

napisao
written by



Boris Bakal

Legenda o brodu

Nešto vidjeti, često znači gledati s pravog mjesta: na svijet, na neku samo nama dragu ili posebnu stvar, gledati na ili u sebe. To mjesto postaje ono oko kojeg ćemo zavrtjeti svoj svijet, upisujući u kognitivnu mapu ona mjesta i pojmove koji su nam važni. Kada smo mali, svijet je golem, nepregledan i beskonačnog trajanja. Sjećanja na to razdoblje pretvaraju se u dugi dan koji nikako ne možemo skratiti, no ni produžiti. S prozora u djedovoj kući – obiteljskoj kući obitelji Vitić-Zafranović u Dragi – Ivo je često promatrao jedrenjake i parobrode u brodogradilištu. S djedom je odlazio do navoza; pregledavajući kako napreduju popravci na brodovima, zavljučio se ispod kobilica i gurao ruke u elise propelera. Pa ipak, nikad nije plovio ni na jednom od djedovih parobroda ili jedrenjaka, a bilo ih je zaista mnogo u tog ponosnog kapetana i suvlasnika Jadranske plovidbe. Veleposjednik i brodovlasnik, djed Zafranović, svakog je dana vodio unuka da vidi što će sve jednog dana biti njegovo. Brodovi su bili ogromni, a dimnjaci na njima kao tornjevi u nebu. Poput Miyazakija, kojemu su odlasci u očevu tvornicu aviona odredili cijeli život, tako su i Vitiću ovi

Ivan Vitić, ▶
montaža
jarbola,
jedrilica
Ginby, 1974.

Ivan Vitić, ▶
montage of
mast, Ginby
sailboat,
1974
(CV)

fotografije
photographs by

Arhiva / Archive Gino Vitić (CV)
Arhiva / Archive Tošo Dabac (TD)
Ivan Vitić, Arhitektura, UHA, 2006 (A)

The Legend of the Boat

To see something means to look from the right place, to look at the world, at an object of special importance, to look at, or within ourselves. That place becomes the centre around which to spin our world, imprinting locations and terms of significance in a cognitive map. When we are small, the world is huge, infinite in space and time. The memories of that period become an endless day that cannot be shortened. Nor prolonged. From a window in his grandfather's house in Draga, the family home of Vitić-Zafranović household, Ivo would often observe the sailing ships and steamboats in the shipyard. He would visit the slipways with his grandpa, checking the progress of the repairs on ships and boats. He used to crawl beneath the keel and slip his fingers between the propeller blades. Yet, he had never sailed on any of the grandpa's steamboats or sailing ships, and there were many in possession of this proud captain and co-owner of Jadranska Plovidba Company. Every day the landowner and the ship owner, grandpa Zafranović, took his grandson to see what will belong to him one day. The ships were humungous and the chimneys on them



Vitić je upijao sav intenzitet Mediterana, njegovih boja i mirisa, dinamike i promjene, onog što će određivati i obilježavati njegov život i stvaralaštvo

Vitić absorbed all the intensity of the Mediterranean, its colours and smells, dynamics and change that will determine and mark his life, and his creative work

Ivan Vitić i mama Giova, 1920-ih
▼
Ivan Vitić with mother Giova, 1920s
▼
(CV)



▲ Na jedrilici Ročni obitelji Šupuk ▲ On the family Šupuk sailboat, Ročni (CV)

resembled towers in the skies. Just like Miyazaki, whose visits to his father's plane company defined his entire life, so have these visits awoken in Vitić a certain worldview. ▼ Every summer after school would end, he and his gang of friends moved to the *Ročni* sailboat owned by the family Šupuk from Šibenik, the descendants of the constructor of the first alternating current hydro-power plant in the world, and of the first Croatian mayor of Šibenik. They used to spend the entire summer there, the full three months, while their mothers would bring them food. They would sail out with one ship mate, old Nardo, who was a helping hand, as Vitić and his gang were more than skilled in sailing. It was there in Šibenik, at the Šupuks' boat, that Vitić felt the first calls of his freedom. ▼ Šibenik of Vitić's childhood was a wealthy naval town, third in the world to have electric street lighting, owing to the very Šupuk family; the town through which, right during Vitić's formative years, walked Ita Rina, European film diva of Slovenian origin who later filmed her famous movie *The Coral Queen* in the nearby Zlarin. Vitić absorbed all the intensity of the Mediterranean, its colours and



