European Heritage Awards / Europa Nostra Awards (2026)
1664-Conservation and Adaptive Reuse 1. Conservation & Adaptive Reuse

RECOVERING THE DOME OF ESCUELAS PIAS

wPNNIeVQ

Entry details

General information

Main country of application: Spain

In case there are other official partners involved in the project, please list the country(ies) they come from

> None

Name of the building, site or work of art: REAL COLEGIO DE LAS ESCUELAS PIAS DE VALENCIA (SPAIN)

Address of the building, site or work of art

> Carniceros 6. 4601 Valencia (Spain)

Type (select one type only, as applicable): ✓ Building

Brief description of the project

> The dome was in poor condition, with large cracks; the lantern was sealed off, and the roof had multiple damages. A study methodology typical of a master plan was followed for the intervention. Cracks were repaired, the original color of the exterior of the lantern was restored, and new tiles were made in an artisan workshop. The interior regained its color, as well as the original decoration of the lantern's small dome. A monitoring system was installed to create its digital twin. The project has had an impact on society, with publications in press as well as in academic circles.

Start date of the project: 2018-01-17

Completion date of the project: 2025-08-29

Website(s) of the project/nominee: https://www.colegioescuelaspiasvalencia.org/

Instagram page of the project, if any	escuelaspiasvalencia
Does the site or heritage in question have national/regional/ local cultural heritage designation or protection status in its country?	Yes

If yes, please specify:

> The building is listed as a Site of Cultural Interest (BIC)

Is the site or heritage in question included on the UNESCO World Heritage List, either as a single World Heritage Site or as part of one larger site? If so, please specify which one.

> It is included within the surroundings of La Lonja de Valencia, UNESCO World Heritage Site.

Is the site or heritage in question designated as a European Heritage Label? If so, please specify which one.

> None

If relevant, is the site/heritage accessible to the public?	Yes

What steps have been taken to ensure that the site / project is inclusive and accessible to as wide an audience as possible?

> The ground floor can be accessed both from the street and from the cloister at ground level.
>
> To access the upper level (museum area), an elevator has been installed.

Contact details

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Organisation of the owner	ESCUELAS PIAS PROVINCIA BETANIA

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Concise summary

Concise summary

This intervention represents one of the ways to revive and highlight the value of European domes as a cultural symbol. The dome of Escuelas Pías in Valencia is part of the distinguished group of great European domes, boasting an impressive interior diameter of 24.5 meters and an exterior surface area of 1,000 m2. Its architectural presence not only enriches the city's skyline but also places Valencia within the historical tradition of monumental European architecture.

The deteriorated condition of the dome's roof and the visible cracks in four out of its ten structural sectors forced the drafting of a Master Plan in the 1990s. However, the plan could not be executed at the time due to its high cost and the technical complexity of the intervention. In 2016, a basic project was prepared, and later, in 2021, after architect Cortés developed a comprehensive restoration plan for the church, the Government of Spain granted funding in 2022 specifically aimed at restoring the dome.

The recovery process actually began earlier, in 2018, with a budget of €92,000 and support from the Generalitat Valenciana. This first intervention focused on cleaning the lower ring and installing interior lighting in order to enhance the church for future museological use. The main restoration of the dome's exterior followed in 2021, entirely financed by the Spanish Government with €864,000. Subsequently, in 2023, a project modification was approved with an additional €429,000, allowing the restoration of the dome's interior and completing the recovery of one of the largest domes in Europe.

Funding efforts have continued. Thanks to the methodology applied, the high-quality research, and the tangible results obtained, the Generalitat Valenciana awarded a new subsidy of €115,000 in order to restore the third interior façade ring, even though more than 200 other applications were left without financial aid.

In parallel, the Colegio de las Escuelas Pías has launched a campaign in collaboration with the Generalitat Valenciana, as well as with the tile manufacturer La Escandella. The initiative aims to create roof tiles using mud left by the destructive Dana storm that struck parts of Valencia in 2024, with the purpose of selling them for charitable causes.

