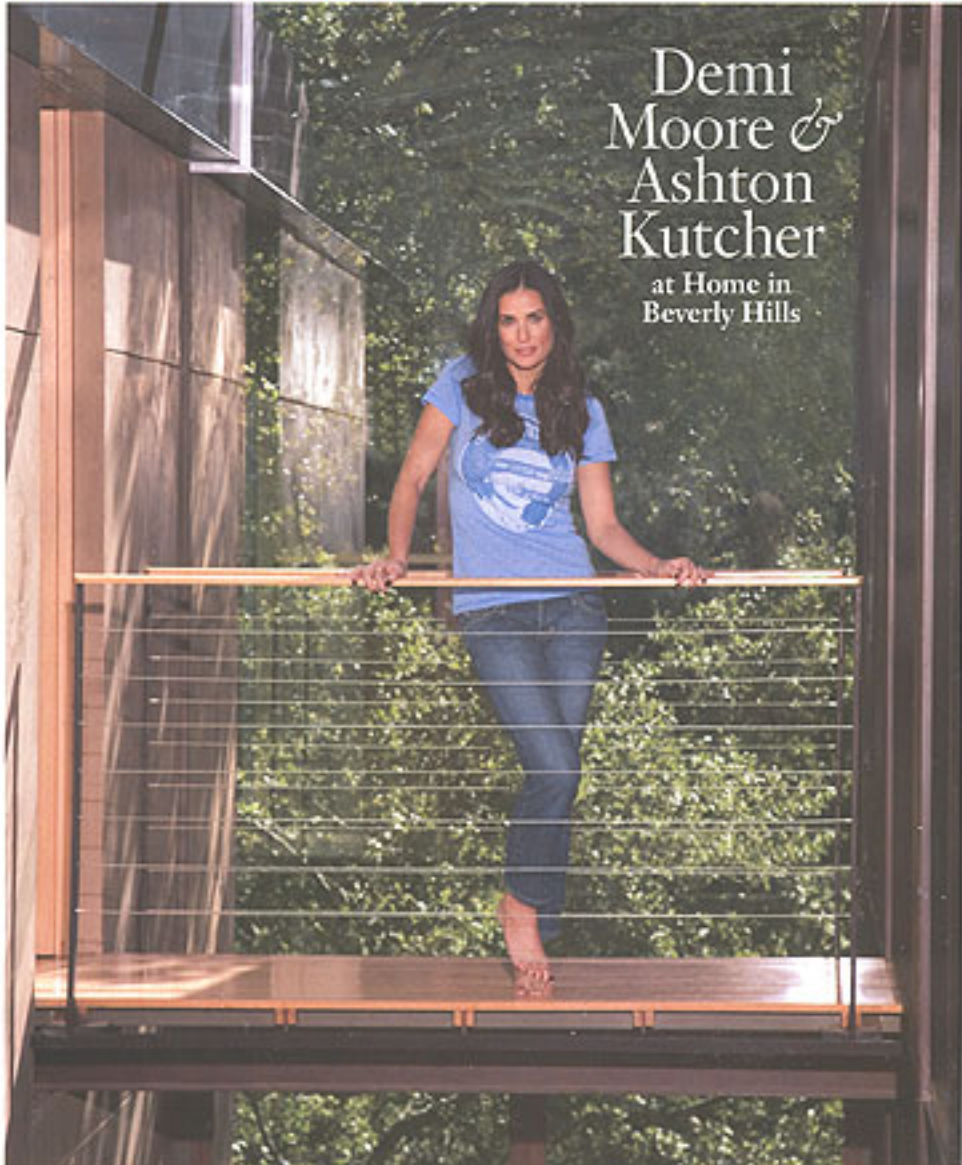


# ARCHITECTURAL DIGEST

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A photograph of Demi Moore standing on a wooden balcony with a metal railing. She is wearing a blue t-shirt and jeans. The background shows lush green trees and a modern building structure.

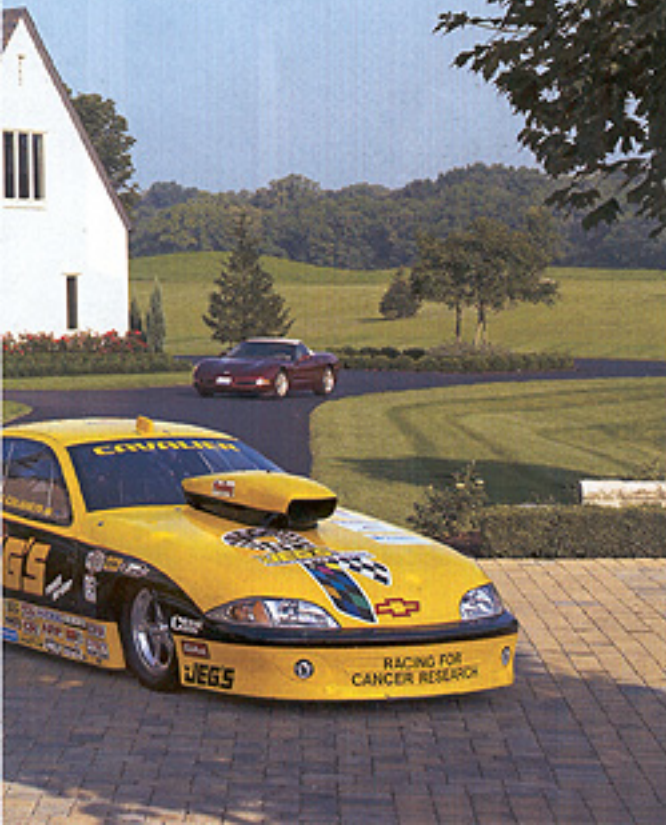
Demi  
Moore &  
Ashton  
Kutcher  
at Home in  
Beverly Hills

