DOI: 10.23817/2026.defarch.5-8

GABRIELA DOKTÓR
ORCID: 0009-0002-6670-6412
Poznan University of Technology, Poland

GABRIELA BRZĘCKA
ORCID: 0009-0001-1071-1362
Poznan University of Technology, Poland

NATALIA KOZŁOWSKA
ORCID: 0009-0006-4991-389X
Poznan University of Technology, Poland

BETWEEN LIGHT AND CONTEMPLATION. THE EMOTIONAL IMPACT OF SPACE BASED ON THE CHURCH OF THE VISITATION OF THE BLESSED VIRGIN MARY IN POZNAŃ

MIĘDZY ŚWIATŁEM A SKUPIENIEM. EMOCJONALNE ODDZIAŁYWANIE PRZESTRZENI NA PODSTAWIE ANALIZY WNĘTRZA KOŚCIOŁA NAWIEDZENIA NAJŚWIĘTSZEJ MARYI PANNY W POZNANIU

Abstract

Architectural space influences human beings by shaping their emotions, their perception of the surrounding environment, and their relationship with place. This paper seeks to demonstrate that spatial contrast may serve as a deliberate architectural instrument for constructing the experience of the sacred through an analysis of two interior spaces within the Church of the Visitation of the Blessed Virgin Mary in Poznań: the 'upper church' and the 'lower church'. The research employs a case study approach, supported by observational and heuristic methods, to identify relationships between architectural design strategies and the emotional perception of space.

Keywords: *light, sacred architecture, spatial perception, the emotional impact of space*

Streszczenie

Przestrzeń architektoniczna oddziałuje na człowieka, kształtując jego emocje, sposób percepcji otoczenia i budując relację użytkownika z miejscem. Celem artykułu jest próba ukazania, że kontrast przestrzenny może stanowić świadome narzędzie budowania doświadczenia *sacrum* na podstawie analizy dwóch przestrzeni wnętrza Kościoła Nawiedzenia Najświętszej Maryi Panny w Poznaniu – „kościoła górnego" i „kościoła dolnego". Wykorzystane metody, studium przypadku, obserwacyjne i heurystyczna, mają pomóc w odnalezieniu związków między wpływem środków architektonicznych a emocjonalnym odbiorem przestrzeni.

Słowa kluczowe: *architektura sakralna, emocjonalne oddziaływanie przestrzeni, percepcja przestrzeni, światło*

1. INTRODUCTION

The concept of *sacrum* (the sacred), derived from Latin and meaning 'holy', refers by definition to 'the sphere of that which is considered holy and associated with particular beliefs.'[1]

The origins of religion, and more specifically the earliest forms of religious beliefs, can be traced back to the Palaeolithic period. At that time, early hunter communities sought hidden and mystical relationships between humans and animals, while hunting and killing gradually became ritualised practices from which offerings to the deities worshipped at that time emerged[2]. However, there is no unequivocal evidence confirming that these rituals were associated with specific spatial locations. The relationship between religious practices and space became more apparent in connection with burial ceremonies[3,4]. Such ceremonies were also accompanied by specific rituals, tools, and offerings; however, it was at this stage that the place of burial itself began to acquire particular significance.

Over time, during the Mesolithic and Neolithic periods – following the emergence of agriculture – the notion of sacredness became increasingly associated with fertility, human sexuality, and their connection with nature, the cycle of plant life, and the mysterious rhythms of the cosmos[5]. These motifs became permanently embedded in religious traditions and continue to be present in various forms of belief systems to this day. The rhythm of daily life, including the movement of the sun across the sky, the division between day and night, seasonal cycles, and atmospheric phenomena, constitute integral elements of numerous religious traditions and cosmological systems[6].

In Ancient Greece, the concept of 'sacredness' was closely associated with the notion of 'power'. This power derived from the idea of a force beyond human control and comprehension. During this period, remote and mysterious places, such as forests, springs, caves, and mountains, became associated with supernatural forces perceived as dangerous, incomprehensible, and beyond human reach. The emotions and experiences associated with these places gradually led to the establishment of cult sites dedicated to deities believed to govern these supernatural powers. Over time, places of worship underwent a process of development, evolving first into smaller sanctuaries and later into monumental temples[7].

