

Rambling: Loyola's Pocket Guide to Hidden History

Project Proposal by:

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List of Participants:

Project Director:

Kyle Roberts, Associate Professor of History, Loyola University Chicago (LUC)

Content Manager:

Kathy Young, University Archivist, LUC

Assistant Content Manager

Ashley Howdeshell, Assistant Archivist, LUC

Developer

To be hired

Researcher

To be hired

Abstract:

Rambling uses new advances in interactive technologies to highlight the intersection of digital platforms, physical locations, and archival collections. During his tenure as archivist of Loyola University Chicago, Br. Michael Grace, S.J. designed *Hidden Loyola*, a guided walking tour of the Lakeshore Campus, uncovering overlooked and underappreciated treasures hidden in plain sight. *Rambling* channels the spirit of *Hidden Loyola* and provides users with new methods of experiencing hidden history through a mobile app and a companion website. Breaking from traditional campus tours, this project prioritizes historical significance over promotional value. By integrating technologies such as virtual and augmented reality and object recognition into the campus tour, *Rambling* changes the way users perceive pace, technology, and history merging in the world around them.

Narrative:

New Technology, New Opportunities:

Technological innovation creates opportunities for the humanities to engage with audiences in new ways. *Rambling: Loyola's Pocket Guide to Hidden History* capitalizes on such opportunities created by recent developments in object recognition (OR) and augmented reality (AR). *Rambling* consists of a web page and mobile app. The *Rambling* web page is a modern, accessible resource providing resources for users to learn about the historic campus of Loyola University Chicago, including through the use of interactive 360-degree photography. The *Rambling* app is designed to be used on the campus of Loyola, where the app can be used like a camera to point at, reveal, and learn more about historic objects, buildings, artworks, and other items of interest. This innovative use of Object Recognition and Augmented Reality revolutionizes the way audiences interact with archival materials in different physical, and virtual, contexts. While many universities have adopted virtual tours for admissions purposes, few have utilized the technology to highlight the cultural and historical significance of their institutions. Through careful development and bold choices, *Rambling* has the potential to prototype the interactivity between technology, physicality, and archives in ways that can be applied across myriad fields.

To blend historic collections and physical space, *Rambling* takes a two-step approach. First, it provides an AR mobile app that uses OR on tagged physical spaces as a conduit for archival information. When traversing Loyola University Chicago's Lakeshore Campus, public participants the *Rambling* app provides a tagged map with GPS coordinates that identifies where users are on the campus and reveals locations marked for AR user interaction. When near a site, participants have the option to read a site description with embedded media, scroll through a gallery of historic images, or enter AR mode to see features drawn from university archives superimposed over the physical surroundings. Want to learn more? Hyperlinks and clickable tags take the user to additional information from Special Collection and Archives.

The companion website functions under much the same premise as the app. Tour site descriptions, juxtaposed archival content, and participant interaction merge in the website to promote engagement with the elements of the tour. While the app enables users to engage with physical spaces directly, the *Rambling* web companion utilizes 360° VR images as stand-ins for the physical surroundings, allowing for greater accessibility and use of the project beyond Loyola's campus.

To develop this interactive mobile application and companion website, the project seeks a Tier II NEH Digital Advancement grant and asks the NEH for \$76,631. This funding will be used to employ two Loyola graduate students, a researcher to identify relevant content for the project and select archival materials to showcase and a developer to build the mobile and website interfaces.

Environmental Scan:

Rambling is informed by recent scholarship and applications of augmented reality and virtual reality in mobile applications, such as “The Eastland Disaster” and “The Century of Progress” experiences developed for the *Chicago00* project by the Chicago History Museum and Geoffrey Alan Rhodes. In addition, this project’s functionality is directly inspired by many of the projects designed by creators at *1871: Chicago’s Center for Technology and Entrepreneurship*. *Rambling* is primarily interested in how these technologies can be used to facilitate user interactions with historical artifacts and physical space, to ultimately reveal a site’s hidden significance to the user and the world at large.

Examples of scholarship that explore these technological applications in the cultural heritage sector include “Digital Heritage Application as an Edutainment Tool” (2004) by Meehae Song, et al. and “Augmented Reality Tour System for Immersive Experience of Cultural Heritage” (2009) by Kangsoo Kim, et al.. Also, *Rambling* engages with extended critical arguments such as Michael Heim’s book *Virtual Realism* (2000) and Brian Alexander’s *The New Digital Storytelling: Creating Narratives with New Media* (2011) which each explore the engaging nature of interactive technologies and the internet in different ways; it is essence of these conversations about tech and people that has influenced this project most of all. This project also takes inspiration from ongoing Digital Humanities projects that employ these technologies at the heart of their work; Jim McGrath describes his engagement with the tech in “Days of Future Past: Augmented Reality and Temporality in Digital Public Humanities” (2017).

While technological innovations in virtual and augmented reality have informed the design aspect of this project, methods employed by other universities to either implement virtual tours or to reject them in favor of person-led group tours are also in this project’s radar. This project draws on news sources which have cultivated a great deal of buzz around the virtual tour and its applications in a university setting. Articles of this kind include “Yale creates new ways to tour campus” (2017) by Anastasia Posnova, *Yale News*, “10 Ways Virtual Reality Is Already Being Used in Education” (2017) by Marianne Stenger, *informED*, “Gauge How College Tour Groups Shape Campus Visits” (2017) by Delece Smith-Barrow, *U.S. News*, and “Former college tour guides debate the utility (or futility) of the college tour” (2017) an episode by *AirTalk*. (See Appendix H for full citations of all cited works)

Project History:

This project began as an opportunity to redevelop a legacy walking tour, updating it in light of changes on the university campus and introducing archival materials in a creative, never before possible way for the sesquicentennial of Loyola University in 2020.

Br. Michael Grace, S.J., led a “famous yearly tour of hidden architectural treasures at [Loyola’s] Lake Shore Campus” during his tenure as archivist (1980-2002). Br. Grace was particularly interested in highlighting treasures hidden in plain sight throughout campus. Following his death, the Loyola Archives & Special Collections has tried to preserve the Hidden Loyola Tour through his notes.

The spirit and contents of this tour were recreated in an Omeka online exhibit hosted on the University Archives and Special Collections website. The exhibit was originally created IN

YEAR by Kathy Young, University Archivist, and updated in 2010 by Assistant Archivist Ashley Howdeshell. As an Omeka exhibit, remains limited in scope and utility.

Rambling project was born out of a desire to continue the spirit of Br. Grace's tour and the opportunity to reach anticipated new audiences created by the sesquicentennial celebrations planned for Loyola University in 2020. During this period, students, alumni, faculty, faculty emeritus, and staff will come together for this significant milestone by reflecting on the past to celebrate and prepare for the future. Recreating the tour onto an accessible, interactive platform that is at once playful and informative will capitalize on this additional engagement and provide greater visibility for this type of technological innovation.

Project Staff:

In the context of this project, staff refers to University employees working on the project, an in-kind donation by the University and extension of their position, and two graduate assistants employed to develop this project.

