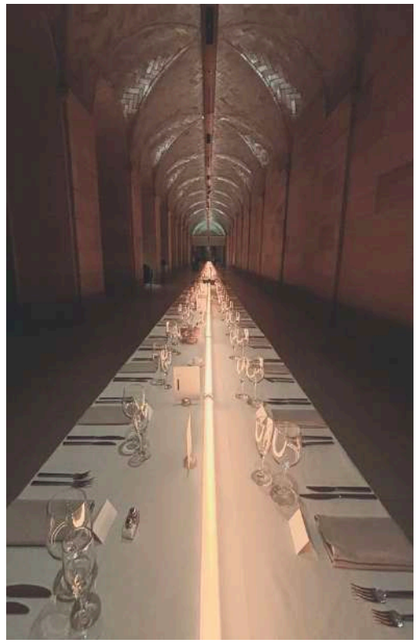
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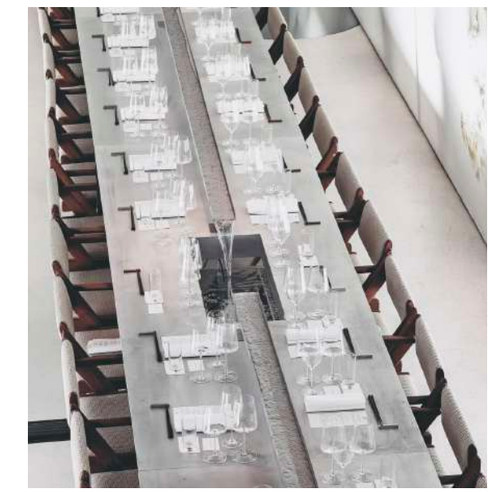

Invito
OCTOBER 2ND, 2026
LE CAVE DEL TIMO SELVATICO
8:30 PM
Dinner
situér
MILANO



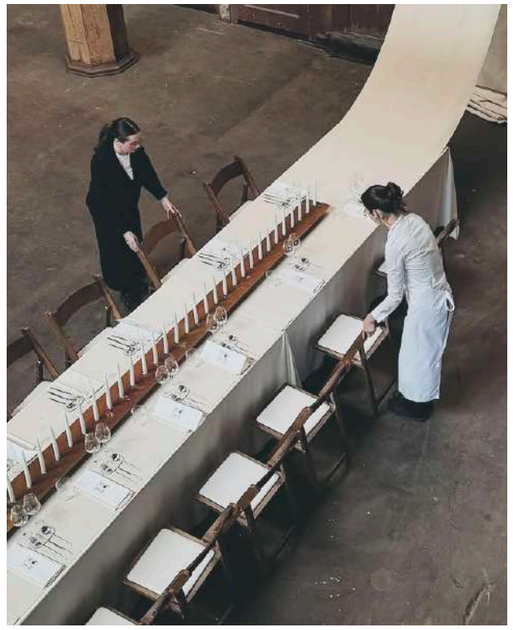
The project is deeply rooted in multidisciplinary research. The contemporary world of events, and more broadly everything surrounding food and dining, is increasingly shifting away from the mere act of nourishment towards a comprehensive bodily experience. Taste and smell are no longer the sole protagonists; equal importance is given to the relationship the body establishes with its surrounding space while the experience unfolds.
Today, events have transformed into immersive, fluid, and temporary rituals where space becomes a stage for social interaction and choreography. It is precisely within this expanded understanding of dining—as a sensory, spatial, and bodily experience—that our device for events begins to take shape. The collection functions not merely as furniture, but as a spatial and relational instrument designed to structure interactions, guide gestures, and frame the contemporary ritual of togetherness.













PROJECT PALETTE
_Natural satin-finished stainless steel (RAL not applicable).
_ hammered steel / nickel-like finish

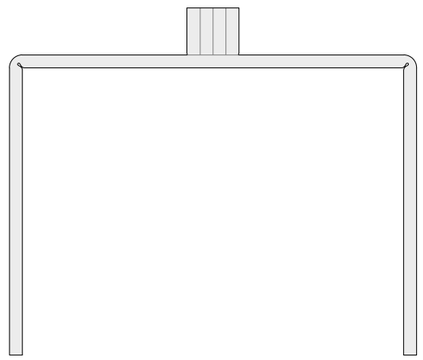


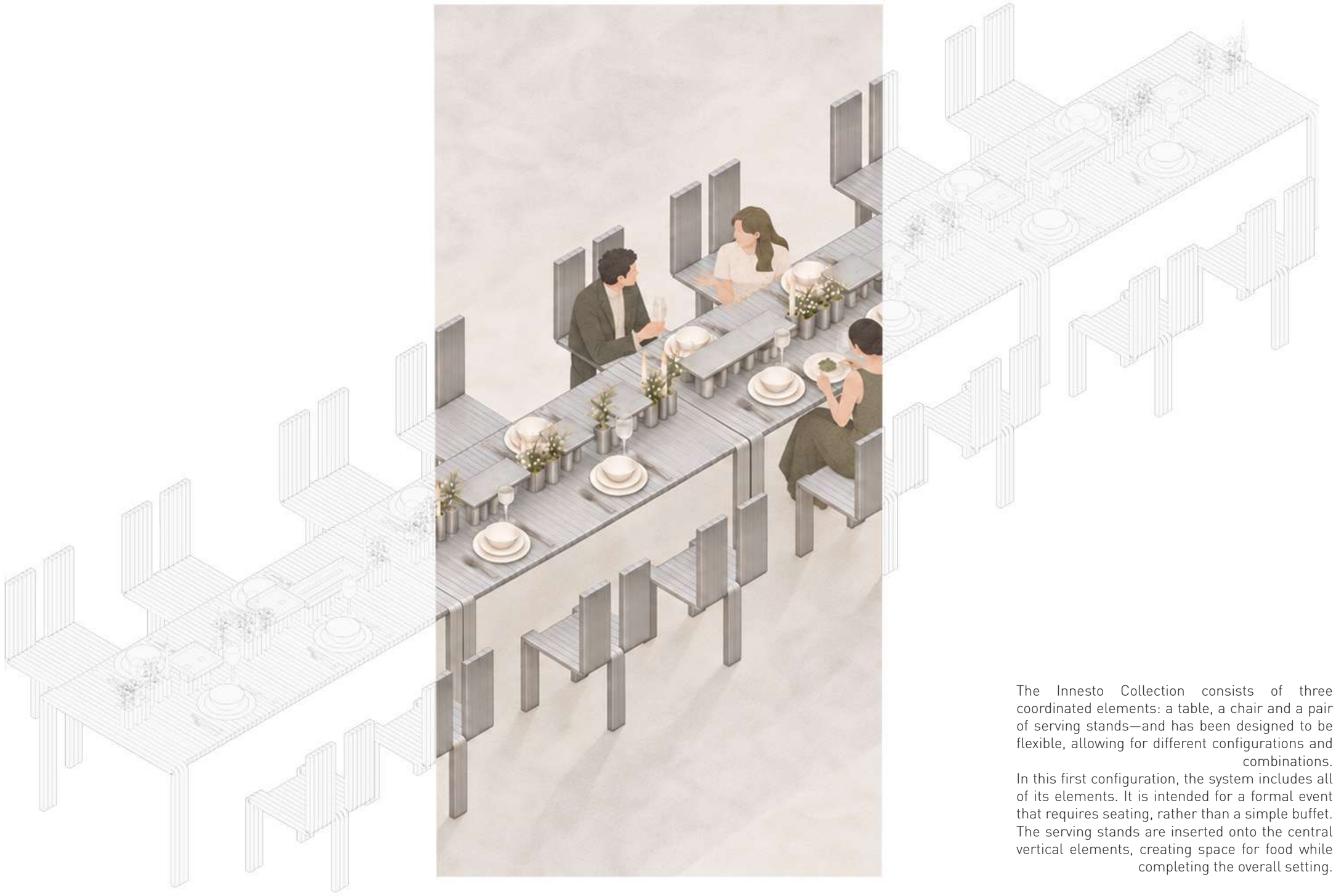






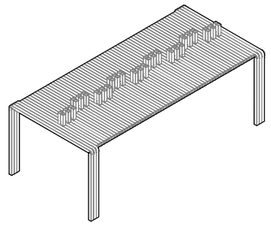
The project originates from a direct dialogue with the brand's production identity, defined by the signature 90-degree bending technique applied to stainless steel tubular profiles. Rather than treating this manufacturing constraint as a formal limitation, the project transforms it into the primary generator of the entire collection, starting with its core piece: the table.
The linear trajectory of the steel frame is interrupted as the tubes rise through the tabletop, giving life to a series of integrated structural stems. These fixed vertical protrusions—the innesti—act as versatile pedestals capable of supporting a variety of accessories: candle holders, breadstick holders, floral holders, and serving stands.
The material palette celebrates raw authenticity: satin-finished stainless steel paired with a refined tactile language. The result is a modular, adaptable system where the architecture of the table actively shapes the choreography of the event, continuously redefining the landscape of the contemporary table setting.



