

Special Exhibition Commemorating the 75th Year of the Bombing

History of the Hiroshima Peace Memorial Museum

## Part 2: Looking into the August 6

— Continuous Efforts to Preserve Artifacts and  
Convey the Reality of the Atomic Bombing

Hoping that “the horror and tragedy of an atomic bombing will never be repeated,” the museum pledges to continue to look into the August 6 and convey what happened on that day.



## Introduction

65 years have passed since the Hiroshima Peace Memorial Museum first opened. The museum collection consists of items donated by survivors, families and relatives of victims, and others. Since its opening, the museum has been committed to conveying the reality of the bombing, based on artifacts such as these. At the same time, the exhibition has been continuously improving by adding new information and introducing various methods for display.

This special exhibition represents the second part of the “History of the Hiroshima Peace Memorial Museum.” Following Part 1: “Building the Foundation—Footsteps of the First Director, Shogo Nagaoka,” it traces the history of the museum from the 1970s to today. This exhibition introduces how today’s collection of the museum has been gathered and organized, and the exhibitions have been developed. Tracking the path of the museum, this exhibition also presents how people involved have engaged with each artifact. By learning their thoughts and feelings, we hope visitors will better understand the importance of preserving the artifacts and thereby continuously conveying the reality of the atomic bombing to future generations.

### First Update of the Permanent Exhibition

In 1975, which marks the museum’s 20th anniversary, the first large-scale renovation of the museum was carried out. The items donated to the museum around the time included not only personal belongings and photographs showing the damage caused by the atomic bombing, but also large-sized objects, such as the stone steps of the Hiroshima Branch of Sumitomo Bank on which a human shadow still remained, and the brick wall of the Hiroshima Army Clothing Depot. While the range and number of the items in the collection increased in this way, the glass-walled exhibition rooms vulnerable to outside air and sunlight raised concerns about the deterioration of the exhibits.

The renovation improved the environment of the exhibition space: a new air conditioning system was installed and the windows were covered with a UV-reflecting film to block light from outside. Also, the condition of the artifacts that had been exhibited since the museum’s opening were also examined, and preservation measures were commenced in an effort to pass those items on to future generations.

The renovation not only improved the equipment but also completely updated the exhibition: the atomic bomb artifacts that filled the permanent exhibition were carefully screened and reduced in number, and the exhibits were chronologically organized and presented in an orderly sequence to give visitors a better understanding of the damage caused by the atomic bombing.



Looking north toward Peace Memorial Park ①

June 6, 1975

This photo shows Hiroshima Peace Memorial Museum (present-day Main Building of the Hiroshima Peace Memorial Museum, hereinafter referred to as Memorial Museum) in the center with the buildings of the Hiroshima Peace Memorial Hall (present-day East Building of the Hiroshima Peace Memorial Museum, hereinafter referred to as Memorial Hall) to the east and the Hiroshima City Auditorium (present-day International Conference Center Hiroshima) to the west. Although the design proposal of the Kenzo Tange Group planned for the buildings to be connected by a passageway, the buildings were erected independently due to budget restrictions.

## Changes in Method of Clothing Displays



People viewing the clothing displays ②

Starting from when the museum opened, various methods were tried out to display clothes that vividly represents the harm brought to people, such as dressing life-size mannequins with clothes or displaying them in picture frames. As all of the methods still left the artifacts exposed to natural light, their deterioration due to such exposure was of concern.



Early display of the belongings of three junior high students

Circa 1973

The display combining the personal effects of three junior high school students, which is still on display in the Main Building, was introduced early on in the museum pamphlet. It was also used for a traveling exhibition presented at various department stores all across Japan from 1967.

The clothes were transferred to the current wicker mannequins in the early 1970s.

## Public Display of the Registry of the Victims and Personal Effects from Ninoshima Island



### Public display of registries of the victims in Memorial Hall

July 21, 1968

In July, 1968, the City of Hiroshima opened a public display of registries in the Memorial Hall, such as the registry of the atomic bomb disaster victims and the registry of the ashes contained in the Atomic Bomb Memorial Mound. Although in the beginning this display was open to the public once a year in the summer, it was later opened permanently. Until 1993, there was an area in the Memorial Hall allocated for visitors to view the registries. Persons could often be seen in this area seeking clues of their family members and friends whose fates had remained unknown for decades.

