Figure 3.5.a. Dilla R. & Nasarre A. (2015) Brief study of the stamps, shields and brands of the UB (1450-2015). [pdf] Universitat de Barcelona.

Estudi General de Medicina (1401-1450)

# Studi General de la ciutat de Barcelona (1450-1714)

ORDINACIONS

Universitat de Cervera (1717-1842)



Martí l'Humà King wax seal



Alfons V el Magnànim King wax seal





Carles I King shield



1560 Ordinances



1596 Ordinances



1629 Ordinances



-----



1718 Universitat de Cervera shields layouts.

1401 Martí l'Humà King grants the founding privilege

-----

1450 El Rei Alfons V grants the founding privilege

-----

-----1536 Carles I King establishes the first university building in La Rambla street

> Most important documents do not include its own coat of arms, but that of the city of Barcelona

1714 Succession war ends

### 1717 Estudi General de Cervera royal decree

Universitat Literària de Cervera adopts in a seal and in a shield Immaculada's effigy; with the motto: Mirabilis facta est scientia tua ex

## Studium Generale of Barcelona 1450-1714

As stated by Claramunt (2008, p.12), the university institution has its roots in the medieval world of trades and, as happens in almost all medieval university centres, in the case of Barcelona we find its origin in the Cathedral school, established in 1366. Due to continuing demands to establish a Studium Generale (place of higher education) in the City, and in order to revitalise the city's economic life, the Consell de Cent (historic governing body in the city) agreed to the request. This privilege was granted in 1450 by King Alfons the Magnanimous. This allowed the Consell de Cent to grant the right of patronage, although its governing board had to be established with the participation of the ecclesiastical authority.

From documents and epigraphic testimonies of the conserved buildings we can trace the symbols associated to the institution during this period. This can be done specifically with the document certifying the privilege granted by King Alfons the Magnanimous, the ordinances that were subsequently published, documents that constituted the bylaws of the Studium Generale, and with the royal coat of arms of Carlos I, who instigated the construction of the first building, and appeared on the façade of the building that housed the university from 1536 to 1714, and which has been preserved to the present day.

The most important documents do not include its shield, but that of the city of Barcelona. There is a logical absence of documents given the relatively recent invention of the printing press. We cannot appreciate the use of symbols in relation to the institution, but rather the codes for the uses of the printing press. To an extent, some symbols can be identified in the building and certain documents, yet rather than identifying the institution they represent

the city or the kingdom. In no way can these identity devices be directly related to the institution, but rather with public institutions such as the monarchy or the Consell de Cent.

We cannot speak of identity elements, and at best symbolic resources that are more closely linked to the publishing culture of the moment, or to architecture.

Although they are symbols associated with the identification of the Studium Generale, they cannot be associated with the institution itself, but with the spheres of power that governed its existence.

As outlined by Claramunt (2008) and Soldevila (1938), the Studium Generale of Barcelona in the sixteenth and seventeenth centuries is characterised as a decadent institution, of little distinction and stagnant due to a lack of resources and poor criteria for selecting teachers. These facts prevented it from competing with schools and Studia created by religious orders, as well as in the struggle between the universities of the Principality at the end of the 17th century (Lleida, Girona, Tarragona, Vic, Solsona and Tortosa).

#### The Universitat de Cervera (1717-1842)

Under the flag of the Immaculada, patroness of the university, the Studium Generale of Barcelona actively participated in the defence of the city during the War of Succession, until 1714, when the siege ended and the Bourbon troops entered the city.

As Claramunt (2008, p.23) points out, the shortage and decline of all Catalonian universities was a fact in the early eighteenth century. This allowed the reformers to advise Philip V, after his victory in the War of Succession, and following the ideas of enlightened despotism, an ideology that was already beginning to

prosper at the time, a new university project was put into operation, where central political power rationalised the higher education system. These reforms or attempts at reform occurred throughout an enlightened Europe.

The result was the creation of a new centre located in the city of Cervera, located about 80 km from Barcelona. This decision was even taken against the Royal Board of Justice and the Government of Catalonia, aligned with the pro-Bourbon sectors resident in Catalonia.

