

Operational Art and Design



On Operational Art

Michael Detlef Krause, R. Cody Phillips



On Operational Art:

On Operations Brett Friedman, 2021-10-15 *On Operations* Operational Art and Military Disciplines traces the history of the development of military staffs and ideas on the operational level of war and operational art from the Napoleonic Wars to today viewing them through the lens of Prussia Germany the Soviet Union and the United States B A Friedman concludes that the operational level of war should be rejected as fundamentally flawed but that operational art is an accurate description of the activities of the military staff an organization developed to provide the brainpower necessary to manage the complexity of modern military operations Rather than simply serve as an intercession between levels the military staff exists as an enabler and supporting organization to tacticians and strategists alike *On Operations* examines the organization of military staffs which has changed little since Napoleon s time Historical examinations of the functions staffs provided to commanders and the disciplines of the staff officers themselves leads to conclusions about how best to organize staffs in the future Friedman demonstrates these ideas through case studies of historical campaigns based on the military discipline system developed *The Basic Principles of Operational Art and Tactics* Vasilii Efimovich Savkin, 1974

On Operational Art Center of Center of Military History United States Army, Center of Military History United States, 2015-02-06 *On Operational Art* a companion volume to Michael D Krause s and R Cody Phillips s *Historical Perspectives of the Operational Art* captures the doctrinal debate over the concept of operational art Edited by Clayton R Newell and Michael D Krause the well organized anthology presents a snapshot of the development of operational art when the Army s attention was focused on Europe and the Soviet Union Consisting of original essays by distinguished historians and senior military commanders to include a prominent German officer the collection has not only a joint and combined flavor but also a tactical and strategic dimension Reflecting contemporary thoughts on new developments in U S military doctrine and covering significant battles and campaigns from the past *On Operational Art* is invaluable as a frame of reference for understanding the operational level of war from the insightful commentary on the various aspects of practical application Those interested in the theory of war will find it useful for studying the evolution of doctrine from theory into practice *Carrying the War to the Enemy* Michael R. Matheny, 2012-10-09 Military commanders turn tactics into strategic victory by means of operational art the knowledge and creative imagination commanders and staff employ in designing synchronizing and conducting battles and major operations to achieve strategic goals Until now historians of military theory have generally agreed that modern operational art developed between the first and second world wars not in the United States but in Germany and the Soviet Union whose armies were supposedly the innovators and greatest practitioners of operational art Some have even claimed that U S forces struggled in World War II because their commanders had no systematic understanding of operational art Michael R Matheny believes previous studies have not appreciated the evolution of U S military thinking at the operational level Although they may rightly point to the U S Army s failure to modernize or develop a sophisticated combined arms doctrine during the

interwar years they focus too much on technology or tactical doctrine In his revealing account Matheny shows that it was at the operational level particularly in mounting joint and combined operations that senior American commanders excelled and laid a foundation for their country's victory in World War II Matheny draws on archival materials from military educational institutions planning documents and operational records of World War II campaigns Examining in detail the development of American operational art as land sea and air power matured in the twentieth century he shows that contrary to conventional wisdom U S war colleges educated and trained commanders during the interwar years specifically for the operational art they employed in World War II After 1945 in the face of nuclear warfare the American military largely abandoned operational art But since the Vietnam War U S commanders have found operational art increasingly important as they pursue modern global and expeditionary warfare requiring coordination among multiple service branches and the forces of allied countries

The Evolution of Operational Art John Andreas Olsen, Martin van Creveld, 2010-11-04 Broadly defined as the grey area between strategy and tactics operational art spans the theory and practice of planning and conducting campaigns and major operations aimed at accomplishing strategic and operational objectives in a given theatre of operations An intermediate link between strategy and tactics has always existed but a distinct concept that encompasses a systematic and deliberate plan of campaign for major operations is a mere two hundred years old Based on country specific case studies this book describes how the concepts that underpin operational art originated how they received practical expression in various campaigns and how they developed over time The point of departure is the campaigns of the God of War Napoleon Bonaparte The book then proceeds with chapters on the evolution of operational art in Prussia Germany the Soviet Union Russia the United Kingdom United States Israel and China The final chapter deals with the future of operational art in irregular warfare Theory is critical to refining and improving existing methods of applying operational warfare and its importance cannot be overstated however to be useful theory and its accompanying vocabulary must be combined with a proper examination of historical trends and practical experience The present volume attempts to achieve that combination This book is a project of the Oxford Leverhulme Programme on the Changing Character of War

Operational Art Milan Vego, 2025-03-18 This book describes and explains the theory of operational art an intermediate field of theory and practice between tactics and strategy This book is one of relatively few works in the English language on the theory of operational art It deals predominantly with the theory of operational art as applied to preparing planning and conducting a high intensity conventional war In contrast to other works the book is written in broad terms rather than focusing on national military culture and experience which allows more flexibility in adjusting to new evidence The book explains the theory of operational art in all three physical dimensions land sea and air space and describes analyses various aspects of operational art in general terms using historical examples to facilitate the understanding of the theory The case studies focus on examples of major campaigns and operations in both the more recent and distant history of warfare including the current Ukraine Russia war This book will be of much interest to

students of strategic studies military history defense studies and International Relations as well as military professionals

