



Luz de otros días

Arthur C. Clarke , Stephen Baxter

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Luz de otros días cuenta la historia de lo que sucede cuando un brillante industrial aprovecha los beneficios de la física cuántica. Así consigue que cualquier persona pueda ver lo que hace otra desde cualquier sitio en cualquier situación. Las esquinas y paredes ya no son barreras, todo momento de la existencia por muy privado o íntimo que sea queda expuesto a los demás. Esta nueva tecnología supone la súbita abolición de la intimidad humana... para siempre. Mientras que los hombres y mujeres afrontan el trauma de la nueva situación, esta misma tecnología demostrará ser capaz de mirar también en el pasado. Nada puede prepararnos para lo que vendrá después: el descubrimiento de lo que hay de verdad y mentira a lo largo de los miles de años de historia humana tal y como la conocíamos. Como consecuencia de este saber, los gobiernos son derribados, las religiones caen, las bases de la sociedad humana tiemblan desde su propia raíz. Marca un cambio fundamental en la condición humana provocando la desesperación, el caos, y quizás, también la oportunidad de trascender como raza. Luz de otros días es un tour de force, un evento para el próximo milenio y una narración que no olvidarás.

Luz de otros días Details

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Brad Tull says

This was a really good read! I got into reading Stephen Baxter's other two books, "Flood" & "Ark" recently and loved them. When I saw that he wrote a book with Arthur C. Clarke, and the subject, I knew I would be in for a fun ride. They did not disappoint. What made this even more fun to read, was knowing that the book was written back in 2000. A lot of the ideas and technologies they wrote about are happening today, just with a different technology...the internet, web cams, streaming video etc...The various things that occur to society when all privacy is stripped away is fascinating to say the very least. It reminded me of another book I read years ago called "The Truth Machine" by James L. Halperin. In his book, a truth machine is invented, making it hard for anyone to lie, without being found out. The technological break through in "The light of other days" brings about a similar type of situation. Sit back, relax and enjoy the ride.

James says

This might be the worst novel I read this year, I certainly hope I don't read anything worse without being paid for it. First of this book is billed as a hard SF golden age, or as I like to say, bronze age, book and it lives up to its billing. First, it has the paper thin characters that characterized early SF. Even within these, there are horrible inconsistencies, why does Hiram, a paranoid control freak, hire Kate, a known enemy, to run a super-sensitive project? Why does Kate even go along with it? Because her character has no backbone? Why does Bobby fall in love with Kate? Can a thirty five year marriage based one night of great sex work? Because nothing else in the text furthers this romance.

Next, plot, such as it is, jumps around in a random fashion with highly improbable activities, we have a widget than can track anybody, anywhere, any time, but we must of forgot how it works because Kate is kidnapped by Hiram for weeks. Hiram even brags about, they know Hiram has her! After being found by the magic widget she is rescued by the boyfriend, followed up by the FBI. It is standard police policy after all to let civilians lead hostage rescue missions.

As for the hard science, while it may be theoretically possible for it to work, it's hard to believe that random teenagers are making better, much smaller, watch-sized WormCams in less than a year after the big giant room filling versions are created. Also the later WormCam attachments become too much like magical plot devices, invented when need to drive what little plot there is. Last but not least there are some Electric

Chicken Plucker err.. WormCam science explanations that are just plain lame, John Campbell warned against these in the late 30's, shades of Hugo Gernsbeck!

Finally there are the bizarre, historical digressions that occur in the story that don't support the plot and barely touch most of the characters in any form. In addition there is a long homage to Olaf Stapledon's "First and Last Man" which when I read it over forty years ago was fairly dated, which once again has no bearing on plot, the invention, or characters.

Collaborations between authors are tough, I can only think of Niven and Pournelle along with Nordhoff and Hall that wrote better books together rather than individually. I'm not sure how much of this book's flaws can be chalked up to this. However I'm not planning on reading any of the other collaborations that they did together.

