A classical landscape painting featuring a vast, hazy sky with soft, horizontal brushstrokes in shades of blue, green, and brown. In the foreground, there are lush green trees with detailed foliage. A single bird is captured in flight in the center of the sky. The overall mood is serene and expansive.

Latitudes
The Exteta journey into Beauty

Latitudes
The Exteta journey into Beauty

EXTETA

















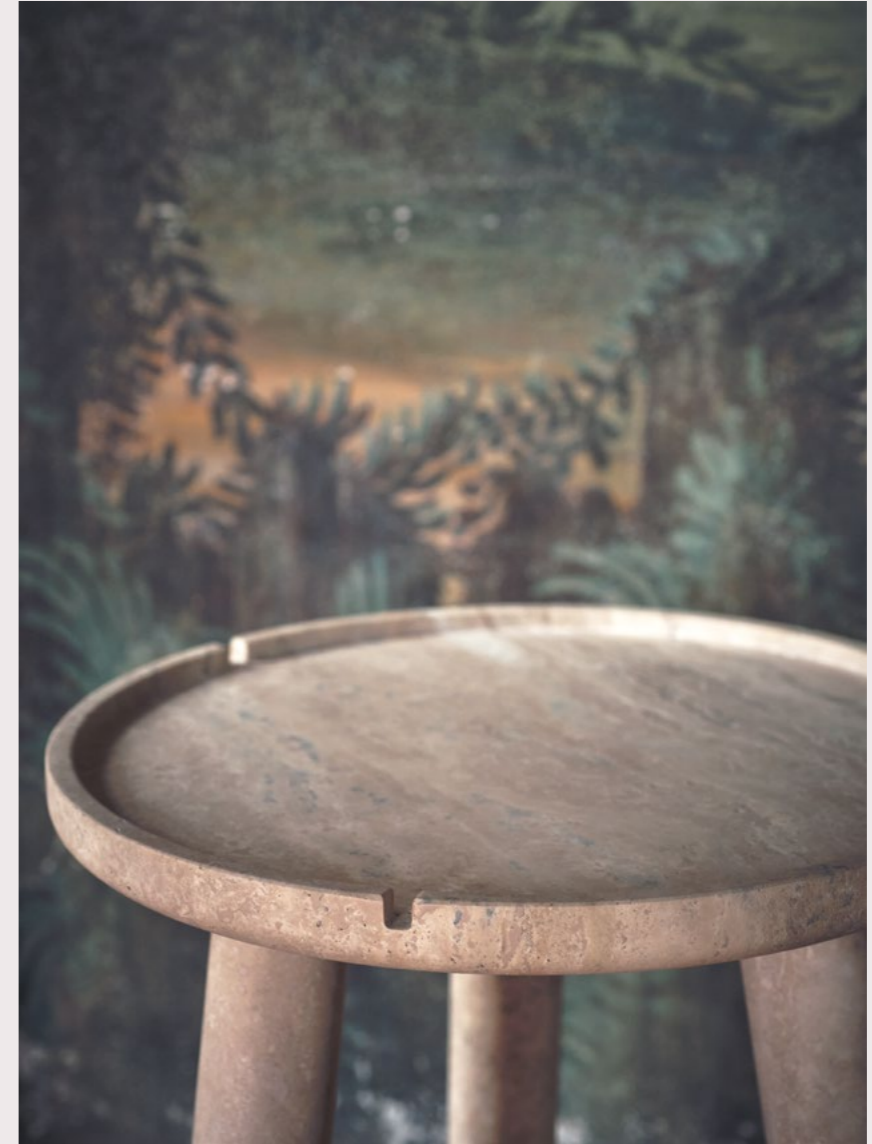








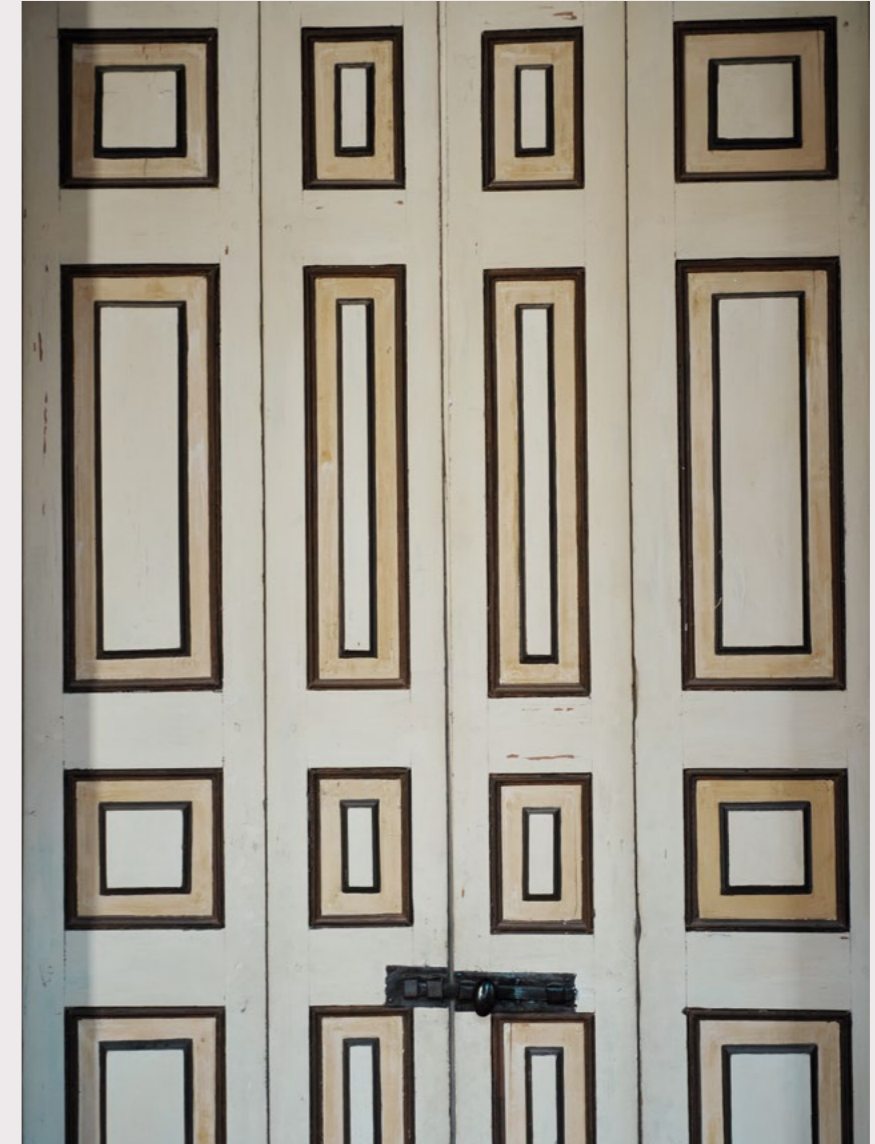






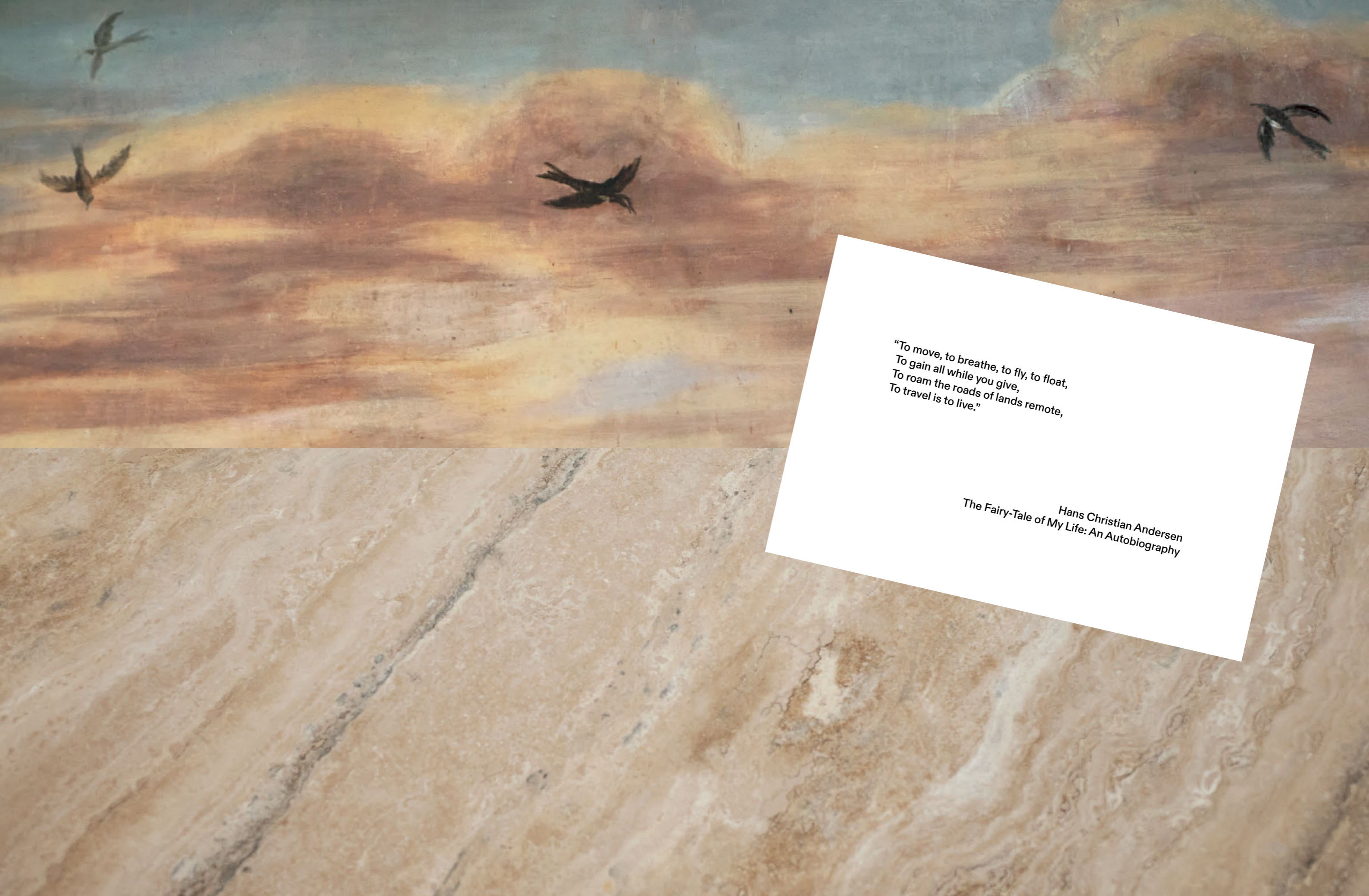












*"To move, to breathe, to fly, to float,
To gain all while you give,
To roam the roads of lands remote,
To travel is to live."*