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## Transfer of Large-Sized Artifacts



### Transporting the "Human Shadow Etched in Stone"

February 1971

The "Human Shadow Etched in Stone" of the Hiroshima Branch of the Sumitomo Bank had been preserved and could be viewed by the public at its original location until it was decided to reconstruct the building. It was transferred to the Memorial Museum. The photo shows it being installed in the Museum.

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### Personal effects excavated from Ninoshima Island

When an excavation of remains was carried out on Ninoshima Island in 1971, some 60 personal effects were collected. These belongings were displayed in the Memorial Hall and some of those whose owner could be identified were returned to the surviving family members.

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### Relocation of the brick wall of the Hiroshima Army Clothing Depot

1972

This brick wall ran between the two buildings of the Hiroshima Army Clothing Depot. The section of the wall originally skewed was struck by the intense air blast, pushing the top part up to become displaced and form a slight arch. It was removed due to sewerage construction work, and part of the wall was relocated to the Memorial Museum. The photo shows workers preparing to divide and cut away a section to relocate it to the Memorial Museum.

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### Relocation of the girders of the Aioi Bridge

October 1981

Reconstruction of the Aioi Bridge started in 1977. It was decided to preserve a portion of the girders of the demolished bridge and display it in the Memorial Museum.

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## Diorama Display



### Diorama display in the early period

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Circa 1973

A new diorama titled "The Night of the Bombing" was installed around 1970. Red lighting illuminated the painting in the background while collapsed bricks, melted and deformed roof tiles, chunks of metal, burnt metal parts, and so on were strewn in front of the painting. This display was an attempt to recreate the scenes right after the bombing.



### Wax figures

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In August 1973, a diorama in which wax figures were standing was installed as a display method to visually convey the dire situation people faced after the bombing. Even before it was installed, opinions on this diorama were divided among atomic bomb survivors, related persons, and citizens.

The wax figures of the diorama were created by professionals based on fact-finding interviews conducted with survivors and records of the atomic bomb experience, while the background painting was supervised by the artist Yoshiro Fukui who experienced the atomic bombing himself.



### Diorama after the renewal of 1991

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August 2, 1991

Later, a new diorama was created with the renewal of 1991 and it was displayed until 2017, when the permanent exhibits were totally redeveloped. The new diorama was created without a glass case which the former diorama had. This new method was introduced so that visitors passed through the museum as if walking through the city immediately after the atomic bombing.

## Condition of Materials in Storage



### The storage in early days

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July 15, 1983

Materials in the collection of the Memorial Museum were categorized and stored in metal storage boxes. Since boxes and repositories were overflowing with roof tiles, rocks, and other artifacts exposed to the atomic bombing, such artifacts were exhibited even along corridors of the exhibition space.



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### Storage box that was formerly used

This large metal box had been used until recently. A label attached to the side of the box indicates that the box was used to keep long items such as swords and infantry rifles.

## Changes and Challenges of the Exhibition Space



### Visitors viewing exhibits with the panoramic model installed in the center

August 2, 1973

A panoramic model showing the devastation of Hiroshima City after the bombing had been in the exhibition since the museum's opening. After several improvements were made, a third-generation panoramic model was installed in 1969. The scope of the model was expanded, and a fireball was hung from the ceiling in the center to help visitors visually capture the point where the atomic bomb exploded.

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### Audio Guide rentals

July 26, 1971

This child is listening to an audio guide tape while viewing a display. An English audio guide tape was introduced in 1964 that was followed by the Japanese version in 1965. In 1970, French, German, Spanish, and Russian versions became available.

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### Exhibition space with natural light

Circa 1973

Natural light shined into the glass-walled exhibition space throughout the day, resulting in the discoloration of artifacts. Atomic bomb artifacts such as clothing are especially susceptible to this type of damage. Countermeasures against it became an important issue. In addition, the museum faced various problems such as the lack of air conditioning from its opening, rain blowing inside the buildings, and damage from pigeon droppings; it was a critical issue to improve the environment of the exhibition space.

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### Lack of uniformity in the lettering and size of display commentaries

Many atomic bomb artifacts were displayed strewn near the floor surface of the exhibition space. As the number of displays gradually increased from the opening of the museum, the lack of uniformity in the lettering and size of display commentaries as well as in the layout had become issues. These photos show photo panels of different memorials. Vertically written inscriptions of each memorial were attached in frames, and the Japanese/English informational boards added to the artifacts placed under the photo panels.

