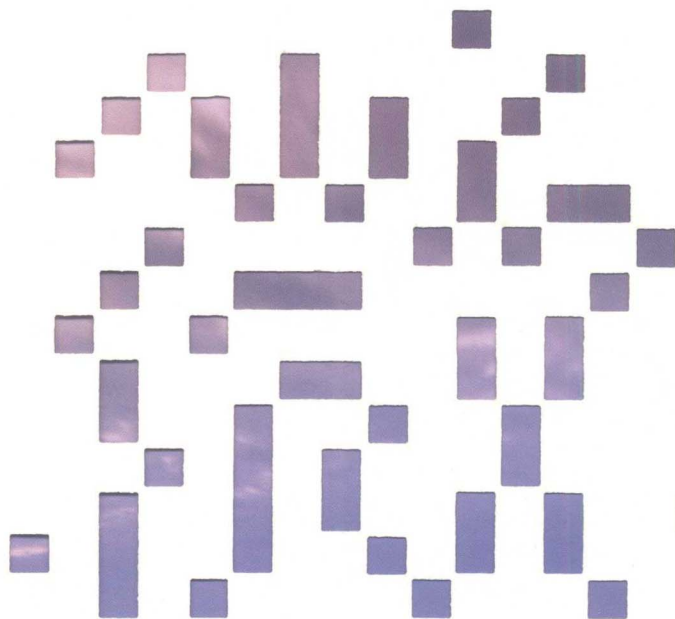
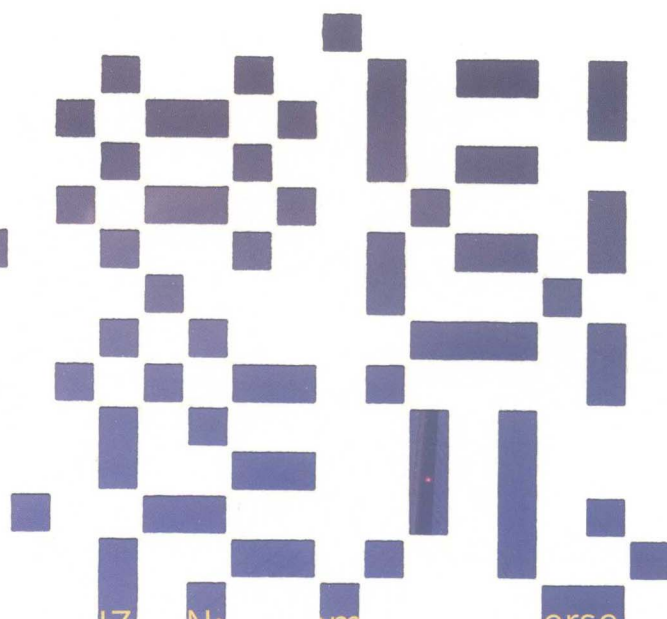


