

## RH Milan lights up Corso Venezia: the American luxury palace redefines the power of design in Milan.

written by Francesco Russo | May 1, 2026



**RH Milan** is an act of aesthetic strength in the heart of Milan, an international statement placed at the exact point where the city ceases to be simply the capital of design and becomes a global platform for inhabited, consumed, photographed, and lived luxury.

At **Corso Venezia 56**, inside the **Palazzo del Principe di Piombino**, RH (the American high-end furniture giant, formerly Restoration Hardware) has chosen Milan for its Italian debut, transforming a 19th-century building into a destination spanning over 7,000 square meters on seven levels. The Gallery was unveiled during **Milan Design Week 2026** and, according to official information from the brand, is scheduled to open to the public on May 5, 2026.

It's not a scheduling detail. It's a signal. After Paris, Oxfordshire, Brussels, Madrid, Munich, and Düsseldorf, RH arrives in Milan with a move that transcends traditional retail. The product isn't simply displayed: it's dramatized. The customer walks through a building, a library, a garden, a restaurant, a bar, an architectural narrative.

### The new direction of international design

The Prince's Palace of Piombino is one of the most imposing presences on Corso Venezia. Built in 1880 by Giorgio Pellini, who was also involved in the construction of the Galleria Vittorio Emanuele II, the building is strategically located between Porta Venezia, the Bastioni, the Fashion District, and the bourgeois Milan that has always cherished taste as a form of silent power. Wallpaper\* described RH Milan as a seven-level, 7,000-square-meter destination, housed in one of the city's most fascinating neo-Renaissance buildings.

The restoration and reinterpretation of spaces are part of a precise strategy: RH doesn't simply occupy prestigious locations, it absorbs them into its own identity. It did so on the Champs-Élysées in Paris, it did so in Oxfordshire, it will do so in London, and now it's doing so in Milan with a project that combines furnishings, antiques, art, hospitality, fine dining, and interior design.

Upon entry, the Library of Architecture and Design becomes the Gallery's first cultural gesture. Here appear names that belong to the absolute grammar of Italian architecture: **Vitruvius, Leonardo da Vinci, Andrea Palladio, Filippo Brunelleschi, Gio Ponti, Carlo Scarpa**. References chosen to enhance the Milanese arrival of an American brand within the Italian history of building, living, and composing beauty.

### RH Estates, RH Interiors, RH Modern: The Home as a Cultural Status

On the upper floors, RH displays its souls: RH Interiors, RH Modern, RH Outdoor, RH Interior Design and above all RH Estates, the new concept presented in Milan as a preview before the global launch scheduled for May 2026.

RH Estates doesn't just speak to the customer who buys a sofa, a table, a bed, or a lamp. It speaks to the world of luxury real estate, to real estate developers, interior designers, architects, owners of large residences, and to those who view the home as an asset of identity rather than a private space.

The exhibition features collections, furnishings, rare objects, precious materials, antiques, artworks, and settings constructed with rigorous theatricality. Wallpaper\* cites, among the pieces presented, the Jennifer sofa, the Baldacchino Dining Table, the Paloma Collection, the Hugo Canopy Bed by Van Thiel, designs by Dmitriy & Co., lighting by Alison Berger, and a dialogue with historic brands like Barovier & Toso, featured in La Volta with a chandelier featuring 645 golden crystals.

It's a cosmopolitan lexicon, but Milan makes it stricter, more selective, more demanding. In this city, uncultured excess is rejected. RH knows this, and that's why it chose to enter through the building, not the shop window.

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## La Volta: Luxury at the table

On the lower level, **La Volta Restaurant & Bar** is the project's gastronomic heart. Situated under a dramatic glass canopy and enveloped in limestone, the restaurant brings a convivial atmosphere to the Gallery, a dimension that has become essential for every major luxury brand today.

Home becomes a stay-at-home experience. The restaurant seats 176 and offers Italian cuisine including pizzas, risottos, fresh pastas, Milanese cutlet, and RH's signature international classics.

**Art and gastronomy coexist in the space.** **Fabio Viale**'s works, including Cupid and Psyche, bring an elegant blend of classic and contemporary to the restaurant. The message is clear: hospitality is not an accessory, but a structural part of the new luxury.

