or is: This year is the 100th anniversary of Juraj Neidhardt’s birth. As you have pointed out on several occasions, he played an important role in your decision to take up architecture. Your engagement in organizing a Jubilee celebration worthy of his name seems to confirm this. What did he mean to you?

Ugljen: Professor Neidhardt did not zIndex to Bosnia in the 1930s, when he was teaching at the Secondary Technical School in Sarajevo. Gradnja was the first to recognize the application of a series of principles proclaimed by the pioneers of Modern architecture in the design of local dwelling units. To cut a long story short, some of the principles were multi-functional space, space cleared of superfluous furniture, built-in wardrobes/cupboards, then spatial interpenetration, interior and exterior interpenetration, lots of light, a view, a green environment and

Zlatko Ugljen
INTERVIEW

interviewed: 19. October 2001, in Sarajevo, Bosnia
photography: photo by Damir Šegulj
nature as an element of composition, and
ontological appearance reminding you of a
Gable sculpture.

Neshard would always stress how exciting it was to recognize these principles and see in them the timeless values of architecture. His later efforts yielded many competition entries and other works which were the synthesis of the universal and regional, standing firmly behind modern architecture.

At the time when he was striving to bring some of his ideas to completion, I had the chance to meet him and we met often. The thing is that Neshard and my father, who were a mining engineer and the manager of the Belgrade mine, worked in the same company "Jugosrelivik". Neshard would accompany my father on his visits to small towns and places in central Bosnia and the result was a housing project for mine workers in Tuzla. As a ten-year-old, I would often accompany them on these short trips, and it was then that I first saw a house completely unlike any other I had ever seen before. This experience affected me in a mysterious way and when, quite by coincidence, I ended up living in Neshard's home in Sarajevo during the war. I witnessed, so to speak, the birth of modern Bosnian and Herzegovinian architecture. I saw countless drawings and sketches, I

ors: A onda se upletla sudbina...
traditional Sarajevo architecture. I started to work with Nezadaru in those early days and also later on when I graduated in architecture, but his strong personality subdued my own and did not let me act independently.

Then I started to enter competitions. All my projects won first prize back then, but it took me ten years after graduation to have the good fortune to complete one.

Ort: Enter Fortune...

Ugljen: I guess. These are the situations which get things started. The official residence of President Tito in Kaprunica near Bugojno was under construction at the time and the designer was pressed by deadlines, so the contractor decided to commission me to design the interior. It is quite likely that with more time to think – after all, it was a great responsibility but too short a time – I would have refused the job, but I took it without further ado. Sarajevo contractors shunned the project and we approached a Slovenian contractor who was well organised and met the terms to everyone’s delight.

Ort: Speaking of fortune and architects, we had in mind the town of Vraz, forges, still planted in solid rocks, all that fantastic atmosphere. You were born in Mostar and live in Sarajevo. Bosnia seems to be encoded in your genes. It had to characterise you and your architecture, your relationship with the environment and respect of the context would first come to mind. You leave the impression that your projects start by studying the ways to build the character of the locality. Every single project of yours embraces layers of past times. You are an architect of integration and symbiosis. Does your work stem from your genetic code, from the milieu in which you grew and which you describe here with many details and twists?

Ugljen: I may be at a loss here. What I know is that when I finish a house and experience it myself, I discover things I saw very long ago. They crawl out from the subconscious, they are never in my mind when I am working on the idea. Only when it is all over do they disclose themselves all of a sudden as something from somewhere in Mostar or something that was once in a miner’s house in Breza or elsewhere. I have always been attracted to factory and farm buildings, water mills, barns, woodsheds, workshops, lofts, buildings without architects, because they are
supplier in a way, more spontaneous, less disciplined. I was asked before how I arrived at a solution, but I could not explain from where I started and how I got there. Some people might be aware of this process, but I am not, and it does not bother me.

ors: You often speak about your study tour to Finland.