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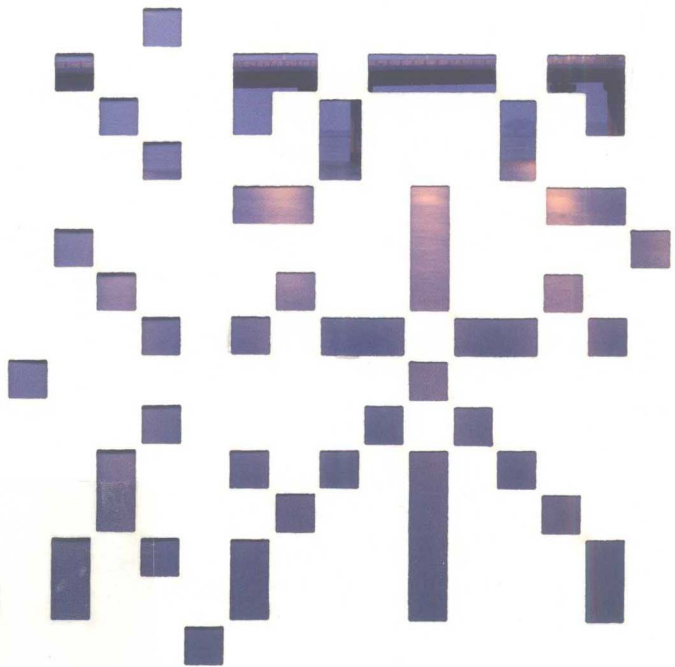
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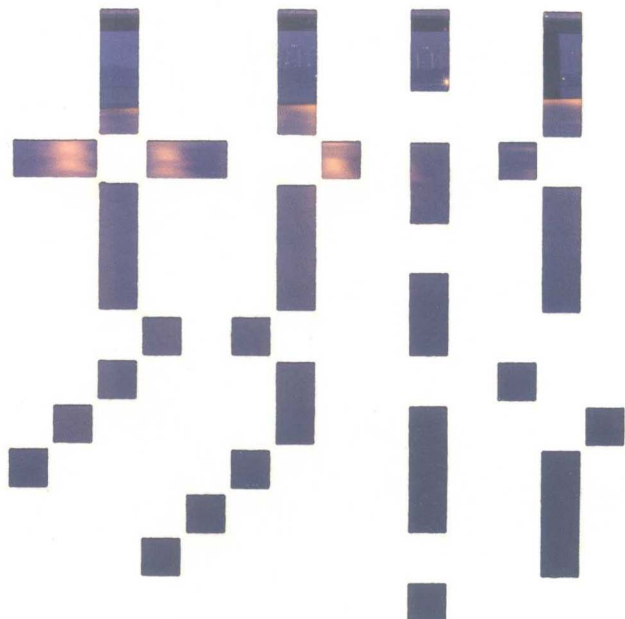
Chinese-English Version



SHENZHEN: Dynamic and Diverse



Chief Compiler | Hu Yeqiu



微观中国
1-MINUTE CHINA



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我与一夜之城的一世情缘

胡野秋

试图迅速而准确地描述深圳，是一件困难的事情。虽然她只有短短的四十岁，但她的丰富性和复杂性超过中国其他任何城市，甚至在世界上也是独一无二的。

在人类的建城史上，城市都是一步一步叠加式地累积而成，在漫长的累积过程中，建构了城市的自然风貌和人文传统，形成了此城与彼城的分别。

深圳则不然。

准确地说，深圳不是建成的，而是“造”成的，她的出现让人猝不及防，于是人们只能用“一夜之城”来形容她。

“1979年，那是一个春天，有一位老人在中国的南海边画了一个圈”，这首耳熟能详的歌曲，起首便道出这座城市的特别。多年前我写过一本书《触摸：设计一座城市》，当时我在拍一部电影纪录片，采访了和深圳相关的设计师们，片子拍完了，我也得出了结论：

这是一座设计出来的城市。你可以想象一下，在一片荒凉的海滩上，搭积木一样地搭出了一座城，而且这座少年之城居然一跃而起，与历史悠久的北上广大佬们平起平坐，被划进一线城市。这样的速度被命名为“深圳速度”，在世界建城史上成为叹为观止的孤例。

正是在这个高速旋转的陀螺的带动下，中国的城市化脚步也因此大大加快，我们仿佛用了一个弯道超车，就集体地从乡村模式插队进入城市模式。小说家余华在他的长篇小说《兄弟》后记里，写下过这样一段话：“一个西方人活四百年才能经历这样两个天壤之别的时代，一个中国人只需四十年就经历了。”

快则快矣，唯解读便成为万难。

因此，当商务印书馆总编辑周洪波先生约我编一本《微观深圳》时，我一则以喜，一则以惧。深恐因为我的不胜其力，既误了一座新晋的城市，又误了一家老牌出版社。但洪波兄是我数十年的老友，他对我的信任，让我决定放手一试。

我知道，在此之前作为洪波兄的得意策划，“微观中国”系列已经“微观”过西藏、新疆、内蒙古、西安、杭州，这些地方都有相对成熟的风格乃至性格，我们甚至可以用一个关键词去给这些地方一个不太离谱的界定，比如神秘的西藏、大美的新疆、缤纷的内蒙古、厚重的西安、窈窕的杭州……