I was expecting much more from this book, I've read better fanzine stuff.

Aimee says

Well, it was an interesting idea for a book: quantum physics allow instantaneous transmissions of data across space - cool enough. Then, because of distance-time equivalence in a quantum universe, scientists are able to start beaming transmissions from anywhere in time as well as space. The technology turns almost everyone in the world into a paparazzo of everyone else, and many people also retreat into historical voyeurism. A few people cope with the total loss of privacy by seeking newer, better ways to hide from the eyes of the rest of the world, while others use the new technology to link minds to create the Joined, a hypercollective of men and women who submerge their personalities into a greater pool of knowledge and experiences.

Sounds cool, right? Well, sort of. I certainly think it *could* have been cool. I wanted to read more about the collapse of world religions, the battle against the profound loss of civil liberties, the beginnings and development of the Joined. Instead (except for an in-depth sojourn into the life of Jesus) these issues are merely glanced at in favor of the honestly pretty dull personal lives of the main characters: Kate Manzoni, the tough-as-nails Girl Reporter with a heart, and Bobby Patterson, the emotionally stunted and child-like son of the business genius whose company developed all this tech in the first place. Bobby has a couple of dark secret that even he doesn't know about himself (both of which I figured out within approximately eight seconds). Kate and Bobby could have gone and died in a fire for as much as I care about their part in the story. I would have vastly preferred the events to revolve more around Mary, Bobby's half-sister (sort of) and his half-brother (sort of) David, both of whom I felt were under-utilized except as plot devices. The ending also felt super-tacked-on, but that could have been avoided with more development of the Joined during the latter half of the novel.

I was also surprised by how amateurish the writing sounded sometimes, because, hello, Arthur C. Clarke? But maybe I'll blame that on Stephen Baxter instead.

Apatt says

"I grew up with enough bad pop-science shows. A wormhole is a shortcut through a fourth dimension. You have to cut a chunk out of our three-dimensional space and join it onto another such chunk."

You don't normally get this kind of "pop-science" from Clarke or Baxter. It makes a nice change. This bit of expository dialogue is also of "pop-science" level:

"A wormhole mouth is a sphere, floating freely in space. A three-dimensional excision. If we succeed with the expansion, for the first time we'll be able to see our wormhole mouth—with a hand lens"

The Light of Other Days is hard sci-fi done, right, very accessible, yet interesting, intelligent and mind blowing. The basic conceit is the invention the "WormCam", a camera that can see through wormhole mouths which can be placed anywhere in the world, or even out of it, all it needs is the geographical coordinates of what you want to see. Initially, the WormCam is only used by the corporation that funds its research, then government agencies get wind of it and it is used to track criminals with great success. Soon details of this invention are leaked to the general public and this eventually leads to mass production and public dissemination. The WormCam becomes a world-changing product of internet proportions. Once everybody has one, the idea of privacy becomes obsolete. The novel charts the impact on culture and social mores in fascinating details; for example, public nudity becomes commonplace as everybody can be seen at any time. Many politicians resign as secrecy also becomes practically obsolete as a concept.

This idea of constant, worldwide surveillance without limits and the socio-political ramifications are epic. However, it soon transpires that the surveillance aspect of the WormCam is just scratching the surface of what the technology is capable of. The inventor of the WormCam soon finds a way to connect wormholes into the past! Past misdeeds are no longer safe from scrutiny but, more interestingly, users can view any event in the past, going back as far as they like. People use it to look up their remote ancestors then they look into the lives of historical figures including Abraham Lincoln and Jesus Christ.

The Light of Other Days took me by surprise, it starts off as a story about super surveillance then morphs into an *almost* time traveling story. Fortunately, the scientist cannot find a way to affect the past in any way, only passive observation is possible. This saves the book from becoming just another time traveling tale. In addition to the main plotline about the WormCam the novel is also set in the near future when most species of animals are extinct, food is becoming scarce and nations go to war over water supplies. Worse still a giant asteroid is heading for Earth and is projected to arrive in 500 years, the impact is expected to be a mass extinction event. The main characters are also going through personal crises of their own but I won't go into that.