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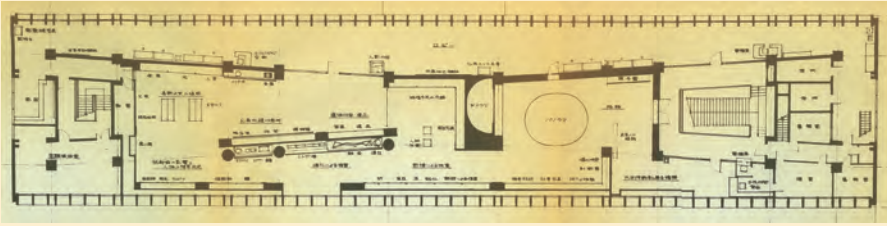
### Lack of uniformity in the layout

Although title panels in six languages were added to each section, their sizes and places were made to fit the location. As a result, the layout of the panels was lacking in uniformity.



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## The First Large-Scale Renovation



### Floor plan of the Hiroshima Peace Memorial Museum Exhibition Renovation Basic Plan

February 1975

The Committee for the Renovation of the Hiroshima Peace Memorial Facilities was formed in May 1971 in order to study the conditions of the Memorial Museum and adjacent Memorial Hall, resulting in the creation of a "Triennial Renovation Plan" in January 1972. The plan decided to improve the environment of the exhibition space in the Memorial Museum and recreate the exhibition as such that conveys the reality of the atomic bombing in a readily understood manner.



### Walls newly installed in the exhibition

Although the structure before renovation allowed external light to directly penetrate the exhibition space, light-blocking walls were newly installed so that the temperature and humidity inside would not be affected by external light. The new design also provided a uniform size for the photo panels.



### Standardization of the display panels

Each type of panel in the exhibition was recreated to the same specifications to provide the design with uniformity. New panel designs were created to differentiate them by characteristics as seen in the informational panels (black panel in the left photo) of display zones and those in display cases (white panel on the right side of the right photo).



### Lighting of the exhibition and replacement of the artifacts

With the installation of the new walls in the exhibition, new lighting was also installed, creating open spaces that maintain uniform brightness regardless of the weather. Additionally, in order to protect the displayed artifacts, the interior illuminance was decreased, and the number of artifacts was carefully selected. Paper artifacts and clothing came to be periodically switched out due to concerns of deterioration from continuous exposure to light and heat from the lighting.





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### Boxes for personal items

As a new method of display, the personal effects of victims had been displayed before the renovation. Wood-grain personal effects boxes were newly created at the time of this large-scale renovation. Personal effects were treated in a respectful manner while on display as well. For example, the personal effects excavated from Ninoshima Island for which owners could not be identified were also placed in these boxes. A temperature/humidity gauge for measuring the environment of the exhibition space, was equipped to the left side of the box.



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### Preservation of display artifacts

August 6, 1979

Innovative methods were also applied to control heat and humidity inside the display cases due to the risk of artifact deterioration from the heat generated by lighting on the displayed artifacts. Small air holes were made at the top in the center of the display cases so that heat from the case lighting could escape to the outside.



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### Creation of display cases for artifact preservation

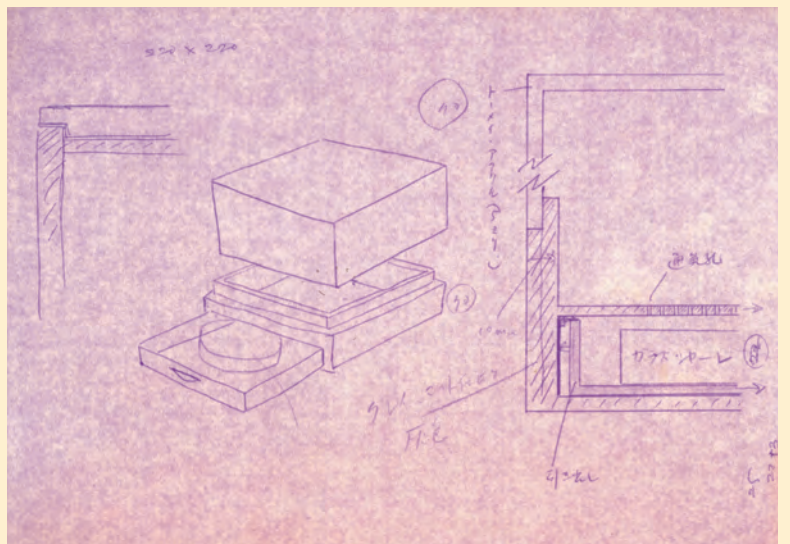
July 18, 1979

Before the renewal of 1975, the Memorial Museum hired a full-time professional with curator qualifications for the first time since its opening. Immediately after being assigned to this post in August 1974, the curator started an environmental survey of the exhibition space of the museum with the cooperation of the Tokyo National Research Institute for Cultural Properties and initiated corresponding measures to preserve the atomic bomb artifacts.

