

PERSPECTIVES

On the Professions

A periodical of the Center
for the Study of Ethics in
the Professions (CSEP),
Illinois Institute of Technology

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"Learning to be a Professional"

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As we continue to explore various not purely technical issues that come up in the experience of any professional, it seemed useful and perhaps even surprising to consider professional training and education from the perspective of subsequent working experiences. In this issue we shall hear eloquent voices describing their personal recollections and evaluations of Nursing School, Engineering School and Architecture Schools. In some subsequent issue we shall return to this general topic and present reflections from other professional fields.

Two recent issues have, as you remember, focussed on the relations between architects and their clients. The long-range goal of those issues was to work toward guidelines for more effective and more mutually respectful relations between these two groups. In the shortterm, either of these groups could benefit from studying the observations made about its members by the "other" group.

The short term objective of this

(and a similar later issue) is simply to collect information on how professionals feel about the training and subliminal messages they received. In what ways, for instance, were they "socialized into the profession"? Were the subliminal instructions appropriate?

The long term goal of these issues of PERSPECTIVES is to find ways (and persons in a position to put these "ways" into effect) to reemphasize the ethical and the service components in all genuinely professional education.

"A Nurse in the United States"

Beth Lamana, B.S.N.

I stop you on the street and ask you to describe a "nurse." Let's see: Your great-great aunt, who was a pioneer nurse on horseback, was the sole source of medical care for a large part of Nebraska. What a magnificent woman! Oh, but then you remember the school nurse who did nothing but apply bandaids, or call your mother when you were sick. What a bimbo she was! Soap operas are full of nurses who flirt with doctors and don't seem to fit either of these images. Clearly, nurses seem an undefined group.

What does it mean to be a nurse and how does one become a nurse in the U.S.? When I decided to go to nursing school I was considered an oddity by many, a disappointment by some, and a young woman with a career future by a very few. Basically it was a choice which I do not regret, but one which I have often felt the need to justify. The high powered academic community in which I grew up could not comprehend my decision. Perhaps those people knew too few pioneer nurses. Certainly in that community the concept of active service was considered secondary to intellectual pursuits. But the opportunity for active service was one of the most powerful, positive forces which led me into nursing and which I share with many of my colleagues. I wanted to spend my eight or ten working hours playing an active role in the lives of other human beings. I made my career decision in the 1960s during a time of social upheaval, doubt and cynicism among college students in general and women in particular. However, I knew that I wanted a job with a purpose. What leads my colleagues into nursing?

How many times are we asked as we progress through school, "What do you want to be when you grow up?" The answer will change many times before reality and maturity make the decision final, but for a fair number of

American girls the answer sometime during their development is, "I want to be a nurse." Certainly until recently very few boys gave that answer. What does it mean to be a nurse, and what has happened to the nursing profession to lift the sexual restrictions and alter the goals and aspirations of the young people choosing this profession?

The nursing profession has gone through a maturation process during the past twenty years. It has spent a good deal of time and energy seeking to define its identity and trying to professionalize its image. The exceptional nurses over the years have tried to give their work shape and form, something which could hold its own in the health world. However, for reasons that I will go on to elaborate, external as well as internal pressures have kept it from being as successful as many of us had hoped that it would be. Nursing has suffered, and continues to suffer, from less standardization in educational requirements or in training process, and less uniformity in job definition than many other professions.

What do young people have in mind when they choose careers in nursing? Probaby most are about as unrealistic as their friends who hope to become plumbers, doctors, teachers or restaurant owners. Some see glamour in working with doctors in life and death situations. Many are glad to know that a job is most likely available at any time and in any place. But I venture to say that underlying these reasons is the desire to have a job in which they can help in some concrete way. To be able to make a difference in other people's lives. Corny but true.

I will restrict my discussion to the R.N., (registered nurse). Even the name is confusing, for "nurse" often refers to almost anyone in a white uniform in this country.

