

Latitudes
The Exteta journey into Beauty

Volume II

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EXTETA









From darkness into light: in the second stop of its journey through elevated Italian aesthetics, Latitudes reveals the beauty of its design by welcoming it into the heart of Cava Arcari, a universe brought to life through a sophisticated play of reflections.

Here, where stone holds the memory of time and architectures carved from the material itself evoke the form of an ancient amphitheater, the transformation envisioned by Laboratorio Morsetto and brought to life by David Chipperfield Architects provides the setting for Exteta's new idea of presence. A silent encounter between landscape, matter, and design: a dialogue in which every element seems to emerge from the quarry itself, heightening its depth, purity, and dramatic force.

In this suspended setting, the collection inhabits the space revealing Design's ability to transform a place into an experience and reaffirming Exteta's vision as a true Master of Excellence: an interpreter of outdoor living capable of bringing culture, nature, and architecture together in a timeless language.



11. 30. 36. E
42. 30. 38. N

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Before it was a material,
stone was geology.

Wood was growth.

Metal came from somewhere older
than any name we ever gave it.

None of that beauty asked permission to exist.
It simply had to.

45° 26' 38" N
11° 30' 26" E



11. 30. 36. E
42. 30. 38. N

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45° 26' 38" N
11° 30' 26" E





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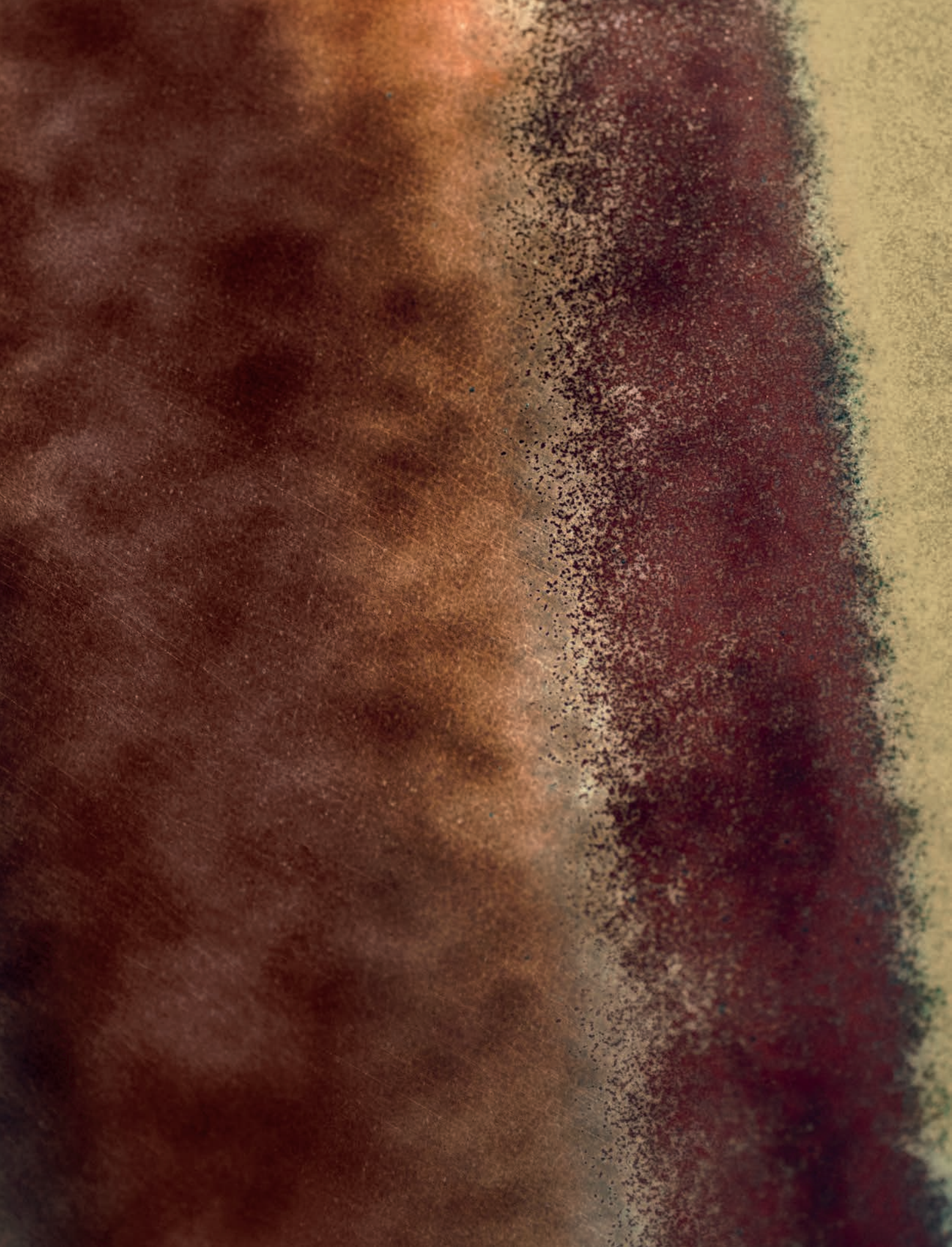
and the nerve it takes to know when to stop.
The other belongs to intention:
what gets kept, what gets cut,

