Abstract
The desire to be "a civilized country" in Mexico, throughout the first half of the twentieth century, passes in the eternal dilemma between "cosmopolitans" and "nationalists". The State relies on the transmission or acceptance of the vision of art and, hence, its popular inoculation. The Mexican Revolution and the First World War caused the loss of the Europeanized culture. Jose Vasconcelos as led the Secretariat of Public Education, ingeniously adapted the soviet model to the historical colonial evangelization, and said: "Art is the only salvation of Mexico". In these circumstances, muralism became the great revolutionary pedagogical feat. Art at the service of the State. Carlos Lazo made possible the inclusion of the architecture to the muralism in the University city.

Keywords: State, Art, Cosmopolitas, Nacionalistas, Muralism, Arquitectura and National Unity.

Introduction
The course followed by Mexican art throughout the first half of the twentieth century, originated in the independence struggle of the criollos, who lived at the crossroads of being and not being Spanish. Then, in the porfiriato, the ghostly shadow of the national scene were the dark imperialist clouds coming from the North, since then the cultural options would be: to close themselves, trying to define the reason for being, or, to open up, in the search of "to be considered one of the cultured nations of the world"; The desire to be "a civilized country" prevailed. The eternal dilemma between "cosmopolitans" and "nationalists". A continuous struggle for affirmations which fades as the state consolidates, explains Carlos Monsivais (Mosivais, 1986).

2.0 The Ideology and the Muralism in the Twentieth Century
The seed of cultural ideology of the twentieth century was sown in the framework of the festivities of the Centennial (1910), when Justo Sierra pointed out to the University the task of coordinating the guidelines of national character, an idea typical of Romanticism. Positivism was discarded; Up to that time had been the basis of porfiriana education and axis equidistant between liberals and conservatives: "cosmopolitan" and "nationalist" (Vargas, 1994).

The Mexican Revolution busts the peace of Porfirian, but it knows how to stands itself on its structures. It is strengthened by the effective application of a quasi-peaceful command and, for its proper legitimation, the State relies on the transmission or acceptance of the vision of art and, hence, its popular inoculation. (Fig. 1)
Monsivais defines as "culture of the Mexican Revolution" the sum of everyday attitudes, as a way of life in front of society and the State; Aptly points out that its indiscriminate political use has invalidated the critique of tradition and has led to the line of superficiality the term nationalism to the manipulation of tradition.

In the cultural sphere, the state apparatus was substantially based, as justification and sense of the State, on progress. (Ibídem). So if we do not go forward at least we do not go back; In Mexico, thanks to the "National Unity" and the Guadalupanism, there is no dissent. The state indiscriminately embraces its own and opposites, from communists and capitalists or communist-capitalists, to cyclones and droughts. The "National Unity" before all and all Mexicans. This phenomenon has provoked that, in art, the most diverse manifestations of "cosmopolitan" or "nationalist" groups or individuals are indistinctly supported or at least tolerated. With the proviso that they are covered under the mantle of the "National Unity".

The Mexican Revolution and the First World War caused the loss of the Europeanized culture. Jose Vasconcelos led the Secretariat of Public Education to identify with Soviet models and ingeniously adapted them to the historical colonial evangelization -it could be argued that New Spain was not a colony of the Spanish crown when it did not even have the faculty to decide its destiny and, much less, the fate of its resources?-. (Fig 2) Proposes the regeneration of Mexico through culture, and said: "Art is the only salvation of Mexico" (Ibídem: 1417), it means, art is the only justification and salvation of the Mexican Revolution. According to the evangelizing scheme coupled with the latent national pain of the colonial period, what is indigenous is the national quintessence, then Mexican art is indigenous. Nationalism in its purest expression. In these circumstances, muralism became the great revolutionary pedagogical feat. Art at the service of the State.

Without the Mexican Revolution, mural painting would not have existed, said Octavio Paz (Paz, 1987). Without the muralism, the Mexican Revolution would not have been consummated. The state discovered the formula to make use of the supreme ambitions of the talented Mexican artists and they, in turn, made use of this situation. This is how the Mexican School of Painting was created: the muralism. Mexico no longer made good copies of European art, at last America gave original results, said Jorge Alberto Manrique (Manrique, 1994). An art of its own that manifested itself in a universal language.

3.0 The Architecture Joins to the Muralism

So far, everything was going well, but the culture of the Mexican Revolution lacked legitimacy. From the historical point of view, it is known that the measure of cultural advances is tacitly found in architecture. The Revolution did not substantially alter the constructive activity, except in what concerns great works, everything remained the same. There were indigenist attempts within the spirit of Indian-mexican-art, this was the case of the missing Aztec Theater in San Luis Potosi. (Fig. 3) Then, the incipient architecture of the last century could not escape the charm of functionalism, again towards the "cosmopolitan", panacea of modern times but with the serious sin, before the requirements of the State, to lack identity. Carlos Lazo made that conclusion possible. (Fig. 4) Under his direction and with the organizational support of the project manager in his office, Manuel Gustavo Pizarro Ordozgoiti, (Fig. 5) Achieved the feat of the great stage of the State, precisely there, just where Justo Sierra sowed the seed of change: the University.

When the ideological and pedagogical approach of vasconcelista muralism was worn out, Mexican architecture arrived at the banquet (1948). (Fig. 6) Without impairing the greatness of the project with its relevant qualities, consistency of the whole the most distinguished; Among them, it is necessary to recognize the great architects who knew how to bend their independent spirit in order to transcend.
Fig. 3: The Aztec Theater of Carlos Crombé, disappeared bulwark of the spirit of art-indigenous-Mexican

Fig. 4: Architect Carlos Lazo Barreiro, the strategist who consolidated the nationalist scenario in the University City.

Fig. 5: Architect Manuel Gustavo Pizarro.
4.0 Conclusion

The University City became the last state bellow. The state was in labor. (Fig. 7) Marking the imminent decay of the scheme, once again the state had repeated the formula, make use of the talent of Mexican artists to achieve their ends. At the same time, the architects, together with the very famous muralists, played the role of plastic integration, the Mexican response to modern architecture. (Fig. 8). This was how, in the mid-twentieth century, Mexico arrived to the conjunctural point between the “national” and the “cosmopolitan”. (Fig. 9)
Fig. 9: The University City

Reference