Toward a Primer on Operational Art David L. Ward, U.S. Army Command and General Staff College. School of Advanced Military Studies, 1999

Toward a Primer on Operational Art David L. Ward, 1999 The 1993 version of FM 100-5 advertises itself as concentrating on the operational level of war. It defines several terms that are used in operational art but inadequately explains how they relate to one another. The terms and definitions contained in the 1993 version of FM 100-5 do not match the definitions and terms of the characteristics of operational art included in Joint Publication 3-0 Doctrine for Joint Operations published in 1995. These gaps and disconnects in understanding have often led to confusion and hindered the intellectual development of the field grade officer in the U.S. Army. This monograph will answer the research question: Can an Operational Art Primer be developed to train field grade officers in the affirmative? The author will propose a mental framework that allows users to develop a concept of operation at the operational level. It will answer the four requirements of operational art and address the fourteen characteristics of operational art listed in Joint Publication 3-0 Doctrine for Joint Operations. This framework will incorporate General System Theory and allow the user to design a campaign to shock the enemy system. The mental framework consists of considering operational art in three interrelated groups: They are systems, operations, and force mixes and composition. Systems, operations, and force mixes are melded together to form a conceptual framework. The framework provides the user with what needs to happen when in order to induce shock into the enemy system and what resources are required. This framework is explained in chapter four. The framework will serve as a memory aid for the SAMS graduate and allow for the education of the non-SAMS or CGSC graduate. It will result in a more efficient battlestaff and the practice of a higher level of operational art.

Historical Perspectives of the Operational Art Michael D. Krause, R. Cody Phillips, Center of Military History (U.S. Army), 2006-05. NOTE: NO FURTHER DISCOUNT FOR THIS PRINT PRODUCT OVERSTOCK SALE. Significantly reduced list price while supplies last. Historical Perspectives of the Operational Art a companion volume to Clayton R. Newell's and Michael D. Krause's On Operational Art captures the doctrinal debate over the evolving concept of operational art, the critical link between strategy and tactics in the face of the new complexities of warfare and the demands of irregular operations in the twenty-first century. Consisting of fifteen original essays selected and edited by Michael D. Krause in collaboration with R. Cody Phillips, the well-organized anthology presents the collective view of distinguished military historians and scholars that operational art must be adjusted to accommodate the changing circumstances happening around the world, especially when dealing with broad coalitions and alliances in regional environments and at an international level. Related products: The Rise of iWar: Identity, Information, and the Individualization of Modern Warfare can be found here: <https://bookstore.gpo.gov/products/sku/008000011982> Yemen: A Different Political Paradigm in Context can be found here: <https://bookstore.gpo.gov/products/sku/008070008653> A Masterpiece of Counterinsurgency Warfare: BG J. Franklin Bell in the Philippines, 1901-1902 is available here: <https://bookstore.gpo.gov/products/sku/008070008653>

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The Basic Principles of Operational Art and Tactics V. Ye Savkin, 2002-07 The Basic Principles of Operational Art and Tactics was translated and published under the auspices of the United States Air Force The original Russian edition was published by the Military Publishing House of the Ministry of Defense in the USSR The author Colonel Vasiliy Yefisovich Savkin has served on the faculty of the Frunze Military Academy As a candidate of Military Science he has written several military affairs articles and authored at least two earlier books According to Soviet military theorists operational art and tactics are two of the three components of military art The third is strategy Operational art is the connecting link between strategy and tactics and is called on to work out the theory and practice of preparing and conducting contemporary operations This book focusing on operational art and tactics does not deal with either doctrine which represents the official Soviet view of the nature of a future war or strategy since the most important aspect of strategy is policy In U S terms the book treats operations tactics laws of war and laws of armed conflict

The Future of War Richard Wiersema, 1998 This monograph examines the impact of future trends in warfare on operational art the key concept in the U S Army s current fighting doctrine Operational art which translates the effects of battles and engagements into the attainment of strategic objectives is the focus of the current and draft editions of Field Manual 100-5 Operations yet It is not mentioned in the Army s strategic vision for the 21st Century TRADOC Pamphlet 525-5 Force XXI Operations As its origins in American doctrine lie in the conventional war paradigm that shaped Army doctrine in the 1980s operational art s usefulness as a practical concept for the military planner appears to be in doubt The monograph discusses the origins of operational art s current prominence in doctrine and uses James J Schneider s Theory of Operational Art as a basis for determining if future trends will permit its practice Force XXI Operations provides a summary of projected trends in war The monograph then analyzes the arguments of noted writers whose works address these trends The analysis focuses on three dominant trends the decline of the nation state and the rise of the non state warrior the prevalence of unconventional forms of war and the replacement of ideological conflict with inter ethnic and civilizational competition as a cause of future wars The monograph concludes that operational art far from being an outdated concept is sufficiently flexible to accommodate changes in war The monograph demonstrates that claims about the imminent demise of the nation state the decisiveness of unconventional war and the rise of inter ethnic conflict are potentially misleading Forms of war are increasing but not replacing one another The possibility of conventional war remains The imperative now is to understand these changes and ensure that the U S Army does not at the outset of conflict allow the enemy to choose the forms of war

