

What is Koyaanisqatsi about? It is film without plot, dialogue or even any fixed message. It presents a montage of images of nature - landscapes, cloudscapes and waterfalls alongside various aspects of our modern life and forces us to consider the way we live and consider our reliance on technology as a way of life. Long slow time lapse sequences of canyons, waterfalls and mountain ranges measure out the powerful, enduring and imposing presence of nature. Alongside this the fleeting presence of humanity is shown through speeded-up sequences of modern-day life. Planes taxi through the heat-haze of a runway with balletic grace, skyscrapers are demolished like felled giants, cars and people cross road intersections with choreographed precision. At times you don't know whether you are looking at a satellite photograph of a cityscape or a close-up of a circuit board or computer chip.

But the film doesn't rely on wide sweeps. To tremendously powerful effect it slows down the pace to look at people caught up in their daily existence, picking out individuals in crowds or using portraiture, posing them in the environment of their professions. But it does more than merely photograph - Ron Fricke's camera delves deep into their souls, exposing their humanity and forcing the viewer to reflect on their own mortality and way of living.

The word spiritual is often applied to this kind of film, but again, this is one film that is more than deserving of the description. It is not merely a series of stunning images, beautiful landscapes and innovative camera shots, but through the use of music and image it manages to create a clear narrative that resonates with deeper meaning. Obviously, the use of certain images and the context in which they are presented are meant to provoke a response, but that is the entire message of the film – it wants you to stop and think. And for the many attempts there have been at imitating or emulating this film, there is nothing that comes close to achieving that level of involvement with the viewer.

Naqoyqatsi: Life as war is a documentary film released in 2002; it is the third and final film of the Qatsi trilogy by Godfrey Reggio. The film focuses on society's transition from a natural environment to a technology-based industrial environment.

Koyaanisqatsi: Life out of balance, the first of the "Qatsi" films, was released in 1983. The second, Powaqqatsi: Life in transformation, was released in 1988. All three were scored by Philip Glass.

The name of the film is a Hopi word (written properly as naqö yqatsi) meaning "life as war".

In contrast to the first two parts, the majority of Naqoyqatsi was created not by filming in the real world, but by using archive footage and stock images, manipulated and processed digitally on non-linear editing workstations and intercut with specially-produced CGI. Reggio described the process as "virtual cinema."

