

ORIENTALISM AND INTERIOR DESIGN IN BELGRADE (1918–1941)

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Abstract: The orientalizing of the interiors was a phenomenon present in European art and culture throughout the XIX century. The first known examples of such a design approach in Belgrade architecture appeared in the 1860s, in the royal interiors of the Obrenović dynasty. However, the presence of investors' "exotic taste" reached its peak in Belgrade during the Interwar period. The fascination with the Orient manifested itself in private spaces of houses and apartments even in cases where their owners had never travelled to the countries of the East. The private space also became an exhibition area for its owner to present their collection, refined taste and themselves to others through various exotic and oriental objects. During the 1920s and 1930s, interior design journals advised their readers to decorate their homes in an oriental manner. Many Belgrade architects designed luxurious houses, villas and mansions that included Turkish, Bosnian or Arab salons. On the other hand, there were also examples of the use of interior design for political purposes in representing a specific identity of a minority within the newly formed Yugoslav nation. Since there are few authentic interiors preserved to this day, the main focus of this article will be on the remaining and available sources that testify to the scale of this phenomenon. In this article, an attempt is made to analyse the manner in which Oriental furniture and interior decoration was produced, and how it served the purpose of exoticizing the private space.

Keywords: Orientalism, interior design, Belgrade, Interwar period

As a European construct, the Orient was perceived as an imaginary, romantic and often idealized space. The process of orientalizing interiors for the purpose of representing the "exotic" taste of the owner was present in many European countries, especially Western colonialist states, such as Great Britain and France, starting from the XVII and throughout the entire XVIII century, with objects being collected from India, and especially porcelain from China.¹ Phenomena such as Egyptomania emerged throughout Western Europe at the beginning of the XIX century.² As a result of this fascination, Eastern countries

1 A. Lasc, "Interior Decorating in the Age of Historicism: Popular Advice Manuals and the Pattern Books of Édouard Vajot", *Journal of Design History* 26 (Oxford), 2013, 9.

2 А. Продановић Бојовић, „Од Египта до Србије: креирање староегипатских збирки”, у: *Под лужом: Староегипатске збирке у музејима у Србији*, ур. М. Алексић, Београд, 2019, 16–17.



Fig. 1

such as Japan designed furniture with motifs including dragons and samurais in order to please Western tastes.³ Additionally, pseudo-Oriental furniture was also produced by slave labour in French colonies.⁴ From this time, the Orient became a place of pilgrimage for numerous Europeans. As a phenomenon, Orientalism survived during the Interwar period, but as a more modernized concept, which included the treatment of a wider area as oriental and exotic. With the discovery of Tutankhamen's tomb in 1922, the Interwar period was marked by a new wave of Orientalism in various aspects of visual culture.⁵

Furniture, drawings, postcards and photographs all served to reflect the cosmopolitan spirit of the "frequent traveller". The reasons for this particular phenomenon in the Yugoslav cultural area can be found in the economic rise of the bourgeoisie after the First World War, allowing them to travel both to Western and Eastern countries, thus increasing the general awareness of, exposure to, and popularization of Oriental-style applied art. Such exotic art was no longer reserved exclusively for the aristocracy, but instead became available to the bourgeoisie as well. The members of the intellectual elite carved their taste through education and travel to the European cultural centres such as Paris, Berlin, Vienna, etc. Like their peers from the Western countries, many citizens from Belgrade travelled to Turkey, Egypt, Palestine and even India and the Far East. Upon returning from their travels, they brought souvenirs as mementos of their experiences. Travelling to distant lands became a great desire for many, even if it was only to be experienced through images hanging on the walls of their homes. Those who had the opportunity to travel would often return with souvenirs such as objects of Ancient Egyptian art,⁶ folk or applied art from the Middle East, and some even published their impressions of these foreign countries. Among the earliest travelogues were Milorad Rajčević's *From Torrid Africa* (1927) and *At the Far East* (1930),⁷ and Jelena Dimitrijević's *The Letters from India* (1928), *The Letters from Egypt* (1929) and *Seven Seas and Three Oceans: A Travel Around the World* (1940).⁸ What made the Orient so appealing was the idea of creating

3 J. Miller, *Le Mobilier Ancien et Contemporain*, Paris, 2006, 299.

4 A. Lasc, "Interior Decorating in the Age of Historicism: Popular Advice Manuals and the Pattern Books of Édouard Bajot", *Journal of Design History* 26 (Oxford), 2013, 9.