Today in the the U.S. most R.N.s receive basic nursing training in three ways: 1) in a three year hospital-based certificate course; 2) in a two or three year junior or technical college based diploma course; 3) in a four or five year university based program resulting in a B.S.N. (Bachelor of Science in Nursing). There is little uniformity in nursing curriculums. Nurses take courses in anatomy and physiology, microbiology and psychology. The B.S.N. students receive training in public health, while the other students do not. The certificate and diploma graduates receive a great deal more "hands on nursing" training and experience than do the B.S.N. graduates, while leadership, independent decision making and management skills are stressed in the university based programs. And yet upon graduation and after successfully passing the licensing exam, all of these students have become nurses. Even the licensing exam provides the profession little standardization, for each state establishes its own passing grade, and then reciprocity depends upon the score which was accomplished.

Professional socialization into nursing is also in a state of flux. Reality shock is certainly not unique to nursing graduates; all neophyte professionals feel the gap between themselves and the experienced worker. Learning to "think and act" like a professional of any kind is a gradual process that begins in school in the form of formal indoctrination and is completed during one's adaptation to the work force. For nurses, I am

arguing, this process is made more difficult by the lack of confidence of the indoctrinators and the multitude of conflicting expectations of the work place. Perhaps I first really felt like a nurse when it was I who was being asked the questions, rather than asking them. You can not imagine how sobering it is to have a patient depend upon your skills and judgment with almost divine-like expectations. New doctors also experience this, but they are programmed to expect it. New nurses are revered more by some of their patients than we are ever prepared for. When a patient treats you as if you are an authority, you suddenly find yourself thinking all the trials of nursing school were worth it. You are really a nurse and it is fun. But new nurses are all too familiar with the negative feedback they also receive. Nothing seems to be done in quite the same way as it was in nursing school.

When I was in nursing school from 1974-76 we were told that soon a "nurse" would be required to have a B.S.N., and that all other nurses, namely the L.PN.s (licensed practical nurses), and non-university graduates would be given another title. In other words, the students who had been encouraged to be independent thinkers, to be decision makers and problem solvers in their own right would be called nurses, while those who received more technical training would be called something else. Nursing as well as the working world would be able to recognize and reward a professional man or woman who was expected to have a fundamental grasp on a body of material and be able to apply it to a wide range of situations. Needless to say the nursing schools and nurses who were not

university trained were not pleased with the prospect of a demotion. The proposal was seen as elitist by some and genuinely unnecessary by others. The nursing profession's own lack of cohesion and standardization is the major "internal pressure" preventing a clearer definition of nursing.

Job definitions are shaped by society as well as by the professional organization. What does society expect from nurses? One of the most important external pressures upon the nursing profession has been the medical community. Despite a valiant effort to the contrary, nursing has been and continues to be defined by the needs of doctors. Nursing's attempt to become an independent, self-reliant profession has been only partially successful. Both medicine and nursing will have to adapt to the rapidly changing health arena, but nursing continues to react to these changes, rather than to be a step ahead of them. Until the flux in the American health field settles down it will be very difficult for nurses to find their place. Particularly the B.S.N. graduates will continue to graduate from nursing school with a set of skills and aspirations which will conflict with those of their actual work place. Until nursing schools and the work force better define the job that they expect of nurses, and reward them accordingly, there will be a high rate of attrition among nurses. If bedside nursing is what we should aspire to, then compensate the hard working hospital nurses with humane hours and decent pay. If becoming nurse practitioners or midwives or nurse anesthetists is what society needs, then encourage new training, new job definitions and

new titles. But whatever the health care system demands in this country, the nurse needs to know when he or she enters nursing school what is going to be expected of him and her. This will not eliminate the "reality shock" of suddenly finding oneself expected to function as a nurse after graduation, but it will clarify the role that will be expected of the new nursing graduate. Clearer job definitions will also give the health care industry the opportunity to use these skills more wisely. This country needs to reward those with a mission for service or it will suffer in the future.

"A Woman Engineer's Recollection of College"

Lois Graham, Ph.D.

I was all set to go to a state teachers college to major in mathematics and physics. Not that I wanted to be a teacher but it was the traditional thing to do for a woman who was interested in mathematics and science. The Saturday before the fall session started a phone call came informing me that I could study engineering. The previously all male Institute was now open to qualified women students.

That Sunday, I went to the freshman reception and, on hearing that I was going to study mechanical engineering, the President's wife expressed her delight and suggested that I might be able to help with their plumbing!