There are so many ideas in this book, so many that some of them fall by the wayside, not sufficiently explored; the development of hive minds, virtual reality, cloning, uploading personalities etc. Even the asteroid's threat to all life on Earth is a mere subplot. Besides the technological speculations, Clarke & Baxter also raise several philosophical and moral issues, the pros and cons of surveillance, transparency, social taboos, embellishment of historical figures etc. These two authors are not known for nuanced characterization, but they (probably mainly Baxter) did a pretty good job with Kate, the journalist who is an interesting and multifaceted individual during the first half of the book but loses much of the agency in the second half. Hiram the corporation CEO is larger than life but is a one-note character.

The Light of Other Days is an excellent read, the science, the philosophy, social impact etc. provide plenty of food for thought. My only complaint, as mentioned earlier, is that some of the ideas are left unexplored; this is only a minor issue, however, better too many ideas than too few. Arthur C. Clarke and Stephen Baxter work together very well, and I hope to read more of their collaborations.

Notes:

- Considering the authors are atheists the depiction of the historical Jesus is surprisingly sympathetic and positive. The WormCam study of his life finds that he was merely human but a great man, and an inspirational figure; probably the most inspirational figure ever. This portrayal is based on Jesus by A. N. Wilson.
- The book is inspired by a short story by underrated sci-fi author, Bob Shaw, and is even dedicated to him. This short story was expanded to by Shaw in to the excellent novel Other Days, Other Eyes.

Quotes:

‘Empty’ space is actually full, full of fluctuating energy fields. And these fields manifest themselves as particles: photons, electron-positron pairs, quarks... They flash into a brief existence, bankrolled by borrowed mass-energy, then disappear as the law of conservation of energy reasserts itself. We humans see space and energy and matter from far above, like an astronaut flying over an ocean. We are too high to see the waves, the flecks of foam they carry. But they are there.

“They call it Wheeler instability. Wormholes aren’t naturally stable. A wormhole mouth’s gravity pulls in photons, accelerates them to high energy, and that energized radiation bombards the throat and causes it to pinch off. It’s the effect you have to counter with Casimir-effect negative energy, to keep open even the smallest wormholes.”

Instant-access WormCam technology or not, it was going to take a long time before the news-watching public was weaned off the interpretative presence of a reporter interposing herself before some breaking news story.

But Britain was declining. As part of unified Europe—deprived of tools of macroeconomic policy like control of exchange and interest rates, and yet unsheltered by the imperfectly integrated greater economy—the British government was unable to arrest a sharp economic collapse. At last, in 2010, social unrest and climate collapse forced Britain out of the European Union, and the United Kingdom fell apart, Scotland going its own separate way.

CJ Bowen says

An interesting concept that quickly descends into dreck. I expected better from a couple of genre masters. The writing style wanders, a common thing when more than one author is involved. Rather than a coherent science fiction story, this book lurches between sections of story, science, and case studies that with work, could have been turned into a novel.

The authors use wormholes as a device that enables universal surveillance, including reaching into the past. This could have been terribly interesting; instead, the choices the authors made varied between boring, pandering, and predictable. Religion is trashed, but in the end, all the authors can think up is to have the great god science engineer resurrection for everyone.

Thomas says

Just as great as I remember it! Once you get through the first couple of chapters, this book is impossible to put down. The uses of micro wormholes and their effects on society really got me thinking. If time and space were yours to control, what would you do!

spoiler alert!

The only part of the story that ground my gears was the look into the past to find the true history of Jesus. I could care less to hear any more religious nonsense, and then once the actual history of Jesus is discovered, there is a cop out in the final moments as no wormholes can witness the events due to quantum froth or something equally nonsensical. Why even go into depth on the story of Jesus if you are going to leave it hanging?