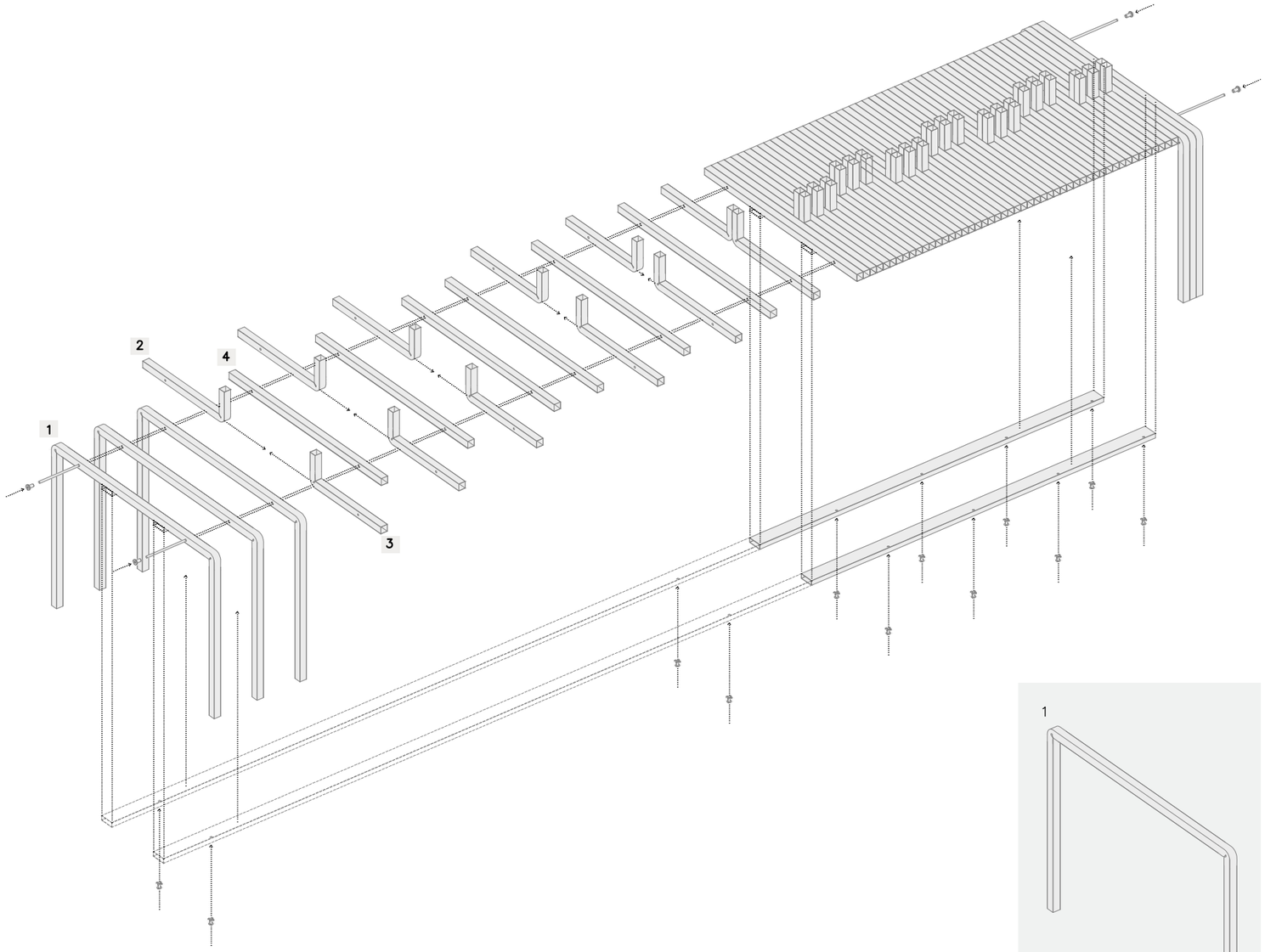


The Innesto Collection consists of three coordinated elements: a table, a chair and a pair of serving stands—and has been designed to be flexible, allowing for different configurations and combinations.
In this first configuration, the system includes all of its elements. It is intended for a formal event that requires seating, rather than a simple buffet. The serving stands are inserted onto the central vertical elements, creating space for food while completing the overall setting.

INNESTO TABLE



The main piece of the Innesto Collection is a table made entirely from 30 × 30 mm square stainless-steel tubing.
Its colour and material palette is defined by the material itself, which is left in its natural satin finish.
The table is primarily composed of four elements, each with different shapes and dimensions, assembled using two fastening systems.
Element 1 forms the legs. It consists of a profile bent twice using Situer's signature method, which creates a 90-degree angle. This double bend generates a U-shaped form that transfers the weight of the table to the floor.
Elements 2 and 3, together with element 4, form the tabletop. While element 4 follows a straight line, the other two feature Situer's characteristic bend, this time directed upwards. This creates a series of vertical elements that appear to grow out of the table, adding dynamism while serving different functions. Depending on the occasion and event, they can be used as candle holders, flower holders or breadstick holders.





