

Dalibor was an altogether extraordinary teacher, truly inspirational. He transformed the teaching of architecture, first at the AA, then - abetted by Peter Carl - at Cambridge. That school was, for a time, the most challenging school of architecture - I would think - in the entire world. But times, as we know, have changed. Dalibor's ideas, however, have been absorbed by a generation of architects and are embodied in his great book *Architecture in the age of divided representation*. I myself have, over and over again, been inspired by Dalibor's writings. He opened up so much to understanding in architecture to which I was previously blind, that I remain not only indebted to him, but enthralled still.

However, there are issues, and since - I assume - this gathering has been convened to talk about Dalibor's contribution to architectural understanding, I make bold to be, as he would say, provocative, and to voice an issue that has long disturbed me, and which I referred, more than once, to Dalibor. This concerns a question of authenticity.

Dalibor's analyses of the rococo churches of Bavaria - and I think most readily of Zwiefalten, which he describes in his book - are so satisfying and complete that it must seem churlish to question any aspect of their substance, but there is an issue that impedes my full acceptance. This concerns their style.

The rococo emerged from the baroque and can, indeed, be seen as a continuation of it, but, in historical terms, it emerged first as a purely secular style, in France. The fullest and most satisfying expression of rocaille ornament is to be seen in the eighteenth century churches of Bavaria and that region, but this was no more than the adaptation of a style evolved in another situation and for other purposes. The purpose had changed, but the form had been merely adapted and elaborated. What then of authenticity? Style, in any meaningful sense, is not just an appurtenance - an addition to architecture - it emerges from the essence. Authenticity is basic to Dalibor's scheme of things. Yet when I voiced my misgivings he was quite unperturbed - "You can adapt a style for new purposes", he said. I think otherwise. Discuss.

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