Uglen: Finland was a revelation to me. I had known Aalto only through literature before that. Now I was able to see all of him in his country of thousands of lakes and endless forests and I saw a modern builder who can adapt to circumstances and position in space. He would use local materials, particularly timber, to organise areas in a topographic style, so to speak, anchoring it in the amorphous geometry of the forest. I had no doubt that there must be a vision behind it, a goal to reach.
Hotel Ruta bila je malo korana po kojoj je hotel dobio ime. Ležala je u voćnjaku kroz koji su proletali rukavci Radobolo. Radilo je samo ljeti. Odmorili se između rukavaca i pod hladnim vodama. Besje je segment prirode utvrdio sam pod staklenim hrabom centralnog društvenog prostora hotela i tako ga spasao od zaborava.

Mislím, da je ovaj genius lako stigao u bilo kojem mom projektu. Uz to moram napomenuti da je, kao arhitekt izuzetno senzibilnog čoveka, čiji je ljubavni dijelo pod mjestem dijela Mostara. Sada se stakleni zidove na svijetlovi u navredan otvoren. Dvostišta hotel dobio je novog vlasnika koji je, čim si se, istodobno i hotel. Kako je sam obišao objekat, broj kota koja je vreme, a izgleda da to i nije jedina prehramba. Radovan kamenov često je govorio na taj čin u svom tekstu [1], ali sumnjam da će to isto promijeniti.

Otoč: What period are you talking about?

Ugljen: I refer to the sixties, the second half. After that experience, I found some similarities between us, with timber and stone and the potential of construction materials. I think this is where I learned the most. I had seen quite a few Le Corbusier houses by that time, but nothing impressed me as much as the spirit of Azola’s architecture.

Otoč: Atole was a man of total design. You, in addition, are a man of "total approach". You invest a lot of energy in every part of the project, every detail, its implementation, and the complete experience.

Ugljen: This mostly concerns hotels. Anyone who moves from town to town and stays in hotels has to cope with their uniformity, as if it were always the same hotel. I tried to break the monotony. It was not a question of not using my basic idea in the smallest detail. Indeed, I was lucky to have clients who accepted my reasons. After all, it did cost more, but I was persuasive enough.

Otoč: Your hotel Ruta (Rose) in Mostar is now wrecked and devastated. The new owner intends to build additions. As a boy, you often went to...
that particular spot and eventually built a hotel there.

Ugljen: I feel I need to give some background to my making it the way it was. Houses in Mostar have gardens. To enter the house, you have to cross the porch. The gardens are stone with oceans of flowers. The River Radobola branches in outlets that run beneath the houses. These serve to water the plants, wash the road. There is a trap door in the floor of the porch opening into the system of water underneath in which people immerse bags of watermelons and meat to keep them fresh. In other words, it serves as a natural refrigerator.

The Hotel Ruza stands where, long ago, there was a small café, after which it was named. The café spread over an orchard which was intersected by the outlets of the Radobola. It was open in summer only. People would repose among those streams in the shade of fruit trees. I captured this segment of nature under the glass bonnet of the central hotel area and saved it from oblivion. I think that the genius loci is more prominent there than in any other project of...
dozvolju za izgradnju dzamije. Kad je projekat bio gotov i kada je počeo raditi u betonu, nastalo je panika i radovi su prekinuti. Ja sam im i prije pokazivao projekat, određena je i izložba, ali su tek s gradnjom potekli razumijevati nevjeru. Kao ilustracija javnog mnijenja neka posluži ovo anegdota. Kad sam jednom prolazio gradom susreo sam se s jednim čovjekom koji mi je rekao: "Doo sam navršen prilog da se dzamija izgrađi, a sada ih bilo da i više samo da se sruši."

**Oris:** I kako se to na kraju završilo?

**Ugljen:** Nedovršena gradnja je dugo stajala. Nakon četiri pet godina, savim slučajno, tamo je dolazio jedan arhitekt iz Aštana i pitao što je to. Bakšić je mu da je to trebalo biti dzamija. Arhitekt je tražio da pogleda načrt i potvrdio ga. Dakle su i neki novci i pristupilo se razvoju projekta. Kad je gradnja završena, dolazi gosti iz Sjedinjenih Arabijki i dječje Jugoslavije. Titova slika bila je u i izvrsna socijalna sanofigrafi.