The Literary Universitat de Cervera adopts the image of Immaculada, the university patroness, as its seal and shield, with the motto: Mirabilis facta est scientia tu ex me.

Claramunt (2008, p.22) notes that during a one hundred and twenty year period in which Barcelona did not have a university, a series of new or existing institutions were charged with imparting high culture, sponsored by the Board of Commerce, thereby creating an important resurgence of higher studies in Barcelona. In Cervera, on the other hand, a series of ideological struggles among sectors of the teaching staff, conservatives in the face of reformers, led the Universitat de Cervera's seat to become a stronghold of the Old Regime.

# The restoration of the Literary Universitat de Barcelona (1836-1863)

As Casassas and Ymbert (2008, p.28-29) describe, the final triumph of the liberal process, upon the death of Ferran VII, led to the transfer of the Universitat de Cervera to Barcelona once again, in 1837. Although it is popularly considered the righting of a historical injustice, it should not be forgotten that the Universitat de Cervera did not only replace Barcelona, but all of the Catalonian universities. While its return to Barcelona was protected by population growth during the 18th century, and the fact the city had become prosperous and industrial, former university centres had declined demographically, playing a very secondary role in the new economic and social panorama of the nineteenth century.

The centralist university system was definitively closed under the Moyano Law of September 9, 1857, which normalises the use of the

motto Perfundet Omnia Luce and the sun as the insignias of Spanish universities. This law establishes the university district of Barcelona, which includes the provinces of Barcelona, Lleida, Girona, Tarragona and the Balearic Islands, coinciding with the disappearance of the old private chairs of Barcelona, hence leaving the literary university as the only body of higher education.

The shield of the new university

district of Barcelona is created, which contains the sun and the motto at the top of the shield, with the quartered insignias of the provinces it represents below.

Despite the centralist uniformity and the existence of many professors that are set in their ways, it should be noted that a new profile of very active and dynamic people, closely linked to the cultural, particularistic renaissance of the country, emerges from the Universitat de Barcelona.

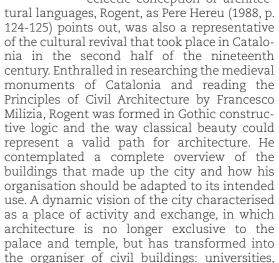
## Universidad de Barcelona (1864-1929)

As the city grows, so does the university and the demand for places aggravates the problem of space, which has always been one of the most important encumbrances of the Universi-

tat de Barcelona. On June 7, 1859, town planner Ildefons Cerdà presented the city's Eixample Plan and new urban possibilities for Barcelona were opened up. The Civil Government and the University agree on the construction of a new building, which will be designed by the architect Elies Rogent, and located in the new Expansion Plan for the city.

Work began soon after, with the structure of a

neo-Romanesque palace, clearly inspired by Germanic romantic classicism (Rundbogenstil), a style of round arches, which was to be applied almost literally. As Solà-Morales (1988, p.83) argues, Rogent belongs to the "romantic" and "floral" generation of architecture, a generation that broke with academic authority and treaties. Travelling to rediscover Gothic and Romanesque architecture and to formulate an eclectic conception of architec-



stock exchanges, markets, slaughterhouses,



Document corresponding to an center added to the university, correspon ding to the course 1856-1857

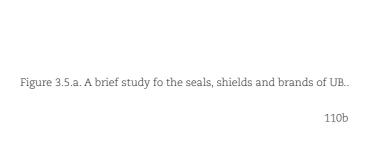


Figure 3.5.b. Dilla R. & Nasarre A. (2015) Brief study of the stamps, shields and brands of the UB (1450-2015). [pdf] Universitat de Barcelona.

Universitat de Cervera (1717-1842)

# Restabliment de la Universidad Literaria de Barcelona (1836-1863)

### Universidad de Barcelona (1864-1936)



1750 University statutes.

Universitat de Cervera allegorical engraving.





Universitat de Cervera















Architect Elies Rogent new building 1874









1929



1920

1837 Universitat Literària de Barcelona inauguration. 1242

closure.

