

# a Routine Design Strategy

## to change organisational processes in the front end of radical innovation

### The research subject

For technology firms like Barco, radical innovation a way to escape intense competition and also crucial for long-term survival (Sandberg & Aarikk-Stenroos, 2014). However, mature organisational radical innovation capability in the front end was lacking (O'Connor & DeMartino, 2006). Therefore, they have to change their internal processes and organisational routines to develop this capability (Junginger, 2008). Routines are regarded as the building blocks of capabilities (Salvato & Rerup, 2011). However, an understanding how routines are designed is still a key question in the field of organisation design (Wegener et al., 2019). This leads to the following research question:

**How to design an organisational routine that develops a radical innovation capability within a technology firm?**

### The challenge

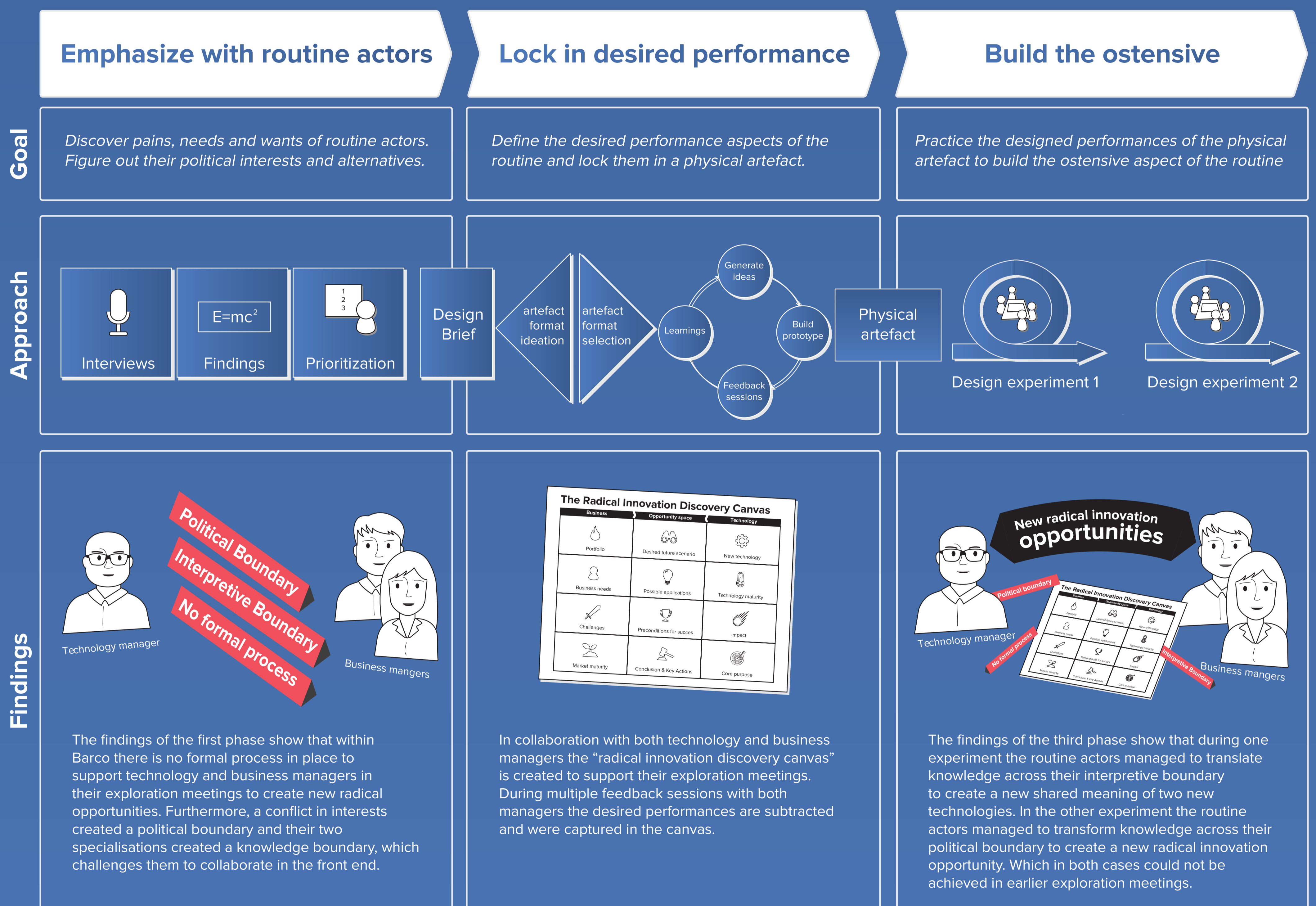
In the front end of the radical innovation process within Barco, both technology managers and business managers are needed in the process to create new radical innovation opportunities. However, both managers have different interests with regards to innovation and have their specific specialization of technology or business.

### The approach

To answer the research question I developed a routine design strategy based on existing routine design literature (Pentland & Feldman, 2008) and the double diamond approach (Design Council, 2005). I executed this strategy within a case study at Barco to create new and empirical insights for organisation designers and researchers.

### The solution

The study shows that using a routine design strategy consisting of three interdependent phases are critical to routine design. First, emphasize with routine actors, conduct activities to discover and define the challenges and needs the actors face in their patterns of action. Second, lock in desired performance, prototype in collaboration with the routine actors the desired performances and lock them in a physical artefact. Third, build the ostensive, perform the designed performances in design experiments within a reflective and experimental space to practice the routine in safe but realistic boundaries.



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