



Except where otherwise noted, the authors of "the 120days of \*buntu" publish this book under a Creative Commons Attribution 3.0 Unported license: <http://creativecommons.org/licenses/by/3.0/>  
2011, Danja Vasiliev, Gordan Savičić ([www.120buntu.com](http://www.120buntu.com))

This publication and project has been financially supported by Fonds BKVB Amsterdam, The Netherlands and Bundesministerium für Unterricht, Kunst und Kultur Wien, Austria. Our two-month residency has been locally supported by the Austrian embassy in Brasilia and the Museo da imagem e do som Sao Paulo, Brazil.



Embaixada da Áustria  
Brasília





*"Phloriano Cursero, Kalio de Zeeshal, Makro par Fumer and Shut la Worth  
IS0late themselves for 120 days to violate and torture 46 virgin Ubuntu  
systems. The earlier lifes of Linux libertines and their secret perversions  
depicted in detail through those gory and bootable disk images."*

Excerpt from IRC-chat in #ubuntu-developers, December 2010

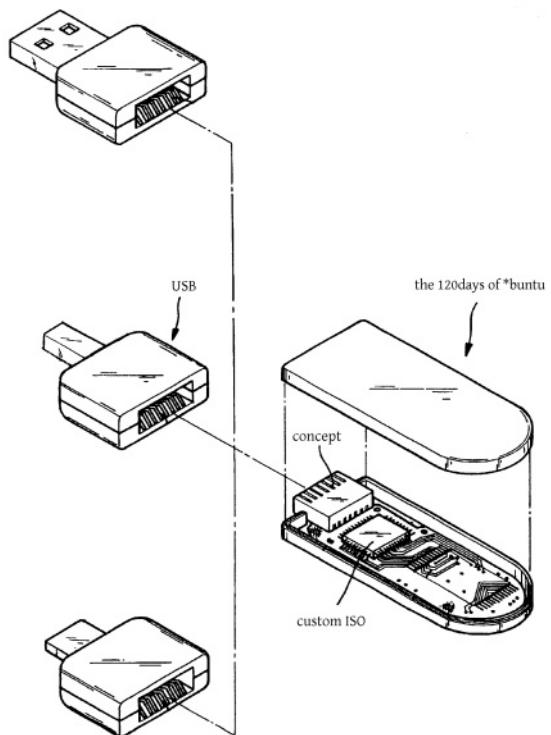


# Foreword

The 120days of \*buntu project follows a DIY approach not necessarily towards one goal, but towards many OS (operating system) interpretations. It employs one source, namely the code from the repositories of the popular GNU/Linux distribution Ubuntu and redistributes modified versions through the Internet and beyond. By cross-fertilizing, remixing and shamelessly making use of prejudices we create a collection of 120 essentially dadaistic yet humoristic and at the same time useless but bootable Linux-like distributions.

The modern computer operating system comprises an intimate interface for any user. Default systems are imposing many rules and dogmas onto the user which makes those systems very similar to our control-driven social environment. By breaking and modifying those rules user can liberate oneself and discover new facets of pre-determined paths, similar to strategies practiced in Situationism within urban environments. We envision the operating system as a contemporary replacement of urban space. Ubuntu, the most popular Linux distribution worldwide, has been chosen for its ubiquitousness and its pre-configured nature, just like Windows and OSX. However, what differs is that Ubuntu is open-source, meaning that any protagonist can adjust the system to ones own visions, conceptual thoughts and secret perversions.

The 120days of \*buntu is an OS intervention.



# Notes

## Notes on 120days of \*buntu

Geoff Cox, 2011

---

What kind of transgressions are imagined in the naming of this project? The 120 Days of Sodom, or the School of Libertinism, written by Donatien Alphonse François (aka Marquis de Sade) in 1785, famously depicts scenes of sexual violence and cruelty.<sup>1</sup> If operating systems act on the user as a form of violence, then are user interfaces similarly sadistic?<sup>2</sup> Are the alternatives offered here transgressive in line with de Sade's sense of the liberation of desire?<sup>3</sup> Perhaps the operative violence needs explaining a little more before engaging with how libertarian attitudes might exceed the longings of free/libre software development. Software, like language, is bound to the constitution of subjectivity,<sup>4</sup> and as such the user is violated by the operating system (OS) they use.

With the choice of Ubuntu, released as FLOSS (free libre open source software), the OS can be seen to tread a fine line between usability and the replication of proprietary forms, and thereby arguably misses the point.<sup>5</sup> This partly identifies one of the problems of free software development more generally, and its ready recuperation; that its very success is part of its problem. Moreover, radical sharing communities that have emerged through projects like GNU/Linux are not alternatives to capitalism but new forms that express its ability to absorb social innovation and pervert it<sup>6</sup> (capturing social imagination and desire<sup>7</sup>). Perhaps this is also what happened when Ars Electronica decided, in 1999, to award its Golden Nica not to an artwork but to the Linux operating system.<sup>8</sup> So what is the intervention here in terms of operating systems more broadly (of art, of politics, of the body, and so on)?<sup>9</sup>

The point (if one is to follow the line of argument of Benjamin's "The Author as Producer"<sup>10</sup>) is that the producer should reflect upon their position within the production process like a technician, working at the level of the apparatus in order to transform it (and thereby transform social relations).<sup>11</sup> But has this become an orthodoxy these days, when alternative technical systems and creative activities seem to be released, then soon after effectively absorbed by free market ideology?<sup>12</sup> Taking de Sade as inspiration, the political struggle can be still characterised as between systems for liberating desire and mechanisms of control over the imaginary.<sup>13</sup> 120 days of \*buntu combines desire and imagination in this way, to open up new possibilities for socio-technical transgression.

1 [http://en.wikipedia.org/wiki/The\\_120\\_Days\\_of\\_Sodom](http://en.wikipedia.org/wiki/The_120_Days_of_Sodom)

2 Is our use of standard computer operating systems an example of masochistic desire, like organs without a body (making reference to Deleuze and Guattari, and their reference to Antonin Artaud)?

3 See Angela Carter's *The Sadeian Woman* for a libertarian feminist perspective on de Sade.

4 As Louis Althusser has described in his articulation of 'interpellation'.

5 See <http://distrowatch.com/table.php?distribution=ubuntu>

6 If the development of the Linux kernel challenges normative social relations, then the recognition of its recuperation is crucial.

7 Deleuze and Guattari might be further introduced here.

8 "Linux Torvalds Wins Prix Ars Electronica Golden Nica", Linux Today, [http://www.linuxtoday.com/news\\_story.php3?ltsn=1999-05-29-003-05-PS](http://www.linuxtoday.com/news_story.php3?ltsn=1999-05-29-003-05-PS)

9 See Wizards of OS conferences, <http://wizards-of-os.org/>

10 Walter Benjamin, "The Author as Producer" (1934). His "Critique of Violence" might also be a useful reference.

11 There's an essay by Josie Berry-Slater that makes similar connections.

12 For instance, social media largely appropriated free software development. Commons-based peer production should be also mentioned here.

13 Here I am also paraphrasing Franco 'Bifo' Berardi's *Precarious Rhapsody: Semiocapitalism and the pathologies of the post-alpha generation* (2009).



ein offenes betriebssystem hat nicht nur vorteile

Faust von Sodom

## Faust on Sodom

### Florian Cramer

---

In his seminal 1971 book "Art et Ordinateur" ("Art and Computer"), the French cultural theoretician Abraham Moles observed that D.A.F. de Sade's 120 Days of Sodom "anticipate the infinite play of permutteral combinations. In them, originality recreates itself from a repertoire whose elements consist of the partners of a group and their organs"<sup>1</sup>. Guy Debord consequently accused Moles of dreaming of "the production of women with an n series of breasts"<sup>2</sup>. But even this critique only affirmed the computational logic of sexual combinatorics established by Sade that has remained unchanged for pornography and organized forms of systematic excess ever since.

The 120 days of \*buntu are firmly rooted in this tradition, but make it a point of departure for humorous cultural commentary. Each mutation of the computer operating system becomes a statement, not just by its visual aesthetic, but in its way of functioning. Unlike classical linguistics with its separation of syntax, semantics and pragmatics, syntax and operability become semantic statements. Hacker culture has traditionally insisted on the semantics of syntax, if we take popular t-shirts with "Alt-F4", the shutdown code for a Windows application, or " :(){ :|:& };:", jaromil's fork bomb for Linux and Unix-like operating systems.

In *The 120 days of\*buntu* however, the statement is enforced onto people's everyday work environment, as if one was wearing a straightjacket or were forced to do carpentry with a hammer that had been oddly constructed for political-poetic reasons.

---

This straightjacket is what the poets of the French Oulipo group called a "constraint" ("contrainte"); the self-imposed rule, for example to write a novel without a single occurrence of the letter "e"<sup>3</sup>. In a 1980 children's book of the German novelist Hans-Joachim Schädlich, a character called the "language chopper" bribes a kid to give away letters of their alphabet, one after another, until it is muted<sup>4</sup>. What was a reflection of Schädlich's experience with East German communism turns, in the hands of Savicic and Vassiliev, into a - more lightweight, but not less sarcastic - image of contemporary popular culture and society in the various constraints superimposed by the various Ubuntu operating system variations.

The other tradition the project is part of is computer cultural. In 2000, Microsoft placed an ad in the German computer magazine c't that showed a penguin alongside three mutations of itself - with rabbit ears, a tail, a frog head, an elephant's trunk among others - and the headline that "an open operating system does not only have advantages"<sup>5</sup>. The ad alluded to the various distributions of Linux but also played with fears of viruses and trojan horses. But it also was a rare example of Microsoft being witty, ultimately bringing together and summing up the concepts discussed here: constraint, mutation, perversion. The Open Source community, however, reacted defensively, concentrating its efforts on creating a serious image of itself. This history has repeated with other open projects, such as Wikipedia, many times since. It took a whole decade after the ad until its subversive message was literally taken up and realized.

Very seriously though, *The 120 days of\*buntu* demonstrate the real creative potential and excitement of Open Source/Free Software. Too often, it is lost because its original developers are stuck in engineering mindsets, lacking the imagination or economic freedom to leave beaten paths. Ubuntu, with its dreadful efforts of creating an image of unity, simulating a corporate identity with the same branding and happy smiling faces known from Apple and others, was a welcome target for these perversions - the right piece of software to be fucked with.

What is wrong with dreaming of the production of operating systems with an  $n$  series of holes, 120 days and nights of backdoor penetration and eleven thousand devices to slap you in the face?

1 Translated from the German edition of the book: Abraham M. Moles, Kunst & Computer, Cologne: DuMont 1973 (Tournai 1971), p. 124

2 "tu rêves à la production de femmes à n séries de seins", Internationale Situationniste, Édition augmentée, Paris: Librairie Arthème Fayard, 1997, p. 411

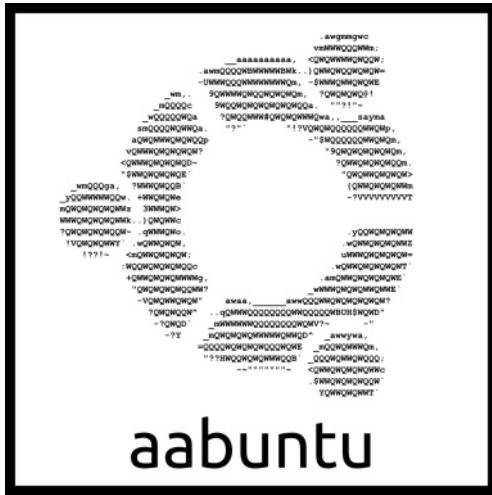
3 Georges Perec, A Void, The Harvill Press, 1994

4 Hans Joachim Schädlich, Der Sprachabschneider, Reinbek: Rowohlt, 1980

5 "ein offenes betriebssystem hat nicht nur vorteile", c't, October 21, 2000

# Distributions

# aabuntu



AAbuntu renders the whole graphical appearance of the operating system into colourful ASCII code. It focuses exclusively onto the representation in terms of characters rather than individual pixels. Through the abstraction of visual layers of the standard operating system AAbuntu uncovers new patterns of user interactions and enhances the perception for text-aficionados.