Hans Christian Andersen
The Fairy-Tale of My Life: An Autobiography

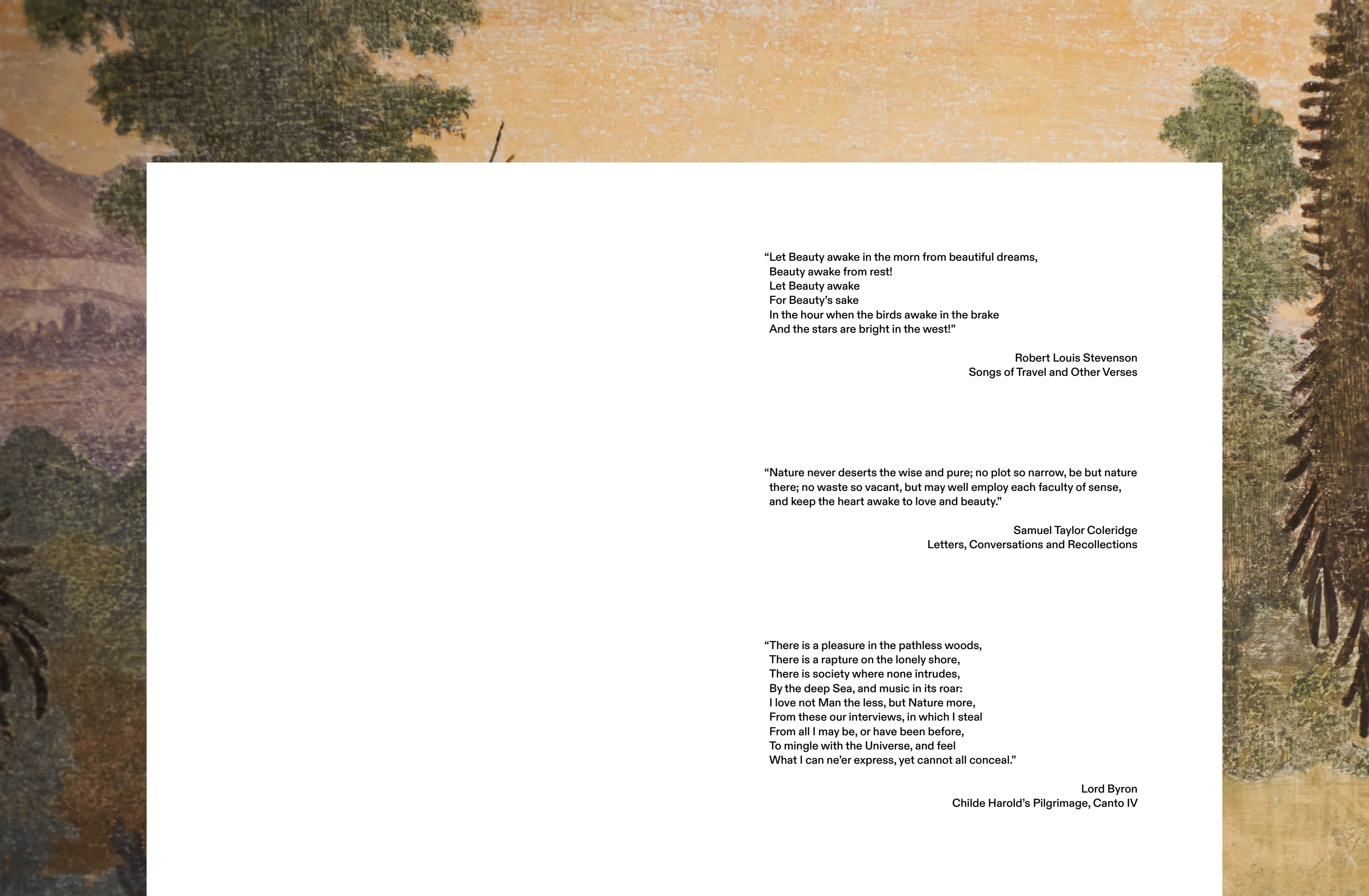






There is a grace in planning where art meets ease. The outdoors should unfold before the eye from within, as a silent invitation to step beyond. The air flows through open doors, and the mind travels with it. Let your design encourage passage from room to terrace, from shade to sun, blurring the strict boundary between house and nature. In such union lies the truest delight: at once at home and free.