### Creation of display cases with artifact preservation measures

Circa 1975

This drawing show the double-bottom structure of the display case. Insect repellent and temperature/humidity conditioners were placed in the bottom of the display case to prevent deterioration of the artifact.



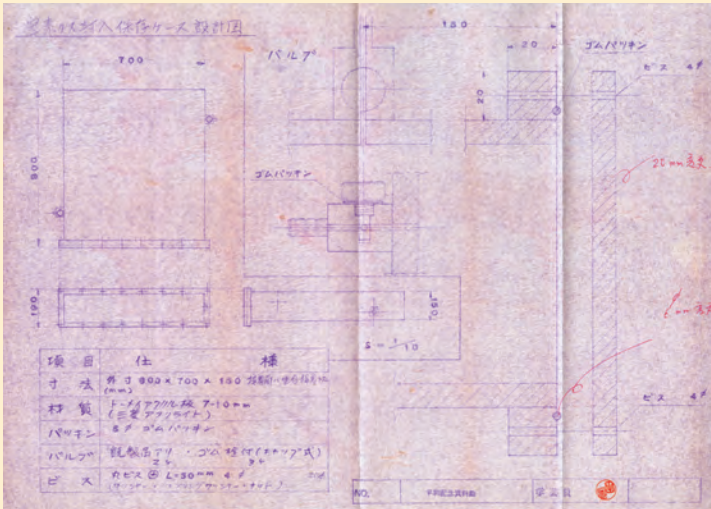
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## Collecting New Materials and Expanding the Range of the Exhibition

Around the time of the first update of the permanent exhibition, new materials were added to the museum collection, such as photographs depicting the atomic bomb damage that were collected from the United States and the “Atomic Bomb Drawings by Survivors.” Exhibitions of those materials were held at the Hiroshima Peace Memorial Hall and drew the interest of many people.

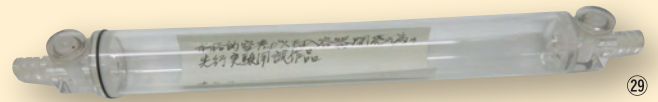
As the number of the materials grew, the conventional methods used to organize and store artifacts for the museum collection were revised; the staff photographed each material and created a description sheet for each.

Not only did the museum keep the artifacts in storage, but it also started to loan them throughout Japan on a trial basis, free of charge.



### Development of preservation cases

The study of preservation measures for clothes exposed to the atomic bombing, which are easily damaged, continued even after the renewal of the Memorial Museum. Under the guidance of the Tokyo National Research Institute for Cultural Properties, the development of a preservation case using nitrogen gas sealed in an acrylic case was attempted. Although various factors including budget constraints prevented the practical use of this type of case, it was one of the preservation measures attempted to preserve the precious atomic bomb artifacts for future generations.



Accessory of the preservation case with nitrogen gas sealed



### Loaning artifacts at home and abroad

April 4, 1980

Starting in 1979, a program to loan artifacts from the museum's collection free-of-charge within Japan was tried out. It was followed by the Atomic Bomb Exhibition that was held at the Hart Senate Office Building (USA) in June of the following year. The plan was promoted by the Junior Chamber International Hiroshima and the City of Hiroshima. This photo shows the curator at the time in a storage room checking the atomic bomb artifacts to be loaned to the United States. After that exhibition, an exhibit was created at the United Nations Headquarters (NY, USA) in 1983, where atomic bomb artifacts are permanently displayed.



### Artifact description sheet

From the opening of the Memorial Museum, a great number of collected and donated artifacts were displayed in the exhibition. With the renewal of 1975, the number of storage rooms were increased, artifacts for display came to be stringently selected. New repositories constantly controlling temperature and humidity were constructed, and all artifacts in the storage started to be photographed, and a description sheet was created for each artifact.





