

habitus[®]

#63

Kitchen &
Bathroom special
Guest Editor
Greg Natale

The incredible
designers shaping
our world

ISSUE FOUR OF SIX COLLECTABLES

David Langston-Jones

Arent&Pyke

AM Architecture

Yana Molodykh Interiors

Luchetti Krelle

Studio Doherty

SJB

Jase Sullivan

Myles Baldwin

Dr Sarah Robson

YSG

Studio Tate

Those Architects

Studio Johnston

Splinter Society

Sally Caroline

habitusliving.com



JUNE - SEPTEMBER 2025
AUD\$17.95 | NZ\$17.95 | SGD\$13.95

portrait #47



Creative energy

A design nomad

TEXT *ALEESHA CALLAHAN* | PHOTOGRAPHY *VARIOUS*

Jase Sullivan doesn't follow a conventional path – he never has. So, it is unsurprising to learn that his career as an interior designer is shaped by happenstance and a big dose of intuition.







PORTRAIT OPENER

Holocene House,
architecture by CplusC.
Photo, Felix Mooneeram.

PREVIOUS LEFT

Oatlands. Photo, Prue
Ruscoe.

PREVIOUS RIGHHT

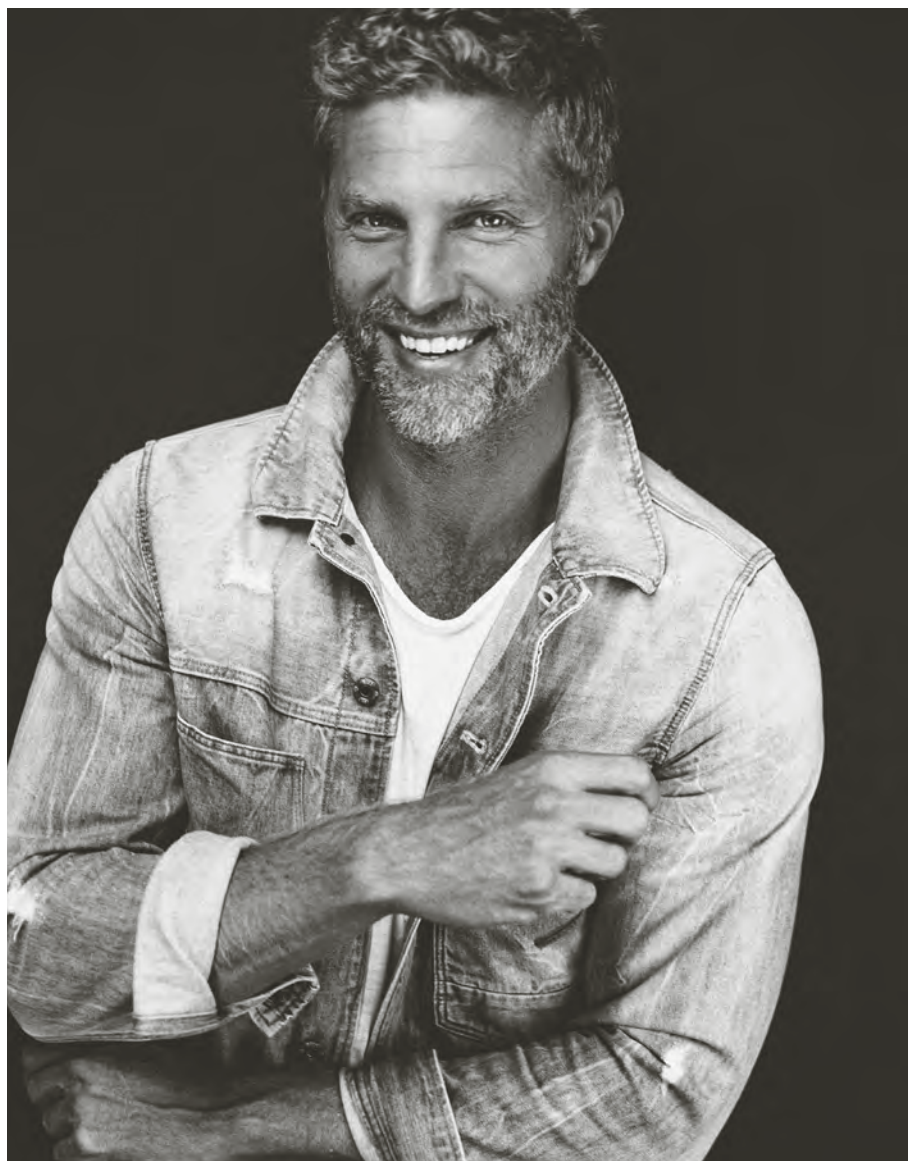
Holocene House,
architecture by CplusC.
Photo, Renata Dominik.