- Project Director: Professor for Loyola's public history and digital humanities program. In charge of advising on design based questions and directing reflective practice redevelopments.
- Content/ Assistant Content Manager: University archival staff—in charge of advising research and content development.
- Developer: Graduate student assistant in charge of developing the project interface for both the *Rambling* app and web companion. Shows proficiency in digital humanities methods, website development, and mobile app development.
- Researcher: Graduate student assistant in charge of directing the content development and reflective practice when testing prototypes. Shows proficiency in public history and archival research.

Work Plan:

The work to develop *Rambling* will be divided up between two phases each lasting a semester. Phase I will be dedicated to archival research, tour development, and technology prototyping. Phase II tests the prototype and refines both the mobile and web platforms into a polished product with user feedback from tests with university and public participants each with internal and external participates. During each phase, either the Project Director or Content Managers will have "primary oversight." This does not mean the other party will not be involved, but they have more authority during this period. Since the first phase will be historical content and the final product is housed under Special Collections and Archives, the Content Managers, the University Archivists, should have greater oversight to shape the content and the prototype. Phase II, embodying reflective practice and technologic redevelopment, fits more closely with the specialties of the Project Director so that position will have "primary oversight" during the later phase.

The Researcher and Developer work slightly differently throughout the project to match the needs of each phase. The Researcher's work is frontloaded since the initial archival research

and tour development is prioritized in Phase I to get a completed narrative with the initial prototype. The Developer, on the other hand, has a consistent workload represented by their hours staying constant throughout both phases.

	Project Phase 1 Sept-Dec 2018	Project Phase 2 Jan-May 2019
Project Director		Will have primary oversight during this period.
Content/ Asst. Content Manager	Will have primary oversight during this period.	
Researcher	Background research on tour sites, identifying archival media, writing narrative for sites. 25 hours/week	Run app and web testing, gather feedback from university community and public, edit narrative. 15 hours/ week
Developer	Integrating content into wireframes, workshopping best display practices, baseline prototyping app/website 20 hours/ week	Incorporate user feedback, Develop prototypes into polished app/website 20 hours/week

Final Product and Dissemination:

At the end of the two semester development process, each element of the finished product will be published appropriately DATE. The web companion, conforming to University web design specifications, will be published prominently on the University Archives website and linked under that page. The mobile app, *Rambling*, will be published via major mobile app providers, Google Play Store and Apple's App Store, as a free mobile application. As laid out in the attached wireframes (Appendices F and G), both will refer and be linked to each other.

Living under Loyola's online hierarchy provides the opportunity for the University to continue highlighting both platforms elsewhere in their web presence and physical locations on campus (University Libraries, general Information Desk) providing more use, traffic, and feedback to both sites.

Conclusion:

The *Rambling* project provides an opportunity to develop new ways of flexibly highlighting intersections of archival materials with the physical spaces they refer to. While early attempts show promising ideas, applications of the virtual university tour have greatly underestimated the application of OR, AR, and VR in showcasing historically significant collections.

Biographies

Project Director, Kyle Roberts

Dr. Roberts is the director of Loyola's Center for Textual Studies and Digital Humanities and Graduate Program Director for Loyola's MA in Digital Humanities program. The interdisciplinary nature of the Center and the Digital Humanities graduate program gives Roberts the ability to identify and recruit talented graduate students into the Researcher and Developer positions of this project and the project management skills to oversee.

University Archivists, Kathy Young, MLIS, MS, CA; and Ashley Howdeshell, MLS, CA

As University Archivists, Mmes. Young and Howdeshell play a critical role in maintaining the history of Loyola University and facilitating the collection and presentation of content for the Project. The Archivists will work closely with the Researcher to identify and vet material for inclusion in the project, ensuring that the University's history is faithfully and accurately reflected.

Researcher, to be hired

This position will be filled by a graduate student enrolled at Loyola University Chicago in X programs. The Researcher will work closely with the University Archivists to generate the content of the project, including historical narrative, facts and figures, and media such as photographs or sound files to be included in the project.

Developer, to be hired

This position will be filled by a graduate student enrolled at Loyola University Chicago. The Developer will be primarily responsible for developing the website and mobile application for the Project, incorporating the content generated by the project Researcher.

Project Budget

Budget is included as a separate PDF document.

Appendices

Appendix A: Ten Proposed Sites and Suggested Tags

Listed below in alphabetical order are the top ten sites we recommend to develop for *Rambling*. Next to each site is a brief description/ justification for its development. Below, categories suggest specific structures and details to be highlighted using AR or VR tags as well as some of the archival content that can be displayed on description pages and in the AR or VR interface.. **Bolded** sites have full example narratives and image galleries of the site as additional appendices B-E. Madonna Della Strada represents a site with an overabundance of archival resources. The Peace Pole, shows how this formula works with significantly less materials.

- *Cuneo Hall (Exterior)*: Newest campus building which replaced the largest Loyola educational building, Damen Hall
 - Suggested tags: Cuneo Hall, nearby buildings (Mundelein Hall, Madonna Della Strada, Coffee Hall)
 - Displayed Archival Content: Photographs of Damen Hall, Photographs of Cuneo Hall under construction, aerial images of campus before and after.
- *Donovan Room, Cudahy Library* (interior site):
 - Suggested tags: displays around the room, Fr. Marquette Mural
 - Displayed Archival Content: photographs of interior of old Cudahy Library
- *Dumbach Hall* (interior and exterior): Original building of Loyola University and first building on the Lakeshore Campus.
 - Suggested tags (exterior): Nearby buildings (Cudahy Library, Cudahy Science Hall)
 - Suggested tags (interior): Interior art, interior statues
 - Displayed Archival content: Historic images of Dumbach Hall and campus growing around it; early commencement program; interior art and statues
- *East Quad* (exterior site): Site of former Jesuit Residence/Administrative Building. Demonstrates one of the most notable recent changes in campus landscape in the past decade and a central point to view old and new buildings.
 - Suggested tags: Surrounding buildings (Cudahy Library, Cudahy Science Hall, Madonna Del Estrada, Mundelein, Cuneo, Information Commons, Dumbach Hall);
 - Displayed Archival Content: aerial photos of campus before construction; photographs of the Jesuit Residence; old photographs of original campus (Cudahy Science and Dunbach)
- *Gentile Arena* (Interior): Built in 1996 renovated in 2011, Gentile Arena replaced the original athletic facility Alumni Gym. Site of the 2014 NCAA Men's Volleyball Championship which the Loyola Ramblers won at home
 - Suggested tags: NCAA championship banners (1963 Men's Basketball, 2014 and 1015 Men's Volleyball)

