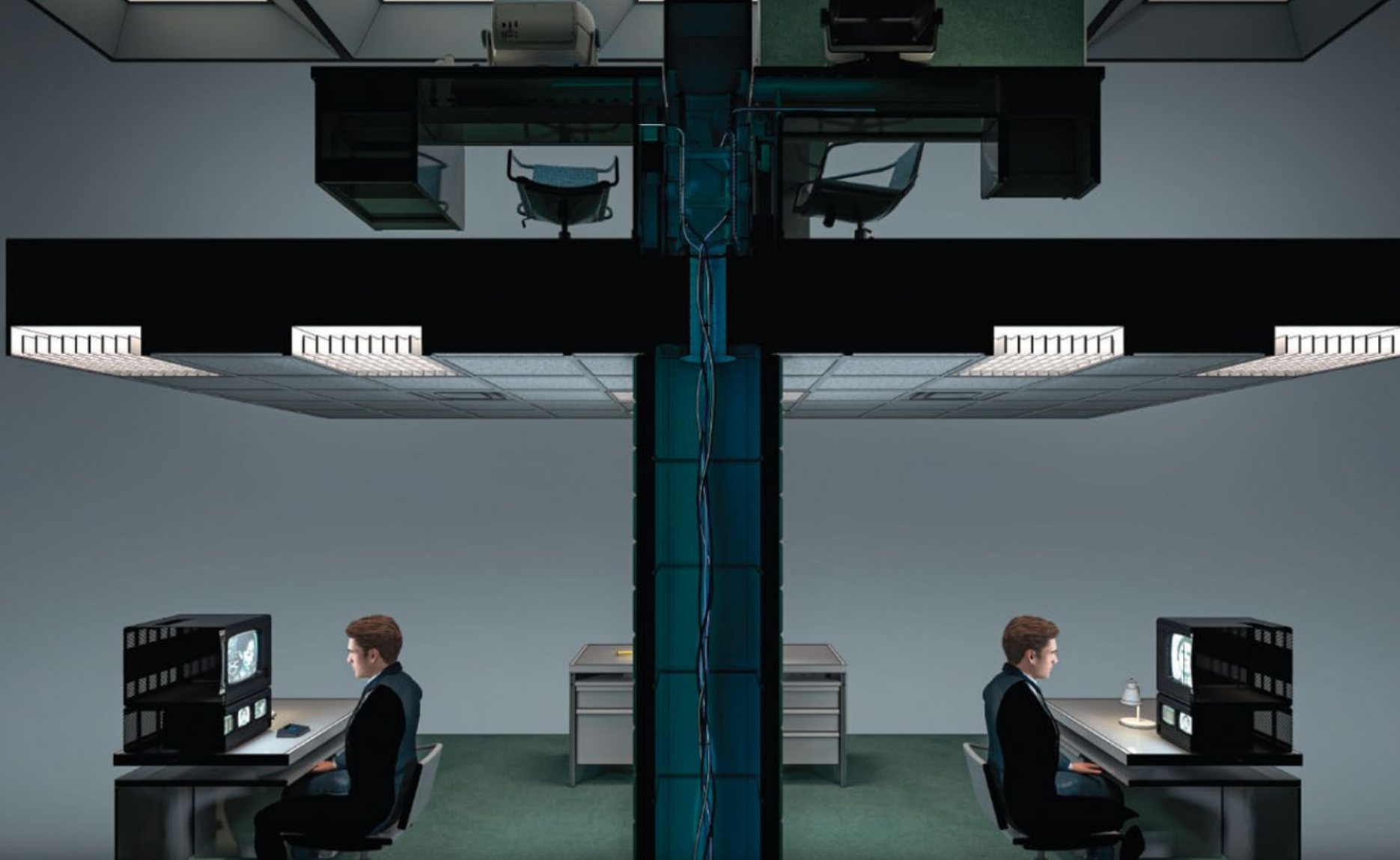




CONTROL ROOM

The desks were fabricated to feel reminiscent of a classic Tank Desk—simultaneously familiar and unsettling. Common objects were reimagined through the lens of Lumon, transformed into forms both recognizable and disquieting. The corporate world thrives on repetition—the same desks, the same chairs. For Season 2, we embraced this, repeating elements wherever possible. The desk chairs here are the same as those in MDR. Everything unnecessary removed—only the essentials remain.