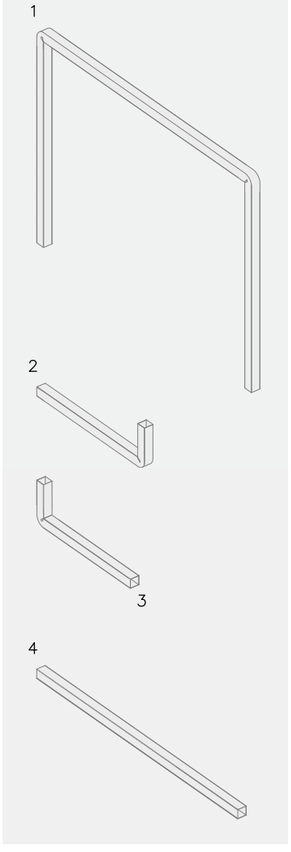


Element N.1 = 6 pieces

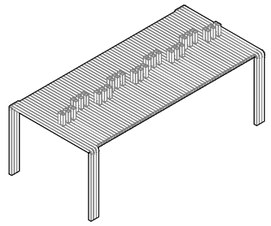
Element N. 2 = 27 pieces

Element N.3 = 27 pieces

Element n.4 = 34 pieces



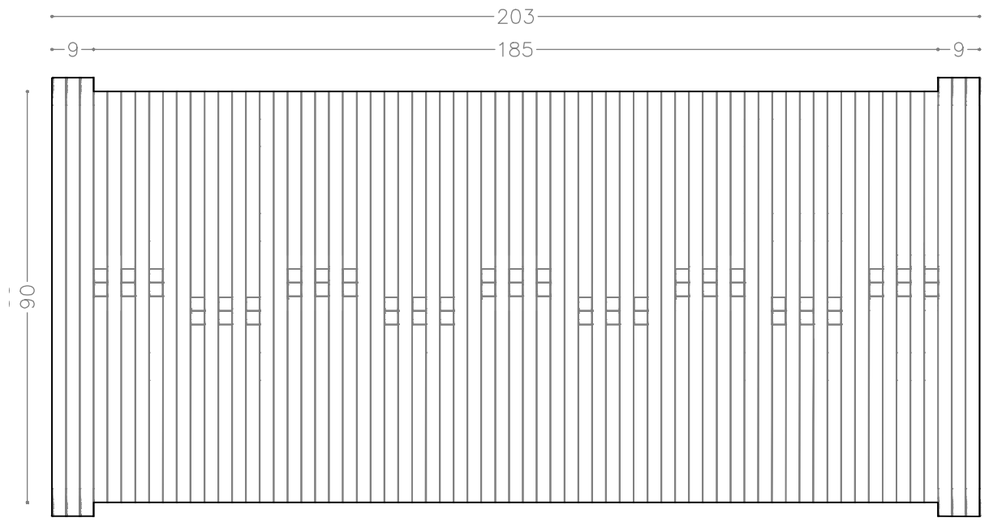
INNESTO TABLE

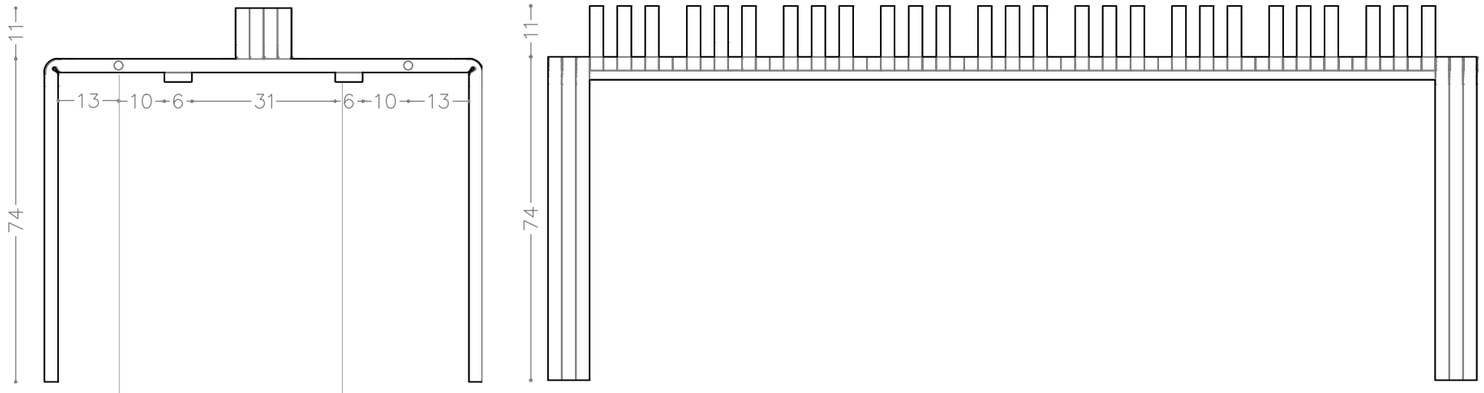


The table measures 203 × 95 cm overall, with a height of 74 cm from the floor to the tabletop. The vertical inserts measure 11 cm. The two fastening systems completely eliminate the need for welding.

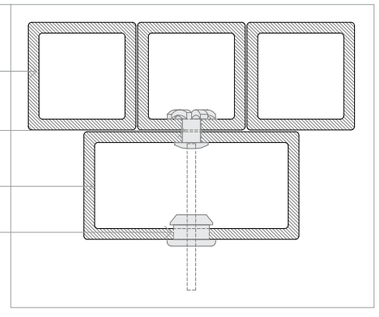
The first consists of two threaded rods running through all the pre-drilled elements. The two end elements must be made from tubing with profiles at least 5 mm thicker, allowing a recess to be created for the nut that secures the threaded rod. This keeps the nut flush with the table profile—an important feature when two or more tables are placed next to one another in a continuous sequence.

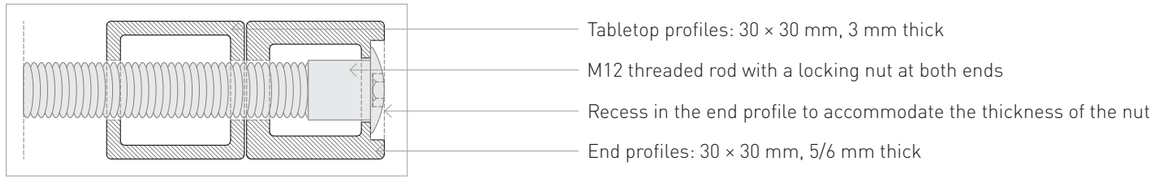
The second fastening system is used for the structural components, providing greater rigidity. It consists of two rectangular 60 × 30 mm tubes positioned beneath the tabletop and secured to the other elements with a flower rivet. The larger opening on the underside, created to facilitate assembly, is sealed with a rubber cap.

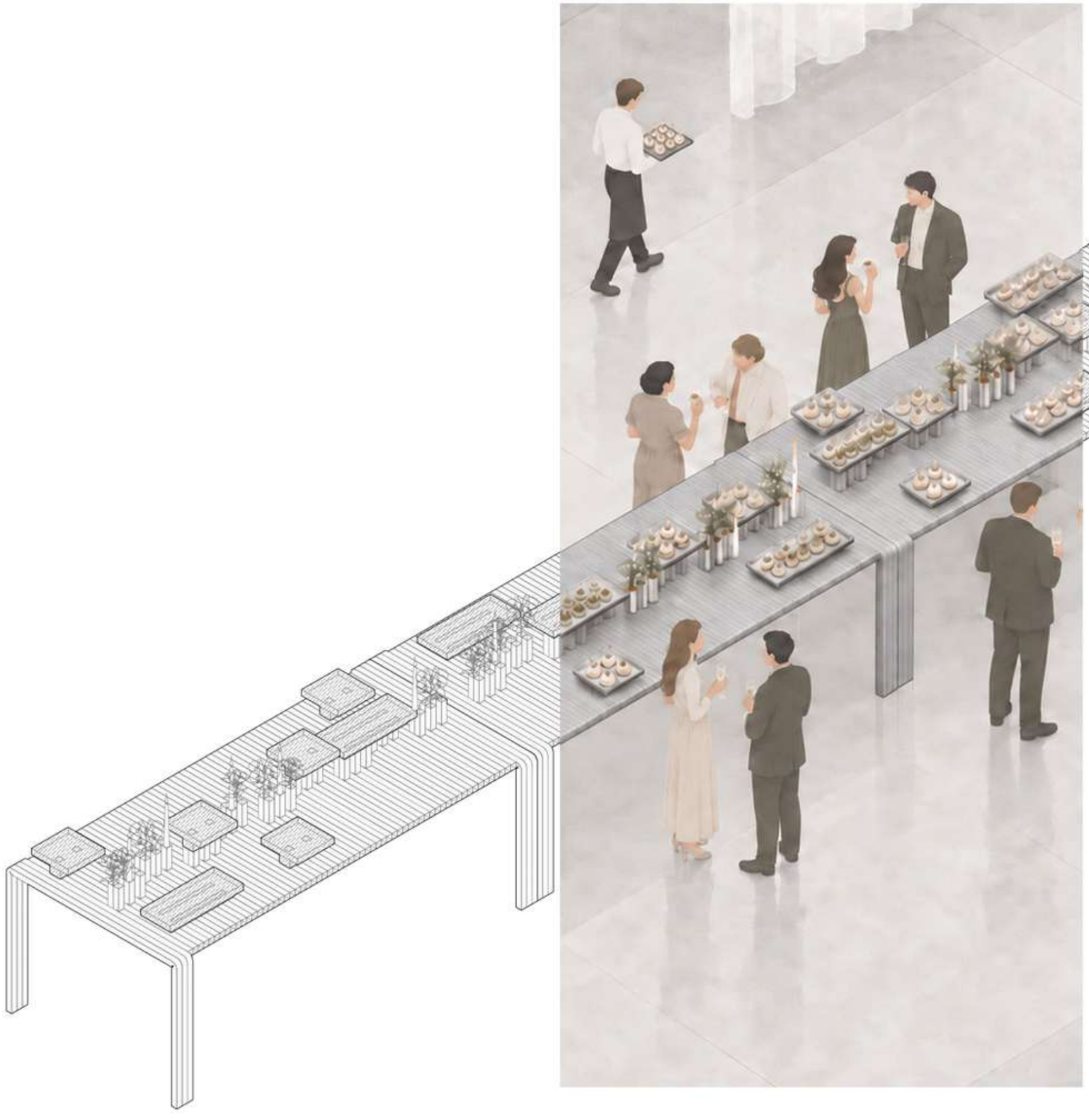










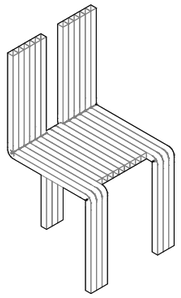


In this second configuration, the table is not used as a standalone piece, but combined with other tables to create an event setting. In this context, the product is suitable not only for sale, but also for rental.