▲ Ivan Vitić i Ante Šupuk ml. na jedrilici Ročni ▲ Ivan Vitić and Ante Šupuk Jr on the Ročni sailboat (CV)

posjeti odredili pogled na svijet. ▼ Svakog ljeta, po završetku škole, s društvom se seli na jedrilicu *Ročni*, poznate šibenske obitelji Šupuk, nasljednika graditelja prve hidrocentrale na izmjeničnu struju na svijetu i potomaka prvog hrvatskog gradonačelnika Šibenika. Na tom brodu provodili su cijelo ljeto, skoro tri mjeseca, a majke su im donosile hranu. Isplovljavali su s jedinim brodskim mornarom, starim Nardom, koji je tu bio više kao ispomoć, jer su Vitić i družina posve vladali pomorskim zanatom. Tu u Šibeniku, baš na tom brodu Šupukovih, Vitić je osjetio prve prizive svoje slobode. ▼ Šibenik Vitićeva djetinjstva bio je bogat pomorski grad u kojem je kao trećem na svijetu zasjala ulična električna rasvjeta, zahvaljujući obitelji Šupuk; grad u kojem je, baš u doba Vitićeve mladosti i formiranja, šetkala i Ita Rina, europska filmska diva slovenskog porijekla, koja je kasnije na obližnjem Zlarinu snimala svoj slavni film *Kraljica koralja*. Vitić je upijao sav intenzitet Mediterana, njegovih boja i mirisa, dinamike i promjene, onog što će određivati i obilježavati njegov život i stvaralaštvo do prerane smrti godine 1986., nepunu godinu nakon njegove posljednje jadranske plovidbe. ▼ Vitić je plovio cijeli svoj život. Doslovno, na jedrilicama svojih prijatelja, prvo Šupukovih, a onda Kelava, ali plovio je i stvarajući

smells, dynamics, and change that will determine and mark his life, and his creative work until his untimely death in 1986, only a year after his final sail on the Adriatic. ▼ And he sailed all his life. Literally, on his friends' sailboats; first the Šupuks', then Kelavas'. He also sailed by creating unforgettable objects throughout the Adriatic coast. ▼ Infected by sailing like many of his architect colleagues, such as Šegvić, Marasović and Richter, he dreamed of his own boat. But back then in the Federal Republic of Yugoslavia it was not easy to own a boat. Apart from several classic regatta sailboats such as *Barbara* in Dubrovnik, there were no larger privately owned sailboats on the Adriatic, partly because of the political, and partly because of the financial situation. ▼ As Branimir Jelenić reports, Neven Šegvić also owned a sailboat, a yacht later on. As a young man, Šegvić was member of the famed *Labud* sailing club from Split, and invested all his earnings in that sailboat. The legend says that Šegvić's flat was only a temporary stop on the way to his true home, the one on the boat. The boat on which the intellectual elite of Split, oftentimes after merry nights in the painter Ostoja's yard, came up with the *Red Peristyle*. ▼ Art is the result of the artist's personal growth and the historical development of art. Monet was the one who wrote that he is

(GV)



always on the lookout for the scene which shoots the painting in his eye. Vitić's childhood directed his gaze and awarded us with the polychrome facades and the dynamics of his sun-vanes. Ever since the first use of sliding window shutters on the colourful façade of *Villa Meje*, the influence of the Mediterranean on Vitić is evident. That villa is actually a command bridge, and its first user was an admiral of the Yugoslav Navy Fleet, Mate Jerković from Petrinja. Lenko Pleština did an excellent job in describing the history, features and the process of construction of that villa in his essay entitled *A House for Some Better Times (Kuća za bolja vremena)*. *Villa Meje*, one of the finest Croatian modernist villas, no longer exists. Vitić repeated the same colour pattern and constructive detail of moving shutters at the famous *Depadansa* (Yugoslav National Army Home, today poorly renovated in beige, hosting Marko Marulić Library). The explosion of the Mediterranean in Vitić's work is on fire on what is now a monochrome and almost forgotten Jadran Hotel. Here, for the first time on a public facility he used the colours of his childhood in a *De Stijl* definition. The nuanced window screens, successfully repeated on the block in Laginjina Street are closed or semi-open by movable or fixed wooden or concrete planes. Vitić's hometown has forsaken him, ironing his colours and breaking up his complex screens; maybe contemporary European tourists do not care for a

