

Gian Michele Calvi is Professor at the IUSS Pavia, Director of Science of the Eucentre Foundation, Italy, and Executive vice-President of the IAEE.

He graduated at the University of Pavia and received a Master of Science from the University of California, Berkeley, a PhD from the Politecnico di Milano and an Honorary Doctorate from the University of Cujo, Mendoza, Argentina.

He has been the founder of the Eucentre Foundation and of the ROSE School (with M.J.N. Priestley).

In 1996 he created the *Journal of Earthquake Engineering* (Taylor and Francis), with A.S. Elnashai and N.N. Ambraseys, where he still serves as associate editor.

He is author of hundreds of publications and of a few books, including: *Seismic design and retrofit of bridges* (with M.J.N. Priestley and F. Seible, 1996), *Displacement-Based Seismic Design of Structures* (with M.J.N. Priestley and M.J. Kowalsky, 2007), *Seismic design and analysis of tanks* (with R. Nascimbene, 2023). In the occasion of the WCEE 2024 he has published a “Master Series” monograph, *The art of seismic design*, by invitation of the IAEE President and Past President.

He has been invited keynote speakers in tens of conferences, including two *World* and four *European Conferences on Earthquake Engineering*.

He has been designer, consultant or checker for hundreds of structural projects, including: the Rion-Antirion cable stayed bridge (1999-2004, 2883 m, in Greece); the Anatolian Viaduct (2000-2003, 119 spans, in Turkey); the new housing system after L’Aquila earthquake (2009-2010, with 185 buildings seismically isolated with more than 7,000 devices, completed in about six months); the construction of 103 schools in Costa Rica (2013-2018, for the IAD bank); the assessment and strengthening program in the area of Groningen, in The Netherlands (2013-2024, due to problems of induced seismicity).

He has been always active in conceptual innovation in seismic design, focusing on masonry in his early days, on bridges, displacement-based design and seismic isolation from the nineties.