A painting of a river scene with a white text box overlaid. The river is a muddy brown color, flowing through a landscape with green trees and a purple-tinged hillside on the left. The right side of the painting shows a dense forest of tall, thin trees. The text box is a large white rectangle in the center of the image.

“Let Beauty awake in the morn from beautiful dreams,
Beauty awake from rest!
Let Beauty awake
For Beauty’s sake
In the hour when the birds awake in the brake
And the stars are bright in the west!”

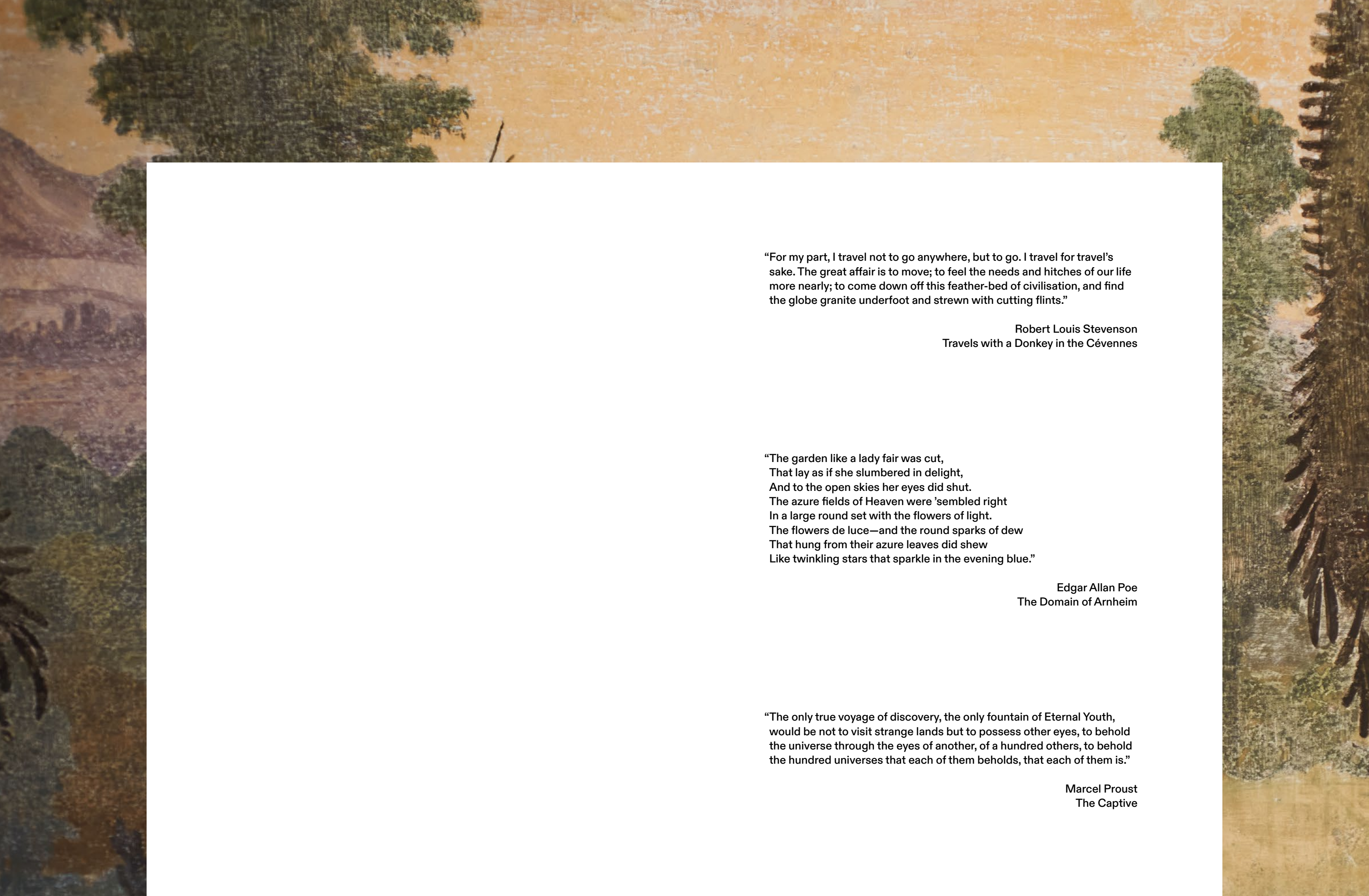
Robert Louis Stevenson
Songs of Travel and Other Verses