但是深圳呢？

至今有太多的人到过深圳，写过深圳，但是却无人能够为深圳找到一个众望所归的关键词。在很多年里，人们认为这里到处是黄金，所谓人傻钱多是也，当年“东西南北中，发财到广东”的人中，有一多半是冲着深圳而来；还有一些人认为深圳是一个暴发户，缺乏底蕴，略显肤浅，这里可以是事业的疆场，但不是宜居的温床；还有人以为这里充满着冒险家的争夺，商人们在尔虞我诈中获得快感，到处是灯红酒绿与刀光剑影，胆小者勿进；当然也有人把这里视为天堂。

而只有在这里生活了一年以上的人，才能明白这座城市的形式与内容有多么与众不同，随便你怎么想象她，她都在你的想象以外，无论是好，还是坏。

认识一座城，总是由表及里的，正如认识人。

我的朋友南兆旭长期致力于研究深圳的生态文化，他在《深圳自然笔记》中对一线城市的自然环境曾有过透彻的比较，他写道：“在北上广深四个一线城市里，深圳是唯一同时拥有城区、山岭、溪流、湖泊、森林、田野、古村、海洋、岛屿和中国最美海岸的城市；多样的生境为多样的生命提供了栖息地。”根据南兆旭和他的团队长达十多年的考察，深圳陆地面积只占全中国陆地面积的 1/5000，却飞翔着全中国 1/5 的鸟类，奔走着 10% 的哺乳动物和 20% 的爬行动物物种；深圳的海域只占南中国海的 1/10000，生命物种却超过 20%。在这块不大的温暖湿润的土地上，50% 的土地草木覆盖，已记载的植物有 2979 种，超过整个欧洲大陆。

外表之外，内里又如何呢？

在我眼里，深圳是一个对追梦者来说充满魅惑的村姑。她出生在一个小渔村，却多年与一母所生的亲姐妹隔河相望，历史老人最终还是让这对并蒂花一同绽放，她们对走进新时代的人们有着神秘的吸引力，一批又一批年轻人和不太年轻的人都前赴后继地南下寻梦。有的梦做成了，有的梦还在路上。

在我眼里，深圳是一个有点儿鲁莽的小伙子。这里曾经尘土滚滚、脚架林立，到处是“坑”，到处是“围”，到处是“岭”。然而，对于到深圳寻梦的人来说，小伙子还是挺帅的。他没有什么不敢试，没有什么不敢闯，创下过辉煌，也犯下过错误，但他始终坦然地朝前走，像背着双肩包的旅行者。

在我眼里，深圳亦是一位性格温和的儒生。这里以读书为荣、以读书为乐，因为读书而受人尊重。从曾经的一书难求，到买书习惯用小推车，每个区都拥有一座巨大的书城，每个社区都有自己的图书馆。图书在这里随处可见，也随处可还。联合国把“全球全民阅读典范城市”的美誉给了他。

在我眼里，深圳还是一位包容谦让的绅士。他的口头禅是“来了就是深圳人”，这里一直用“英雄不问出处”作为对陌生人的标准。在斑马线上，蹒跚独行的老人不必担心汽车会与之抢道；在纵横交错的街道，迷路者可以放心地向路人问道，他会详细告诉你怎样到达，如果有空的话，他会陪你走上一段。

当然，更多的眼里会有更多的深圳，无论哪一种，都可能颠覆你曾经的想象。

所以您即将打开的这本书，不是一本教科书，而是通过众多的微博体词条，为您提供打开深圳的若干把钥匙，也许是一处风景、一座老宅、一道美味、一位故人。这里有的是细节，有的是过程，但我们不采用宏大叙事，不提供简单结论。

用微博体来表达深圳，其实是一种天作之合。

如果说北京、上海、广州各是一本长篇小说，那么深圳就是一台无场次的先锋话剧，当北上广在讲述一个完整故事的时候，深圳每天都在演绎着各自独立、互不干涉的传奇，中国的城市中本土居民比例最少的唯有此城，这种与生俱来的碎片化、多元化、杂处化，使得一条又一条 140 个汉字的组合，与这座城市构成了极具象征性的互文关系。