The year was 1942. I had just

completed a wretched summer taking Engineering Graphics and College Algebra and Spherical Trigonometry School buildings were, in general, not air conditioned at that time and drafting with moist palms was a disaster. I have difficulty drawing a straight line with a t-square and a straight edge! In addition, typical of summer sessions, I was the only person taking the graphics course for the first time. The competition was tough. Not only were the others repeating the course but they also knew what they were drawing. Fortunately, my performance on examinations outweighed my performance as a draftsman.

The mathematics course was a breeze except for probability with which I still have some difficulty. The Institute was normally an all male school but, because of World War II, had made an exception for this one summer. Under the circumstances, it was not surprising that I found myself the only female in an otherwise all male class.

In high school I had liked science and mathematics and, since Amelia Earhart was a heroine in my eyes, I looked for a way to earn my living by combining my interest in flying with mathematics and science. This led me to consider studying aeronautical engineering. Summer school was a trial balloon-to find out if engineering was for me. The results as previously mentioned were mixed.

The decision to pursue mechanical engineering rather than aeronautical was the result of freshman counseling in which I was advised that since mechanical engineering was broader and more fundamental, it might be more

suitable for me. It was during the same counseling session that I was told that the decision as to whether or not the Institute would continue to accept women students would rest on my performance. There were three other women admitted at the same time: one was to study architecture, a second, pre-med, and the third, metallurgical engineering. I assume they also received the same admonishment.

When I started, the academic year was made up of four nine week sessions. However, after the first nine weeks, the school switched to the semester system at the request of the Navy. During these same nine weeks, the male students were urged to join the military service of their choice. It turned out that those who joined the Navy remained in school and were joined by V 12 students from all over the country. So, from then on, with the exception of the three women and those men not qualified for military service, the entire student body was in the Navy. As the only civilian in my classes, I got used to being one of the "gentle men."

From this point on, we were also on the "speed-up" program. We went to school five and a half days a week and had no vacations except Christmas and New Year's Day. Of course, since I was not in the Navy, I could have dropped out for a semester but I preferred to stay with my class, since I felt that I had finally won acceptance. It seemed to me, (at that time, women's lib did not exist) that being accepted was to be one of the "boys" and at the same time to be a "girl." This meant that I had to carry my weight in all laboratory classes-not just be the data taker or the report writer. And, of course, I had to be an A

student.

Early in the program, we had to take a shop course which covered pattern making, machine shop, foundry and forge. This course was taught not by regular faculty, but by old time journeymen who had long experience in the field. My lab partner was an avid tennis player and he left me to do all the work. This actually pleased me, however, for it gave me the chance to learn on my own. As a matter of fact, one of the few times he showed up, he broke the tool bit and suggested I take the blame since the teacher would not be surprised that a woman would do such a thing. It was assumed that the teacher would be less angry with me than him.

The teacher of the forge section of the shop thought I would not be strong enough to make the same tools as the other students and gave me easy hooks and eyes to make. But I enjoyed the whole process of heating the metal to red hot, pounding and twisting it into shape so much that I made the things I was given to do plus all the things the other students made.

Obviously my years as an undergraduate student were not typical. I was the only civilian in my classes, and lived at home, rather than in the dorms. I had to do most of my studying by myself with only minimal opportunity to consult with other students. The system called for each student to receive a grade-zero or one hundred-each day in class so there was no opportunity for slacking off between classes. Cheating was not tolerated-the consequences of doing so were drastic for students in the Navy. Of course, I was active in numerous student clubs and associations. I believe that I

was secretary-treasurer of most, if not all of them in which I participated, but I was never chairman. Woman still had a long way to go.

Although the school years were tough years, rigorous and demanding, they were also fun years for I liked what I was studying. I liked the challenge. I also made lasting friendships. I learned to meet deadlines under pressure, to study independently and to excel. I learned to get along with people. The two and a half years went by quickly. In no time, it seemed I was interviewing for jobs. My fellow female engineering student, with whom I had managed to take one class, and I were the first women to graduate from that school.

"On Becoming An Architect" Mark Howland, M. Arch.

I started architecture school with only a vague idea of what I would become, and now, as a practicing architect, I find I still have no clear idea of what I am. Many of the ideas about architects and architecture that I acquired in school are in conflict with the way I practice today. At Rice and Berkeley, students endeavored to resolve formal design problems as autonomous artists, while as professionals we collaborate on projects entangled in regulatory, marketing and financial concerns. My experience indicates that contradictions between aesthetic aspirations and business responsibilities create strong tensions in the development of a professional identity among

architects.