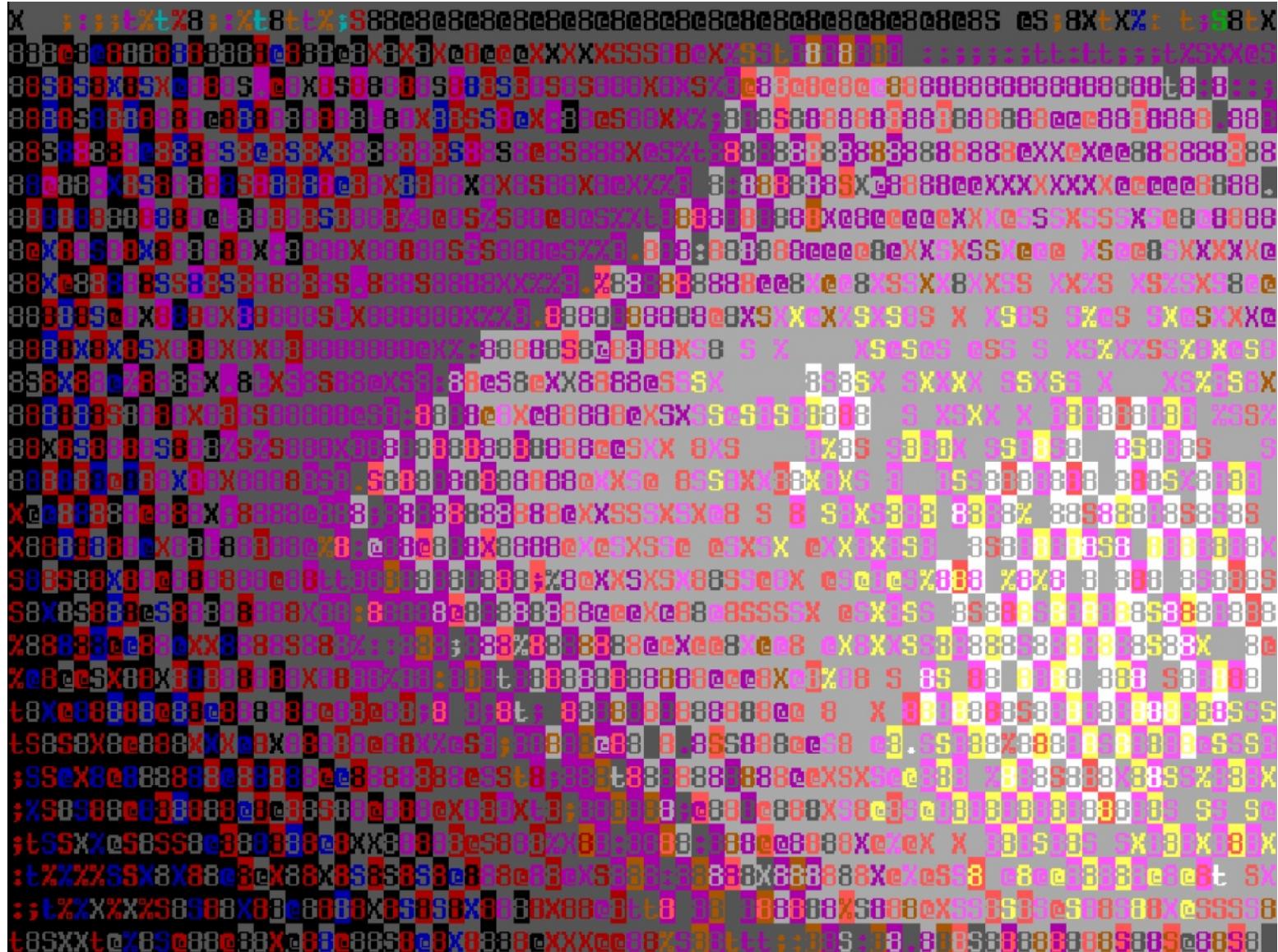
AAbuntu is a homage to all the netart projects done in 90s involving aalib; a library which turns any image into an ASCII artwork.

AAbuntu “down-samples” modern and fancy graphics back to puristic, classic text-mode. This obfuscating transformation can yet still come useful – it allows to run AAbuntu on outdated, underpowered or embedded computer hardware.

Modification type:  
Ascii Art Homage

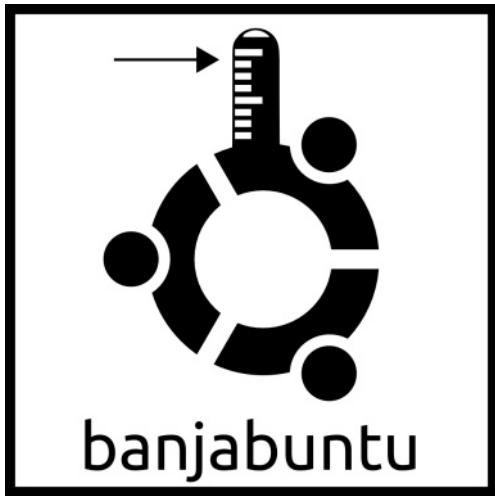
md5:  
n/a

filesize:  
479.34MB



aaubuntu, screenshot 800x600px

# banjabuntu



Banja (“Banya”, “Баня”) is a typical Slavic word for sauna. Banjabuntu employs a similar, high-temperature idea and turns your computer into a heat generator.

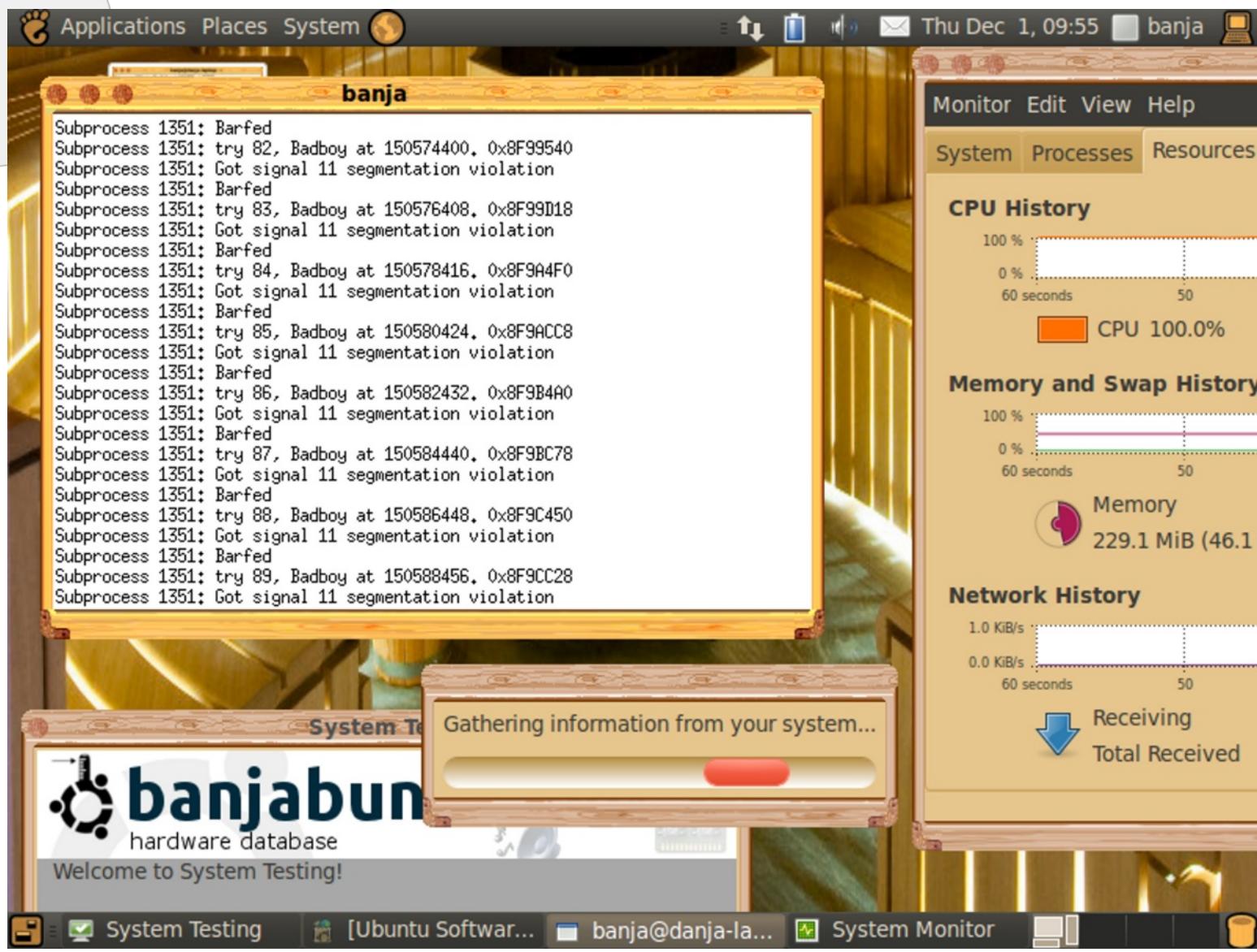
Numerous, resource-hungry applications and programs are set to run parallel next to your familiar desktop environment. These heat-making applications load 100% of your computer hardware – processor (up to 16 cores supported), hard disks (SSD is supported but much less heat-efficient), graphics and wifi cards; this makes your computer produce warmth as if it was loaded with red-glowing coals!

Beside being useful during cold winter days, Banjabuntu is a great stress-testing suit for all computer components. Next time before acquiring a new computer check first how it handles Banjabuntu!

Modification type:  
Hardware re-purposing OS

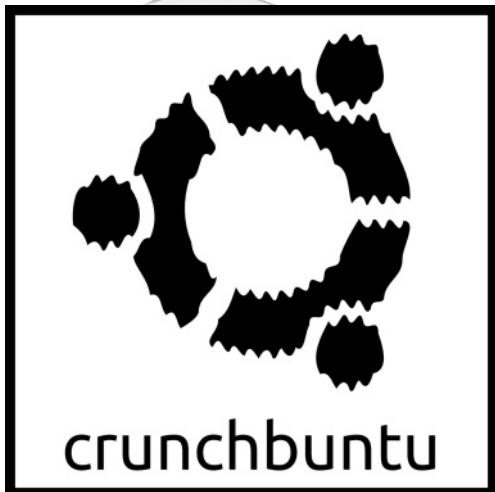
md5:  
n/a

filesize:  
457.8MB



banjabuntu, screenshot 800x600px

# crunchbuntu



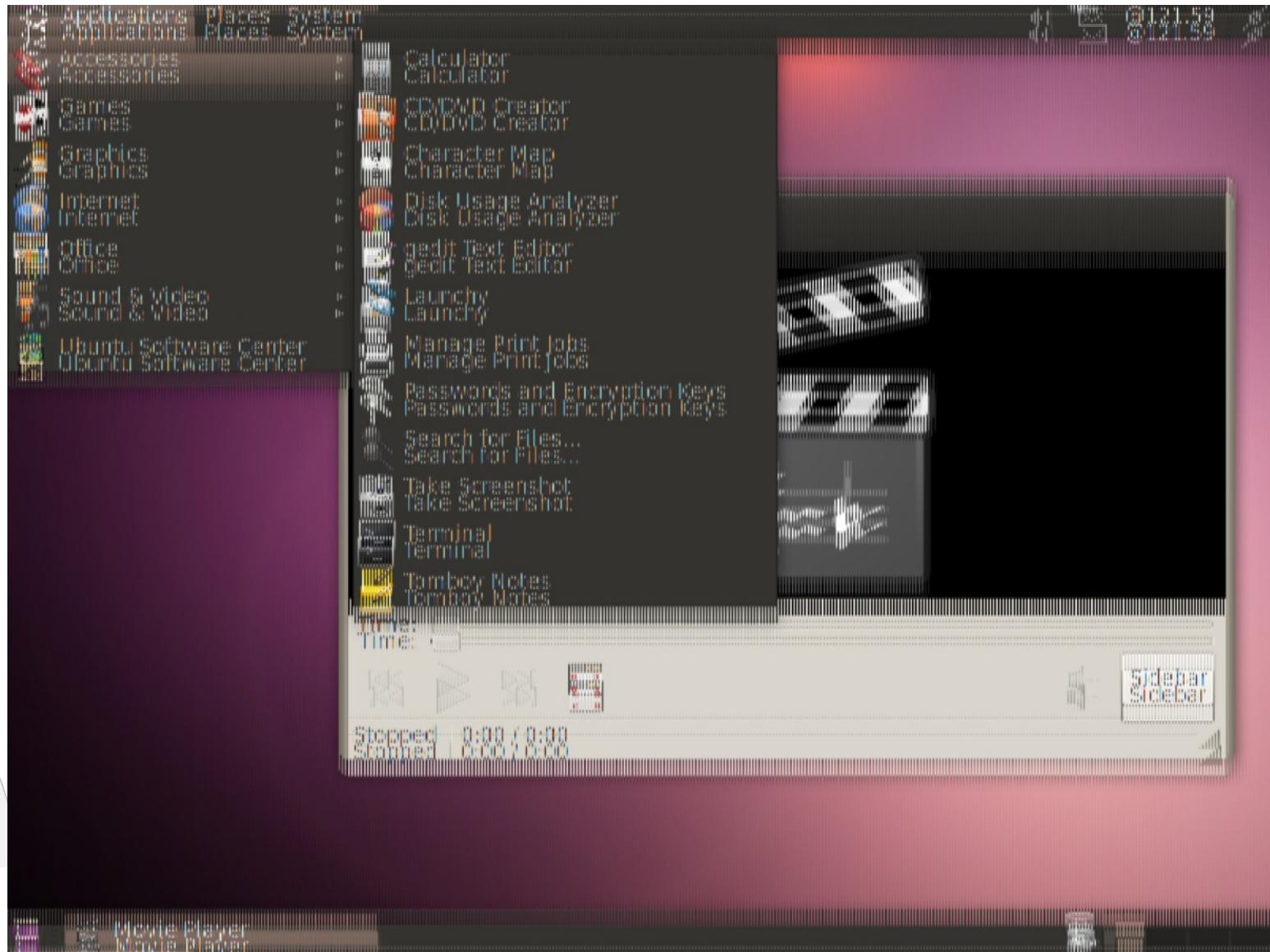
Artists have been intrigued by the nature of the perception, and by optical effects and illusions, for many centuries. In Crunchbuntu [crunch as in crunching chips] the screen is interlaced in such a way that the interface is only clearly visible while eating crunchy food; i. e. your skull must be vibrating in order to see the image. The interaction between this operating system and its user fulfills itself; a desktop experience that not only entails a physical effect in the form of flickering light but affects the entire consciousness.

Crunchbuntu plays with the viewers sensory premises and makes us see things through the active involvement of the user and thus provides a critique of consciousness. The perception of this distribution is highly experimental and varies from person to person as well as it depends on the food you eat (we've reached pretty good results with cashew and other types of nuts). This effect can also be achieved by shaking your head in the right critical fusion frequency or by using an electrical toothbrush.

Modification type:  
OptArt OS

md5:  
n/a

filesize:  
313.11MB



crunchbuntu, screenshot 800x600px

# dadabuntu



Dadabuntu follows the route laid down by Hugo Ball, Tristan Tzara, Johannes Baadel, Marcel Duchamp and others involved into anti-art, anti-bourgeois and otherwise anarchistic movement of Dadaism. Dadabuntu is an anti-OS OS – by all means, it liberates its user from the burden of modern-life computing. Dadabuntu provides an ultimate data abstraction concluded in the absence of any data. It is an abstraction superior to any other possible abstraction. Dadabuntu removes meaningless and ridicules any information that is not a boolean zero. The new surface provided by a ground zero is the ultimate beginning of true data.

Your Data is DADA!

Once the installation process has begun it won't end until Dadabuntu had completely wiped out any information stored in the computer. It fills any writable medium found to be attached with zeros – hard disks, USB-sticks, RW-CD/DVD/BR, ZIP-disks, magnetic disks or tapes and even reusable punch-cards – all storage mediums will be reset to their once original factory state of an absolute zero. Dadabuntu is very useful if you would like to sell an old computer or hard disk without risking your privacy and exposure of personal data. Once installed, Dadabuntu removes any information including all personal traces ever contained on a storage medium.