5 V. Васиљевић, *Сенка Етијопија*, Београд, 2016, 209.

6 А. Продановић Бојовић, *ibid.*, 35.

7 М. Рајчевић, *Iz žarke Afrike*, Београд, 1927; *Idem.*, *На Далеком Истоку*, Београд, 1930.

8 Ј. Димитријевић, *Писма из Индије*, Београд, 1928; *Eadem.*, *Писма из Мисира*, Београд, 1929; *Eadem.*, *Седам мора и три океана. Путем око света*, Београд, 1940. Cf.: В. Ђурић, „Слика Истока у њутојису Седам мора и три океана Јелене Димитријевић и Ламартиновог Пута на Исток (ком-парашивно-имајолошки ојлег)”, *Филолошки преглед XL (Београд)*, 2013, 43–60.



Fig. 2

an image of the private life as a means of escaping the negative aspects of modern civilization. Oriental rooms represented a specific embodiment of personal fantasies and visions of the exotic.⁹ In XIX century France, it was common to decorate a room in Moorish style.¹⁰ In Belgrade's cultural sphere, the social elite of the Interwar period had a tendency towards pseudo-Oriental spaces, which by no means differed from trends throughout the rest of Europe.

Orientalism was first introduced to Belgrade interiors in the 1860s, when Duchess Julia Obrenović commissioned her study to be decorated in an Eastern manner.¹¹ King Milan Obrenović had a Persian room (or Arabian salon) in his old palace, which was covered with painted panels from Damascus. The room contained his collection, acquired on his travels throughout the Middle East, alongside Japanese vases, a collection of weapons and a smoking kit. It was said that this salon was King Milan's favourite place to host guests.¹² In the later constructed palace there was a circular Turkish room – which naturally doubled as a smoking room – adjoining the grand salon.¹³

9 А. Игњатовић, „Две београдске куће архитекте Драгише Брашована”, *Наслеђе* V (Београд), 2004, 125, 127.

10 Р.-А. Геран, „Приватни простори”, in: *Историја приватној живоји* 4, прир. Ф. Аријес, Ж. Диби, Београд, 2003, 275.

11 Д. Вукелић, Ј. Пераћ, В. Томић, *Сџари конак: заборављени београдски двор, кашалот изложбе*, Београд, 2019, 11.

12 *Ibid.*, 14, 22, 40, 45.

13 Анон., „Краљевски дворца у Београду”, *Илустровани лист* 22 (Београд), 1922, 4; С. Недић, „Из историје Старог двора”, *Наслеђе* II (Београд), 1999, 18.



Fig. 3



Fig. 4

After WWI, the first examples of Oriental interiors were designed for the purpose of state politics of the new Kingdom of Serbs, Croats and Slovenes. The New Palace within the royal complex became the residence of King Aleksandar I and Queen Marija Karađorđević. The Bézier firm from Lyon was in charge of interior design and decoration.¹⁴ In this new palace was a Japanese salon decorated with wall paintings depicting scenes of everyday life in Japan, as well as vases and sculptures (Fig. 1).¹⁵ There was also a Bosnian room, also known as the smoking room, with wooden furniture carved with Oriental motifs and carpets.¹⁶ For their new palace in Dedinje, in 1929 the Karađorđević dynasty commissioned Nikolaj Krasnov to design parts of the interior, where one of the rooms was the Persian – or Asian – salon. The central motif of the salon was the Bakhchysarai fountain, while the remainder of the area was filled with Oriental furniture, a Persian carpet, pillows and chandeliers. The walls were covered with frescoes depicting flowers, birds of paradise, the sun, but also the national coat of arms. The salon was naturally intended for leisure purposes.¹⁷ During the 1920s, Nikolaj Krasnov also designed a luxurious apartment for the Minister of Industry and Commerce, Mehmed Spaho. The central salon was intended to resemble a traditional Ottoman *divanhana*, with a view over the inner courtyard. The interior was created as a ‘step away’ from the present reality, a recreated scenery intended to represent the image of the “other” within the complex Yugoslav identity.¹⁸ Bosnian rooms were also a frequent component of Yugoslav pavilions at the Expos held during the 1920s. The “Oriental authenticity” of these interiors helped visualize the rich