- Displayed Archival Content: Photographs of Alumni Gym; photographs of Gentile Arena before renovation; photographs of Sister Jean (living Loyola legend); photographs of championship teams; photographs of Gentile Arena during 2014 championship game
- *Japanese Toro*: Overlooked campus landmark donated to Loyola in 1974 from the Futabakai Japanese School. Removed from its original location and only placed in a new spot in the last few years.
 - Suggested Tags: Nearby buildings (Mundelein Hall, Piper Hall), Toro, Plaque
 - Displayed Archival Content: Photos of Toro dedication, photo of Toro in original location
- ***Peace Pole* (exterior site)**: Overlooked campus monument from 2010 dedicated by the Loyola Anti-War group, Campus Ministry, and Hillel. Part of an international movement from the 1950s which spread the message “May peace prevail on Earth” worldwide.
 - Suggested tags: Nearby buildings (Cudahy Science Hall, Cudahy Library, Information Commons, Dumbach Hall, Madonna Della Strada, East Quad), Peace Pole, Half Moon Sculpture
 - Displayed Archival Content: Peace Pole images, Dedication Ceremony Pamphlet
 - Free to use photos of other Peace Poles
- *Piper Hall* (exterior): Formerly Wheeler Mansion, now on the National Register of Historic Places and home to Loyola’s Gannon Center for Women and Leadership and the Women and Leadership Archives.
 - Suggested tags: Nearby buildings and landmarks (Mundelein Hall, Sullivan Center, Chapel of the Sacred Heart, Japanese Toro)
 - Displayed Archival Content: Wheeler Mansion photos, photos of WLA collections, renovation photos, photo of Mundelein College Strike in front of Wheeler Mansion
- ***Madonna Della Strada* (interior and exterior)**: Historic Campus Chapel and Loyola centerpiece, erected in 1939 now on National Register of Historic Places.
 - Suggested tags (interior): Interior stained glass windows; stations of the cross; Mural behind altar, main chapels
 - Suggested tags (exterior): Martyr monument; inscriptions; National Register plaque, underground chapels
 - Displayed Archival Content: Fundraising materials, planning images photographs of construction; interior photos through the years; notable exterior photographs, chapel photographs,
- Mundelein College (exterior and interior):
 - Suggested tags (exterior): archangel statues
 - Suggested tags (interior, former chapel): organ balcony, stained glass
 - Displayed Archival Content: Mundelein through the years, photos of Mundelein students; photographs of Sisters of Charity, BVM; map of former Mundelein College

Appendix B: Sample Description One: Madonna Della Strada

Sample description for a site with abundance of archival resources. Archival materials displayed with each section listed below and can be seen in Appendix C. For examples of how this content will display, see Appendices G-H, Prototype Screenshots.

Fun Fact! Although not originally intended for this purpose, the largest of the lower chapels in Madonna Della Strada is now a burial crypt and now holds the remains of Mr. Ivan A. McKenna, K.S.G. and Mrs. Isabel McKenna who gifted the chapel.

Madonna Della Strada

In many ways the cornerstone of the Lakeshore Campus, Madonna Della Strada was completed in 1939 and has since been a mainstay of Loyola life, housing weekly services and consistently open for quiet prayer and contemplation. It is renowned throughout the country as a beautiful worship space. Even though the exterior has remained a consistent, unchanging presence, Madonna Della Strada has gone through many changes over the years.

Humble Origins:

The story of Madonna Della Strada goes back to 1924 when Father James Mertz, S.J. launched a relentless campaign to dedicate space on Loyola's growing campus for a House of the Lord. Father Mertz spread the word far and wide, hosting events and sending out monthly newsletter asking for generations. Although it took a while, the community stepped in and despite the Great Depression, raised the required \$750,000 by 1938.

Archival Materials: Conceptual Sketch (Fig. 1), Model (Fig. 2), 1926 Della Strada Newsletter (Fig. 3), Groundbreaking Photo (Fig.4)

It took about a year after Father Mertz broke ground on the site to build the exterior of Madonna Della Strada. Even after the exterior was completed in 1939, there was a long way to go. Father Mertz recalls:

“From 1939, when the exterior was finished, the chapel was in constant use. Naturally in the very beginning the building was very crude; the interior walls were unplastered, binding steel rods were everywhere in evidence but a temporary wooden altar was soon set up in the unfinished sanctuary. Our Lord was present.”

Father Mertz continued with his fundraising campaign, trying to raise money to beautify the space already used consistently for service. Even so, it would be over a decade before the interior of Madonna reached its first state of completion, thanks to Melville Steinfels.

Archival Materials: Construction (Fig. 7), Interior Shell (Fig. 10), Poem (Fig.11), 1939 Fundraising Letter (Fig.13)

Final Touches:

After being built, the first major period of change to Madonna came in the 1940s. Up until this point, mass was being held in the empty shell of the building. While still a good place for worship, Loyola wanted to complement the beautiful architecture with gorgeous interior design. The University commissioned Melville Steinfels, a prominent local Catholic artist, to beautify the space. Known for his

Stations of the Cross elsewhere, Steinfels contributed in the manner once again as well as with the signature tripartite fresco behind the altar, depicting prominent Jesuits, martyrs, and church founders surrounding Christ. In addition, Steinfels designed the two shrines off the nave, the North American Martyr Shrine and the National Shrine of Madonna Della Strada.

Archival Materials: Steifels Painting (Fig.14), Completed Station of the Cross (Fig.18), National Shrine of Madonna Della Strada (Fig. 20), North American Martyr Shrine (Fig.21) Completed Worship Space (Fig.22), ,

Chapels in the Church:

Tucked away on the west side of Madonna Della Strada lie seven chapels, buried half underground. While each are special and show unique design, the most notable is the crypt. The Central Crypt Chapel of Saint John Berchmans was not originally designed to be a crypt. However, Mr. Ivan A. McKenna, K.S.G and his wife Mrs. Isabel McKenna, generous supporters of Madonna and donors of the central chapel found their generosity rewarded and are now forever entered beneath the space they helped to make a reality. Unfortunately, none of these chapels are no longer accessible to the public. Up to the 1980s, a tunnel connected the seven chapels to the next door Jesuit Residence. When that tunnel collapsed, the space was closed to the general public and is today only accessible with private tours or during Father Overbeck's, S.J. yearly Halloween tour.

Archival Materials: Map of Chapels (Fig. 23), Image of Crypt Chapel (Fig. 24)

Renovations:

Madonna Della Strada as a whole has gone through two major renovations and remodeling periods after the art was completed. The first of these happened in 1982. A more modular church model was rising in popularity and Madonna changed to suit these wider trends. Along with the addition of new grey tiled flooring and light wooden panels near the front of the church, the pews were exchanged for mobile individual chairs and the altar migrated towards the center of the church. Because of this flexibility, the orientation of seating changed numerous times throughout this period. Loyola used this remodeling as an opportunity to remove, clean, and then restore the original stained glass windows.

Archival Materials: Modular Madonna Della Strada 1980s (Figs. 25, 26)

A second wave of renovation came at the behest of Loyola's previous president, Father Michael Garanzini in 2007. Madonna returned to a fixed forward facing orientation. At the meantime, new artists were brought in to reimagine Steinfels' work. The Stations of the cross were gilded, surrounding the original *al fresco* masterpiece with a golden mosaic, covering up Steinfels' latin inscriptions in the process. New artists also added four angels to the main mural, surrounding the original artwork. Italian marble floor with inlaid arte moderne design and a new white marble altar with corresponding altarpieces as well as the visual extension of columns upwards all brought an emphasis on light in the chapel. In 2016, a final addition capped off years of fundraising, and four bells, engraved with the names of major donors, were installed in the bellfy for the first time.