When discussing the concept of *sacrum*, it is also necessary to introduce the notion of *profanum* (the profane). This term refers to 'the sphere associated with what is ordinary,

---

[1] *Sacrum*, [in:] *Wielki Słownik Języka Polskiego*, https://wsjp.pl/haslo/do_druku/114961/sacrum (access: 09.07.2026).

[2] M. Eliade, *Historia wierzeń i idei religijnych*, vol. 1, *Od epoki kamiennej do misteriów eleuzyńskich*, trans. S. Tokarski, Instytut Wydawniczy PAX, Warszawa 1988, pp. 5–8

[3] C. Nesbitt, *Shaping the sacred: light and the experience of worship in middle Byzantine churches,* "Byzantine and Modern Greek Studies" 2012, no. 36(2), pp. 139–160.

[4] V.A. Alekshin *et al.*, *Burial Customs as an Archaeological Source*, "Current Anthropology" 1983, no. (24)2, pp. 137–149.

[5] M. Eliade, *op. cit.*, pp. 5–8.

[6] J. Mielcarz, *Symbolika światła w liturgii i Piśmie Świętym*, Diakonia Liturgiczna Ruchu Światło-Życie Diecezji Zielonogórsko-Gorzowskiej, https://www.ddl.org.pl/index.php?option=com_content&view=article&id=808:symbolika-swiatla&catid=15&Itemid=113 (access: 11.07.2026).

[7] M. Vegetti, *Człowiek i bogowie,* [in:] *Człowiek Grecji*, J.-P. Vernant (ed.), Świat Książki, Warszawa 2000, pp. 304–338.

everyday, and secular in human life.'[8] Thus, these two concepts represent two fundamentally distinct yet mutually complementary categories.

Sacred architecture employs spatial composition, materials, and light to create specific religious experiences and to shape worshippers' visual perception of church buildings, thereby establishing a relationship between the spheres of sacred and profane. Particular importance is attributed to light[9], which, within the Christian tradition, fulfils not only a functional role (the sphere of profane) but also a symbolic one (the sphere of sacred). As a medium connecting spiritual meaning with the physical illumination of the interior, light becomes a fundamental architectural tool for creating an atmosphere conducive to prayer and contemplation.

Individuals entering places of religious significance should experience a sense of exceptionality and the sublimity. In this instance, the proportions of the interior, its scale, and the choice of materials and lighting are of fundamental importance. Consequently, the perception of a place of worship and the experiences of those occupying it are influenced by these architectural factors. An analysis of those components makes it possible to identify how architectural design can be employed to evoke particular emotional responses and perceptual effects among users.

Using the two interior spaces of the Church of the Visitation of the Blessed Virgin Mary in Poznań as a case study, this article seeks to demonstrate the influence of architectural design strategies on the emotional perception of sacred space within the broader context of religious architecture.

2. HISTORY OF THE CHURCH OF THE VISITATION OF THE BLESSED VIRGIN MARY IN POZNAŃ

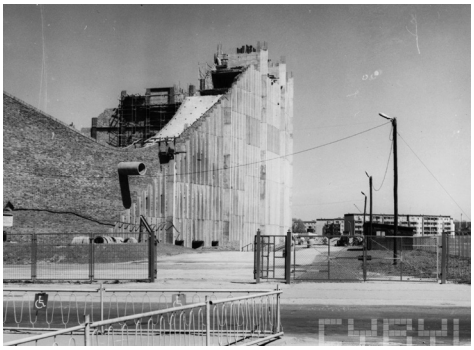
The origins of the Church of the Visitation of the Blessed Virgin Mary in Poznań were closely linked to the intensive urban development of the Rataje district during the 1960s. The rapid growth in the local population created a need for the establishment of a new pastoral centre. Efforts to obtain permission for the construction of a new church began as early as 1969; however, it was not until 19 March 1976 that the authorities granted approval for the church to be built in the 'Bohaterów II Wojny Światowej' housing estate. One year later, while the site was still under construction, regular liturgical celebrations commenced. A temporary chapel was erected, becoming the first place of worship for the newly established parish community.