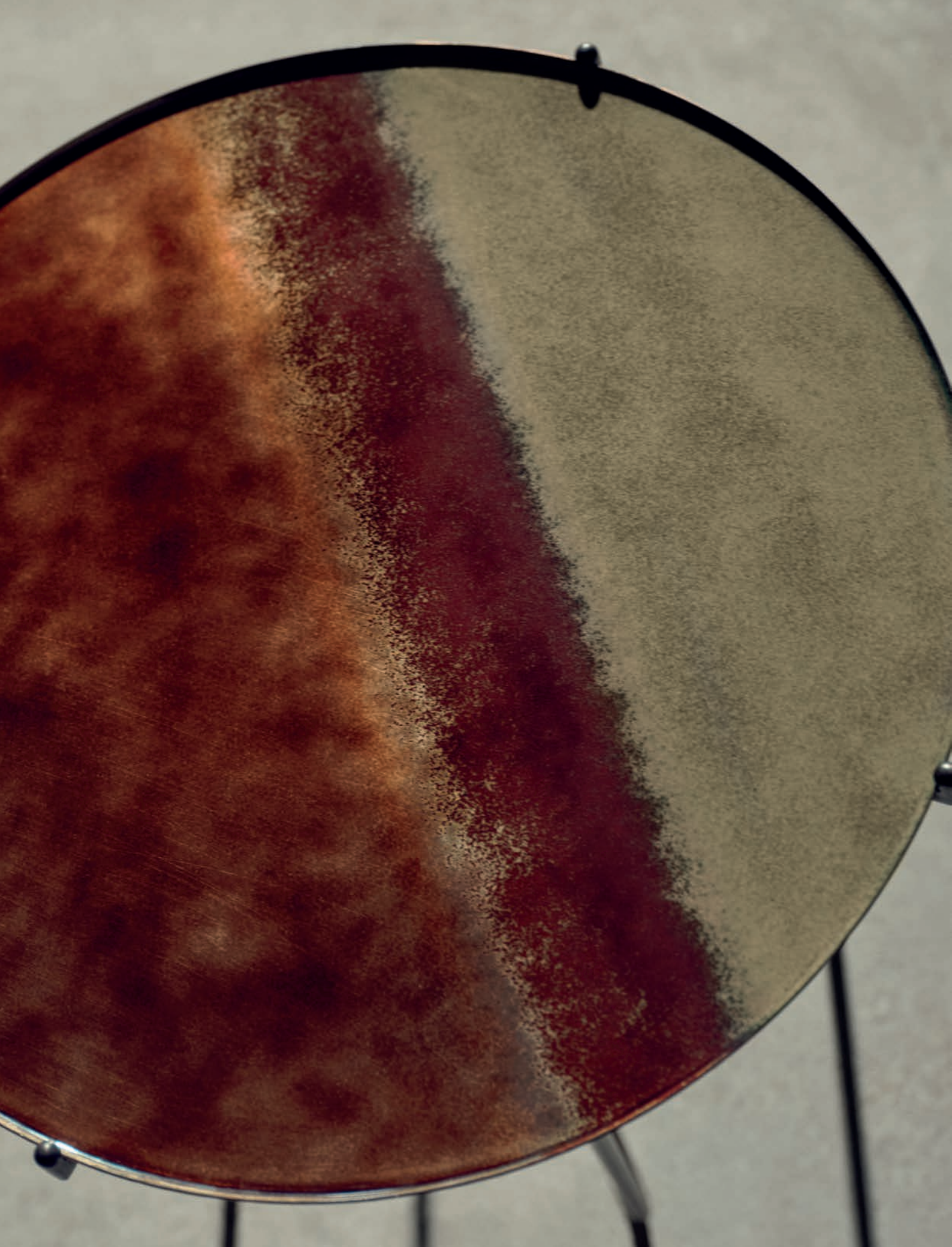
from sheer necessity.
from growth,
from pressure,
It came from time,
Nobody chose it.