The Operational Art Bloomsbury Publishing, 1996-09-24 This work considers the modern antecedents and evolution of the operational art in military thought and practice in both peace and wartime This theme is developed over time and across military cultures A comparative framework allows the treatment of the overall theme by examining the concept of the operational art in the context of

different nationalities different military organizations and different societies This study situates the current operational art in its historical context

The Future of War Richard Wiersema, Army command and general staff college fort Leavenworth school of advanced military studies, U.S. Army Command and General Staff College. School of Advanced Military Studies, 1998 This monograph examines the impact of future trends in warfare on operational art the key concept in the U.S. Army's current fighting doctrine Operational art which translates the effects of battles and engagements into the attainment of strategic objectives is the focus of the current and draft editions of Field Manual 100-5 Operations yet It is not mentioned in the Army's strategic vision for the 21st Century TRADOC Pamphlet 525-5 Force XXI Operations As its origins in American doctrine lie in the conventional war paradigm that shaped Army doctrine in the 1980s operational art's usefulness as a practical concept for the military planner appears to be in doubt The monograph discusses the origins of operational art's current prominence in doctrine and uses James J. Schneider's Theory of Operational Art as a basis for determining if future trends will permit its practice Force XXI Operations provides a summary of projected trends in war The monograph then analyzes the arguments of noted writers whose works address these trends The analysis focuses on three dominant trends the decline of the nation state and the rise of the non state warrior the prevalence of unconventional forms of war and the replacement of ideological conflict with inter ethnic and civilizational competition as a cause of future wars The monograph concludes that operational art far from being an outdated concept is sufficiently flexible to accommodate changes in war The monograph demonstrates that claims about the imminent demise of the nation state the decisiveness of unconventional war and the rise of inter ethnic conflict are potentially misleading Forms of war are increasing but not replacing one another The possibility of conventional war remains The imperative now is to understand these changes and ensure that the U.S. Army does not at the outset of conflict allow the enemy to choose the forms of war

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Historical Perspectives of the Operational Art Michael Detlef Krause, R. Cody Phillips, 2005

What is Operational Art? Walter E. Piatt, 1999 As the

Army prepares the new FM 100 5 this monograph analyzes chapter two of the current draft the theory of operational art The latest draft FM 100 5 has failed to create a common understanding and therefore cannot serve as doctrine There are several reasons for this First the draft doctrine does not capture successfully the timeless elements of operational art Second by not identifying the timeless elements the human dimension of applying operational art is not emphasized to the degree necessary Third any doctrine explaining operational art must focus on applying the concepts to the present day operations that the Army is being tasked to plan and conduct Finally regardless of the impact technology will have on the Army the methodology for creative conduct of military operations must never be forgotten Operational art will always drive tactical actions The focus of doctrine must be on how to apply operational art to practical activities The concepts must transcend immediate technological conditions lest they be invalidated by rapidly changing capabilities during the life of the manual Abstract

What is Operational Art? Walter E. Piatt,1999 The Evolution of Operational Art, 1740-1813 Claus Telp,2005 This book is a new look at the evolution of operational art and its complex roots in history **Alien** Justin Kelly,2009 The 1982 Army Field Manual FM 100 5 Operations introduced the idea of an operational level of war encompassing the planning and conduct of campaigns and major operations The introduction of the term operational art three years later was in practice the skillful management of the operational level of war Identifiably separate levels of war defined the jurisdiction of the profession of arms and was for a number of historical and cultural reasons attractive to U S practitioners and plausible to its English speaking allies The authors argue that as warfare continues to diffuse across definitional and conceptual boundaries the close orchestration of all instruments of national power becomes even more important which cripples the current conception of campaigns and operations The authors propose that responsibility for campaign design should actually return to the political strategic leadership of nations supported by the entirety of the state bureaucracy This would mark the return of the campaign to its historical sources If the United States and its allies fail to make this change they risk continuing to have a way of battle rather than a way of war *Historical Perspectives of the Operational Art* Center of Military History United States Army,Center of Military History United States,2015-01-20 *Historical Perspectives of the Operational Art* a companion volume to Clayton R Newell s and Michael D Krause s *On Operational Art* captures the doctrinal debate over the evolving concept of operational art the critical link between strategy and tactics in the face of the new complexities of warfare and the demands of irregular operations in the twenty first century Consisting of fifteen original essays selected and edited by Michael D Krause in collaboration with R Cody Phillips the well organized anthology presents the collective view of distinguished military historians and scholars that operational art must be adjusted to accommodate the changing circumstances happening around the world especially when dealing with broad coalitions and alliances in regional environments and at an international level Soldiers and students of military history will gain a new appreciation for the larger scope of warfare by studying the lessons in this thought provoking work

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