Finally, the Generalitat Valenciana, together with the Universitat Politècnica de València, is currently developing a comprehensive catalog of Valencian domes. This effort will contribute to preserving, documenting, and valuing one of the region's most emblematic architectural heritages for future generations.

Historical background

Historical background with dates

In 1597, Saint Joseph Calasanz founded the first public school in Rome, as only the wealthy classes had access to education, giving rise to the "Pious School." The Order of the Piarists arrived in Valencia in 1737, where they began construction of the school in 1739 and completed it in 1747. In 1767, construction of the church began, following the plans drawn up by master builder Josef Puchol. The promoter of the construction, Archbishop Andrés Mayoral, wanted a church whose design would stand apart from the Valencian architectural tradition and be framed within European Neoclassical architecture, with a prominent dome as a defining feature. Today, more than a thousand students and their teachers are the daily occupants of this Asset of Cultural Interest. The school also fulfills a social function, dedicating its attention and efforts to the needs of the neighborhood, especially displaced persons, migrants, and the children of prostitutes.

Value and significance in its local/regional/national context

The dome of the Escuelas Pías in Valencia is the largest in the Valencian region, measuring 24.5 meters in span and covering 1,000 m², and the second largest in Spain after San Francisco el Grande in Madrid. Within the prestigious group of great historic European domes, it ranks twelfth, excluding metal structures since they are not masonry. One distinctive feature of Valencian domes is their characteristic blue-tiled roofs, traditionally built with brick and lime and/or gypsum mortar. Today, these artisanal construction techniques are gradually disappearing, along with the knowledge required for proper restoration. The recovery of the Escolapios dome represents not only the safeguarding of traditional masonry methods but also the integration of contemporary techniques. This balanced methodology establishes a model for future conservation projects while highlighting sustainability as a key value, ensuring the dome's endurance as both a cultural symbol and a heritage landmark.

Former and new use of the building/site, if applicable

Since 1773, the church has been part of the school, serving as its largest covered space, both as an assembly hall and a place of worship. Since 2018, the first ring has hosted a museum area displaying highly valuable works, including incunabula, paintings, and religious artifacts. The church also stages Candlelight concerts and other events with full attendance, and from November will feature a Genesis-style light show. Social commitment remains essential: the school welcomes migrant students and plays a vital role in the neighborhood, supporting the needy and children of marginalized families.

State of conservation of the building/site/work of art before the project commenced

The dome exhibited a serious state of deterioration, with structural instability evidenced by four major cracks extending through the shell, enabling water penetration. The roof covering was severely degraded, with widespread leaks leading to moisture, efflorescence, and loss of interior plaster layers. Externally, numerous fractured and missing tiles, biological growth, and surface enamel loss were documented. The lantern showed additional deficiencies, its original voids having been obstructed with honeycomb brick infill and coated with red waterproof paint. These alterations compromised both the structural integrity and the authenticity of the architectural element, requiring urgent intervention with specialized conservation methods.

Conservation work undertaken

Aims and objectives of the project.

The guiding principle of the project was to respect the authenticity and materiality of the monument. A methodology consistent with a Master Plan was followed, including structural pathology studies and material analyses.

The dome covers around 1,000 m², corresponding to 32,000 tiles, half of them “river” tiles and the other half blue tiles. Approximately 7,000 tiles required replacement. A chromatic study identified eight different types, and four blue tones were reproduced through artisanal production. Specialized workers installed them using traditional lime mortar. Original tiles with enamel loss were conserved and completed by restorers to maintain authenticity.

As the dome presented major cracks, these were injected with lime grout, sometimes with added sand. To improve seismic resistance, the four crack bands and ten ribs were reinforced externally with a 2 cm layer of lime mortar and

basalt fiber mesh. This solution was tested on a full-scale mock-up and proved to have superior adhesion compared with industrial mortars.