The architectural design of the church was approved in 1979. It was prepared by MSc. Eng. Marek Eibel and MSc. Eng. Stanisław Sołtyk, with the structural design undertaken by MSc. Eng. Andrzej Krawczyk. Construction began on 8 December 1979. In 1982, the lower church was consecrated by archbishop Jerzy Stroba, and the cornerstone, which had been blessed by Pope Paul VI on 14 June 1978, was ceremonially laid. During the subsequent years, construction of the upper church and the associated parish facilities continued. The first Holy Mass in the upper church was celebrated in June 1996, while the solemn dedication of

[8] *Profanum*, [in:] *Wielki Słownik Języka Polskiego,* https://wsjp.pl/haslo/podglad/114953/profanum (access: 09.07.2026).

[9] J. Mielcarz, *op. cit*.

the entire church took place on 4 May 1997. The church subsequently received its occupancy permit from the District Building Supervision Inspectorate in 2006.





Ill. 1. Construction of the Church of the Visitation of the Blessed Virgin Mary in Poznań, late 1980s, https://cyryl.poznan.pl/content/archive/1197/bREHcJpz3ASQZMa6XfJ8.jpg (access: 11.07.2026)

Ill. 2. Construction of the Church of the Visitation of the Blessed Virgin Mary in Poznań, late 1980s, https://cyryl.poznan.pl/content/archive/1197/hB6GVijSkhup9QWOHfo3.jpg (access: 11.07.2026)





Ill. 3. Construction of the Church of the Visitation of the Blessed Virgin Mary in Poznań, late 1980s, https://cyryl.poznan.pl/content/archive/1197/tDJAHsAxWm0yRtRCW3v3.jpg (access: 11.07.2026)

Ill. 4. Construction of the Church of the Visitation of the Blessed Virgin Mary in Poznań, late 1980s, https://cyryl.poznan.pl/content/archive/1197/lpSFHYhRK9ltbw5KqcSV.jpg (access: 14.07.2026)

Following the completion of the principal construction works, efforts continued to furnish and arrange both the church interior and its surrounding. These works included the installation of a granite floor, the erection of a monumental crucifix above the presbyterium, the placement of sculptural representations of the Virgin Mary and Saint Elizabeth, and the installation of the Stations of the Cross designed by Eugeniusz Olechowski.

A grotto containing a statue of the Mother of God of Lourdes was also constructed. Meanwhile, the grounds surrounding the church were landscaped and systematically improved. Subsequent modernisation works included, among other measures, the construction of an access ramp for people with disabilities, as well as the replacement of building services installations and external window joinery[10].

[10] *Historia parafii*, Parafia pw. Nawiedzenia NMP w Poznaniu, https://www.nawiedzeniepoznan.pl/historia-parafii/ (access: 11.07.2026).

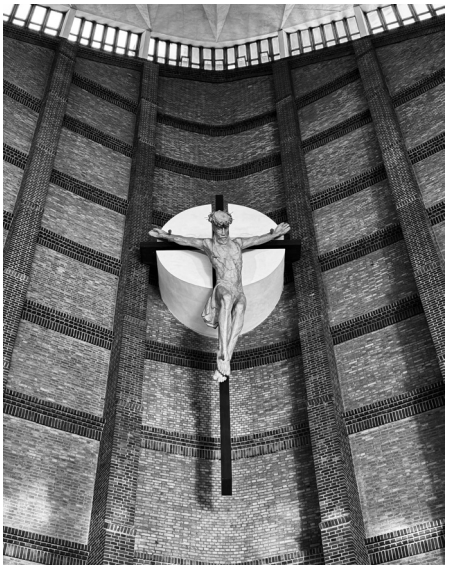




Ill. 5. Stations of the Cross by Eugeniusz Olechowski. Source: Rev. Prelate J. Foltyn, *Historia powstania parafii i budowy kościoła pw. nawiedzenia Najświętszej Maryi Panny w Poznaniu*, Święty Wojciech Dom Medialny Wydawnictwo, Poznań 2017, p. 91

Ill. 6. Statues of Mary and Elizabeth. Source: Rev. Prelate J. Foltyn, *Historia powstania parafii i budowy kościoła pw. nawiedzenia Najświętszej Maryi Panny w Poznaniu*, Święty Wojciech Dom Medialny Wydawnictwo, Poznań 2017, p. 83





Ill. 7. Granite floor illuminated by the afternoon sunlight. Photograph by Gabriela Doktór, 2026

Ill. 8. Cross above the sanctuary. Photograph by Gabriela Doktór, 2026

At present, the Church of the Visitation of the Blessed Virgin Mary constitutes one of the most significant religious buildings in the Rataje district, serving both as the parish church and as a Lenten station church of the Archdiocese of Poznań[11].