For this type of buffet event, no seating is provided. Instead, trays are used to distribute the food along the table arrangement. The trays, which are also part of the Innesto Collection, can either be placed directly on the table or inserted into the central vertical elements.

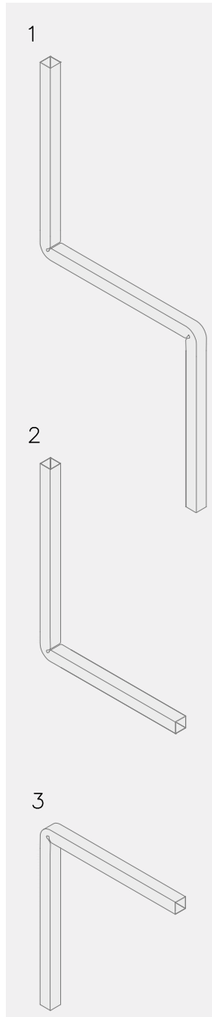
TECHNICAL SHEET

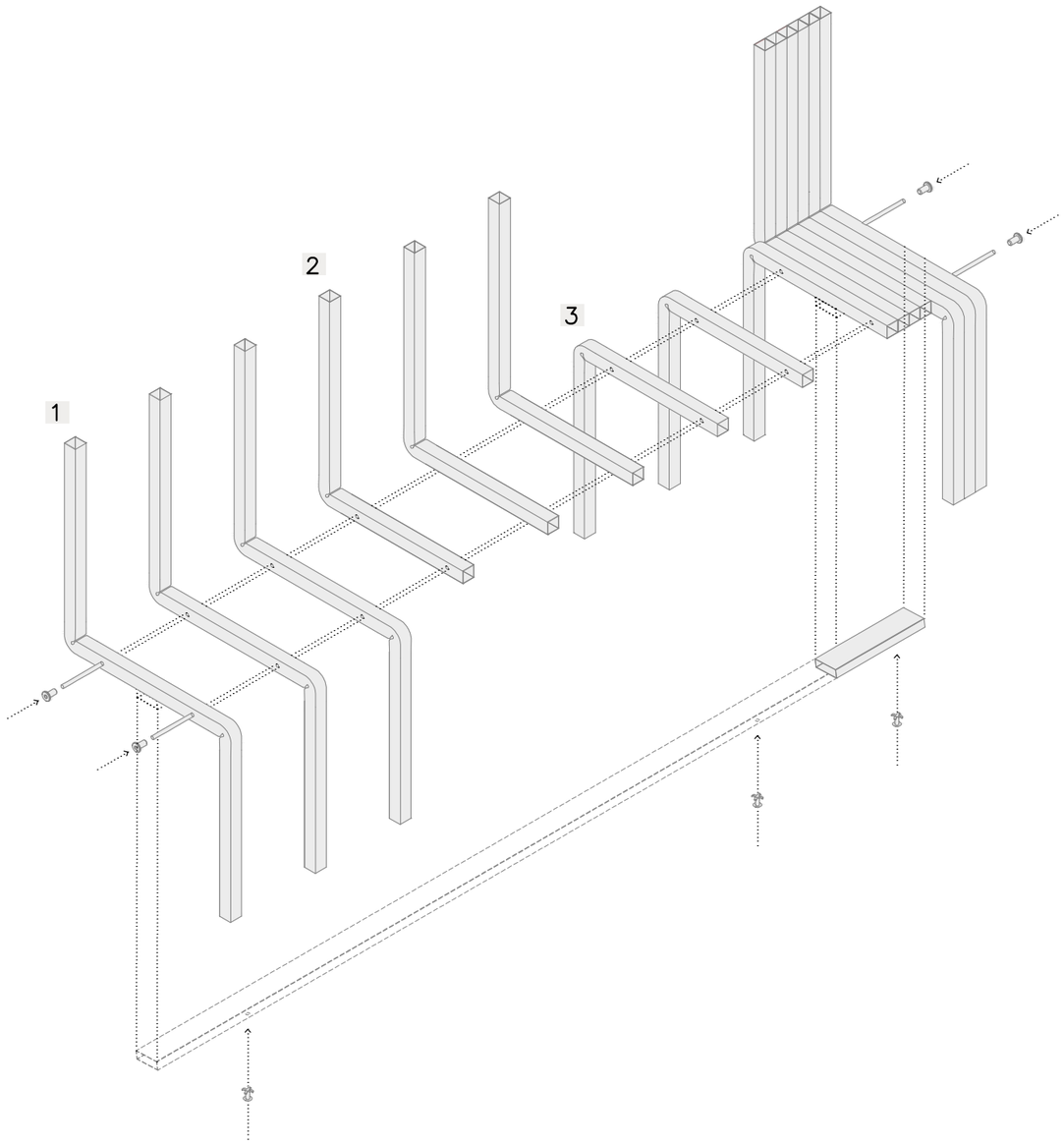
INNESTO CHAIR



The second piece in the Innesto Collection is a chair designed to be used on its own, but it reaches its full potential when combined with the collection's table.
The chair is made entirely from 30 × 30 mm square stainless-steel tubing. As with the table, its colour palette follows the same philosophy: the material itself defines the product's appearance and is left in its natural satin finish.
The chair consists of three elements which, through Situer's characteristic single or double bends, form the three legs and the backrest.
Like the table, the chair uses two fastening systems: two threaded rods running through all the elements and holding them together, and a central structural profile measuring 60 × 30 mm, secured to the tubing with a flower rivet.



