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t The Mark Hotel, timelessness is not a look. It is a discipline: the ability to remain unmistakably itself while allowing the world to keep moving through it.

On the Upper East Side, where New York can still feel composed, The Mark has never confused permanence with stillness. Its identity is built on continuity, but its energy comes from movement: the return of familiar faces, the arrival of new ones, the quiet choreography of a house that understands discretion as a form of hospitality.

There is no single style to The Mark, and that is precisely the point. Jacques Grange's interiors do not ask to be admired from a distance. They invite you to live among them: contemporary art beside older references, sculptural furniture beside rooms made for actual comfort, and the famous black and white lobby floor acting almost like the graphic signature of the house. Grange brought together a circle of artists and designers that included Karl Lagerfeld, Guy de Rougemont, Paul Mathieu, Mattia Bonetti, Ron Arad and Vladimir Kagan. The result is polished without becoming precious. Izak Senbalar, The Mark's owner, once described Grange's work as "elegant and chic in a glamorous and comfortable way." The comfort is important. The hotel is dressed, but it never feels staged. That balance also explains why The Mark can keep adding things without losing itself. Unlike a property whose personality is replicated across dozens of cities, this is a singular New York address, shaped over time by an owner and a recurring group of collaborators who appear to understand that consistency does not require repetition. The Mark's most recognizable gestures have become a kind of vocabulary: the stripes, the bicycles, the pedicab, the flower cart, the hot dog cart, the books, the salon, the caviar, the sailboat. Individually, they are amenities. Together, they form a point of view.

Some of the most revealing details happen at street level. The Mark Haute Dog Cart, wrapped in Jacques