space

BY STANSONS



Kimberly Chut: Women still aren't taken seriously in construction

ball's in your court

the padel club

an inspiration

thirdway + technique

This magazine is carbon offset

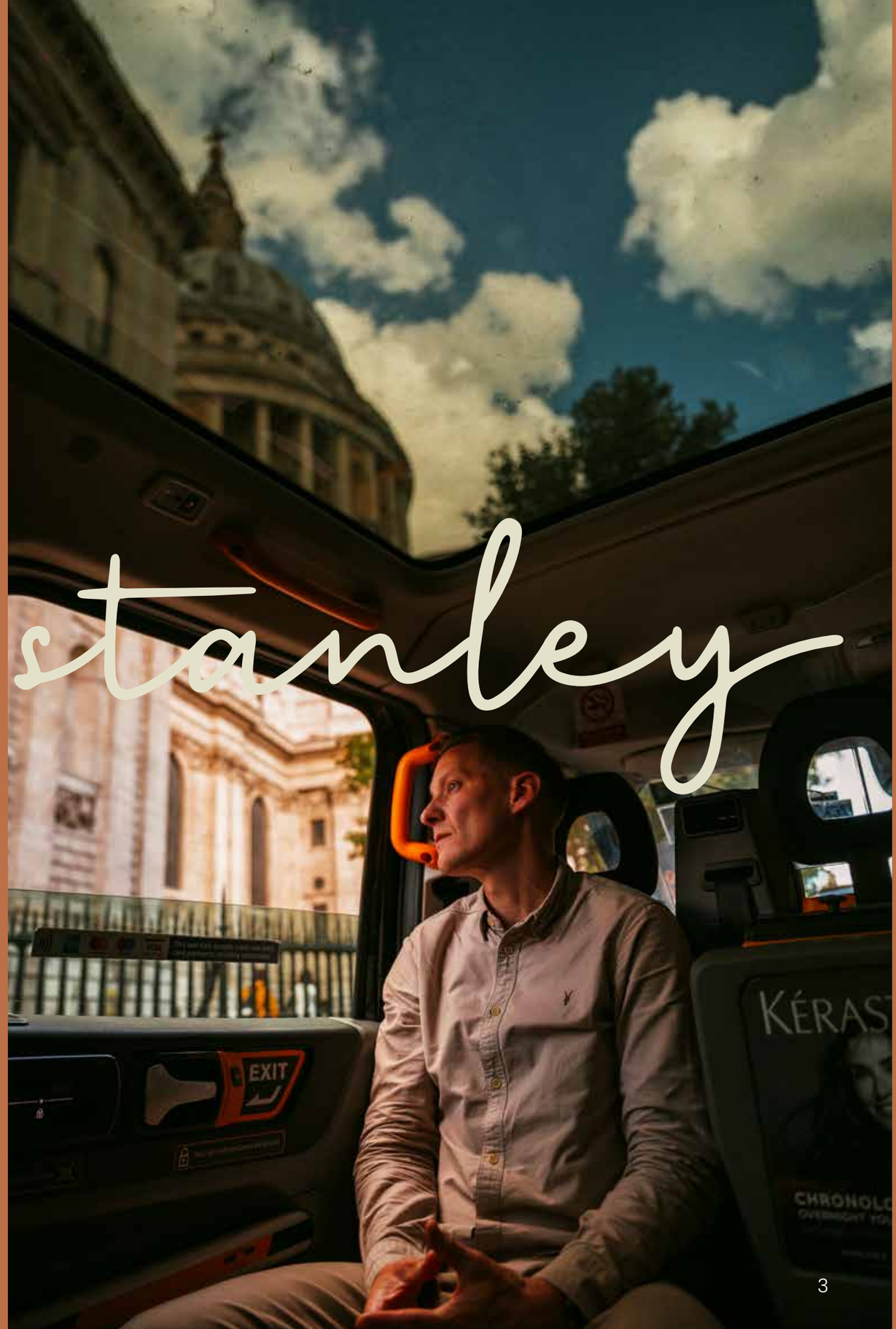
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ISSUE 10

a note from

guy stanley

creative director



Oh what a feeeeeeling...