Archival Materials: Bells (Fig.27)

Appendix C: Gallery Images and Captions One: Madonna Della Strada

Below are the images to appear in the gallery of Madonna Della Strada with corresponding captions. For an example of how these images will be formatted see Appendix G-H, Prototype Screenshots. Certain images tagged in the text of Appendix B correspond to these images.



Figure 1 Early concept art of Madonna Della Strada. While similar in shape, early designs were very different.



Figure 2 Fr. James Mertz, S.J. standing by an early model of Madonna. Fr. Mertz led the efforts to fund and build Madonna Della Strada.

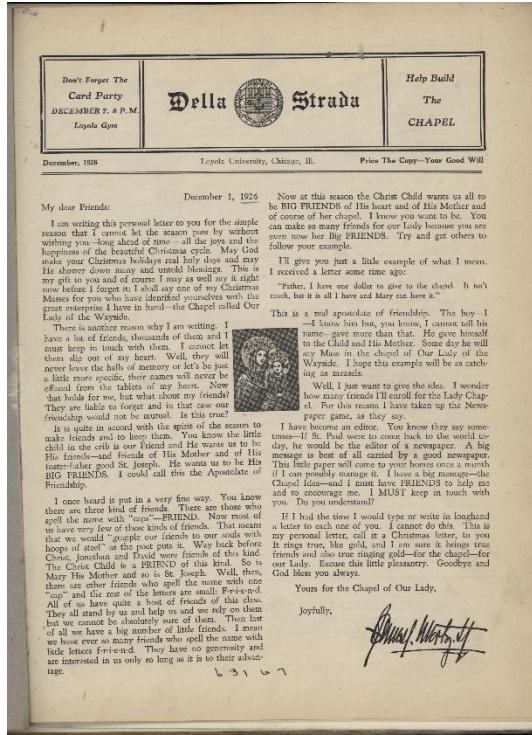


Figure 3 First issue of *Della Strada*, Fr. Mertz's frequent newsletter asking for donations and updating the public on the process of the chapel.



Figure 4 Fr. Mertz breaking ground on Madonna Della Strada, 1939

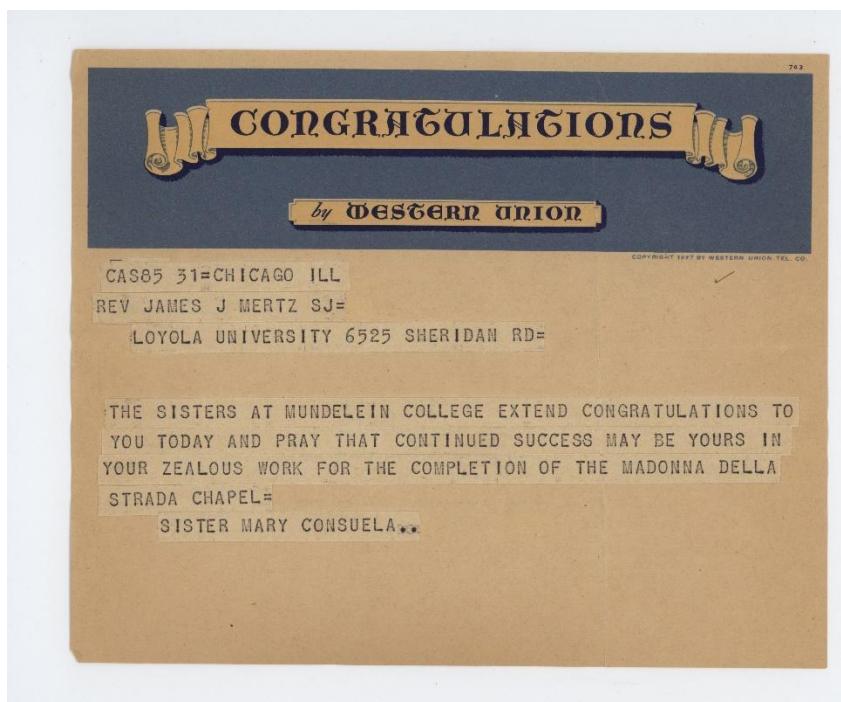


Figure 5 Telegram from the Sisters of Charity, BVM at Mundelein congratulating Fr. Mertz on the groundbreaking.



Figure 6 Construction of Madonna Della Strada, looking east.



Figure 7 Construction of Madonna from above. The lower left ridges are the seven partially underground chapels. Madonna was connected to the Jesuit Residence (left) by a tunnel until the 1980s.



Figure 8 Fr. Mertz outside the recently completed Madonna Della Strada.



Figure 9 Close-up of the Rose Window on the east face of Madonna Della Strada.

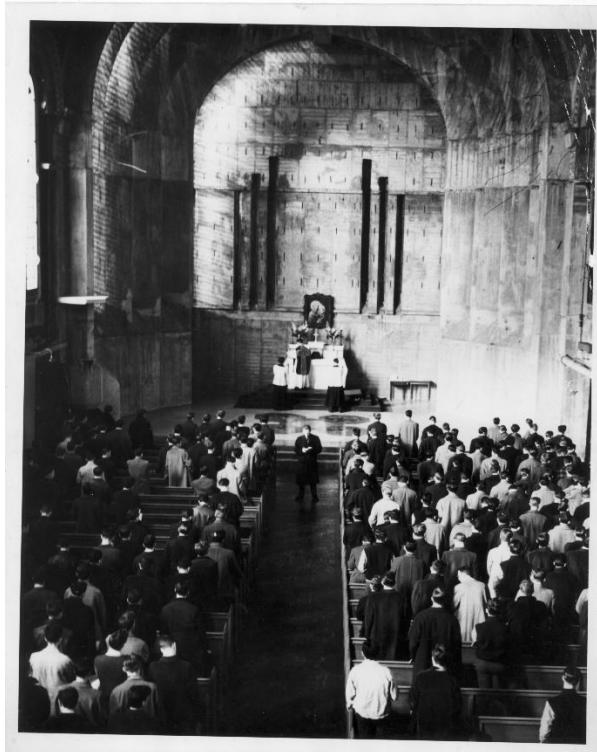


Figure 10 An early mass inside Madonna Della Strada. The interior remained unfinished for several years after the building was completed.

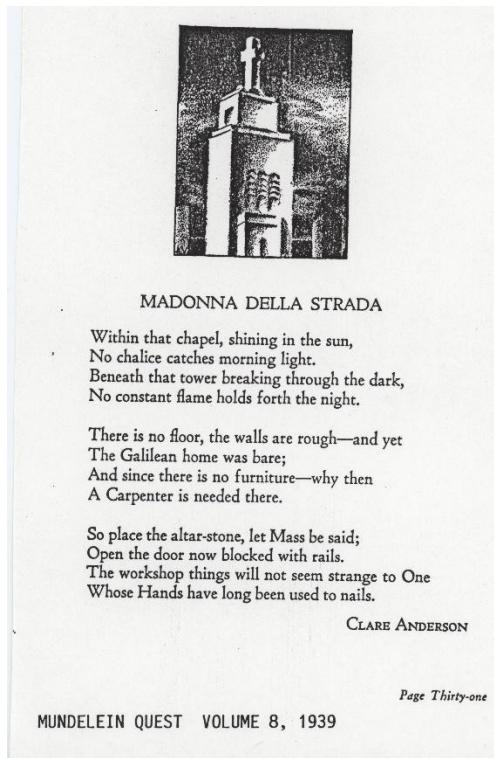


Figure 11 One of the many poems Fr. Mertz collected about Madonna Della Strada. He quoted this poem, taken from a Mundelein student, in his 1975 reflections on the chapel.