CONTROL ROOM

Located directly below MDR, the Control Room shares the center column of the MDR desk. In Episode 7, the camera connects MDR to the Control Room, by shooting down the column. All practically shot, no CG here.



CONTROL ROOM

I worked closely with Eric Fehlberg, one of the show's concept artists, and production designer Jeremy Hindle on designing the desks—a cross between Dieter Rams and a 1950s Tank Desk. The greatest challenge was cable management: each housing held four monitors, meaning eight cables in total. And on *Severance*, visible cables were never an option. We developed a system that concealed them, allowed quick access when needed, and kept the desks mobile. Fabrication by SDSA business member Prop and Spoon.



GOAT HALLWAY

In New York, Set Dressing crews handle floors and ceilings. Our fantastic team lead by Kerry Weeks laid miles of tile and installed countless drop ceilings. This hallway was scaled down from the full-size versions—built specifically for the goats. It was here I learned a valuable lesson: never give Set Dressers notes while they're crammed into tight spaces installing flooring.



MAMMALIANS NURTURABLE

In keeping with the theme of repeating corporate elements, the desks and chairs reappear across multiple sets. The Cappellini Stitch Chairs became our de facto “folding chair,” returning again in the Break Room. Even found objects were altered to fit into the Lumon world, with the chairs powder-coated to match each environment. The desk is a Studio BBPR design for Olivetti. I fell in love with Olivetti and incorporated it wherever possible—most of the furniture in the Management Office Back Room, as well as pieces in Gemma’s office, are Olivetti. The vending machine was fabricated specifically for Season 2.



NEW BREAK ROOM

Originally scripted as bean bags, I knew that wouldn't work—too messy for the Severance aesthetic and impractical for actors. Instead, we found Marc Newson's Nimrod chairs. The lava lamps were also scripted, but rather than using standard Spencer's mall-bought versions, we sourced unique pieces from Ukraine and eastern Europe—common objects reintroduced through a foreign design lens, made strange and unsettling. We took the same approach at Dylan's house, where nearly all the kids' toys (except a few fabrications) also came from Ukraine. The screen was fabricated with a Lumon logo embossed on the back..



NEW BREAK ROOM

Dylan sits in a white powder coated Cappellini Stitch Chair, the same that is seen in Mammalians.



NEW BREAK ROOM

The Stitch Chairs return. The podium was fabricated by SDSA business member Prop and Spoon. Carpet is a key component of the Severance sets, with SDSA business member Carpet Time supplying miles of it and meeting all our flooring needs. In keeping with the theme of corporate sameness, every carpet in the series came from the same manufacturer and line.



VISITATION ROOM

The Marc Newson–designed Nimrod Chairs reappear in the Visitation Room, this time upholstered in a fabric we custom-dyed to match the carpet—also specially dyed. Nearly everything in the room shares the same color palette, including the powder-coated table fabricated by SDSA business member Prop and Spoon. This space was a reimagining of the Season 1 Security Room, now framed by a calming seascape outside the windows. We echoed the seagrass and seagull motif again in Dylan’s house décor—“Lumon is Listening”... Lumon is everywhere.



DYLAN'S HOUSE

Most of the furniture in Dylan's is sourced from eastern Europe—sparse and unsettling.



DYLAN'S HOUSE

Dylan sits on a sofa with origins in the Czech Republic—an everyday piece of furniture that feels foreign. Where are we? Something we never want the viewer to know.



GREAT DOORS FACTORY

Outside the office window, a conveyor belt carries finished doors past rows of door-making machines.



GREAT DOORS FACTORY



BOARD ROOM-BEFORE

When Production Designer Jeremy Hindle and I first walked through the raw space that would become the Boardroom, he said, “a really, really long table.” My mind immediately started percolating—it had to feel “mysterious and important” and otherworldly. I didn’t want wood or traditional materials. I initially considered metal, but I loved the ethereal quality of resin.



BOARD ROOM

The result was a 45-foot resin table.

