As stated by Claromunt (2008, p.12), the University institution has its roots in the medieval world of trades and, as happens in almost all medieval universities centres, in the case of Barcelona we find its origin in the Cathedral school, established in 1386. 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 Alfonso 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 consolidated buildings we can trace the symbols associated to the institution during this period. This can be done through the document certifying the privilege granted by King Alfonso 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 inaugurated the construction of the first building, and appeared on the façade of the building that housed the university from 1536 to 1714, 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 use 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 Claromunt (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 was the case 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 Claromunt (2008, p.23) points out, the shortage and decline of all Catalan 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 60 km from Barcelona. This decision was taken against the Royal Board of Justice and the Government of Catalonia, aligned with the pro-Bourbon sectors resident in Catalonia.

The Literary University of Cervera adopted the image of Immaculada, the university patroness, as its coat of arms, and shield, with the motto: Mirabilia facta est scientia tu ex me. Claromunt (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 Casasas 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 rightheing of a historical injustice, it should not be forgotten that the Universitat de Cervera did not only replace Barcelona, but all of the Catalan universities. While its return to Barcelona was protected by popular growth during the 18th century, and the fact the city had become prosperous and industrial, former university centres had declared 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 normalised the use of the crowned Guinean Lion and the sun as the insignias of Spanish universities. This law establishes that the university district of Barcelona, which includes the Universitat de Barcelona, the Γ-president of the old private chair of Barce

The symbol-logotype of the University de Barcelona (1969-1976)

The symbol, generally in blue, consists of two blue balls with the initials UB: the text UNIVERSITAT DE BARCELONA, in upper and lower case. The symbol, generally in blue, consists of two blue balls with the initials UB: the text UNIVERSITAT DE BARCELONA, in upper and lower case. The symbol, generally in blue, consists of two blue balls with the initials UB: the text UNIVERSITAT DE BARCELONA, in upper and lower case. The symbol, generally in blue, consists of two blue balls with the initials UB: the text UNIVERSITAT DE BARCELONA, in upper and lower case.
The new Universitat Nacional de Barcelona was raised. These precepts, over and answered by the students, España! Viva España! and Viva the Falangist movement: Arriba. As stated by Claramunt (2008, p.12), the university image of Immaculada, the university patroness of the sun and the motto at the top of the shield, this nickname emerges. As Claramunt (2008, p.23 ) points out, the shortening of the Immaculada seal is used for administrative and ceremonial documents, such as stationery applications, the rector's office in October 1969. Estapé had entrusted it to anyone. It was clear that, under the military's leadership, it was necessary to entrusting it to anyone. It was clear that, under

Figure 3.5 a. A brief study of the seals, shields and brands of UB.
would be head of the UNB District, which included attempts to reorganise a system of autonomy.

with the organisation of different apostolic mandates, which took place in 1936. The decisions to eliminate the building and certain documents, yet rather through the Studium Generale, and with the royal coat of arms.

By King Alfons the Magnanimous, the ordination of the conserved buildings we can trace the order to revitalise the city's economic life, the demands to establish a Studium Generale by Felipe V. The documentation studied reveals by Claramunt (2008) and Soldevila tood, it was also a way of saying that Catalonia following the ideas of enlightened despotism, as the level reached in production, both in volume and the Spanish university dictatorship prescribed, even though university students.

sity Union), which was the only student union by Juan Alcolea (1980, p.58) describes, the portrait of the dictator was portrayed. None of his portrait, serious in many respects, but also finished his mandate as Rector, a tradition understood.

Understandably so: while I kill myself to return vice-rectors Martí de Riquer, for Bellaterra, and for the cigars he gave to importers. . had bands printed with the shield dotal, he affirms that he himself

what rightfully belongs to the essence or facts, but rather it meant that history is not formed by the shields he restored was portrayed. None of his portrait, serious in many respects, but also finished his mandate as Rector, a tradition understood.

As Garcia and Fullolla (2008 p.50) point out, in 1951 once the Catalanian Republic was proclaimed as a member state of the Iberian Federation, Francesco Macia, its president, in one of his first acts of government considered an action to govern the Universitat de Barcelona with the task of organising, according to the spirit of the Institute of the Catalanian University Congress, a new model of university. They sought an institution that would become the main driving force of Catalanian culture, which brough the effort and spirit of the Catalanian people to universal culture, as well as subduing confrontations between Catalanian 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 officers, 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.

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 Barcinnensi. Sigillum". Today, 15 sketches are kept in the historical archives of the University, which we suspect were executed by different authors. 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 memories and other institutional documents, although

in the new building, also several stamps were created.