A key milestone was reopening the lantern openings to allow natural light. On July 26, feast of Saint Joachim, sunlight will again illuminate the altar. The lantern has also regained its original polychromy, while the dome now exemplifies gauged brickwork and “simulated” architecture: prefabricated brick moldings and cornices were recolored with lime washes to imitate stone. Inside, the lantern’s small dome decoration of flowers over chains was restored, and the intrados regained its original appearance after removing 1912 cement-based paint. Further works included restoring the third inner ring, as well as sculptures and decorative panels.

Finally, sensors for temperature, humidity, CO_2, and laser distance meters were installed at the four cardinal points, ensuring continuous monitoring of the dome’s structural condition.

Historical and technical research undertaken for the project.

While the monument’s history was well documented, its constructive peculiarities were not. Based on the observed pathology, a study methodology was defined, with a multidisciplinary team pursuing two objectives: stabilizing the dome, damaged by cracks, and recovering its ornamentation. The structure exhibited four major cracks in both the shell and drum, along with the displacement of two roof tiles. Before work began, the Royal Academy of Fine Arts of San Carlos of Valencia organized a symposium to debate the project and the origin of the cracks. Some experts attributed them to thermal inertia rather than drum collapse—an interpretation later confirmed by this investigation and restoration.

Research also sought to understand construction techniques through surveys, tests, and material analyses. It revealed that part of the one-foot-thick shell was built with unique bricks measuring 48 × 24 × 5 cm and weighing 8 kg. Geophysical studies identified embedded metal rings mentioned by Zacarés (19th c.) and Guastavino (20th c.). At the dome’s base, Brunelleschi’s solution at Santa Maria del Fiore was found, with iron ties anchored to large stone blocks.

Experimental work included building a small dome at a university seminar to test fracture models, alongside virtual and physical models. A lighting study demonstrated that on July 26 (Saint Joachim) sunlight at its zenith illuminates the altar. Murary stratigraphy and colorimetry studies guided restoration of original decorations, both inside and outside, while the lantern openings were reopened.

Archaeological research analyzed ceramic fragments in the mortar, reconstructing an 18th-century vessel. Scaffolding design achieved a 28-meter span structure weighing 75 tons without compromising the cracked drum’s stability.

The monument is now equipped with monitoring systems. Through 3D laser scanning and HBIM modeling, a virtual twin ensures sustainable maintenance. Ceramic pathology studies also identified tile typologies and guided artisanal reproduction for replacements.

Stages of implementation of the project.

The Escolapios dome, one of the largest in Europe with 1,000 m² of exterior surface, reflects not only architectural value but also the social mission of the Escolapios order, devoted to helping those in need. To ensure the restoration of this 18th-century church, a commission was created that divided the works into five phases, allowing gradual fundraising and progress.

In 2018, with support from the Generalitat Valenciana, the first interventions focused on restoring the bell tower staircase and the first ring tribune to house the Escolapiart museum collection. This collection includes paintings by renowned artists, incunabula, and sacred objects, integrated with the ongoing religious use of the church. These efforts, together with concerts held in the space, raised public awareness about the building’s cultural importance and its deteriorated state.

When the restoration project was presented to the Spanish Ministry of Development, in 2022 the Government of Spain fully assumed the cost of restoring the dome. Later, following the structural risks observed in the interior ribs, funding was increased by 50%, allowing the interior restoration to be completed.

More recently, with additional support from the Generalitat Valenciana, the third inner ring was restored, and the dome once again shines in its full splendor, free from structural damage.

Currently, 20,000 m^3 of clay and silt collected by the Generalitat Valenciana from the Dana storm of 2024 are being used in the initiative *"Teules per la Dana"* ("Tiles for the Dana"), in collaboration with La Escandella. The material is being transformed into handcrafted tiles, which will be sold for charitable purposes, combining heritage preservation with social solidarity.