One kind of beauty belongs to nature.



















Long before a line gets drawn,
there's a hand on the surface.
The pull of real weight.

Density.
Grain.
The way light sits on something,
or slides straight off it.

By the time a pencil gets involved,
the real work
has already happened.



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Next comes understanding:
what the material can hold,
where it stops,
what makes it itself.

Beauty was already sitting there.
A designer's job is to notice it,
follow where it leads,
and give it a new way to be seen,
without losing where it came from.

11° 30, 36" E
42° 30, 38" N

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Nothing about this was ever announced.

Stone had no idea it would end up a table.
A tree never once imagined
becoming a chair.

They just kept on being what they were.
And one day, that turned out
to be enough.



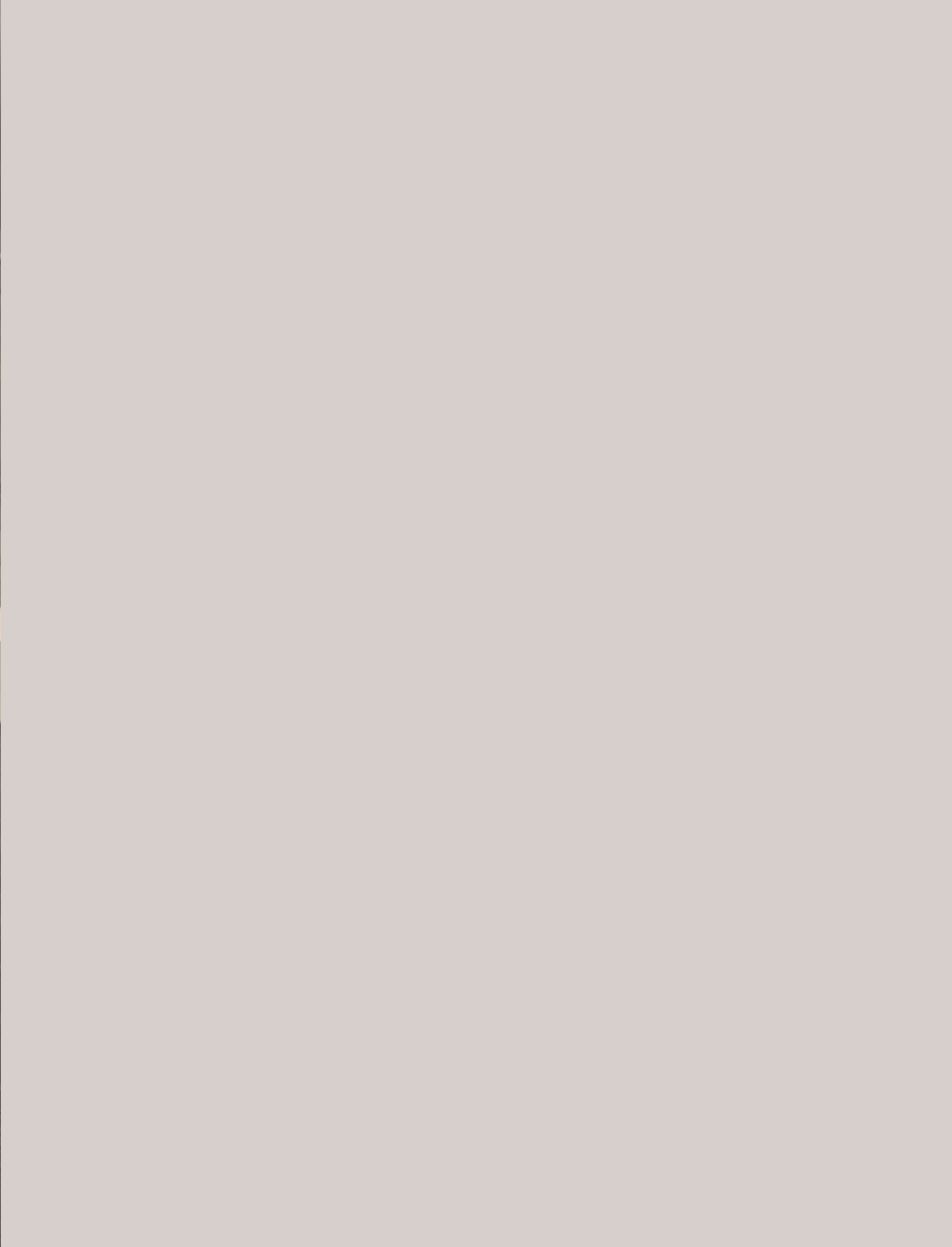
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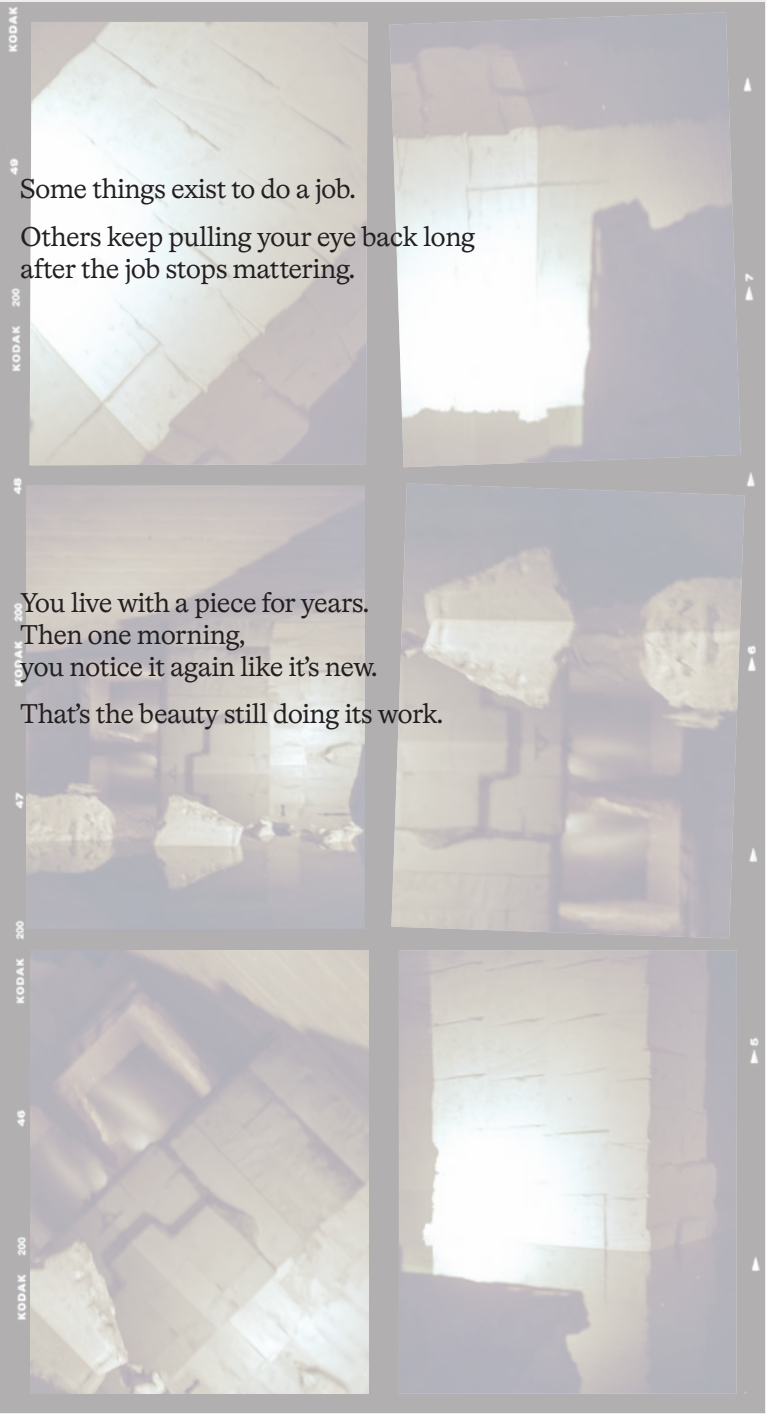






Some things exist to do a job.
Others keep pulling your eye back long
after the job stops mattering.