**Oris:** Kako ste za Bijelu dzamiju u Vakum vi dobili nagradu Aga Kehina, nagradu su dobili i investitori – za tribostra.

**Ugljen:** Da, za hрабrost što su se uputili vlastitim sredstvima u takav potvor, tada strašnom okruženju. Sada kada pogledam kako su korinici ove bogatolike nakovadnim intervencijama dezavulirali i projektanto i ziri Aga Kehinove nagrade, u kojem su sjedila takva imena svjetske arhitekture kao što su Charles Moore, James Stirling, Charles Correa i sl., onda ne znam koga da žalim – sebe, ziri ili one koji su to u neznanju urođili.

**Oris:** Kako je stvorena ideja Bijele dzamije?

**Ugljen:** Poslužit će se tekstom koji sam napisao za svoju monografiju koja će uskoro izazivati takav, jer sam u njoj objavio ideju vodilje. Osmanska bogatomne na tlu Bosne i Hercegovine mine. I would like to add that a member of the jury, Julije Dr. Ivačko, an architect of extraordinary sensibility, was the first to understand it. Thanks to him, the project passed between Scilla and Cheribids and eventually moaned on the banks of the Radobojlja.

The conditions set by town planners were so exacting back then; the rationale behind the allowed maximum of three stories was to preserve the local architecture, and the hotel became an organic part of the old town's structure. Things have radically changed now. The new hotel has a new owner, who, on top of everything, seems to be an architect. I understand that he is going to increase the number of stories, and that is not the end of it. Radovan Kovačević drew attention to this in one of his texts, but I doubt it will make any difference.

**Oris:** You speak about architecture that draws from that tradition, about the local context, what you wanted in for the hotel to become part of the everyday life of the town.

**Ugljen:** I insisted on a complete mise en scene on the ground floor. Hence the horizontal perforation in all four directions. The idea was to include the stroller in the picture, to make a promenade, to intensify pulsation, events, appearances and encounters. The hotel simply pours into the piazzas, under the pergolas and porches and makes an integral part of the old town.

**Oris:** What is your understanding of Frampton's Critical Regionalism?

**Ugljen:** There is little left to say about it after Frampton. Every idea seems to paraphrase his studies. However, I am inclined to view critical regionalism as architecture with deliberate boundaries, yet architecture which has grown in or out of its context, and was not placed in one. I believe that this is how Siza, Barragan and Ando enhance the international language of modernism with local peculiarities.
Oris: Let's get back to oriental architecture as a broader term than Islamic architecture. Oriental architecture is human-scale, and so is the Shekfedudin's White Mosque which earned you the Aga Khan award.

Uglen: The head town planner in Visoko was a fellow student from my college. He invited me to design a carved barrel-vault mosque, that is, a mosque in the town centre. This coincided with the first liberal changes of the government’s attitudes toward religion. The clergy were asked to agree, so that village people would buy government bonds and finance the construction of roads, and in return, they would get permits to build mosques. When the design was finished, the concrete building started to grow, and so did public alarm, and the construction was halted. It is not that the people had not seen the project; I had even had an exhibition, but it was only with the construction that people started to understand the drawings. I would like to recount an anecdote to illustrate public opinion. I was passing through the town once and met a man who told me: "I gave money for the erection of the mosque, and now I'd give even more to see it razed to the ground."

Oris: How did it end?

Uglen: The building stood unfinished for quite a while. It was pure chance that four or five years later there came an architect from Algeria and asked what it was. People told

Inače, njihove djelatnosti razlikuju se od naših i po funkciji. To nije samo bogomoljno, nego i društveni prostor. U jednom kutu igraju se dječje, žene sjede i razgovaramo, tamo opet neko čita, drugi se male. To je naša u meni odživa kod projektiranja zboginje u Troši.

Oris: Što je kad vas primamo u zaključku arhitektri?

Uglen: Naravno, traganje za posebnostima, za transcendentnosti, za atmosferom emfaze; tu se kao ni u jednom drugom arhitektonskom djelu koristi fenomen svijeta i njegove magije. Dostojno je izuzetno zasluženo otkriti kako svijet može oplemeniti prostrane dozivljaje, koliko svijet može pomoći u otkrivanju i stvaranju plastično-prostorne varijabilnosti.

