# record\_2035-09-24

## fcr

The following piece of writing has been found on a discarded electronic device and translated from Dutch. As the file was partially damaged, unreadable parts were left as they were, and missing parts were marked with “[…]”:

Ten years after the Pernis bombing, and with armed conflict still ongoing, widespread soil contamination, destruction of the built environment and physical unsafety of the terrain have made it difficult to conduct on-site research in the greater Rotterdam area, especially near the former oil refinery sites. However, the ca. 97 WWII bunkers built by the German Wehrmacht in the 1940s near the Western Dune area proved to be resilient structures and could be accessed by us, albeit at considerable risk of walking in their environment. Due to high levels of nitrogen pollution ( both aerial and terrestrial), they have become overgrown with vegetation mixed with the debris from the large scale explosions.

Our group, the Speculative Forensics Collective, was partly able to enter the bunkers physically, but mostly only with small drones and their cameras (whose signals were compromised by the low light in the bunkers and the high electromagnetic radiation in the area). To our surprise, the interiors of the bunkers revealed not only architectural structures and remnants of former occupancy or intrusion. In 19 of the 35 bunkers we were able to enter, there were murals that appeared to have been painted by the same group or person, and to be related in their motifs and possible coding.

I wrote this report in a hazy state of mind, having hardly slept the night before, because a rat had got into our dormitory, and we only managed to catch and kill it around five o'clock in the morning, while I was still recovering from the fever I had contracted from the ticks that infested the area around the bunkers. [...]

n grtn ls vrgtn vrdn, grt dls vrnitgd n vrlrn gg n, bst t n g sl chts n frgmntrsch n vk nbtru r hr ngn. Wr d gburtns it dudljk n tstbr wrn, zj z nu vrvgd slchts trug t vndn n vg, vr lgn hrnnrn ldn. Dz hrn rngn wr n gknmrkt dr h frg ntrsch rd n d bprkt btruwbrhd r n, ngzin d nuwkurgd fn mt nrm d tjd vrt, n ht ghugn bnvd wrdt r xtrn fktrn. D ls, it schrp n prcs, zjn ndrhvg n d rs vn tjd n subjctvtt, w rdoor ht mljk wrdt ht vr n mt ng zkrhd t rcnstrurn. Ht prcs vn hrnnrn s hrdr nit lln fhnkljk vn d nhud ht ghugn, mr k vr d mnr w p dz hrnnrngn wrdn hrvrmd dr d tjd n d ntrprttv kdrs wrn z ltst wrdn. Z ntst t en vr n dt stds vrdr vrvgt, k ng lvnd n en wnk vnwcht t s ft n vrmng.

[…] 3) a sword with a wavy, curved blade. Iconographic analysis leads us to conclude that this is a probable representation of either

(a) a Middle Eastern scimitar or kilij, as used in the cavalry of medieval Muslim armies, or

(b) an Indonesian kris, an asymmetrical dagger often used for ritual purposes.

We concluded that the following interpretations were the most plausible:

- The bunkers were used prior to Pernis as hideouts by militant Islamic organisations or as drug and/or arms caches by organised crime gangs, at least some of whose members had Islamic cultural and religious backgrounds.

- The mural was painted as a commentary on militant Islam and/or the Israeli-Palestinian-Lebanese-Iranian armed conflict that began in 2023. However, it is unclear what political position or ideological affiliation is being expressed by the painting.

- If the mural depicts a kris, it could have been painted by a Dutch-Indonesian group as a reference to past anti-colonial wars, as the kris was often used to ritually kill Dutch occupiers.

- Less likely: the bunker was used by the Dutch-Moluccan Saturdarah biker gang who painted the kris.

- Or: the mural(s) were painted immediately after Pernis by survivors who lived in them for shelter. They could be symbols of resistance, or an expression of the residents' belief that the bombing was carried out by Islamic/Indonesian militants; not a far-fetched scenario given the Islamophobic and nationalist political climate of the 2010s and 2020s.

[…]

4) A pre-modern village surrounded by a water ditch.

- As the drone image of this mural is highly distorted and our access to archives and libraries is currently limited, we believe that this is a reproduction of either the utopian city of Christianopolis as told in the 1619 book of the same name by the German Protestant theologian Johann Valentin Andreae, or the dystopian city described in the 1623 novel ‘Labyrinth of the World and Paradise of the Heart’ by the Bohemian philosopher, educator and theologian Jan Amos Comenius. Andreae was also the co-author of the early 17th century manifestos (‘Fama’ and ‘Confessio’) of Rosicrucianism. In Comenius’ book, the Rosicrucians arrive – unexpectedly – in the dystopian city, promise salvation to everyone, but then it turns out that the books they are selling with the recipes for salvation are all empty.

- We can only speculate why these images, with their reference to Rosicrucianism, were painted here: as an expression of hope for salvation? Or as a sarcastic comment on the disappointment of that hope? As an allegory of a closed society in decline? Or, on the contrary, as a blueprint for a future society that would retreat after the failure of globalisation, with the oil refineries of Pernis as the epitome of this failure?

1. handwritten names on a wall: Henk, Agaarth, […].

These are written in an archaic script that vaguely resembles Germanic runes and Sütterlin. We can only speculate that they are:

- the deliberately archaic visual language of a particular subculture, such as a gang or militia that may have used the bunker before and/or after Pernis.

- the visual language of a religious group.

- the sign language of post-apocalyptic survivors trying to rebuild society on the model of an archaic past, perhaps in the hope of simplifying political-economic systems and infrastructures.

1. A guillotine

- The bunker on whose wall this was painted could have been the site of a tribunal or in-group jurisdiction, by one of the actors mentioned above (criminal groups, militias, survivors, subcultures, etc.).