Modification type:  
Radical OS

md5:  
9a1f0177707021046b8e4fa62761e896

filesize:  
332.62MB

**ATTENTION: DO NOT INSTALL  
UNLESS ABSOLUTELY SURE!**

Marcia nuziale per un coccodrilo

1 ViTtoRIO Rieti . . . . .

Klav

Uitgevoerd door Mevrouw Petro van Doesburg.

ossen GlorReichen (den Grossen Merz-DADA aus Hannov

door Kurt Schwitters

RevollUltioN in RE

P au

Marcia Fur

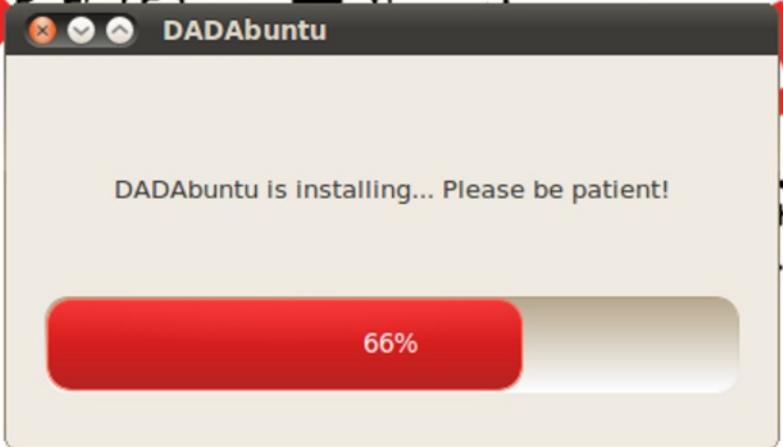
1 Vittorio Rieti

Liegvoerd

GEDICHT

EYRIK

door K.



ELLINE

Klavier.

resburg.

FRACTER

Laut

(rz.)

DAN ALTHA

„und als si  
DA waren

DA machte sie Tüte zu

DA wat die Tüte zu

ultaneistisch-mechanische dansbeelding met  
claxon- en houtbegleiding

V. Huszar, met medewerking van Kurt Schwitters en  
Mevr. Petro v. Doesburg.

X

firebuntu



When you use an operating system, you want it to last. And Firebuntu will.

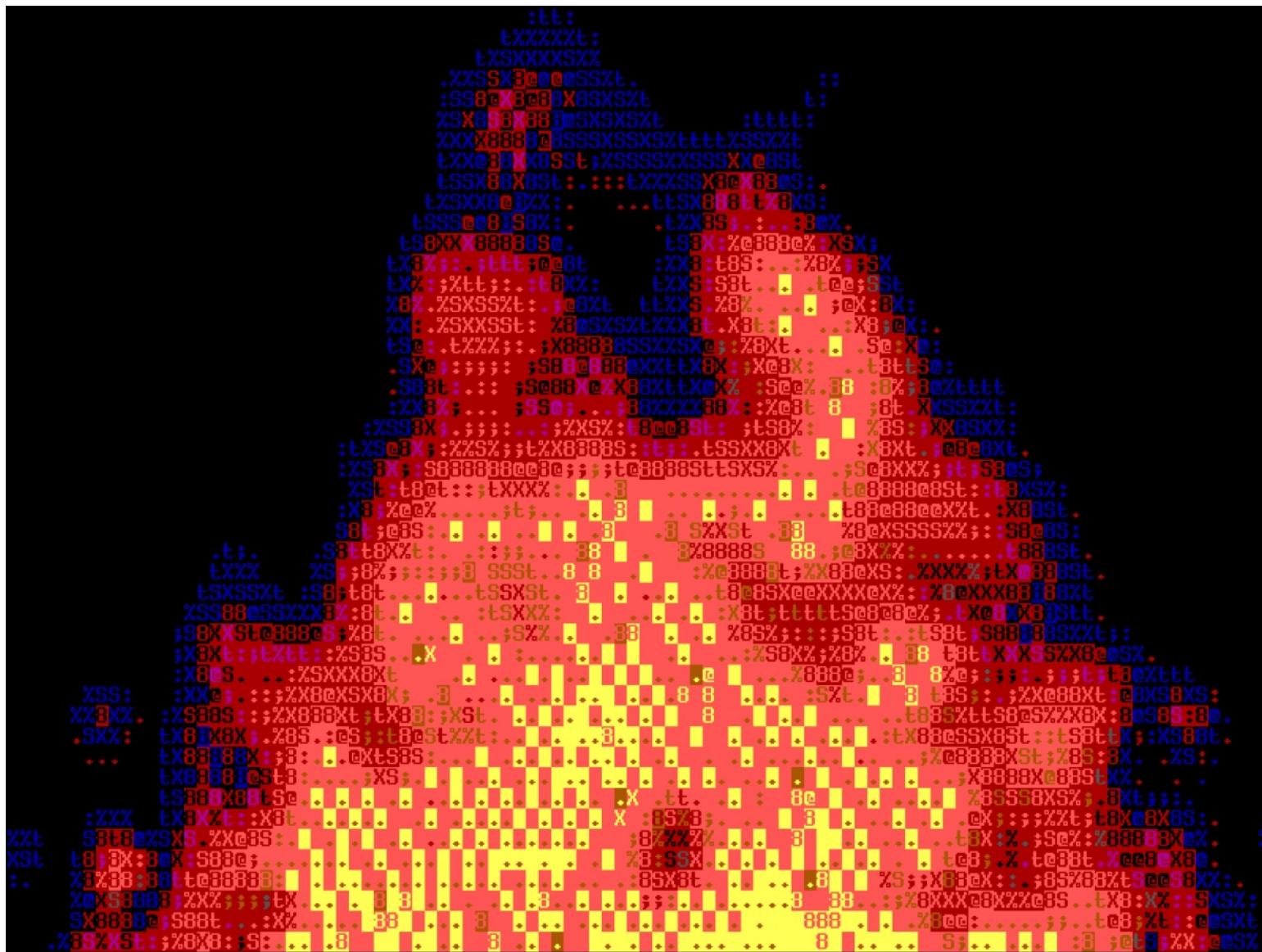
Firebuntu instantly turns any computer into an epic ASCII fireplace. Shipped with up-to-date video drivers it guarantees that it will run on most available TFT screens in highest resolution (preferably in 1920x1080). Once booted you can enjoy endless hours of a more than mesmerizing fireplace. We made sure that no silly screensaver or power option will blank out your screen.

Unlike a Windows or OS X, Firebuntu comes with everything you need to relax and have a nice and enjoyable evening with your relatives and friends — all in just a few moments after you take it out of the box. Place your TFT close to your real fireplace for an even more authentic experience. It's like Zen for your computer!

Modification type:  
Reduced Interaction System

md5:  
4a5d70f3b07cae3f5b08b80007b05784

filesize:  
285.19MB



firebuntu, screenshot 800x600px

# lowresbuntu



Lowresbuntu is a system to be installed on your smart phone! Well, not really. It's rather a simulation of a GUI (graphical user interface) grown out of proportions. The result of such behavior is a very self-centric system – most of the screen's "real-estate" is occupied by knobs, buttons and other control levers of the system itself. Subsequently, user data – documents, images and applications simply have no place there; User data becomes suppressed by the Interface.

Instead of letting you work with your content Lowresbuntu insists on providing the Interface; all despite the fact of it [the Interface] being useless when there is no content to work with. The system which originally was created to support productive workflow of its user, turns into a narcissistic Domina.

Lowresbuntu demonstrates and ridicules the tendency observed in contemporary User Interface design when the level of abstraction reaches a point at which the Interface fails to enhance usability; instead it patronizes its user, often to the degree of prevailing over the user's desires.

Modification type:  
UI Takeover Illustration

md5:  
e5e3b4b0f354dfb54f6e422b38aa36cf

filesize:  
331.43MB



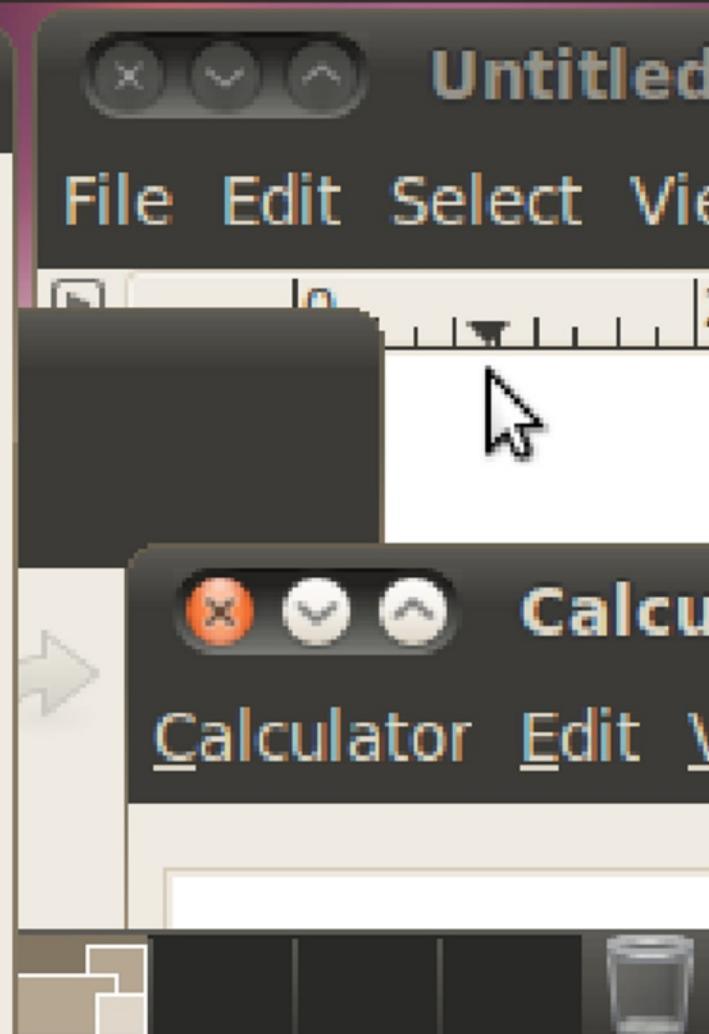
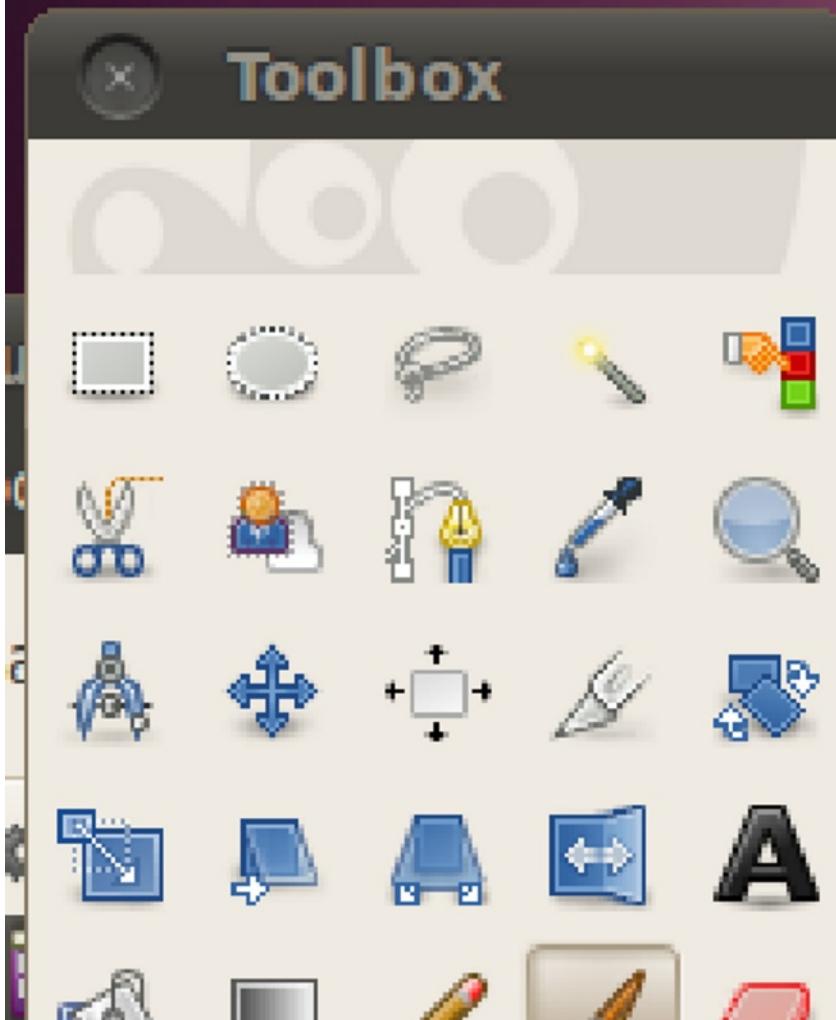
Applications

Places

S



20:00



lowresuntu, screenshot 800x600px

# macbuntu



Why get a new Mac and just upgrade your computer, when you can get Macbuntu and upgrade your entire computer experience? "Think ~~different~~ similar" is the slogan we have chosen for the most glossy Ubuntu modification we could probably think of. The whole GUI and even the start-up screen are disguised as a fresh OS X install. Applications such as Finder, Dock and Spotlight are neatly integrated into the overall look'n'feel of this distribution; guaranteeing that the user will never miss their rich-user experience.

Macbuntu is a pun on Ubuntu's endless aims of pushing its graphical representation into a fancy dress. The mimetic transformation is another strong example of how one can seamlessly and simply change any graphical attribute within a standard Ubuntu distribution. "Feels like being home", was one of the comments we've received from a Mac-enthusiast.