This project demonstrates how cultural heritage, social values, and sustainability can converge, turning the restoration of the Escolapios dome into both a cultural achievement and a humanitarian mission.

Description of the design and conservation work undertaken, including the rationale behind key decisions made during the process.

The poor condition of the dome's roof and the cracks in four of its ten sectors led, in the 1990s, to the drafting of a Master Plan by Rafael Soler's studio. However, interventions focused only on the façades, as the high cost and complexity of restoring Spain's largest blue dome delayed action.

In 2016, a preliminary project was drawn up to request funding. The execution project, completed in 2021 by Luis Cortés (Universitat Politècnica de València), followed a methodology similar to a Master Plan. It included 3D laser scanning, drone surveys, and thermal imaging. This documentation verified settlements and displacements, revealing that the tilting of the rear façade could have caused the interior cracks. To investigate further, several models were built: a 1:1 mock-up to test the cracks, mortars, and tile placement system; and a 1:10 masonry dome to study structural behavior and potential collapse.

The guiding principle was respect for the monument's materiality, treating the building itself as the master. Various structural and constructive studies were carried out to understand its pathology. The goal was not reconstruction but restoration of what Le Corbusier would call the building's "fifth façade." In the case of a dome, this was particularly meaningful, as it represents a defining feature of Valencian historic architecture and belongs to the prestigious group of Europe's great domes.

A major challenge was scaffolding: it required a year of design to span 27 meters without resting on the cracked dome. The 75-ton structure had to be supported entirely by the drum, which itself was damaged.

To address the cracks, lime grouts of varying fluidity were injected, sometimes mixed with sand. To improve seismic performance, the four cracked bands and ten ribs were reinforced externally with a 2 cm layer of traditional lime mortar and basalt fiber mesh. This mixture, tested in a 1:1 mock-up, showed an adhesion coefficient of 0.6 kp/cm^2, superior to that of recognized industrial brands.

The blue tiles were handmade after a complete pathology and chromatic study directed by Jaume Coll, Director of the National Museum of Ceramics. Dosage analyses ensured their suitability. Placement methods and mortars were also tested at full scale before application. Finally, thanks to scaffolding access, a chromatic study of the lantern's pictorial remains revealed its original illusionistic architecture.

Problems encountered and justification for the decisions taken to overcome these problems, both before and during the project.

The main challenges for restoring this monument were the severe structural pathology, marked by large cracks, the scale of the work, and the lack of financial resources. To address these issues, a restoration committee was created to secure funding and organize the church's rehabilitation in five phases.

From a technical standpoint, one of the greatest concerns was working alongside the school courtyard with 1,000 children while designing scaffolding that would not rest on the cracked dome, thus avoiding the risk of collapse.

Complicating matters further, the drum that had to bear the 75 tons of scaffolding was itself cracked. This study required a year of preparation, resulting in the design of a 28-meter-wide structure. Additionally, before the exterior scaffolding could be installed, an L-shaped internal support structure had to be placed inside the church to act as a safeguard in case of failure and collapse during assembly, which lasted one month.

With the interior scaffolding in place, it became evident that the internal ribs had separated from the dome's calotte, creating a severe risk of collapse and potential danger to those inside the church. This discovery led the Spanish Government to approve a project modification, authorizing the restoration of the dome's interior.

Furthermore, thanks to earlier studies, additional potential issues were anticipated and mitigated, ensuring the stability and continuity of the restoration process.

Description of the building and conservation techniques and principles applied, materials employed and any traditional crafts and skills used.

Initially, a study methodology was designed to ensure the success of the project, given the poor condition of the masonry dome. A key premise was that all materials—mortars, reinforcement meshes, tiles, and fixing elements—had to be tested beforehand on a full-scale 1:1 mock-up.

The cracks were filled with lime grout injections and reinforced with basalt fiber bands and lime mortar, also applied to the dome's ribs. Tests on the 1:1 model demonstrated that traditional lime mortar outperformed commercial products.