Winning  
for an



# Mixture Ohio Farm

RACE CAR DRIVER  
JEG COUGHLIN, JR., REDEFINES  
RURAL AMERICAN STYLE



Architecture by Acock Associates  
Interior Design by John Barman, ASID  
Text by Penelope Rowlands  
Photography by Tony Solun

Seen from a distance, it's pure Americana. On a former dairy farm in central Ohio, down a long, winding driveway, past pastures, ponds, even a waterfall, sits what at first appears to be a hamlet of pristine farm buildings, including a stylized, rectilinear tower. But, closer in, these turn out to be just one structure, its taller segments, which resemble separate buildings, connected by one-story skylighted corridors. Crisp and low-key, the 15,000-square-foot residence, says interior designer John Barman, is "a wonderful contemporary American farmhouse."

No less American, in its way, is the story of the man who lives here, race car driver Jeg Coughlin, Jr. A three-time NHRA POWERade world champion, he's part of a dynasty, one of four racing sons of another venerable racer, Jeg Coughlin, Sr. All five own and operate Team Jeps, which provides "high-performance parts for race cars of all sorts," says Coughlin.

Raised on another Ohio farm, not far from this one, Coughlin bought the 135-acre property a decade ago and maintains 50 acres of it as a working farm. It's a deeply relaxing setting, which seems only fitting, since his professional life sounds anything but: A drag racer, he specializes in short spurts of unimaginable intensity,

Drag racer Jeg Coughlin, Jr., and his wife, Karen, live in a modern residence "that's based on a barn," says designer John Barman. The house, built by architect George Acock, sits on a 135-acre working farm in Ohio. Left: Coughlin on the house's front drive. At right is a Chevy Cavalier he drove to win the 2001 NHRA POWERade championship.





**Overlook:** Window walls scale the double-height living room. "We kept the furniture low to accentuate the architecture," explains Barman, who created a seating area in the glazed nook to a side. "The client worried that it would block the view, but you're actually in the street." Ottoman and curved sofa from J. Robert Scott. Holly Hunt chair, sofa, chairs and sconces.

"We wanted a nice contemporary feel without having the space seem cold," Coughlin comments. Also to Barman: eschewed prominent window treatments in the dining room to capitalize on the scenery. "The views are a big part of the house," he remarks. "With such vistas, soft colors work better. We didn't want to detract from the green outside."

revving his cars from zero to 200 miles an hour in six seconds flat.

Coughlin hired George Aroek, whose architectural firm, Aroek Associates, is based in nearby Columbus, because "his tastes were right up my alley," he says; both he and the architect favor stone and stone. The house was partly inspired by his parents' vacation properties: Its tower (which houses a library and meditation room) recalls their New England home overlooking Maine's Acadia National Park; the one-story segments pay homage to their ranch-style house in Florida.

From the massive front door of rich mahogany, the architect's unshelved love

of materials is on display. He brought outdoor elements indoors, too, including North Shore limestone for the walls. The result, says Judy Doll, an architectural designer who worked on the project, "is a totally seamless feeling. You can't tell if you're inside or outside." Capacious glass windows, used in almost all the rooms, intensify this effect.

The entrance hall feels vastly proportioned, with a glass wall seeming to double an already voluminous space. A staircase of cantilevered limestone blocks "kind of cascades down," in Coughlin's words, from the couple's son's suite on the floor above. Straight ahead, the dining room can be

glimpsed through a generously sized doorway; to the left, the double-height living room appears to soar.

Given such bold architectural design, the most sensible strategy, when it came to the interior, was to not compete. "It was, how do we not disturb what has already taken place here?" Karen Coughlin recalls. "Anything we put in here could fuss it up," Barman agreed. "My goal was not to have the decoration take over the house."

He anchored the living room's almost dizzying height with pieces that sit low on the ground. Spare, yet ample, they have a certain deliberate uniformity: "The idea was to keep it controlled. We wanted





"There's one continuous flow of style and color down the length of the house," Barman points out. **OPPOSITE:** A corridor that leads to the master suite—complete with bedroom, private gym, dressing room and bath—is illuminated by a peated skylight. "The interior has a tremendous amount of light throughout," he notes. **SOURCES:** Holly Hunt.