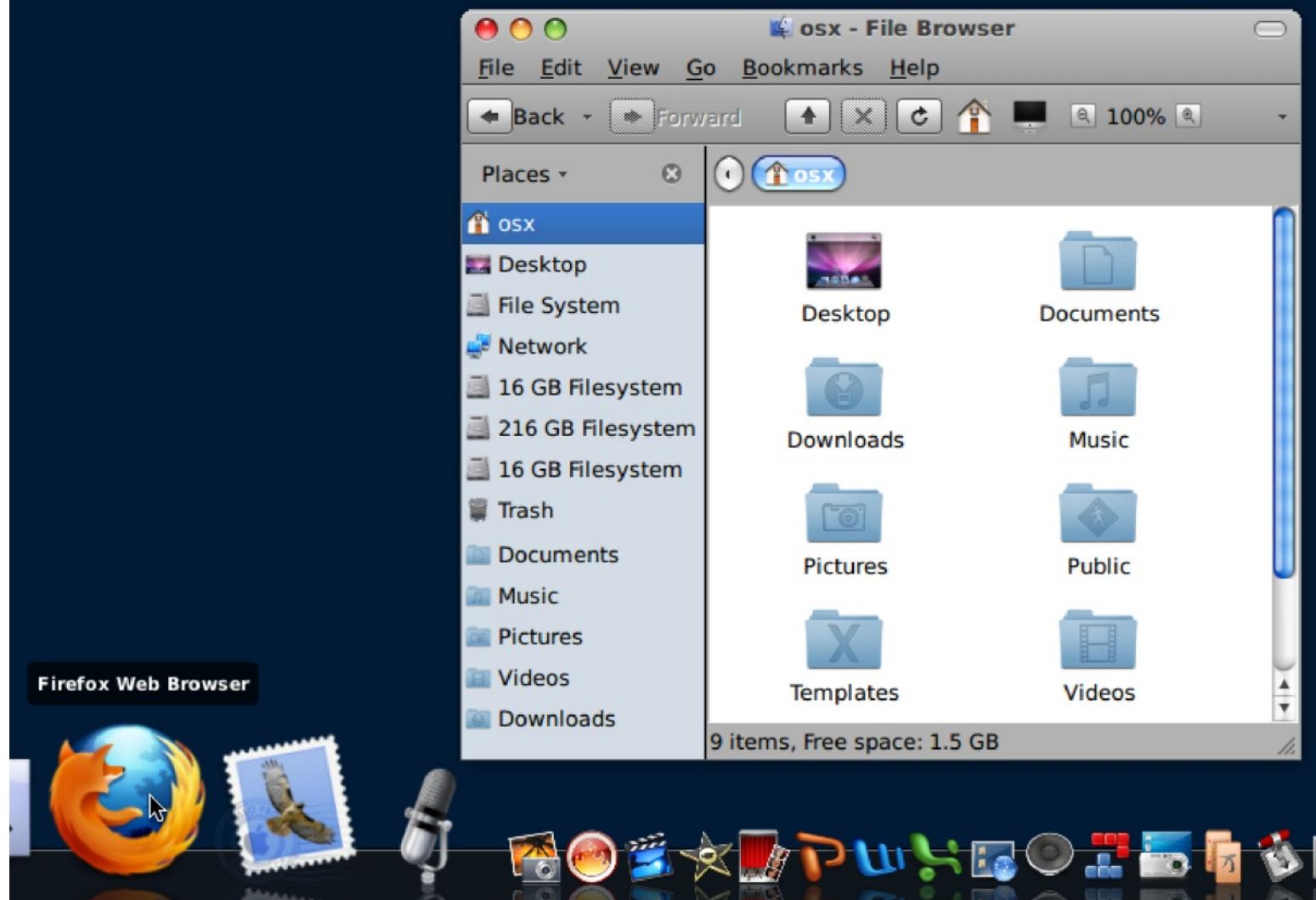
Modification type:  
Cheap Imitation OS

md5:  
714cca6a560282a59d3354507169fcc3

filesize:  
714.16MB

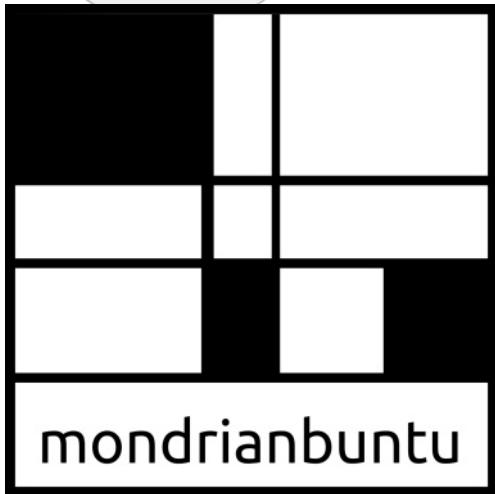
Applications Places System

Mon Nov 28, 4:09 PM osx



macbuntu, screenshot 800x600px

# mondrianbuntu



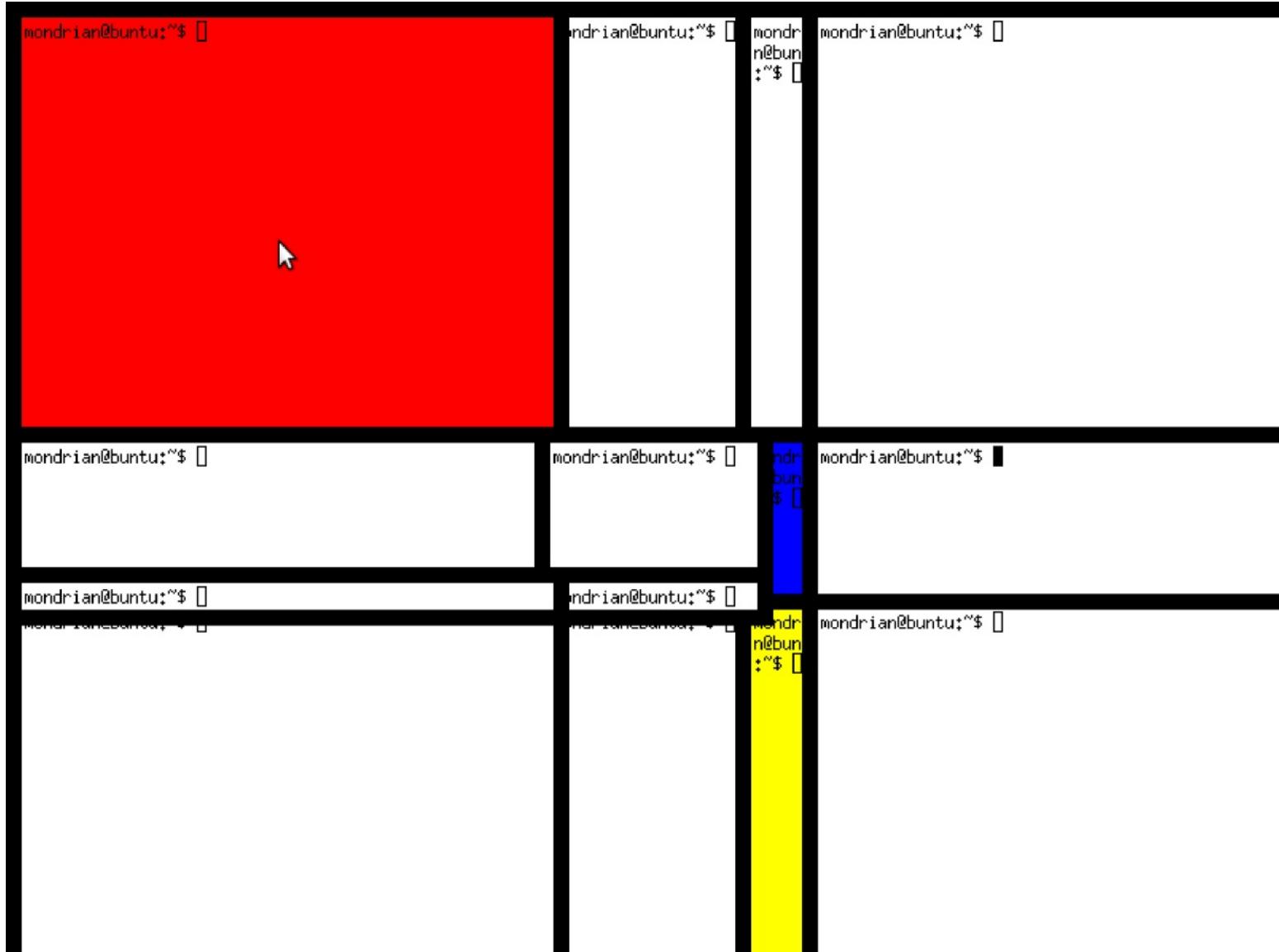
Mondrianbuntu operates in the colorful domain of non-representational user interfaces. It deconstructs the familiar WIMP (window, icon, menu, pointer) model of a modern UI and turns it into a computer-aided, primitivistic painting – a heritage of Piet Mondrian. This painting is not as static as it might look – every mouse click generates a new graphical structure, transposing the viewer into a new dimension of Neoplasticism.

Mondrianbuntu places its user into a simplified and harmonized world of geometrical utopia. Not being destructured by taskbars, widgets, applets, menus and other UI-annoyances the user finds peace and solitude while working with this system. Seemingly constrained, Mondrianbuntu environment provides head-space and stimulates imagination – values traded for anxiety and hecticness of contemporary user-interface implementations.

On a more practical level, Mondrianbuntu is a very versatile tool for system administrators and programmers; no other UI is so well-suited to run multiple command-line applications at the same time! Thanks to the tiling model, the applications never overlap allowing the user to have a full picture of what's going on the screen, at any time. And once a new working environment is needed – it's just one click away.

Modification type:  
Neo-Plasticistic Window Manager  
  
md5:  
7de66b698db2dbf6bf5433105585df9d

filesize:  
283.95MB



mondrianbuntu, screenshot 800x600px

# muslimbuntu



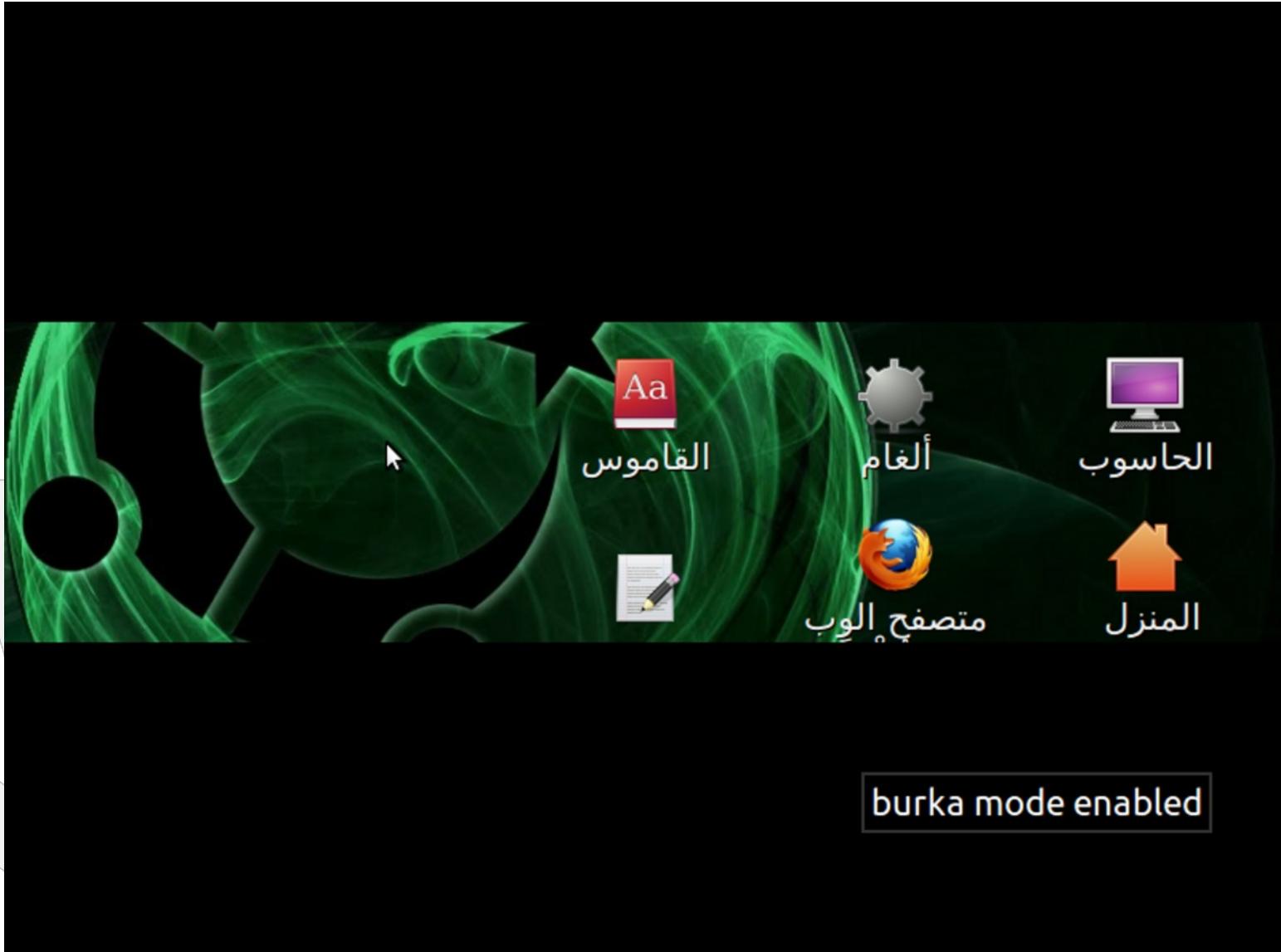
Muslimbuntu is an out-of-the-box Linux system which is spiced up with Islamic flavour. Through exact geo-location and database mapping, the exact prayer times are determined and being played at maximum volume settings. Your desktop is transforming into “burka-mode” and all interface elements are inaccessible during prayer times.

Muslimbuntu is perfect for Muslims who speak and read Arabic.