14 J. Тодоровић, Б. Црвенковић, „Стварање простора моћи: Бечка уметничка радионица Бернхард Лудвиг и уређење дворова у Румунији и Београду”, *Саопштења XLV* (Београд) 2013, 269.

15 Анон., „Краљевски дворца у Београду”, Илустровани лист 22 (Београд), 1922, 4; С. Недић, „О неким питањима изворне архитектуре Новог двора”, *Наслеђе III* (Београд), 2001, 60.

16 Анон., „Краљевски дворца у Београду”, Илустровани лист 22 (Београд), 1922, 4; С. Недић, *op. cit.*, 59; А. Игњатовић, *op. cit.*, 128; С. Михајлов, Б. Мишић, „Дворски комплекс на Теразијама: од владарског дома до репрезентативног јавног простора”, *Култура* 154 (Београд), 2017, 66.

17 АУ, Royal Palace fund, f–74–313; Б. Црвенковић, „Бахчисарајска фонтана у Краљевском двору на Дедињу”, *Архив* 1–2 (Београд), 2011, 103–111.

18 А. Игњатовић, *Jugoslovenstvo u arhitekturi 1904–1941*, Beograd, 2007, 128–130.

complexity of Yugoslav visual culture.¹⁹ An ideal representation of a Bosnian room was presented at the *Exposition des arts décoratifs* in Paris in 1925, designed by Helen Baltazar and Dušan Smiljanić.²⁰

As well as the Muslims, the Sephardic Jewish community in Belgrade expressed their dual identity of Serbs of Moses' faith in the Jewish Church-School Community Hall designed by Samuel Sumbul in 1929. The exterior of the Community Hall has elements of neo-Byzantine style, while the interior was embellished in a neo-Moorish manner (Fig. 2), which is considered a typical representation of the Sephardic Jewish identity. However, the decorative motifs Sumbul used in the interior design tended to resemble Arabic – as opposed to Moorish – ornamental tradition. Elements of the interior were featured on many synagogues and were based on well-known examples of Arabic and Moorish architecture, such as the Great Mosque in Cordoba.²¹

In private interiors, the Oriental room was often referred to as the Turkish, Bosnian, Arabian or even Pirot room. Such a room most often served as an area for enjoyment and leisure, for activities including drinking coffee, smoking and living the presumably unique exotic experience that stood at a contrast to everyday life. Unfortunately, the majority of Oriental interiors designed during this period have not been preserved, and there is little evidence or information as to their concept and general appearance. Based on archival research, it can be determined that a significant number of villas and mansions designed during this period had an Oriental salon, consisting of a set of representative rooms intended for entertaining guests. One of the most well-known examples of an Oriental interior in Interwar Belgrade was the Bosnian hall in the house of Krista and Đorđe (or Đurica) Đorđević designed by Milan Zloković in 1927 (Fig. 3). The walls were covered in wood, with 36 wooden reliefs by Sreten Stojanović.²² The scenes Stojanović depicted were not exclusively 'Oriental' according to the definition of the exotic and the other; for some were quite the opposite. A number of scenes represented the life of Serbs under Ottoman rule, which included violence, the selling of female slaves, but also the dances of Bosnian young men and a group smoking.²³ The complex meaning of these images offered various forms of interpretation; however, the critical attitude toward the history of Oriental rule and influence in the Balkans stands out as one of the dominant narratives. Paradoxically, at the same time, some of the scenes represented the Orient as a Western construct, which perfectly reflected the duality of the Serbian intellectual elite's identity. The presence of a Pirot carpet, a coffee table, a smoking set and traditional wooden benches as opposed to chairs referred to an idea of reconstructing an authentic look of a *divanhana*.²⁴