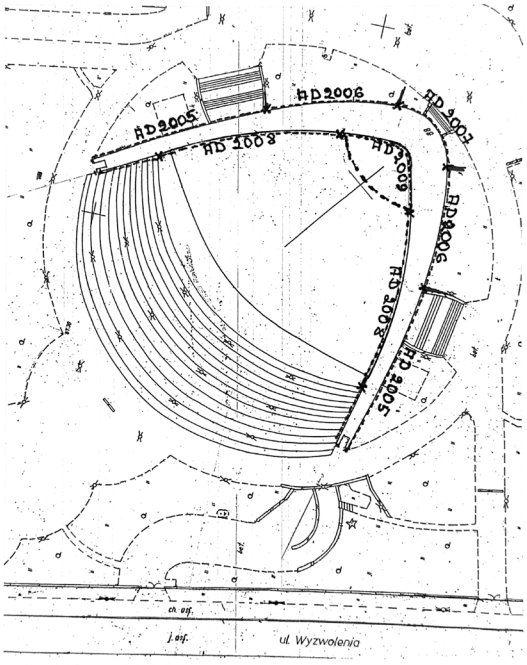
[11] *Kościoły stacyjne miasta Poznania*, Archidiecezja Poznańska, https://archpoznan.pl/pl/koscioly-stacyjne-miasta-poznania-2020 (access: 11.07.2026).





Ill. 9. Statue of Our Lady of Lourdes in the Grotto. Photograph by Gabriela Doktór, 2026

Ill. 10. View of the church's main entrance from Wyzwolenia Street. Photograph by Gabriela Doktór, 2026



Ill. 11. Plan of the remaining construction works scheduled for completion in 2005. Source: Rev. Prelate J. Foltyn, *Historia powstania parafii i budowy kościoła pw. nawiedzenia Najświętszej Maryi Panny w Poznaniu*, Święty Wojciech Dom Medialny Wydawnictwo, Poznań 2017, p. 99

3. TWO SPACES WITHIN A SINGLE CHURCH

The Church of the Visitation of the Blessed Virgin Mary in Poznań was designed in the Late Modernist architectural style. Its most distinctive feature is its dynamic form, based

on a plan resembling a boomerang[12]. The building is characterised by a reinforced concrete structural system and an inclined suspended roof supported by pylons. The adoption of this structural solution and the building's unconventional form made it possible to span a large interior space without the need for intermediate supporting columns. The church consists of a single-nave body with adjoining ancillary spaces. The highest central section, located above the sanctuary and the altar, is orientated towards the east, while the roof slopes downwards towards the west. This east–west orientation is consistent with the traditional principles of Christian church architecture, according to which the sanctuary containing the altar is positioned at the eastern end of the building, whereas the entrance is located to the west. Within Christian tradition, the east symbolises the expectation of the Second Coming of Christ[13].

3.1. THE UPPER CHURCH

The upper church is characterised by its substantial volume, high vaulted ceiling, and pronounced sense of spaciousness. The interior is naturally illuminated by daylight entering through the windows. During the morning hours, sunlight penetrates the building through the narrow windows located in the eastern wall, illuminating the congregation. In the afternoon, sunlight enters through the fully glazed western façade and, reflecting from the polished floor surface, enhances the illumination of the presbyterium.