Ja sam to prvi put otkrio na Bijeloj djelatnosti u Visokom – da u toku dana i godine vlasti štanično pulažiraju promjenjivim bogatstvom svijeta i sjene. Da drz prostora ovaj omišljani smjer kontrastnih sjena,
U glavnim, ovaj događaj je bio prilika za promociju vizualnih umetnosti i razvoj kreativnosti. Bilo je zabavno i ilustrirano, s programom koji je uključivao razne vrste umetnosti, od slike i grafike do animacije i digitalne umetnosti.

U domaćini, kroz razne kategorije, svima je bilo nađeno događanje koje je bilo relevantno i interesantno za njihov život. U tom trenutku, događaje su se obilježile sastancima, razmjernicima i izložbama.

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light can enhance the experience of space, how it can help to discover the changing nature of space and bodies, and reproduce it.

I first discovered that in the White Mosque in Visoko. That in a single day and year your space is pulsating with a changing abundance of light and shadow. That the appeal of a space depends on the interplay of shadows. That the magic of contrasting and less contrasting shadows, sharp and soft, gives an illusion of synthesis between architecture, carving, and painting in a way more harmonious than any wall or floor decoration could achieve.

My experience with the White Mosque gave rise to my interest in working with light and shadow on secular buildings. It is, after all, an outstanding sensation that when you make a structure you employ something beside the tactile, something that evades the exactness of procedure.

orsa: Let’s talk about your hotel on Johorina. You lowered the roof to 220 cm above ground against all the rules and expectations. You emphasised the relation interior-exterior, joining the two in a wonderful symbiosis. You disregarded the rules to achieve an outstanding experience. Was it the result of deliberation or gut feeling?

Uglijen: Well, as you can see, I can tell an exact solution without giving it much thought. It is as Le Corbusier said: “For me, every building is a sculpture – architecture is inhabited sculpture.” I have always been interested in sculpture and I have always sought solutions with my fingers and models, simply trying to get the feel of things. I learned the most when I travelled and worked with Niederhansl. I learned a lot from other professors too, and I am sure that on further analysis I could pinpoint what I learned from each and every one of them.

orsa: Can you give an example of your work where you incorporated unikat mobiljari in taj koji je funkcji.

Uglijen: Da, sada radim izvedene projekte za crkvu na Pljani kod Dooboja. Dok sam boravao u Zagrebu, došli su mi maji prijatelji koji su mi poručili crkvu u Pljanu i rasko mi: “Napravite nam crkvu za iduce sljedece, mu se vracamo.”

orsa: jesu li oni znali do su rasko?


orsa: You seem to have given the detail a lot of weight. As if your love and dedication to detail invest the overall atmosphere of the building. Not only does your building give shape to space, but it also allows for the “total design,” designed for the “total man.” Have you retained your ways with the detail?

ORSA: "Sadam se od toga. Znanje je odličan korak prema izradi i ove crkve.

orsa: With the hotel on Johorina I abandoned the rigid guidelines of total building. I broke the usual sequence and thus avoided that sterile atmosphere, placing the guest in the centre of things. I created an environment which agrees with the locality. I insist on the sensations produced by the primary sculpture and reproduce them from within using the secondary sculpture such as the roof or ceiling structures, light wells, niches, multilayered structures, the fireplace, and so on. Furniture, which is of a kind, serves the same purpose.

orsa: "Sadam se od toga. Znanje je odličan korak prema izradi i ove crkve."
kako je, čini mi se, pomogao dobrom prijemu projekta kod fratarca.

ora: Uzor pareo i izgradnja džamije u Senju. Tamo ste tragi za odradom proistoji, otkrili ste broj osam.