Stansons is **turning 50!**
Plus this is magazine **issue 10.**

We've **aged gracefully since 1976.** No wrinkles, no creases, not a pleat out of place. Still agile, still healthy and still installing **blinds, curtains and acoustics.** We need to get the party started.

Now **10 issues in**, this magazine has become **part of our story** too. Thank you for reading, supporting and feeding back.

There's plenty to catch up on now. We take a look inside **Thirdway's new office.** Space by Stansons **podcast hit #12 in the charts**, which we're still a little giggly about. **Cab Confessions**, our **short form chats** with people on their way to work has landed and quickly become a fav with loads of you.

Oh did we say we're also **launching a padel club.** Sound like your game? Well, the ball's in your court. **Fancy a game?**

Who mentioned longevity?
Here's to the next 50.

see what's online











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the office

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EC1 Build

thirdway



creation and confidence

The Thirdway Group's London headquarters - housed in a beautifully revived 1950s warehouse on St John Street - is a masterclass in modern commercial architecture. It is far more than just an office; it is a physical manifestation of the whole host of personalities that make up the brand, seamlessly combining playful details and collaborative zones with more refined hospitality inspired areas.

CLIENT : THIRDWAY
DESIGNER : THIRDWAY
LOCATION : CLERKENWELL, LONDON
PHOTOGRAPHY : TATAM CREATIVE



Check out the episode with Liam Spencer, Managing Director of Curate at Thirdway

Having spent years searching for the right home, Thirdway hit the jackpot with this characterful warehouse, which they adapted to reflect the company's evolution. It's a journey from younger, rebellious roots to the more mature and sophisticated, yet bold and creative nature that defines Thirdway today. From the replacement of the unsympathetic facade with handmade brick, to borrowing ideas from hotels, restaurants and galleries, every decision stayed true to the values that originally shaped the business.

Even the staircase was a deliberate cultural investment, designed to encourage people to cross paths, stop for a chat, and stay connected across the business. It speaks volumes about Thirdway's identity as a people-centric company that functions at its strongest as a collaborative team. This is further reflected in the mix of fixed desks, call pods, and quieter spaces away from the main floor, ensuring every working style is accounted for.

Moving upstairs, the focus shifts toward clients and hospitality, featuring purpose-built presentation areas, catering spaces and a truly stunning rooftop terrace. These gorgeous features allow the team to host everything from focused business meetings to high-energy networking sessions, and thereby moving away from using a traditional boardroom for everything. Every material, finish, and furniture piece was thoughtfully handpicked to showcase what's possible at any budget - effectively turning the entire space into a working showroom for clients.









nothing *left*
to chance

21,000 sq ft





a former
industrial
warehouse







a home for
the office



in conversation with

DANIEL *martin*

SENIOR DESIGNER AT AIS



designed workspaces *with purpose*

listen on space by stansons

technique



gin distillery -> workspace

It's light, airy, and built around connection and collaboration - this is Technique. Nestled in the heart of Clerkenwell, this project renovates a former gin distillery and adjacent warehouse through a sensitive, design-driven conversion that honours the building's industrial past whilst delivering cutting-edge workspace functionality.

DESIGNER: WHITEPAPER INTERIORS
LOCATION: CLERKENWELL, LONDON



Stepping inside, you are greeted with a distinctive new entryway and lobby that proudly reflects the building's original identity. Rather than opting for demolition, the design team retained an impressive 69% of the original building fabric, preserving the authentic character and soul that only decades of history can provide.

Spread across 6 storeys of high-quality workspace, the 74,000 sq ft interior puts a lot of emphasis on fluid collaborative zones. Heading away from traditional rigid walls, Technique uses innovative fabric zoning - from breezy, transparent curtains that add rich, visual texture to heavier drapers for the more secluded huddle zones - creating a much more open and welcoming effect.

