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Following a smaller update released on November 25, Battlefield 2042 is getting a massive, game-changing patch on December 2. Titled Update #3, the patch includes a laundry list of fixes for the game's bugs and glitches, adjustments to weapons and vehicles, and some new additions to the game, including the option to play Rush by using Battlefield Portal. Battlefield 2042 Gameplay | First Look At Renewal, Breakaway and Discarded Maps Rush, one of the Battlefield franchise's classic game modes, has been left out of 2042 entirely until now. Tomorrow's patch will bring the game mode back, letting players plant bombs on objectives in the game's new All-Out Warfare maps through Battlefield Portal. Challenges are also making a return with Update #3, although they won't be similar to what players would find in Battlefield 3 or 4. Instead of unlocking new guns by completing challenges, Battlefield 2042 will reward players with XP. However, anyone who can finish off all three of the game's given weekly challenges will also earn a cosmetic reward. In terms of bug fixes, players should find a more stable Battlefield 2042 experience altogether when Update #3 launches. The game's maps have been improved with "over 150 individual fixes, small changes, and improvements," and some of the game's weirder bugs, like one that would stop missile countermeasures in vehicles from working, have been sorted. Like the game's last patch, this one also includes some quality of life fixes. Players should notice that it's easier to customize their weapons thanks to a streamlined Collection screen, they will also find a less cluttered UI in-game. Once again, though, legacy features like voice chat and a post-game scoreboard have been left out of this patch. Editors' Recommendations At a Glance Too shortFast, fun, and occasionally furiousSatisfy your need for speed with the futuristic Nitronic Rush racing game. Racing games aren't always about car licenses, accurate simulations, or photorealistic tracks. Some push a little further into the world of make believe, endowing your vehicle with supernatural speed or the ability to soar over obstacles without mishap. Others go for the surreal, changing up the locations and providing you with roller coaster-like tracks that defy the laws of physics and lend a futuristic flair to your lap times. A lot of gamers enjoy this sort of experience, as the sales numbers for franchises like Burnout and TrackMania indicate—but the number of racing games that explore these themes is limited, and few go all the way. Nitronic Rush, a gaming project from the minds at DigiPen Institute, is one of those few. With enough velocity, gravity becomes optional. You don't play Nitronic Rush, you experience it. The music pulses, the neon lights glare, your vision blurs as the sense of speed builds and the tracks traverse yawning chasms where a wrong turn will send you hurtling off into the abyss. The Xbox-style controls are fairly straightforward: you have the tepid standard accelerator (used mostly to maintain momentum) and you have the explosive boost mode, which shoves your car forward like launch day at NASA. You use a leaping function to attempt shortcuts and avoid on-track obstacles, whereas flight mode unfolds a pair of wings on your cruiser and sets you aloft briefly. Twin analog sticks control normal and enhanced steering modes. Dubbed a "survival racer" by its development team, Nitronic Rush is less about competition and more about overcoming obstacles without destroying your car. A heat gauge keeps a close eye on the proceedings, and when the engine starts to overheat, things stop working. Push too far and your car will immolate itself. As you race on the elevated neon tracks, obstacles rise up and force quick, nail-biting course corrections, while jumps sail you through loops of energy that will shatter your vehicle should it touch them. Pulling off crazy, complicated stunts like backflips and racing along the walls of skyscrapers or tunnel ceilings tends to net the most points, and you'll soon find yourself exploring each track environment to discover the best places for such thrills. Update 3 included a new "Hardcore" challenge mode. Accompanying the gameplay is an excellent soundtrack that pays tribute to the thumping electronica tunes so common to racing titles of this style back in the 1990s. Unlike games of that era, your performance is ranked globally via a single button opt-in Internet scoring system and ghost cars provide bogies to chase for improved laptime numbers. Recent updates have added better HDR rendering, more tracks, more vehicles, more levels and more gaming modes, upping the content quotient significantly. If there are flaws, they seem inherent to the game's design rather than coding or technical issues. Car control is difficult under boost or flight modes, and the tracks are quite short. In fact, the entire game is over pretty fast. The models used for the cars and tracks are imaginatively conceived and colorfully realized, but they have a noticeably low polygon count for a game of such recent vintage. Also, after years of open-world racing games, speeding around on tight tracks seems a bit antiquated, no matter how garishly lit they appear (although the new Stunt modes alleviate this problem to a degree). However, since Nitronic Rush is completely free, these issues fade into the background. The fundamental goodness of this game cannot be