OPPOSITE

Clarks Beach House.
Photo, Prue Ruscoe.

RIGHT

Jase Sullivan.
Photo, Florian Grey.



Design is a skill that can absolutely be taught. But style – the kind that is hard to articulate but instantly recognisable when you see it – is usually innate. Interior designer Jase Sullivan sits in the naturally talented camp when it comes to design.

Sullivan’s discerning eye has been honed through years of travel, stoking an obsession with vintage, and an intuitive ability to see opportunities where others might not. While his early years saw him living between Milan, Paris, New York and Berlin, it was not the fashion world that left the greatest impression. Instead, it was the city streets, the flea markets, the design sensibilities of different cultures and a love for objects with history.

“I used to model,” he admits, almost reluctantly. “But I was always looking for something more creative.” In every city he

lived in, he made time to hunt through vintage markets, collecting pieces that spoke to him – first clothing, then objects, then furniture. That love for vintage has remained a defining thread in his work. “Old pieces carry memory,” he says, adding, “they bring something to a space that new furniture just doesn’t.”

It took a major life shift to push him fully into design. Returning to Australia after years abroad, Sullivan suffered an accident that forced him to reassess everything. That period of reflection led him to an entry level role at Thomas Hamel & Associates, where he started at the very bottom, managing the sample library and doing the kind of grunt work that builds real experience. But it was not long before he found himself on homeMADE, a reality show that saw aspiring designers transform spaces under pressure. By the time he won, his career had taken off.





OPPOSITE

Oatlands.
Photo, Prue Ruscoe.

ABOVE

Clarks Beach House.
Photo, Prue Ruscoe.

OVER

Newrybar.
Photo, Michael Lean.

The show put him on the radar of industry leaders, including Greg Natale, who became an early supporter. Very quickly Sullivan had clients calling. “Every room I designed on the show was my first proper room outside my own home,” he says. Within eight months of his accident, he was running his own business.

Since then, Sullivan’s projects have taken him from Sydney to Los Angeles, where a chance encounter at the gym led to an introduction to Cameron Diaz and an impressive early project for the portfolio. Other high-profile clients followed, including Lara and Sam Worthington, and Shelley Craft, as well as a growing list of homeowners who wanted interiors that did not feel formulaic.

Despite his success, Sullivan’s approach remains refreshingly organic. “I rarely buy from stores,” he says. “I always want my clients to have

something unique.” His interiors are layered and textured, mixing rare vintage finds with custom pieces designed in collaboration with artisans.

In Byron Bay, where he now spends much of his time, Sullivan collaborates with local steelworkers, upholsterers and craftspeople to create one-of-a-kind furniture. “I love that no two pieces are the same. You’re nutting things out with people who are the best at what they do,” he says.

But an interior by Jase Sullivan is never just about aesthetics. Each home is tailored to the client, to the architecture and to the way the space will be used. In one of his recent projects, a climate-positive home designed by CplusC, Sullivan sourced furniture made from recycled materials, including stools crafted from melted-down refrigerators and upholstery woven from PET bottles.

His design process is deeply intuitive. Ideas are constantly bubbling away, ready to come to the surface in the middle of the night or while walking along the coast. “It’s not a nine-to-five job. It’s a part of you,” he muses.

There is an easy-going nature to Sullivan, and this sense of fluidity extends to his business, which is always evolving. “I trust that things will happen when they’re meant to,” he says. A new – and very exciting – project in Italy came about because a client saw his work in Elle Decoration and Architectural Digest.

Three words he’d use to describe his approach? “Intuitive, nomadic, tailored.” It is a fitting summary of a career that has been driven by instinct, a love of travel, and a commitment to creating spaces that feel deeply personal. “The thing I love about design,” he says, “is pulling together the best people to sculpt a home, then seeing the client walk in for the first time. There’s a real satisfaction in that moment, when it’s done, and they get to live in it and enjoy it.”

■ Jase Sullivan | jasesullivan.com.au

“Old pieces carry memory, they bring something to a space that new furniture just doesn’t.”
– Jase Sullivan



