

Benedetta Crippa is a graphic designer and consultant based in Stockholm with broad experience of the field of visual communication. Her practice is a focused investigation on how graphic design can expand beyond current boundaries of methodology and aesthetics. She designs visual identities, digital platforms, printed matter and visual interventions, with capacity for strategic consultancy and creative oversight.

She runs her own studio practice since 2012 for clients in the fields of culture and social equity, and starting 2018 she is lead graphic designer at the Stockholm Environment Institute—one of the most respected research institutes on sustainability globally. Benedetta holds a BFA and two MFA in graphic design from Italy and Sweden, and is engaged as researcher and educator at university level.

## EDUCATION

2017 MFA Visual Communication, Konstfack, Stockholm, Sweden

A feminist program with a focus on norm-critical perspectives through form, based on individual research through practice. Graduated with *World of Desire*, a decorated artist's book and feminist statement on form, exhibited internationally.

2011 MFA Visual and Multimedia Communication, Iuav University of Venice, Italy

A cross-disciplinary program with a team of international guests. Graduated with *Beyond the Grid*, a critical publication on contemporary structures of work and time in relation to creativity.

2009 BFA Graphic Design, Politecnico of Milan, Italy

A solid foundation on visual communication with a strong mix of theory and practice.

## DESIGN PRACTICE

2012–current Studio Benedetta Crippa, Graphic design and visual interventions

Work includes visual identities, consultancy, digital platforms, printed matter, illustration, decorative and experimental interventions, writing and artistic research

2020–current Lead graphic designer, Amphi Produktion

Amphi works with inclusion and democratic processes in the workplace. Graphic design, web design, capacity building and advisory work, with a keen lens on building norm-critical perspectives through visual communication

2018–current Lead graphic designer, Stockholm Environment Institute

Visual identities, infographics, capacity building, trainings and workshops, strategic oversight and project leading, as well as design of a broad range of outputs. Work at SEI includes ongoing new research on sustainability through form

2014 17 months research period in Nepal (Apeiron) and Kyrgyzstan (Centralasiengrupperna)

2013 Graphic designer at Loop Associates, Copenhagen, Denmark

2009–2011 Graphic designer at Studio Camuffo, Venice, Italy

Clients include organisations and companies in the cultural, social equity and sustainability sectors, along with: Amphi Produktion, Stockholm Environment Institute, Vasakronan, Kunsthall Stavanger, Konstfack, AIGA Eye on Design, A-Z Presents (Berlin), CommonInterest, Biennale of Venice, Open Eye Gallery Liverpool, Tamam Sweden, Teva Denmark, Apeiron Onlus, Studio Mossutställningar, The W-E-T Centre, Magasin du Nord Denmark

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## LATEST DESIGN WORK INCLUDES

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*The W-E-T Centre*, website  
2020

Web design for the practice of water artist Holly Keasey. The website is built as ethereal emotional experience through a series of carefully constructed aesthetic configurations.

**thewetcentre.org**

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*Artistic Undressings*, visual identity  
2018–2020 \* *Nominated for Design-S Award*

Visual identity for the largest independent public arts programme in Scandinavia in 2018-20. The identity is a highly aesthetic experimentation in color, refined typographic work and ornamental form.

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*Amphi Produktion*, design and consultancy  
2019–2020

All-round consultancy on visual communication for Amphi Produktion, working with democracy and equality in the workplace. Includes capacity building, web design, visual guidelines, printed and digital design work.

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*AIGA Eye on Design*, illustrations  
2020

Illustrations for the leading American blog on visual communication, to accompany two texts by design critic Aggie Toppins.

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*Plenary Beauty*, workshop and artworks  
2019

Performative lecture with custom-developed experimental 3D fractals and workshop, commissioned by Kunsthall Stavanger (NO).

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*Everything Has a Name*, ornamental curtain  
2020

Ornamental curtain commissioned by the project Teaching Design to be exhibited at A-Z Presents, Berlin's new space for experimental graphic design.