Figure 12 The walls, windows, and space behind the altar were all bare during the first years of the chapel's service.

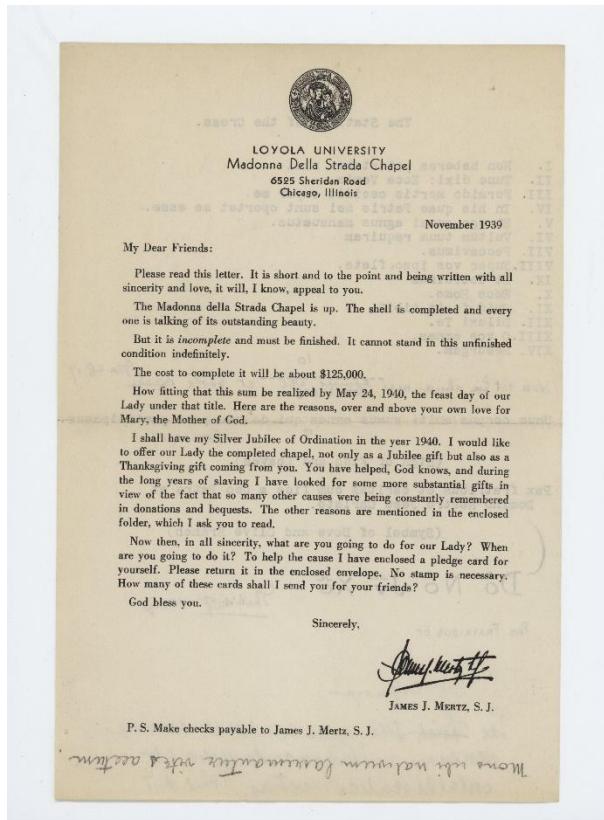


Figure 13 1939 fundraising letter from Fr. Mertz. Although the building was completed, more money was needed to complete the inside of Madonna.



Figure 14 Melville Steinfels, pictured working on the central altar fresco, was commissioned to design the main chapels, the altar mural, and the Stations of the Cross. Although altered slightly over the years, most of his original work still remains.



THE FRESCOES

Our Lady, Queen of the Society of Jesus

The frescoes created by Melville Steinfels are the focal point of the sanctuary and painted beautifully, but were separated into three individual sections, causing them to appear fragmented.

Meltem Aktas treated the entire wall as an icon. Now four new spectacular angels surround Christ the King and fashion a sacred geometry for the entire work.

Following the angels creates an invisible circle with no beginning and no end, which is an ancient symbol of God. The tabernacle is directly on this circle's vertical axis. This axis draws down from above through Christ the King and the Madonna, symbolically creating the connection between heaven and earth. This sacred geometry draws in worshipers to connect with the entire fresco first, then leads them to contemplate individual scenes.

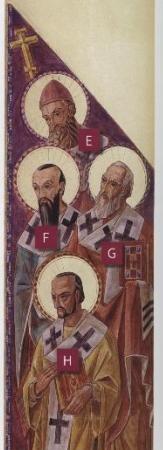
 <div style="margin-top: 5px;"> A Ambrose B Jerome C Augustine D Gregory the Great </div>	 <div style="margin-top: 5px;"> E Gregory Nazianzen F Basil the Great G Athanasius H John Chrysostom </div>
--	--

Figure 15 Color image of Steinfels' tripartite frescos and key to the side frescos. The gold leaf background and angels were added in the 2007 renovation.

Four new angels were created and added to the fresco. The angels—each of them swinging a thurible—are on either side of Christ and his Mother. The entire wall bearing the fresco was covered in gold leaf. A new black marble plinth was situated at the base of the fresco.

The subject of the fresco is the crowning by our Lord of His Mother as Queen of Heaven and Earth and Queen of the Society of Jesus. Members of the Society of Jesuits who had been declared saints or Blessed are identified by number or letter.

- | | |
|----|---------------------|
| 1 | Ignatius Loyola |
| 2 | Peter Faber |
| 3 | Francis Xavier |
| 4 | Francis Borgia |
| 5 | Andrew Bobola |
| 6 | Robert Bellarmine |
| 7 | Aloysius Gonzaga |
| 8 | Claude Colombe |
| 9 | Stanislaus Kostka |
| 10 | John Berchmans |
| 11 | Peter Canisius |
| 12 | Japanese Martyr |
| 13 | Japanese Martyr |
| 14 | Japanese Martyr |
| 15 | Edmund Campion |
| 16 | Robert Southwell |
| 17 | John De Britto |
| 18 | Bernardine Realino |
| 19 | Peter Claver |
| 20 | Francis Jerome |
| 21 | Alphonsus Rodriguez |
| 22 | John Ogilvie |
| 23 | Francis Regis |