1850 Royal decree stablishes the motto "perfundet omnia luce" and the sun as the emblems of spanish univeristies. 1857 Moyano legislation establishes the Barcelona University District.

The shield of the new university district of Barcelona is created.

In many documents the royal shield also appears. But there is also a document with the catalan

1867

The shield is represented in the new building, also several stamps were created.

1905-1929 The shield appears in the memories and other institutional documents, although it coexists with the previous stamps

Universitatde Cervera

arms, a royal crown and a laurel.

hospitals, etc. The Principii (Francesco Milizia) are a key element in Rogent's instruction, as was his relationship with the "Catalonian

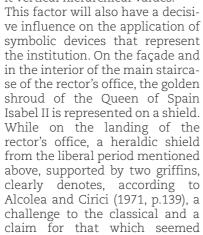
Nazarenes", writers, historians and artists who, by rejecting Romanticism of French origin, took the creations of German Romanticism as their guide. Medieval art is seen as art that was formed in parallel to national consciousness, in those centuries when the Roman empire had disappeared and the classicist restoration of the Renaissance was still a long way off - the peoples of Europe able to freely express their true personality (Hereu 1988, p.133).

According to Triadó (1988, p.160), the artistic programme of the Universitat de Barcelona responds to a unitary artistic ideal, biased by the ideology of its architect Elies Rogent. And as Cirici and Alcolea point out (1971, p.108), its iconography, the meanings

alluded to by the styles employed, comprises a set of national, ideological and political intentions from the liberal world and the Renaissance. This iconography is the sum of classic expressions of clarity and simplicity, which still float through romanticism, while belonging to the same humanistic background as liberalism, and with Romanesque as a reference from the ancestral Catalonian root. The confluences of iconology and iconography constitute the function of architecture both as a sign and a display of the collective imagination of a people at some particular moments in their history. Triadó (1988, p.160) adds that despite this stylistic expression, throughout

the process, the central government's influence will have been constant, with artistic and even ideological indications. As Cirici and

Alcolea (1971, p.108) point out, the simple University, conceived by Elies Rogent in the liberal period, was constantly corrected by pressure from Madrid, in the anti-liberal era of Narváez, to give it vertical hierarchical values.



particularly Catalonian. From this convulsive period, which lived through a republic, a monarchy and a dictatorship, there is still a lot of administrative paperwork, annual reports, as well as inaugural speeches for each course. The study of this material shows a relevant lack of consistency in the systematisation of identity devices, since we can find documents where simply the name of the university appears, composed of a typography in upper case, with a hierarchical prominence, while in others the coat of arms of Queen Isabel II appears, or from the liberal period there are the four stripes, crown and laurel, as well as different versions of seals, or the same shield with a sun and accompanied

## by the motto of the university. Universitat Autònoma de Barcelona (1933-1939)

As Garcia and Fullola (2008,p.50) point out, in 1931 once the Catalonian Republic was proclaimed as a member state of the Iberian Federation, Francesc Macià, its president, in one of his first acts of government, ordered a commission to govern the Universitat de Barcelona with the

task of organising, according to the spirit of the Statute of the Catalonian University Congress, a new model of university. They sought an institution that would become the main driving force of Catalonian culture, which brought the effort and spirit of the Catalonian people to universal culture, as well as subduing confrontations between Catalonian and Spanish sectors in the faculty and classrooms. The Statute Project, approved two years later, was a clear commitment to a professional modernisation of the university.

It manifested a clear commitment to the "Catalanisation" of the university institution, the new text proposing the existence of a board of trustees, which altered the classic precepts based on the figures of the rector and the faculty. The board of trustees would be composed of five members appointed by the Government of the Republic and five others appointed by the Generalitat of Catalonia, to which the rector would be added as a full member. As Ribas (1976) points out, the advances it represented, such as university studies for workers, scholarships for students with scarce resources, the incorporation of prestigious professionals, did

not last long since the government of the Spanish Republic revoked it in 1934. The statute was implanted again in 1936, after the victory of the Popular Front, but the Spanish Civil War broke out immediately afterwards, so the necessary conditions to carry it out were no longer in place.