Ivan Vitić, ► obiteljska kuća, Meje, Split, 1953. – 1955.

Ivan Vitić, family house, Meje, Split, 1953–1955

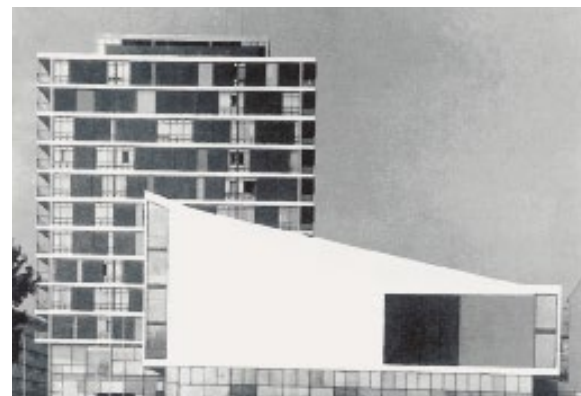
(A)

Ivan Vitić, Dom JNA, Split, 1962. – 1966.

Ivan Vitić, ► Military Cultural Centre, Split, 1962–1966

(A)

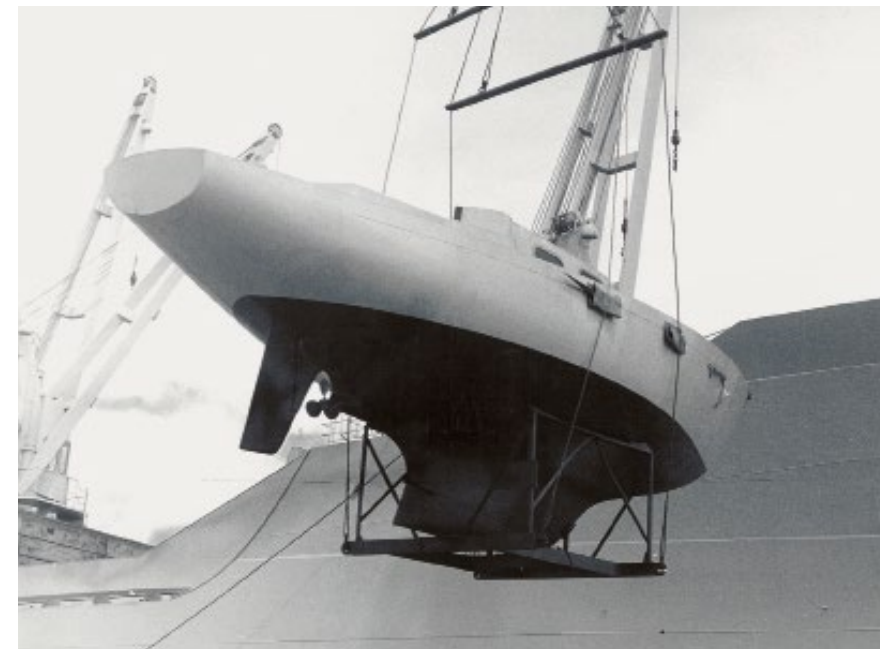
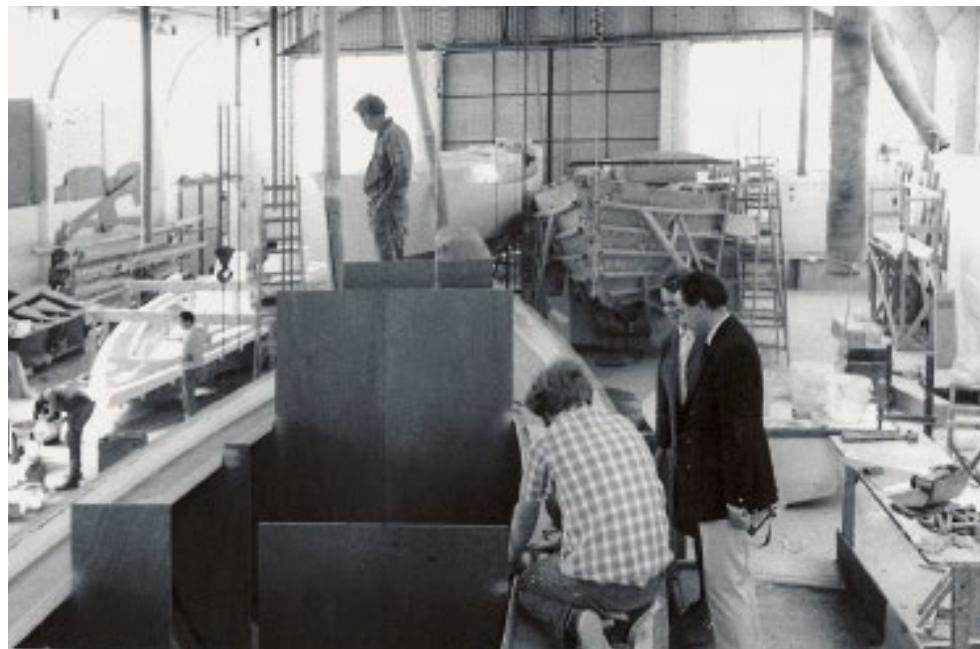
nezaboravne objekte duž cijele jadranske obale. Zaražen plovidbom, poput mnogih njegovih kolega arhitekata – Šegvića, Marasovića, Richtera – sanjao je i o svom brodu. Ali tada u SFRJ nije bilo lako imati brod. Osim nekoliko klasičnih regatnih jedrilica poput *Bobare* u Dubrovniku, na Jadranu nije bilo većih privatnih jedrilica, što zbog politike što zbog novca. I Neven Šegvić kasnije je imao jedrilicu, jahtu, kako kaže Branimir Jelenić. Kao mladić, Šegvić je bio član slavnog splitskog jedriličarskog kluba Labud, a sve svoje honorare uložio je u tu jedrilicu. Legenda kaže da je stan Šegvićevih bio samo prolazna soba za pravi dom, onaj na brodu. Brod na kojem su splitski intelektualci, često nakon veselih noći u dvorištu slikara Ostoje, (o)smislili *Crveni peristol*. Umjetnost je rezultat osobnog razvoja umjetnika i povijesnog razvoja umjetnosti. Već je Monet pisao da traži oko sebe onaj prizor koji u njegovu oku okida sliku. Vitiću je djetinjstvo usmjerilo pogled, a nas nagradilo polikromijom njegovih fasada i dinamikom njegovih brisoleja. Od prvog korištenja kliznih škura na šarenoj fasadi Vile Meje, očit je utjecaj Mediterana na Vitića. Ta je vila zapravo *komandni most*, a njen prvi korisnik bio je admiral flote Jugoslavenske ratne mornarice, Petrinjac, Mate Jerković. Lenko Pleština sjajno opisuje povijest, obilježja i nastanak te vile u



▲ Vitićeva jedrilica *Ginby*, Otok Murter, 1975. ▲ Vitić's *Ginby* sailboat, Island of Murter, 1975 (GV)