The restoration covered approximately 1,000 m², involving 32,000 tiles (16,000 curved "river" tiles and 16,000 blue tiles). Around 7,000 tiles (44%) were replaced, crafted by hand and installed with traditional lime mortar. Damaged glazed tiles were restored with lime wash glazing by specialists. A chromatic study revealed four different shades of blue, faithfully reproduced in the new pieces.

On the cracked surface and along the ten ribs, reinforcements of basalt fiber mesh and lime mortar were applied, following the solutions tested in the full-scale model.

A monitoring system with sensors for temperature, humidity, CO_2, and laser distancemeters was installed to detect possible displacements. A key achievement was the restoration of the lantern: openings were reopened to recover natural light, and the original 18th-century decorative scheme—chains of circles with floral centers—was recovered using reversible lime paints. The brass window carpentry was handcrafted by a metal artisan.

Additionally, a geophysical survey identified the embedded metal rings of the calotte, referenced by Zacarés in the 19th century and Guastavino in his "Cohesive Construction." Successive 3D laser scans provided a comprehensive digital record of the monument, allowing future maintenance through HBIM and enabling the creation of a detailed virtual twin.

European significance

European significance of the project/initiative/nominee.

Domes represent one of Europe's cultural identities since the Renaissance, beginning with Brunelleschi's dome for Santa Maria del Fiore. From that moment, a tradition emerged of closing centralized spaces with masonry domes, leaving behind stonework and the Gothic architectural language, thus marking the end of the feudal era and the beginning of modernity.

During the 17th and 18th centuries, this technique reached great mastery, later followed by renowned architects in the early 20th century, such as Rafael Guastavino, the Spanish architect who left his legacy in New York. Today, however, these traditional techniques have largely been abandoned and remain preserved only through the disciplines of history and restoration.

> The dome of Escuelas Pías is one of the few surviving examples of the recovery of a great European dome, made possible thanks to collaborations and financial support, given the limited resources available for such an emblematic and monumental work.

Results and impact

Summary of the main results achieved and knowledge that has been gained. List the ways that the project/initiative contributes to the preservation and/or enhancement of the historical, cultural, environmental, educational and/or social values of the heritage in question. Mention the project's impact on conservation policy and practice, if any.

> From the very beginning, the restoration process was opened to the public. Since the launch of museum activities and concerts, the church has consistently reached full capacity. The project has also attracted media attention, appearing in television, radio, newspapers, and even in the prestigious magazine *Architectural Digest*, which dedicated an article to the dome's restoration.
>
> Before work began, the Royal Academy of Fine Arts of San Carlos organized a symposium with leading national scholars under the concept of "open for works." Additionally, the Master's Program in Architectural Heritage Conservation (Universitat Politècnica de València) held a seminar on Valencian domes, where a small-scale dome was built and tested to collapse to better understand its behavior.
>
> The project has been widely disseminated through conferences, specialized seminars, guided visits for professionals and students, and the publication of scientific papers. Media coverage has been extensive, with a special highlight again in *Architectural Digest*. An itinerant exhibition has also been launched to share results, with its first stop at the National Museum of Ceramics and Decorative Arts (Spain), attracting over 46,000 visitors.
>
> In collaboration with the Generalitat Valenciana and La Escandella, clay stored after the 2024 Dana storm is being used to produce reproductions of blue tiles. These tiles will be sold for charity, following the example of those made for the Church of Our Lady in Buda Castle, Budapest, a UNESCO World Heritage Site.
>
> The dome's restoration has reestablished a cultural landmark in Valencia's Velluters neighborhood, boosting both tourism and community pride. Importantly, light has once again been restored to the lantern: on July 26, the feast of Saint Joachim (the church's dedication), the sun at its zenith will illuminate the altar, reviving an extraordinary historical and symbolic experience.

Aspects of the project that can be considered innovative within its area or field.