1863-1874 New building construction

On the cover of the yearbook of the 1934-1935 academic year, a new visual identity device can be observed. It is a seal that contains a synthesis of the shield of Barcelona with the motto of

> the university around it and, on the outside encircling the ensemble, the text "Universitatis: Barcinonensis: Sigillum". Today, 15 sketches are kept in the historical archives of the University, which we suspect were executed by different authors due to the different techniques used. In addition, the clear stylistic connotations lead us to speculate that expert draftsmen probably designed them. The new seal appears in the memoirs and other institutional documents, although the shield of the university district is still present (Nasarre and Dilla,

2015). In July 1936, the Spanish Civil War broke out, and as García and Fullola (2008, p.87) indicated, the event also affected the symbols of the old university. A press campaign forced the royal shield of the façade to be covered with a flag, and later on January 6, 1937 the crown was removed. The shield was replaced

on July 31, 1937 by the Catalonian flag. In the same year, coinciding with the commemoration of the first centenary of the restoration of the Universitat de Barcelona, apart from the celebration ceremony, the portrait gallery of the rectors was inaugurated, and among other events, the sculptor Josep Clarà was commissioned to design a commemorative medal. On the front, the figure of a woman appeared, who represented Catalonia, accompanied by the inscription: Centenary of the restoration of the Universitat de Barcelona. On the back was the seal that identified the university with the new motto, which added "Libertas" to "perfundet omnia luce".

# Universidad de Barcelona (1939-1969)

"The Universitat Autònoma de Barcelona was dissolved by a decree of the Francoist coup regime of General Francisco Franco on January 28, 1939, two days after occupying Barcelona with his troops. On April 13 of the same year, El Noticiero Universal picked up the event under the title "The University redeemed of Marxism and incorporated into national Spain" explaining how "our first educational centre had been saved from the red-separatist horde that had left the Universitat de Barcelona 'de-Spaniardised'" (Ribas, 1976). As in most conflicts, the defeated are subjected to humiliation, and political structures are cleared and reconfigured by the new regime. According to Garcia and Fullola (2008, p.98), the university institution was especially affected, as was the work of the autonomous university and the people responsible for its management were harshly attacked by the Francoist authorities and their propagandists, with arguments devoid of logic. The board of trustees model was buried. The new university would be an instrument of the regime, and formed by people aligned with Spanish fascist national ideology. One of the first measures was to take down the Catalonian shield from the main façade and replace it with the old royal shield that had been remo-



UNIVERSIDAD DE BARCELONA

1909 A 1910

Cover and inside page of the memory of the course 1909-1910

Different seal layouts

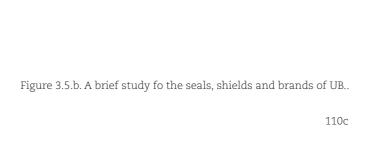


Figure 3.5.c. Dilla R. & Nasarre A. (2015) Brief study of the stamps, shields and brands of the UB (1450-2015). [pdf] Universitat de Barcelona.

Universitat Autònoma de Barcelona (1932-1939)

# Universidad de Barcelona (1939-1969)

## Universidad de Barcelona (1970-1989)



Cover of the yearbook 1934-1935



Document relating from 1935



created. 13/12/1937.

During the celebration of the centenary of the Restoration of the Universitat de Barcelona, a commemorative medal was



Document relating from 1937





05/03/1945 University benediciton







UNIVERSIDAD



-----1932 Catalonia autonomy statute

1933 Universitat Autònoma de Barcelona statute

1934 Bosch i Gimpera rector declares "Libertas perfundet

1934-1939 The new stamps appear in the brochures and other institutional documents, Although the shield of the university district continues.

1939 Dictatorship starts

The old seal of the Immaculate is retrieved and adapted.