Rice University

Few of my freshman classmates at Rice had a clear idea of how architects worked. We had taken mechanical drawing in high school, had poured over house plans in popular magazines and perhaps had even been shown around an architect's office. But in general we had not read professional journals, worked summers or grown up with architects. From our high school counselors we learned that an architect is part artist and part engineer, while from our parents we heard that professionals live responsibly, joined the Rotary and voted Republican. Fascinated above all by architectural renderings and models, we came to Rice to learn how to realize our own designs. When we saw Fountainhead during orientation week, we applauded Howard Roark's uncompromising passion and longed to stand on top of our own buildings with the wind blowing through our hair and love at our feet.

At Rice no one questioned the need for architects to have a university education. Our professors depicted architects as Renaissance types, and that vision implied a liberal arts preparation. However, the architecture faculty ascribed little importance to knowledge taught outside the department, despite the ideal of a liberal arts education. Moreover, support classes such as "structures" offered within the department were less thorough and less difficult than their university counterparts. We began to assume that our knowledge was primarily visual knowledge and our special skill visual presentation. We avoided architecture books with more text

than pictures and became accustomed to visiting lecturers who almost exclusively presented slides of their recent work.

Both professors and students agreed that only architectural design mattered. Design classes determined one's standing in the department. Design classes were given the most time and the best professor.

The core of the curriculum was the sequence of design studios. Our first studio was introductory design, where we made compositions of tones, colors, textures, and finally shapes. Here it was assumed that architects know as much about form and color as painters and sculptors. Then having mastered basic visual skills, we were ready to begin the design of buildings. Working in the studio we came to believe that real design took place on a drawing board amidst a brilliant clutter of crumpled sketch paper, model fragments, reference photographs and old coffee cups; and that perfection happened in the final hours of the charrette. For the design charrette is the central architectural experience. As early as the Ecole des Beaux Arts, students stayed up all night to finish their drawings, applying the final touches as these were being carried to the jury room on a cart (charrette). The long hours of work in a common studio space forged us into a close knit group of men and women who were marked by our dedication, endurance and talent. We shared the excitement of learning to see the world in a new way, of learning to distinguish between well and poorly designed glasses while our friends were drinking coffee unaware from styrofoam cups. We were the imaginative professionals with certified taste.

The way architectural history was presented reinforced our assumption that only visual design mattered: the only architects mentioned were design architects and the landmarks of architectural design were described purely in formal terms, with little attention to the institutional contexts in which their creators worked and developed their ideas. We memorized facades without caring whether the roofs leaked or the working drawings had been completed by others. Moreover, our professors evaluated studio projects primarily in terms of visual design, with little concern for relative costs, satisfaction of programs or durability. Since housing programs tend to be flexible and their costs relatively uncontrolled, we did not appreciate the impact of program and cost on design solutions. Only as a practicing architect have I discovered how closely design decisions are controlled by budgets and how inconvenient is a client's demand to accommodate a favorite dining room table.

What the architectural tradition and our mentors suggested and what we students were teaching each other was that boring and conventional people produced boring and conventional designs. We encouraged eccentric dress, hyperbolic speech and unconventional behavior. Not only were we part of the individualistic college counter culture of the late 1960's, which held traditional institutions in disdain, but we also felt that individuality was an essential part of architecture. Great designs came from being able to conceive solutions in a new way, a process that required freedom from conventional ideas and conventional forms. We were endeavoring to create buildings

with the same unique and startling character as those of our heroes. The proponents of orthodoxy represented by Skidmore, Owings & Merrill were anathema. The American Institute of Architects (AIA) represented the pedestrian architects of Middle America and we would never consider joining.

The University of California, Berkeley

Graduate school at Berkeley brought me a step closer to professional practice. The department of architecture was grouped with the smaller departments of landscape architecture and city and regional planning into the College of Environmental Design. This structure explicitly acknowledged a greater diversity amongst design professionals than existed at Rice, but it also narrowed the focus of any individual's studies. Although sharing the same building, the students of each department had little contact with each other. Moreover, the architects dominated the concerns of the college as we would later dominate the design professions.