Many members of the intellectual elite chose to express their taste for the Oriental in their homes. In the house of the famous writer Branislav Nušić there was an authentic Bosnian salon with low benches (*sofra*), golden coffee service (*ildžan*) and furniture with wood carvings, all brought from Sarajevo (Fig. 4).²⁵ In 1925, geographer Jovan Cvijić commissioned Dušan Janković to redecorate one of his rooms, eventually opting for

19 A. Ignjatović, *op. cit.*, 130–131.

20 B. Popović, *Primenjena umetnost i Beograd 1918–1941*, Beograd, 2011, 96–97.

21 V. Dautović, V. Putnik, "The Construction of the House of the Jewish Church-School Community in Belgrade and the Process of Jewish Emancipation", *Serbian Studies* 28 (Bloomington), 2017, 204–209.

22 Lj. Blagojević, *Modernism in Serbia: the Elusive Margins of Belgrade Architecture 1919–1941*, Cambridge, 2003, 44–45, 48–49.

23 M. Просен, „Релефи Сретена Стојановића у рецепцији стила ар деко у српској архитектури“, *Зборник Народної музеја XXIII/2* (Београд), 2018, 221.

24 B. Popović, *Primenjena umetnost i Beograd 1918–1941*, Beograd, 2011, 95–96; B. Путник Прица, „У лепом стану срећа станује: београдски ентеријери као вид јавних простора у међуратном периоду“, *Наслеђе XVIII* (Београд), 2017, 82.

25 Мир-Јам, „Госпођа Нушић прича о свом мужу...“, *Недељне илустрације* 14 (Београд), 1929, 4–6; B. Popović, *Primenjena umetnost i Beograd 1918–1941*, Beograd, 2011, 95.



Fig. 5

Janković's proposal inspired by traditional *divanhana*s. Unfortunately, this project was never realized due to the fact that Cvijić died in 1927.²⁶ The study of the composer Josip Slavenski had Pirot carpets, a hookah set and a statue of Buddha.²⁷ Aleksandar Đorđević designed a Turkish room in the villa of Nadežda Đokić in Tolstojeva Street in 1928.²⁸ In the villa of Nikola Đorđević designed by Branislav Kojić and Jan Dubovy in 1930 in the manner of Folklorism, Danica Kojić was in charge of the interior design: The dining room was connected to a semicircular area called the Turkish salon. It was not by chance that it was placed in this space, since it clearly resembles the *divanhana*, with a 180-degree view over the garden.²⁹ In the interior of the villa of Dušan Lazić designed by Dragiša Brašovan in 1932 there was also a Turkish room.³⁰ In 1933, Đura Borošić designed an urban palace for Velimir Popović in Krunska Street. Alongside the study, the dining room, a win-

²⁶ B. Popović, *op. cit.*, 94–95.

²⁷ B. Popović, *op. cit.*, 95.

²⁸ НАВ, ВМ, ТД, ф-XV-11-1928; М. Просен, „Градитељски опус архитекте Александра Ђорђевића”, *Наслеђе VII* (Београд), 2006, 174–175.

²⁹ С. Тошева, Бранислав Којић, Београд, 1998, 36; В. Путник, „Фолклоризам у архитектури Београда (1918–1950)”, *Годишњак града Београда LVII* (Београд), 2011, 184; *Eadem.*, „Influence of the Ottoman Architecture on the Aesthetics of Folklorism in Serbian Architecture”, *El Prezente 7/Menorah 3* (Beer-Sheva), 2013, 267–268.

³⁰ Лj. Благојевић, *Moderna кућа у Београду (1920–1941)*, Београд, 2000, 69.