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*Itaca Solutions*, visual identity  
2020

Visual identity, digital, web and print design for newly born company working with climate adaptation in the Caribbean region.

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*During the Lunch Break*, wall painting  
2020

Ornamental wall painting for the exhibition During the Lunch Break by curator Christina Zetterlund, exhibited at ABF Stockholm.

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*SEI*, design and consultancy work  
2018–2021

As lead graphic designer at the Stockholm Environment Institute I cover a wide range of consultancy and design work, including: design of publications; branding; data visualisation; consultancy on capacity building, norm-critical perspectives and sustainability through form. This work is ongoing.

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*Fikra Design Biennial*, commissioned artwork  
2018

Animation with experimental digital formations, exhibited as projected curtain with sound during the first biennial of graphic design of the UAE Region. Commissioned by CommonInterest (N. Paim and C. Gisel).

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## TEACHING, RESEARCH, TRUST AND SPEAKING ENGAGEMENTS (PAST 3 YEARS)

Currently guest teacher at Konstfack university. Benedetta has been intervening as speaker and lecturer in universities and events in Sweden, Switzerland, Norway, Italy and Germany.

### 2021

(March) Speaker on visual sustainability at international conference *Design for the Common Good*, Switzerland

### 2020

(December) Speaker on visual sustainability at *Art of Research* design conference, Helsinki

(November) Invited speaker at the panel *Eye on Design Summit: Ecology+Design* at *AIGA Design Conference 2020*

(November) Director, course on *Visual Sustainability*, BFA Graphic Design, Konstfack  
*Writing in Form*, lecture and workshop, Konstfack

Reviewer, international design conference *Design as Common Good* (Swiss Design Network)

Opponent, final examinations MFA Visual communication, Konstfack

Invited lecturer on visual sustainability, Umeå University of the Arts

Invited lecturer on visual sustainability, Bremen University of the Arts

*Writing in Form*, lecture and workshop, Beckmans College of Design

*Working with images through norm-critical perspectives*, lecture and workshop, SEI

Invited speaker at panel *Ornamentikens samtid och framtid?*, Kungl. Akademien för de Fria Konsterna, Stockholm

Tutor, MFA Visual Communication, Konstfack

Co-director, 4 week-course on *Visual sustainability*, BFA Graphic Design, Beckmans College of Design (with Brita Lindvall)

Director, 4-week course *Sustainability Through Form*, BFA Design, Konstfack

### 2019

Director, 4-week course *Sustainability through Visuality*, BFA Graphic Design, Konstfack

Workshop, *Mapping Visual Communication*, Amphi Produktion, Stockholm

Invited speaker, *Mostro Graphic Design Festival*, Milan

*Plenary Beauty*, lecture and workshop, Kunsthall Stavanger (Norway)

Opponent, final examinations MFA Visual Communication, Konstfack

*Writing in Form*, lecture and workshop, Konstfack / Beckmans College of Design  
/ HDK Academy of Design

### 2018

Tutor, final degree BFA graphic design, Beckmans College of Design

Guest critic, examinations MFA Visual Communication, Konstfack

Educator and artist, workshop *The Social City*, Stockholm

*Things I Had No Words For* selected for Capacious conference, Lancaster, PA

Guest speaker at panel *Deconstructing Design Education*, Beyond Change, Basel

Invited speaker, *Beyond Change* international design conference, Basel

Guest critic, examinations MFA Visual Communication, Konstfack

Guest critic, examinations BFA graphic design, Beckmans College of Design

## EXHIBITIONS, GRANTS, PRESS, AWARDS (PAST 4 YEARS)

### 2019–2020

*Design-S Award 2020*, nominated in the category Graphic Design with *Artistic Undressings* (award)  
Included in *Pli06 Minimal<>Maximal*, Pli Editions, October 2020 (press)  
*Look Here and Never Look Back*, artworks.se (solo digital show)  
*Varese Design Week*, Varese, Italy (group show)  
*Teaching Design* at A–Z Presents, Berlin (commissioned artist)  
*Ung Svensk Form* at Dunkers Kulturhus, Helsingborg (group show)  
*Att ta saken i egna händer*, curated by Christina Zetterlund, ABF Stockholm (commissioned artist)  
Selected for creative Mentorship programme with Dr. Nadine Chahine (ongoing)  
*Villa San Michele grant*, Capri, Italy (1-month artistic residency)