Many architecture professors at Berkeley spent the majority of their time in professional practice. Instead of doing small projects out of their homes as most of the Rice professors did, they were frequently principals in medium sized firms that designed schools, housing complexes and clinics. Their work was easily accessible; it was concentrated in the Bay Area and was often published in design magazines. We were impressed by the number of competitions they had won and the number of design awards they had received. We were no longer as certain that we would change the world as we had been as undergraduates, and we worried

about our future lifestyle. Our professors appeared to be highly successful practitioners and we aspired to match their success both aesthetic and material.

As we were forced to accommodate more realistic programmatic constraints, our visual designs became more conventional and our own design standards began to evolve. Instead of judging our projects and those of our professors against the great works of the international style, we judged them against the more forgiving standard of other local work. We were learning to appreciate the distinctiveness of the Bay Area regional style, as the dominance of the Modern Movement came under attack by both preservationists and post-modernists.

Berkeley architecture students seemed much less vivid and intense than my Rice contemporaries. However, we continued to think of ourselves as artists and to gear the presentation of ourselves and our work solely to the academic community. We were unprepared for professional standards that would be imposed in practice, since unlike medical students, for example, who actually worked in hospitals, we had no contact with clients.

Skidmore, Owings & Merrill

My search for a job was a painful way to learn the values of the profession. The confidence of high marks was rapidly exhausted in a series of polite yet certain refusals: no one was interested in novel forms or sensitivity to site context. When a job offer finally came, it was made with a nod toward an old school tie which suggested that I was hired by grace and not by works. I came to SOM grateful for employment

and determined to prove myself in the new situation, a resolve soon reinforced by deteriorating work load and rumors of layoffs. Good lettering and following instructions were the chief virtues of young architects. Only later did it become clear that what we wore and weighed and how we spoke also influenced our careers.

At SOM everyone starts out building models and detailing stairs, but eventually an architect specializes in design, technical production or project management. Specialization depends on a combination of ability, interest, chance and personal style and is not predetermined by academic career. The process sometimes begins at the request of the individual, but more often it commences as senior designers and technical coordinators select individuals to staff teams. Although design talent may usually be accompanied by brashness and technical talent by reserve in some mysterious genetic pairing, it seems more likely that team leaders tend to choose people who resemble themselves and who reflect stereotyped conceptions of their roles. As a result of the team system, young architects acquire mentors and patrons who guide their development. Styles of conversation and outside interests are reinforced over beers or white wine as social groupings begin to mirror professional ones. This process works against the advancement of women, who have few female supervisors. Women are frequently encouraged to specialize in interiors because they are thought to be more suited to refined interior space than to gross building structure.

Team design in a large

architectural firm is very different from team designing in school, where all team members shared a common point of view and common goals. At SOM project development is negotiated between designers, technical coordinators and managers who have different responsibilities and different priorities. Moreover, we work with interior architects, specification writers and estimators from within the firm, as well as with lighting and acoustical consultants. What is true for all is the loss of total project involvement and a resulting sense of dissatisfaction. The subdivision of work also lessens a sense of responsibility for the total project, which would have facilitated a transition from personal to professional ethics. After a few years in practice, we quite willingly prepare drawings for new buildings to replace historic landmarks and for windowless offices we would never want our friends to occupy. Concern for individual career advancement dominates abstract considerations of environmental impact.

Many of the attitudes that we developed in school continue as part of our professional outlook. We continue to design to please other architects rather than the general public. We still cluster with each other and regard the lives and work of better paid accountants and engineers with condescension. We feel most creative when once again we work all night to finish a presentation or issue a set of drawings. As individuals and as a firm we find it difficult to adapt our traditional style of project development to accommodate new technologies. The use of computers is looked on with real antipathy, because

designers must relinquish the soft pencils and yellow sketch paper which symbolize their creativity. Fast track projects which require general decisions before completion of design and detailing cause great anguish as architects, who are unused to thinking ahead, find themselves faced with unwelcome solutions or expensive revisions. We continue to direct several hundred employees with some of the casualness of an academic studio.

