



TOP LEFT INTERNAL WALL, HOTEL AUBIER, Neuchatel, Switzerland, 1991, 5.4 x 5.6m (17.7 x 18.4ft): designed and made by Udo Zembok. The work was made entirely with painted enamels fired onto float glass and laminated to toughened glass.

TOP RIGHT CHELSEA FLOWER SHOW, London, 2004: by Fusion Glass. This panel shows a typical slumped glass texture. The glass, which has no repeated pattern, appears formed almost organically into this richly textured surface.

ABOVE ING BANK HQ, Amsterdam, The Netherlands, 1987, 150sqm (1.600sqft). This project was made by laminating antique glass to toughened float glass, leaving clear areas to contrast with the textures of the antique glass and the void of float glass.

Udo Zembok has been an architectural glass artist for 30 years. He has never worked in stained glass, working at first with laminated antique glass, and now mainly with enamels and multilayered fused float glass with pigment and mineral inclusions, using additional techniques such as slumping or bending. He experiments with smaller art objects – thick glass “sculptural” pieces that he exhibits in art galleries – using these to help develop the ideas and techniques he brings to his larger architectural work.

In this simulation of a series of nine windows for a Swiss Presbyterian church, we see a highly innovative work in development. Some of the panels will be 3.2m (10 ft) high and 1.2 m (4 ft) wide, each made from two layers of low-iron “crystal” glass, with inclusions of enamels, sprayed and painted onto the glass prior to fusing the two layers in the kiln. These large-scale windows are being manufactured with the help of a glass studio in Strasbourg, France.

1 16TH-CENTURY PRESBYTERIAN CHURCH,
Geneva, Switzerland, 2005.
nine windows, each 1.2 x 3.2m
(4 x 10ft). Double layer of fused
float glass with inclusions
of coloured frit and surface
enamelling. Enamels are
airbrushed onto the glass.



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In his work for a bank's offices in the north-east of France, Zembok has made a series of relatively simple panels for the main office partitioning. In front of these he has created a single free-standing work. It is the wonderful movements in the colours that he has created that are at the centre of this piece. This is probably characteristic of the sort of work that can only really be created by an artist in his own studio, manufacturing his own pieces. It is the result of playing with glass, developing a feeling for what colours do when they are given a little space and a little heat.

The panel for the Waldorf School is very much about enhancing the exterior view while still creating a partial barrier. The colours of the glass have been carefully blended with the colours of the exterior. Zembok is a colourist with a refined feeling for the exact amount of delicate touch needed to accomplish a great work.



2

2 CREDIT MUTUEL BANK,
Colmar, France, 2003.
2.6 x 4.5m (8.5 x 15ft). Internal
separation wall with a single art
panel of slumped and airbrushed
enamel on float glass.



3

WALDORF SCHOOL.
Frankenthal, Germany,
2002, 1.45 x 3.6m (5 x 12ft).
A decorative panel of slumped
and airbrushed enamels
on float glass.