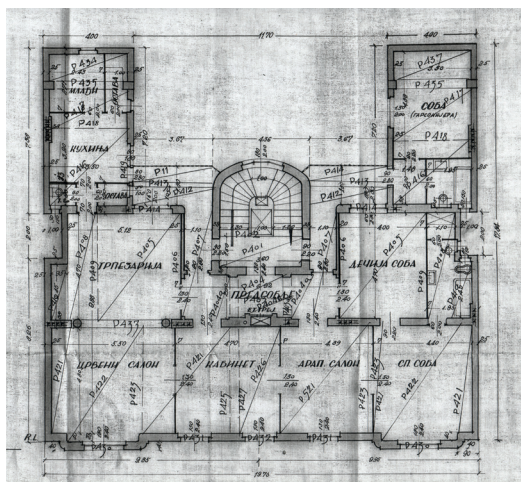


Fig. 6

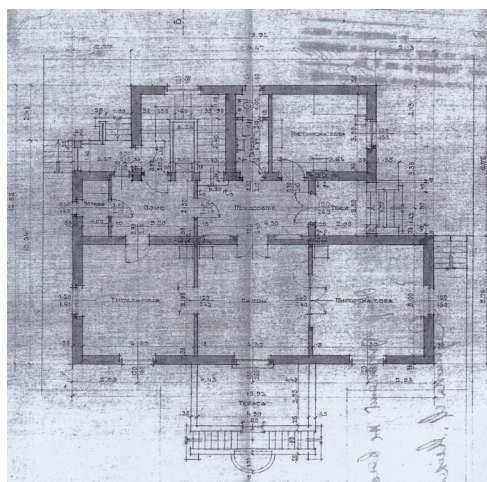


Fig. 7

ter garden and a salon, the *piano nobile* also had a Turkish room.³¹ In the villa Milutin Borisavljević designed for Milan Dojčinović in 1938, the Turkish room was also placed adjacent to the salon.³²

Another example which represented a different form of Orientalism was the Japanese salon in the villa of politician Milan Stojadinović in Milovana Glišića Street from 1926 (Fig. 5). The salon was designed by the firm Bote & Erman, which specialized in interior design. The door was decorated with motifs resembling Japanese landscapes, and elements such as fans and painted silk drapes were situated on the walls. However, the rest of the furniture was not Oriental.³³ This was a common feature of interior design throughout the second half of the XIX century: exotic objects were often placed in eclectic interiors with no conceptual or meaningful correlations with one another.³⁴

Besides the mansions and villas, Oriental areas were also present in certain luxurious apartments as a component of the interior design. In the residential building of Dragoljub Stablović in Bičaninova Street from 1936, the author Mihailo Radovanović designed the owner's apartment which occupied the entire first floor (Fig. 6). Alongside the dining room and the red salon, the Arabian salon was placed next to the study, probably to serve as a *herrenzimmer* or a gentlemen's smoking room.³⁵ Most of these particularly designed areas were in fact *bureaux-fumoir*, or smoking rooms, thus hinting at smoking as being considered a part of Oriental culture.

The Orientalization sometimes intertwined with national elements in Belgrade interiors. The Serbian room in the villa of Đorđe Genčić, designed by Dragutin Inkiostri Medenjak and his wife Slavka in 1932, had dominant neo-Byzantine and National motifs, but also some elements that resembled Asian applied

31 HAV, VM, TD, f-X-8-1933; В. Путник, „Прилог проучавању развојних токова међуратне стамбене архитектуре Београда”, *Наслеђе XIII* (Београд), 2012, 158–159.

32 Љ. Милетић Абрамовић, *Архитектура вила и резиденција Београда 1830–2000*, Београд, 2002, 161.

33 *Рашка: уметничка слика*, Нови Сад, 1929, б. п.

34 A. Lasc, “Interior Decorating in the Age of Historicism: Popular Advice Manuals and the Pattern Books of Édouard Bajor”, *Journal of Design History* 26 (Oxford), 2013, 2.