## The 1st exhibition of the “Drawings of A-bomb Survivors”

August 1974

In May 1974, one survivor of the atomic bombing, who recalled his experience after watching a TV drama, donated a single drawing of his experience to the NHK Hiroshima Broadcasting Station. This inspired NHK to request contributions to the “A-bomb Drawings by Survivors” project in 1974 and 1975, resulting in the donation of 2,225 drawings. The first exhibition of these drawings was held in August 1974 in a meeting room of the Memorial Hall. It produced a great response from a lot of visitors.

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## A view inside the Memorial Hall

August 2, 1980

NHK donated the “A-bomb Drawings by Survivors” to the City of Hiroshima in December 1975. A travel exhibition of the drawings across Japan was decided. The drawings were loaned out protected in plastic bags. Later, priority was given to the preservation of the original drawings, the museum photographed the drawings by using an 8K camera together with NHK during the 2000s. The high-resolution images of the drawings are currently used for display purposes.



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## Blown down by the blast. “Immediately after the absolute darkness had passed.”

August 6, 1945

1,710 m from the hypocenter The west end of the Hijiyama Bridge Drawn by Kishie Masukawa

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## Cremating family members who died.

Around August 6-10, 1945

Kogo-kita-machi 5-chome Drawn by Satoshi Yoshimoto

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**“Exhibition of Atomic Bomb Materials Returned to Hiroshima and Nagasaki” that was held in the Memorial Hall**

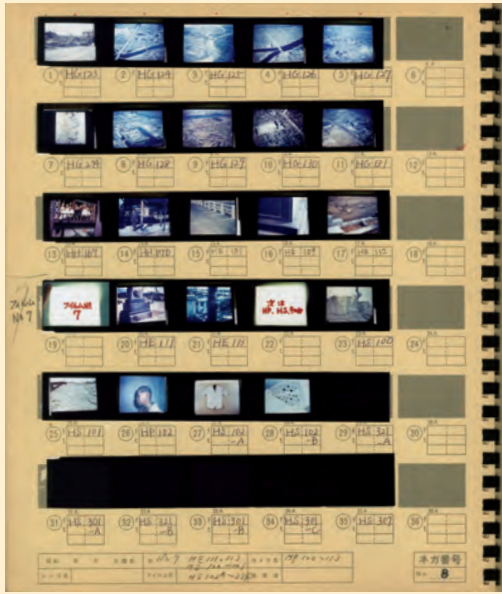
August 7, 1973

As a result of the negotiation held in the late 1960s, materials including films documenting Hiroshima and Nagasaki after the atomic bombing that were confiscated by the US returned to the Japanese government. As these materials became available for public viewing, the details of the damage brought by the bombing were gradually discovered.

In May 1973, photos that had been kept in the US Army Institute of Pathology were returned. The photos of wounded atomic bomb victims came to attract many people’s attention.

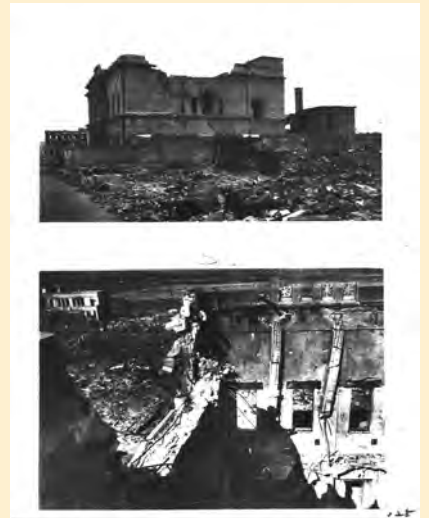


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**Photographs returned from the US Army Institute of Pathology**



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**Photographs collected from the US National Archives and Records Administration**

In 1973, a piece of information was brought to the Cities of Hiroshima and Nagasaki that a great number of materials related to the atomic bombings were in the possession of the US National Archives and Records Administration. Both cities sent personnel to the National Archives to collect materials such as documents and photographs.