Ugljen: Iako je intrigantan i privlačan taj proces otkrivanja. Ne znam jesu li graditelji strog objekat naročito o tome razmišljali ili je to slatkoj naj važnije; ali je moguće da taj džamija nije bilo džamija jer nije kvadratni kao sve ostale. Hrvoj sam napravio parafrazu taj džamije, počevši od visokih planke, prostora umeta i trijesna, stepa, detalja... I onda otkriven je trijem leži na osam stupova, da stoji tam osam visina, da unutra dvije galerije leže na po četiri stepa, da je džamija džamije osamnaest metara. Mogaće se je to sašivao slučajno, ali to je tako lijepo istraživanje. Zamolio sam islamušku zajednicu da proveri šta znači broj osam u Koranu. Napišu mi su, između ostalog — kada ides u raju moraš proći kroz osam kapiju, pa sam napravio četiri vrata s po dvije kapije. No kraju sam stavio po četiri uska svjetiljka tako da se sijeta mlatovi svjetla i, naravno, zlatna broj stupova, stepenica itd. To je lijepa igra otkrivanja. Tako to krene.

No, invenzor se odličio na izgradnju džamije onakve kakvo je bila prije rata, tako da će ovaj maj projekt ostati na papirovu.

ora: Veća druženja s umjetnicima, Jagodom Burić, Džamije, Pericinčić..., povratiš o vašem senzibilnosti i potrebi da se izražavate jezikom likovnosti, formom. Raditi ste cijeli niz fontana, menjava, obilježja u Muzeju švicarskog u Sarajevu.

Radovan konstruao je izvor koji je bio putevom u domaćinu. Otvorio je manu, otkrivačku ustavnicu iz boravka u Sarajevu.

ora: Vizija dizajna vojni muzej u Bosanskom centru u Sarajevu je na ovaj dobio Živkova sinagoga.


ora: Raznaše ste spomenik džamiji u Tuzli. Rečete nam nešto o njoj.

Ugljen: Moram napomenuti da tu džamiju nismo radio sam, već s kolegom Dropanićem. Džamija je većim dijelom završena. Završena je unutarnje i ulazni dio, ali tu smo morali raditi

historical harmonies and came up with the number eight.

Ugljen: Ovaj proces razumijem. Još i ne znamo iako je to unutar svakog obližnji muzeja, a, ovdje je bilo ideja da imenom obnoviti put, da drvo nosi kamen. Krenuo sam od vitliznosti zbog koje su Židovi i opstali, drvo koje nosi kamen upravo simbolizira tu vitliznost židovskih nocije.

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ustupka. Jako mi je zauzio nekih
ustupakove koji smo morali napraviti u
ulaznim prostorima, ali ne može se uvijek
dvo kraj izvesti kako se zeli. Ovo
dizajna prijepono vjenčaških škol. Nadam se
do to će se nekoliko od kvalitetne atmosfere tog
objekta premijeri na djecu koja će sutra
postati vjenčaci sluzere. Isto to sam rekao
mojim prijateljima franjevcima kod sam im
gradilo crkve. Svecenici odgojuju u aknaju
e kvalitete arhitekture, trajeju vječno sutra
neka druga djecu.

1 u talijanskoj dizajnoj daci pravde puno
vremena, cijele utce, sjeće, znaci da je do
vjeselo ako dobro prihvataju taj prostor,
radio gorave u njemu.

Needless to say, I kept the number of
columns and stairs. This is how things start
with a lovely game of exploration. The client,
having opted for a replica of the mosque
that existed before the war, and my design
will remain on paper.

Oris: Your friendship with artists such as Jagoda
Buic, Dunan Dzumjana and Ljubomir Pericic
speaks about your sensibility and the need to
express yourself using visual means and forms.
You designed a gamut of fountains, monorons,
and Jewish motifs. Your Menorah in the Jewish
Museum, once a synagogue, in Sarajevo,
deserves particular mention.

Uglen: I designed many fountains, some of
which are quite nice. I am interested in
structure in itself. The late Professor Lovric
asked me to design a piece on the occasion of
the 400th anniversary of Jewish presence in
Bosnia. As a rule, wood rests on stone,
but I reversed the principle, so that wood
could bear the stone. I started from the virtual
of Jews, thanks to which they were able to
survive. The wood bearing the stone
symbolises here that vitality of the Jewish
people.

Oris: You mentioned earlier your mosque in Tuzla.
Tell us about it.