eseju *Kuća za bolja vremena*. Vila Meje, jedna od najljepših hrvatskih modernističkih vila, više ne postoji. Isti koloritski obrazac i konstruktivni detalj pomičnih *grilja* Vitić ponavlja malo niže na čuvenoj *Depandansi* (bivši Dom JNA, danas obnovljen u boji pijeska, koji je sada Gradska knjižnica Marko Marulić). Eksplozija Mediterana kod Vitića plamsa i na danas jednobojnom i gotovo zaboravljenom hotelu Jadran. Na njemu po prvi put na javnom objektu koristi boje svoga djetinjstva u *De Stijl* obrascu. Nijansirani rasteri prozora, uspješno ponovljeni na bloku u Laginjinoj, zatvoreni su ili poluotvoreni pomičnim ili fiksnim drvenim ili betonskim plohamama. Rodni grad zatajio je Vitića i *ispegla*o njegove boje te razbio njegove složene rastere: moderni europski turisti možda ne žele nemirnu i drsku fasadu. Vitićev prijatelj, Marasović, također moreplovac, skicirao je svoje projekte na svemu što mu se nalazilo pod rukom: kutijama šibica, salvetama, stolnjacima. Suradnici su, kaže legenda, s tih su skica skidali njegove projekte i zamisli. Čista suprotnost Vitiću,

restless and sassy façade. Vitić's friend Marasović, another seaman, sketched his projects on whatever was at hand: matchboxes, napkins, tablecloths. The legend says that his associates would draw on his ideas and project from those very sketches. Complete opposite to Vitić, introverted and moody, Marasović built his boat based on his own project in one of the hangars of the Zagreb Fair. He was actually building two catamarans, a big one and a small one. He sailed on the small one, but he never finished the big one. Vitić sailed, fantasized about sailing and talked about ships. At that time to own a ship was a luxury, and despite all his success, Vitić was unable to make his dream come true until 1960. That year represents a breakthrough in his life: his thus far biggest project (The National Bank apartment block in Laginjina Street) was realized, his son Ivan (Gino) was born, and he successfully participated in a tender for the construction of Social Organizations (the so-called *Kockica*). The construction on that project lasted for seven years due to flooding (water again!), and when it was finally finished in 1967, Vitić was at the peak of his architectural and life triumph. As he designed marinas on several occasions, cooperating with ship and yacht manufacturers such as the US *Chris Craft*, there were many opportunities to use his



◀ Izrada Vitićeve jedrilice *Ginby*, tip *Seacracker 33*, Tyler Boats, tvornica Kent, Tonbridge, oko 1970.

◀ Making of Vitić's *Ginby* sailboat, type *Seacracker 33*, Tyler Boats, Kent Factory, Tonbridge, around 1970

(GV)

Jedrilica *Ginby*, Ivan Vitić sa sinom Ginom, Lovište, Poluotok Pelješac

▼ *Ginby* sailboat, Ivan Vitić with son Gino, Lovište, Penninsula Pelješac

(GV)

zatvoren i čudljiv, Marasović je gradio svoj brod po vlastitom projektu u jednom od hangara Zagrebačkog velesajma. Gradio je zapravo dva katamarana, veliki i mali. Na malom je plovio, a veliki nikada nije završio. Vitić je plovio, maštao o plovidbi i razgovarao o brodovima. Imati brod bio je luksuz u to doba, pa ma koliko Vitić bio uspješan, svoj san nije mogao ostvariti do 1960. godine. Ta godina je važna u njegovu životu: realizira se njegov do tada najveći projekt (blok Narodne banke u Laginjinoj), rađa se sin Ivan (Gino), te uspješno sudjeluje u natjecanju za Zgradu društveno-političkih organizacija (*Kockica*). Zgrada se zbog poplave (opet voda!) gradila 7 godina i kada je konačno završena, godine 1967., Vitić je na vrhu svog arhitektonskog i životnog trijumfa. Kako je u više navrata projektirao marine, surađujući s proizvođačima brodova i jahti, poput američkog Chris-Crafta, često je bio u prilici da svoju profesiju zamijeni za popust na brod. Galantno odbivši sve te ponude i zaradivši dovoljno zahvaljujući Laginjinoj i *Kockici*, ostvaruje svoj san i 1968. sa suprugom Nadom i kćeri Brankom (uspješnom urbanisticom) putuje u Kent, gdje u gradu Tonbridgeu kupuje klasičnu jedrilicu tipa *Seacracker 33* i ponosno (na fotografiji) premazuje kalup da bi se u njemu odlio budući jedrenjak. Svake godine, često i u pola nekog natjecanja (kada više nije bio nužan), Vitić se povlačio na brod. Iako se na brodu slavilo i zabavljalo, posjećivalo prijatelje od Vrsara (Murtić) preko uvala Sovlja (Richter) do Dubrovnika (Spaventi), Vitiću je brod bio produžetak djetinjstva, začinjena i prožeta jednostavnim obiteljskim uživanjem. Njegova žena