"It was a chip of this and a chip of that, a smidge of this and a smudge of that," Coughlin says of the design process. "We typically agreed on most things." **ARTS:** *Abstract*, a 2005 painting by Kelly Gehman, inspired the palette of the master bedroom. **BELOW:** Outside the wine cellar, Acocci installed display cases for Coughlin's numerous trophies and awards.

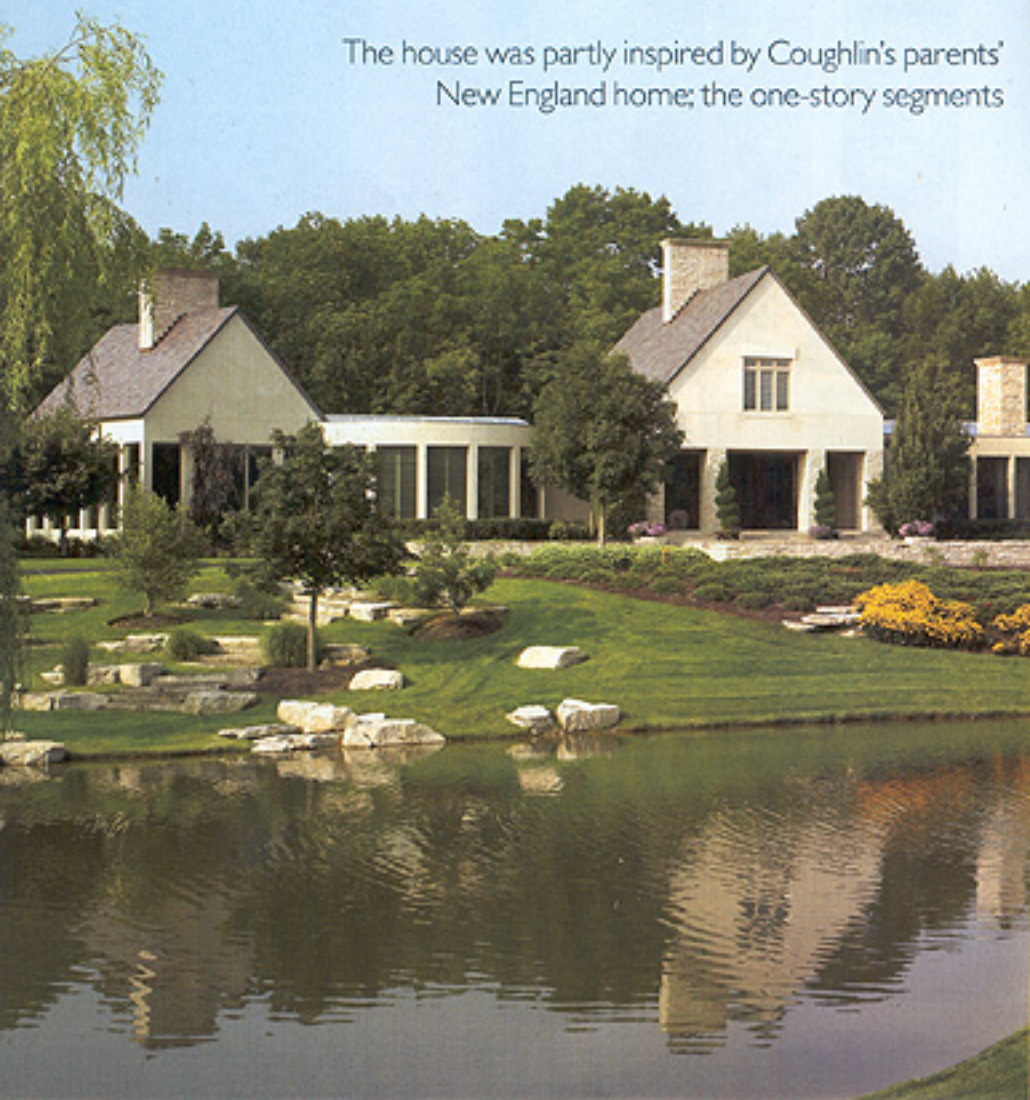
some sort of continuity, since the rooms flow into each other." The preponderance of rough stone demanded that "the upholstery be inviting and warm and the furniture comfortable," he adds. A strict-lined chaise longue of dark wood—a material Coughlin favors—with a rich brown leather cushion and a pale upholstery fabric seems to sum up the prevailing aesthetic. Because of the ceiling's height, a long chandelier was chosen: "I wanted some drop in there," Karen Coughlin says. The one here, of concentric circles, is two-story, like the room.

When Barman first suggested fitting the room's distinctive bay window—which he

*continued on page 124*



The house was partly inspired by Coughlin's parents' New England home; the one-story segments





Although the design of the house is contemporary, "it's traditional in the way it fits into the site," says Acocck. "There's a pond on one side, a wooded ravine on the other, and the house is swiggled into the ridge between." The central tower holds the library; to the left are living spaces, and to the right are two garages, one of which doubles as a basketball court.

vacation properties: Its tower recalls their  
pay homage to their ranch-style house in Florida.