35 HAV, VM, TD, f-9-1936

art, as Inkiostri Medenjak himself explained.³⁶ In the project of Darinka Mihailović's villa, a room marked as the Pirot room next to the salon (Fig. 7) was most likely intended to double as an Oriental area.³⁷

In addition to entire rooms decorated in an oriental manner, newspapers and magazines of the time carried articles in which they advised their readers to enliven their interiors with African masks or even traditional pottery from Leskovac.³⁸ In this context, the intention was an aspiration for primitive exoticism rather than Orientalism *per se*.³⁹ Oriental objects were also considered to be non-historical, and therefore more adaptable to different styles of interiors.⁴⁰

Exotic plants also enjoyed a high degree of popularity during this period. In some journals we can see that there articles on how to plant cacti and create so-called "Mexican gardens" were present.⁴¹ In the photograph showing the hall of the villa of the Kovačević family designed by Branislav Marinković in 1935, branches of a miniature coconut palm – a popular exotic plant – are visible.⁴² Interior designer Margita Predić went even further with this concept when, in 1930, she exhibited a lamp with a glass base containing cacti and frogs, with the lampshade depicting African grotesques, as the artist herself explained.⁴³

One more example of Orientalism in interior design was the *Lotus Club* – one of the first nightclubs in Belgrade⁴⁴ – in Zmaj Jovina Street. The club's interior was designed by its architect Jovan Bjelović in 1940,⁴⁵ and was supposed to resemble those of similar venues in Western Europe and the United States. Above the entrance was placed a stylized hieroglyph of a lotus, and this motif was present throughout the entire luxuriously equipped interior, thus directly referencing Ancient Egyptian art.⁴⁶

Regarding the numerous ways in which various forms of exotic interiors were designed, it can be concluded that these were mostly reflections of private fantasies and impressions of the Orient. Oriental rooms and objects were often mere scenery by which different personalities were expressed through a form of role play of the exotic other.⁴⁷ However, in some cases the motivations differed from Western-like Orientalism, instead being a genuine expression of personal and national identity. It can be argued that Yugoslav society tried to position itself as modern, like the West, in contrast to the Oriental elements within its identity. This is a major reason for there being so many examples of Bosnian salons, sometimes also named Pirot rooms, as the area was under Ottoman rule for a significant period of time, and there-

36 А. Банковић, „Соба у српском сџилу: декорација коју је Драгутин Инкиостри Медењак извео у кући Ђорђа Генчића”, *Годишњак града Београда* LXIII–LXIV (Београд), 2016–2017, 65.

37 НАВ, ВМ, ТД, ф– XXI–22–1939

38 Анон., „Писаћи сто од јасеновог дрвета”, *Полиџика*, 9. 11. 1938., 18.

39 С. Todorov, *Mi i drugi*, Beograd, 1994, 259.

40 А. Lasc, “Interior Decorating in the Age of Historicism: Popular Advice Manuals and the Pattern Books of Édouard Bajot”, *Journal of Design History* 26 (Oxford), 2013, 9.

41 Анон., „Мексиканске баште”, *Жена и свет* 8 (Београд), 1929, 19; Анон., „Модне новости за ваш дом”, *Време*, 15. 8. 1937., 14.

42 Personal archive of architect Branislav Marinković; В. Путник Прица, *op. cit.*, 84.

43 Анон., „Изложба Школе за примену декоративне уметности”, *Илуџровано време* 41 (Београд), 1930, 1026.

44 М. Просен, *Ар деко у српској архитџекџури*, докторска дисертација, Универзитет у Београду, 2014, 515.

45 М. Просен, „Дело архитекте Јована Бјеловића у Београду”, *Ужички зборник* 29 (Ужице) 2005, 241–282; *Idem*. „О раду београдској архитџекџе Јована Бјеловића”, *Наслеђе VI (Београд)* 2005, 133–145.

46 В. Васиљевић, *op. cit.*, 212–213.