profession in order to obtain a discount on a ship. Yet, he elegantly rejected all such offers, and after having earned enough, owing to Laginjina and *Kockica* projects, he realized his dream, and in 1968 travelled to Kent with his wife Nada and daughter Branka (a successful urban planner), where in the town of Tonbridge he purchased a classic *Seacracker 33* sailboat and proudly coated the mould in which the future boat was to be cast (in the photo). Every year, often in mid-project (when

1968. ostvaruje svoj san i putuje u Kent, gdje u gradu Tonbridgeu kupuje klasičnu jedrilicu tipa *Seacracker 33*

In 1968 he realized his dream and travelled to Kent where in the town of Tonbridge he purchased a classic *Seacracker 33*

Druženje na jedrilici *Ginby*, 70-tih
Hanging out on *Ginby* sailboat, 70s
(GV)





▲ Otoci Sestrice, Nacionalni park Kornati, 1974.

▲ Sisters Islands, National Park Kornati, 1974

(GV)

Nada i sin Gino stalno su plovili s njim. Ona, Zagorka, na tom je brodu postajala primorka. Vitićeve pomorske avanture, kotvljenja i povidbe, oluje i bonace, ucrtane su u jednu jedinu pomorsku kartu u koju je svake godine drugim flomasterom upisivao rutu. A plovio je danonoćno, ponekad mijenjajući uvalu za uvalu u tijeku jednog jedinog dana. Impulzivan i oštrouman, sve oko sebe osvajao je mnogobrojnim talentima, vještinama, neposrednošću i znanjem. Crtao je objeručke i u isto vrijeme, a jedna od omiljenih scena bila je crtanje prijedloga projekta prema klijentu. Fascinantan i žustar sugovornik, uvijek je, kažu, imao neoborivi argument zašto bi baš on trebao raditi neki projekt. ◀ U argumentaciji zašto je Vitić često radio vojne objekte, stambene i kulturne, nalazim jedan zanimljiv podatak: oni su, za razliku od stroge Ostrogovićeve

his presence was no longer essential) Vitić retreated to his boat. Even though it entertained many celebrations and parties, served for visits to friends from Vrsar (Murtić) over the Sovlja lagoon (Richter) to Dubrovnik (Spaventi), for Vitić this boat was the extension of his childhood, saturated with simple family joys. His wife Nada and son Gino sailed with him all the time. She, originally a woman from the continent, from Zagorje, turned into a true woman from the coast on that boat. Vitić's seafaring adventures, anchorings and voyages, storms and quiet seas are all drawn on a single naval map into which he would draw his route year after year, every time with a different colour pen. And he sailed day and night, often moving from one lagoon to another within one day. Impulsive and versatile, he conquered all with his many talents, skills, openness and