Ultimately, Technique is a masterclass in adaptive reuse, proving that thoughtful design can unlock extraordinary potential in existing assets. With light-filled floorplates, spacious high ceilings, exposed raw materials, and lively biophilic touches, it delivers a characterful, flexible workspace where modern teams can truly thrive.









clean *and* neutral

74,000 sqft







former gin distillery

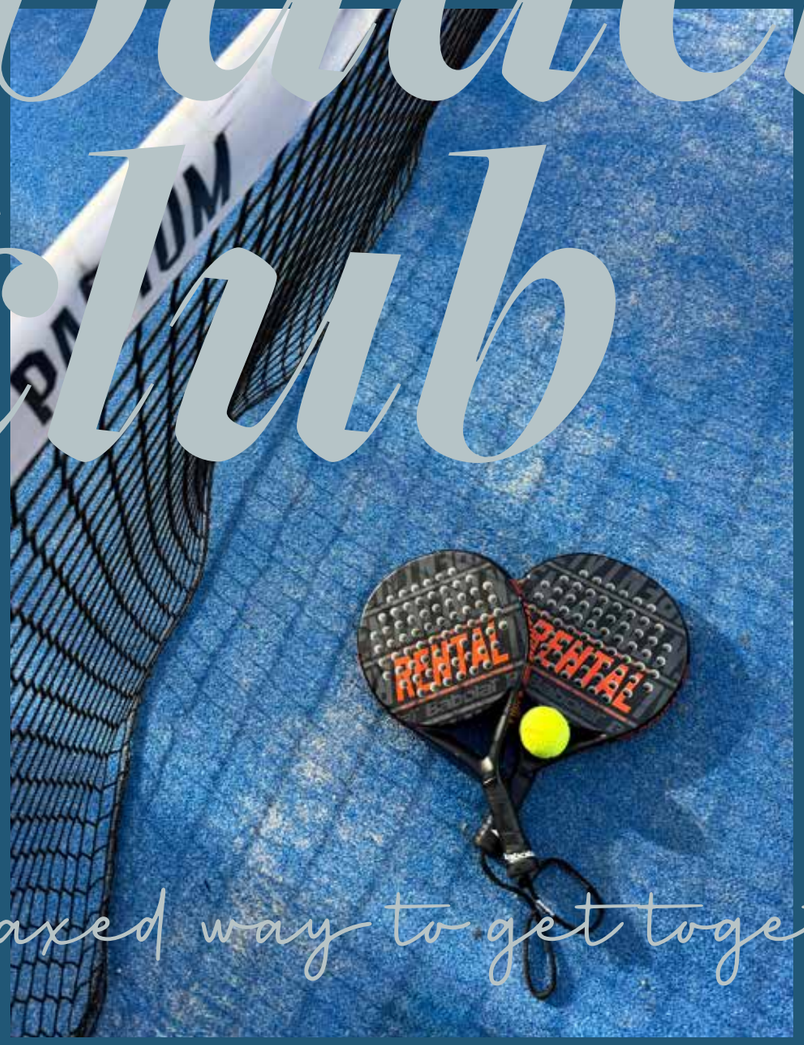




dance sheer fabric



padel club



a relaxed way to get together

are you game?

Drop your Stansons contact a message and we'll book in your padel session.

ball's in your court...



petr esposito
zoe hudson smith
laura thompson
zac coles
rob venice

fess up!

FILE ONE:
PETR ESPOSITO



OCCUPATION: Co-Founder
LOCATION: Anomaly
GUILTY OF: craziest company card spend

FILE TWO:
ZOE HUDSON SMITH



OCCUPATION: Junior Interior Designer
LOCATION: Mavis
CONFESSED TO: finding pitching intimidating

FILE THREE:
LAURA THOMPSON



OCCUPATION: Studio Interior Designer
LOCATION: [redacted] Three
CONFESSED TO: taking 2 hours to get ready