The overhead lights were fabricated by SDSA business member Prop and Spoon. The ceiling is metal, installed by our wonderful Set Dressing team. The chairs are Shiro Kuramata Apple Honey chairs, which we acquired through auctions—and of course, Severance green carpet.



BOARD ROOM



BOARD ROOM

Dieter Rams FS-80 Television — “Less, but better.” Thanks to our friends at Braun for lending this remarkable piece of design history. Like the Stitch Chairs, it became our go-to television, reappearing in the Christmas room.



MANAGEMENT OFFICE

This Warren Platner–designed desk is the lynchpin, carrying the DNA of the show. Add an iceberg painting by artist Lisa Lebofsky—where you never know what lies beneath the surface—a Duck/Rabbit optical illusion sculpture, and a Kier relief, and you have Mr. Milchick’s office.



MANAGEMENT OFFICE

Lumon Industries headquarters was filmed at Bell Labs, designed by Eero Saarinen and Kevin Roche. They also designed the John Deere headquarters, which served as a key piece of design inspiration for the show. Warren Platner created much of the furniture for John Deere, including a central pedestal desk that became the idea behind the MDR Desk—the heart of the show.



MANAGEMENT OFFICE

I wanted to continue that thread, and when it came time to revamp the management office for Mr. Milchick, I knew the only possible desk that could work was this Warren Platner masterpiece.



MANAGEMENT OFFICE

The Management Office backroom—filled with mugs, finger traps, replacement computers, and Harmony Cobel's old office furniture.



ORTBO RETREAT

The tents, sleeping bags, and heaters were fabricated. The ORTBO tents proved to be one of the more challenging items we created.



