

9. Summary

The subject of this book is *Poème électronique* (1958), one of the first comprehensive multimedia works, which consistently uses the handling of audio material in space. This work was prepared by a trio of artists: Le Corbusier, Iannis Xenakis and Edgard Varèse for the presentation of the Eindhoven-based Philips company.

Poème électronique is used in this publication in the broader sense as a comprehensive term for a set of artistic acts associated with the Philips pavilion at the World Exhibition in Brussels in 1958. The set was composed of, first, the actual architectural design of the pavilion plan prepared by Xenakis on the basis of his work *Metastaseis*, next Xenakis' electro-acoustic intermezzo *Concret PH*, then a visual design conceived by Le Corbusier (a narrative film dealing with the rise of mankind combined with light design), several sculptures hanging freely in space and, finally, Varèse's eight-minute composition *Poème électronique*.

Although the ambition of the dissertation is to present an interpretation of the project *Poème électronique* as a unique meeting of personal poetics of strong artistic personalities, the analytical focus is primarily on the audio component of this „total work of art“. Particular emphasis is placed on the personality of the solitaire and pioneer of electroacoustic music, Edgard Varèse.

The submitted publication wishes to trace the personal diachronous developmental lines of the three main protagonists, which intersect a certain interpretive framework designed by the aesthetics of contemporary art groups and movements. Furthermore, this work is a humble attempt to present comprehensive information on musical thinking in the French-speaking world of at least the 1950s to the Czech reader. Previous monographs touched upon the subject only marginally.

The importance of *Poème électronique* in the history of (electro-acoustic) music and media art in the 20th century is evidenced by a huge bulk of foreign-language literature published on the subject in recent years and decades. It is also reflected in the many various returns to this unique project in the form of attempts at its physical and virtual reconstruction.