“Nature never deserts the wise and pure; no plot so narrow, be but nature
there; no waste so vacant, but may well employ each faculty of sense,
and keep the heart awake to love and beauty.”

Samuel Taylor Coleridge
Letters, Conversations and Recollections

“There is a pleasure in the pathless woods,
There is a rapture on the lonely shore,
There is society where none intrudes,
By the deep Sea, and music in its roar:
I love not Man the less, but Nature more,
From these our interviews, in which I steal
From all I may be, or have been before,
To mingle with the Universe, and feel
What I can ne’er express, yet cannot all conceal.”

Lord Byron
Childe Harold’s Pilgrimage, Canto IV

A painting of a river scene. The river is a muddy, yellowish-brown color, flowing from the top left towards the bottom right. On the right side, a boat is visible, partially obscured by the edge of the frame. The boat has a thatched roof and is carrying several people. The left bank is lined with green trees and foliage. The background shows a hazy, brownish landscape, possibly a valley or a plain. The overall style is that of a 19th-century landscape painting.

“For my part, I travel not to go anywhere, but to go. I travel for travel’s sake. The great affair is to move; to feel the needs and hitches of our life more nearly; to come down off this feather-bed of civilisation, and find the globe granite underfoot and strewn with cutting flints.”

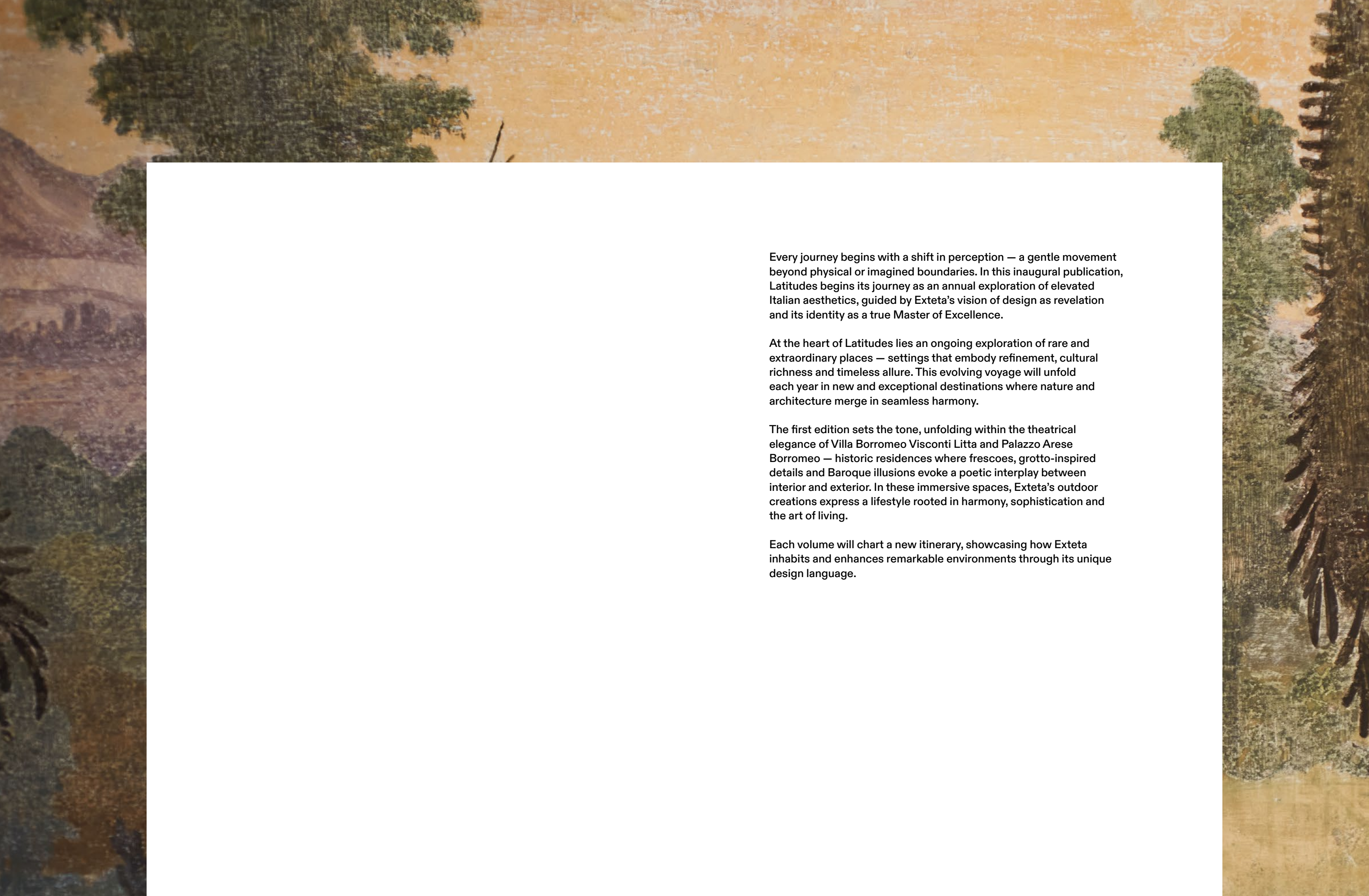
Robert Louis Stevenson
Travels with a Donkey in the Cévennes