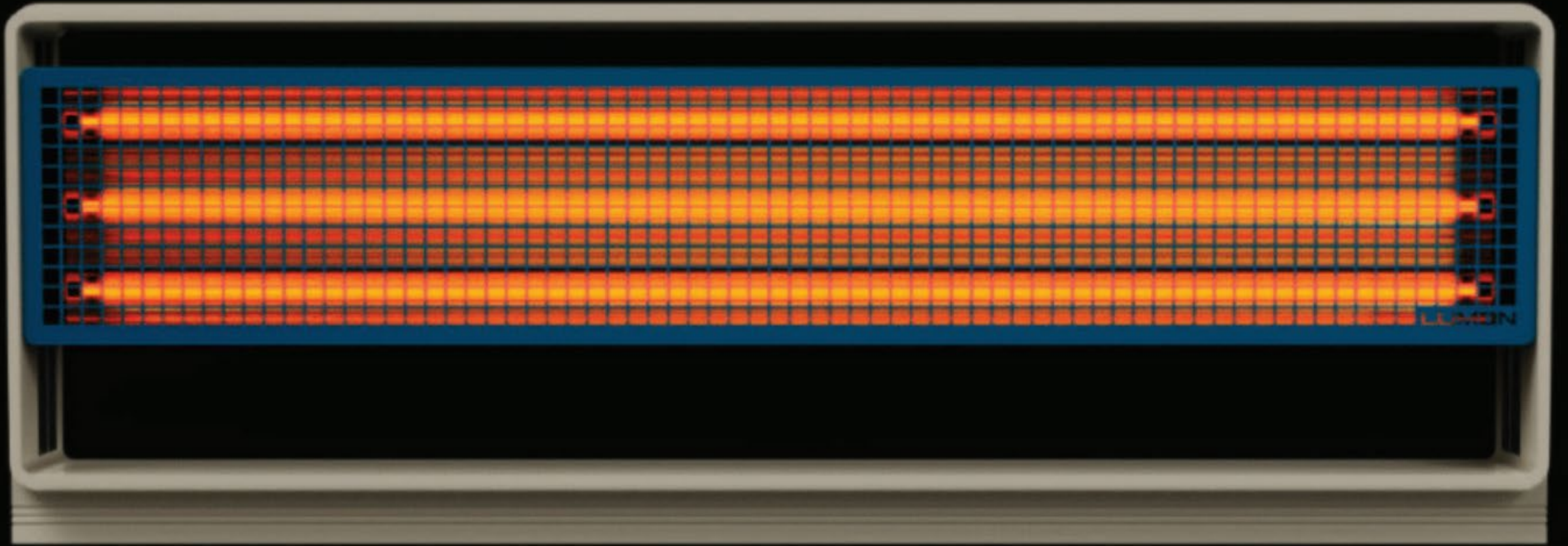
ORTBO RETREAT

The tents had to withstand the elements, glow, show shadows, and fit seamlessly into the Severance color and aesthetic world. Inspired initially by a tent featured in a 2006 Cooper Hewitt Design Museum show, I collaborated with concept artist Eric Fehlberg