1949

\_\_\_\_\_\_

Estapé Rector recovers university district shield (1969)

\_\_\_\_\_

omnia luce" as the university motto

ved in 1936. The decisions to eliminate the symbols of the republican university also included the suppression of the word "libertas" from the motto of the university shield. The regeneration of Spanish patriotism extended to all university levels, and the faculties repeatedly organised acts of exaltation of Spanish culture and the values defended by the new regime. The Rector's office ordered that all

classes end with the shouts of the Falangist movement: Arriba España! Viva España! and Viva Franco! ordered by the teacher and answered by the students, standing up with their arm raised. These precepts, over time, became relaxed as the state turned from fascism towards national Catholicism. The rector's office promoted the Christianisation of the universi-

ty with the organisation of different apostolic acts during the course, as well as the construction of a chapel inside the university. Universities were to have a regime of state dependence in order to be unified, thus avoiding any attempt to reorganise a system of autonomy. The new Universitat Nacional de Barcelona would be head of the UNB District, which inclu-

Islands.

ded the Catalonian provin-

ces and the Balearic

With some exceptions, the

Universitat de Barcelona,

and the Spanish university

system in general, took

more than thirty-five years

to recover lost ground and

develop a similar scientific

production, both in volume

and international projec-

tion, as the level reached in

NIVERSIDAD E BARCELONA

Cover of the studen card of the year 1943

Immaculada was imposed as a vexation, and while the Catholic connotations were understood, it was also a way of saying that Catalonia would be treated in the same way it had been by Felipe V. The documentation studied reveals how the Immaculada seal is used for administrative documentation, and also, especially in the first period of

1936. As Rector Estapé (1989, p.158) explains in

an interview, the recovery of both the shield of

the University of Cervera and the image of the

the dictatorship, Francoist symbols are used to identify ceremonial documents, such as annual reports and inaugural speeches. In general, at the beginning of the regime, in the absence of democratic legitimacy, alternative legitimacies of a charismatic nature were used, in consonance with the fascism

of Italy and Germany

Opening ceremony of the German book at the Auditorium of the University of Barcelona in 1941. Foto Josep Brangui i Soler.

> Within the university, symbolism exhibited a strong presence, together with the clothing of paramilitary groups such as the Falange, that were incorporated in the SEU (Spanish University Union), which was the only student union allowed - practically its sole function was of propaganda for the regime and controlling students.

### Universidad de Barcelona (1969-1976)

The author Santacana (2008, p.150) emphasises that to understand this period two ideas must be highlighted. On the one hand, that university life is greatly conditioned by the extremely rigid rules of play that the Franco dictatorship prescribes, even though university life always interacts with social and political evolution, it was an exceptional level of political control. On the other hand, one of the consequences of this control is student prominence, which makes this group the true engine, initially, of the response to the state control of the university environment. According to the author, although it is usually minimised precisely because it occurs within the context of the dictatorship, the role of young people becomes a very relevant element in the social transformation that responds to Western European dynamics. And this will be very important, not only in the changes at university level, but also in the policies of the regime.

It is very important to point out that, as of 1968, the Universitat de Barcelona lost its monopoly of higher education in Catalonia and the Balearic Islands, after the Universitat Autònoma de Barcelona was founded. Then in 1971, with the inauguration of the Universitat Politècnica, formed partly by schools that, until then, had been part of the UB, the Catalonian university landscape was broader and, therefore, the educational offer diversified and the competition for places began.

One of the Rectors that most marked this era was the economist Fabián Estapé, who came to the rector's office in October 1969. Estapé had been dean of economics, and in some way sympathised with the student demands. In contrast, he was a person with strong connections to the regime, since he was an advisor to the Ministry of Industry and had great influence on the powers that be, mainly due to the success the economic development plans had achieved. In short, a personality with a very interesting trajectory at that time.