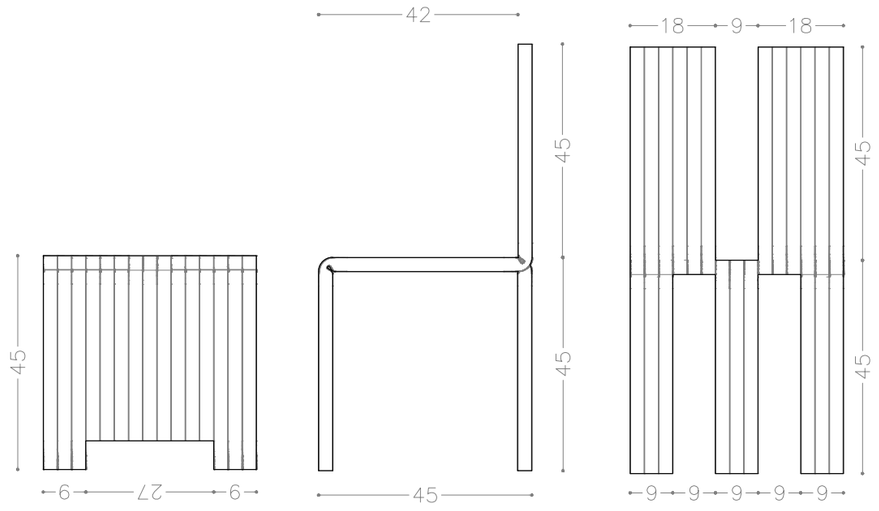


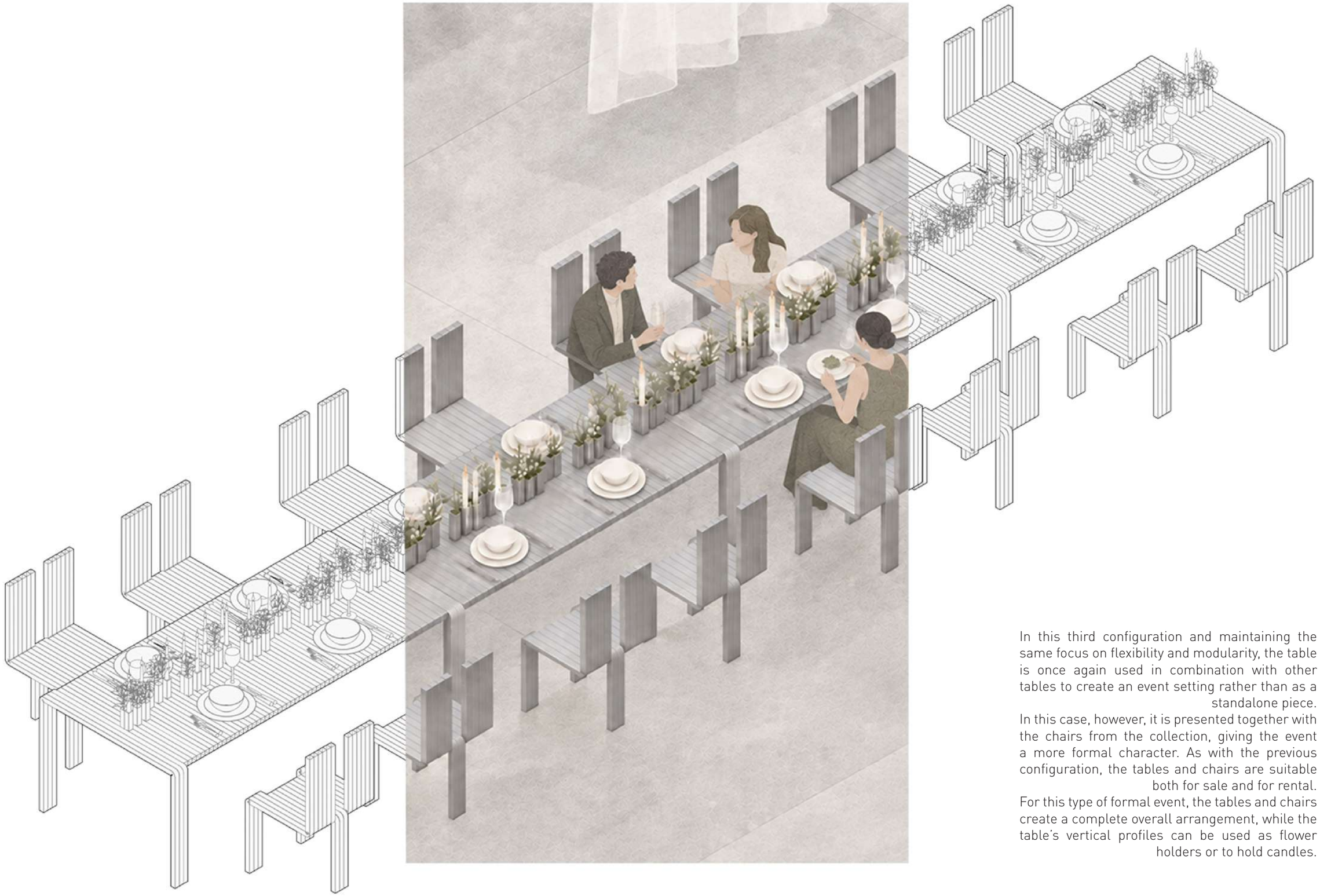


Element N.1 = 6 pieces

Element N. 2 = 6 pieces

Element N.3 = 3 pieces



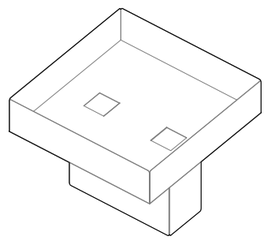


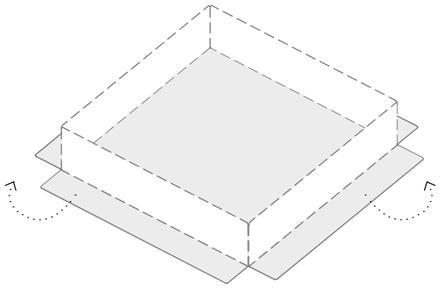
In this third configuration and maintaining the same focus on flexibility and modularity, the table is once again used in combination with other tables to create an event setting rather than as a standalone piece.
In this case, however, it is presented together with the chairs from the collection, giving the event a more formal character. As with the previous configuration, the tables and chairs are suitable both for sale and for rental.
For this type of formal event, the tables and chairs create a complete overall arrangement, while the table's vertical profiles can be used as flower holders or to hold candles.

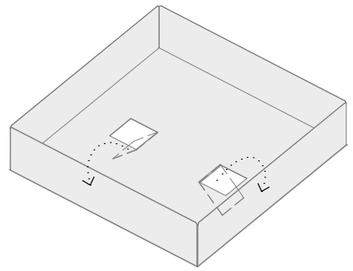
INNESTO SERVING STANDS

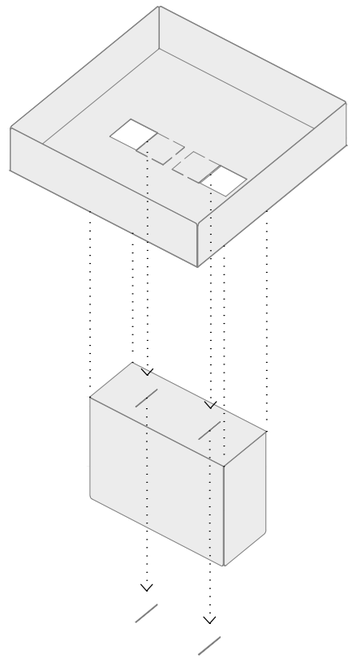
The collection is completed by two serving stands, both made from satin-finished steel sheet combined with steel sheet featuring a hammered finish and a warm, nickel-like colour.
In this first version, the upper tray is square and is formed by bending the sheet metal to create the edges. Two square-shaped cuts are made at the centre; these fit into the two slots in the base and then fold back onto themselves to secure the tray.
The base is also made from bent sheet metal and has a rectangular shape, specifically designed to fit onto the vertical elements of the collection's table.
The serving stand is designed to be used on its own, together with the other stand, placed on any surface, or inserted into the collection's table to complete the overall system.

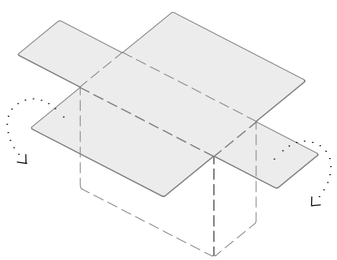






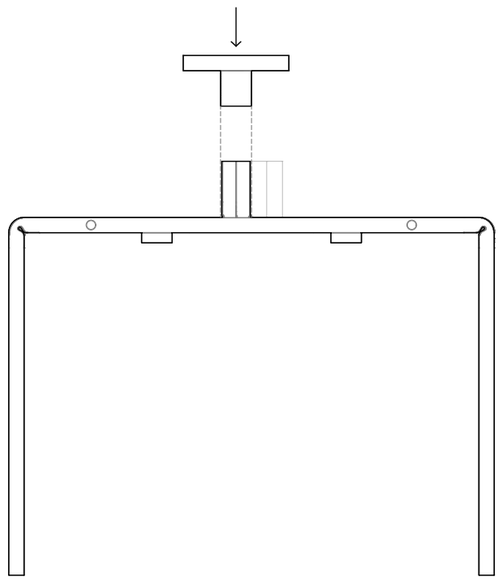


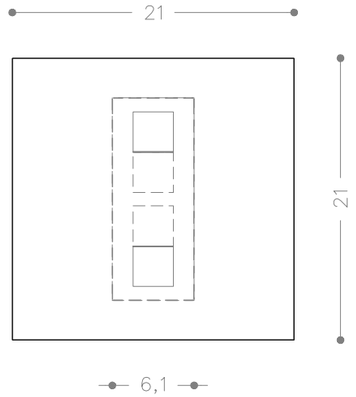


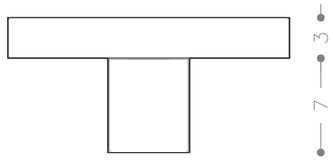


The two serving stands differ in shape and, above all, in height, creating visual dynamism both when placed on a surface and when inserted into the collection's table.