无论从哪个角度我们都可以进入深圳，都可以获得关于这座城市的印象，但没有一个印象具有唯一性和覆盖性，你只有把它们全部连缀起来，才可以得到这座城市的三维图像。多年前，在全国的话剧会演中，北京有《茶馆》，上海有《七十二家房客》，广州有《三家巷》，它们的共同点是具象的、可描述的。而深圳带去的则与之迥异，这台话剧叫《城市魔方》，只有用“魔方”才可以表述这座城市，“魔方”呈现的不可描述性，正是这座城市的恰切象征。

《微观深圳》面世的时候，正逢中国改革开放四十周年，人们都在重新审视这个改革开放的新生儿，这本书希望能为大家提供解读这个新生儿的一些全新的视角，只要您能捕捉到您认为有价值的一鳞片爪，吾心足矣。

是以为序。

2018 年 8 月 3 日
于深圳鸿兹斋

My Lifelong Love for an Overnight City

Hu Yeqiu

Writing a book that accurately describes Shenzhen is a difficult task. Even though the city is only 40 years old, its richness and complexity exceed that of any other Chinese city; it may even be described unique in the world.

Humans build cities step by step, superimposing elements they create upon the ground where these cities arise. As this long process continues, these urban amalgamations accrue their own flavours and cultures, making them distinct.

This is not the case with Shenzhen.

Accurately speaking, Shenzhen wasn't built, but rather "created"; its rise has been astonishing to observers. It is almost as if the city sprung from the ground overnight.

The song *Story of Spring* is familiar with listeners in China; it describes the city's unique character. A number of years ago, I wrote a book titled *Contact: Designing a City*. At that time I shot a documentary film where I

interviewed a number of designers involved with Shenzhen, and after I finished, I arrived at a conclusion: this is a city that was designed. You can imagine what it's like, for a huge youthful metropolis to just pop up along what was originally a remote and desolate beach, becoming a first-tier city on the same level as Beijing, Shanghai and Guangzhou. This pace has become known as "Shenzhen Speed"; the tempo of the construction of the city has become a singular case which has marvelled at by observers worldwide.

Like a rapidly spinning top, the urbanisation of China has been a whirlwind in recent history, events proceeding at a breakneck pace with the feeling of overtaking a car on a curved lane as we transform from villages to cities. Novelist Yu Hua thus described it in his novel *Brothers*: "A westerner would have to live four centuries to see this heaven-and-earth difference in eras, but a Chinese would only need forty years."

Great care has been taken in the assembly of this volume to accurately reflect the nature of the city it describes.

When editor-in-chief of the Commercial Press Zhou Hongbo contacted me to organise this publication, I was both delighted and afraid. I worried that I wouldn't be up to the task, up to doing right by this new city and China's oldest publishing house. However, Mr. Zhou is my friend of decades, and trusts me, thus I'm determined to try my hand at the task.

I was familiar with the "One-Minute China" series: previous volumes have told the stories of Tibet, Xinjiang, Inner Mongolia, Xi'an, and Hangzhou, showcasing the unique characteristics of these cities and regions, all with long histories. For those books, it was easy to find adjectives or phrases to sum up their subjects: Tibet, so mystical; Xinjiang, vast and beautiful; Inner Mongolia, colourful and magnificent; Xi'an, steeped in history; Hangzhou, gentle and graceful.

But what about Shenzhen?

Many people these days have been to and written about Shenzhen, but nobody's come up with a simple summation of the city's characters. Over the course of many years, people think it's a city full of money, and people without enough sense to spend it. The city has, in the context of people viewing Guangdong Province as a central location for making profit, been flocked to by many. Some view it as a city of nouveau riche, lacking depth—an occupational battlefield without culture, not a nice place to live in. Still some others see it as a free-for-all kind of atmosphere full of explorers and raiders, everyone for themselves, with debauchery, feasting, revelry and gaiety all about, merchants at each other's throats—no place for the weak-hearted, yet a paradise for players

of a certain breed.

Only after living here for at least a year can one understand how special this city is compared to others; no matter what you imagine, the city can exceed—whether in dimensions good or bad, however, is not something guaranteed.

Getting to know a city is a process which progresses from outside to inside, just like getting to know a person.