Modification type:  
Cliché OS

md5:  
6e1a8a8e4f51590e8644dd001459382e

filesize:  
689.51MB



muslimbuntu, screenshot 800x600px

# procrastinationbuntu



Are you a procrastinator? Procrastinationbuntu can do the job of procrastinating even better – it can open web browser for you, automatically switch pages, click random links, remind you to check new posts on social networks, write some comments, answer old emails, make a coffee or tea and much more.

For moments when you feel like doing nothing, Procrastinationbuntu can help you archive it to the fullest potential. All useless and unnecessary things that one can do behind a computer – are completely automated! You might even explore something new on Wikipedia or get in contact with a random person – all without having to move a finger.

In some households, a computer running Procrastinationbuntu can even replace a TV! No need to spend money on expensive cable or be confronted with the choice of TV channels. Just run this system and watch your world unfold (and important tasks will fail ... tomorrow)!

Modification type:  
Desktop road-movie

md5:  
50e6b8c88b088f67d95ce6f76cc91847

filesize:  
355.11MB

Applications Places System ⌘ ⌂ ⌄ @114.94 ⌁

# Boy with Thorn - Wikipedia, the free encyclopedia - Mozilla Firefox

File Edit View History Bookmarks Tools Help

digg Jose Rive... W Boy ... W Be W Renderin... We are th... +

## WIKIPEDIA The Free Encyclopedia

Main page Contents Featured content Current events Random article Donate to Wikipedia

Interaction Help About Wikipedia Community portal Recent changes Contact Wikipedia

Toolbox Print/export

Languages Deutsch Français Italiano

Done

Web Search Ctrl+K  
Downloads Ctrl+Shift+Y  
Add-ons  
**Auto-Procrastination** ▾  
Error Console Ctrl+Shift+J  
Page Info Ctrl+I  
Start Private Browsing Ctrl+Shift+P  
Clear Recent History... Ctrl+Shift+Del

The sculpture was one of the very few Roman bronzes that was never lost to sight. It was standing outside the Lateran Palace when the Navarrese rabbi Benjamin of Tudela saw it in the 1160s and identified it as Absalom, who "was without blemish from the sole of his foot to the crown of his head."<sup>[2]</sup> It was noted in the late twelfth or early thirteenth century by the English visitor, Magister Gregorius, who noted in his *De mirabilibus urbis Romae* that it was ridiculously thought to be Priapus.<sup>[3]</sup> It must have been one of the sculptures transferred to the Palazzo dei Conservatori by Pope Sixtus IV in the 1470s, though it is not recorded there until 1499-1500.<sup>[4]</sup> It was celebrated in the Early Renaissance, one of the first Roman sculptures to be copied: there

**Procrastination mode is on - Click here to switch off**

A bronze statue of a young boy sitting on a pedestal, known as 'Lo Spinario' (The Thirsty Boy). The boy is depicted in a seated pose, leaning forward with his right hand to his mouth as if drinking. He is wearing minimal clothing, specifically a loincloth. The statue is set against a background of classical architecture, including columns and a pedimented structure.

# punkbuntu



Punkbuntu is a live Linux system that runs only on old hardware. Thorough tests determine during the boot-up process whether Punkbuntu will or will not work on your computer hardware. An example punk machine is comprised of following components: CPU: Pentium II 233, Memory: 64mb, video: S3 Trio 64, preferably no HDD! Punkbuntu is a critical statement on our gadget-driven world where faster release cycles of hardware are taken for granted and are exemplifying planned obsolescence at its best.

If your computer has been manufactured by Apple or is comprised of state-of-the-art hardware components, you'll be simply confronted by a message and a single interaction button. Once pressed it will automatically restart your computer. Nonetheless, your experience will be accompanied by the Sex Pistols playing in the background.

Modification type:  
Hardware-conscious Architecture  
  
md5:  
37bd0ebdec742e35b563fd77756b49ee

filesize:  
665.81MB

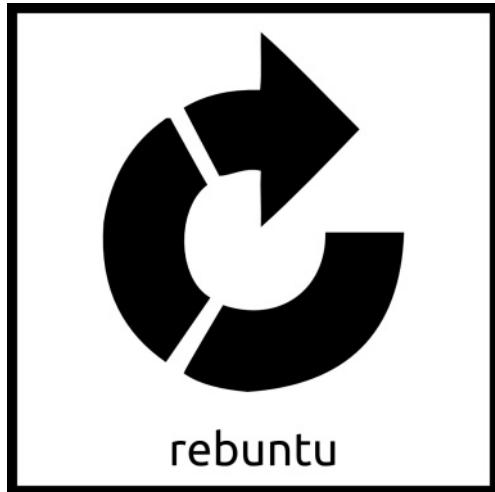


Welcome to punkbuntu!

It appears that your computer [Intel (R) Core (TM) Duo CPU] is too recent.  
You must downgrade your hardware in order to run punkbuntu!

 Refresh

# rebuntu



Rebuntu is an illustration of a system making decisions by itself, committing to self-maintenance and self-destruction. The system is continuously reloading a copy of itself within itself until the memory runs out. When no free memory is left the system needs to decide which one of the copies of itself it shall kill in order to reproduce itself again, again and again...

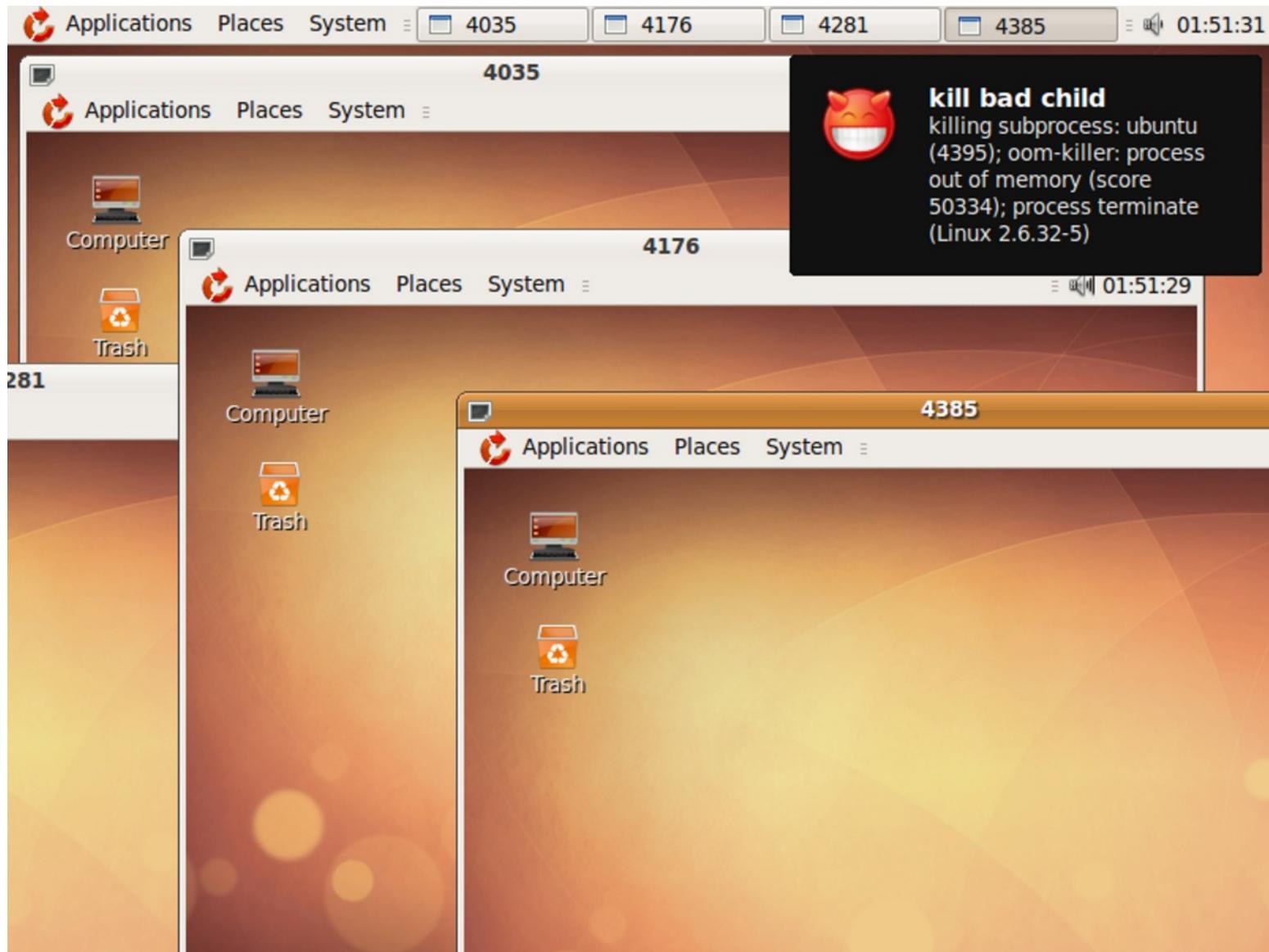
*- He's not any kind of program, Sark. He's a User!*

Rebuntu is an OS intervention. Its rather ironic tone sets an accent on the fact that machines and Operating Systems are incapable of “rational” or “human-like” thinking and thus shall not be ultimately relied on.

Modification type:  
Userless Computer System

md5:  
7f53832f3d9c1b6788180ec6ffb42291

filesize:  
241.64MB



rebuntu, screenshot 800x600px

# rotterdambuntu



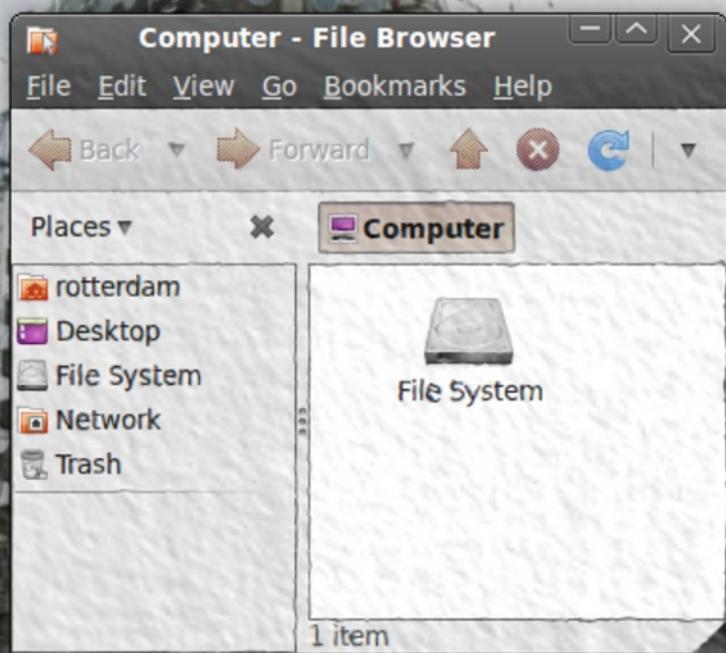
Rotterdambuntu is a homage to the city we've spent an immersive period of time in conceptualising and reflecting on the success of Ubuntu as an Operating System. Upon arrival we were still emotionally connected to Gentoo but we were quickly seduced by the ease of maintaining one's computer system using Ubuntu on an everyday basis. In the past years we've seen the uprising of Feisty Fawn, the comfort of Gutsy and we were more than excited to welcome the release of Karmic Koala. Recent events made us move away from Rotterdam and leave the Ubuntu platform.

However, with Rotterdambuntu we made an effort to squeeze the best parts of this city into a solid desktop system. Users can visually experience rain drops all over the screen and listen to a fine selection of Gabber tunes while being monitored by an all-watching system icon that represents the strict law & order policy of Rotterdam. The system automatically shuts down after 6pm and is not usable before 8am the next morning; preventing users from writing drunken mails or browsing offensive content outside of office hours. The GTK-theme is adapted to the city's (Gemeente Rotterdam) corporate design.

Modification type:  
Urban Operating System

md5:  
c50e35faf3dfa2d8d274b035eae903b9

filesize:  
336.31MB



### Rotterdambuntu information

Operating hours of this system:

9:00am - 6:00pm

The system will be shutdown at other times.

Met vriendelijke groeten,  
Gemeente Rotterdambuntu.

**ROTTERDAMBUNTU**



rotterdambuntu, screenshot 800x600px

# shufflebuntu



Play it your way. Shufflebuntu automates most of the everyday tasks a computer is scheduled for and lets you experience all its applications in a refreshingly random way. The Linux random number generator is part of the kernel of any Linux distribution and is based on generating randomness from entropy of Operating System events.

For Shufflebuntu we are using this feature to confront the user with a truly autonomous system. This self-operating-system starts and ends applications unpredictably while scheduled system tasks are being triggered spontaneously. Hence, Shufflebuntu runs on its own and doesn't need continual input from its user.

Modification type:  
Autopoiesis OS

md5:  
b87084afdc6fe51e55d035587db335c5

filesize:  
339.03MB

Applications Places System

8:33 PM shuffle



Start  
shuffle...



shuffleuntu, screenshot 800x600px

suicidebuntu



Suicidebuntu represents the open source release of the popular web2.0 suicidemachine project. After a tedious journey of hosting this service on our server and several juridical problems caused by Facebook lawyers, we decided to offer a downloadable release of the suicidemachine that offers a client-side execution of this deletion service.

Suicidebuntu brings you all the functions which were offered by the web2.0 suicidemachine after its launch. This distribution lets you delete all your energy sucking social-networking profiles, kill your fake virtual friends, and completely do away with your Web2.0 alterego. Sign out forever!

*“The Suicide Machine is a clever Web site out of the Netherlands. Like taking that first step off the Golden Gate Bridge, once you click to start the process on the Suicide Machine, you can’t stop it!” Los Angeles Times, January 2010*

Modification type:  
Anti-social Networking OS

md5:  
n/a

filesize:  
375.72MB

About

FAQ

Take a Tour

Review

Contact



# web<sup>2.0</sup> suicide machine



*Wanna meet your real  
neighbours again?*



click here to sign out forever

username

password

last words

commit

Select your  
Social Network:



*Faster, Safer, Smarter, Better*

Tired of your Social Network?

Liberate your newbie friends with a Web2.0 suicide! This machine lets you delete all your energy sucking social-networking profiles, kill your fake virtual friends, and

Web2.0  
Suicide  
Machine

0 hrs. 52 min.

vs.  
manual  
suicide:

9 hrs. 35 min.