The new Rector made concessionary gestures to the democratic demands many sectors of the institution made. He rehired some professors that had been dismissed, and made a series of gestures of extremely symbolic value. From restoring the memory of the Rectors of the Republic, Serra Hunter and Bosch i Gimpera, and what interests us most, recovering what Santacana (2008, p.176) calls, "the original shield of the house", replaced in 1939 by that of the University of Cervera. As the rector himself explains in the book "Conversations with Fabián Estapé" of 1989:

"I announced the recovery of the shield of the

Universitat de Barcelona. I studied under the shield of Cervera, and I put up with it, but it never left my head. .../...I have to say that the shield I recovered was the traditional one, which was re-established in 1837, with the face of Wisdom at the top and the motto PERFUNDET OMNIA LUCE. In 1936, Bosch i Gimpera added the word LIBER-TAS. .../...I had one of two symmetrical domes with the previous shield taken down, which was on the staircase, and I sent it to Cervera. There remained one, then, the shield of Cervera shield facing that

of Barcelona, the Immaculada facing Wisdom." Estapé (1989, p.160-161) also reports that the decision was not easy, and that he personally assumed a risk that could have cost him his position. "Returning the shield in Franco's time was running a risk, which I assumed without entrusting it to anyone. It was clear that, under the military's leadership, it was necessary to proceed as though in military service: to do without asking, to take them by surprise, not to let them mull over it, and if they throw the book at you, let them come, what can you do! No authorisation, not a blessed thing!" The Rector, at one point during the conversation, also expressed his concern regarding the nickname that the University had begun to be called, mainly due to the appearance of other

university centres: "There were frictions between the university centres, which were resolved through conversations between the vice-rectors Martí de Riquer, for Bellaterra, and Gomà for Barcelona, crudely re-baptised as "the Central". This nickname came about to differentiate us from the Autonomous University, but I have never even mildly liked it. Understandably so: while I kill myself to return

> what rightfully belongs to the Universitat de Barcelona, its shield, this nickname emerges." Although the rector seems anecdotal, he affirms that he himself had bands printed with the shield for the cigars he gave to important visitors. We can consider Rector Estapé as the first in this role to take strategic decisions concerning the importance of the institution's image, which he recognises when stating, "my personal experience has shown me that history is not formed by

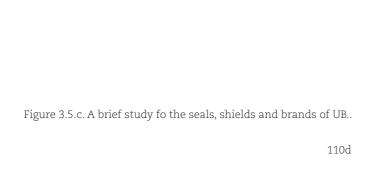
the essence or facts, but rather it is shaped by images." This aspect can also be seen in the portrait that was painted when he finished his mandate as Rector, a tradition established since 1934. In the painting, as Alcolea (1980, p.58) describes, the portrait of Rector Estapé not only shows us a flawless portrait, serious in many respects, but also emphasises the fact that Estapé ensured the shield he restored was portrayed. None of his predecessors, except Rector Eusebio Diaz, appointed in 1927, had included the shield. Santacana (2008, p.179) indicates that with the death of the dictator Francisco Franco, in November 1975, new expectations opened up for a transition to democracy. The objectives of

the University and the ground rules would

have to change, in order to right the conse-



Portrait of the Rector Fabià Estapé Rodríguez. Gallery of portraits of the rectors. ersitat de Barcelona.



## Universitat de Barcelona (1989- Present)



Inaugural act report from 1979-1980 course



Bricall Rector adds the word Libertas in the university disctrict shield.



The UB Publications service

UNIVERSITAT DE BARCELONA



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1998 New trademark



2011 New trademark

-----1976 Democratic transition begins

> -----1986-1987 Commemorating events of the 150th anniversary of the restoration of the Universitat de Barcelona

quences of growth without government planning. It would be a challenge for the future, after so many years of coexisting with official interference that choked the institution.

#### Universitat de Barcelona (1976-1988)

Academic year 1986-1987. Commemorative acts for the 150th anniversary of the restoration of the UB.

Rector Bricall incorporates the word Libertas onto the shield of the university district (the rector Bosch i Gimpera had only incorporated the word Libertas into the motto, in 1934).