“The garden like a lady fair was cut,
That lay as if she slumbered in delight,
And to the open skies her eyes did shut.
The azure fields of Heaven were ’sembled right
In a large round set with the flowers of light.
The flowers de luce—and the round sparks of dew
That hung from their azure leaves did shew
Like twinkling stars that sparkle in the evening blue.”

Edgar Allan Poe
The Domain of Arnheim

“The only true voyage of discovery, the only fountain of Eternal Youth, would be not to visit strange lands but to possess other eyes, to behold the universe through the eyes of another, of a hundred others, to behold the hundred universes that each of them beholds, that each of them is.”

Marcel Proust
The Captive

The background of the page is a photograph of a river with a thatched roof on the right side. The river is a muddy brown color, and the thatched roof is made of dark, layered materials. The sky is a pale, hazy blue. The overall scene is a natural, outdoor setting.

Every journey begins with a shift in perception — a gentle movement beyond physical or imagined boundaries. In this inaugural publication, Latitudes begins its journey as an annual exploration of elevated Italian aesthetics, guided by Exteta's vision of design as revelation and its identity as a true Master of Excellence.

At the heart of Latitudes lies an ongoing exploration of rare and extraordinary places — settings that embody refinement, cultural richness and timeless allure. This evolving voyage will unfold each year in new and exceptional destinations where nature and architecture merge in seamless harmony.

The first edition sets the tone, unfolding within the theatrical elegance of Villa Borromeo Visconti Litta and Palazzo Arese Borromeo — historic residences where frescoes, grotto-inspired details and Baroque illusions evoke a poetic interplay between interior and exterior. In these immersive spaces, Exteta's outdoor creations express a lifestyle rooted in harmony, sophistication and the art of living.

Each volume will chart a new itinerary, showcasing how Exteta inhabits and enhances remarkable environments through its unique design language.