> The 3D laser survey and dome monitoring have made possible its digital twin, allowing conservators to assess its condition in real time. This ensures greater sustainability in interventions and aligns with the UN Sustainable Development Goals. Scale models were created to study the origin of cracks and better understand the structural stress of domes.
>
> At the same time, the church has been opened to numerous social and cultural activities to raise awareness and funds for its restoration. Guided tours, seminars, conferences, exhibitions, and scientific publications have all contributed to its dissemination and recognition.
>
> Yet the most innovative achievement is the creation of ceramic tiles using mud from the 2024 Dana flood that devastated part of Valencia. This initiative unites the regional government, a local company, the university, and the Escolapios institution, transforming a natural disaster into a solidarity project that directly supports heritage preservation.

Steps taken to reach people who have not previously interacted with the site/project. This might include youth, local communities, non-traditional audiences, people with disabilities, etc.

> Initially, an intervention was carried out to establish a museum within the church itself. In addition, candlelight concerts and other performances were organized, always to full capacity and sold-out audiences. Guided tours were

also introduced, and the church has since become part of the tourist circuit, being the largest vaulted space in the region and leaving visitors amazed.

With the completion of the dome's restoration, an exhibition was organized, with its first venue at the National Museum of Ceramics, attracting more than 46,000 visitors.

Both in-person and online conferences have been held at national and international levels, including an invitation to a congress in Ecuador, as well as events hosted by Hispania Nostra and Sapienza University of Rome (Italy).

In November, a new light show will begin, which is expected to attract a large audience.

Project's interaction with the surrounding community and landscape.

This once-degraded neighborhood has regained the splendor of its most significant architectural landmark, and the flow of visitors to the church has helped reduce crime and prostitution in the area. Nevertheless, the church continues its mission of social support, welcoming children and migrant families with limited resources, while also offering aid to sex workers and their children.

Some tourism companies now include guided routes through the Velluters district, with the Church of Escuelas Pías standing as the main attraction.

Moreover, the church, with its restored dome, now serves as the assembly hall for this school of 1,000 children

Environmental, social, and economic sustainability of the project (e.g. contribution to climate action and environmental protection; measures to ensure long-term financial sustainability or future viability; benefits for people and communities, where relevant).

The 3D laser survey and dome monitoring have made a virtual twin possible, allowing conservators to assess its condition in real time. This ensures more sustainable interventions and aligns with the UN's Sustainable Development Goals. Traditional materials were used, avoiding plastics and reducing the carbon footprint. Safety lines installed on the dome guarantee both effective maintenance and worker protection.

For the community, the restoration recovers a space that is not only liturgical but also open to cultural and recreational activities in a neighborhood long affected by crime and prostitution. Alongside religious use, concerts, guided tours, and soon a light show bring new vitality and economic benefits to the parish.

The project also safeguarded traditional masonry techniques, currently at risk due to a lack of craftsmen. The Generalitat Valenciana has adopted this restoration as a model, applying its methods and materials to other dome projects.

Measures adopted to ensure the longer term maintenance of the site.

The dome is continuously monitored with laser distance meters, temperature, humidity, and CO2 sensors, allowing real-time detection of potential damage and enabling swift action, especially in relation to cracks.

Annual maintenance has become effective thanks to the installation of safety lines, which make it possible to carry out small but essential tasks such as cleaning drainage channels, removing vegetation, or repairing damaged tiles. These preventive measures ensure the dome's long-term stability and reduce the risk of serious deterioration.

The awareness raised by the restoration has also led to the creation of a conservation council, responsible for overseeing the ongoing care and preservation of the church. This body addresses both immediate maintenance needs and long-term restoration strategies, ensuring that the monument remains a cultural and architectural landmark.

It is important to highlight that the restored dome is not only a heritage treasure but also serves as the assembly hall for a school with 1,000 children. This dual role reinforces the dome's value, combining historical preservation with active community use. In doing so, the project exemplifies how cultural heritage can continue to serve society while being safeguarded for future generations.