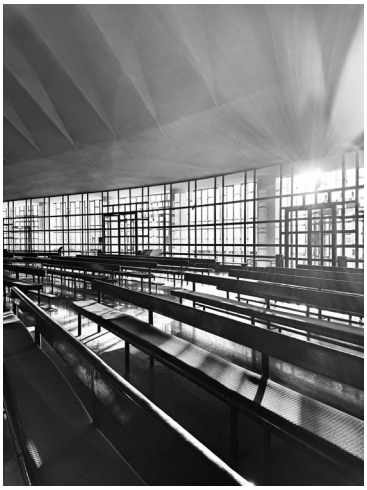


Ill. 12. Upper church illuminated by the afternoon sunlight. Photograph by Gabriela Doktór, 2026

[12] M. Markowski, *Kościół Nawiedzenia NMP w Poznaniu – jedna z najciekawszych polskich świątyń*, Mad White, https://www.whitemad.pl/kosciol-nawiedzenia-nmp-w-poznaniu-jedna-z-najciekawszych-polskich-swiatyn/ (access: 13.07.2026).

[13] D. Dudek, *Orientuj się! Dlaczego kościoły bywają zwrócone ku wschodowi?*, Aleteia, 25.05.2026, https://pl.aleteia.org/2026/05/25/orientuj-sie-dlaczego-koscioly-bywaja-zwrocone-ku-wschodowi/ (access: 14.07.2026).

Despite the use of dark finishing materials, including brick and richly toned timber, the presence of natural daylight imparts a dynamic quality to the interior while simultaneously emphasising its monumental character.



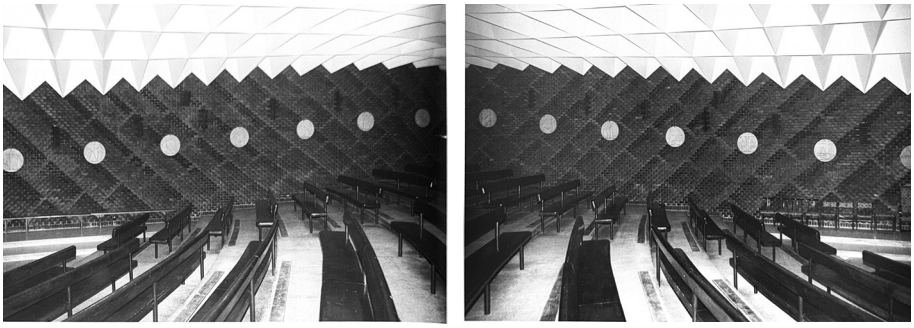


Ill. 13. View of the glazed vestibule on the western side of the upper church. Photograph by Gabriela Doktór, 2026

Ill. 14. Light entering through the windows in the eastern wall, emphasizing the geometric forms of the ceiling in the upper church. Photograph by Gabriela Doktór, 2026

3.2. THE LOWER CHURCH

In contrast, the lower church represents the antithesis of this spatial composition. It is a considerably smaller space, characterised by a low ceiling and limited internal volume. The absence of natural daylight means that the interior relies entirely on artificial lighting. At the same time, the use of light-coloured finishing materials in shades of beige, yellow, and white influences the perception of the space, imparting a more intimate and contemplative character.



Ill. 15. Walls of the lower church. Source: Rev. Prelate J. Foltyn, *Historia powstania parafii i budowy kościoła pw. nawiedzenia Najświętszej Maryi Panny w Poznaniu*, Święty Wojciech Dom Medialny Wydawnictwo, Poznań, 2017, p. 38



Ill. 16. Lower church during the liturgy. Photograph by Natalia Kozłowska, 2026
Ill. 17. Confessional in the lower church. Photograph by Natalia Kozłowska, 2026

4. METHODOLOGY

To identify the key elements and characteristics of the interior, a comparative analysis of the upper and lower churches was conducted. The analysis was organised into five categories: chiaroscuro, scale and spatial proportions, materials and texture, geometry and spatial composition, and atmosphere. This approach enabled the identification of the similarities and differences between the two spaces and provided a framework for evaluating how their architectural characteristics influence the perception and experience of the sacred.

4.1. LIGHT AS A DETERMINANT OF THE EXPERIENCE OF THE SACRED

The most significant difference between the two analysed spaces lies in their use of light. The upper church employs natural daylight as its primary compositional element. Sunlight enters through the continuous east-facing windows and the glazed western façade not only illuminates the interior but also creates changing patterns of light and shadow throughout the day. As a result, the space remains dynamic, and its perception continuously evolves with changing daylight conditions.