One thing about this book is the ending, this is the best ending of any book I have ever read.

Timothy Dymond says

At the heart of 'hard SF' is a deep preoccupation with spirituality and meaning in the universe. 'The Light Of Other Days' demonstrates this by starting with what seems to be a story about the technological elimination of privacy, and finishes by contemplating a new version of humanity, and a new conception of human origins and ultimate purpose.

Such territory is nothing new for Arthur C Clarke or Stephen Baxter. They both exemplify the 'science' half of science fiction by writing characters that function as walking 'info-dump' machines throughout the narrative. Of course there is a lot of information to dump, especially in the early parts of this book - which make it hard going for the first third. Clarke has always been a talented science educator, which means he has always been uncomfortable with ambiguity in his stories. Baxter is more comfortable with murky motivations. In this book it takes them a while to jointly smooth out their 'tone' for the characters, however some of that is down to the central conceit of the story - the use of 'wormholes' to view everything in both space and time - not really emerging until well into the book.

A notable aspect of 'Light Of Other Days' is its relative pessimism about that traditional trope of hard SF - space travel. Throughout the book the Earth is under a looming threat of long term destruction by a huge interstellar object called 'Wormwood'. In earlier hard SF stories this would be an invitation for humanity to get to work on an ambitious deflection, or interplanetary evacuation plan (particularly as they have five hundred years before the Wormwood collision). However in this story humanity reacts by having an existential crisis. The 'wormhole' devices that allow people see anything, about anyone, at anytime, leads

people to become chronically self-absorbed. Indeed the theme of the story is people contemplating their own mortality - and trying to transcend it. The conclusion of the book offers a solution of sorts (not available to everyone) by humanity adopting a common, 'joined', consciousness in space, and exploring its origins in 'deep' time. Indeed the best part of the book is a journey via wormhole to the deep time origins of life itself, by travelling along the DNA of a single family. That section alone makes the book worth reading - but takes a while to get there.

J.j. Metsavana says

Tegemist siis Clarke idee põhjal Baxteri poolt kirjutatud teos. Seega mitte kahe võrdväärse autori ühisteos, vaid pigem ikkagi puhtalt Baxteri kirjutatud asi. Baxterlikku stiili on tunda küll. Kuigi olen temalt lugenud varemalt vaid ühe raamatu („Ajalaevad”), on "Kaugete päevade valgus" samaoodi väga mastaapne ja suurejooneline. Baxter mängib väga suurte ideedega, ta sukeldub ajalukku, uurib Jeesuse elu, vaatleb esimeste elusolendite tekkimist läbi miljardite aastate ning analüüsib paralleelselt tehnoloogia mõju inimkonnale. Täpsemalt siis teeb üks firma avastuse, mis võimaldab neil luua väikesi ussiauke igasse aegruumi nurka ja läbi selle jälgida aboslutselt kõike, ajalugu, teisi planeete ja eriti muidugi teiste inimeste intiimelu.

Paljuski ongi see raamat tegelikult üks vägagi mahukas essee või mõtisklus. Baxter arutleb siin mõnuga ja kümnete lehekülgede viisi küll ussiurgete tehniliste detailide ja küll ajaloolise tõe üle. Raamatu tegelased jäävad selle kõrval üsna üheplaanilisteks ja ilmuvad pigem episoodiliselt. Ja kui nüüd päris aus olla, siis ega see ühe multibiljonäride melodramaatiline pere-elu nii põnev pole ka. Kisa ja pisaraid on ohtralt nagu mõnes Mehhiko seebis, aga ühtegi sellist karakterit nagu polnudki, kes oleks siiralt köitnud. Mind huvitas näiteks palju rohkem Baxteri nägemus Jeesusest kui peategelaste askeldamine.