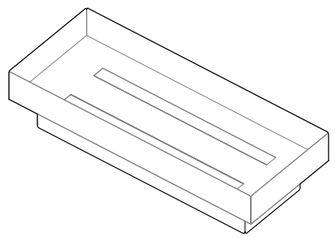


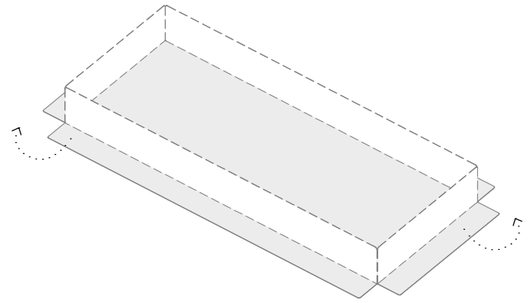


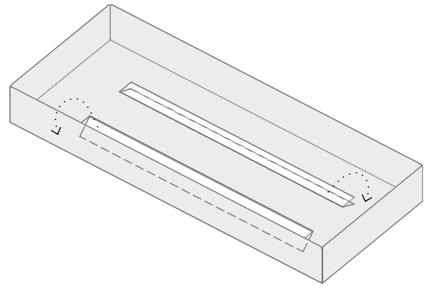
INNESTO SERVING STANDS

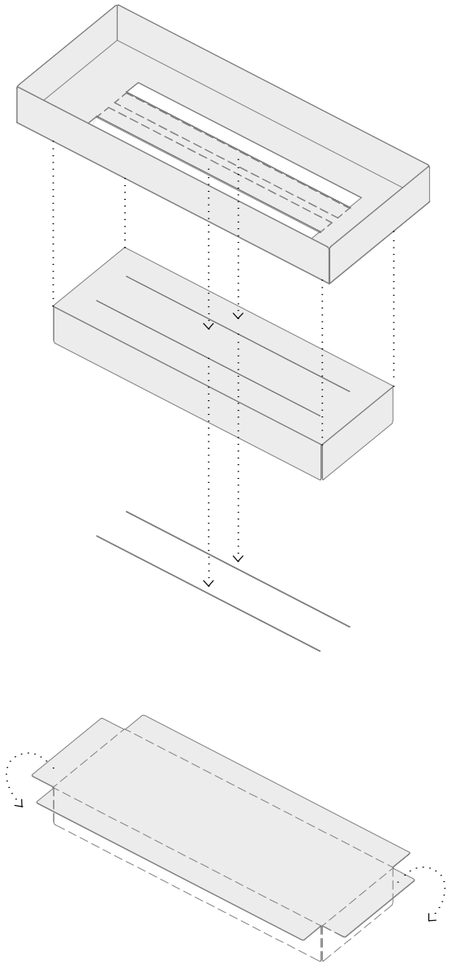
The second of the two serving stands is also made from satin-finished steel sheet combined with steel sheet featuring a hammered finish and a warm, nickel-like colour.
In this version, the upper tray is rectangular and is formed by bending the sheet metal to create the edges. Two elongated cuts are made at the centre; these fit into the two slots in the base and then fold back onto themselves to secure the tray.
The base is also made from bent sheet metal and has a rectangular shape, specifically designed to fit onto the vertical elements of the collection's table.
The serving stand is designed to be used on its own, together with the other stand, placed on any surface, or inserted into the collection's table to complete the overall system.





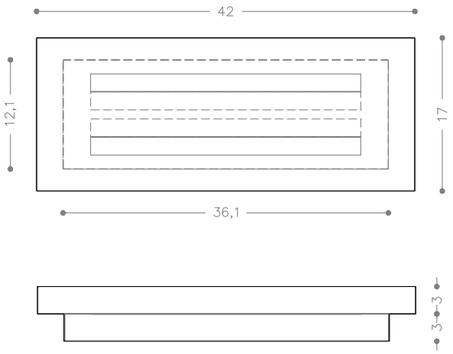


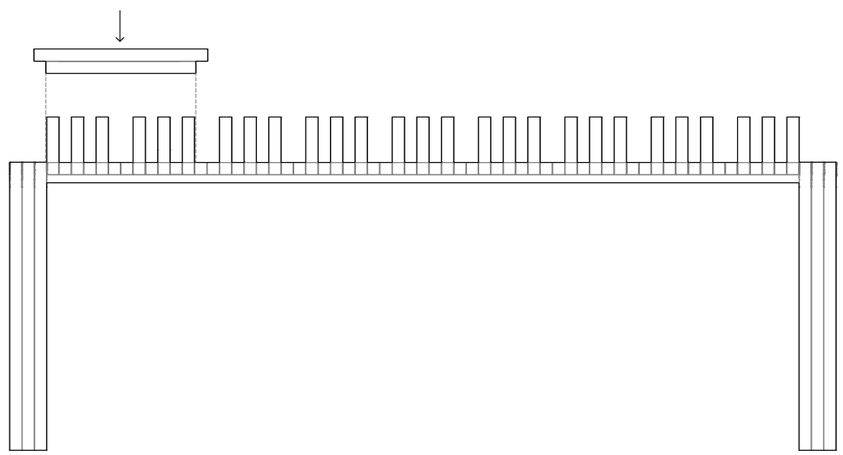




The colours and finishes of the two serving stands have been chosen so that they do not overpower the table when inserted into the collection.
The tones of the steel and nickel finish add a sense of materiality while remaining neutral and versatile, making them suitable for all types of food and preserving their visual appeal during use.









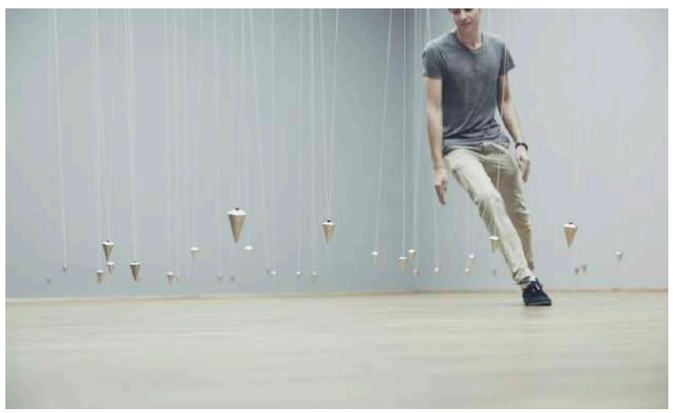
In this fourth configuration, the table is once again presented as a flexible system. It is shown in a residential setting, paired with chairs different from those in the collection, or in an office environment, where the central inserts can be used as pen holders.

As shown here, its neutral finish and modularity make it flexible and adaptable to a variety of settings.

In the history of performance art in the second half of the twentieth century, empty, unconstrained space has often been identified as a primary generator of automatic behaviour. When the human body moves through an environment free of resistance, it tends to reproduce reassuring, linear movements, devoid of genuine awareness: the absence of limits suppresses the unexpected, reducing action to a flat, straight line. By contrast, true improvisation and the disruption of everyday behaviour emerge only when the body encounters a structural limit, a physical constraint, an obstacle.
This principle became a driving force behind various artistic practices that employed the obstacle not as an instrument of coercion, but as a catalyst for new forms of bodily and relational awareness. Consider artists such as Franz Erhard Walther, with his Werksatz, developed a series of fabric objects that acquire meaning only when activated by the human body. Through them, participants discover how even the slightest movement affects the body of another, with the objects acting as physical obstacles that prompt a shared form of bodily improvisation.When it comes to the body, choreographer William Forsythe places it at the very centre of the experience through his Choreographic Objects. By dispersing objects throughout galleries and public spaces, he invites ordinary people to enter and engage with them. In the simple act of attempting to move through the space or interact with its elements, participants perform asymmetrical movements, twists, and bends. The design object, in effect, choreographs the improvised movement of the social body.