Concept and Art Direction
Studioepepe

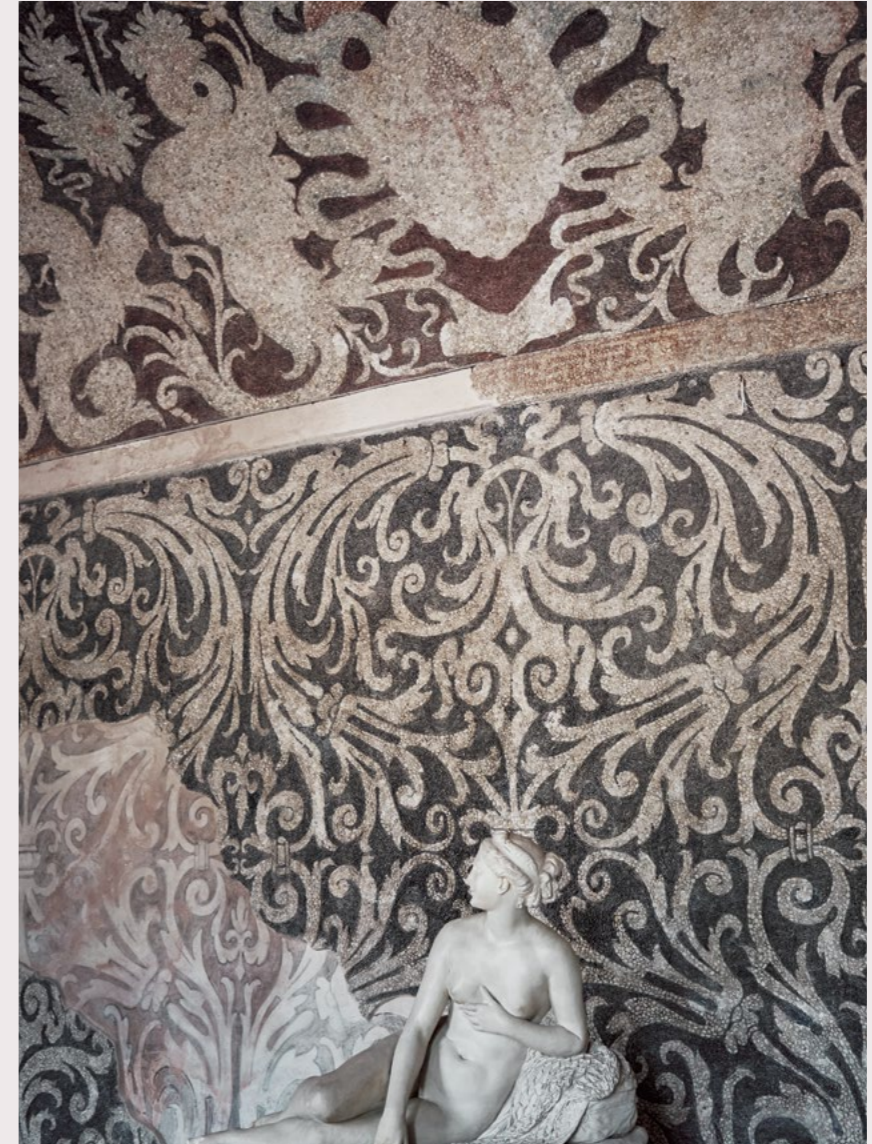
Photography
Andrea Ferrari

Graphic Design
Studio Blanco

Texts
Elena Ravera

Printed in Italy
Arti Grafiche Turati











