

RH Paris Opens on the Champs-Élysée

The American brand unveils its most ambitious European gallery yet in the French capital.

BY [LEENA KIM](#) PUBLISHED: SEP 04, 2025 10:00 AM EDT



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“P aris has **very strong opinions**,” says Gary Friedman, CEO and chairman of RH, who was not deterred by this fact when choosing the city for the brand’s latest European outpost. “This is where you come to do your very best work, where you have the most to gain or lose.”

True to form, **RH Paris**, which officially opens its bronze doors on Friday (following a star-studded fête tonight) is an ambitious, no-expenses-spared endeavor, a seven-story, 42,000-square-foot temple to California kings and Cloud sofas and **classic American design**. Plus plenty of room left for an interior design studio, a library of rare books (including one of the first modern printings, circa 1521, of *De Architectura* by Marcus Vitruvius, the 1st century BC Roman architect and inspiration behind Da Vinci’s *Vitruvian Man*), a terrace café, a rooftop restaurant, and a bar with a cocktail menu curated by Colin Field, **of Bar Hemingway fame**.



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Three levels of gallery spaces at RH Paris are dedicated to furniture and decor.

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“RH Paris is something the world has never seen before, because it’s never been done before,” Friedman says before rattling off a list of its most distinguishing features. This is the only building on the Champs-Élysées without a street-facing entry—instead, you walk through gold leaf gates, down a limestone path lined with perfectly trimmed hedges, and through a secret garden to get to those aforementioned bronze doors. It’s also the only public building with a glass elevator (designed by Foster + Partners) that floats up to the roof from the atrium, which itself is a dramatic scene of criss-crossing stairways and cast medallion railings. On the lower level stands an 1870 caryatid by Louis-Felix Chabaud, whose sculptures are at the Louvre and Palais Garnier.



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The curved glass and steel design of Le Jardin RH was inspired by the Grand Palais.

The same philosophy that powers RH galleries around the world, from Montecito to Greenwich, Oklahoma City to Düsseldorf, Montreal to Madrid, applies here, in that the lines between retail and residential, home and hospitality, art and commerce are blurry by design. But one thing is as clear as those crystal chandeliers: these are spaces meant to be experienced in person, in real life. You can’t recline on an Isola chaise or run your hand along the cold curves of an Italian marble Vitolo table or devour a seafood tower through a digital screen—though you can [status post](#) about it later.

“Our strategy is very simple. We do what we love, with people that we love, for people that love what we do,” Friedman says. “We are a vision led, not customer led, brand.” Which the French will surely appreciate—the customer here, after all, is not always right.