socijalističke norme, imali dašak slobode i višak ludosti kakva je Vitiću trebala. Pogledajmo sve te njegove trajekte, parobrode, admiralske palube, osmatračnice i kajune kojima je naselio naš Jadran. Od modernističke Vile Spaventi (posve devastirane kosim krovom i nadograđene), preko admiralske Vile Meje i teretno-kulturnog broda Depandansa u Splitu, Medijateke (prije Doma Armije) u Šibeniku, preko komiškog doma kulture i hotela Jadran te osmatračnica-motela Trogir, Biograd i Rijeka, sve su to posvete pogledima njegova djetinjstva. Njegova rana regionalna arhitektura, poput stambenih nizova u Visu i Šibeniku, samo podcrtava tu viziju slobode koju kasnije razvija u zrelim projektima od Paviljona 40 do Lagninjine. ◀ S prozora kuće u Dragi u kojoj je Vitić odrastao, a koja je nakon razornog savezničkog bombardiranja 1943. i oštećenja prodana, danas se vidi Autobusni kolodvor Ante Vulina, čestog Vitićeva suradnika i suautora oblikovanja čuvenih Vitićevih godišnjaka. I ti godišnjaci, njih 8, pregledi njegovih godišnjih produkcija, svojim privlačnim monokromnim koricama odišu Mediteranom. ◀ Vitić je cijeli život proučavao brodove i znao o njima sve. S kolegama Šegvićem, Marasovićem, Richterom i drugima raspredao je o njima po cijele noći, uz piće ili poker, ili oboje, u masonske loži (kako su je zvali) druga Murtića u Martićevoj ulici u Zagrebu. Naravno, nisu brodovi bili jedina tema, ali tamo su se svi međusobno zarazili plovidbom i morem. Murtić nešto kasnije od Vitića (1984.), ali i tu Vitić ima svoje prste, uvalivši mu prijatelja arhitekta za nacrt broda. ◀ Do kupnje vlastitog broda, 1968., Vitić je često plovio na jedrilici svog kolege i prijatelja iz Šibenika, Ante Kelave. Tamo je i prvi put na brod doveo sina Ginu, koji je tada imao samo nekoliko mjeseci, danas slikara po vokaciji i arhitekta po zanimanju. Gino, koji je uz oca postao vrstan pomorac, priča nam o posljednjim godinama Vitića i njegova broda. Zapravo, kao da su Vitić i brod nekako otišli, otplovili zajedno. Godinu dana prije smrti Vitić je posljednji put pohodio svoj brod. U već promijenjenim društvenim odnosima, Vitićev brod više nije mogao biti sidren na običnom lučkom vezu, već je preseljen u marinu; nekoliko puta okraden i devastiran kao da je najavio doba koje dolazi. ◀ Ako površnom i nezainteresiranom promatraču izgleda da zgrada u Lagninjinoj osim svoje razigrane fasade i kolorita nema ništa više s Mediteranom i Vitićevim djetinjstvom, nije u pravu. Iako Vitićev djed Zafra-nović, koji je osobno spasio austrijskog prijestolonasljednika kad mu se brod nasukao kod slapova Krke, nije uspio uživati u arhitektonsko-pomorskom carstvu svoga unuka, ipak je unuk ostavio tu posvetu baš njemu. Jedne kartaske večeri u Martićevoj 9, na kojoj su uz obitelj Čulinović možda bili i Mimice i važni Stevo Luković, Vitić je, govoreći o svom brodu,

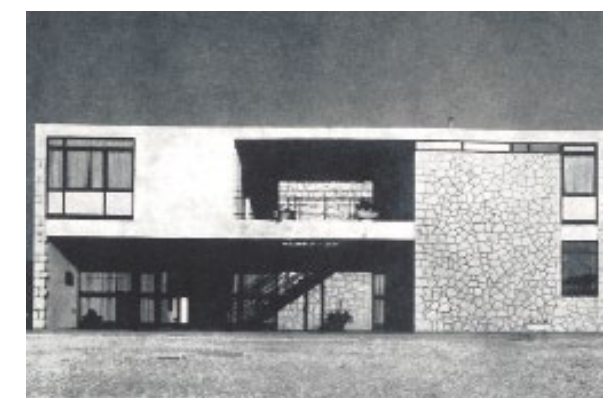
knowledge. He drew ambidextrously and simultaneously and one of the favourite scenes was to draw in the direction of the client. A fascinating and vigorous speaker, it is said that he would always have an irrefutable argument why a certain project should be entrusted to him and no one else. ◀ In researching as to why Vitić was often employed on army facilities, residential and cultural projects, I have come across an interesting piece of information: as opposed to the Ostrogović's strict socialist norm, they had a breath of freedom and an excess of madness that Vitić required. Just take a look at all the ferries, steamboats, admiralty decks, observatories and traditional stone houses that he dotted along the Adriatic. From the modernist Villa Spaventi (completely devastated by the slating roof and reconstructed), through the Villa Meje admiralty and the cargo-cultural boat Depandansa in Split, Medijateka (former Army Home) in Šibenik, to the the Culture House in Komiža and the Jadran Hotel, as well as motel-lookouts in Trogir, Biograd and Rijeka; all these are dedicated to the views of his childhood. His early regional architecture, such as residential terraces in Vis and Šibenik, only accentuates that vision of freedom later developed in more mature projects, ranging from Pavilion 40 to Lagninjina Street. ◀ From the window of the house in Draga where Vitić grew up, and which was damaged in the



◀ Ivan Vitić, motel Sljeme, Biograd, 1965.