Ilmselt kõlab senise kirjelduse alusel päris masendava teosena? Ehk palju autoripoolset monoloogi ja kõhnavõitu karakterid? Tegelikult mitte sinnapoolegi! "Kaugete päevade valgus" on üks paremaid SF romaane, mida ma sel aastal lugenud olen. Ideed on tõesti haaravad ja huvitavad ja need annavad inspiratsiooni ning mõtisklusteks kütust veel päris pikalt peale lugemise lõpetamist. Vähemalt minule Baxteri visioonid ja mõtted istusid, oleksin tahtnud sel maailmas kauemgi olla ja rohkem asjadest teada saada. Seega lõpp oli mulle natuke liiga kiire, alles jõuti transhumanismi reele hüpata ja üks väga sellealane põnev idee välja käia, kui juba oligi läbi.

Ühesõnaga lugesin mõnust mühisedes. Nii hea filosoofiaga ulmekat pole SH ikka kaua avaldanud. Aga keske paneb raamatu tagakaanele raamatu AINSA erootilise lõigu? Enamus aega räägitakse teadusest ja erootikat on seal samapalju kui sõiduauto Žiguli varuosade kataloogis, aga sellest hoolimata tutvustatakse teda väikeste rindade ja püksikutega? Miks küll? Ka kaanepilt on minuarust Meelis Krošetskini väärkasutamine – selleks, et joonistada sinine poolkera, pole küll vaja kunstnikku palgata, selle võib igaüks Paintis ära teha.

Kas tegemist on mingi kaval nükkega, et ainult pühendunud ulmefännid leiaksid tee selle tõesti suurepärase ulmeraamatuni? Palun igaljuhul kõiki seda postitust lugevaid ulmefänne, et ärge alluge kirjastus Fantaasia provokatsioonidele, ärge tagakaant lugege ja ostke see raamat endale ära. See on seda väärt :)

Greg says

First the bad: It felt at times like a bizarre collision of cyberpunk and classic golden-age sci fi. The characters sucked big time. The pacing and focus sometimes drifted too much. I am maybe too squeamish about sex scenes, but this felt over the top. The backdrop and "near future" was nearly too far-fetched, before even reaching the heart of the story.

Yet this is a book that lives and dies by its central idea, and it's a damn good one - so good that after slogging through the first 80ish pages to reach the meat, it became nearly impossible to put down. This is one of those novels with an idea so absorbing, so potentially pervasive, that it is this which will leave you thinking for days later about the future and all its possibilities. It's been a while since I read this kind of sci-fi novel: one that says at its core simply "Here is a technology. Here are its societal effects". This is a welcome treat, and almost eerily more relevant than when it was published as the world has since developed the PATRIOT act, FaceBook, and the rise of mobile computing. At times unflinchingly frightening, while at other points reassuring and nearly inspiring. Highly recommended.

John says

This was a curious experience. The text reads like an Arthur C. Clarke novel (with all the failings and virtues this implies) as written by Steve Baxter (with all the failings and virtues that *this* implies). Since that's presumably exactly what it is, I guess I shouldn't have been so surprised by the effect, but somehow I'd expected something more of a stylistic amalgamation.

The underlying premise is that wormholes can be stabilized sufficiently that enough information can be transmitted through them to convey pictures of distant events. Society is revolutionized as, thanks to invisible, omnipresent Wormcams, privacy becomes a thing of the past -- and even more so when the next logical step is taken: the opening up of the entirety of earth's past to the Wormcam, which enables a sort of VR time travel. History is rewritten, crime plummets as clearup rates approach 100%, politicians resign or suicide in droves, millions become hi-tech peeping toms . . . There is a sort of soap-opera plot involving the communications entrepreneur behind these technological breakthroughs, his sons and other family members. All this is played out against a backdrop of humankind's fatalistic knowledge that in just a few hundred years a cometary object called the Wormwood (confusingly, bearing in mind the novel's about Wormcams) will smite our planet, sterilizing it to a depth of many miles. As you might expect given the authorship, there's a long visionary chapter at the end during which our evolutionary ancestry is traced back by Wormcam "travelers" all the way back to the first algal cell -- and even beyond.