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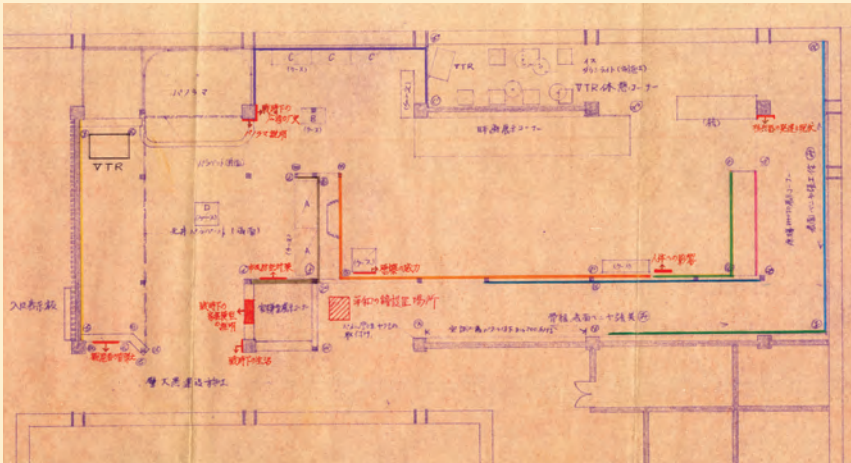
**The 1st meeting for publishing a photo book of the “Association of the Photographers of Atomic (Bomb) Destruction of Hiroshima”**

September 4, 1978

The “Association of the Photographers of Atomic (Bomb) Destruction of Hiroshima” was formed on July 15, 1978, to examine as many as nearly 3,000 photos taken by photographers who entered Hiroshima City soon after the atomic bombing. The photographers tried to clarify the location and data of the corresponding film and preserve these documentary photos and thus to create a “Registry of A-bomb Photographs.” The book “When Hiroshima Was Devastated: A Collection of Photographs by the Photographers Who Survived the Bombing in Hiroshima” was published in 1981. The numerous photographs still convey the tragedy and horror of the atomic bombing to this day.

## Integration with Hiroshima Peace Memorial Hall

Opened in 1955, the same time as the Hiroshima Peace Memorial Museum, Hiroshima Peace Memorial Hall established the permanent exhibition on topics such as life before the bombing and the status of nuclear weapons. It also housed exhibits of newly donated items and special exhibitions. Forty years after the bombing, with the visitors surpassing 1.4 million, a plan was conceived to reduce congestion in the buildings and coordinate the exhibitions of the Memorial Museum and the Memorial Hall by utilizing the two buildings as a comprehensive peace memorial facility dedicated to conveying the horror and tragedy of the atomic bombing. Based on this concept, plans to update the exhibition moved forward. First, in 1991, the permanent exhibition in the museum's Main Building was updated for the second time since the facility first opened. Then in 1994, the Memorial Hall was renovated, reopening as the East Building of the Hiroshima Peace Memorial Museum.



### Floor plan of the permanent exhibits on the 1st floor of the Memorial Hall

1973

In April 1973, permanent exhibits were established on the first floor of the Memorial Hall that conveyed civic life during the war, damage and injuries caused by the atomic bombing, the current status of nuclear weapons in the world, and so forth. The facility improved through the following year, and permanent exhibits about the reconstruction efforts and the movement for world peace after the bombing were established on the second floor.



### Model of a home used during the wartime

April 1973

“Civic Life During the War” focused on the clothing, food, and housing of the period. This exhibit about housing during the war featured a scale-model reproduction of a typical home of that period. The model reproduced the home in a state of preparedness against air raids with a firefighting water tank and air-raid shelter constructed near the house.



### Exhibit: “Damage Caused by the Atomic Bombing”

April 5, 1973

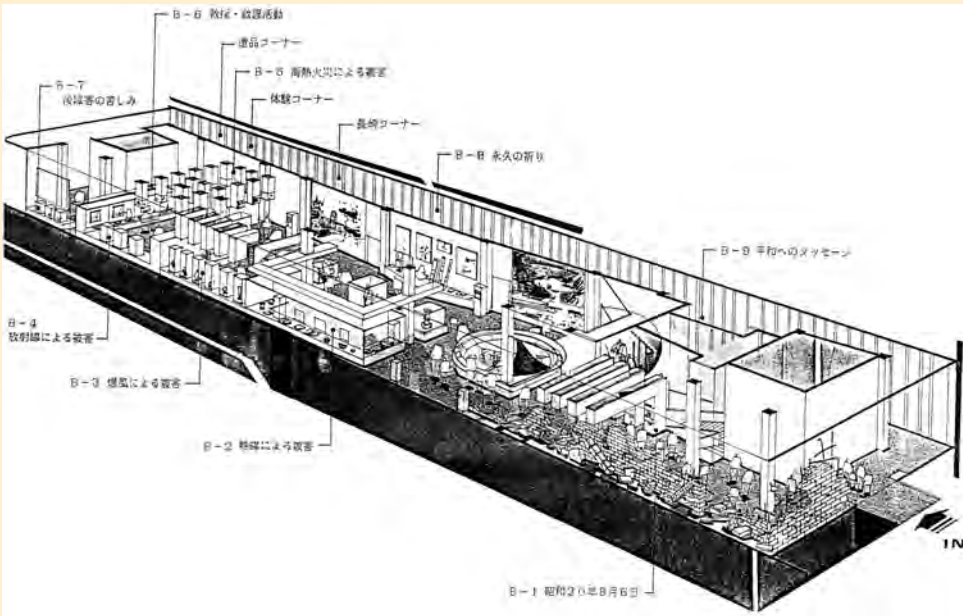
This exhibit was developed to provide perspectives on the medical, physical, and sociological effects of the bombing by presenting various data regarding the actual damage such as the radiation dose from the atomic bomb explosion, and the number of casualties. In the large open space, “The Atomic Bomb—Hiroshima” painted by the husband and wife artists Maruki Iri and Maruki Toshi was displayed.