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

The University of Barcelona (1864-1936) The "University of Barcelona was destroyed 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 15 of the same year, El Noticiero Universal picked up the event under the title "The University redeemed of Marxism and incorporated into national Spain" explain how "our first educational centre had been saved from the red separatist horde that had left the Universitat de Barcelona de-Spaniaridized" (Ribas, 1976). As in most conflicts, the defeated are subjected to humiliation, and political structures are cleared and reconfigur- ed by the new regime. According to Garcia and Fullolla (2008, p.87) indicated, the event also affected the symbols of the old university. A press release 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 Catalanian 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 rector 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".
Figure 3.5 b: A brief study of the seals, shields and brands of UB.
ved in 1936. The decisions to eliminate the symbols of the republican university also included the suppression of the word “libertas” from the seals and the name of the university. The regeneration of Spanish patriotism extended to all university levels, and the faculties repeatedly organized 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 practices, over time, became as relaxed as the society turned from fascism to nationalizing Catholicism.

The rector’s office promoted the Christianization of the university with the organization 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 reorganize a system of autonomy. The new Universitat Nacional de Barcelona would be headed by the UB National District, which included the Catalan provincial and the Balearic Islands.

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 projection, as the level reached in 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 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 Felippe V. The documentation studies revealed that the Immaculada seal was used for administrative documentation, and also, especially in the first period of 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 fascisms of Italy and Germany.

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 (1939–1969)

The author Santacana (2008, p.150) emphasized that to understand this period two ideas must be highlighted. On one hand, that university life is greatly conditioned by the extremely rigid rules of play that the Francoist dictatorship prescribed, 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 promiscuity, which makes this group the true engine, indirectly, of the response to the state control of the university environment. According to the author, although it is usually minimized precisely because it occurs within the context of the dictatorship, the role of young people becomes a 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 Catalanian 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 sympathized with the student demands. In contrast, he was never satisfied and 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 who 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 University of Cervera. I studied under the shield of Cervera, and I put up with it, but it never left my head. I wanted 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 PER UNUM OMNIA LUC. In 1986, Bosch i Gimpera added the word LIBER-TAS.../...I had one of two symme-trical 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 by surprise, not to let them mull it over, and if they threw the shield at us, 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 Kellatera, 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 apocryphal, he affirms that he himself had hands 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 renews. Anyway, 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 only shows us a flawless portrait, serious in many respects, but also emphasizes the fact that Estapé ensured the shield he restored was portrayed. None of his predecessors, except Rector Eusebio Díaz, appointed in 1927, had included the shield. Santacana (2008, p.179) indicates that with the death of the dictator Francisco Franco, in November 1975, the universities 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-
classes end with the shouts of ved in 1936. The decisions to eliminate the codes for the uses of the printing press. To an preserved to the present day.

As stated by Claramunt (2008, p.12), the univer-
dy during the War of Succession, until 1714, teachers. These facts prevented it from compe-

In short, a personality with a very sympa-
thised with the student demands. In

The shield of the new university was put into operation, where central political

The board of trustees model was buried. The

The Manual describes this brand as consisting of two blue balls with the initials U and the University began to be referred to as consisting of two blue balls with the initials U

ting how to adapt to the new demands of

The unit for the Corpo-

The unit for the Corpo-

Figure 3.5.c. A brief study fo the seals, shields and brands of UB.
quences of growth without government planning. It would be a challenge for the future, after so many years 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 Brizcalle incorporates the word Libertas onto the shield of the university district (the back of the Gimpera had only incorporated the word Libertass into the motto, in 1956). Santanana and Cassaras (2008, p.186) confirm that with the long political transition definitively fulfilled and the Catalan autonomy in operation, during the rectors of JM Brizcalle (1986-1994) and of Antoni Caparrós (1994-2001), the autonomy and the rational 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. From 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 asstated 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 backdrop of the UB. It is optionally used as 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 de Barcelona. The process also had an aspect of protest: while the Universitat de Barcelona concentrated 25.55% 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 Universitat de Barcelona 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 UB. It was intended to give greater visual impact and the University and the UB was 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 above.

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 students, as well as incorporating the international virtual space iHac. 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 of the rector.

**Universitat de Barcelona (2011-present)**

The new UB brand, created with the collaboration of H2ò Comunicació Integral (Grup Altra-forma), emerges from a redesign of the previous brand, allowing the two to coexist. The Manual describes this brand as consisting of 5 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.
Figure 3.5.d. A brief study of the seals, shields and brands of UB.