But this indicates what for me is a problem with the book. Yes, I can buy it that for a lot of people the big initial appeal of the Wormcam might be that you could watch the neighbours screwing, just as the novel indicates; but one of the uses to which you can put the technology is to "visit" distant parts of the universe, including the planets of other stars, and then of course the time-travel aspect of the device allows you to explore anywhere in history that interests you. Surely, after the novelty of Reality Porn had worn off, at least a sizable chunk of the population would be visiting the original Jurassic park or the rings of Saturn, or discovering what it was like to be bathed in the light of Andromedan suns? By the time our heroes are undertaking their journey back to the origin of life on earth, wouldn't millions of other people have already had the idea to take this same excursion? Likewise, there's a public project described earlier in the book to follow the life of Christ; but wouldn't all kinds of people, atheist and Xtian alike even if with differing motives, have thought of this almost immediately after the introduction of the technology? Why would there be the need for a project? (The chapter on this is called "Behold the Man", a perhaps unwise reminder of Mike Moorcock's significantly more ambitious time-travel treatment of the Passion.)

I raced through the first eighty or so pages of *The Light of Other Days*, finding in it a refreshing energy of ideas -- the kind of lure that used to make pulp sf so entrancing. Then, though, the other aspects of pulp sf began to get to me, in particular the pulpy plot and characterization (the tyrannical entrepreneur is like something out of a Batman comic), and thereafter I found myself labouring, rather. I still did like the gee-whiz ideas, and new ones kept appearing, so it wasn't an unrewarded slog; and I found the novel's resolution satisfying, however predictable it had by then become. Especially good was the introduction of the paranoia-inducing concept that, if anyone in our future ever invents the Wormcam or its equivalent, there's a reasonable chance that one of them is watching you *right now* -- or even *lots* of them.

All in all, then, the book's a curate's egg.

Scot McAtee says

This is what sci-fi is all about. Highly recommend it.

When the world discovers how and when it will end, the decline of humanity begins immediately. Most people become nothing more than animals seeking hedonistic pleasures, as if they believed they were going to die that day. But one fellow keeps his wits about him and continues to invent. His greatest invention, the worm cam, alters the trajectory of humanity as much as the impending natural disaster.

One can't help but link the worm cam and its impact to current events. I'll leave it to the reader to make the connection, but it's so obvious once you start this story, that the reader can't help but think about the state of our world today.

I loved the Jesus scene and the explanation of why the day darkened-- it's classic. Also, the search for answers that leads our hero to the extreme past (while most people become voyeurs) gives us the hope that even though history has and will repeat itself, life goes on, even if it's not how we might expect.

Is that a bad thing? I still wonder that.

This book engaged me as much as any sci-fi book ever has. It is so timely and relevant that I am reminded of it constantly-- at work, at home, when watching tv or reading or (of course) surfing the internet.

This book is a must read.

Dustin Sullivan says

This was an interesting idea that was horribly executed. The characters are very flat. The story is not compelling. The story "telling" is the worst. Major plot points are basically skimmed over.

I also think the authors tried to address too many issues in one story. Not only are there WormCams, which allow anyone to view any point in spacetime, there's an asteroid on course to destroy the world in 500 years. Oh yeah, and people adapt the WormCam technology to link their minds and create some sort of superconsciousness. Later, babies are born with wormholes already in their heads. Whatever.

One big hurdle that I would think WormCam technology would need to overcome is that of a moving universe. To find a point in spacetime to view, you would have to account for the rotation of the Earth, the orbit of the Earth around the Sun, the trajectory of our galaxy, and the expansion of the universe. Not to mention getting a continuous stable view of the subject while all of those things are in motion. It bugs me that this was never addressed.