Done

# tempestduntu



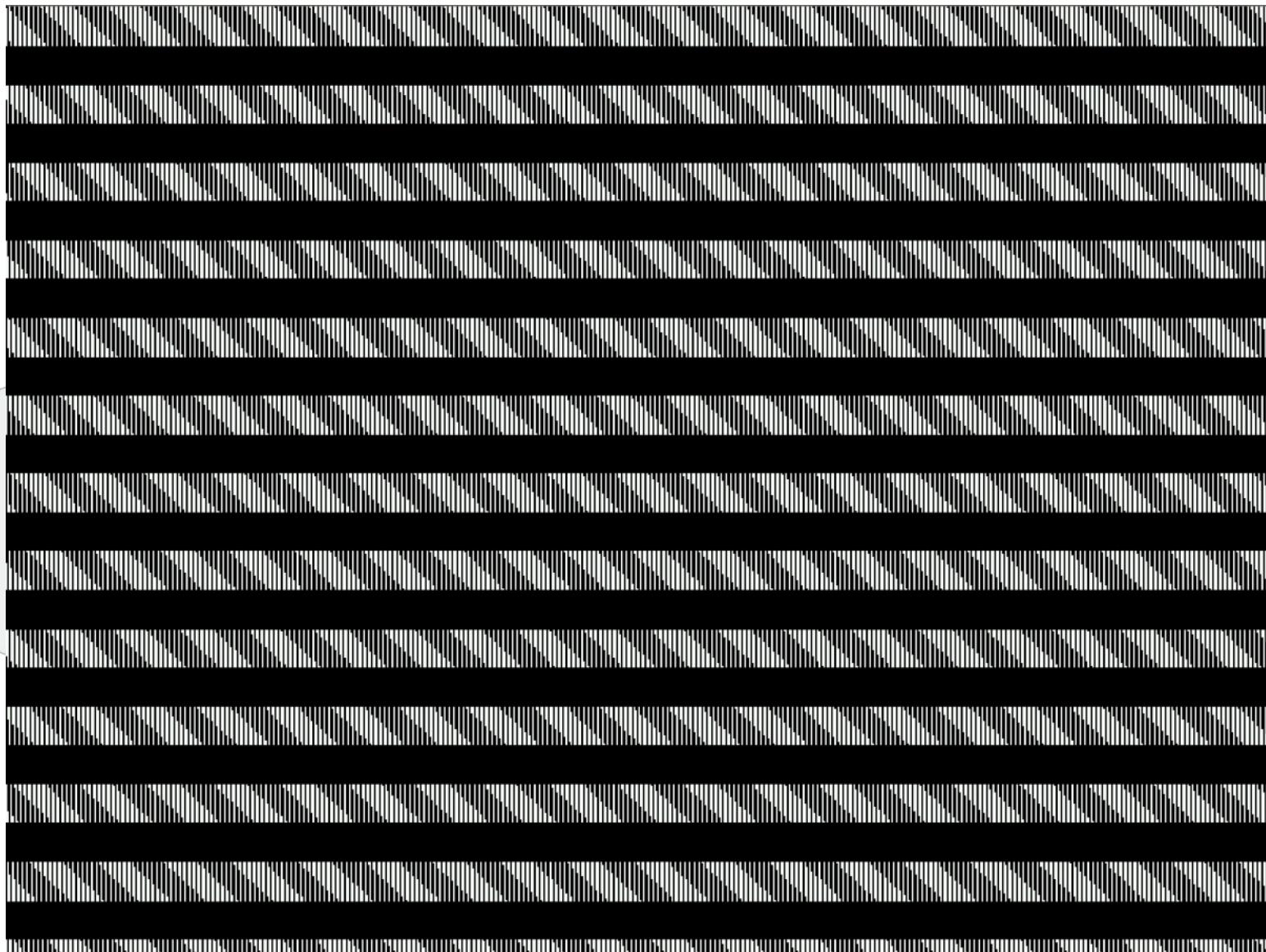
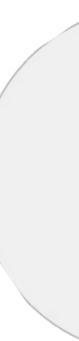
Tempestduntu uses your computer monitor to send out AM radio signals which you can hear through your radio. Erik Thiele provided the software “tempest\_for\_eliza” which is used for this distribution. Once booted, your screen will display certain black and white patterns. Those are programmed in a peculiar way. If you tune an AM radio into the 10Mhz range and put it close to the monitor, you'll be able to hear some music.

Tempestduntu is suited for educational purposes and to showcase potential security threats caused by electromagnetic information leaks.

Modification type:  
Screen Abstraction OS

md5:  
5057289c895745a8b35c6b44dd410ceb

filesize:  
400.82MB



tempestbuntu, screenshot 800x600px

# uberbuntu



Uberbuntu is a version of Ubuntu that contains ... everything. Every program and every package available in Ubuntu repositories is installed and functional (with the exception of just a few due to unresolvable dependency problems).

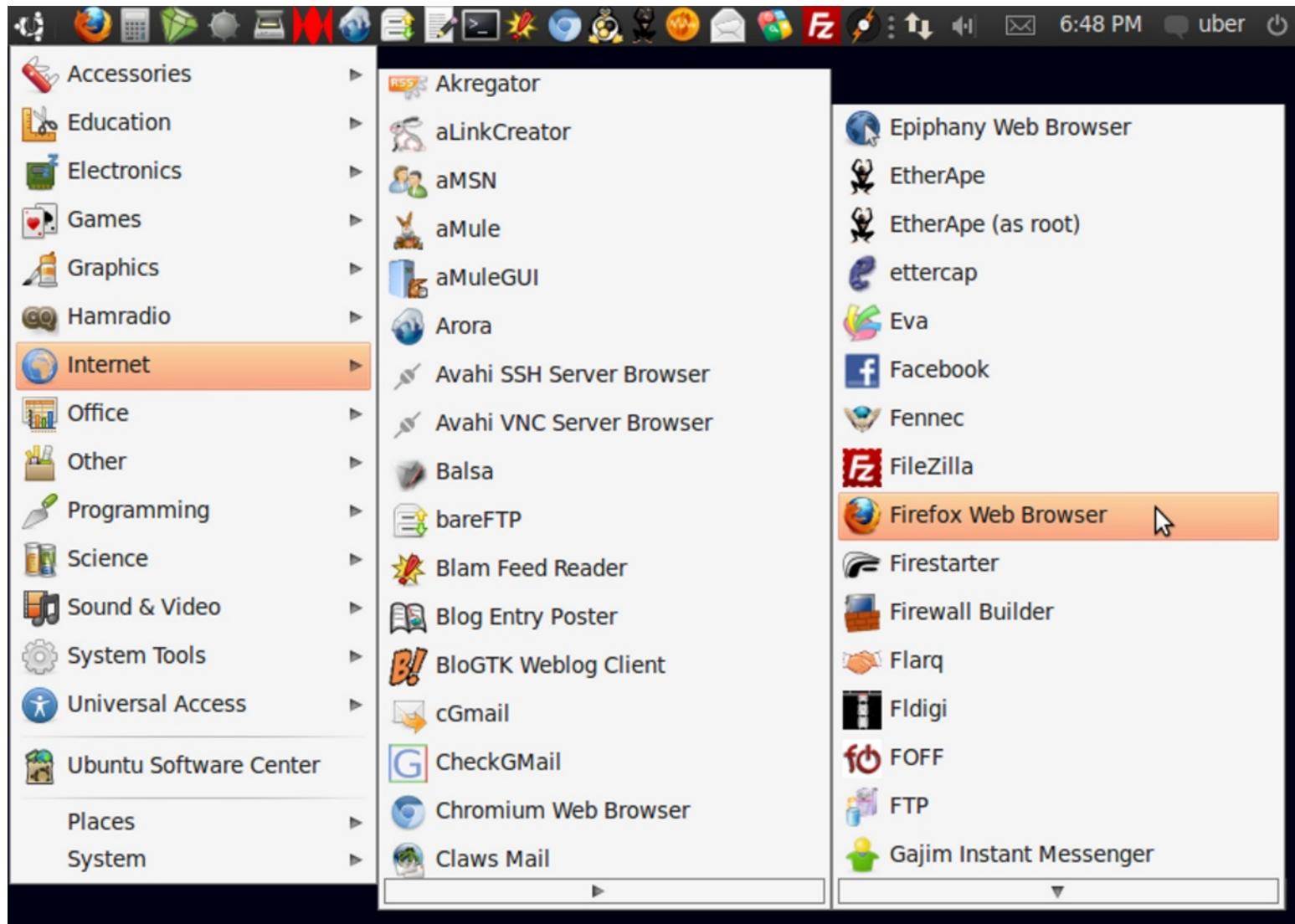
All programs that come with a graphical interface (GUI) are linked in the Applications menu (over 5000 entries). The rest of the classic GNU software is available from the command line. Uberbuntu is a very unique computer OS – because it contains all possible software it is compatible with any other (existing or not) software and OS. Uberbuntu is the most future-proof Operating System.

This 80Gb distribution also is a true “swiss army-knife” in the world of Ubuntu. Uberbuntu can serve as a repository – you can use it to install and maintain other Ubuntu systems without any Internet access.

Modification type:  
Hyper-pragmatic OS Version

md5:  
da84de8d179e15e7cbef6a2d33b2bc46

filesize:  
477.37MB



# vuvubuntu



Experience an Ubuntu operating system augmented by an endless stream of vuvuzela drone-music (loud monotone; usually the b below C3). Trying to turn down the volume will make it even more louder. Unmuting the audio will immediately be reverted and there's absolutely no way of stopping the computer vuvu-ing.

Vuvubuntu comes pre-installed with a South-African GTK-theme to ensure that every user feels visually related to the home country of the vuvuzela.

Modification type:  
Sound Augmentation System

md5:  
f78202883df3b140d7abc8d164b10b19

filesize:  
304.64MB



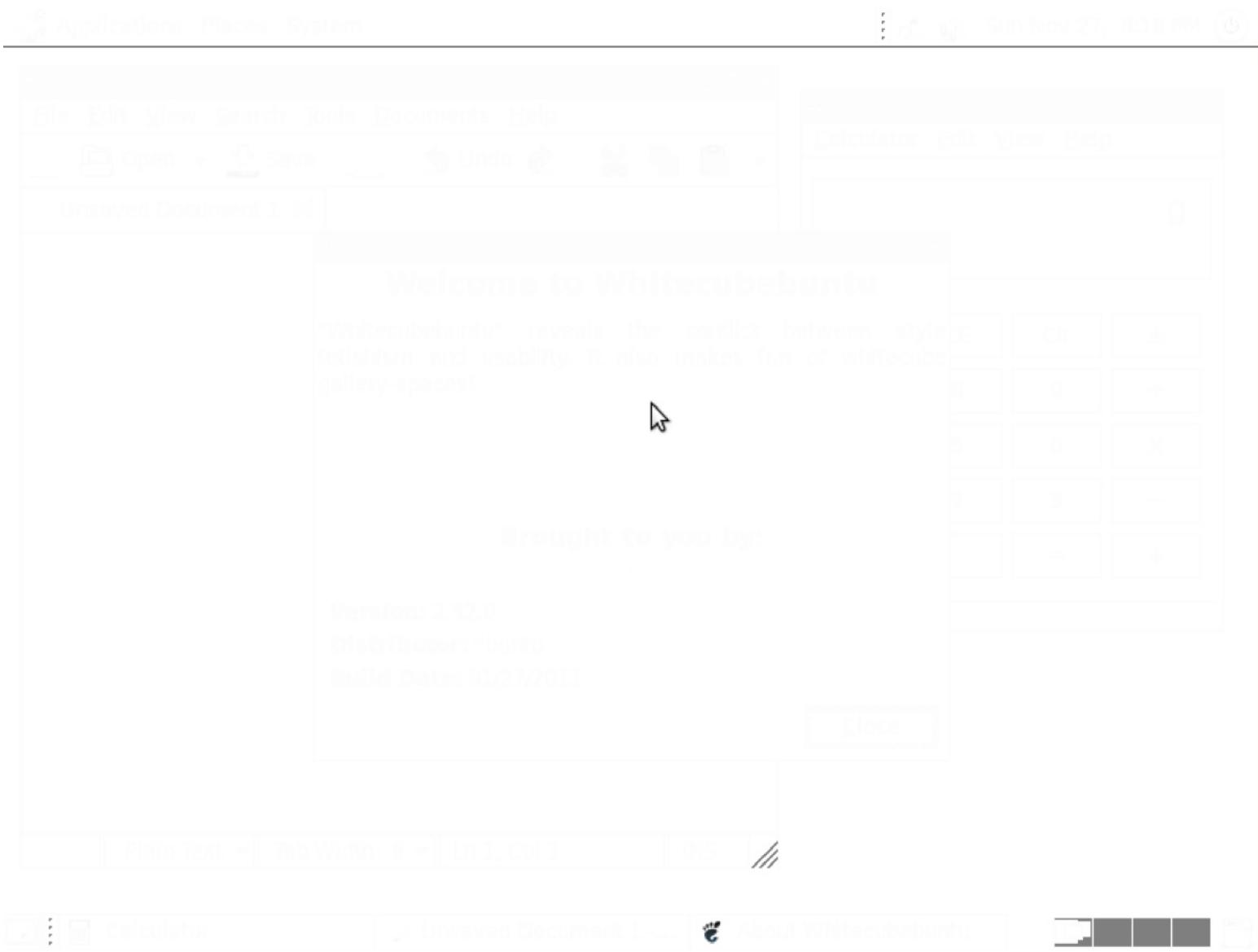
# whitecubebuntu

## whitecubebuntu

Whitecubebuntu is designed for curators and the like. It lets you emerge into a full whitecube Operating System by rendering the graphical user elements into a white void with slight grey shades for menu bars and contrast text. Keep tilting the screen in unorthodox positions to navigate through this system. This reflection on the white cube phenomenon itself reminds us not to fall into precipitate judgements regarding the validity of the White Cube as a given example of ‘good contemporary art gallery’.