denied. -Jim Norris Given the opportunity to experience the world of Westeros in real life, many Game of Thrones fans would rush to it, forgetting in the excitement that life in the Seven Kingdoms is savage and ultimately deadly. HBO is giving fans such an opportunity with "Ascend the Wall," an interactive installation that's part of a seven-city international exhibition of GoT costumes and props, launching at SXSW in Austin. "Ascend the Wall" is an immersive experience that uses Oculus Rift virtual reality technology and real-world sensations, to transport people to the top of the Castle Black, the frozen and unforgiving outpost known as The Wall. And true to the world of Westeros, things don't end well. To experience it, visitors step into a cage winch elevator akin to the ones the Night's Watch rangers use to reach their post. After strapping on a virtual reality visor and a pair of headphones, the experience begins. As the elevator ascends with a rumbling reality, you look out over the courtyard and towards the land of the Seven Kingdoms. The higher the elevator ascends, the colder it becomes, with air jets giving the sensation of the biting wind in the wintry wasteland of The Wall. Once atop the wall, users are instructed to turn around. Staring straight causes you to walk forward-looking to the left or right slows your progression—until finally you're at the precipice of the wall, 700 feet above the land of Wildlings and White Walkers. Once at the edge, an attack from below is launched and users experience a fate common to so many GoT characters: death. But not before an ultra-real plummet from The Wall. HBO commissioned the experience as a way to take fans deeper in to Westeros, says Ian Cleary, VP innovations and ideation at Relevance, the company behind the production of the exhibit. "HBO challenged us to evolve the interactive of the first year, which was a digital/physical recreation of the battle of Blackwater Bay," says Cleary. "As we started to think about that, Oculus Rift seemed a natural fit to take people into a world." When exploring OR technology, Cleary says they needed to create something that kept people relatively stationary—largely because you can't see a thing when strapped into the visor—but also gave them an expansive experience. That's how the Castle Black elevator emerged as the setting. Relevance partnered with Oscar-winning (Gravity) visual effects company Framestore, which developed the convincing world using the Unity game development platform. Mike Woods, Framestore's head of digital, says developing high-end visuals for the 360-degree world in a game engine was a unique experience for the company. "For us, when we work on films, we're creating that one thing, with layer upon layer of effects composited together, and it's just rendered in the direction that the camera is pointing. The way the game engine renders itself, it renders an entire 3-D environment and there is no layering of effects in a game engine. "To make the experience look as real as possible, Woods says Framestore blended assets from the show, such as the mountain ranges on either side of The Wall, with 3-D graphics. The snowy tunnels atop the wall were all created in Unity—largely because Castle Black exists as an actual set, meaning there were no existing VFX assets from the show, says Woods. Instead, Framestore used reference shots to recreate the walkways of The Wall in the 3-D environment. By contrast, other elements, such as the clouds, were left to the game engine to create. "Game engines do dynamic things brilliantly—they have to because it's all happening live. So things like the clouds blowing around your head will be different for every person because they are literally procedurally generated by the game engine as you're in there," says Woods. "That kind of chaos theory is how game engines work. So to add linear frame-based imagery or video assets from the TV world into that free-flowing, non-linear world is really hard. That really is truly merging TV and film world with the games world. "It was hard, but it also takes a lot of computing power. Woods says the exhibit is powered by a literal wall of custom-made servers, rendering the experience at 4K at 60 frames per second. Further elevating the immersive nature of the experience are the other physical sensations tied to it. When ascending the elevator, the structure rumbles and cold air blows. "You've got a visual input and an audio soundscape, and then we play with the tactile. There's a system that's telling the floor when to shake and when the wind should blow and how much all based on what's happening in the viewer," says Cleary, explaining that Unity communicates with a show control system so that the virtual and the physical elements are in sync. Woods adds that the rumbling is not just a rumbling floor. "It's a speaker unit without the speaker. So an audio file is generating the rumbling, and every clunk and clang is replicated by the floor you're standing on." Adds Cleary: "That for us is one of the super interesting things—how to bridge this virtual world with real-world sensation to totally immerse you into Westeros." After its stint in Austin, the Game of Thrones exhibit will be touring internationally, hitting Mexico City, Rio de Janeiro, Oslo, Toronto, Belfast, and Vancouver. For those who prefer their Westeros experience to be confined to the screen, season four premieres on HBO April 4.

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