Interaction with clients and contractors results in further changes of our attitudes and behavior. Clients, usually developers, exert a strong pressure for conformity in both personal style and building design. They come to our offices expecting to meet architects in traditional business attire. They become uncomfortable if our presentations are unconventional or our opinions hostile to their profits. Our relations with contractors are usually antagonistic. We expect to supervise all aspects of construction including the work of other artists and professionals. In criticizing the quality of workmanship, we thus reaffirm our control and our sensitivity to subtle distinctions of color and finish.

All registered architects are invited to join the AIA. At SOM our annual evaluation form has an entry for professional activities and the firm will pay for AIA membership dues. Membership is an extra accolade which is hard to refuse, and I quickly joined without reflecting on my lost innocence. Within the AIA professionalism is no longer a subtle component of thought and behavior, but a frequent topic in a flood of newsletters and

announcements: "Professional architects don't enter competitions," "Professional architects support architectural appreciation in public schools." The AIA organizes its members to benefit the common practice of architecture and the prestige of architects.

In the last few years architecture has enjoyed a great deal of public attention, and the popular media as well as trade publications have created contemporary architectural stars. The emphasis on personality gives special importance to the way we present ourselves as well as to our projects. I feel the need to demonstrate a special aura when people tell me they wanted to be an architect, and I am unlikely to discuss the difficulties of working on a team when someone asks how I design a building. As art galleries begin to market architectural drawings and museums mount architectural shows, there is an increasing emphasis among architects on pretty drawings rather than sound projects.

Conclusion

In thinking back over the influences that have shaped my understanding of how architects think and work and behave, what strikes me is how different my school impressions were from those I have formed in practice, even though my professors were practicing architects and my professional colleagues had similar academic careers. Clearly the organization of large firms demands a radically different individual than the multifaceted, autonomous designer that formed the object of our training and aspirations. However, whatever their work situation, all architects

continue to cherish the notion of the heroic, unfettered artist and have difficulty acknowledging to each other, as well as to students, the limitations imposed by actual practice. Hence we still aspire to start our own firms and to find the right clients in order once again to have full control of our work.

"At the Center"

As the traditional academic year concludes, there are several CSEP activities to bring to the attention of our readers.

The final report of the Center's project on the Humanities, Health Care and the Elderly, funded by the Illinois Humanities Council, is now available. The 50-page report describes the origins of the project, its rationale, the range of issues covered, model sessions, relevant films, publications and service organizations, and possible funding sources for those who wish to undertake a similar project. The cost of the report is \$3.00 prepaid.

For the second consecutive year the Center was invited to organize a panel on ethics for the annual Managing Philanthropy Conference of the National Society of Fund Raising Executives-Chicago Chapter which convened in April. CSEP Director Mark S. Frankel organized and moderated the session, which included three panelists from inside and outside the fundraising profession. The session focused on two case scenarios. One raised questions about the propriety of a non-profit

organization in precarious financial condition accepting a million dollar challenge grant from a corporation that does business with a country whose policies are inconsistent with the organization's philosophy. The other case precipitated discussion of a foundation's responsibilities to maximize access by small, community-based groups at a time of restricting philanthropic resources. Remarks by both the panelists and those attending the session highlighted many of the ethical and pragmatic considerations that must be taken into account when analyzing the two specific cases and when thinking generally about the professional responsibilities of those involved in philanthropy. For more information about the panel or copies of the two cases, contact Mark Frankel at the Center.

The Center is taking a new look at a well established profession-teaching. A course on "Moral Issues in Teaching," focusing on ethical concerns experienced by teachers in primary and secondary schools is being developed for teaching this summer as part of the University of Chicago's Continuing Education Division. It will include such topics as censorship, students' rights vs. parents' rights, grading policies, corporal punishment, etc. The course will be co-taught by philosophers Michael Davis, a CSEP Affiliated Scholar, and Fay Sawyer, CSEP Faculty Associate.

Two widely-used CSEP publications can still be obtained from the Center. The Selected Annotated Bibliography of Professional Ethics and Social Responsibility in Engineering (1980) costs \$4.00; Beyond

Whistleblowing: Defining Engineers' Responsibilities (1983), the proceedings of the March 1982 Second National Conference on Ethics in Engineering, costs \$7.00. Checks should be made payable to the Illinois Institute of Technology.