Whitecubebuntu is expanding the curatorial vacuum of the world of famous commercial galleries into conceptual software-art which eventually will unite art, life and software; very much in the same tradition as “expanding cinema” from the 1970s was required for a new consciousness. It works only on Apple computers!

Modification type:  
Radical Graphical User Interface  
  
md5:  
a38c1e3baf94cd4a117316f4bbbfcdad  
  
filesize:  
290.86MB



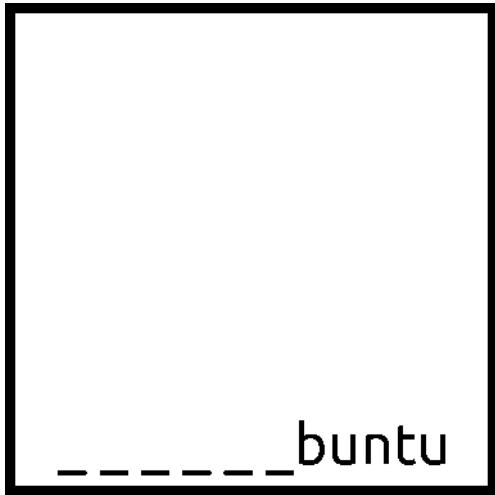
whitecubeuntu, screenshot 800x600px

These following blank pages are intended for future \*buntu modifications. Write down your twisted visions and secret desires. If you happen to go thus far and already have your own \*buntu - use some glue and paste in a screenshot printout. Otherwise join one of our workshops and together we can try to realize your personal OS perversion.

Check [www.120buntu.com](http://www.120buntu.com) for updates on the upcoming "120 days of \*buntu" workshops.

Sketchpad

buntu



buntu

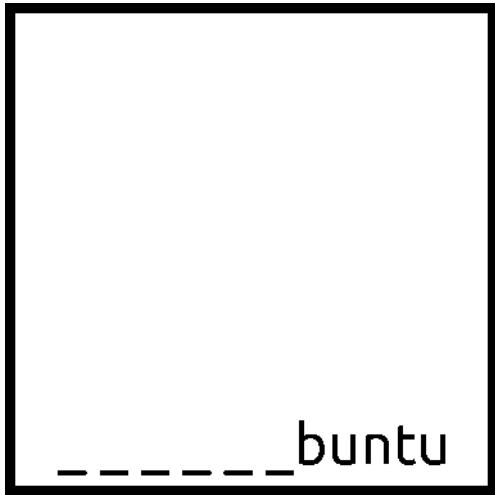
Modification type:

md5:

filesize:

----- buntu, screenshot \_\_\_\_px

buntu



buntu

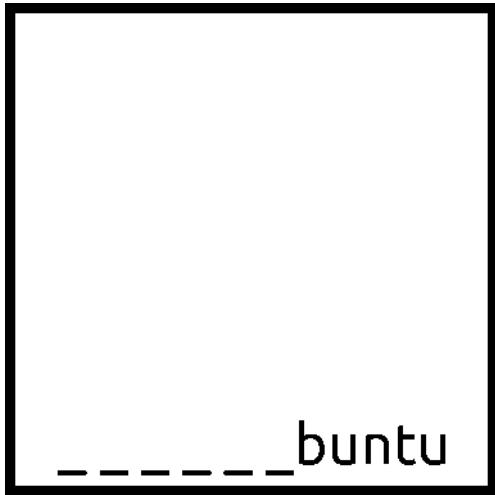
Modification type:

md5:

filesize:

----- buntu, screenshot \_\_\_\_px

buntu



buntu

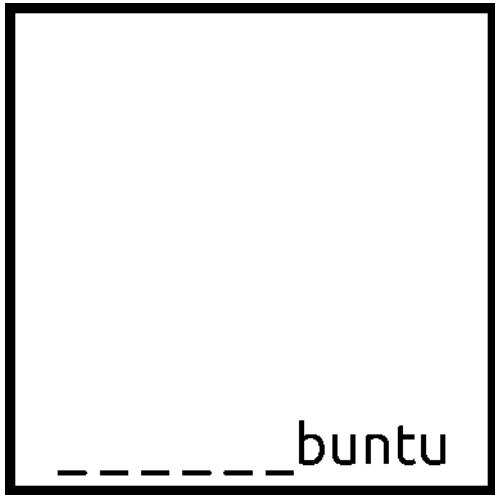
Modification type:

md5:

filesize:

----- buntu, screenshot \_\_\_\_px

buntu



buntu

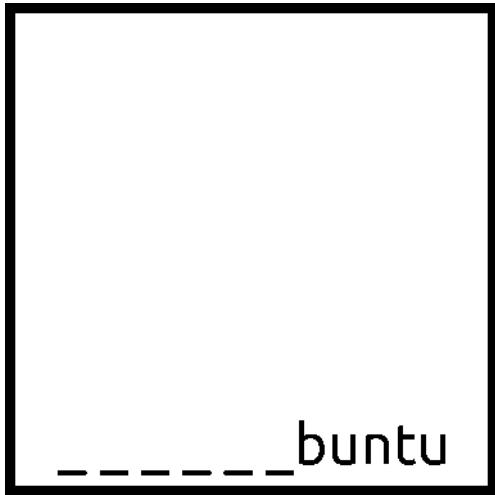
Modification type:

md5:

filesize:

----- buntu, screenshot \_\_\_\_px

buntu



buntu

Modification type:

md5:

filesize:

----- buntu, screenshot \_\_\_\_px



Credits

This project wouldn't have been possible without the work of some Ubuntu developers\*. We would like to thank:

\* according to /usr/share/gnome-about/foundation-members.list

Bharath Acharya, Vincent van Adrichem, Djihed Afifi, Emanuele Aina, Nagappan Alagappan, Zeeshan Ali Khattak, Robert Ancell, Jose Angel Diaz Diaz, Filippo Argiolas, Sanford Armstrong, Peter Bach, Sebastien Bacher, Scott Balneaves, Marco Barisione, Randal Barlow, Matthew Barnes, Emmanuele Bassi, Pierre-Luc Beaudoin, Calum Benson, Benjamin Berg, Tristan Van Berkum, Holger Berndt, Jürg Billeter, Jonathan Blandford, Mario Blättermann, Christopher Blizzard, Bruno Boaventura, Wouter Bolsterlee, Hylke Bons, Paolo Borelli, Milan Bouchet-Valat, Karsten Bräckelmann, Rob Bradford, Joe Brockmeier, Luca Bruno, Simon Budig, Ronald S. Bultje, Armin Burgmeier, Gabriel Burt, Ross Burton, Adrien Bustany, Jeff Cai, Lapo Calamandrei, Xabier Rodriguez Calvar, Brian Cameron, John Carr, Robert Carr, Milo Casagrande, Ignacio Casal Quinteiro, José María Casanova Crespo, Cosimo Cecchi, Young-Ho Cha, Gaël Chamoulaud, Damon Chaplin, Emily Chen, Ginn Chen, Erwann Chénétré, Michael J Chudobiak, Barış Çiçek, Serdar Cicek, Bryan Clark, Matthias Clasen, Gil Forcada Codinachs, Paul Cooper, Andrew Cowie, Olivier Crête, Frederic Crozat, Murray Cumming, Luis Miguel Cunha Medinas, Paul Cutler, Jason D. Clinton, Johan Dahlin, José Dapena Paz, J.H.M. Dassen, Vladimir de Araujo Albuquerque Melo, Luis de Bethencourt Guimerá, Miguel de Icaza, Benoît Dejean, Alvaro del Castillo, Stephane Delcroix, Guillaume Desmottes, Alessio Dessì, Joanmarie Diggs, Lionel Dricot, Máirín Duffy, Fabio Esteban Durán Verdugo, Maxim V. Dziumanenko, Joseph E. Sacco, Jiri Eischmann, Gary Ekker, Daniel Elstner, Diego Escalante Urrelo, Behdad Esfahbod, Jim Evins, Nils Faerber, Djavan Fagundes, Christophe Fergeau, Licio Fernando N. da Fonseca, Luca Ferretti, Nils-Christoph Fiedler, Hubert Figuiere, Valek Filippov, Leonardo Fontenelle, Jean-François Fortin Tam, Glynn Foster, Alexandre Franke, Steve Frécinaux, Brian G. Merrell, Daniel G. Siegel, Alexander Gabriel, Carlos García Campos, Carlos Garnacho Parro, Jim Garrison, Sigurd Gartmann, Siegfried-Angel Gevatter Pujals, Evandro Fernandes Giovanini, Parag Goel, Jody Goldberg, Mario Gonzalez, Allan Gottlieb, Ted Gould, Sébastien Granjoux, Jens Granseuer, Jaap Haitsma, Les Harris, Mathias Hasselmann, James Henstridge, Fernando Herrera, Edward Hervey, Thomas Hindø Paabøl Andersen, Iain Holmes, Philip Van Hoof, Tim Horton, Curtis Hovey, Richard Hughes, Richard Hult, Halton Huo, Peter Hutterer, Jukka-Pekka Iivonen, Hiroyuki Ikezoe, Juan Carlos Inostroza Oliva, Eitan Isaacson, Khandakar Mujahidul Islam, Johnny Jacob, Carl James Collier, Scott James Remnant, Tim Janik, Adam Janos Reviczky, Javier Jardón Cabezas, William Jon McCann, Jonathon Jongsma, Flamarion Jorge, William Kahn-Greene, Theppitak Karoonboonyanan, Felix Kaser, Matt Keenan, Christian Kellner, Darren Kenny, Charles Kerr, Sara Khalatbari, Christian Kirbach, Andre Klapper, Deniz Koçak, Benjamin Konrath, Peter Korn, Stefan Kost, Petr Kovář, Bradley M. Kuhn, Kaushal Kumar, Naba Kumar, Akhil Laddha, Priti Laes, Pockey Lam, Jonny Lamb, Lucian Langa, Alexander Larsson, Will LaShell, Alex Launi, Gregory Leblanc, Garrett Michael LeSage, Yan Li, James Liggett, Björn Lindqvist, Lucas Lommer, Miguel Angel López Hernández, Alvaro Lopez Ortega, Bertrand Lorentz, Ryan Lortie, Seif Lotfy, Robert Love, Harry Lu, Rodrigo Luiz Marques Flores, Marc-André Lureau, Vicente Macedo de Aguiar, Og Maciel, Danielle Madeley, Paolo Maggi, María Majadas López, Roberto Majadas Lopez, Suman Manjunath, Kjartan Maraas, Carlos Perelló Marín, Juan Jose Marin Martinez, Koen Martens, Matthew Martin, Jonathan Matthew, Kurt Maute, Shaun McCance, Dermot McCluskey, Ian McKellar, Callum McKenzie, Robert McQueen, Michael Meeks, Tino Meinen, Federico Mena Quintero, Lasse Bang Mikkelsen, Gintautas Miliauskas, Baptiste Mille-Mathias, Loïc Minier, Dumitru Mișu Moldovan, Paolo Molaro, Michael Monreal, Sameer Morar, Rodrigo Moya, Mohammad Dhani Anvari MT, Tobias Mueller, Frederic Muller, Tim-Philipp Müller, Florian Müllner, Michael Natterer, Jovan Naumovski, Dave Neary, Kristen Nielsen, Andreas Nilsson, Brian Nitz, Bastien Nocera, Ahmad Riza H Nst, Juanje Ojeda Croissier, Ismael Olea, Sasa Ostroska, Benjamin Otte, Sankarasivasubramanian P, John (J5) Palmieri, Gonzalo Paniagua Javier, Kostas Papadimas, Claude Paroz, Henrique Paulino Machado, Flavio Percoco, Jorge Pereira, Christian Persch, László Péter, Frederic Peters, Stormy Peters, Vladimir Ognyanov Petkov, Rouquier Philippe, Amitakhya Phukan, Martin Picek, Benjamin Podszun, Lennart Poettering, Sebastian Pöhlsterl, German Poo Caamaño, Thorsten Prante, Michael Pruitt, Michal Pryc, Liam Quin, Srinivasa Ragavan, Arun Raghavan, Stéphane Raimbault, Goran Rakic, Sriram Ramkrishna, Mart Raudsepp, Scott Reeves, Fábio Ricardo Nogueira dos Santos, Hendrik Richter, Felix Riemann, Kristian Rietveld, Ariel Rios, Lucas Rocha, Carlos Eduardo Rodrigues Diógenes, Francisco Rojas, Christian Rose, JP Rosevear, Alberto C Ruiz Ruiz, Cody Russell, Martyn Russell, Andreas Røsdal, Claudio Saavedra, Xan Lopez Saborido, Paweł Salek, Sílvia Miranda Sánchez, Juan José Sánchez Penas, Damien Sandras, Jonh Wendell S Santana, Pablo Sanxiao Roca, Amaya Rodrigo Sastre, Thibault Saunier, Jörgen Scheibengruber, David Schlesinger, Johannes Schmid, Jan Schmidt, Reinout van Schouwen, Adam Schreiber, Jeff Schroeder, Vinicius Scopel Depizzol, Danilo Segan, Dodji Seketeli, Zhang Sen, Martin Sevier, Joe Shaw, Nickolay V. Shmyrev, David Siegel, Alexandre Silva, Gustavo Noronha Silva, Sjoerd Simons, Mukund Sivaraman, Frank Solensky, Richard Stallman, Jeffrey Stedfast, Jakub Steiner, Thomas Vander Stichele, Andrew Stormont, Ray Strode, Mariano Suárez-Alvarez, Dulmandakh Sukhbaatar, Andrew T Velith, Gian Mario Tagliaretti, Jerry Tan, Brad Taylor, Owen Taylor, Wim Taymans, Marcel Telka, Ghee Teo, Pascal Terjan, Will Thompson, Thomas James Alexander Thurman, Nicolas Trangez, Malcolm Tredinnick, Juan Pablo Ugarte, Vincent Untz, Francisco de Urquijo, Alejandro Valdes Jimenez, Izabel Cerqueira Valverde, Jesse van den Kieboom, Simon Van der Linden, Ken VanDine, Veerapuram Varadhan, James Vasile, Andrea Veri, Ruben Vermeersch, Luis Villa, Rafael Villar Burke, Pedro Marcelo Villavicencio Garrido, Olav Vitters, Tomeu Vizoso, Willie Walker, Stef Walter, Andrew Walton, Jedy Wang, Ke Wang, Ray Wang, Matthias Warkus, Adam Weinberger, Morten Welinder, Sebastian Wilhelmi, Andy Wingo, Philip Withnall, Ivan Wong, Thomas Wood, Carl Worth, Simos Xenitellis, Aron Xu, Li Yuan, Rosanna Yuen, Bryen Yunashko, Patryk Zawadzki, David Zeuthen, Ava Zhang, Marina Zhurakhinskaya, Anne Østergaard, Jérôme Abela, Rob Adams, Djihed Afifi, Sarfraaz Ahmed, Christopher Aillon, Lauri Alanko, Борислав Александров (Borislav Aleksandrov), Seth Alves, Shawn T. Amundson, Robert Ancell, Erik Andersen,

