturni resursi kao činitelj turističke ponude u 21. Stoljeću, *Ekonomska misao i praksa*, (2), 279-296.

PRILOG I. *Popis umjetničkih i tradicijskih obrta u Zagrebu, 2021.*
APPENDIX I *List of traditional and artistic crafts in Zagreb, 2021.*

Umjetnički obrti / Artistic crafts	Tradicionalni obrti / Traditional crafts		Tradicionalni i umjetnički obrti / Traditional and artistic crafts
Danijela Halužan – izrada keramike / pottery	Andrea Jukišić – knjigovežnica / bookbinder	Antun Penezić – češljar / comb producer	Marijan Golub – zlatar / goldsmith
Biserka Jakšić – draguljar / jeweller	Miljenko Vuk – proizvodnja kožne galanterije / production of leather goods	Anita Štulec Zannoti – proizvodnja obuće (A shoe) / shoemaking	Monika Popek – zlatar / goldsmith
Irena Medić – konzervator / conservator	Mirza Šabić – krojač / tailor	Dubravko Glivetić – drvotokar / woodturner	Kruno Krznarić – zlatar / goldsmith
Nada Kobali – izrada šešira / hat making	Mirjana Tkalčec-Valek – izrada cipela / shoemaking	Vesna Milković – proizvodnja etno odjeće / production of traditional clothing	Džan i Đuro Bashota – zlatari / goldsmiths
Dominique Jurić – izrada vitraja / production of stained-glass windows	Renato Bočak – izrada cipela / shoemaking	Vesna Murtić – frizer / hairdresser's shop Kincl	Josip Tržec – metal lijevanje / metal casting
Tea Jagarinec – zlatar / goldsmith	Sanja Opačak – proizvodnja paprenjaka / production of peppery cookies	Radovan Šafrić – izrada torbi / bag making	
Mario Nokaj – zlatar / goldsmith	Slavica Horvat – pećar / stovemaker	Silvijo Lončarić – galanterist / leather craftsman	
	Josipa Cahun – izrada šešira / hat making	Tomislav Petković – izrada tekstilne i kožne galanterije / production of textile and leather products	
	Milan Matijević – soboslikar / house painter	Nenad Ružić – glazbar / musical instrument manufacturer	
	Franka Vatovac – izrada svijeća / candle making	Zlatko Prosinečki – građevinski obrt / construction craft	
	Boris Skomina – izrada torbi / bag making	Marijan Hudetz – kartonaža / cardboard works	
	Damir Marković – izrada okvira / frame making	Andrea Novak-Barišin – izrada keramike / pottery	
	Dalibor Lebarović – urar / watchmaker	Krešimir Cerovečki – izrada kišobrana / umbrella making	
	Ivan Puzak – urar / watchmaker	Marija Radić – knjigovežnica / bookbinder	
	Vlado Crkvenac – zlatar / goldsmith	Tajana Klanac – knjigovežnica / bookbinder	

Izvor/Source: Hrvatska obrtnička komora, <https://www.hok.hr/cehovi-i-sekcije/tradicijski-i-umjetnicki-obrta/popis-obrta>, 12. 1. 2021.