### Holding Special Exhibitions

July 26, 1978

Later, the interior of the Memorial Hall was renovated. The meeting rooms, which had been open to the public were converted into a special display area, library, and other spaces in 1978. Special exhibitions were held in the special display area in order to utilize the artifacts stored in the storage of the Memorial Museum. The exhibit, “The Tragedy of Mobilized Students in Hiroshima” shown in this photograph displayed objects such as personal effects left behind by mobilized students that had been stored in the Memorial Museum, and mobilization logs loaned by local schools.



## Exhibition space of the Memorial Museum (drawing)

March 1987

An overall review of the functions and exhibits of the Memorial Hall and the Memorial Museum was undertaken to unify the two facilities. Its aim was to increase the museum's exhibition area and thereby reduce the congestion of the museum and at the same time, increase the impact of the exhibition. It was decided that the Memorial Museum would feature exhibits conveying the reality of the atomic bombing as before, by displaying artifacts that vividly depict the violence and atrocity of the destruction caused by the heat rays, air blast, and radiation of the atomic bombing.

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## Displaying personal effects left behind by victims

Completing the second major renovation, the Main Building of the Memorial Museum reopened on Aug. 1, 1991. The exhibits not only drew attention to the power of the atomic bomb but also conveyed the human damage by featuring artifacts such as the personal effects of students who were mobilized for building demolition work. Various efforts were also made: the school uniforms of students from the same school were displayed next to each other, and captions added to the display included not only explanation of the artifacts but also comments from the victims' family members.

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## Visually Striking Exhibits

Diorama reproducing conditions immediately after the bombing (left) 1991  
Panoramic scale model and large video screens showing Hiroshima City after the bombing (right) 1991

In order to create realistic displays that are visually striking and readily understandable by children, scale models and video displays were installed in addition to the artifacts. A diorama reproducing the city immediately after the bombing was placed at the introductory part of the exhibition in the Main Building. The exhibition starts with replica brick walls installed on both sides with brick pieces strewn along the foot of the walls. Above the panoramic scale model of Hiroshima City after the bombing, large video monitors were installed and projected scenes of the city in ruins.



### Renovation of the Memorial Hall

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Tearing down the former Memorial Hall (left) 1992

Memorial Hall (Memorial Museum East Building) after renovation (right) April 1994

The renovation of the Memorial Museum was followed by that of the Memorial Hall in 1992. The existing building was torn down and a completely new building was constructed on the same site. This renovation also realized the original vision set in 1949 to build a passageway and connect the Memorial Museum and Memorial Hall.



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### Opening of the East Building of the Hiroshima Peace Memorial Museum

June 1, 1994

The renovated Memorial Hall was reopened on June 1, 1994 as the East Building of the Hiroshima Peace Memorial Museum. Based on the configuration of the previous Memorial Hall, the new building featured photographic panels, video displays, and scale models to present the history of Hiroshima from before the bombing to the present day. The first floor was especially reserved as a space for exhibits related to the history of Hiroshima as it transitioned from a castle town to a military city, and its involvement in the war efforts. Additionally, a model of the domed section of the A-bomb Dome was reproduced at approximately 70% of the original size in the open ceiling space stretching from the first to the third floor of the East Building in order to provide an exhibit that is visually striking.