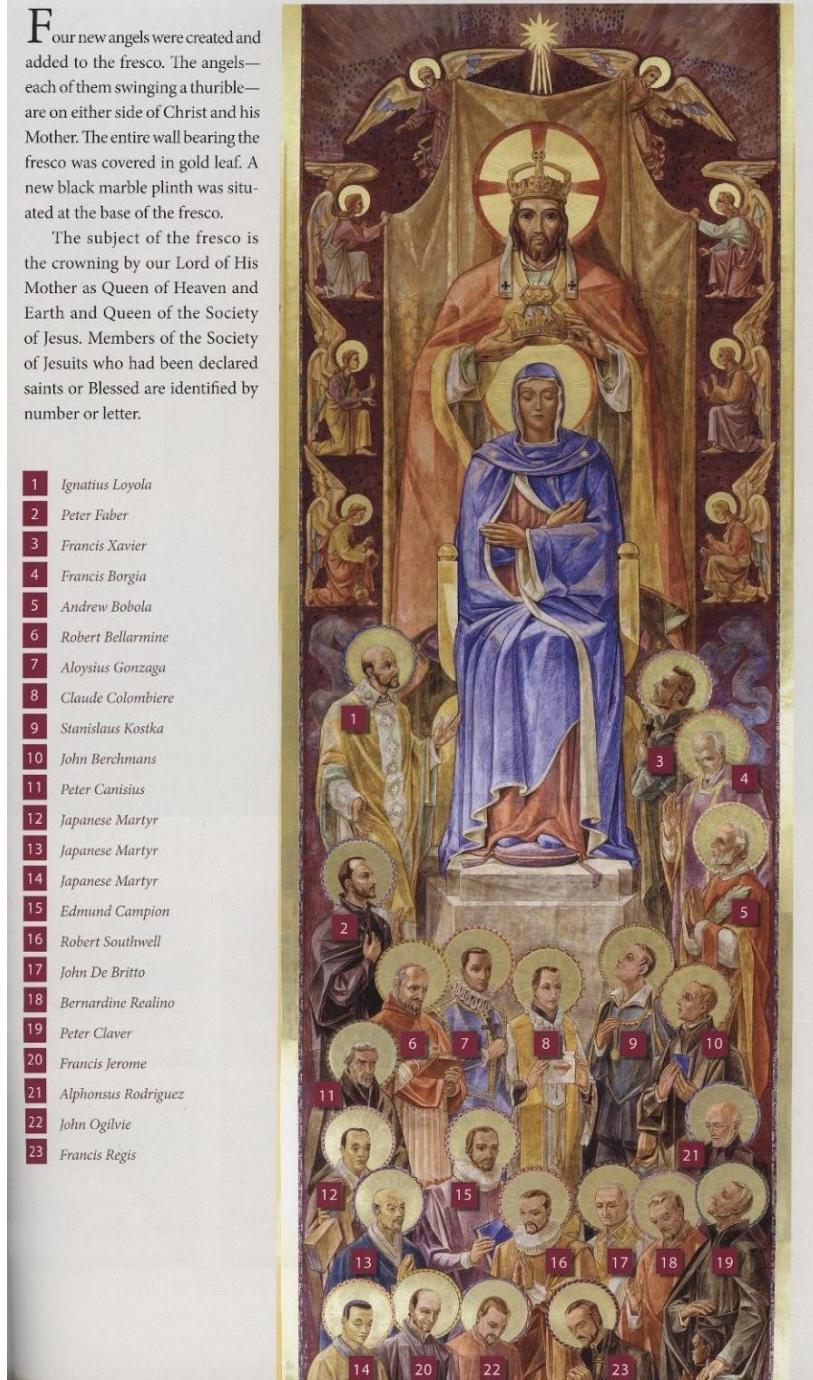


Figure 16 Key to centerfold of Stenfels' fresco. Depicted around Jesus crowning Mary are prominent Jesuits, Saints, and Martyrs of the Church.



Figure 17 Conceptual sketch for Steinfels' Stations of the Cross.

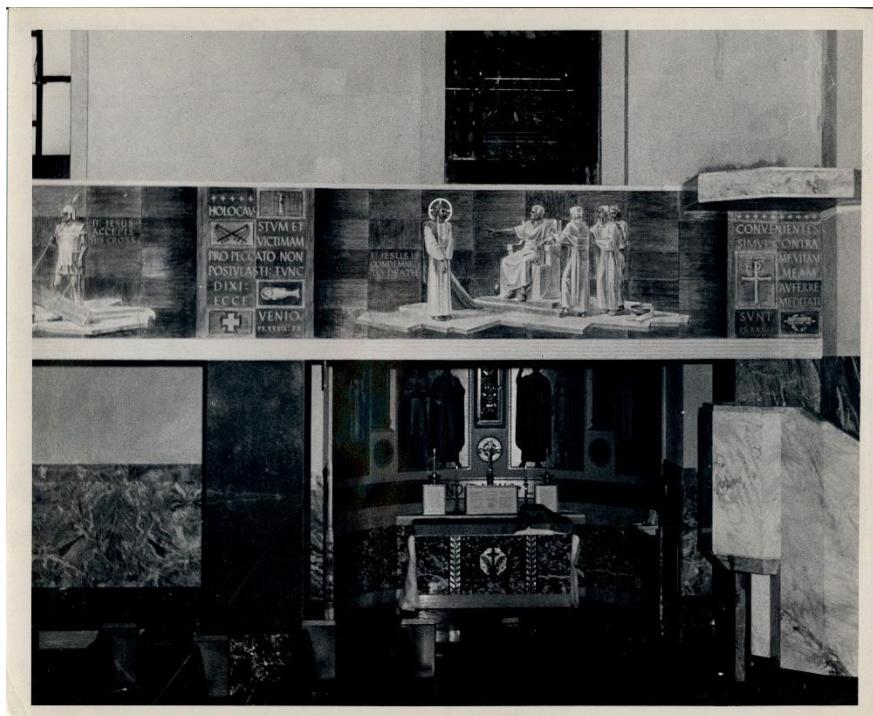


Figure 18 Steinfels' *al fresco* Stations of the cross. The original Latin inscriptions by and between each station were covered in the 1986 and 2007 renovations.



Figure 19 Mass in Madonna Della Strada after Steinfels' additions. His artistic legacy continues to inspire visitors today.

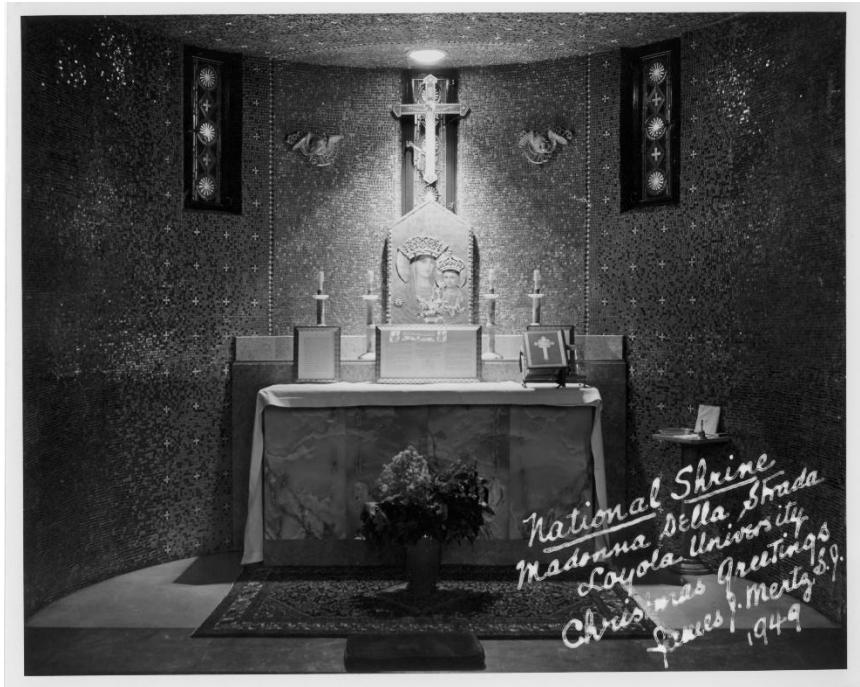


Figure 20 National Shrine of Madonna Della Strada designed by Melville Steinfels. The shrine depicts the namesake of this and the larger chapel, the central image is inspired by a 13th or 14th century depiction of Mary and Jesus in the Church of the Gesù in Rome.

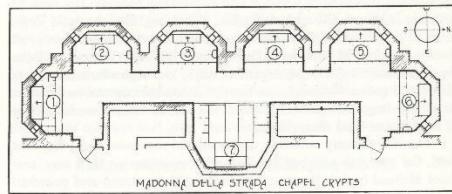


Figure 21 The other shrine designed by Steinfels' on the opposite side of the nave depicts Saints martyred in North America.



Figure 22 One of the earliest color photos of Madonna Della Strada. Melville Steinfels' art carried the outside beauty of the chapel inside.