47 Е. Said, *Оријентализам*, prev. D. Gojković, Beograd, 2008, 238.

fore perceived as being the ‘Yugoslav Orient’.⁴⁸ Interestingly, a similar approach can be found in Turkey during the 1920s, where interiors were also designed to resemble *divanhanas* from the Ottoman period.⁴⁹ This phenomenon can be interpreted in the context of forming a modern European-like Turkey under the rule of Mustafa Kemal Atatürk. In conclusion, the pseudo-Oriental interiors designed in Belgrade during the Interwar period successfully reflected the subtle balance between identity and alterity of its society, which in the end manifested a different set of values from those of typical examples in the Western countries. Orientalism in Belgrade interiors was not a mere copy of the Western construct, but more an authentic variation of a broader phenomenon.

ILLUSTRATIONS

1: Japanese salon, New Palace in Belgrade, 1922 (Илустровани лист)

Јапански салон, Нови двор у Београду, 1922. (Илустровани лист)

2: Samuel Sumbul, Ceremonial hall, Jewish Church-School Community Hall in Belgrade, 1929 (photo: Vladana Putnik Prica)

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3: Milan Zloković and Sreten Stojanović, Bosnian hall, house of Krista and Đorđe Đorđević, 1927 (Milan Zloković Foundation)

Милан Злоковић, и Сретен Стојановић, Босански хол, кућа Кристе и Ђорђа Ђорђевића, 1927. (Фондација Милан Злоковић)

4: Branislav Nušić and his wife in their Bosnian salon, 1929 (Недељне илустрације)

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6: Mihailo Radovanović, project of the apartment of Dragoljub Stablović, 1936 (ИАБ)

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7: Svetko Anđelković, unrealised project of the villa of Darinka Mihailović, 1939 (ИАБ)

Цветко Анђелковић, нереализовани пројекат виле Даринке Михаиловић, 1939. (ИАБ)

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ABBREVIATIONS

- AY – Archives of Yugoslavia
 BM – Belgrade Municipality
 HAB – Historical Archives of Belgrade (Историјски архив Београда)
 TD – Technical Documentation

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ОРИЈЕНТАЛИЗАМ И ДИЗАЈН ЕНТЕРИЈЕРА У БЕОГРАДУ (1918–1941)

Сажетак: Процес оријентализације ентеријера присутан је као феномен у европској уметности и култури још од XVII века, да би своју кулминацију доживео у XIX веку. У Београду су први примери оријенталих ентеријера забележени у седмој деценији XIX века у оквиру дворског комплекса династије Обреновић. Међутим, у приватним ентеријерима, „егзотични” укус грађанске класе достигао је свој врхунац у међуратном периоду. Псеудо-оријенталне собе представљале су просторе у оквиру којих су проживљаване личне визије егзотичног искуства, супротног монотонији свакодневног живота. Фасцинација Оријентом манифестовала се у ентеријерима кроз низ изложених предмета из колекције власника, али су оријентални мотиви исто тако служили и за изражавање различитих политичких амбиција, као и идентитета у оквиру мултиетничке Краљевине Југославије.

Услед специфичних друштвено-политичких околности, поједини примери оријенталистичких ентеријера не могу се тумачити искључито из позиције које су западне колонијалне земље имале, већ и у контексту потенцијалне критике и самосвести о двојном идентитету југословенског друштва, које је уједно било део Запада и Истока. Оријентализам се такође јавио као тема у периодици, па се могу наћи чланци који сведоче о саветима како да се дом уреди у источњачком маниру. На основу увида у пројекте бројних вила и резиденција београђана, нарочито економске и интелектуалне елите, може се закључити да су многи поседовали турски, босански, арапски или пиротски салон. Ове просторије најчешће су служиле за одмор уз пушење и пијење кафе. Осим блискоисточне уметности, постојали су и салони уређени тако да алудирају на уметност Далеког Истока, преваходно Јапана и Кине. Нажалост, мали је број очуваних псеудо-оријенталних ентеријера, али се на основу архивске грађе и пројектне документације могу одредити карактеристике и опсег овог феномена у историји дизајна ентеријера у београдској културној и уметничкој сфери.

Кључне речи: оријентализам, дизајн ентеријера, Београд, међуратни период