There are huge plot holes that don't make any sense. For example, a character is falsely charged with a crime and they can't prove she didn't do it. Even though they have this all-seeing WormCam technology that can even look into the past. They talk about looking over her shoulder when she supposedly committed the crime, but somehow they can't get close enough to see what she was actually doing? It doesn't make any sense. Years later, she is cleared of the charge because they've developed technology to read hard drives through the WormCam. That's rather complex. What's so hard about reading a computer screen?

About 5% of the end of the book is spent describing what some characters see as they rewind through time 4 billion years. Not only is it mostly inconsequential and not told in an interesting or believable manner, but it happens 40 years after they have the technology to do so. As if it never occurred to anyone to look that far back in time before.

There's so much more that bugs me about this book, but I've already wasted enough time on it.

Oscar says

‘Luz de otros días’ es una obra de ciencia ficción especulativa escrita a cuatro manos por, a mi entender, dos grandes del género, ambos de origen británico. Uno es Arthur C. Clarke, del que a estas alturas poco se puede añadir, y el otro es Stephen Baxter, que de unos años a esta parte se ha abierto una hueco importante en el género, con obras ciertamente importantes como ‘Antihielo’, una ucronía espectacular, y ‘Las naves del tiempo’, la sorprendente continuación de ‘La máquina del tiempo’ de H.G. Wells.

Clarke y Baxter introducen un interesante elemento en esta novela, las GusanoCámaras (una idea del también escritor Bob Shaw, que introdujo la idea del cristal lento, la posibilidad de observar el pasado, en ‘Otros días, otros ojos’; de hecho la novela está dedicada a él). Provenientes de la física cuántica, estos dispositivos consisten en agujeros de gusano que pueden ser colocados en cualquier lugar, retransmitiendo cualquier acto al instante. Esto es una sucinta explicación, porque las GusanoCámaras dan para mucho. Las barreras de la intimidad no tardan en caer, y es que nadie está a salvo de ese implacable Ojo que todo lo ve. Pero la historia no tardará en complicarse cuando se consiga no sólo espiar en el espacio sino también en el tiempo, es decir, la posibilidad de poder observar el pasado. La Historia deja de estar a salvo y cualquier situación y personaje famoso, leyenda o mito, puede ser observado y juzgado como realmente fue. Y a esto habría que añadir la amenaza cierta de El Ajenjo, un asteroide que caerá dentro de unos cientos de años y que acabará con la humanidad, lo que supone que la gente actúe de manera indiscriminada, sabiendo que el futuro ha dejado de importar.

Entre los peonajes de la novela, habría que mencionar a Hiram Patterson, el magnate de las comunicaciones, manipulador y megalomaniaco, cuya empresa ha creado las GusanoCámaras. También está Bobby, el hijo de Hiram, destinado a heredar el imperio de su padre. Y David, el otro hijo de Hiram, físico de profesión cuyas ideas harán avanzar en esta tecnología. Y por último, Kate, una periodista interesada en dismantlar los planes de Hiram.

En resumen, 'Luz de otros días' es una buena novela especulativa, cuya primera mitad me ha parecido la más interesante, ya que hacía el final creo que pierde un tanto el norte.

erforscherin says

I first read this book in summer 2008, and probably not a month has gone by since then that this book hasn't popped into my mind, for one reason or another. The technology and social issues discussed here (particularly regarding the ever-evolving definition of privacy in a society where technology allows everyone to observe everyone at all times) were was a good 25+ years ahead of their time, and are still enormously relevant today.

Yes, the characters are pretty flat, but as with most science-fiction books of its time, the emphasis is really on the ideas -- and while there are many books since which have discussed privacy in the context of cybersecurity/technological advancement, I've never seen another examine this from a long-term, whole-society point of view... and to me, that alone is worth the price of admission.

I can't say enough good things about this book. I'm not sure that I would qualify it as life-changing in my case, but very few others have had more impact.