You live with a piece for years.
Then one morning,
you notice it again like it's new.
That's the beauty still doing its work.





11. 30. 36. E
42. 30. 38. N

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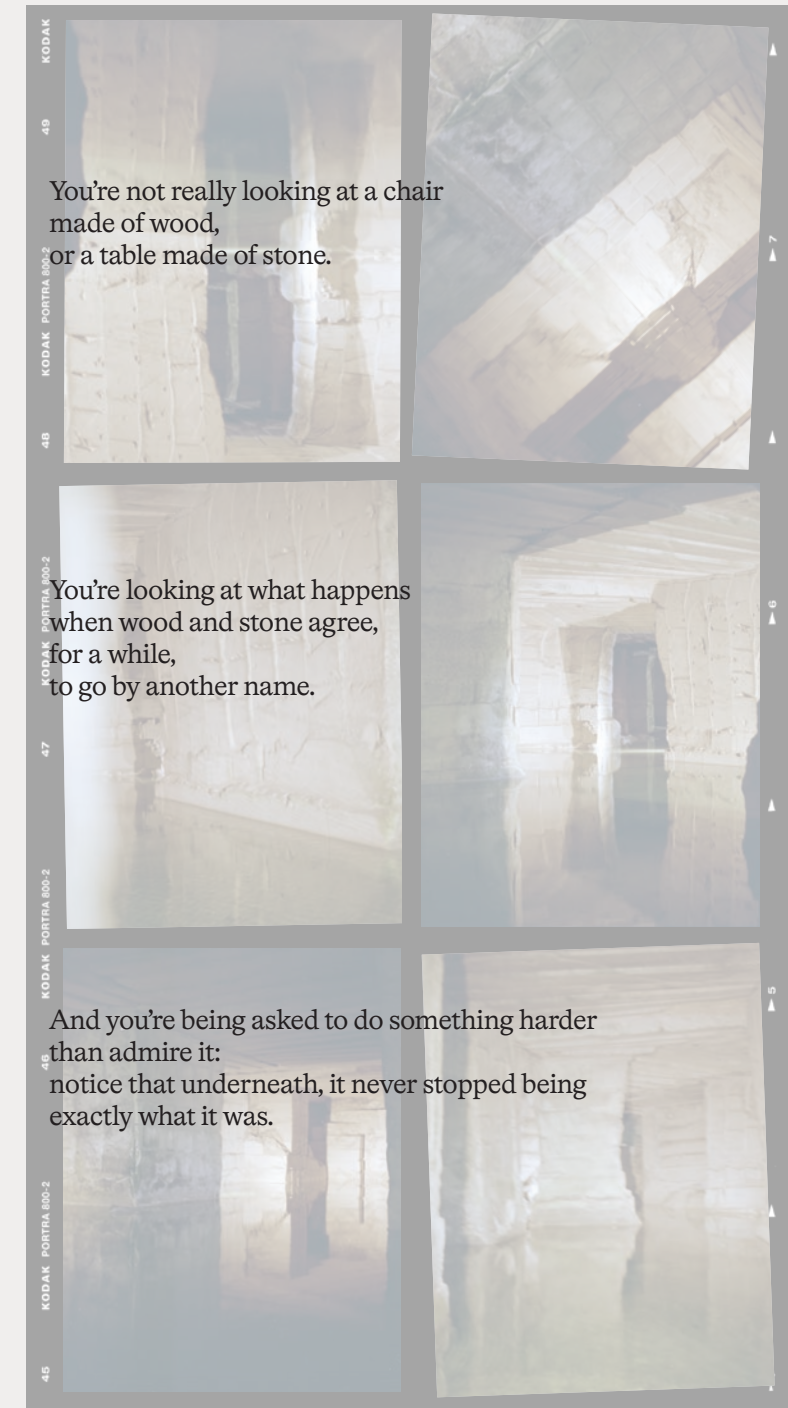








45° 26' 38" N
11° 30' 26" E





11. 30. 36. E
42. 36. 38. N

exactly what it was.
notice that underneath, it never stoped being
than admire it:
And you're being asked to do something harder

to go by another name.
for a while,
when wood and stone agree,
You're looking at what happens

or a table made of stone.
made of wood,
You're not really looking at a chair











Nobody added Beauty in.
Craft found it. Design gave it shape.
Time made it alive.