Dissemination of the project's results and knowledge gained and any outreach or educational activities.

> As part of the restoration works, activities were organized for the school's children as well as for major universities in Valencia, with guided visits for undergraduate and postgraduate students.
>
> Seminars and scientific publications have presented the project, allowing the academic community to validate the process. Several master's theses and a doctoral dissertation are currently underway, demonstrating its importance for research and education.
>
> The project has also received broad media attention, with numerous articles in national newspapers, as well as features on television and radio. Online and in-person conferences have further promoted its visibility, including notable events by Hispania Nostra, a conference in Ecuador, and a presentation at La Sapienza University of Rome (Italy).
>
> To crown the project, an exhibition was held, with its first stop at the National Museum of Ceramics, attracting more than 46,000 visitors.

Transferability of the initiative to other contexts and its scalability potential.

> The 1,000 children of the school have been direct witnesses of the restoration work, an experience that raises awareness of the importance of preserving their cultural heritage. This unique opportunity helps them understand the value of safeguarding monuments for future generations.
>
> Beyond the school, the project has also reached society at large. By publishing articles, generating media coverage, and opening the works to the public, the restoration has become a shared experience that highlights the relevance of cultural conservation.
>
> Moreover, the documentation and dissemination of the methodology provide clear guidelines that can be followed by other promoters in similar projects. In this way, the initiative not only preserves a significant monument but also sets a valuable precedent for future restoration efforts. It demonstrates how education, community involvement, and transparency can ensure the continuity and protection of heritage.

Costs of the project/initiative

Costs of the project (in euro), financial and management arrangements, funding partners and/or the type of funding.

> As presented in the lecture *"Hispania Nostra. Contigo en casa"* under the title *"The Dome of the Church of Escuelas Pías in Valencia: Methodology of Recovery"*, the restoration process began in 2018 with a budget of €92,000 and support from the Generalitat Valenciana. This initial stage focused on cleaning the first ring and improving interior lighting to introduce a museum use and showcase the Escolapios' treasures.
>
> In 2021, the project was presented to the Ministry of Transport. The restoration of the dome's exterior was fully funded by the current Ministry of Housing and Urban Agenda, included in Spain's 2022 General State Budget, with a budget allocation of €864,000.
>
> Given the emblematic nature of the building and the severe deterioration of the interior ribs, a project amendment was approved, providing an additional €429,000 to complete the restoration of the dome's interior.
>
> Subsequent grants have ensured further progress. Thanks to the methodology applied and its results, the Generalitat Valenciana awarded a subsidy of €115,000 to restore the third ring of the interior façade—although this left more than 200 other applications without funding.
>
> This phased financial support has enabled the comprehensive recovery of one of Valencia's most significant historic domes.

Funding provided by the European Union or the EEA/Norway Grants (including programme, year and amount of the Grant), if any.

> No

Additional information

How would winning the European Heritage Award / Europa Nostra Award benefit you, your project and/or your organisation?

> If the prize is awarded, the true beneficiary will be European society, as the project has showcased the recovery of a dome, a landmark of European architecture and construction since the Renaissance. It will also help to promote this majestic monument from one of the main capitals of the Mediterranean.

In case this submission is the winner of the Grand Prix, what will the monetary award be used for?

> The funds will be reinvested in disseminating the award and further promoting architectural restoration of Escuelas Pías church.

In case this submission is the winner of the Grand Prix, who will be the recipient of the monetary award?

> The Colegio de las Escuelas Pías

How did you find out about the European Heritage Awards / Europa Nostra Awards?	Other
Is this the first time that this entry has been submitted to the European Heritage Awards / Europa Nostra Awards?	Yes
On a scale of 1-10, how satisfied are you with this online submission form?	✓ 10
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Log in to european-heritage.awardsplatform.com to see complete entry attachments.



