

THE MARK

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The Magic Of The Mark, Through Assouline's Lens

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Masters of Creating Dwell Time: French fries served in a branded Mark carton.
COURTESY OF THE MARK HOTEL/ PHOTO BY ANGELA PHAM

There are hotels you stay in, and hotels that stay with you. The Mark belongs to the latter category, an address that has become part residence, part cultural salon, part discreet retailer with room keys.

The new [Assouline volume](#), written by best-selling author Derek Blasberg, sets out to capture that alchemy, yet the book's quiet subtext is more interesting still: how modern luxury has learned to sell the echo of an experience.

"People come to The Mark because they know it's more than just a hotel. It's a place that makes unforgettable memories, the kind you treasure forever," owner Izak Senbahar explains. The contemporary consumer might translate that differently. Memories today are rarely left behind at checkout; they travel home in objects, images and stories that continue the narrative long after the taxi pulls away.



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A hotel that creates perfect retail theatre



Shopping at The Mark: The Assouline boutique at The Mark Hotel.
COURTESY OF THE MARK HOTEL/ PHOTO BY MARCEL FROMMER

Just adjacent to the lobby sits the Assouline bookshop, glowing with jewel-toned volumes of destination books and the brands home fragrance collection. In rooms, guests can use the Le Shop guide to peruse through a plethora of 'resortcore' products and luxury limited editions. All of this works to complement the narrative infrastructure, extending the property into everyday life. A cashmere jumper, a limited collaboration with Augustine's Bader and perfectly curated home are - these are not serving as souvenirs but social signals, proof of your 'temporary belonging'.

Across the industry the 'resortcore' trend often descends into novelty; here it reads more coherently. The products echo the building's graphic language and playful restraint. Retail becomes a continuation of place rather than a hard sell at the exit door.

For businesses watching from outside hospitality, the lesson is clear. Consumers increasingly expect experiences to be portable. They want to take a fragment of atmosphere home with them, provided it feels authored rather than engineered.

Culture as commercial engine

Blasberg's pages linger on [The Mark](#)'s most public chapter: its role as the unofficial prelude to the Met Gala. Each spring the corridors become ateliers, suites transformed into dressing rooms for fashion's most scrutinised night. The following morning those moments ripple quietly into commerce, a remembered shade of lipstick, a motif reappearing in a shop window, a story retold over breakfast at Jean-Georges.



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Dining, design and the choreography of touch-points



The iconic hot-dog cart: Chef Jean-Georges Vongerichten at The Mark Haute Dog cart, known for its signature Jean-Georges gourmet organic-chicken and grass-fed-beef hot dogs.
COURTESY OF THE MARK HOTEL/ PHOTO BY ANGELA PHAM

The food spaces at The Mark tell a more interesting story than menus. At curb level the playful hot dog cart catches the eye of tourists, teenagers and locals on their lunch break an Instagram moment at a more attainable price-point. A few steps later the same building hosts Caviar Kaspia and Jean-Georges, speaking to a very different wallet and mood. That range is not contradiction; it is recognition that real people shift gears constantly.

The journey from sidewalk to suite mirrors how consumers behave everywhere. We want entry points that feel welcoming, not intimidating, and we want permission to trade up without feeling judged. A drink at The Mark Bar might become dinner finished with a quick scroll through Le Shop's online store, transporting the experience gently into ownership. The cleverness is not in being everything to everyone, but in understanding that modern luxury succeeds when it meets people where they are and lets them travel upward at their own pace - this creates the ultimate in relaxed dwell time, where guests want to *linger for longer*.



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Lessons beyond Manhattan

For retailers and brands far removed from Fifth Avenue, three insights emerge.

First, memory now competes with product. Consumers value objects that extend experience, not simply decorate it.

Second, participation beats perfection. The most successful moments invite guests to co-create, whether through a picnic in Central Park or a book chosen in the lobby.

Third, restraint protects desirability. Luxury falters when commerce becomes visible; it thrives when commerce feels like continuity.

In cities competing to build ever brighter temples of hospitality, this is a quieter proposition. Intimacy over immensity, authorship over algorithms. The Met Gala may provide the fireworks, but the enduring magic occurs in the smaller exchanges: a book purchased before departure, a candle lit weeks later at home, a photograph that makes someone else ask, “Where was that?”

The answer is The Mark, and perhaps the main point is not how grand a place looks, but how well it understands the people who enjoy to stay for an hour, a week or a month.

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