Natural light also fulfils a symbolic function. Within the Christian tradition, it is commonly associated with the presence of God and the idea of transcendence. This symbolism becomes particularly evident during the afternoon, when daylight reflected from the stone floor further illuminates the sanctuary, emphasising its liturgical importance.

The lower church adopts a fundamentally different lighting strategy. The absence of daylight results in complete reliance on artificial lighting with a neutral colour temperature. This homogeneous illumination minimises strong contrasts and reduces the number of visual stimuli. Consequently, the congregation's attention is directed almost exclusively towards the sanctuary, creating an environment conducive to contemplation and individual prayer. In this space, light primarily serves an organising function, structuring the interior, while its symbolic meaning is expressed through the gradual increase in illumination towards the altar.

4.2. SCALE AND THE RELATIONSHIP BETWEEN HUMAN EXPERIENCE AND ARCHITECTURE

The second element that significantly influences the perception of the interior is its scale. The upper church is characterised by a monumental spatial volume and considerable height. The changing geometry of the ceiling directs the eye towards the presbytery while simultaneously intensifying the sense of awe. Here, the individual becomes a relatively small element within an expansive space, reinforcing a sense of humility towards the place and emphasising the sacred character of the interior.

The lower church functions in a contrasting manner. Its compact spatial volume and reduced height create an interior perceived as more enclosed and enveloping. Nevertheless, the space remains closer to the human scale and supports the formation of a sense of community and collective experience. The comparison of both interiors demonstrates that the size of a space does not determine the quality of religious experience but rather influences its character. Monumentality encourages a communal and elevated experience, whereas intimacy supports individual reflection and contemplation.

4.3. MATERIALITY, ACOUSTICS AND SPATIAL PERCEPTION

Both interiors employ a comparable palette of materials, comprising brick, timber, and exposed concrete; however, their perceptual qualities differ substantially as a consequence of contrasting lighting conditions and spatial proportions.

In the upper church, the dark brickwork and timber finishes do not evoke a sense of visual heaviness, as they are counterbalanced by the ample penetration of natural daylight. The generous spatial volume and considerable interior height produce the reverberant acoustic conditions characteristic of sacred architecture, resulting in an environment with a pronounced visual and auditory presence.

The lower church employs the same principal material palette as the upper church – brick, timber, and concrete – yet the absence of natural daylight fundamentally alters the perception of these materials. The interior acquires a darker and more enclosed character, while the geometrically articulated ceiling introduces rhythm and visual dynamism, enriching the spatial experience. The acoustic performance of the space is further influenced by the amphitheatre-like configuration of the floor, which enhances speech intelligibility during liturgical celebrations.

4.4. GEOMETRY AND COMPOSITION AS INSTRUMENTS FOR DIRECTING ATTENTION

The analysed interiors also differ in terms of their compositional organisation and the architectural strategies employed to guide visual perception. In the upper church, the spatial composition is structured around pronounced longitudinal axes extending from the entrance towards the sanctuary. The rhythmic articulation of the ceiling, the arrangement of the windows, and the vertical modulation of the walls establish a coherent visual hierarchy that naturally directs the observer's gaze towards the altar, reinforcing its liturgical and symbolic significance.

Although the lower church likewise retains a clearly defined compositional axis, considerably greater emphasis is placed on horizontal rhythms and the repetition of ceiling modules and brickwork patterns. An additional compositional device is the gently sloping floor leading towards the sanctuary, which intuitively guides both visual attention and the movement of the congregation towards the liturgical focal point. Despite the absence of the dynamic qualities associated with natural daylight, the geometric articulation of the ceiling and the rhythmic treatment of the walls generate a strong sense of visual dynamism while simultaneously enhancing the spatial coherence of the interior.

These findings suggest that geometry performs a function extending beyond the mere organisation of architectural space. Rather, it constitutes an intentional design instrument for directing users' attention, structuring spatial perception, and shaping the emotional experience of the sacred environment.

4.5. EXPERIENCING SACRED SPACE

The analysis demonstrates that the two interiors embody two distinct approaches to the construction of a sacred experience. The upper church is characterised by monumentality, the dynamic interplay of natural light, and a large spatial scale. Within this setting, architecture becomes an active participant in the liturgy, evoking a sense of sublimity, transcendence, and the collective experience of worship.