Филип Андонов (Filip Andonov), Marius Andreiana, Jon Anhold, Арангел Ангов (Arangel Angov), Никола Антонов (Nikola Antonov), Sandy Armstrong, Frank Arnold, Arunprakash, Paolo Bacchilega, Peter Bach, Timur I. Bakeyev, Sébastien Bacher, Chris Ball, Szabolcs 'Shooby' Bán, Lasse Bang Mikkelsen, Matthew Barnes, Seba Barto, Emmanuele Bassi, Martin Baulig, Tom Bech, Andreas Beck, Carlos Amador Bedolla, Martijn van Beers, Frank Belew, Calum Benson, Jacob Berkman, Eckehard Berns, Žygimantas Beručka, Runa Bhattacharjee, Robert Bihlmeyer, Jonathan Blandford, Christopher Blizzard, Bruno Boaventura, Евгени Боевски (Evgeni Boevski), Jérôme Bolliet, Andreas Bolsch, Wouter Bolsterlee, David Bolter, Dave Bordoley, Paolo Borelli, James Bowes, Karsten Bräckelmann, Hendrik Brandt, Dario Bressanini, Emmanuel Briot, Stephen Browne, Marcus Brubaker, Christian Bucher, Ronald S. Bultje, Rich Burridge, Ross Burton, Jeff Cai, Brian Cameron, Dave Camp, Didier Carlier, Anders Carlsson, Luca Cavalli, Chema Celorio, Youssef Chahibi, Gaël Chamoulaud, Сава Чанков (Sava Chankov), Damon Chaplin, Kevin Charter, Erwann Chénédé, Abel Cheung, Павел Чолаков (Pavel Cholakov), Kenneth Rohde Christiansen, Bryan Clark, Chad Clark, Matthias Clasen, Andrew Clausen, Jason Clinton, Jules Colding, Jeremy Collins, Rusty Conover, Pat Costello, Phil Cowans, Alan Cox, Dennis Cranston, Mark Crichton, Frédéric Crozat, Andreas Czechanowski, Виктор Дачев (Victor Dachev), Johan Dahlin, Nalin Dahyabhai, Dan Damian, Sayamindu Dasgupta, Phil Dawes, Fatih Demir, Guillaume Desmottes, Frédéric Devernay, Joanmarie Diggs, Feico W. Dillem, Филип Димитров (Philip Dimitrov), Carlos Eduardo Rodrigues Diógenes, Станимир Джевелеков (Stanimir Djevelekov), Петър Добрев (Peter Dobrev), Явор Доганов (Yavor Doganov), Radek Doulik, Sebastian Dröge, Máirín Duffy, Alex Duggan, László Dvornik, Tom Dyas, Karl Eichwalder, John Ellis, Diego Escalante Urrelo, Behdad Esfahbod, Arturo Espinosa, Gus Estrella, David Etherton, Larry Ewing, Marc Ewing, Gergő Érdi, Peter Fales, Ahmad Farghal, Joaquim Fellmann, Christophe Fergeau, Jens Finke, Mark Finlay, Dave Finton, Milon Firakis, John Fleck, Raúl Perusquia Flores, Crispin Flowerday, Lawrence Foard, Leonardo Fontenelle, Glynn Foster, Ben FrantzDale, Jeff Freedman, David Abilleira Freijeiro, Nat Friedman, Jochen Friedrich, Adam Fritzler, Michael Fulbright, Christopher R. Gabriel, Mark Galassi, Tony Gale, Carlos García Campos, Matthew Garrett, Carlos Garnacho Parro, Jeff Garzik, Vincent Geddes, Владимир Герджиков (Vladimir Gerdjikov), Tim Gerla, Björn Giesler, Quim Gil, Evandro Fernandes Giovanini, Владимира Гиргинова (Vladimira Girginova), Dave Glowacki, Scott Goehring, Jody Goldberg, Randy Gordon, Ted Gould, Jens Granseuer, Kenny Graunke, Alex Graveley, Jamin Philip Gray, Dov Grobgeld, Bertrand Guiheneuf, Alan Aspuru Guzik, Telsa Gwynne, Fredrik Hallenberg, Mikael Hallendal, Lars Hamann, Bill Hamerman, Michael Hanni, Raja R Harinath, Heath Harrelson, Peter Harvey, Matthias Hasselmann, Peter Hawkins, Chris Heath, Scott Heavner, Sebastian Heinlein, Jon K Hellan, James Henstridge, Fernando Herrera, Richard Hestilow, Raphael Higino, Thomas Hinkle, Iain Holmes, Adam Hooper, Alan Horkan, Khaled Hosni, Ihar Hrachyshka, Николай Христов (Nikolay Hristov), Irene Huang, Richard Hughes, David Huggins-Daines, Richard Hult, Andreas Hyden, Miguel de Icaza, Hiroyuki Ikezoe, Khandakar Mujahidul Islam, Johnny Jacob, Mayank Jain, Vivek Jain, Tim Janik, Stefan Jeske, Wang Jian, Amed Ç. Jiyan, Michael K. Johnson, Keld Jørn Simonsen, Andy Kahn, Mikkel Kamstrup Erlandsen, Sami Kananoja, Янко Канети (Yanko Kaneti), Ивелина Кърчева (Ivelina Karcheva), Theppitak Karoonboonyanan, Matt Keenan, Gábor Kelemen, Michael Kellen, Christian Kellner, Stephen Kiernan, Spencer Kimball, Christian Kintner, Christian Kirbach, Peter Kirchgessner, Alexander Kirillov, Димитър Киров (Dimitar Kirov), Andre Klapper, Helmut Köberle, Alfredo Kojima, Атанас Кошаров (Atanas Kosharov), Martin Kretzschmar, Harish Krishnaswamy, Andrew Kuchling, Tomas Kulivas, Stephan Kulow, Kaushal Kumar, Nirmal Kumar, Praveen Kumar, Martynas Kunigelis, Tuomas Kuosmanen, Olof Kylander, Mathieu Lacage, Francis J. Lacoste, Chris Lahey, Dom Lachowicz, Scott Laird, Birger Langkjær, Ask Hjorth Larsen, Alexander Larsson, Guillaume Laurent, Ole Laursen, Michael Lausch, Will LaShell, Jens Lautenbacher, Evan Lawrence, Garrett LeSage, Jason Leach, George Lebl, Gregory Leblanc, Elliot Lee, Marc Lehmann, Noah Levitt, Raph Levien, Chao-Hsiung Liao, Tor Lillqvist, Matt Loper, Nick Lopez, Xan Lopez, Elixan Loran, Ryan Lortie, Harry Lu, Dirk Lutjens, Josh MacDonald, Og Maciel, David MacKay, Davyd Madeley, Mohamed Magdy, Paolo Maggi, Sam Magnuson, Ian Main, David Malcolm, Jordi Mallach, Mandrake, Daniel Manrique, Kjartan Maraas, Matthew Marjanovic, Heath Martin, Oliver Maruhn, Fabio Marzocca, Dave Mason, James Mastros, Peter Mattis, Gordon Matzigkeit, Dietmar Maurer, Justin Maurer, Shaun McCance, William Jon McCann, Callum McKenzie, Gregory McLean, Mark McLoughlin, Michael Meeks, Federico Mena-Quintero, Christophe Merlet, Christian Meyer, Tim Miao, Gintautas Miliauskas, Cesar Miquel, Julian Missig, Eric B. Mitchell, Jaka Mocnik, Paolo Molaro, Lynn Monsanto, David Mosberger, Rodrigo Moya, Dan Mueth, Thomas Muldowney, Alexandre Muñiz, Tim-Philipp Müller, Sivaiah Nallagatla, Sung-Hyun Nam, Deepa Natarajan, Ales Navicki, Јован Наумовски (Jovan Naumovski), Dave Neary, Karl Nelson, Elijah Newren, Christian Neumair, Mike Newman, Seth Nickell, Asger Alstrup Nielsen, Kenneth Nielsen, Nate Nielsen, Eric Nielson, Bastien Nocera, Martin Norbäck, Joachim Noreiko, Alexander Nyakhaychyk, Daniel Nylander, Padraig O'Briain, Eskil Olsen, Jimmy Olsen, David Orme, Karl Anders Oygard, Tomas Ögren, Keith Packard, Jay Painter, Chenthill Palanisamy, John Palmieri, Cameron Parish, Conrad Parker, Stuart Parmenter, Guilherme de S. Pastore, Sankarasivasubramaniam Pasupathilingam, Danilo Segan, Данило Шеган, Mike Pedersen, Nils Pedersen, Илия Пенев (Ilia Penev), Havoc Pennington, Ettore Perazzoli, Carlos Perelló Marín, Christian Persch, Marco Pesenti Gritti, Ian Peters, Martin Kasper Petersen, Christof Petig, Владимир Петков (Vladimir "Kaladan" Petkov), Joe Pfeiffer, Ben Pierce, Chris Pinkham, Hasbullah Bin Pit, Sebastian Pölsterl, Germán Poo-Caamaño, Пейо Попов (Peio Popov), Dick Porter, Ясен Приматаров (Yasen Pramatarov), Tero Pulkkinen, Атанас Плюскюлев (Atanas Pyuskyulev), Sushma Rai, Ростислав Райков (Rostislav "zbrox" Raikov), Madhan Raj M., Srinivasa Ragavan, Rajeev Ramanathan, Jean-François Rameau, Sriram Ramkrishna, The Rasterman, Oliver Rauch, Lucas Rocha, Erdal Ronahi, Andreas Røsdal, Christian Rose, Cody

Russell, Reklaw, Jens Christian Restemeier, Patrick Reynolds, Robert Richardson, Hendrik Richter, Kristian Rietveld, Sebastian Rittau, Alex Roberts, Michel Roelofs, Ueli Rutishauser, Lars Rydinge, Peter Ryland, Claudio Saavedra, Joseph Sacco, Bibek Sahu, Arvind Samptur, Søren Sandmann, Damien Sandras, Pablo Saratxaga, Kazuhiro Sasayama, Gordan Savičić, Carsten Schaar, Christian Schaller, Wayne Schuller, Franck Schneider, Ingo Schneider, Bernd Schroeder, John Schulien, Chris Scobell, Don Scorgie, Jens Seidel, Dodji Seketeli, Shakti Sen, Iñigo Serna, Shaleh, Devashish Sharma, Joe Shaw, Александър Шопов (Alexander Shopov), Clytie Siddall, Alejandro Aguilar Sierra, Miroslav Silovic, Manish Singh, Timo Sirainen, David F. Skoll, Jochen Skulj, Nuke Skyjumper, Петър Славов (Peter "Peshka" Slavov), Josh Sled, John Slee, Raphaël Slinckx, Brent Smith, Garrett Smith, Suzanna Smith, Andrew Sobala, Shreyas Srinivasan, Maciej Stachowiak, Stalyn, Jeffrey Stedfast, Jakub Steiner, Ben Stern, Micah Stetson, Ray Strode, Luke Stroven, Mariano Suárez-Alvarez, Parthasarathi Susarla, Nathan Carl Summers, Istvan Szekeres, Петър Тахчев (Peter Tahchiev), HideToshi Tajima, Nigel Tao, Tristan Tarrant, Anthony Taylor, Owen Taylor, Peter Teichman, Arturo Tena, Thomas Thurman, Kimball Thurston, András Tímár, Boyd Timothy, Rêzan Tovjîn, Alp Toker, Chris Toshok, Christoph Toshok, Malcolm Tredinnick, Tom Tromey, David Trowbridge, Jon Trowbridge, Woodman Tuen, Sergey V. Udaltssov, Сергей В. Удалцов, Juan Pablo Ugarte, Vincent Urtiz, Manish Vachharajani, Neil Vachharajani, Danja Vasiliev, Tristan Van Berkum, Philip Van Hoof, Thomas Vander Stichele, Veerapuram Varadhan, Васил Василев (Vasil Vasilev), Daniel Veillard, Vendu, Andrew Veliath, Юлия Велкова (Julia Velkova), Luis Villa, Olav Vitters, Marius Vollmer, Patrick Wade, Shawn Wagner, Will Walker, Hanna Wallach, Colin Walters, Matthias Warkus, Jeff Waugh, Morten Welinder, Jonh Wendell, Bruno Widmann, Robert Wilhelm, Sebastian Wilhelmi, Dan Williams, James Willcox, David Winkler, Dan Winship, Jeremy Wise, Roger Wolff, Ivan Wong, Frank Worsley, Rizoyê Xerzî, Wang Xin, James Youngman, Mengjie Yu, Li Yuan, Orest Zborowski, Simon Zheng, Sascha Ziemann, Michael Zucchi, Jason van Zyl,



This book is presented as a documentation of a work-in-progress. While best efforts have been used in preparing this book, the author and publisher make no representations or warranties of any kind and assume no liabilities of any kind with respect to the accuracy or completeness of the contents and specifically disclaim any implied warranties of merchantability or fitness of use for a particular purpose. Neither the author nor the publisher shall be held liable or responsible to any person or entity with respect to any loss or incidental or consequential damages caused, or alleged to have been caused, directly or indirectly, by the information or programs contained herein.

Published by:  BeaverPress, December 2011