Santacana and Casassas (2008, p.186) confirm that with the long political transition definitively fulfilled and the Catalonian autonomy in operation, during the rectorships of JM Bricall (1986-1994) and of Antoni Caparrós (1994-2001), the autonomy and the radical transformation of the Universitat de Barcelona are consolidated. The university reform generated strong opposition, strikes and disturbances, which particularly affected the non-official teaching staff and the student sector, which opposed the new guidelines for access to higher education. In fact, it was about Pan-European guidelines, where the creation of a Single European Space for Higher Education was planned for 1992: On September 17, 1987, the Magna Carta of European universities was signed in Bologna (which was celebrating the ninth centenary of its founding at the time). 1987 saw the first convening of the Erasmus programme in the EEC. The UB soon became leader in Spain, in terms of both the number of participating programmes and the number of students mobilised.

### Universitat de Barcelona (1989-1994)

The UB Publications service creates a new brand, composed of: The symbol: the building of the headquarters in Barcelona - The logotype: the text UNIVERSITAT DE BARCELONA, in the Times New Roman font. "The symbol and the logotype together symbolise the UB, hence they should be applied as a single graphic element," although possible uses of the symbol without the logo are explained. The representation of the historical building was chosen because, at the time, the figure of Elies Rogent was asserted as the architect of the building. The UB shield is also described in the manual as a "complementary symbol" and says: "The complementary symbol expresses the historical backbone of the UB. It is optionally used as



Cover of the book of the Symposium of History of the Universitat de Barcelona

a complement to the symbol, generally in stationery applications."

"Other symbols" are also described, which are: -The unit for the Corporate Identity of the General Study of Lleida (symbol used by the delegation of the UB in Lleida from 1968 to 1991).

The symbol-logotype of the UB Library, which is

expressed with a single unit of Corporate Identity and must always be accompanied by the symbol for the UB.

The end of the 1991-1992 academic year culminated in the completion of the first process of reform for the curricula and new teaching material. It was the end of a long and random

process that symbolically coincided with the 540th anniversary of the royal concession of privileges, which had given rise to the Studium Generale of Barcelona. The process also had an aspect of protest: while the Universitat de Barcelona concentrated 25.53% of the total volume of research projects carried out in Spanish universities, it received just 20.05% of the grants destined for infrastructures.

Once the great transformation of the University was undertaken, the new rector's office set as priority objectives, providing the institution with modern infrastructures and supervisory bodies to monitor its activity, as well as understanding how to adapt to the new demands of an increasingly flexible, global market.

# Universitat de Barcelona (1994-1998)

At the end of 1994, a new symbol was created consisting of two blue balls with the initials U B. It was intended to give greater visual impact and the University began to be referred to as "the UB". The colour blue was used as a corporate colour (this blue colour was chosen by the painter Joan Hernández Pijoan). This symbol is used in combination with the brand described

During the same course (1997-1998), the Universitat de Barcelona took a huge step forward in the use of new technologies, with the creation of the UB Media platform: This is a space aimed at improving the University website, creating a new computer system for student attention, as well as incorporating the international virtual space Ithaca. It also provides a significant boost to the Scientific Park, the cornerstone for the development of research at the Universitat de Barcelona..

### Universitat de Barcelona (1998-2011)

This design, created by Quod, is the result of the union of the two previous brands: the one with the historic building and the two blue balls. The Visual Identity Manual describes the brand as composed of: - The UB logotype: graphic and typographic element that identifies the UB (the two balls with the UB acronym). - The symbol: graphic element that symbolises the headquarters of the UB. - Logotype: UNIVERSITAT DE BARCELONA Times Roman typeface always in capitals. The basic blue corporate colour is maintained (Pantone 285). The manual does not mention the historical shield, but it appears applied to the stationery

# Universitat de Barcelona (2011-present)

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The new UB brand, created with the collaboration of H2ò Comunicació Integral (Grup Altraforma), emerges from a redesign of the previous brand, allowing the two to coexist. The Manual describes this brand as consisting of 3 basic elements: - The logotype: typographic element Universitat de Barcelona, in upper and lower case, always on two lines in the standard version, in the typeface Charter ITC Regular. -The symbol: the two blue balls with UB. - The building: must always be accompanied by the logotype. The basic blue corporate colour is maintained (Pantone 285). The manual does not describe the application of the historical shield, although in practice it is still used for the stationery of the rector.