A new CSEP publications and papers list (March 1985) is available on request. The list includes 105 items written by CSEP faculty, staff and others associated with Center projects.

A Research Conference being prepared by Vivian Weil and John Snapper and dealing with "Ethical Implications of Trade Secrecy, Patents, and Related Property Controls for Science and Technology" has been postponed until October 4 and 5, 1985. This will be a closed conference bringing together speakers and discussants from a variety of disciplines. For further information contact Dr. Weil (567-3472) or Dr. Snapper (567-3479) at CSEP

"Announcements"

CONFERENCES: The American Association of University Administrators will sponsor a conference with the theme of "Ethics and Higher Education." The conference will take place June 16-19, 1985 at the Fairmont Hotel in New Orleans. For more information, contact: Dr. Roland Garrett, Program Coordinator; AAUA National Assembly, PO. Box 966; Office of Academic Affairs; Montclair State College; Upper Montclair, NJ 07043. Phone: (201) 893-4382.

A conference entitled "Institutional Ethics Committees & Health Care Decision making" will be held June 24-25, 1985 at the Vista International Hotel at the World Trade Center in New York. It will be sponsored by the American Society of Law & Medicine and Albert Einstein College of Medicine. For more information, contact: Conference Registrar; American Society of Law & Medicine; 765 Commonwealth Avenue; Boston, MA 02215. Phone: (617) 262-4990. The Sixth National Conference on Business Ethics will be held on October 10 and 11, 1985 at Bentley College in Waltham, MA. Its theme will be "Ethical Dilemmas for the Multinational Enterprise.' For more information, contact: David Fedo, Conference Chairman; Bentley College; Wal

SUMMER SEMINARS: The University of Oxford will be sponsoring two Science Studies Summer Seminars, to be held at Queens College, Oxford. Each lasts one week, beginning June 13, 1985. The topic of the first week will be "Scientific Controversies;" and of the second week, "Medicine, Ethics and Society." For more information, contact: Dr. J.R. Durant; Department of External Studies; Rewley House; 3-7 Wellington Square; Oxford OX1 2JA; U.K.

WORKSHOP: The Georgia Center for Continuing Education announces the Third Annual Environmental Ethics Curricula Development Workshop, to be held July 11-13, 1985 at the University of Georgia. The purpose of the workshop is to assist colleges and universities with the development of a course on this subject. For more information, contact: Dr. Eugene C. Hargrove; Environmental

Ethics; Department of Philosophy; The University of Georgia; Athens, GA 30602. Phone: (404) 542-6875.

CALL FOR PAPERS: Prof. David C. Thomasma, the editor of Theoretical Medicine, solicits manuscripts on the following themes: Philosophy of Medicine in Europe; Disease and the Humanities; Philosophy of Medicine in the United States; The Clinical Medical Ethicist and Medical Decisions; The Physician's Influence on Patient Decision-Making: Persuasion, Manipulation, and Coercion; Problems in Theoretical Cardiology; The Physician's Role in Health Care Distribution; The Role of the Family in Medical Decision; Fuzzy Medical Diagnosis; Autopoiesis and Theoretical Pathology; Professional Organization of Physicians: Quality of Care versus Cost-Containment; Medical Ethics in Europe; Therapy and Action Theory. For a list of the guest editors who will be handling each of these topics, contact Dr. Thomasma, Director; Medical Humanities Program; Loyola University Stritch School of Medicine; 2160 South First Ave.; Maywood, IL 60153. Phone: (312) 531-3433/13860. One may also submit articles that are not related to any of these themes to: Laurence B. McCullough, Ph.D., Associate Editor; Georgetown University; Washington, D.C. 20007.

Letter to the Editor

I've just had occasion to review your December, 1984 issue of "Perspectives" on "Architects and Clients Revisited:" It is marvelous, the best thing on the subject I've read. Would you please forward to me information

on bulk orders. Thank you! Mark B. Lapping Professor and Dean College of Architecture and Design. Kansas State University Manhattan, Kansas Phone: (617) 8912115. Or, you may contact: The Center for Business Ethics; W Michael Hoffman, Director; Bentley College. (617) 891-2981.

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The Center for the Study of Ethics in the Professions at the Illinois Institute of Technology was established in 1976 for the purpose of promoting education and scholarship relating to ethical and policy issues of the professions.

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