to develop the final designs. We sourced multiple fabrics and conducted camera tests to find the perfect glowing color combination.



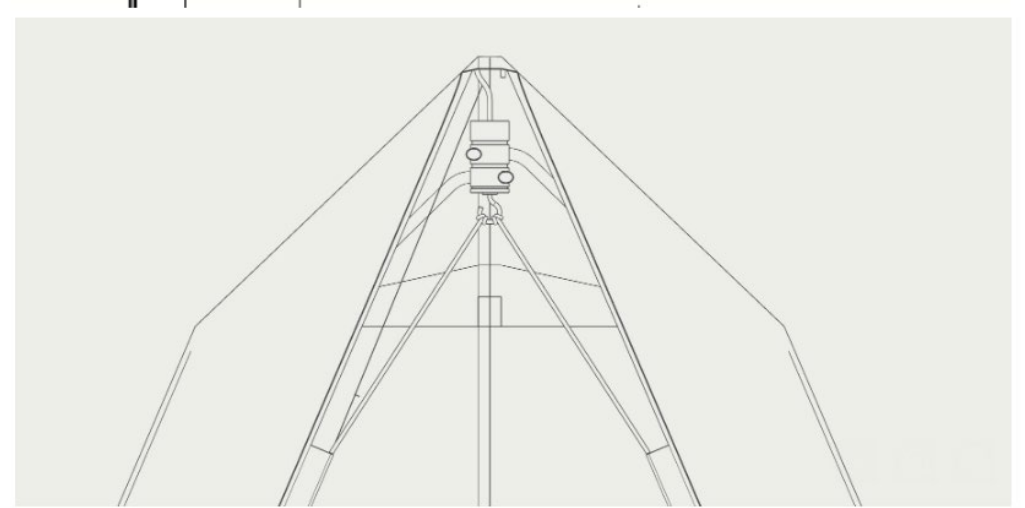
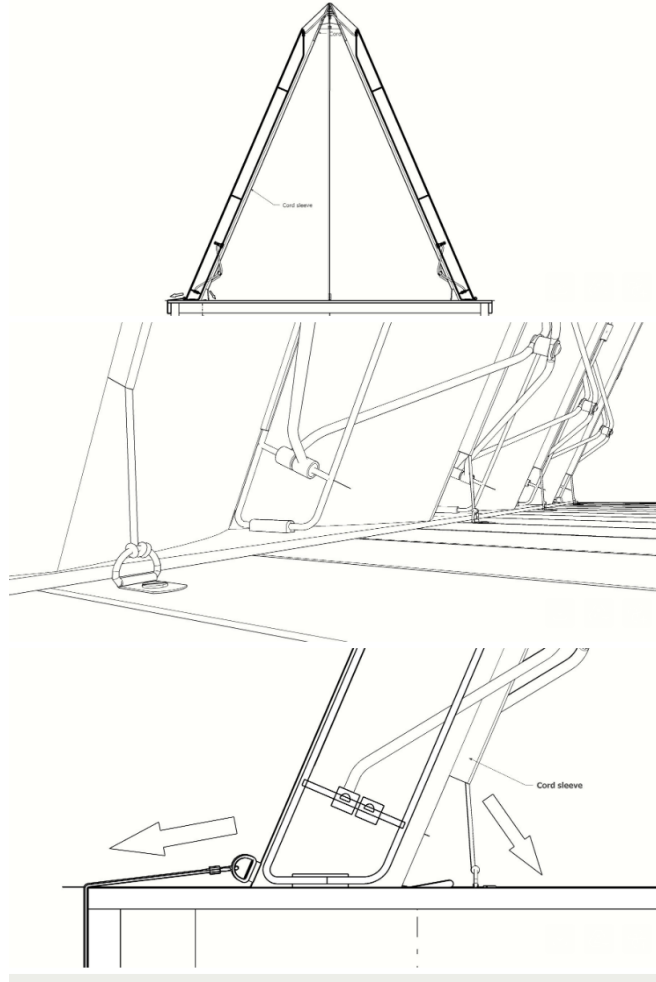
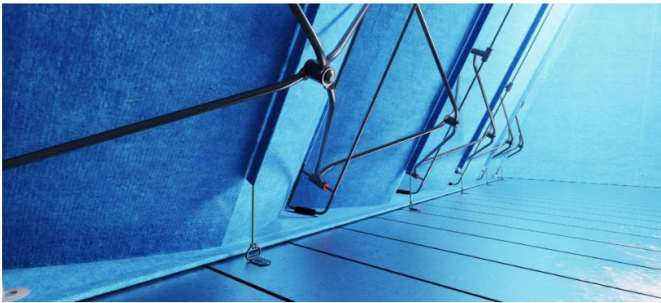
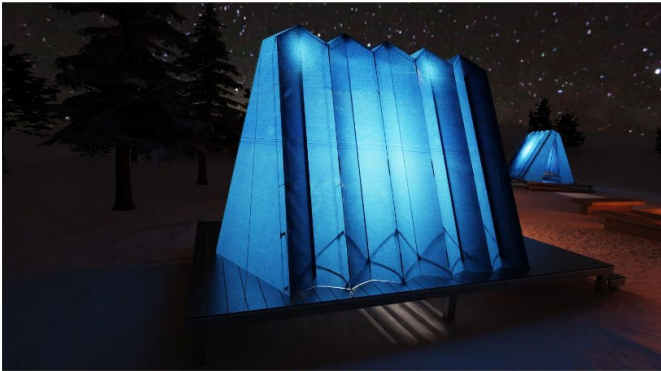
ORTBO RETREAT