The Crypt Chapels



For your convenience a simple sketch of the basement chapels is here given. With it before you the following explanation will be more easily understood. As you see there are six chapels which form, as it were, a chevet around the central crypt chapel of St. John Berchmans. (7). The general ensemble is one of quiet dignity, the result of the rich and harmonious colors of the different marbles used. The walls and practically all of the chapels are lined from the base of dark green Grecian marble to the ceiling with French Lunel Joinville. This marble comes from northeastern France near the Belgian border. It has a deep sepia or rich brown tone. With its beautiful white markings it seems to add a note of silence and reverence so necessary in the main corridor flanked by the different chapels. The doors are white oak in natural finish, which harmonizes with the sepia toned marble on the walls. The ceiling is of low density acoustical tile which practically cuts down all noise that would come from the marble floor of pink Tennessee, laid in alternate patterns and honed to prevent slipping. Only a few simple glass fixtures in the ceiling shed a mellow light along the corridor. More powerful lights are in the offset chapels. Let us begin our visit to

Figure 23 Tucked away on the west side of Madonna lie 7 small chapels. Unfortunately, none are open to the public today and they can only be seen by setting up an appointment.



Figure 24 Central Crypt Chapel of St. John Berchmans. While not intended originally as a crypt, it was converted at the behest of the McKenna's, prominent donors to Madonna Della Strada. All chapels were connected to the Jesuit Residence (Fig. 7) until the tunnel collapsed in the mid-80s.



Figure 25 Madonna Della Strada went through a wave of renovations in 1986. Among other changes, the pews were removed, the altar was moved to the middle, and wooden panels were added to the front of the nave.

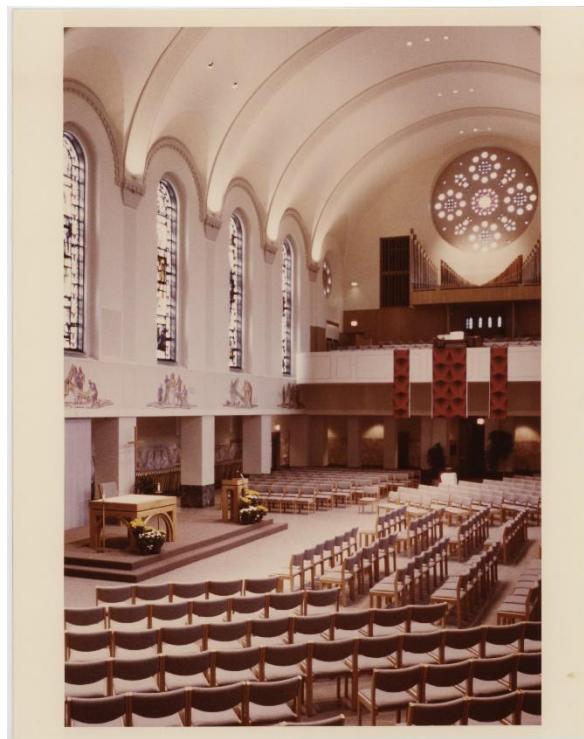


Figure 26 The shift to a modular, changeable layout matched the style of many American Catholic churches through the 1980s and 1990s.



Figure 27 After the 2007 renovations, Madonna Della Strada received one more update. In 2016, Loyola raised the \$5 million necessary to add four bells to the belfry, replacing the electronic sound that had been used previously. Photo Credit: Loyola UMC



Figure 28 Exterior of Madonna Della Strada in the 1950s.



Figure 29 Madonna Della Strada in 1986



Figure 30 Madonna Della Strada prayer card.

Appendix D: Sample Description Two: Peace Pole

Sample description for a site with less available. Archival materials displayed with each section listed below and can be seen in Appendix E. For examples of how this content will display, see Appendices G-H, Prototype Screenshots.

Fun Fact!: The Peace Pole proclaims the same message, “May peace prevail on earth,” in eight languages!

Peace Pole

Despite its location in the center of campus, the six and a half foot Peace Pole remains one of the least understood monuments on campus. Loyola’s Peace Pole was dedicated in 2010 by the Loyola Anti-War Network, Campus Ministry, and Hillel. Even though the Anti-War Network no longer exists on campus, their message of peace remains through this international symbol.

Archival Materials: Dedication Pamphlet (Fig. 1), Contemporary photos of Peace Pole (Fig. 2-5)

Part of a Wider Movement:

Although Loyola’s only dates back to 2010, Masahisa Goi first came up with the idea for the Peace Pole in 1955 when he founded the World Peace Prayer Society. He drafted the original text still used today, “May peace prevail on earth,” and began translating the message into different languages to demonstrate international unity and foster the ideals of peace. Although he came up with the idea, Masahisa Goi’s ideas remained limited to Japan during his lifetime. After his death in 1983, his adopted daughter, Masami Saionji, pushed to make his legacy truly international. Today, the World Peace Prayer Society estimates 200,000 personal and public Peace Poles exist throughout the world.

Archival Materials: Kumashi Peace Pole (Fig. 6), Janesville Peace Pole (Fig. 7), Gilching Peace Pole (Fig. 8)

International Peace:

Peace Poles come in all shapes and sizes. Typically, they have four to six sides and translate “may peace prevail on earth” into between three and fourteen different languages. In terms of size, examples range from a couple of inches to the largest known example in Ghana which tops off at 54 feet. Peace Poles have been used by famous religious and social leaders from Mother Teresa to the 14th Dalai Lama, Pope John Paul II to former Israeli President Shimon Peres, and Coretta Scott King to Jane Goodall. The World Peace Prayer Society which still promotes its message of world peace through Peace Poles and other means affiliated with the United Nations Department of Public Information to better spread its message.

Appendix E: Gallery Images and Captions Two: Peace Pole

Below are the images to appear in the gallery of the Peace Pole with corresponding captions. For an example of how these images will be formatted see Appendix G-H, Prototype Screenshots. Images tagged in text in Appendix D appear here.