FILE FOUR:
ZAC COLES

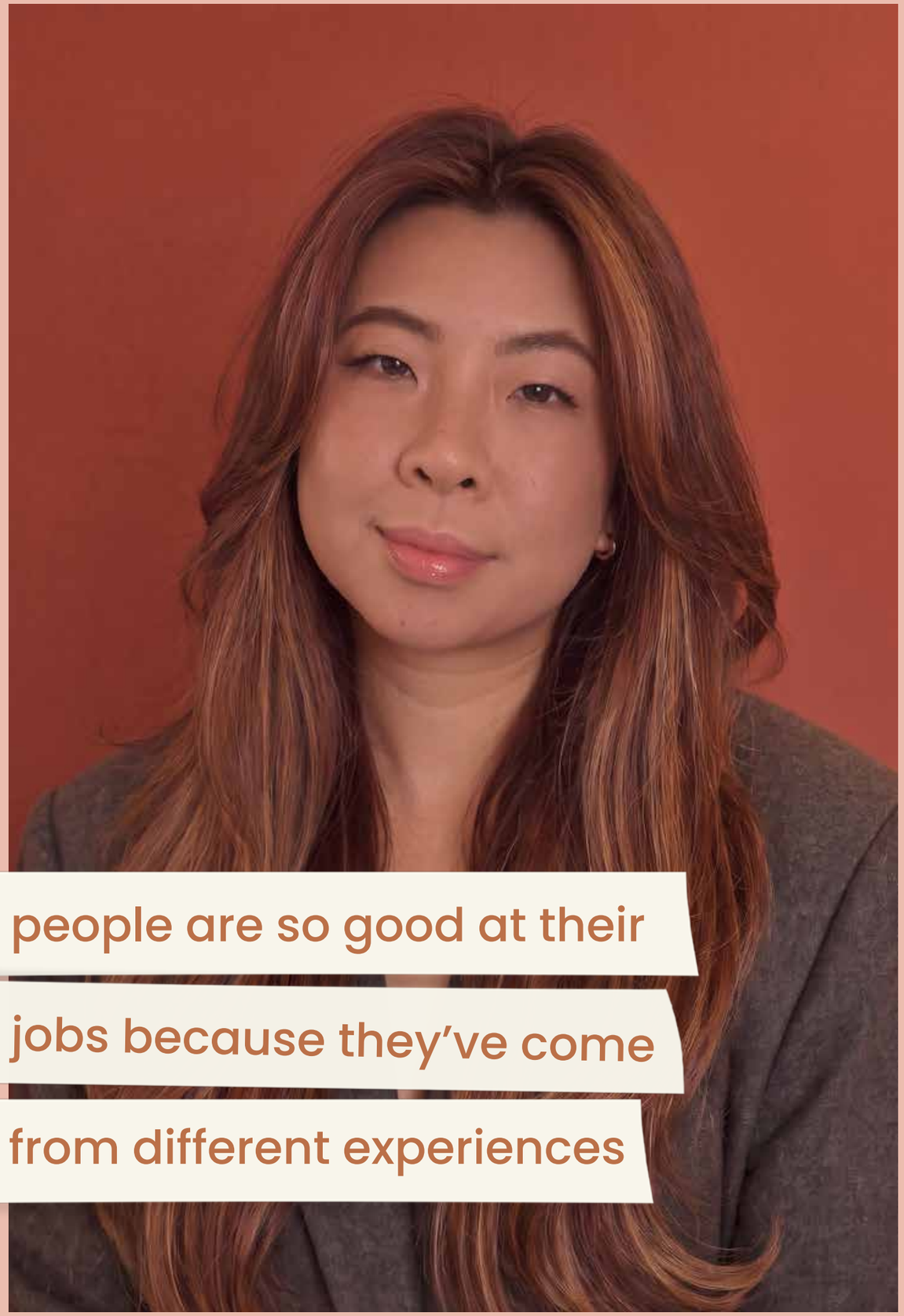


OCCUPATION: Creative Director
LOCATION: [redacted] Tatam Creative
GUILTY OF: being 70% introverted

FILE FIVE:
ROB [redacted] VENICE



OCCUPATION: Founder
LOCATION: Motive
CONFESSED TO: being the rando ant



people are so good at their jobs because they've come from different experiences

kimberly chut

Head of Pre-construction at EC1 Build

Kimberly shares her experiences with Sunday night dread and how she was able to conquer it.