My friend Nan Zhaoxu has worked for a long time researching the ecological culture of Shenzhen. In his book *Notes of Landscape in Shenzhen*, he provides a clear comparison of first-tier cities' natural environments. He wrote within: "Shenzhen, one of the four first-tier cities along with Beijing, Shanghai and Guangzhou, is the only city to have an urban area, mountains, streams, lakes, forests, fields, ancient villages, ocean, islands, and China's most beautiful coast. Varied environments provide various resting places for life." According to the research results of Nan's crew over the course of many years, whilst Shenzhen only occupies 1/5000th of China's land area, it's home to 1/5th of China's bird species, and has more than 10% of the mammalian and 20% of the reptilian species. Its maritime territory is only one hundredth of a million of South China Sea's total, yet has 20% of the total species. It's a city that's hot and moist, and has more than 50% green coverage, with 2979 plant species documented, which is more than continental Europe.

Aside from the outward appearance, how is the inside of Shenzhen?

In my eyes, Shenzhen is a city full of charm for those looking to pursue their dreams. It's a place that was born as a fishing village and later went to exceed all the neighbouring cities, blooming like a magnificent flower, walking into the modern age on a par with Hong Kong, it's neighbour separated from it by just a small stream. It's a city occupied by the young and not so young, somewhere where dreams come true.

In my eyes, Shenzhen is like a reckless youth. It may have come from relatively rough roots, but it's grown into something diverse, strong, and mighty. For those that have come here to pursue their dreams, this brash child is actually quite handsome; there's nothing he doesn't dare try, nowhere he doesn't dare go. Accomplishments and mistakes are both present in number, but he always pushes forward, like an intrepid backpacker.

In my eyes, Shenzhen is also like a warm-hearted Confucian scholar. Reading is celebrated, enjoyed, and respected here. The city has progressed from a time when books were smart to a time when people need carts to

carry all their purchases. Every district has a huge book-selling shop, and every compound has its own library. Books can be borrowed and returned everywhere. The United Nations even designated the city as a "Worldwide All-Citizen Reading Model City".

In my eyes, Shenzhen is a tolerant and humble gentleman, who says that all who come are locals. One here asks not from where heroes come. Elderly making their way across the streets need not fear traffic, and those in need of directions find themselves provided with detailed advice—if the one you ask has time, you will even find yourself accompanied part of the way.

Of course, the more people you ask, the more opinions you'll hear about the city. No matter what you hear, it will exceed what you have imagined.

Thus, when you open this book, I hope you see it as not just a textbook, but rather a vehicle through which you can come to understand the city in small pieces, with each entry describing a scene, a residence, a flavour, a person... Everything within is details and processes, rather than grand narrative; there is no simple conclusion to be drawn.

I believe that the format of this book is precisely suited for describing a city of this character.

If one views Beijing, Shanghai and Guangzhou as long-format novels, then Shenzhen can be seen as an avant-courier production with no posted end date. If the productions of the aforementioned three cities contain complete stories, then Shenzhen's performance is an impromptu one with its own legends. This is China's city with the shortest history, one that's fragmented and diverse; in these stories that are less than 140 Chinese characters in length in their original text, we see the immense intertextuality between them and the city they represent.

No matter from which angle we enter Shenzhen, we can gain an impression of the metropolis, whilst at the same time not having a fixed or comprehensive view. Only by gathering all these small distinct views can we have a full picture of the place we are observing. A number of years ago, there was a national joint performance of popular stage plays by troupes from different cities: Beijing had *Teahouse*, Shanghai *House of 72 Tenants*, and Guangzhou *Three Family Alley*. They all had their characteristic points and were describable and attributable. Shenzhen is quite different, however. This play is called *Magic Cube of the City*, because only a magic cube can be used as a metaphor to describe such a place.

Shenzhen: Dynamic and Diverse comes out just as the fortieth anniversary of China's opening up and reform is upon us. As we examine all of that which Shenzhen has brought us, this book comes out with the hope of showing this newly born city from a new angle.

It's my earnest hope that you enjoy the stories within.

August 3, 2018

Jiuzi Zhai, Shenzhen

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Nature and City

自然·天成