In contrast, the lower church is defined by its more intimate scale, the absence of natural daylight, the reduction of external sensory stimuli, and the strongly articulated geometry of the interior. Uniform artificial lighting, combined with the relatively limited spatial volume, facilitates concentration on the liturgical celebration, while the rhythmic and dynamic arrangement of the ceiling modules lends the space a distinctive architectural expression and reinforces the coherence of its composition. The emotional perception of the interior is derived not from monumentality but from the synthesis of focused contemplation, detachment from the external world, and the pronounced presence of architectural form.

Table 1. Comparison of the upper church and the lower church

ANALYSED CRITERION	UPPER CHURCH	LOWER CHURCH
CHIAROSCURO		
lighting character	natural daylight + artificial lighting	artificial lighting
contrast	moderately pronounced	pronounced
rhythm of shadows	dynamic	static
effect of lighting on the congregation's attention	dispersing	focussing
symbolic significance of light	transcendence	functionality
SCALE AND SPATIAL PROPORTIONS		
interior height	variable	low

ANALYSED CRITERION	UPPER CHURCH	LOWER CHURCH
human-volume relationship	the scale of the interior surpasses the human scale	the interior is perceived as more massive and enveloping
scale	monumental	large
MATERIALS AND TEXTURE		
materials	brick, timber, and concrete	brick, timber and concrete
acoustics	reverberation characteristic of sacred buildings	an amphitheatre-style layout that promotes an even distribution of sound
character of the interior in relation to the perception of colour temperature	a balanced and visually complex composition created by the predominance of natural daylight	an ordered interior achieved through the use of artificial lighting
GEOMETRY AND SPATIAL COMPOSITION		
compositional axes	well-defined and ordered	well-defined and ordered
rhythm	ordered	dynamic
ATMOSPHERE		
a sense of focus	‘the community in the presence of God’	‘the individual in the presence of God’
an experience of silence and contemplation	an invitation to contemplation and reflection	a sense of seclusion and tranquillity
a sense of grandeur	high	moderate
the intimacy of the interior	low	moderate
the perception of the interior throughout the day	dynamic	constant

4.6. RESULTS

The comparison of the two spaces reveals the deliberate use of contrasting architectural strategies to create unique liturgical experiences. The upper church employs a monumental scale, a high-volume space, and dynamic natural daylight to evoke a sense of grandeur and transcendence. Contrarily, the lower church is characterised by a more intimate scale, homogeneous artificial lighting, and a reduced ceiling height, creating an environment conducive to contemplation and individual prayer. This dichotomy provides a compelling example of how light, proportion, and materials can shape diverse experiences of the sacred within a single architectural complex.

5. CONCLUSION

Architectural space influences human experience by shaping emotional responses and the perception of the surrounding environment. Light, geometry, and form fulfil not only aesthetic functions but also serve as essential instruments in establishing the relationship between the user and the architectural environment. Consequently, architecture affects the perception of place, generating emotional experiences that vary in both intensity and duration.

This study examines the contrast between the upper church, which is open to natural daylight, and the lower church, immersed in semi-darkness and favourable to contemplation. The juxtaposition of these two contrasting spaces demonstrates how different architectural strategies shape the experience of the sacred and influence the emotional perception of the interior. Although both spaces fulfil the same liturgical function, they have been designed in fundamentally different ways with regard to spatial composition and lighting. These two markedly different interiors illustrate that the architectural medium exerts a profound impact on the observer's perception.

The contrast between the two spaces demonstrates that sacred architecture does not rely upon a single universal model for creating religious experience. On the contrary, through the deliberate manipulation of light, scale, materials, and spatial composition, it is possible to create distinct yet equally meaningful emotional experiences of the sacred. In the case of the Church of the Visitation of the Blessed Virgin Mary in Poznań, the two interiors complement one another, forming a coherent architectural narrative in which monumentality and contemplation represent two equally significant modes of experiencing the same liturgical space.

References

[1] Alekshin V.A. et al., *Burial Customs as an Archaeological Source*, "Current Anthropology" 1983, no. 24(2), pp. 137–149.