We discussed her personal journey with being a Thai-British woman in a male-dominated industry, and how difficult experiences in her career taught her to stand up for herself.

We also dove into the unseen world behind a successful workplace project, from estimating and cost planning to managing teams and guiding clients through complex decisions. Keep reading to hear her take...

How did you get into pre-construction?

I was an estimator for eight, nine years, and I really fell into that. I had a random recruiter message me and was like, "Have you ever heard of fit out?" I was like, "No, I have no idea what you're talking about." And I got a job, and I loved it. I absolutely fell in love. I actually studied civil engineering at Uni.

What's the hardest thing about having a Thai heritage and being a female in the role?

The biggest thing is having your voice heard and being taken seriously. And I think being a woman and being, I would even say even just a person of color you feel like people don't take you seriously, or sometimes they feel like you don't know what you're saying, or they don't believe you, and they always have to double-check. And so it's become quite a big learning curve for me to sort of stand up for myself.

What's the worst thing that's been said to you?

One of them was from a very senior person in a company. I was at a moment where I wasn't sure what to do with my career. I was at a moment where I thought I should be a senior. I wasn't sure anymore. I was told that it would be really good if I just put my stilettos on and joined sales, and I just didn't know what to do, and especially coming from someone that's so high up, you're sort of afraid to say anything.

Where'd you get your work ethic from?

My mum. She's one of 11 children and grew up in a slum, (pretty much), in Thailand, and her and her sisters moved over here when my mum was about 20-something. She knew no English. She went to English school here. She picked up two jobs at the same time. She was working her ass off all the time. She made it and become a really successful business-woman. She had three kids and was a single mum, raising us all whilst becoming the entrepreneur she is, and I look at her and I think, "I don't have kids. I don't have a husband. If she can do that with all of that, why can't I?"

What do you think are the benefits or how it might have helped you?

I've actually learned that people are so good at their jobs because they've come from different experiences. And so the designers or estimators, you can meet 5 or 10 of them, but based on their different experiences in life, they'll attack a job very differently.

What's the most common mistake that costs the client a lot of money?

Not actually understanding the cost of installation, which seems really obvious but, for example, if the client says, "Oh, I found this amazing tile. It's beautiful and it's only 30, 40 pound a square meter," they're thinking, oh, they're only paying 30, 40 pound a square meter. And most people don't think about, actually, you also need the grout, you also need trims, you also need the labor for it, you also need the delivery cost for it, all of these extra things that people don't think about.

What's the easiest way for them to save 100 grand?

You have two options. You either VE a bunch of things. VE-ing is a whole process in itself. My favorite one is different tiles. Love a different tile. Or just different paint finishes, or one I'm looking at most recently is swapping out joinery partitions for really heavyweight curtains. Massive saving. I think having a budget upfront is always the way to go. And being very upfront of this is the maximum we can spend and designing to a cost.

And what's the most important money that they can spend?