Above, the RH Bar & Lounge concludes the tour with a dramatic setting of lights, Murano glass art, and an international club atmosphere. During Design Week, **Bar Basso**—a Milanese institution and temple of the Negroni Sbagliato—brought its own imagery into the Gallery, confirming RH's desire to graft itself onto the city's authentic codes, rather than simply occupy them.

## The Party: Margot Robbie, Zoe Saldña, and the Milan that Matters

The opening night transformed Corso Venezia into one of the most closely watched social hubs of Milan Design Week 2026. The arrival of dark cars in front of the building, the packed audience, the presence of **Margot Robbie** and **Zoe Saldña**, and an audience capable of uniting cinema, fashion, design, architecture, and Milanese high society. Margot Robbie chose **Armani**, interpreting a severe and sophisticated Milanese elegance; Zoe Saldña appeared in **Saint Laurent by Anthony Vaccarello with Cartier** jewelry. Two Hollywood names, two style codes, two presences capable of projecting the opening beyond the Salone chronicle. Alongside them, Vogue highlights key figures in Italian fashion and design: **Brunello Cucinelli**, **Remo Ruffini**, **Martina Mondadori**, **Piero Lissoni**. Names that alone are enough to certify the cultural climate of the event. Cucinelli, with his humanistic idea of business; Ruffini, architect of Moncler's transformation into a global platform; Mondadori, with Cabana and his international decorative lexicon; and Lissoni, one of the great names in contemporary architecture and design. The evening's gastronomic direction included equally eloquent names: **Da Vittorio**, **Sant Ambroeus**, **Bar Basso**, and even **IYO**. **An atlas of taste that speaks Italian, Milanese, and international.** **Hugel**'s DJ set added a musical component, transforming the inauguration into one of the most photographed and discussed moments of the week.

## Gary Friedman and the European conquest of RH

Behind this move is **Gary Friedman**, **Chairman & CEO of RH**, the man who led Restoration Hardware's transformation from an American home renovation brand to a global luxury home platform. RH itself recalls that the brand began as Restoration Hardware thanks to Stephen Gordon and that, starting in 2001, under Friedman's leadership, it began its repositioning from a nostalgic business tied to discoverable objects to a leading brand in high-end home furnishings.

Milan, in this trajectory, is the city where design, fashion, finance, real estate, hotels, and food interact with rare intensity. It's the place where an American brand can compete with the most demanding European tradition. It's the most difficult test, precisely because **Milan knows luxury** and isn't easily seduced.

## Milan doesn't host RH: it puts him to the test

The opening of RH Milan comes at a time when international luxury is changing. Boutiques are no longer enough. Showrooms are no longer enough. Even the product alone is no longer enough. Big brands compete on their ability to build destinations, communities, environments, rituals, and moments of permanence.

It's the same trajectory we see in other worlds: fashion enters hospitality, beauty becomes spas, the automotive industry builds clubs, jewelry inhabits buildings, and real estate seeks brands capable of generating desirability. In this scenario, RH Milan stands out as one of the most interesting operations of 2026 because it demonstrates that contemporary luxury aims to govern the entire living experience.

Corso Venezia, with its urban aristocracy, was the ideal location. Just steps away, the historic atmosphere of Porta Venezia, the proximity to the Quadrilatero, the city's new cosmopolitan energy, and the culture of the domestic interior that has always held particular importance in Milan coexist. Home, here, has never been just a refuge. It is a representation, an education of taste, a discipline of style.

## The new luxury needs homes, not just brands

The real news is this: RH Milan marks the arrival in Milan of a luxury model that no longer separates retail, culture, hospitality, and interior design. It merges them into a single narrative and commercial architecture.

For Milan, this is a confirmation. The city remains one of the very few places in the world where a global brand can find, within the same urban area, international clients, design culture, publishing, fashion, gastronomy, luxury real estate, a celebrity system, and historical credibility.

For RH, it's a challenge. Because Milan grants attention, but demands substance. It welcomes grand gestures, but judges the details. It applauds the illuminated building, but evaluates the quality of the materials, the coherence of the spaces, the intelligence of the hospitality.

In a week dominated by the Salone del Mobile and the Fuorisalone, RH Milan chose to occupy the stage.

And in a city that has known the symbolic value of palaces for centuries, this is perhaps the most ambitious statement: luxury no longer simply demands to be bought. It demands to be lived in.