William Forsythe
Choreographic Objects



Franz Erhard Walther - Werksatz

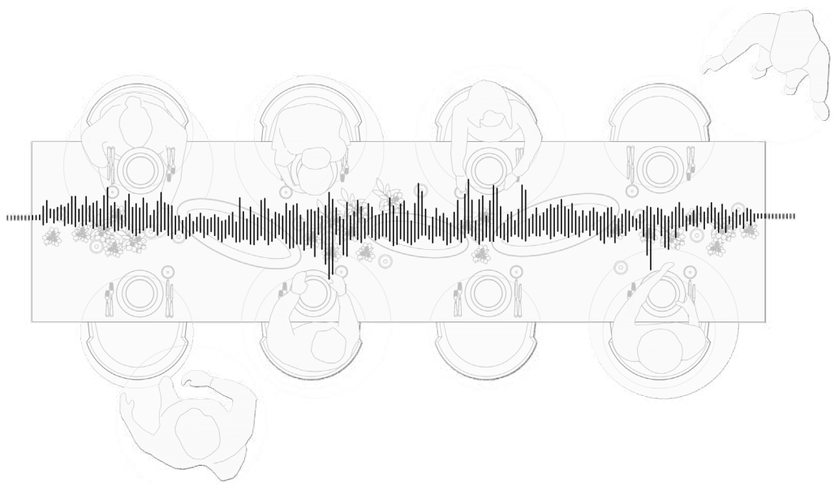


All these artistic experiences find a strong theoretical counterpart in the work of sociologist and urbanist Richard Sennett. He develops a rigorous critique of contemporary design and modern urbanism for pursuing the ideal of the "smooth" space—a seamless, frictionless, ultra-comfortable environment. For Sennett, the systematic elimination of barriers and points of resistance from the environments we inhabit does not produce freedom, but rather passivity, indifference, and social isolation.
It is precisely at this intersection between the performance of the obstacle and the sociology of friction that our project takes shape: a modular table conceived not simply as a piece of hospitality furniture, but as a genuine device for social activation. When a tube bends upwards, it passes through the tabletop and transforms into a series of fixed protrusions—metal stems emerging at different heights. These fixed elements disrupt the smooth horizontality of the event table.

This behavioral contrast is mapped through proxemic seismographs. In the Innesto Table (top), integrated structural obstacles generate spatial friction: personal proxemic spheres overlap and force active bodily interaction. In a conventional table (bottom), the smooth, unconstrained surface flatlines relational dynamics, allowing diners to retreat into passive isolation.











Laura Letinsky photographic series



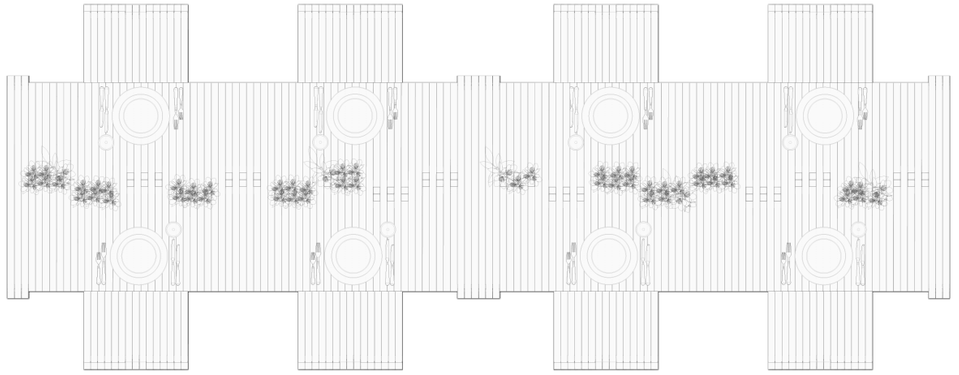
Daniel Spoerri - Tableaux Pièges



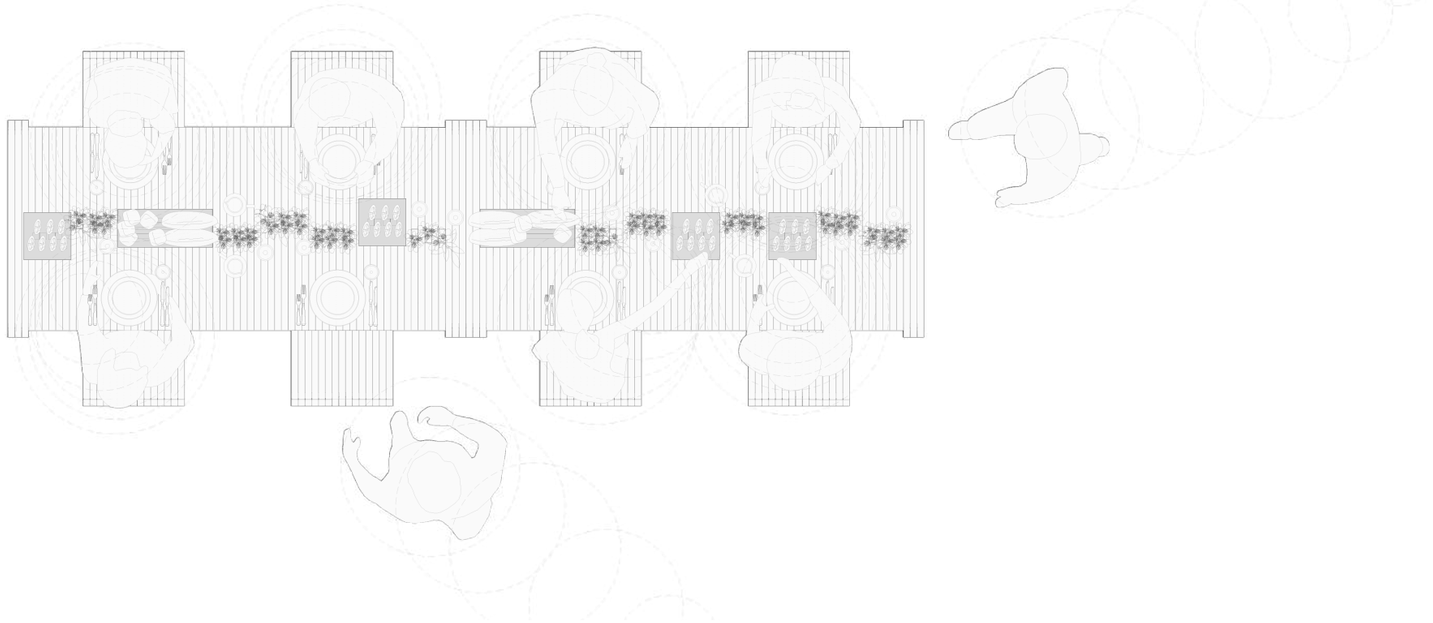
The experience unfolding around this relational infrastructure follows a precise temporal narrative: an evolution in three acts that reveals the tension between the rigidity of the furniture and the fluidity of convivial life. It can be summarised as follows:
Act A: The Beginning of the Dinner (Absolute Order)
Act B: During the Dinner (Action and Improvisation)
Act C: The End of the Dinner (The Aesthetic Contrast)
This final image directly connects to two opposing yet complementary photographic and artistic perspectives. The first is that of Daniel Spoerri and his Tableaux Pièges, or "snare-pictures," in which the artist fixed the objects left behind on a table after a meal, transforming the remains of an ephemeral event into a static image. Our table operates according to an inverse logic: rather than freezing disorder retrospectively, it designs in advance the obstacle and the fixed framework within which disorder is free to unfold.
Laura Letinsky's photographic still lifes, by contrast, demonstrate how the disorder of leftovers can acquire a poetic and melancholic force when placed in dialogue with a clear and rigorous spatial structure. Disorder is no longer mere confusion; it becomes a graphic trace, a visual imprint of the relational performance that has taken place.

The rigidity of the table has acted as a seismograph: by remaining perfectly still, it has recorded and made visible all the energy, movement, and improvisation of the life that has unfolded across its surface.