Uglen: I would like to say that I did not work
on the mosque alone, but with my colleague
Dracic. The best part of it has been com-
pleted, including the interior and the
entrance, but we had to make some
compromises. I regret that we had to make
concessions with the entrance rooms, but you
cannot expect to have it your own way all
time. This mosque belongs to the
congregation school. I hope that some of the
building's atmosphere will be carried over
to the children who will one day become
servants of God. This is what I also said to
my Franciscan friends when I built their
curches. Clergy raised in an inspiring
architectural environment today will teach
other children tomorrow. Students spend a lot
of time in the Tuzla mosque reading.

One za posljednje riječi olakšavaju vas kao
arhitekta koji misli na čoveka. Sreća je da vi
vrijeme svi vrijeme posvećujete istoj radionici, a
radionici ova izdvojena vođa školit će
znanstvu.
The feeling of being more than just a
guided by what I teach. That everything has
sense, and I am gratified by the feeling that someone understands
and keeps up with me.

Oris: To conclude, how do you see architecture in
Bosnia and Herzegovina today?

Uglen: It is natural that the postwar period
should see housing construction for the
victims of war. This is a slow process, as
funds are scarce and donations are chan-
nalled according to the donors' wishes.
This, however, is definitely an issue the govern-
ment administration should work on. I would
take the opportunity to speak about another
issue — building in town centres. The phrase
"Integration of the new into the existing
environment" seems to cloak a lack of a
systematic approach and a lack of respect
for what is already there, as well as the lack
of ethical values and responsibility in
architects. Many new buildings show patent
disregard of basic architectural principles
and degrade the environment. It is necessary
to understand the overall conditions —
economic, technical, artistic — to
assimilate them, to be able to produce
and place a fine piece of architecture in a
certain place. Disregard of such conditions
encourages a civilisation of mediocrity, as
does the consumerist culture, which Frampton
discussed so nicely, and which we have
embraced all too readily.
Vrijeme je dojmar, Stone Bank za mokrugli stol za razgovor.

1. "I am not going to charge you for the last time because of the architect Zeljko Ugljan. He has built a house for us, and it's not something I want to improve. The house is beautiful, the layout is wonderful. I think he's the best architect in the world."

2. "I'm sure I can make it work. I think it's a great opportunity for the architect Zeljko Ugljan. He has a great idea for the house. I think he can make it work."

3. "I'm sure I can make it work. I think it's a great opportunity for the architect Zeljko Ugljan. He has a great idea for the house. I think he can make it work."
hotel is an old road hotel. This restaurant is an elegant French restaurant in the old hotel. It's named "Le Jardin du Chevalier" and is located in the heart of the city. The restaurant has a beautiful outdoor seating area with views of the city. It's a popular choice for both locals and tourists. The food is delicious, with a focus on fresh, local ingredients. The service is attentive and friendly, and the atmosphere is cozy and inviting. It's a must-visit for anyone looking for a unique dining experience in Bratislava.

The Old Town of Bratislava is a UNESCO World Heritage Site, known for its beautiful architecture and historic streets. It's a popular destination for tourists, who come to explore the city's rich history and cultural traditions. The Old Town is home to many museums, galleries, and shops, as well as several restaurants and cafes. Visitors can stroll through the narrow streets, admire the beautiful buildings, and enjoy the many cultural events that take place throughout the year.

For those interested in history, the Old Town is home to several important landmarks, including the Old Town Hall Tower, the St. Martin's Cathedral, and the Slovak National Gallery. These historic sites are just a few of the many attractions that make the Old Town of Bratislava a must-see destination for anyone visiting the city.

In conclusion, the Old Town of Bratislava is a fascinating and vibrant destination, offering a unique and enjoyable experience for visitors of all ages. Whether you're interested in history, culture, or just enjoying a beautiful cityscape, the Old Town of Bratislava is a must-visit destination that shouldn't be missed.

If you're interested in learning more about Bratislava or planning a trip to the city, be sure to check out our website for more information and travel tips. We hope you have a wonderful visit to Bratislava and enjoy all that this beautiful city has to offer!