◀ Ivan Vitić, Sljeme Motel, Biograd, 1965

(A)



◀ Ivan Vitić, motel Sljeme, Trogir, 1964. — 1965.

◀ Ivan Vitić, Sljeme Motel, Trogir, 1964–1965

(A)

Vitić je plovio cijeli svoj život. Doslovno, na jedrilicama svojih prijatelja, ali plovio je i stvarajući nezaboravne objekte duž cijele jadranske obale

Vitić sailed all his life. Literally, on his friends' sailboats, but he also sailed by creating unforgettable objects throughout the Adriatic coast



(TD)

▲ Ivan Vitić, kompleks *Laginjina*, Zagreb, 1957. – 1962.

▲ Ivan Vitić, *Laginjina* Complex, Zagreb, 1957–1962

mislio baš na zgradu u Laginjinoj. I doista, ako stanemo na ugao Laginjine i Vojnovičeve, točno nasuprot šarenom neboderu, ugledat ćemo parobrod. Četverokatnica postaje krma, trokatnica pramac, a šareni neboder s tornjem za dizalo – putnički dio djedova parobroda. A samo korak-dva udesno sve nestaje i otvaraju se kanjoni ulica i pećina zvana grad.

devastating bombing of the Allies in 1943, hence afterwards sold, the view today falls on the Bus station designed by Ante Vulina, Vitić's associate on many occasions and co-author of the famous Vitić's *yearbooks*. Even those yearbooks, totalling to eight, the overviews of his annual production, are reminiscent of the Mediterranean due to their appealing monochrome binding. ▲ Vitić spend his entire life studying boats and knew everything about them. With his colleagues Šegvić, Marasović, Richter and others in the *Masonic lodge*, as it was referred to, of comrade Murtić in Martičeva Street in Zagreb, he would go on about boats late into the night while having a drink or playing poker (or both). Of course, boats were not the only topic of conversation, but all present were infected by sailing or the sea. Though, Murtić caught the virus a bit later, in 1984, but Vitić had to do with that, having tricked him by introducing him to an architect friend for boat design. ▲ Until he acquired his own boat in 1968, Vitić often used the sailboat of his friend and colleague from Šibenik, Ante Kelava. It was on that boat that at the fragile age of only a few months he first brought along his son Gino, who is now a painter by calling and architect by profession. Gino, who has become a true seafarer alongside his father, talks of the final years of Vitić and his boat. In fact, it seems as if the two of them somehow left, sailed away together. A year before his death, Vitić visited his boat for the last time. In then already changed social circumstances, it no longer could have been anchored on a regular dock, but was moved to the marina. Having been broken into and violated on several occasions, in a sense it served as a prophet of the age to come. ▲ A shallow and disinterested observed would be wrong to comment that the building in Laginjina Street has nothing to do with the Mediterranean and Vitić's childhood apart from the playful façade and the colour pattern. Although Vitić's grandpa Zafranović, who personally saved the Austrian heir to the throne when his ship got stranded near the Krka falls, did not live to see and enjoy the architectural and naval empire of his grandson, the grandson dedicated it all to him. On one poker night in Martičeva 9, in the company of the Mimicas and the all-important Stevo Luković, when talking about his boat, what Vitić really had in mind was his building in Laginjina Street. And really, if you stand on the corner of Laginjina and Vojnovičeva Street, exactly opposite the colourful skyscraper, a steamboat suddenly appears before your eyes. The four-storey building becomes the stern, the three-storey building the prow, and the colourful skyscraper with the elevator tower a part of grandpa's passenger steamboat. Only a step or two to the right and all that disappears into the cave called the city and the canyons of streets.

(GV)