The heaters were fabricated by SDSA business member Prop and Spoon. We created the sleeping bags and, of course, added a piece of MDR green carpet. The tent's ribs gave the feeling of being inside the belly of the beast.



ORTBO RETREAT

Concept art for heater.



ERIC FEHLBERG

ORTBO RETREAT

The fabric was perfect in every sense except it would wrinkle easily. We designed a system to keep the fabric taut to meet Lumon Standards.



ORTBO RETREAT

A prototype of the tent, about to be wind tested.



ORTBO RETREAT

And of course, a Kier Eagen zipper pull!



ORTBO RETREAT DREAM

All practical. We built a stripped down a MDR desk and placed it in a winter wonderland.



THE DRIPPY POT

A coffee shop in a long-forgotten Lumon company town.



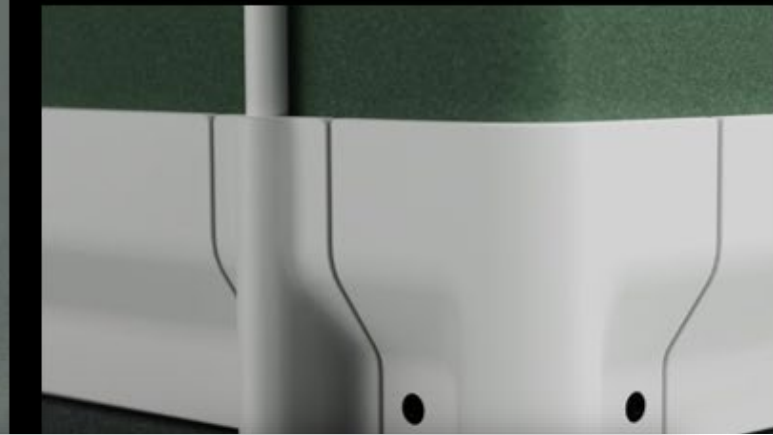
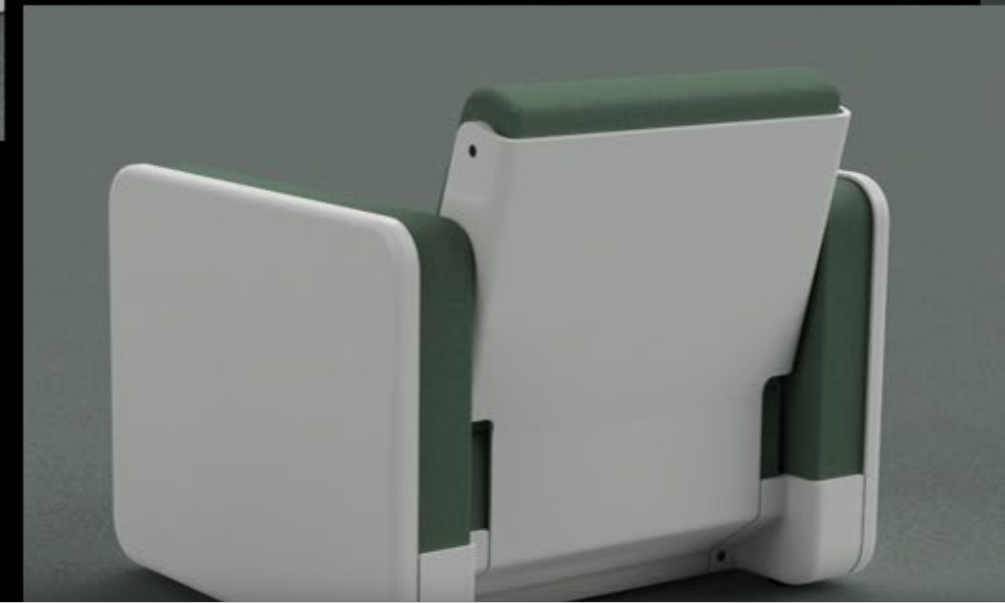
TESTING FLOOR

Our insanely talented Set Dressing team, led by Kerry Weeks, installed miles of tile flooring, ceiling egg crates, and floor vents.



TESTING FLOOR

Everything is purposeful—stripped down to the essentials of living, with modular components that Lumon can reconfigure as needed. For the sofa and chair, I wanted something not seen before. Early in the process, I decided we needed to design and build pieces that could be assembled from components into various forms of furniture. The concept was that they might be 3D-printed, imagined as products fabricated by the Optics and Design Department.



TESTING FLOOR

As with any project, I began with extensive research, and during this process I stumbled upon designs from 1969 by Claudio Vagnoni. They became the initial inspiration. Eric Fehlberg then developed that research into the final models.



TESTING FLOOR

Even something as mundane as a dental chair was altered to bring it into the Severance world.



CHRISTMAS ROOM

3D-printed ornaments and gifts, tinsel, a limited palette, an eastern European sofa—and presto: Lumon's version of Christmas. Later, in the flashback to Mark and Gemma's house, we used a duplicate of the tree—this time a live tree with real glass ornaments. Lumon is everywhere.



CHRISTMAS ROOM



GEMMA'S OFFICE

Gemma is a professor of Russian literature, so naturally all the books in her office were sourced from retiring professors of Russian literature. The truth is in the details.



BLOOD DRIVE

The fabric of the Blood Drive beds is the same as the sleeping bags in the retreat—a Lumon Industries throughline.



EAGEN MANSION

Carpeted in white to mimic the snow outside the windows, Gemma sits at an incredible John Pomp table of thick, hand-blown glass—almost as if she is seated at a block of frozen ice.



EAGEN MANSION

The Eagen's heirloom china...signed by Louis Eugene Sieffert, c. 1880, for A.B. Daniell & Son, Wigmore Street, London.



COLD HARBOR

A handmade baby crib, designed and produced by Charles Webb. White carpet (always fun on set) was provided by SDSA business member Carpet Time. The drop ceiling was installed by the Set Dressing team.



BIRTHING CABIN

A pair of Scarpa chandeliers, Cushman furniture designed by Herman DeVries, and an extraordinary pair of andirons featuring a pregnant Mr. and Mrs. Kier—Mr. Kier, pregnant with industry—of course!