- It could also reflect the global armed conflicts that preceded Pernis and the local conflicts that followed.

- Alternatively, it could reflect revolutionary penal regimes, given the historical origin of the guillotine in Jacobin France.

7) A hand grenade

From our data and field notes, we cannot reconstruct with certainty whether this mural was painted in the same bunker or in a different one. The hand grenade could refer to all of the above, or to the Second World War origins and history of the bunkers. In any case, it is very obvious (and striking) that the war iconography of all the bunker murals we have seen consists of the weapons used in local, regulated and unregulated militant and (para)military operations, i.e. by militias, criminal gangs, militant (“terrorist”) groups as well as regular army infantry. Despite the history and actors behind Pernis, there is no reflection of large-scale warfare by state and state-like private actors. This again raises the question of whether the murals were painted before or after Pernis, and whether, in the latter case, they are manifestations of conspiracy theories about Pernis.

1. Plague doctor

This mural depicts a medieval European plague doctor wearing a characteristic beak-shaped mask. The years before Pernis were the years of the Covid-19 pandemic, the early 21st century equivalent of the 20th century Spanish Flu. The wars in the Middle East immediately before and during Pernis also led to a return of infectious diseases that spread globally, aided by the reduced effectiveness of antibiotics due to increasingly resistant bacteria and a lack of antibiotic R&D following the global deregulation of the pharmaceutical industry and the increasing profit orientation of medical research.

But it is just as likely that the image refers to the medical emergencies immediately following the disaster, either as a reflection of society's regression to pre-modern times, or as a way of coping with the medical crisis through a return to pre-modern (or, in the 21st century, alternative) medicine. Even before Pernis, during the Covid-19 pandemic, this was a site of major political-ideological conflict in Dutch society.

1. Highway flyover

W%e d@nk%n d#t dit e##n c&nc!ete r%fertie i& n@ar Kl##nplld%rpl#e%n, ee#n v%$rm@lig verk@@r$kn@@p##nt e& c&p&l%x ar%%h!t#%nisc\^ strctr in h#t n@@r&//n v#n Ro&te%d%m, d@t d# v#rb&n\_ing v@rm#de t\_ss$n d# tw# vo^m#ige s#nlweg##n in N#d#rl&nd, de A13 en de A2, v#rw%vn m%t h\_t v##rmaige kn##pp#nt 13, Rot&%rd#m-O%$rs&cie, d@t t\~#n ee# onaf###ank%lijk% ove##r$t\*p w&s, w@r#y j# k#rte t#m# d% s###lweg mo#st v#rla#en. Klinp$l//derple!n w@#s o#k d% lo&&tie v@n e%n p#st-ap$c$lypt#\$% eco!!l#g!e, g&insta##%eerd d#r de i# R#tterd\^m g##vest#gde k%nste#@rs en ontw&p-gr@@p Obs\^\^vator@@m.

Ob$@rt&ri#um st%lde v@#r om h@t m###t#rwe#gkn@@pp#nt om te to###e^ren t#t ee##n p#rk en in$t@lle#rde tw\$\$ vi%d##ct@n v#@r v#@tgang#rs e##n f@ts#rs, s@m#n m\^t e#n r!st##r v@@n v##tst##kken in e##n w&terb@rg\^ngs!!b#kken @ls t#n$ons##ll!ngsru#m@ v#@r be#lh$\^wk\\*nst.

T\^r$gk!!k^nd m#%t d@z# pl#k w@r#d&n gew###rd##rd als ee^n v@si#n@r exp@r#m$nt v@n e#n post-m&ns#$lijk@, p#st-ap$c$l#pt!s##ch@ eco?log!!e. H#t r%^pt d# v##@g o# of d# muur$ch@ld#r v%rbo#d\\*n w@s m@t O%s$rva!!r!!m, @f Kl##npold@rpl$#n - w@arv%n d% str%ct#r@n w%r#n in\$st#rt n# d# n#slee# v@n P#rn#s - z@g #ls e#n v@#rt#k&n.

[…]

16) Suburban map

This mural resembles an aerial map of an American suburb. It could also represent a pre-war Dutch “Bloemkool” (“cauliflower”) or “Vinex” (referring to the 1991 Dutch “Vierde Nota Ruimtelijke Ordening Extra”, “Fourth Nota Spatial Planning Extra”) neighborhood.

To speculate on its meaning:

- It could be the reflection of a stable order that has collapsed, as nostalgia or cultural memory.

- It could also have been painted pre-Pernis either as a longing for that order, and stable life, by a a person who had been excluded from it; or as a critique of that order by someone who was looking for an alternative lifestyle in the bunker.

- If it depicts a North American suburb, it could have been painted by a North American as a nostalgic reminder, or conversely by a Dutch person with either nostalgia for or rejection of the North American subcultural lifestyle. It could also reflect a conspiracy theory that the U.S. had a hand in Pernis.

- It could also serve as a memorial and a message to restore the pre-war order in the future.

1. Video surveillance camera

This depicts a surveillance camera of the type that was (and still is) installed in public spaces, in front of prison buildings, military complexes, etc. Since it seems to be in the same bunker as the aerial map of the suburbs, it could:

- refer to the control and repression inherent in the pre-war society, including the measures and regimes used to sustain its order and regulate its public space;

- refer to such installations in front of, or near, the bunkers themselves;

- be intended as camouflage or a warning sign to potential intruders, or as part of the symbolic arsenal of, and symbolic order installed by, the group inhabiting and controlling the bunker.

1. A horse drowning in the sea

From our noisy drone images, we cannot say with certainty whether we correctly identified this mural, and whether it is a mural at all or just an image transmission artifact.