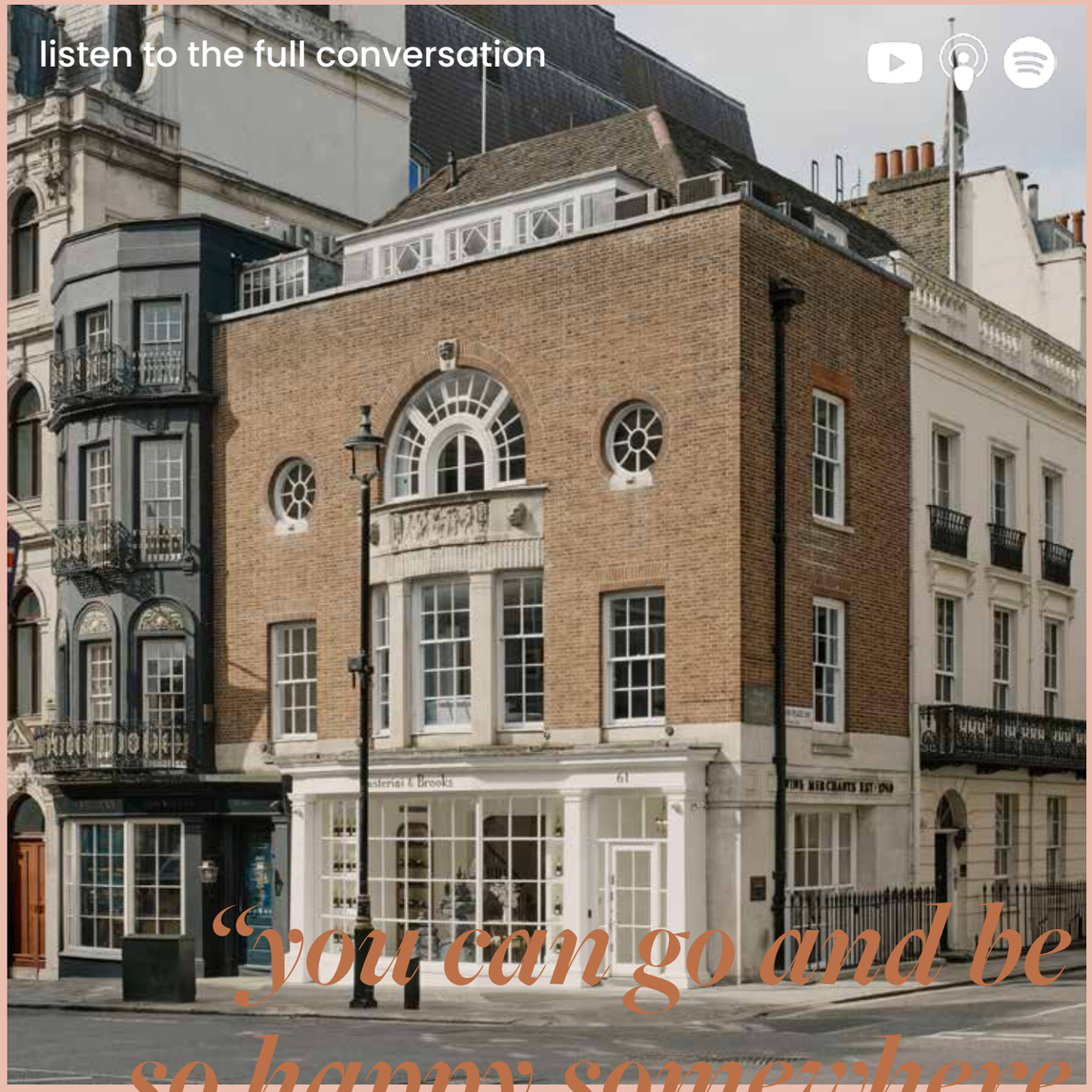
I don't think people understand that the lights are not just plonked anywhere. There's a whole lighting design that has to happen. There's whole lux levels that need to be measured. The same as all the mechanical. All the levels need to be to a certain standard. It's very difficult to down-spec mechanical and electrical.

What is one thing you would say to your, like, self 10 years ago?

To not be afraid. People talk about the Sunday scaries. I have been in situations where I've cried on a Sunday 'cause I was like, "I don't wanna go in." That's how bad it's been. And I just thought, you know, if I could tell her, "It doesn't have to be this way. You can go and be so happy somewhere where you're celebrated, and you're supported, and loved. Don't be afraid."

In 10 years time, where do you wanna be?

In 10 years time I would love to be a pre-construction director, and I would love to help my team grow even more. I'm so big on the development of someone. I have a thing where if you join my team, I will go through a plan of how we're gonna get you to your promotion and I do that for everyone. I know if they know I'm investing in them as well, then they wanna do better, and we can help the team grow.



"you can go and be so happy somewhere where you're celebrated, supported, and loved."

50

for 50 years

blindingly good

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