### Personal effects placed in storage

The renovation created three new storage rooms in the basement of the East Building to integrate artifacts storage functions. Artifacts that had been stored in the Main Building of the Memorial Museum were moved to the storage rooms in the East Building and stored with a centralized control that maintains the temperature and humidity at a constant level. Clothes, shoes, and other personal items worn by the deceased are carefully wrapped individually in Japanese paper and stored in drawers made of Paulownia wood.



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## Conveying the Stories of the Individuals Related to the Artifacts

“How can we help visitors engage with each artifact and feel the thoughts and feelings of the victims and their bereaved families who donated these items?” To overcome this challenge that the museum has addressed since the exhibition was first updated, various display methods have been introduced. In order to develop such kind of exhibits, background information of each item is necessary, but there was not enough information on some of the items donated in the past. Starting in 1999, a fact-finding investigation was conducted to check with donors and persons involved regarding the circumstances at the time of the bombing and other information relevant to the items. Since then as well, when receiving donations, the museum staff have asked donors to provide their thoughts and details on the circumstances at the time.



### Preparing to sending questionnaires about artifacts

November 17, 1999

Fact-finding questionnaires were sent to 388 donors with known contact information. In addition, the museum staff interviewed donors by telephone and collected information such as conditions during the bombing and their special feelings toward the donated items. The collected information was incorporated into the exhibits and the database.



### Preserving artifact

Tricycle before preservation treatment (left)

Tricycle after preservation treatment (right)

May 6, 1998

In addition to gathering information about artifacts, the museum promoted measures for prevention of further deterioration of the artifacts that had been severely damaged by the bombing, as well as conservation of such items. When the tricycle of Shinichi Tetsutani (then 3), who was killed in the bombing, was donated in 1985, it was completely covered in rust and split into front and rear wheel sections as it had been buried underground for 40 years. The tricycle was displayed as donated at first but underwent preservation treatment in 1997. The salt that causes rust was removed from the tricycle, and resin was used to reinforce the artifact and reconnect the front and rear wheel sections.

Tricycle : donated by Nobuo Tetsutani



### Creating replicas

May 6, 1998

Due to concerns about the deterioration of the artifacts after a long-term display, and in order to be able to loan artifacts for atomic bomb exhibitions in Japan and abroad, the museum started to create replicas of artifacts in 1996. The photo shows the medical chart of blood test values written by Sadako Sasaki who died of leukemia 10 years after the bombing, and a traditional *geta* sandal worn by a female student who was mobilized for building demolition work and killed in the bombing. The replica of each item is on the right and the original is on the left.

Medical chart : donated by Shigeo Sasaki

*Geta* sandal : doneted by Tomiko Inoue





## Building preservation and third exhibit renewal

April 11, 2008

The 1st committee to examine the Basic Plan for the Hiroshima Peace Memorial Museum Display

At the start of the 2000s, with nearly 50 years since the opening of the museum, a new challenge emerged due to the deterioration of the buildings and the aging of the survivors: how to properly convey the atomic bomb experience to future generations. In 2003, to extract specific issues related to the exhibits, management, and similar aspects relevant to the museum, interviews and requests for suggestions were directed at academic experts in Japan and abroad as well as visitors to the museum. In order to surmount these issues, the museum started considering the preservation of the building and overall review of the exhibition in 2004.

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## Layout verification of the collective display of personal effects left behind by the junior-high students who died during building demolition work

June 7, 2018

While considering exhibits, the configuration of the Main Building exhibition, which previously emphasized on physical aspects of the heat rays, air blast, radiation, and firestorm, was significantly changed. From the perspective of those affected by the bombing, the new exhibition was developed to describe the chaotic situation on August 6 and the actual circumstances of individual persons who experienced that event. Emphasis was placed on displaying materials such as atomic bomb artifacts, photos of the atomic bomb damage, and A-bomb Drawings by Survivors, the exhibition was completed with a great deal of consideration and exhibit simulations.



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## The “Cries of the Soul” exhibit of the Main Building on the opening day of the museum after the renewal

April 25, 2019

Nearly 15 years after the revisional study of the exhibition started, the East Building was reopened on April 26, 2017, and the Main Building on April 25, 2019. Among the Main Building’s exhibits, the “Cries of the Soul” was created with the specific intention to help visitors bring to mind actual persons and sympathize with the feelings of the victims and bereaved families, and thereby making the event more familiar to the visitors. It was possible because of the background information of the artifacts collected during the fact-finding investigation and interviews with donors.

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