That's really all Excellence is:
*nothing invented,
only recognized,
and given the respect to remain.*



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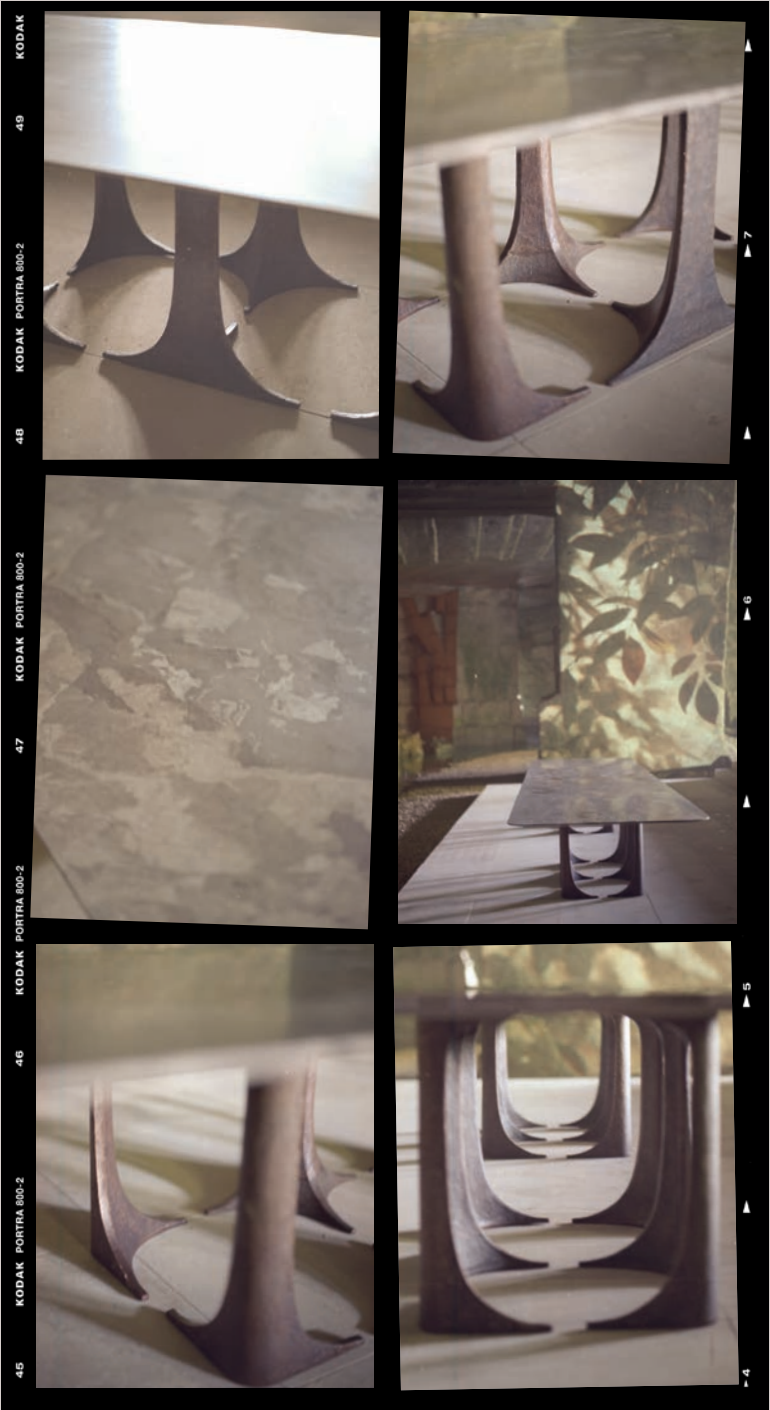
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GRAPHIC DESIGN
Atto

TEXT
Elena Ravera

Printed in Italy
Grafiche Antiga

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