[2] Dudek D., *Orientuj się! Dlaczego kościoły bywają zwrócone ku wschodowi*, 25.05.2026, Aleteia, https://pl.aleteia.org/2026/05/25/orientuj-sie-dlaczego-koscioly-bywaja-zwrocone-ku-wschodowi/ (access: 14.07.2026).

[3] Eliade M., *Historia wierzeń i idei religijnych*, vol. 1, *Od epoki kamiennej do misteriów eleuzyńskich*, trans. S. Tokarski, Instytut Wydawniczy PAX, Warszawa 1988.

[4] *Historia Parafii*, Parafia Nawiedzenia NMP, https://www.nawiedzeniepoznan.pl/historia-parafii/ (access: 11.07.2026).

[5] *Kościoły stacyjne miasta Poznania*, Archidiecezja Poznańska, https://archpoznan.pl/pl/koscioly-stacyjne-miasta-poznania-2020 (access: 11.07.2026).

[6] Markowski M., *Kościół Nawiedzenia NMP w Poznaniu – jedna z najciekawszych polskich świątyń*, Mad White, https://www.whitemad.pl/kosciol-nawiedzenia-nmp-w-poznaniu-jedna-z-najciekawszych-polskich-swiatyn/ (access: 13.07.2026).

[7] Mielcarz J., *Symbolika światła w liturgii i Piśmie Świętym*, Diakonia Liturgiczna Ruchu Światło-Życie Diecezji Zielonogórsko-Gorzowskiej, https://www.ddl.org.pl/index.php?option=com_content&view=article&id=808:symbolika-swiatla&catid=15&Itemid=113 (access: 11.07.2026).

[8] Nesbitt C., *Shaping the sacred: light and the experience of worship in middle Byzantine churches,* "Byzantine and Modern Greek Studies" 2012, no. 36(2), pp. 139–160.

[9] *Profanum*, [in:] *Wielki Słownik Języka Polskiego*, https://wsjp.pl/haslo/podglad/114953/profanum (access: 09.07.2026).

[10] *Sacrum*, [in:] *Wielki Słownik Języka Polskiego*, https://wsjp.pl/haslo/do_druku/114961/sacrum (access: 09.07.2026).
[11] Vegetti M., *Człowiek i bogowie*, [in:] *Człowiek Grecji*, J.-P. Vernant (ed.), Świat Książki, Warszawa 2000, pp. 304–338.

Author's Note

Gabriela Doktór, MSc, Architect

An architect and a lecturer at the Faculty of Architecture of Poznan University of Technology at the Institute of Interior Architecture and Industrial Design. Her research interests include the psychological aspects and perception of architecture, graphic design, digital technologies supporting the architectural design process, as well as the role of form and colour in shaping spatial experience. Her work explores how architecture is perceived and experienced by different social and age groups. The goal of her research is to investigate the relationships between form, colour, visual representation, and perception in order to establish methods and tools for better understanding human needs in terms of architecture.

gabriela.doktor@put.poznan.pl

Gabriela Brzęcka, MSc, Architect

An architect, researcher, and lecturer at the Faculty of Architecture of Poznan University of Technology at the Institute of Architecture and Heritage Protection – Laboratory of Digital Technology and Digital Methods. Her research focuses on the digitalisation of architecture and the application of digital technologies in the architectural design process. Her areas of expertise include Building Information Modeling, architectural project coordination, and the development of digital methods supporting design process management. Her current scientific research focuses on the application of digital tools in architectural design, with particular emphasis on optimising interdisciplinary collaboration, design process automation, and improving the quality and efficiency of project delivery.

gabriela.brzecka@put.poznan.pl

Natalia Kozłowska, MSc, Architect

An architect and a lecturer at the Faculty of Architecture of Poznan University of Technology, where she teaches computer-aided architectural design. Her research and professional work focus on the application of artificial intelligence and digital technologies in the architectural and urban design process. Her research interests include the use of AI to support architectural design, the perception and experience of space, healthcare architecture, and the role of nature in shaping the built environment. The aim of her research is to develop methods that integrate advanced digital tools into the design process while enhancing user-centred design, environmental quality, and sustainable development.

natalia.kozlowska@put.poznan.pl