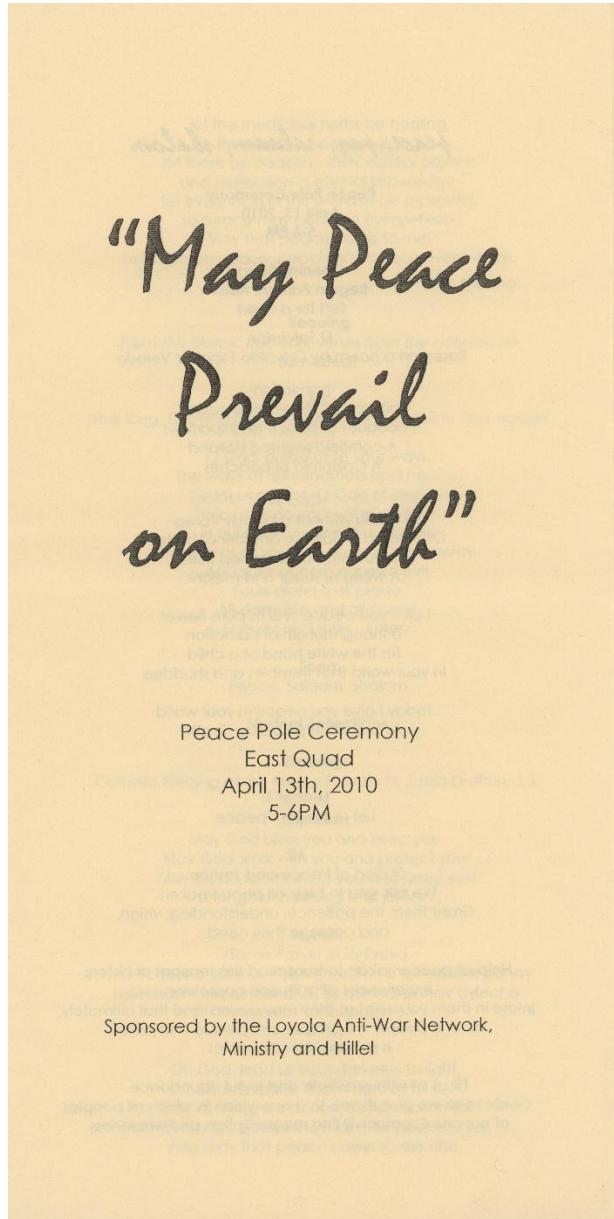


Figure 1 Program from the 2010 dedication of Loyola's Peace Pole. The interfaith service featured Hindu, Muslim, Jewish, and Christian prayers.



Figure 2 Loyola Peace Pole, east face in English and Spanish.



Figure 3 Loyola Peace Pole, north face in (ENTER) and Potawatomi



Figure 4 Loyola Peace Pole, west side in Hebrew and Mandarin



Figure 5 Loyola Peace Pole, south side in Arabic and Polish



Figure 6 The world's largest Peace Pole in Kumashi, Ghana. The Pole measures 54 feet tall and is made out of a Sapele tree and has text in Twi, Ghana, Hindi, Chinese, Swahili, and Arabic.



Figure 7 Peace Pole in Janesville, Wisconsin, the second largest in the world 52 feet. Full text in four languages, one per side, and the word "peace" is inscribed in forty more near the base.



Figure 8 Basalt Peace Pole in Gilching, Germany from 2005. Message in German, Turkish, Serbo-Croatian, Italian, and English.

Appendix F: Website Wireframes

Included as separate PDF file.

Appendix G: App Wireframes

Included as separate PDF file.

Appendix H: Works Cited

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Appendix I: Data Management Plan

Introduction

This Data Management Plan (DMP) outlines the data that will be generated and collected by the “Rambling” project. The DMP also outlines when and how data generated by the project will be shared and disseminated.

Roles and Responsibilities

The Developer will be responsible for maintaining the codebase of the mobile application and maintaining the website. The developer is also responsible for taking and storing the 360-degree photos.

The Researcher will have primary responsibility for gathering archival material, including text and any archival media (image files, audio files, etc.) associated with the project.

Expected Data

- “Research and archival information”
 - Photos, videos, text, and potentially other types of data from archival research
 - “Fun fact” trivia information, possibly including oral histories
- “Website and mobile application code and media assets”
 - Website code will be generated by developer according to their decision on the best platforms and media types. We anticipate a mix of HTML, CSS, and JavaScript code.
 - Mobile app code will be generated by developer according to their decision on design tools and media types. We anticipate the developer will generate code in Java, C++, or C#, culminating in compiled .ipa binary files for Apple and .apk binary files for the Android version.
 - 360° photos of tour sites (.jpg files, taken with Ricoh Theta camera)
 - Custom Google maps
- User data
 - User statistics
 - App usage
 - Website usage
 - Location data
 - User “selfie” photos
 - User help requests and issue reports
 - App
 - Website

Period of Data Retention

All data, information, media, and code generated by the Project will be retained indefinitely.

Timely access to the project data will be facilitated by the use of the GitHub repository, which will be continually updated throughout the Project term.

Data Formats and Dissemination

Image files:

data	Format
360-degree site photographs	.jpg (taken with Ricoh)
Archival site photographs	.jpg, may also exist as physical prints
User-uploaded “selfies”	Dependent on user - .jpg expected

Research and Archival Information

Any and all photos videos, text, or other media from Loyola’s Archives and Special Collections will remain property of the Archives and will be hosted on their existing server infrastructure in conjunction with the University Libraries.

Website and Mobile Application Code and Media Assets

The codebase generated by the project will include website code, mobile application code, compiled mobile application files for Android and iOS, 360-degree photos, and custom Google Maps.

Website and mobile application code will be hosted on a publicly available GitHub repository under a Creative Commons license that allows other individuals and institutions to utilize the code while also assisting the Developer by providing version control.

Compiled mobile application files will also be hosted on the GitHub repository for reference and testing purposes. These files (.apk for Android platform and .ipa for iOS platform) will also be hosted in their respective app stores (Google Play for Android, Apple App Store for iOS) and will be retained and distributed in accordance with the respective policies of those app stores.

360-degree photos will be in .jpg file format and will be stored on the University Archives and Special collections servers.

Custom Google Maps will be hosted and made publicly available through the Google Maps site.

User data:

User data, including but not necessarily limited to Project Software usage statistics and help/support requests from within the app and website, will be compiled into .csv data sheets, with any personally identifying information deleted before dissemination. These user data will not be made publicly available and will strictly be used by the Project Team for ongoing testing and improvement of the website and app platforms. User-generated selfies will be made publicly available and will be hosted on University Archives servers and accessible through the website and mobile application (users will be informed of the public nature of their photographs before uploading).

Data Dissemination

By the nature of the Project, much of the data collected will be made immediately available for public access. Public Participants can access the historical research information, data, and media through the Project website and/or mobile application.

Project website and mobile application will be hosted and available under a Creative Commons Attribution-NonCommercial-ShareAlike license on GitHub. This license ensures that Public Participants can save and share any information, data, or media they discover during the tour while avoiding the commercialization of this information, data, or media.

Photographs generated by Public Participants (selfies) will be made publicly available through the Project Software in a timely fashion upon approval/moderation by the [Project Team]. However, the image files generated by Public Participants will not be included in any publicly available GitHub repositories, nor otherwise publicly accessed outside of the Project Software.

Post-award Monitoring

Interim Reports

Interim reports shall be generated by the Project Team at three (3) and six (6) month intervals after the initiation of the project. It is anticipated that the primary research and “live” versions of the mobile application and website will be completed and available for access by Public Participants within three months of project initiation; the three-month report should provide an overview of any aspects of this DMP that have been superseded, invalidated, or otherwise altered by the Project Team over the course of constructing Project Software. It is anticipated that after six months, the Project will be in use by Public Participants; the six-month report should provide an update on any aspects of this DMP that have been superseded, invalidated, or otherwise altered by the Project Team in response to usage by Public Participants.

Both reports will provide any applicable citations of relevant publications, conference proceedings, and descriptions of other types of data sharing and dissemination of results.

Final Performance Report

As required by all NEH awards, a final performance report will be generated at the conclusion of the Project term that will include:

- data produced during the grant period;
- data to be retained after the grant period expires;
- verification that data will be available for sharing;
- discussion of community standards for data format;
- the plan to disseminate the data;
- the format that will be used to make data available to others, including any metadata; and
- the archival location of data.

White Paper

As required of all Office of Digital Humanities programs, a final White Paper will be submitted that will be shared with the public and will include a discussion of any data management challenges.