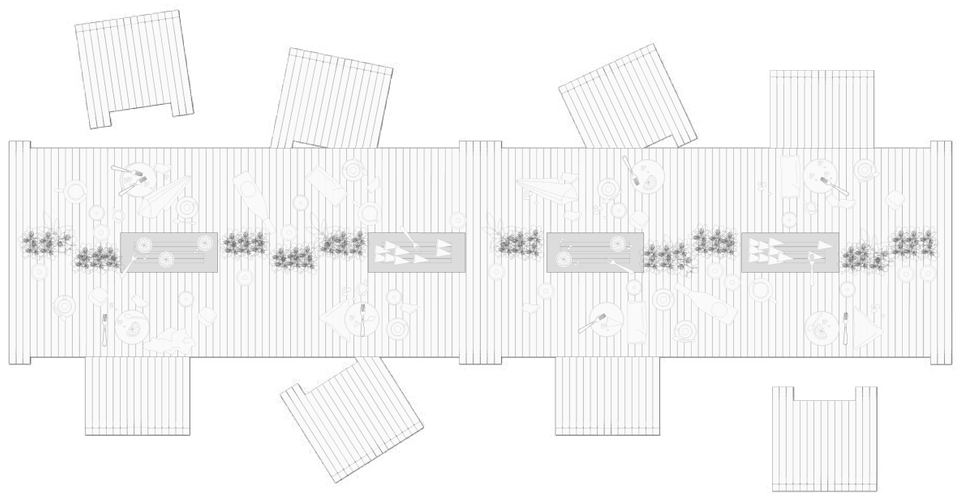
Act A: The Beginning of the Dinner (Absolute Order)
At the beginning of the event, the table appears in its state of maximum geometric rigour. The fixed central elements are bare, clean, and aligned with millimetric precision along the axis of the tubular structure.



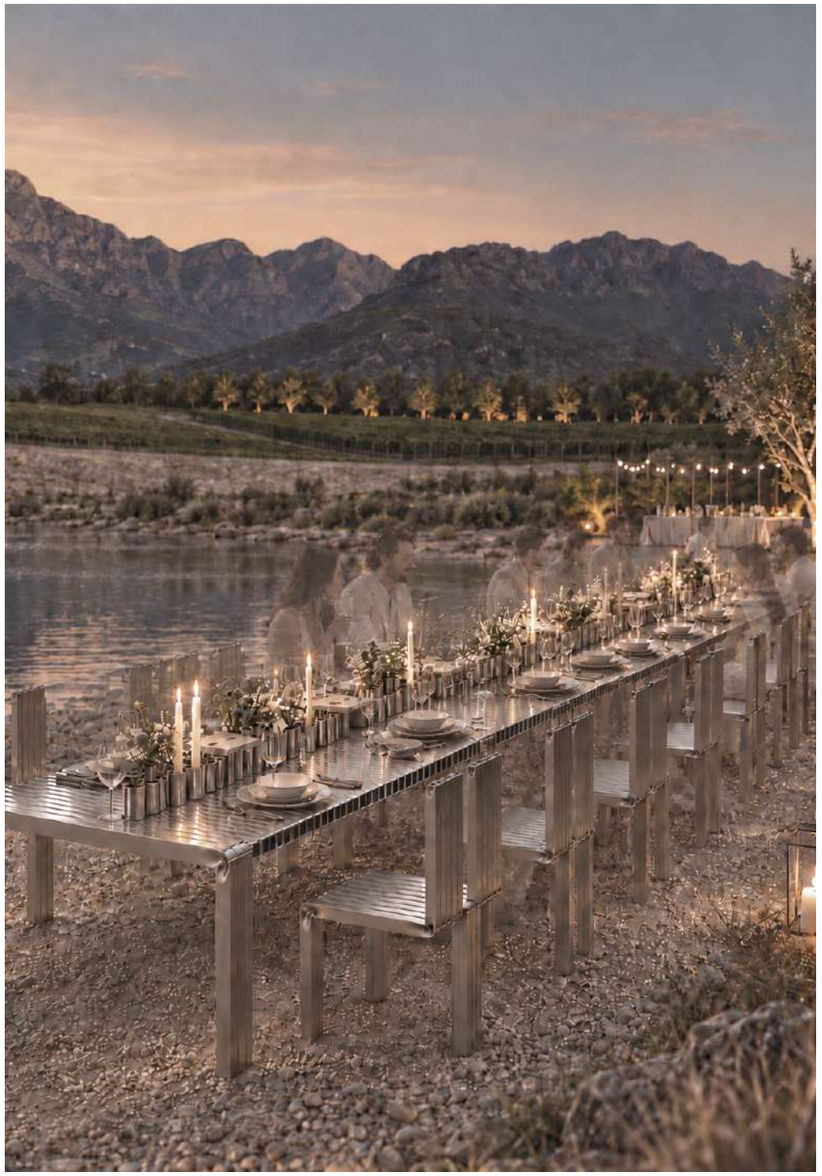
Act B: During the Dinner (Action and Improvisation)
As the dinner begins, the infrastructure is activated. Food is consumed, candles are lit, and bodies begin to move. It is at this stage that the fixed obstacles generate the friction theorised by Sennett: people must reach beyond the metal stems, negotiate space around glasses, and adjust their posture to access the elements embedded within the central spine.

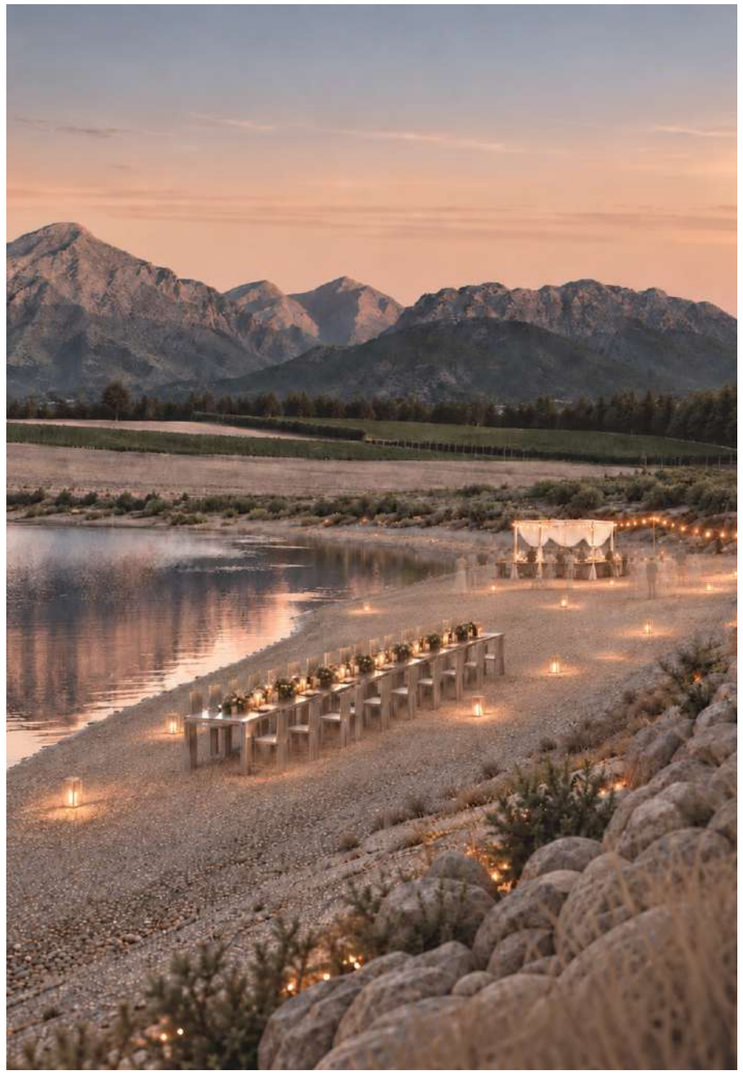


Act C: The End of the Dinner (The Aesthetic Contrast)
At the end of the event, the conceptual essence of the project fully reveals itself. Across the table, a radical contrast emerges between the immutable order of the centre and the organic disorder of its periphery. The metal stems and pedestals remain exactly where they were designed to be—rigid, intact, geometric. Around them, however, the chaos of conviviality has accumulated.



In its final application, the Innesto Collection reveals its full spatial and narrative potential. Immersed in evocative outdoor landscapes or monumental architectural contexts, the modular table becomes a linear installation that structures the surrounding environment.
The continuous line of the steel frame—punctuated by the warm glow of candles and integrated elements—defines an intimate, immersive stage for hospitality. Beyond its functional role as dining furniture, the system acts as a landmark for collective gathering, seamlessly blending industrial rigor, site-specific elegance, and contemporary ritual.








Invesito
OCTOBER 2ND, 2026
LE CAVE DEL TIMO SELVATICO
8:30 PM
Dinner
situér
MILANO