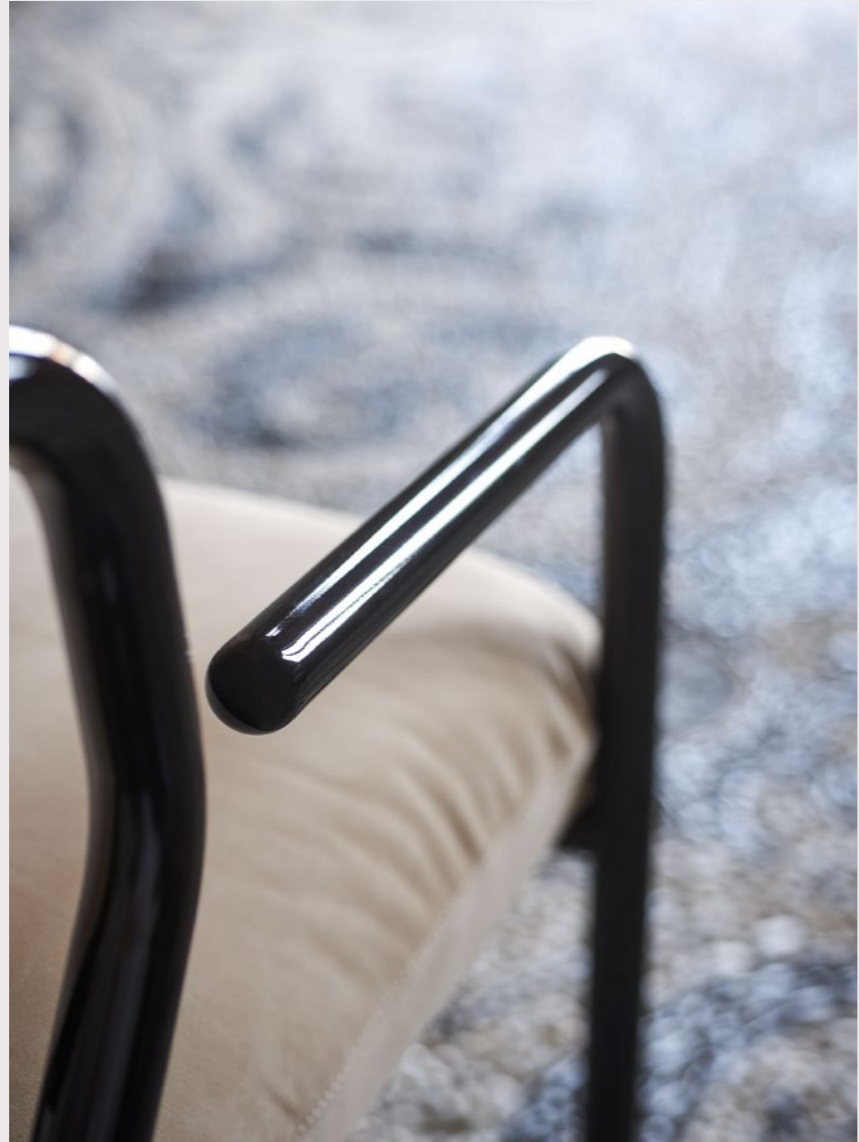






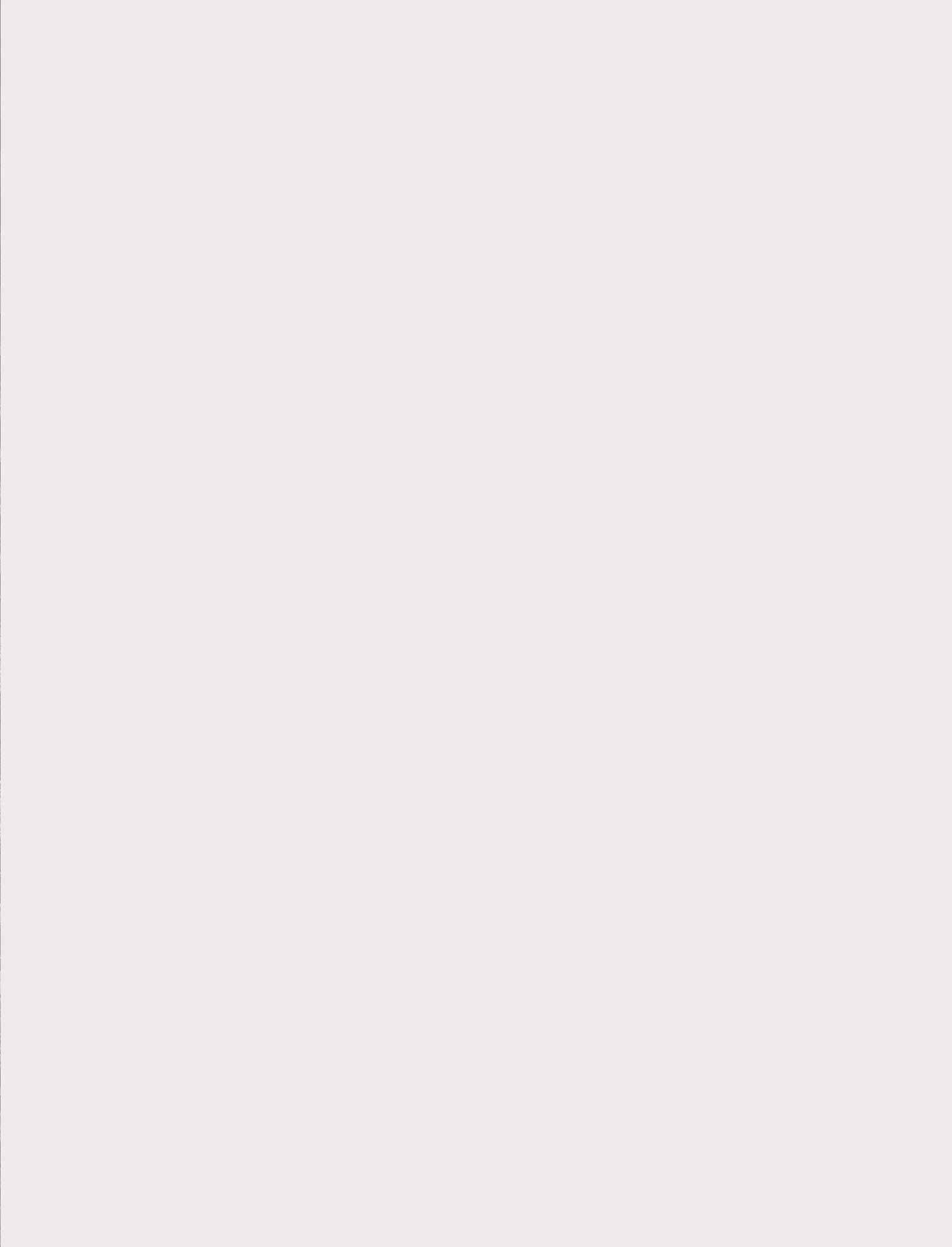




















“Though we travel the world over to find the beautiful, we must
carry it with us, or we find it not.”

Ralph Waldo Emerson
Essays