1_AerialViewBef... 4.1 MiB



2_DomeAfter.jpg 291 KiB



3_InsideBefore.j... 2.1 MiB



4_InsideAfter.jpg 2.0 MiB



5_TilesBefore.jpg 3.8 MiB



6_TilesAfter.jpg 3.2 MiB



8_DrumCrack.jpg 3.2 MiB



9_CrackInside.J... 304 KiB



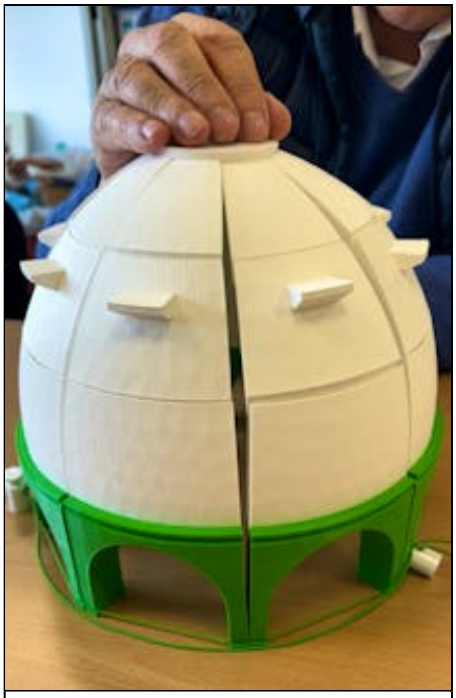
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11_Geophysical... 1.0 MiB



12_DomeTestM... 2.7 MiB



13_StructuralM... 866 KiB



14_Scaffolding.j... 595 KiB



15_Constructive...3.2 MiB



16_TilePatholog...3.0 MiB



17_MortarInject... 3.4 MiB



18_TileManufac... 3.5 MiB



20_RoofRetiling... 2.9 MiB



21_SpecialWork... 2.3 MiB



23_InternalWor... 140 KiB



25_LanternBefo... 1.2 MiB



26_LanternAfte... 3.1 MiB



27_LanternInsid...363 KiB



28_ThirdRing.jpg 3.9 MiB



29_Exhibition.jpg 1.6 MiB



30_DanaMateri... 3.0 MiB



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30_DanaMateri... 3.0 MiB



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2 Section.pdf 721 KiB

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3 Floor.pdf 149 KiB

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4 CrackStudio.p... 3.4 MiB

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5 InternalPathol... 1.9 MiB

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6 InternalPathol... 1.1 MiB

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7 DomePatholo... 1.7 MiB

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8 StudyTiltedFa... 2.0 MiB

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9 ElevationMate... 506 KiB

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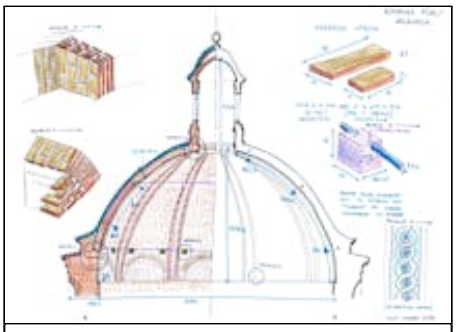
10.pdf 7.5 MiB

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11 ElevationF.pdf 1.5 MiB

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12 ElevationG.p... 1.2 MiB



13_Sketch.jpg 1.1 MiB

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14 Apostles.pdf 311 KiB

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HA2026 Entrant... 322 KiB



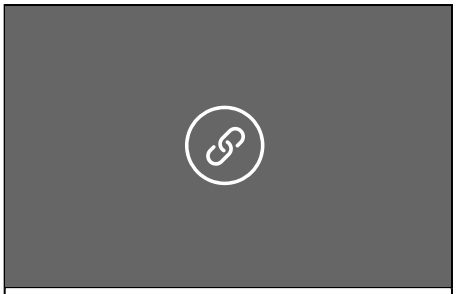
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