### 2018–2017

Commissioned artist at *Fikra Graphic Design Biennial*, Sharjah (UAE), also on various press outlets  
*Artist's Books*, Hangmen Gallery, Stockholm (group show)  
*Ung Svensk Form 2018*: ArkDes, Stockholm / Form Design Center, Malmö  
RIAN Design Museum, Falkenberg / DesignArt, Tokyo (group shows)  
*Darkness and Dream*, Studio Mossutställningar (studio show)  
Stockholm City artist studio support grant, 2018-2020 (grant)  
Commissioned artist for public artwork, ArtMadeThis, Stockholm  
*Vårsolanche Galleri Slätten*, Malmö (group show)  
*Ung Svensk Form 2018 Award*, with “World of Desire” (award)  
*World of Desire* at Konstfack Library, Konstfack (group show)  
*Konstfack Vårutställning 2017* (degree show)  
Konstfack GFI/VK scholarship (grant)  
Konstfack degree work scholarship (grant)  
*Works on Desire*, Konstfack (solo show)

## WRITINGS

Benedetta occasionally writes critical and feminist perspectives on visual culture, usually on the role of visual communication in building social equity and challenging structures of power.

### 2020–2012

(November 2020) *A for Anything* published on Menelique Magazine, Torino  
*A for Anything*, on Depatriarchise Design  
*Pedagogies of Freedom for Visual Communication*, on Depatriarchise Design  
*Dystopia is the New Porn*, on Depatriarchise Design  
*Closer Looks at Beyond Change*, on Depatriarchise Design  
*Vernacular Design in Central Asia*, on Medium  
*Never Married: Visual Review of a Stereotype*, on Medium  
*Studio Cinema*, Thought Experiments in Graphic Design Education  
*Design and History*, Progetto Grafico 24, AIAP, Milan  
*What is missing in Italian graphic design schools?*, Abitare Magazine  
*Histories and Atoms*, in Graphic Design Worlds / Words, Electa

## REFERENCES

From Svante Helmbaek Tirén, art historian and curator

*Benedetta dives into new layers of the decorative explored in both theory, method and practise. The process includes thorough analyses of political and creative issues that are all part of coming to terms with how the very notion of “decorative” represents a hidden system of cultural hierarchies and narrow distribution of legitimacy. In Benedetta’s case, it is no longer a question of joyful kitsch versus restrained purism, or maximalism contrasted to minimalism. Instead, it is a freedom from these binary opponents altogether and a focus on developing a new sensitivity beyond polarising structures and concepts.*

From Toby Gardner, Director, Trase, Stockholm Environment Institute

*Benedetta can be relied upon to provide clear, constructive and well-informed contributions. She brings a superb eye and fresh perspective to our design work, both on the high level strategy and visual identity, whilst also helping evaluate the inputs of external consultants. She places great value on respect and trust and this shines through in all our interactions with her.*

From Emma Lundqvist, Managing Director, Amphi Produktion

*We brought Benedetta in for a 1-day workshop to map and define our needs for visual communication. She executed a well planned and flexible workshop, making us think in new ways and clarifying our needs regarding design. By being very attentive she managed to make sense of our thoughts, and helped us to set a realistic plan for the future.*

From Maya Ober, designer and researcher, founder of Depatriarchise Design

*Through the process of constant research, parallel with the one of unlearning mythical aesthetics, principles, and norms domineering our visual landscape, Benedetta has developed a new visual language, while making a political statement. The juxtaposition of lines, drawing, painting, and writing underpinned with a thorough research of ornament as a design-category opens up a myriad of possibilities for a new radical systematic change, presenting a tangible, material alternative to the design as we were coerced to define and accept.*

## CONTACTS

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